

**Contemporary understanding of Gregorian chant –
conceptualisation and practice**

Volume two of three:
Appendices I

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Appendix 1

This appendix has double page numbers: (1) on the top of the page, there is a general page number of this volume; (2) on the bottom of the page, there is page number of this particular interview transcript. The latter consists of two numbers. The first represents a current page number and the second the overall number of pages of this interview transcript.

Interview with Michiko Hirayama in Rome, on 8-9 March 2006¹

Introduction

When I met Godehard Joppich in Frankfurt on 1. March 2005, he told me about a Japanese singer Michiko Hirayama, who is living in Rome and who was a student of Eugène Cardine. Godehard also told me that Michiko had recorded her lessons with Eugène Cardine.² I went to Rome to listen the recordings and Michiko kindly agreed to give me an interview about her experience of Gregorian chant and her long years working with Eugène Cardine.

As always, some very important things are said before the actual interview begins. I was very lucky that I had my recording device switched on when we were having tea with honey before we got to the interview. As usual, it turned into much more than a formal interview: it became a story from history, told by someone who had participated in the process. We talked and sang for over two days for more than four hours each day. It is not possible in the time frame of this research to transcribe all the text. Therefore, only some extracts are transcribed. It might be useful in future to transcribe the whole text and use it in a more comprehensive work about the history of contemporary Latin chant performance.

Whenever there are three full stops in the square brackets, it means that some text is omitted because it was not relevant for this research. Texts in square brackets are added to explain what happened in the room – the sounds and gestures. We were talking

¹ Michiko Hirayama approved this interview transcript on 27.01.2009.

² The archive of Michiko Hirayama turned out to be quite a surprise. It comprised of hundreds of tapes and cassettes of recording of rehearsals, lessons, concerts, lectures, and divine services. I made two visits to Rome to pre-catalogue this part of the archive that was connected to Gregorian chant. Michiko Hirayama gave the original material to Godehard Joppich in 2008. There can still be some Gregorian chant related material in the archive in Rome, as it is not well organized and it was not possible for me to listen through all the tapes in the archive.

in English and as this is not Michiko's first language I had to edit the sentences at some points. To be sure that I wrote down what she really meant I sent the written text to her for approval. Michiko's text is in regular style and my text is in italics. Footnotes are my additions.

[...]

When I listened to the recordings in your archive it was very exiting to hear tapes on which Eugène Cardine was teaching. I always thought of him as a serious man but it seems I was wrong. He is laughing and making jokes all the time.

You are right – he was a very serious man. He was just always very gay and full of humor.

[...]

What he taught me as a singer was ...[Michiko sings the beginning of the Introit Laetatur cor in a very 'floating' manner]. The way that he treated the sound was as if something was floating in the air. This was the biggest lesson I ever got in my whole process of studying singing.

For a long time I considered Gregorian chant to be something that should be declaimed. As if you were singing in a huge cathedral and you must sing so that it reaches to every person in the cathedral.

All monks who have a beautiful voice to present make such a mistake. [Michiko gives an example on the recording how chant should not be sung. She plays a version of the introit Ad te levavi that is very well sung and presented boldly and with passion. After that Michiko sings Ad te levavi in very floating and contemplative manner.]

Something different – huh?

[Eerik sings the beginning of Ad te levavi how way he sung it three years ago – in a very declamatory and quite aggressive manner. Then he sings the whole piece in a quite

different manner – floating and contemplative. During the latter Michiko joins in at several phrases.]

This is Gregorian chant.

[...]

His³ Italian was funny, but he made himself clear. Most students⁴ were against Cardine because they could not follow his natural musicality.

Godehard Joppich told the same thing that students found it hard to follow Cardine and that was how he started the edition of 'Gregorian semiology'.

Cardine was fortunate to have Joppich and Fisher who did the book 'Gregorian semiology' for him. If they take something to do they do it properly and they worked very hard. Italians never work that way and the French all refused Cardine, because Solesmes did not like Cardine. Solesmes knew that Cardine was the best and they did not want to admit that he is a kind of genius among the monks who all wanted to be 'top'. Cardine never wanted to be 'top' – he just wanted to be a singer. Everybody knew that he was the best. They did not want to have Cardine in Abbey of Solesmes.

Did Cardine talk about it?

He told me about many delicate problems in the monastery.

Are they still delicate?

Very delicate!! All human history depends on the struggle around who wants to be the 'top'.

[...]

³ Cardine's

⁴ Students of the Pontifical Institute

Extracts from the interview

Please tell me the story of you and Gregorian chant. How did you end up in Rome, studying with Cardine?

I came to Europe in 1953 to find a way of natural singing. I went to the mosque to listen to Arabic chant. I also planned to go to Israel but it was difficult at this time. I stayed in Rome and I met many Benedictine monks. They wanted to learn the tea ceremony and I was able to teach it to them. I asked them where could I study Gregorian chant. Is there a good chant teacher here in Rome? They said immediately – Dom Cardine. One morning I went and knocked on the door of the Pontifical Institute of Sacred Music.⁵ The lesson had already begun. I asked ‘May I follow your lesson Dom Cardine?’ I explained that I was a singer and told who directed me there. Dom Cardine said: ‘Yes, I know about you. I heard about you. Sit down and listen.’

During the lesson he spoke very little – mostly he was singing. As a singer, I noticed the natural way of using his body. This kind of singing makes a real natural melody. From my point of view, it is completely different from his students in Gregorian chant. They looked at neumes and said: this is how it should be sung. I do not know theory that well but the way Cardine did singing ... [Michiko demonstrates Cardine’s body movement during singing, which includes slight movement of feet. The upper body was slightly bouncing from hips.] ... that was something. Gregorian chant scholars never noticed what I noticed.

In Solesmes they also use a sort of floating sound, which is very well heard when the melody goes up. [Erik demonstrates by singing three ascending notes and making decrescendo when going on the third note.] Is that something different?

Cardine was more natural and comfortable according to the nature of our body. He did not think about neumes; rather all neumes were in his body – all neumes were living in his body.

[...]

⁵ It was about 1960

If you think about neumes while you are singing, there is no more singing. Do you know what I mean? You must not think about neumes – you must have them in your body.

[...]

Is that the idea of 'going beyond the sign' what Cardine wrote in his musicological testament.

We talked so much about it. Every Sunday after the Mass we had one hour for talking. We talked much about singing and how it must be beyond any sign, any fixed idea, beyond the technique. It should come out like vapor. We talked so much about it.

[...]

What did learning singing with Cardine mean for you in performing other repertoires?

It meant accepting all the capacity of our body that is given by nature. Each one of us who can speak can also sing. Use only what is given by nature, use it fully and then comes singing.

So do you think that this singing can be used in other repertoires?

It is the same!

[...]

What does the pair of words Gregorian chant mean to you?

It means songs that are born from out of human nature. What makes men sing? To have something that you cannot get – in other words to pray. You don't reach to your lover – you pray; there is no rain – you pray; there is too much rain – you pray. It is a normal thing to ask for something to be better and words come out in singing. Conversation – what does it mean? Asking for something is a basic reason for men to sing. Oh my God! [Michiko says it in a rather expressive way and rather loudly]. This already is singing.

[...]

I am not in love with Gregorian chant – I leave that for Catholic monks. For me chant is singing – natural singing. Why shouldn't I get basic singing principles from learning Gregorian chant?

[...]

There was a beautiful thing that Cardine told me. After the Mass, he remained alone to sit and pray at his place for at least 15 minutes. He knew that I was coming but he always sat and prayed at least 15 minutes. One day I asked a very un-polite question: why do you always stay at your place after the Mass and pray? What are you praying for? And he said: We have been given such a beautiful and great gift in Gregorian chant. There is only very little we can give back. I am asking for forgiveness of the Father that I am not able to give back enough.

[...]

When Cardine was in hospital before his death I went to see him and I said 'Let us pray that Gregorian chant will remain as Father originally gave it to us.' He squeezed my hand and said 'Pray to the Madonna, pray to the Madonna'. [...] He knew that it [Michiko knocks on the Graduale Triplex] remains only a book. Without a singing genius it will die. I hope that some day a new genius will come who will understand its value.

[...]

Appendix 2

This appendix has double page numbers: (1) on the top of the page, there is a general page number of this volume; (2) on the bottom of the page, there is page number of this particular interview transcript. The latter consists of two numbers. The first represents a current page number and the second the overall number of pages of this interview transcript.

Interview with Professor Godehard Joppich in Frankfurt, on 1 March 2005

Introduction

It is highly appreciated that Godehard Joppich agreed to give this interview in English although it is neither his first nor second language. As English appeared to be the only language we had in common we had to use it for the interview. Anyway, all that Godehard communicated was clear and understandable for me but in many cases, I had to change the order of words and in some cases build completely new sentences. In the first stage of transcribing, I started to add comments in square brackets, to clarify the meaning of the text to readers. Finally, I gave up, because it was clear that I would have to edit the entire text. I kept adding comments in brackets where Godehard sang or read a text or made a sound that is not possible to transcribe. Because of all this substantial editing, I sent the written text to Professor Joppich for his approval.⁶ I added all the footnotes. Godehard's text is in regular style and my questions are in italics.

In many places, I am not able to describe with words what happened in the room – several times Godehard started singing spontaneously to illustrate his words. It is also not possible to describe how he recited by heart the beginning of the Gospel of St John in Latin. My good plans to ask all prepared questions did not succeed – there was no need to ask. Godehard kept talking and all he said was more interesting and actually contributed more to the research than the questions that I had prepared. At some point, the interview became a spontaneous conversation between teacher and pupil.

Before the interview, we had a conversation about the restitution of melodies during the restoration of Gregorian chant and especially about the launching of the Papal Commission, formed in 1901 to publish the Vatican Edition of liturgical books. In a few

⁶ Godehard Joppich approved this interview transcript on 28.04.2009.

sentences, Godehard resuméd the rivalry between André Mocquereau from the Abbey of St Pierre in Solesmes and the leader of the Commission Joseph Pothier. It was so neatly described that I had to transcribe it here as well.

Godehard Joppich: 'The Vatican Edition that we have now is with minor changes the edition from 1883 – the first edition of the Solesmes 'Liber Gradualis' that was compiled by Joseph Pothier. He was no longer in Solesmes⁷, when the Pope⁸ encouraged him to conduct the work of compiling the Vatican Edition. Pothier had no scholarly resources, so he used the same edition that he had made in 1883 at Solesmes. Meanwhile the restoration of melodies in Solesmes advanced. But the Pope said: 'No, Pothier is the editor.' Mocquereau and Solesmes were very offended and Pothier did the Vatican Edition. It remained as it was in 1883 – nothing else. Pothier had great support from German musicologist Peter Wagner over the question of the *traditio legitima* against the *traditio authentica*. *Traditio authentica* was a principle of Mocquereau. He said that the melodies have to be restored according to the earliest manuscripts. Pothier argued that we must respect hundreds of years of development. People have changed it, because they sang it in another way, and they had a right to change it – it is a development. Mocquereau said that art could not develop. If a painter paints a picture, it is impossible that another painter comes and develops it by over painting it. However, it was not possible to convince Wagner and others who were with Pothier. They insisted that the *traditio legitima* should be respected. *Legitima* means in this context that the changes made during the centuries are legitimate.'

The interview

Would you please tell a little about yourself and how did your relationship with Gregorian chant start?

It started when I was 13 years old. It was after the war – the year was 1946. I entered the school at the Münsterschwarzach Abbey and heard Gregorian chant there. I studied there until the end of gymnasium. After the gymnasium, I entered the monastery in 1953. I became a monk and 1956 I was sent to Rome to study theology. I finished 1962 as a Doctor of Theology.

⁷ Pothier became the Abbot of the Abbey St. Wandrille in 1898.

⁸ Pius X

In 1957, I met Eugène Cardine and I studied with him privately all these years. I had to return to my monastery in Münsterschwarzach for two years in 1962. After two years, I was called back to Rome to work in the College of St Anselmo. I worked there for three years and during this time together with Rupert Fisher, we started the edition of *Gregorian Semiology*. It was first published in Italian in 1968. Only recently, there was a translation into German. We, Rupert Fisher and I, are German, but there was no edition in our language until last year!

I was in Rome and I studied privately with Cardine for at least 12 years. I returned to Germany because I did not want to become a successor of Cardine. The president of the *Musica Sacra* asked me to take Cardine's place when Cardine became 70 years old and retired. I did not want to take the place because I thought that I could do more for Gregorian chant in Germany than in the Pontifical Institute of Sacred Music in Rome. Then I was asked to teach Gregorian chant in *Hochschule für Musik* in Munich. I worked there 1973 – 1980. Then I was called to Essen where I taught in *Folkwang-Hochschule* until 1993.

When I became 60, I finished teaching in the high school of Essen. I was not any more able to teach Gregorian chant because there is actually nothing you can teach. Before you want to sing Gregorian chant or you want to know about Gregorian chant, you must know something about *fides christiana* and perhaps you should even not only know something about this faith, but also you should *credere*, you should believe. Otherwise do another music, do not sing Gregorian chant if you do not believe what Christian faith says. I was so convinced about this principle that I could not teach it and I could not examine students in Gregorian chant. You cannot do exams in Gregorian chant – it is a way of life. I should have done this job until I was 65, but I could not.

Then I had time to study and continue the semiological work of Eugène Cardine. I believe that Cardine's research about manuscripts was a kind of study of alphabet. We learn the letters of a new language. The neumes are the letters of this new language, the Gregorian language. Letters are not words and words are not phrases. Language is more than a letter or one word. You must have semiology because you must have letters. If you know only 'a' and 'b' and 'c' and 'd', you have no idea what is a word. If you just add some neumes to a word, you have no idea what is the phrase and what this phrase says. One word alone can be very nice but you need more than one word. I believe that with

paleography you keep reading single words. You are so preoccupied to sing it in the right rhythm – but what does ‘right rhythm’ mean in language? The first question in the language is not the rhythm.

We should ask ‘What was the origin of Gregorian chant?’ Is it possible that one musician came to a monastery of Frankish monks in the 8th century and said: ‘You have so bad a manner of pronouncing your words. Give me all your texts and I will compose a very nice melody and then you can sing.’ We must ask, can the origin of Gregorian chant be *estetica musicale* – a cultivated manner of music of the 8th century? Monks knew all the texts by heart by rumination. We know that monks knew all the 150 psalms and the New Testament by heart. They did not know it through reading – they had no books. They learned it because elder monk pronounced it to them and said: [Godehard is reciting by heart the beginning of the Gospel of St John in Latin]

*In principio erat Verbum, et Verbum erat apud Deum, et Deus erat Verbum. Hoc erat in principio apud Deum. Omnia per ipsum facta sunt, et sine ipso factum est nihil, quod factum est; in ipso vita erat, et vita erat lux hominum, et lux in tenebris lucet, et tenebrae eam non comprehenderunt.*⁹

For hundreds of years, monks learned all the texts this way only. The elder monk pronounced it to them and he did not pronounce only the words – he pronounced his faith and not the faith from the point of view of his subjective understanding. He pronounced what he had heard from another elderly monk, who had heard it from another. Nobody dared to change even a little nuance in it because if you change the sound you also change the sense. Today we cannot print a book with holy texts without having a thorough editing and proofreading. There cannot be allowed any error in the printed text and you most certainly cannot change the text. In the same way, mistakes in sound in early times were not allowed and nor were changes. It was not possible that a composer came and said I have written you ... [Godehard sings the intonation of the introit of the First Sunday of Advent *Ad te levavi*]. This sound had already existed for hundreds of years. It existed in the sound of the words. For me, Gregorian chant is

⁹ The text is taken from http://www.vatican.va/archive/bible/nova_vulgata/documents/nova-vulgata_nt_evangelio-ioannem_lt.html.

nothing more than putting this sound that exists in the words at a convenient height of the voice. Monks could do it together – they found a way of a convenient melody that corresponded to the words they learned. When I pronounced to you the beginning of St John’s Gospel, I said it this way for your recording, but when the elder monk pronounced it to his novices, he said more. [Godehard recites again the first verses of Gospel of St John, but this time much louder and with certain educational intention.]

If you believe that you have the *Evangelium* – a New Covenant – you will pronounce in a latter way. For us it is no *Evangelium* any more. All these words have no sound for us because we have too little faith to give sound enough. You need more faith to pronounce the words in the way that they should be pronounced. Gregorian chant is for me the convenient height of pronouncing the words that change your life, not just only give you some information.

I had a chance to continue research and study manuscripts. One of the most important manuscripts is the Manuscript of Hartker – Gregorian chant for the Office. Hartker was a monk of St Gallen and he wrote the manuscript around 980. Here you must start to study because only here you understand what Gregorian chant is. Gregorian chant of the Mass is an evolution. We will never understand Gregorian chant if we believe that we perform or hear music. It is not music – it is words full of sense, which we do not know like them, because they learned these texts and they lived with these texts.

When you delicately press down several keys on the piano and then hit a single key, you will hear many overtones, although you only pressed one key. When they said one word, they heard this word in all its contexts. That is how so complex system of settings of liturgical texts was allowed to emerge. There are wonderful combinations of the Psalms and the New Testament in the proper of Mass. We do not have this kind of thinking. We look at one word and think what does it mean? What can we understand in this way?

When we think of neumes, we think in terms of short and long. We have to ask: ‘why short, why long’. The reason is in the word itself – the neumes reflect the way, how they pronounced words. First, one must understand the value of the word, then it is possible to understand the selection of particular neumes for particular words. Are the neumes for this word important or are they just there to lead you to the next word that is more important? If we look at what the neumes say, we are able to understand the sense

of a phrase. The first task is not to sing, but to analyse to understand the weight of the words. Analyse without singing – that is what I do daily. I take a text and I read it according to the importance of the words. It is enough for me. I do not want to go and look up the melody. First, you must learn to read neumes not to sing. This way you will understand the words and the phrase and then you can start singing. With the help of the neumes, you must come to the sense of the text not the music. For me it is enough to understand with the help of the neumes how they understood a phrase.

This is another reason why I could not teach any more: I cannot think about Gregorian chant in terms of singing. You can sing Bach and Monteverdi, because there is music to sing. Here you have no music – you have text to be pronounced in the way prescribed by the neumes, and nothing else.

You knew Eugène Cardine and you were his student. What was he like?

For me it is quite impossible to answer this question. I have no vocabulary to speak about it in English. He was really an extraordinary man. For example, during all these years I never saw him in the bad mood. He was always the same – open and positive. In Rome, in St Girolamo where he lived, he started work at 4.30 in the morning and worked at least until 10 in the evening, without any repose after lunch.

In his musicological will, Cardine refers to André Mocquereau as somebody whose work he admires. Who else were his teachers and examples?

Cardine told me that he could not believe what Mocquereau has written in his research about the Method of Solesmes. He could not believe it was right. However, Cardine loved Solesmes and all people in Solesmes. He loved also Mocquereau although he was convinced that his ideas were dreams. You cannot verify this theory in manuscripts – it is impossible. His tolerance towards Mocquereau's research was fraternal solidarity.

Cardine was not the first to discover episemas and other aspects of notation – there were many other monks before him, who did all the comparative tables. The most important aspect about Cardine's scholarly work was his discovery of the neumatic break. His important role was to show how singing according to the Solesmes Method was not right. Mocquereau's system was to divide twenty or fifty notes into groups of two and

three but Cardine says – no, according to, for example, source three,¹⁰ you can not get to the next group, you can not get to the next *ictus*. The neume groups are like atoms, but there are molecules in these atoms. The way they wrote the neumes is the way they sang the single groups. You have to consider the movement of the graphic group, not the single notes. There are many little movements in the neumatic notation, and this was the discovery of Cardine.

Cardine was very strict in his judgement upon those who evidently ignored the fact of the manuscripts. He was very strict in these cases but he never criticised publicly his fellow monks of Solesmes. Never!

But he must have had some examples or teachers whom he followed or quoted?

His only teachers were the manuscripts, nothing else. Nothing else!

How did he teach singing?

Each second Sunday he came to exercise with the schola and we sang Mass together. For so many years, we did it every second Sunday. When he supervised the schola, he did not start with explaining. He said: ‘Let us start singing’. We sang it once then again and he corrected where necessary. He sang as well. [Godehard plays a recording, on which Cardine is conducting the schola.]

How did he get to the perfection that we just heard?

This schola consisted only of monks. We had sung this repertory for many years and we knew the melodies very well. There was nothing to teach in terms of melodies. We just sang and he corrected where necessary corresponding to the neumes.

Was he happy with the melodies in the Vatican Edition?

It was impossible to change melodies this time. You could not even think about it. He told us when it was clear that there is a mistake, for example at the beginning of *Ad te levavi*. [Godehard sings the melody in the Vatican Edition]. He said it is impossible to have it like this. He said it should be [Godehard sings the melody that corresponds to the neumes in the earliest manuscripts]. Nevertheless, we sang what was printed, because in 1950s in

¹⁰ Source three in this context means manuscript number three in a comparative table.

Rome to change melodies – it was completely impossible! I must say that now I suffer more because of wrong phrasing than a wrong note. Wrong sense of a phrase damages Gregorian chant much more than a note on a wrong pitch. Some scholas make a long breathing, a long pause, where you should continue. For example, *Ad te levavi* – on the word ‘*meam*’ the last two neume elements are *torculus* and *clivis* with episema. It is not a cadence to finish the phrase – it is a crescendo to go to the next word. [Godehard illustrates his example with singing]. It is like this through the whole repertory. [Godehard presents his research where similar cases are written into a comparative table and gives examples.] But of course you must know Latin to understand neumes in this way.

Did Cardine have many students?

He had many students in the Pontifical Institute. I knew that most of the students at the institute were not there because of Gregorian chant. It was very prestigious to have a diploma of this institute. From fifty students you did not have one who was interested in Gregorian chant. During the study course, they had to do organ playing and choir conducting. They also had to do Gregorian chant. Most of them said: Oh, this Cardine with his neumes! I do not understand anything! That was the reason why I started to write down notes. I had reservations to show it to Cardine. Once one of the students had my notes in the class and Cardine asked: What do you have here? Who has written it? When they said that it was I, he came to me and said: You should write all the lessons – all Gregorian semiology. That was how Cardine’s *Gregorian semiology* was born – we wrote it together with Rupert Fisher from the Abbey of Metten.

There is a legend about Cardine that he was never satisfied with any performance. Is that legend true?

It might have been so. He never said it but it is likely that there was no performance that sounded as he wanted. I remember when in 1978 I called Luigi Agustoni, Alberto Turco, Nino Albarosa, Rupert Fisher, and Berschmans Göschl to Münsterschwarzach and we worked together on restoration of melodies. Cardine came to see us from 1978-1984. After that, he was too old to travel – he was almost eighty years old. Once we said: Dom Cardine, now we will sing to you *Alleluia Pascha nostrum*. I asked one of my fellow monks to record the performance. He was so excited of the presence of Cardine that he did not

pay enough attention to the recording. When we listened to the recording, there was only noise. We were singing at least an hour only the *iubilus* of this Alleluia. Of course, if you put all these characters together into one schola, it is very likely that the result is not good. 'No, no no', said Cardine. We sang repeatedly and still he said 'No, no, no'. Nobody was able to sing what he wanted. Everybody sang what they have been singing for many years.

Was he himself able to sing what he imagined to be a perfect performance?

Cardine only gave an idea of how it should be. You had to realize that with your own voice. One of Cardine's students, Michiko Hirayama, is convinced that Cardine had a marvellous singing technique. Not only as a performer of Gregorian melodies but as a vocalist generally. I think that he was able to give very nice details how you should understand a particular neume or a movement. The way he thought about neumes was not achievable vocally to anybody, not even to himself.

Why did Cardine leave Solesmes to go to teach in Rome?

I think that they sent Cardine away from Solesmes. When Joseph Gajard was a schola master and Cardine became more and more aware that Gregorian chant in Solesmes is not properly sung, what happened was that they sent him to Rome. That was the only reason. It is not possible to combine the Cardine and the Solesmes way of singing. It is like fire and water – this is how Cardine thought.

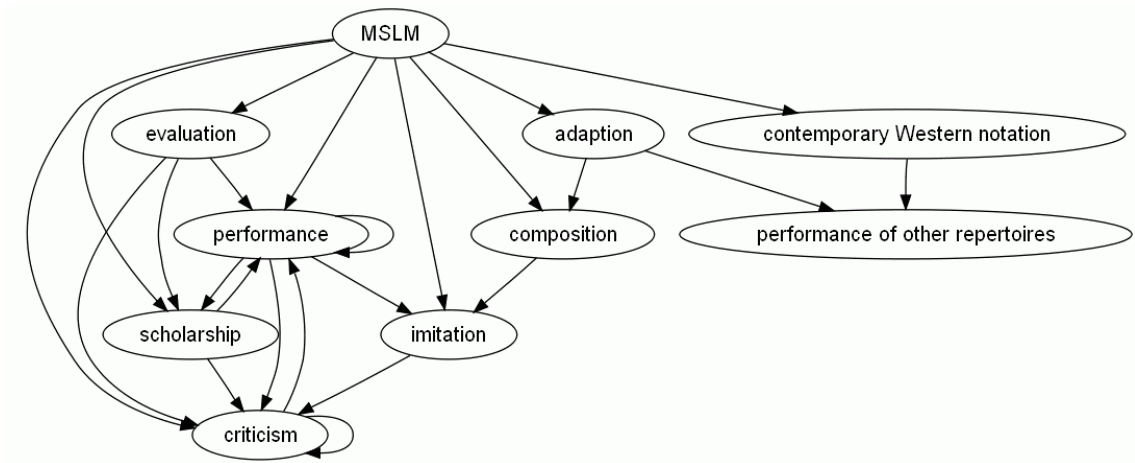
Cardine was your teacher and example. Is there anybody else who you consider as your teacher?

No. Before Cardine, I did not even like Gregorian chant. I do not want to call myself a musician but I had a certain affinity to music. For me chant was [Godehard knocks steady rhythm on the table] drill. I was educated in Solesmes style. [Godehard sings the beginning of *Ad te levavi* in a rhythmically very measured manner and keeps knocking on the table in the same rhythm]. That is how our schola master taught us Gregorian chant when I entered the monastery as a novice. He always tapped the rhythm. Therefore, I did not like that Gregorian chant. It all changed in Rome on October 22 1957. It was 12.10 when Cardine came first time to do a lesson with all students of theology. [Godehard

sighs and leaves a very long pause]. It was so different. It was first time when I heard that somebody is giving sound to the words and not rhythm. For me it was a conversion from Saulus to Paulus. That was a new beginning for me in Gregorian chant.

Appendix 3

Figure 1 (additional). Different possibilities of reception of MSLM.



Appendix 4

This interview transcription is in Estonian. The initial plan of this dissertation was to become a study of different receptions of medieval sacred Latin monody. This interview was made to describe reception through adaptation. When the idea of overall reception study was abandoned, I decided not to use my resource to translate the whole interview into English. However, as I use some examples to illustrate a brief description of different forms of reception of MSLM I decided to add this interview transcript as an appendix. The translations in the text are by Alar Helstein and Eerik Jõks. Arvo and Nora Pärt approved this interview transcript on 16 October 2009.

This appendix has double page numbers: (1) on the top of the page, there is a general page number of this volume; (2) on the bottom of the page, there is page number of this particular interview transcript. The latter consists of two numbers. The first represents a current page number and the second the overall number of pages of this interview transcript.

Intervjuu Arvo ja Nora Pärdiga 2005. aasta suvel.¹¹

Eerik Jõks: Te olete öelnud, et kui te gregooriuse laulu esimest korda kuulsite¹², siis jättis see Teile vapustava mulje. Mis aastal see oli?

Arvo Pärt: See oli enne 'Kolmandat sümfooniat'¹³ ja peale 'Credot'¹⁴. Umbes 1969, aga ma võin ka eksida. Sellest muljest oli aga vähe kasu, sest meil ei olnud võimalik seda plaati kuskilt saada, rääkimata nootidest. Siis aga algas Eestis üks imelik protsess. Enne Hortus Musicuse tekkimist¹⁵ hakkasime me Kuldar Singiga¹⁶ huvi tundma varajase muusika ajaloo vastu. Mingi inglise keelne muusikaajaloo raamat¹⁷ meil oli ja sealt me tõlkisime. Osa materjali oli ka prantsuse keeles. Me lugesime neid koos ja arutasime, vaatasime ka

¹¹ Arvo ja Nora Pärt kiitsid intervjuu transkriptsiooni heaks 16.10.2009.

¹² Räägitakse, et Arvo Pärt kuulis gregooriuse laulu esimest korda, kui ta astus kauplusesse, kus mingil põhjusel mängis heliplaat gregooriuse laualuga.

¹³ 3. sümfoonia (1971) 'Wenn Bach Bienen gezüchtet hätte...' klaverile, puhkpillikvintetile ja keelpillidele (1976/2001)

¹⁴ "Credo" segakoorile, klaverile ja orkestrile (1968)

¹⁵ Ansambel Hortus Musicus asutati 1972. aastal. Aastal 1977 salvestas ansambel heliplaadi, mille üks külg oli pühendatud gregooriuse laulule. Lähtuvalt Jerome Weberi gregooriuse laulu diskograafiast, oli see ainukese gregooriuse laulule pühendatud heliplaat Nõukogude Liidus.

¹⁶ Kuldar Sink 1942-1995

¹⁷ Ilmselt oli tegu raamatuga *Oxford New History of Music*.

näiteid, mida kahjuks oli vähe. Ükskord ma sain kokku Rostropovištšiga¹⁸ ja palusin, et ta hangiks mulle 'läänest' mõned plaadid. Tema oli üks neid, kes 'lääne' ja Venemaa vahet. Kaua aega ei olnud mingit vastust ja siis tuli äkki suur patakas plaate. Seal oli varajast polüfooniat ja ka gregooriuse laulu. Gregooriuse laulu oli ka, aga need olid saatega ja see meile kuidagi ei sobinud. Me ei võtnud seda päris puhtaverelise muusikana. Praegu ma lepin sellega, aga sellel ajal ütles vaist väga selgelt, et sa pead otsima seda 'ühte', ühte liini. Kunagi, võibolla ka samaaegselt, ilmus välja üks *Liber usualis*.¹⁹ See pärines Vene tänava katoliku kirikust.²⁰ Sellega ma tegelesin kohe põhjalikult. Elu läks edasi ja aegajalt me saime varajase muusika plaate. See ei puudutanud enam mitte gregooriuse laulu – meid huvitas ka polüfoonia, eriti mitmehäälsuse tekkimine. See tundus olevat kõige tähtsam asi, sest me olime mitmehäälsuse sees kasvanud, me lausa uppusime selle sisse – nii palju oli neid hääli uues muusikas. Ilma mitmehäälsuseta ei osanud keegi muusikat ette kujutada. Mida saab ütelda 12 toonilise reaga ühehäälselt?

Mina võtsin endale sihiks sukelduda täiesti ühehäälsuse sisse. Ma isegi ei tea miks, aga ma tundsin, et seal peab see võti olema – muusika võti. Ma nägin sellega meeletult vaeva. Kõigepealt ma päevade viisi lihtsalt mängisin klaveril neid meloodiaid. Selle mõistmine võttis palju aega, sest klaveril mängides läks see kõik minust mööda. Ilmselt ma otsisin sellest muusikast midagi muud. Helikõrgused jäid minu jaoks ikka ainult helikõrgusteks – ma lihtsalt libisesin neist üle. Sellist tunnetust muusikas, mis oleks võimaldanud mõista sidet kahe noodi vahel mul ei olnud. See oli üsna loomulik, kuna ma tegelesin palju aastaid seeriamuusikaga. Mõistmist, et muusikas on mingi 'hingamine' või et kaks või kolm nooti võib olla palve, ei olnud.

Vähehaaval hakkas kõik see kuidagimoodi omavahel kokku kasvama. Kõigepealt üksik noot, siis paar nooti siit ja paar nooti seal. See juhtus läbi religiooni, läbi palve sõna,²¹ läbi palve tunnetuse. Hing hakkas laulma – sõna ei olnud mitte surnud, vaid sai kontakti südame ja kõrvaga. See kõik läks muusikasse.

¹⁸ Mstislav Rostropovištš 1927-2007

¹⁹ *Liber Usualis* ilmus esmatrükis 1896. Raamatust on tehtud kümneid, kui mitte sadu kordustrukke. Raamat on ladina keeles, aga olemas on variandid põhjalike inglise- ja prantsusekeelsete kommentaaridega. Mulle ei ole teada, millist trükki Arvo Pärt kasutas.

²⁰ Peeter-Pauli kirik Vene tn 18, Tallinn

²¹ Mõeldud on gregooriuse laulu teksti.

See maja kus me oleme²², on ehitatud paar aastat tagasi. Meie oleme siin elanud ühe aasta. Ehitamine toimus võrdlemisi hoolikalt – loodust püüti mitte lõhkuda. Palju kaeti ehituse ajaks kinni, et mitte lõhkuda pinnast. Siiski, kui me siia tulime, oli siin palju 'surnud maad', liivakõrbe. Me istutasime sinna mõned samblatükid, mis me metsast tõime ja sammal hakkas ennast ise laiemaks kasvatama.

[Me läksime õue, kus Arvo näitas, kuidas roheline sammal aeglaselt kuid kindlalt kasvatas kinni tühja liiva. Õues olles rääkis Arvo kuidas ta näeb tühja liiva nagu haavatud maad. Kui sinna haava peale panna paar samblatupsu, siis hakkab liivale justkui uus nahk peale kasvama. See on elus kude. Erinevad samblatükikesed kasvavad kokku. See on sarnane sellele, kuidas tema jaoks hakkasid erinevad noodid kokku kasvama, moodustades elusa koe tema dodekafooniast haavatud loomingulisusele. Kui tuppa tagasi tulime, jätkas Arvo juttu samblast.]

Arvo Pärt: Sammal hakkab kasvama, ta otsib kontakti teise samblaga. Sambla juured tõmbuvad sirutuvad üksteise poole. See on looduse loomulik elu või jõud – ükskõik kuidas seda nimetada. Religioosse inimese jaoks on see nagu laul Jumala poole. See on nagu Psalmide raamatus: Vsajkoe dõhanie dahvalit Gospoda.²³ Kas see on teadlik või mitteteadlik see polegi tähtis, aga see on olemas. Selline on see tunnetus. Midagi sellist juhtus ka minuga pika aja jooksul. Minu jaoks tähendas see muudatus, et ma hakkasin teisest küljest vaatama igat muusikalist liigutust, igat fraasi. See ei ole mitte ainult muusikaline nähtus vaid seda võib igast asjast välja lugeda.

Ma kujutan ette, et tee gregooriuse laulu juurde võib olla ainult selline: räägitakse, et ei ole võimalik armastada teist inimest niisama lihtsalt; tõeline armastus käib kolmanda kaudu ja see kolmas on Jumal. Kõik käib sealtkaudu. See sarnaneb mobiiltelefoniga helistamisele. Kui mina helistan teile, siis signaal ei tule mitte minu telefonist teie telefoni, vaid käib läbi saatja. Midagi niisugust toimub lähenemise juures kunstiteosele või muusikale. Sama kehtib ka lähenemisel kadunud seosele või pärandile, mis on sajandite jooksul olnud. See muusika ei ole mitte paganarahva trummipõrin – sellel oli oma substants sees. Nüüd me peame seda sama teed mööda sinna jõudma.

²² Arvo ja Nora Pärdi maakodu Laulasmaal.

²³ Psalm 150:6 'Kõik, kellel on eluõhku, kiitku Issandat.'

Inimene võib ju öelda: 'Kus on Jumal? Kuidas ma saan tema poole palvetada? Kogu see usuasi on üks kahtlane värk.' Me võiksime seda vaadata nõnda: kõik mis on algusest olnud kuni meieni, on üks kindel niit, ükskõik kui õrn või varjatud see ei ole. See on nagu seeneniit. Seen kasvab ühes kohas, aga niit ulatub palju kaugemale. Terve mets on seda niidistikku täis. Selline niit on Jumala ja inimese vahel. Kui mul on - hästi lihtsalt rääkides - mure, siis kõik, mis ma pean tegema, on endale aru andma, et ma saan minna mööda seda niiti Jumala juurde. Mina tulen tänu sellele niidile Jumalast ja selle sama niidi kaudu ma võtan Temaga ühendust. Kas ma seda niit näen või mitte, see pole oluline – see on olemas. Kui ma seda niiti tunnistan, siis see funktsioneerib – nagu see mobiiltelefon. Ja seda teed kaudu peab gregooriuse laulu juurde minema. Vaimulik substants on nii tugev selles muusikas, et seda võib uskuda. See valgustab muidugi ühte külge gregooriuse laulust – võibolla ka paljusid külgi - aga seda kõrvale jätta oleks kahju. Peab arvestama, et paljud inimesed ei tunnista seda ja ei pea seda ka tähtsaks. Mulle tundub, et see on tähtis. Tähtis asi.

Eerik Jõks: Gregooriuse laulus on peidus mitmeid arhetüüpe: notatsiooni arhetüüp, meloodika ja fraseerimise arhetüüp, aga seal on ka religioossuse arhetüüp. Minu jaoks on väga huvitav ja tähtis mõista, et Teie kujunemisel selliseks heliloojaks nagu Te olete, on kõige olulisem just religioosne arhetüüp, mitte kultuuriline või paleograafiline arhetüüp.

Arvo Pärt: See on nagu – see termin võib küll jätta täiesti vale pildi – mingi õigeusk²⁴ või ühine nimetaja. Erinevad arhetüübid tõstavad esile erinevaid väärtusi ja näevad seeläbi gregooriuse laulu keskpunkti erinevalt. Need on kõik nagu erinevad murrud. Aga vajalik on üks nimetaja, et nende murdudega opereerida. Kui neil on ühine nimetaja, siis on nad hoolimata oma erinevustest kokku pandavad ja nad hakkavad koos funktsioneerima. Ma arvan et see ühine nimetaja on religioon. Seda näeb selle järgi, kust see muusika tuleb ja kus seda tehti. Kirikud on ka muidugi erinevad, aga ka seal on ühine nimetaja olemas. Kui me seda ühist nimetajat ei otsi, siis on oht, et me muutume sektantideks.

On olemas veel üks ühine nimetaja, mis on sünagoogimuusikal, bütsantsi muusikal, islami muusikal ja gregooriuse laulul. Seda kõike tuleb hoolega uurida ja seal võib näha

²⁴ Pärt kardab, et teda mõistetakse valesti kuna ta on ise õigeusklik ehk siis Ida kiriku liige. Selles kontekstis aga tähendab õigeusk midagi muud.

imeasju. Tuleb neid vaadata distantsilt, nagu kosmoselaevalt, nii et erinevad maad ja mandrid pole enam eristatavad ning kõik traditsioonid on korruga haaratavad.

Kui te küsite, mida tähendab gregooriuse laul meile tänapäeval, siis minu meelest aeg ei mängi siin mitte mingit rolli. Ta tähendab seda sama – peaks tähendama – mida ta alati on tähendanud. Need inimesed, kes siis elasid, vajasid täpselt samamoodi armastust, nagu igaüks meist vajab armastust. Inimeste probleemid on ikka ühed ja samad nii praegu, kui gregooriuse laulu kuldajal. Tuhat aastat, kaks tuhat aastat – see ei maksa midagi. Me kanname endaga kaasas igavesi sõlmpunkte, mis korduvad aastast aastasse ja sajandist sajandisse. Seda peab vaatama nagu igavesi küsimusi – meile on see raske, sest igavik on pikk ja haaramatu. Andeksandmine, kaastunne, armastus ühelt poolt ja vihkamine, verejanu ja ihnsus teiselt poolt – see on kõik see sama, mis vanal ajal oli. Võibolla väline vorm on muutunud, aga inimene on ikka samasugune. Ega ta selle pärast paremaks ei ole muutunud, et 2000 aastat on mööda läinud. Ehk on isegi vastupidi – ta on veel rafineeritumaks muutunud.

Inimesele on antud vaba tahe ja selle vaba tahtega võib ta minna selles suunas, mis on alati olnud kõige raskem suund. See on see ainus elu, see ainus idu, mis võib meid kadunud kunstide juures. Toitmine võib toimuda kaudselt või otseselt, olenevalt sellest, kuivõrd aktiivselt, kuivõrd ehtsalt, kuivõrd kompromissitult me selles suunas läheme.

Nora Pärt: Arvo tahab öelda, et suhe Jumalaga gregooriuse laulu kaudu on ühtsus Temaga. See oli nõnda vanasti ja on ka praegu. Olukorrad on muutunud, värvid on segatud, aga tuum on ikka sama.

Eerik Jõks: See tähendab, et kui keegi saab gregooriuse laulust inspiratsiooni, eriti selle religioosest arhetüübist, siis ei pruugi tema inspiratsiooni tulemuses gregooriuse laul olla äratuntav. Vähemalt mitte sellisena, nagu me seda tänapäeval esteetiliselt ette kujutame.

[...]

Eerik Jõks: Kas pole huvitav, et kui ma laulan ühehäälselt [Eerik laulab I advendi algussalmide *Ad te levavi* esimesed sõnad], siis see ei ole alati kaasaja inimesele mõistetav. Kui ma aga lisan sellele burdooni, siis hakkab see muusika enamatega

kõnelema. Inimene justkui mõistab, et selles on midagi vaimulikku, mida ta lihtsa ühehäälsuse juures ei pruugi tajuda.

Nora Pärt: See muusika on puhtal kujul liiga kõva toit tänapäeval.

Eerik Jõks: Kas on ikka nii?

Nora Pärt: On ikka, sest kõrv on rikutud.

Arvo Pärt: See on tõsi - kõrv on rikutud.

Nora Pärt: Mõni peab oma kõrva puhastama, enne kui ta seda muusikat puhtal kujul saab vastu võtta. Mõned inimesed vajavad jälle sellist muusikat nagu pakkus 'Officium'.²⁵ See muusika oli paljudele inimestele avastus selles suunas, sest nende kõrv suutis seda vastu võtta. Paljudele oli see püha elamus ja seda peab austama. Tuum peitub puhtas gregooriuse laulus. Kuna traditsioon on läbi lõigatud ja mitte ainult gregooriuse laulul, vaid kogu religioossuse argipäeval, siis see tuum on hajunud. Tuum on alles, aga side sellega on rikutud.

Eerik Jõks: Mulle tundub, et tänapäeva inimese vaimulik puudutamine ühehäälse muusikaga on väga raske ülesanne.

Nora Pärt: See on sellepärast, et ühehäälses muusikas on palju vähem emotsiooni ja palju rohkem vaimsust. Vaim on puhas, nagu kõrgmäestiku õhk. Emotsioon on nagu sild meie keha ja meie vaimu vahel. Emotsioon aga lohutab paremini, on magusam, on subjektiivsem ja seega ka lihtsamini saavutatav.

Eerik Jõks: Mul on olnud kogemus inimestega, kes küsivad: 'Kui gregooriuse laul on Arvo Pärt'i ja tema muusikat nii palju mõjutanud, siis miks me seda ei kuule?'

²⁵ Garbarek, Jan, Cristóbal de Morales, and Hilliard Ensemble. *Officium*. ECM 1994.

Arvo Pärt: Pange kõrvuti 'Credo' 'müra', siis gregooriuse laul ja siis näiteks 'In spe' või 'De profundis' ja siis te kuulete seda liikumist.

Nora Pärt: Kui te seda kuuleksite, siis oleks see 'muuseumi töö'. See ei olnud Arvo siht – ta otsis lähtepunkti, reegleid, mõtteviisi. Ta kasvas endale 'uue kõrva'.

Arvo Pärt: Gregooriuse laul oli platvormiks, et inimese hing hakkaks laulma. See on platvormiks, et aru saada, et niisugune asi on üldse olemas nagu hing. Gregooriuse laul on meile sellepärast tähtis, et inimese hing hakkaks laulma, et hing õpiks palvetama koos lauluga. Palve on selles laulus sees, see ongi see substants, millest me rääkisime. See on palve, ei midagi muud. Ta ei ole mingi kunst, mida peab seatud häälega esitama. See peaks olema midagi väga lihtsat, midagi niisugust: [Arvo mängib salvestist, millel palvetab vene keeles preester Nikolai, mis vaheldub koguduse vastustega. Nende kohta ütleb Arvo:] 'Need on nii lihtsad – nagu lapse palve. Ei midagi kunstlikku.'

Nora Pärt: Meil oli kunagi üks salvestis Valamo kloostrist, millel vanad raugad laulsid. Nad olid eluaeg koos laulnud. Nad laulsid raugalike ragisevate häältega, aga nende kolme munga laul kõlas nagu üks hing. Ei olnud ei pause ega fraseerimist – see oli kõik oli koos viisi ja sõnadega ammu luudes ja kontides. Nende laul läks lausa lendu – seda oli nii hea kuulata.

Arvo Pärt: Selline nagu isa Nikolai laul võis ka gregooriuse laul kunagi olla.

Nora Pärt: Kas Sa mõtled spontaansust?

Arvo Pärt: Pigem ma nimetaksin seda lähenemiseks. Selliseid inimesi on üksikuid. Nad ei tee plaate, ega esine kontsertidel. Nad selle muusika juure juures palju loomulikumalt ja nad saavad sellest aru. Nad võiksid meile muusikast palju rääkida. Sellised mehed olid vana kirikumuusika loojad. Hiljem pandi sellele teine rüü selga ja tehti kirikule käepärasemaks. Võibolla tehti muusikat pisut uhkemaks, lihvitumaks, rafineeritumaks. Seda kõike ma täpselt ei tea, aga igal juhul ei tohi me rafineeritusega sellele muusikale läheneda. Osake maailmast on niikuinii juba seal sees – maailm tungib ju igale poole. Kirik

paneb ukсед kinni ja ta tuleb aknast sisse. See ei ole alati õige asi mis sisse tuleb. Selline lähenemine gregooriuse laulule nagu isa Nikolail aitaks meil sellest muusikast palju suuremaid väärtusi välja tuua.

Kirikuajaloos me teame suuri muudatusi. Kui kerjasmunk Fransiscus tuli, siis ta lõi kogu ehitatud mängu sassi. Pärast võttis tema töö muidugi hoopis teise pöörde. Fransiskaanus läks niiöelda 'liiga täiuslikuks' ja lihvituks. Aga Fransiscus ise oli midagi erilist ja puhast. Luterlusega võis ka olla midagi sellist. Ma ei tea väga täpselt, mis mees see Luther oli, aga mul on selline tunne, et Luther kujutas midagi muud ette, kui seda, mis luterlikust kirikust pärast välja tuli.

Eerik Jõks: Selle kohta on hea ütlus: 'Luther oli hea katoliiklane kuni elu lõpuni'.

Arvo Pärt: [naerab] See kõlab väga hästi. Ainult puhtuse ja aukartusega tuleb minna sellele varandusele [gregooriuse laulule] ligi.

Eerik Jõks: Ma arvan, et ainult niimoodi saab sellele 'varandusele' ligi. Pealisehitusele saab ka teisiti ligi. Kogu selle materjali vaatlemisel saab piirduda ainult kultuurifenomeni vaatlemisega. Oli suuline traditsioon, 9-10 sajandil hakati seda üles kirjutama, tekkis notatsioon ja nüüd ma uurin näiteks, kuidas see tekkis ja kuidas see arenes. See jääb aga ainult pealisehituseks. Kui aga tahta gregooriuse laulu tuuma juurde jõuda, siis peab ikka otsima eelpoolnimetatud 'ühist nimetajat'.

Nora Pärt: Siis jõuab ka teiste teemadega kaugemale. 'Ühine nimetaja' teeb ka teised ukсед lahti ja aitab seletada gregooriuse laulu, kui kultuurifenomeni.

Eerik Jõks: Paljud inimesed ei taha seda siiski tõdeda ja nad vaatlevadki gregooriuse laulu nagu ühte kultuurifenomeni või nagu esteetiliselt kaunist melodiat.

Arvo Pärt: See ei tohi meid segada. Me peame vaatama, kuidas me ise saame kontakti sellega. Kõik muu ei tohi meid huvitada. See on muidugi okkiline tee. Seda teed käies lähevad käed krobelseks ja juuksed lähevad halliks - see kuulub sinna juurde ja ei tohi meile muret valmistada. Me peame iseendaga tegelema – ainult iseendaga. Me peame

oma patusust, oma jõuetust, oma mittetäiuslikust nägema ja selle eest palvetama, et Jumal meid valgustaks ja meie peale halastaks. See on ainus tee gregooriuse laulu juurde. Kui Jumal meie peale halastab, siis see halastus väljendubki selles, et me hakkame gregooriuse laulu nägema teises valguses. Siis gregooriuse laul avab ennast. Me ise oleme gregooriuse laulu lukustanud oma kivinenud hoiakutega. Me muretseme, kuidas teised meie peale vaatavad, mis nad meist arvavad ja kas nad meist aru saavad.

See on ohvririkas tee. Kui see küsimus on tõesti hingelähedane, siis võibki alguses olla tähelepanu all midagi, mis ei ole kõige tähtsam. Esimeseks tähelepanuks võib olla gregooriuse laulu muusikaliste saladuste teadasaamine ja pärast 'olgu siis peale ma tegelen oma hingega kah' kui aega üle jääb ja raha ka natuke. Sellest ei ole midagi. Mul oli see täpselt samuti. Minu jaoks oli alguses muusika kõige tähtsam. Aeg sätib prioriteedid paika. Las nad olla nii nagu nad on, aga elu õpetab, et on [muusikast] tähtsamad asjad ees, mis tuleb inimesel endal – uurijal – lahendada.

Gregooriuse laulule võib läheneda ainult puhta südamega. Kes võtab kätte gregooriuse laulu laulmise või uurimise, peab tundma, et ta ei ole selle vääriline, et avada seda raamatut. Kes saab siin aidata peale Ühe? Seda ei saa päevapealt teha, tuleb leppida oma ebatäiuslikkuse ja ebapuhtusega ning loota, et sellest on võimalik vabaneda. Võibolla ei saa me kunagi selle vääriliseks, et seda raamatut [Arvo koputab laual olevale Graduale Triplex'ile] lahti teha. Aga Jumal näeb Sinu head tahet ja Ta tuleb sulle vastu. Ta ütleb nendele nootidele siin raamatus: 'Kuule, mine talle vastu, mine talle paar sammu vastu'. Ja siis ... juhtub ime. [pikk vaikus, mis on ometi täis muusikat] See muusika on ime. Imega saab kontakti ainult läbi ime. See on alati kingitus – peab sündima ime, et sellele [gregooriuse laulule] ligi saada. Selleks aga peab imedesse uskuma, peab üldse uskuma ja lootma. Peab olema nagu laps, kellel ei ole eelarvamusi. Peab olema lihtsa meelega. Peab olema valmis selle eest ka kannatama.

Nora Pärt: Lihtsameelsus on võti. Kui rääkida erinevusest vana aja inimeste ja meie vahel, siis just lihtsameelsuse kaotamises seisnebki suurim vahe. Inimkond kaotas iga sekundiga lihtsameelsust ja see ütleb väga palju.

Arvo Pärt: Puhtus, süütus ja lihtsameelsus.

[Peale seda jätkus meil juttu veel pikalt, aga kõike ei ole võimalik selle doktoritöö raames üles kirjutada. Loodan, et kunagi on mul võimalik selle erakordselt rikka teksti juurde tagasi pöörduda.]

Appendix 5

This appendix has double page numbers: (1) on the top of the page, there is a general page number of this volume; (2) on the bottom of the page, there is page number of this particular interview transcript. The latter consists of two numbers. The first represents a current page number and the second the overall number of pages of this interview transcript.

Interview with Professor Godehard Joppich in Frankfurt, on 20 December 2008

Introduction

After the first interview with Professor Godehard Joppich on 1.03.2005 I could not rest before I returned to Frankfurt to ask more questions about some aspects of life and work of Eugène Cardine and learn more chanting. I was particularly interested in what stage was Eugène Cardine's study of neumes when he was called to Rome in 1952. Additional comments of Godehard also made additional clarifications about the 'theory of banishment'.

As always we had a lot of things to talk about, but not all the questions were relevant for this research. For example, it took some time to discuss future work with the chant section of Michiko Hirayama's sound archive that Godehard had received from Michiko. In this archive there are the only known recordings of Eugène Cardine performing, as well as recordings from lessons that he gave to Michiko Hirayama. All this information is recorded and is preserved in my archive. However, in this transcription, only information relevant to this research is included.

For the technicalities of this interview and transcription, please refer to the introduction of 'Interview with Professor Godehard Joppich in Frankfurt 1.03.2005 (Appendix 2). This transcription was sent to Professor Joppich for his approval.²⁶

²⁶ Godehard Joppich approved this interview transcript on 28.10.2009.

The interview

When you met Eugène Cardine in 1957, was his understanding of neumes already fully developed?

Not completely developed. For example, he was still convinced that each neume has an accent on the first note. This is completely wrong. About 1962-63, I wrote my first article about *torculus specialis*. After reading it, Cardine commented: 'Every neume has accent on the first note, except *torculus specialis*'.

Was it the understanding of Joseph Pothier that every neume has an accent on its first note?

Yes, it was Pothier. Mocquereau's principle was that accents go according to groups of 3 and 2.

It is important for history to know how far Cardine's understanding of neumes was developed when he came to Rome in 1952.

I believe his understanding was already scholarly. In Solesmes at this time, and probably until now, they actually sing according to Pothier's principles. Anyhow, 21 years ago when Cardine died, they sang according to Pothier's principles.²⁷ They never sang according to Mocquereau's principles.

One thing for Cardine was studying neumes but the other was singing according to this study. He was able to study neumes but it was not possible to sing according to this study in Solesmes. Only when he went to Rome did he start to realize his scholarly work. Until then, it was just a study of signs. Perhaps he tried out different possibilities for himself, but to realize this in Solesmes was impossible.

How do you think, did Cardine also propose his ideas to Gajard?

I do not think that he spoke about it to Gajard. I am convinced that even if he had shared his thoughts with him, a man like Gajard would never change his manner of understanding chant.

²⁷ Professor Joppich means that the style was definitely the same 21 years ago when Cardine died, but he was not sure about the situation now as he had not been to Solesmes since then.

I understand that, but it is a very long time from 1928-1952. Something must have become known about his ideas.

His solemn vows were 1930 and he started his work after that. Only then was he able to go alone to the 'Paleo' [a manuscript room in Solesmes]. Before taking solemn vows, it was forbidden for novices to go to the 'Paleo' unaccompanied. Therefore, only in 1930 did he have a chance to look at the manuscripts. Of course, he did not know at this time what was going to happen – he was just curious to see the manuscripts or the photos of the manuscripts. You can see it here [Godehard takes the *Graduel Neumé*]. He started with the same piece that I started with 30 years afterwards. He told me that the first pieces he copied were the Intraits *Exurge*,²⁸ *Circumdederunt me*,²⁹ and *Esto mihi*.³⁰ Here he started to copy neumes, as he was convinced that it is important to know what neumes communicate to us.

This happened in 1930?

I would not say 1930, but 1932. We will probably never know. Of course, he had his duties in the community. It was not possible for him to sit all day and study manuscripts. I know that he was an organist and he had to accompany singing of psalms during the Office. He had to do it always using the same sequence of chords. He could never change even one chord. I accompanied the Office in my monastery for many years using different registrations and different harmonies. I asked him once why he did not change the harmony. He said 'No, no, no – I was not allowed. I have to use only these harmonies'. These harmonies were repeated in some cases 20 times, if it was necessary.

When Rome asked for one teacher for Gregorian chant in 1952 it appeared to be the best solution to send Cardine to Rome. They used a principle '*promoveatur et amoveatur*'.³¹ They were glad that he went to Rome and it was 'quiet' again in Solesmes.

[...]

²⁸ Page 66 in the *Graduel neumé*

²⁹ Page 62 in the *Graduel neumé*

³⁰ Page 69 in the *Graduel neumé*

³¹ A translation of this Latin phrase in English would be: 'Let him be promoted to get him out of the way'.

I am very interested in this one single question of Cardine going to Rome. I have several quotes from his friends that he was unhappy about leaving Solesmes. How do you comment?

I think it is true. When school finished on the day of St Peter and St Paul on 29 June he left Rome immediately. On the same evening, he took a train to Paris where his sister lived and after that, he went straight to Solesmes. He did not stay there for one hour more than necessary. He loved his home and he loved Solesmes. For me it was difficult to study with him in Solesmes. He was a monk of Solesmes and he lived the life of Solesmes in every way. I remember that once I was in Solesmes and we were standing on the opposite sides of the choir. When he was singing he was 'nodding'³² the book according to the rhythm of Solesmes singing style. I admired his love towards his home monastery. I asked him: 'how can you stay here and still sing Mocquereau's system?' He replied that it is not straightforwardly Mocquereau's system; rather it is Pothier's system. But Pothier's system was like [Godehard sings a short example in a rather floating manner but stressing first notes of every neume element]. You can hear it on recordings of Solesmes. Cardine was able to adapt to life and singing in Solesmes for three and a half months until he returned to Rome on 15 October. He was happy in Solesmes. He was happy.

If Gajard was convinced that he was teaching Mocquereau's system and Solesmes was never actually using it, what was it that he taught?

When he went to teach, he taught Mocquereau, but in Solesmes they still performed according to Pothier. When people came to Solesmes, they were confused, because they did not hear what they had learned from Gajard. If people wanted to hear how Mocquereau's rhythm sounded they had to go to another monastery,³³ where Mocquereau's system was followed.

Cardine always told me that it was not possible to switch in the community from one performance practice to another. It was impossible. During the time of Mocquereau, there were still so many monks who sang according to the system of Pothier. It was not

³² When editing the transcript Godehard used following wording: 'bewegte er sein Buch entsprechend der Solesmer Gesangsweise'. This can also be translated 'he moved his book according to the Solesmes singing style'. I used the word 'nodding' to communicate what Godehard wanted to say: namely, when Cardine was singing according to his understanding, his hands were drawing neumes in the air. When he was performing at Solesmes, the movement was drastically different.

³³ I do not know which monastery Joppich refers to. I only know that it is a nunnery.

possible for Mocquereau's system to be realised. Novices studied the Mocquereau system but they never performed accordingly in Solesmes.

It would be very interesting to know what was the relationship between Gajard and Cardine.

That we probably will never know.

When was Graduel Neumé finished?

I do not know exactly when it was finished. I think that all neumes were already copied when he was called to Rome. The indexing of course continued. In 1960, I made the first 20 copies of *Graduel Neumé* by using photos. When they heard in Solesmes that I was already circulating the *Graduel Neumé*, the director of the Solesmes Editions said that 'we must print it'. Solesmes printed the first version in 1966.

[...]

Cardine's obligation in Rome was not to teach the performance of chant. There was another teacher for that. Cardine was teaching paleography. I remember that I went to Raffael Barrata to sing. After that, you had to forget everything before you went to study with Cardine, because it was so different. Only when Cardine left Musica Sacra did they start officially to teach semiology.

[...]

Appendix 6

Questionnaire for Performers and Experts of Gregorian chant in English

This questionnaire was compiled in two languages – English and Estonian. The latter version is available as Appendix 7. Text in the square brackets is not the part of the questionnaire and is added for better reading qualities. For the respondents who did not want to answer the questionnaire online a printed version was created, which is available as Appendix 8. The appendix is in 'A5' format and can be found in a pocket on the back cover of the volume. When the questionnaire was compiled, the house style of the University was not followed. I decided to add the questionnaire to the appendix as it was presented to the respondents. Therefore, there are some differences from the house style of the University.

Questionnaire for Performers and Experts of Gregorian chant

Introduction

Dear [Respondent],

Thank you for participating in this project. Your personal and unique contribution is highly appreciated and, without it, this research project would not be imaginable. A significant number of performers and experts of Gregorian chant from all over the world have agreed to participate, and I am convinced that the results provide interesting and valuable answers to questions of chant interpretation. The role of Gregorian chant in Western musical culture, as it seems, is irreplaceable and its investigation is of utmost importance. It is only you, the people who perform and study the chant that can provide the answers and information that this project needs.

As far as I know, this international questionnaire is the first of its kind, and strives to study aspects of chant interpretation in a way that have not been done before. This is why your expert opinion is of such value.

The objective of this questionnaire is to investigate styles of performance, both in their current use, and their historical formation and individual characteristics. Your

responses will remain completely confidential and anonymous, although the author knows your person and name.

As exception, I ask permission to publicize your name in one aspect: the question involving your chant teachers and models. This is necessary to create a “genealogy tree” of Gregorian chant performers.

In this questionnaire, the term “Gregorian chant” is used in a wide sense, meaning both the repertory of different liturgical families of mediaeval Western church, and their current reflections in literature and performance.

The questions will appear on your screen one by one. After you have provided a response, a new question will be displayed automatically. Several of the questions ask you to estimate certain statements on a scale. For convenience, the verbal equivalents of the scale values are provided by the author and will be displayed together with every sub-question. Please note that a fully personal and subjective response, rather than an established opinion, is what is most expected. Some of the questions may seem to repeat themselves: this is not done for the purpose of a “cross-examination” but there are subtle differences in their wordings, and I would very much like to know your opinion about it.

At every moment, you can take a break and return later by clicking on the respective link ‘Pause and return later’, on the screen. When returning to complete the questionnaire at another time, please click on the link in the e-mail that was sent to you. If you would like to correct or change your answers, this can be done the end of the questionnaire.

It has proved that completing this questionnaire takes approximately 60 minutes. This can vary because some of the questions are rather specific and may suggest taking more time and concentration to answer. Since your opinion is very important for this research project, we hope that it is possible for you to complete it thoroughly.

In case of any questions or suggestions, you are welcome to e-mail to the author at the address eerik@ekn.ee.

Again, thank you whole-heartedly for your patience and help.

[Questions]

1.-31. What does Gregorian chant mean for you? (both as a term and as a phenomenon)

Please evaluate the following statement[s] on a scale of 1-8.

- (1) In no way means that.
- (2) Essentially does not mean that.
- (3) Means that to a small extent but not significantly.
- (4) Means that to a certain extent.
- (5) Means that to a moderate extent.
- (6) Means that to a great extent, belonging in fact to the essential meanings.
- (7) Is one of the most essential meanings.
- (8) Is the primary meaning, the most essential, for me.

1. Gregorian chant, for me, means a way of life.
2. Gregorian chant, for me, means the foundation of European professional musical culture.
3. Gregorian chant, for me, means Franco-Roman chant, a part of Latin sacred monody.
4. Gregorian chant, for me, means exciting repertory that can be used to fill concert programs.
5. Gregorian chant, for me, means any kind of monodic Latin liturgical chant.
6. Gregorian chant, for me, means beautiful melodies.
7. Gregorian chant, for me, means inspiration for my musical activities.
8. Gregorian chant, for me, means an opportunity for career enhancement.
9. Gregorian chant, for me, means Roman Catholic liturgical music.
10. Gregorian chant, for me, means an opportunity to investigate mediaeval notation.
11. Gregorian chant, for me, means liturgical song, to be interpreted according to certain rules.
12. Gregorian chant, for me, means a collection of mediaeval manuscripts and liturgical texts.
13. Gregorian chant, for me, means a broad-based domain of musicology and liturgics.
14. Gregorian chant, for me, means a method of composing liturgical music.
15. Gregorian chant, for me, means sacred text, illuminated by music.
16. Gregorian chant, for me, means a way of musical thinking.

17. Gregorian chant, for me, means musical text, performed in a theatrical manner.
18. Gregorian chant, for me, means prayer.
19. Gregorian chant, for me, means mediaeval monodic liturgical chant of the Western church based on the Roman rite.
20. Gregorian chant, for me, means a bridge to Pre-Christian cultures and spiritualities.
21. Gregorian chant, for me, means thematically coherent and textually complete repertory for the whole church year.
22. Gregorian chant, for me, means meaningful texts.
23. Gregorian chant, for me, means an opportunity to introduce interesting music and its underlying spirituality to the audience.
24. Gregorian chant, for me, means a form of teaching about the Word of God and what the teaching expresses.
25. Gregorian chant, for me, means a part of my activities as musician.
26. Gregorian chant, for me, means one vocal repertory among many others.
27. Gregorian chant, for me, means a boring duty that I need to do routinely.

If in your opinion any meaning is missing, please add and evaluate it on a scale of 1-8.

28.-31. Gregorian chant means for me ...

32.-41. Please name in the order of importance up to 10 persons that, for you, appear as key figures in Gregorian chant through all the centuries, such as singers, musicologists, clergy, Church politicians.

42.-74. What do you consider important for a good performance of Gregorian chant?

Please evaluate the following statement[s] on a scale of 1-8.

- (1) Is in no way essential to a good performance of Gregorian chant.
- (2) Is rather insignificant from the point of view of a good performance of Gregorian chant.
- (3) Is a credit but not a decisive factor for a good performance.
- (4) Is recommendable but not mandatory.
- (5) Is sufficiently important to deserve a special emphasis but should not be overestimated.

- (6) Is recommendable that every performer makes serious efforts to achieve it.
- (7) Is one of the most essential aspects for a good performance of Gregorian chant.
- (8) Is completely indispensable for a good performance of Gregorian chant.

- 42. Agogic variety (subtle changes of tempo related to phrasing).
- 43. Excellent articulation.
- 44. Variety of dynamics.
- 45. Musical phrasing.
- 46. Excellent diction.
- 47. Excellent vocal quality.
- 48. A personal contribution to the exegesis of text.
- 49. Knowledge of the historical background of the music that is performed.
- 50. An idiolectic (personal and original) approach to the music that is performed.
- 51. Respecting the individualities of the 8 modes.
- 52. Passive comprehension of the Latin language (on the level of understanding the meanings of words).
- 53. Singer's belief in the text that is performed.
- 54. General musicality of the performer.
- 55. Liturgical environment.
- 56. Imitation of one's teacher.
- 57. Singing from memory.
- 58. The aim of performing in as authentic manner as possible.
- 59. Religious intention.
- 60. A rhetorical approach to the music that is performed.
- 61. Avoiding a routine interpretation.
- 62. Semiological precision.
- 63. An accurate costume.
- 64. An accurate venue for performance.
- 65. Textual narrative.
- 66. Theoretical knowledge of paleography.
- 67. Theoretical knowledge of semiology.
- 68. Excellent intonation.

69. Following the right style of chant performance.

70. Understanding of what the text means.

71. Animated performance.

If any aspect, in your opinion, is missing, please add and evaluate it on a scale of 1-8.

72.-74. For a good interpretation of Gregorian chant, for me it is important to have ...

75.-84. Please name in the order of importance up to 10 persons that, for you, are key figures in Gregorian chant from the beginning of the 19th century, such as singers, musicologists, clergy, Church politicians. The same names that appeared in the list above can be repeated.

85.-95. How would you characterize the relationship between music and text in Gregorian chant?

Please evaluate the following statement[s] on a scale of 1-8.

(1) In no way means that.

(2) Essentially does not mean that.

(3) Means that to a small extent but not significantly.

(4) Means that to a certain extent.

(5) Means that to a moderate extent.

(6) Means that to a great extent, belonging in fact to the essential meanings.

(7) Is one of the most essential meanings.

(8) Is the primary meaning, the most essential, for me.

85. This relationship means that music and text are inseparable, i.e. they absolutely belong together.

86. This relationship means that music and text are different structures but they exist together in unity, functioning as complementary to each other.

87. This relationship means that music is only a means of transmitting the text, i.e. the text is what is essential, and music only helps to express it.

88. This relationship means that music constitutes a paraphrase of the text, i.e. music contains/carries the meaning of the text even without the text itself.

89. This relationship means that text and music in Gregorian chant are related as much as in any other vocal repertory.

90. This relationship means that music is included in the prosodic intonation of the text and is brought forward by enhancement.

91. This relationship means that music and text are different structures, which have been combined together.

92. This relationship means that music has been forced upon the text and earns its merits at the expense of the text.

93. This relationship means that the text is saying the same as what is narrated by the music.

94.-95. If any characterization of this relationship is missing, please add and evaluate it on a scale of 1-8.

96. If, in your opinion, the logic of the text diverges from the logic of the music, which of the two would you prefer?

Please choose an answer.

(1) Logic of the text, in the first place.

(2) Logic of the music, in the first place.

(3) Sometimes one, sometimes the other.

(4) In my opinion, in Gregorian chant logic of the text and music never diverge from each other.

97.-106. How precisely, in your opinion, is it possible to restore, on the basis of the information available to us, a historically authentic performance practice of mediaeval Gregorian chant of the Einsiedeln and St Gallen region? (7th to 16th centuries)

(1) Completely impossible.

(2) Possible to a small extent.

(3) Possible to a rather great extent.

(4) Fully possible to restore.

(5) I have no relevance in this.

- 97. 7th cent.
- 98. 8th cent.
- 99. 9th cent.
- 100. 10th cent.
- 101. 11th cent.
- 102. 12th cent.
- 103. 13th cent.
- 104. 14th cent.
- 105. 15th cent.
- 106. 16th cent.

107.-109. Many performers consider authenticity as an essential aspect of performing Gregorian chant. What does "authenticity" mean to you?

Please evaluate the following statement[s] on a scale of 1-8.

- (1) In no way means that.
- (2) Essentially does not mean that.
- (3) Means that to a small extent but not significantly.
- (4) Means that to a certain extent.
- (5) Means that to a moderate extent.
- (6) Means that to a great extent, belonging in fact to the essential meanings.
- (7) Is one of the most essential meanings.
- (8) Is the primary meaning, the most essential, for me.

107. Singing exactly the same way as in the time when the music was created.

108. Singing in a way that the music, precisely at the time of performance, sounds honest and genuine.

109. Singing in a way that music fits well into the context where it is performed.

110. What is your musical education?

- (1) I have no special musical education.
- (2) I have elementary musical education.
- (3) I have a higher musical education.
- (4) I have a masters' or doctoral (or equivalent) degree in music.

If yes, what degree do hold and from which institution?

111. When (what year) did you start your activities concerning Gregorian chant?

112. Please name, in chronological order where you have studied Gregorian chant. (schools, ensembles, master classes)

113. Please name your Gregorian chant teachers.

114. Other than your teachers, what other people have influenced your chant interpretation?

115. What other factors have influenced your chant interpretation?

116. What sources (both mediaeval and modern) do you use for performing or studying Gregorian chant?

117.-119. If you were able to travel back in time to study Gregorian chant performance, and had 7 minutes at your disposal, where would you go and how would you spend the 7 minutes?

117. I would go back to the year

118. I would go back to (the location)

119. I would spend my 7 minutes ...

120. Please have a look at the two beginning words of gradual Haec dies. When performing this song, which notes do you perceive as having equal durations? Please build up to 4 groups of these notes, marking the notes with equal durations. For example, 'notes 4 and 5 have an equal duration' or 'notes 3, 4, 5, 10 and 12 have an equal duration'.

Leon, Bibliotheca Municipalis 234 103

St Gall Stifts-bibliothek 389 102

Graduale Triplex 196

Haec di- es,

121. When singing, we deliver notes of different durations. Assuming, that the increased value of duration can arise from either extending the duration of an individual note/individual notes, or slowing down the tempo, which of the two options do you use in Gregorian chant performance?

- (1) I extend the duration of the note.
- (2) I slow down the tempo.
- (3) In the middle of the phrase I extend the duration of the note, at the end of the phrase I slow down the tempo.
- (4) It depends.
- (5) I wish to describe with my own words.

122.- 126. Please name in the order of importance in your opinion up to 5 most important events for Gregorian chant through all the centuries (such as decisions of the Church Councils, activity of certain persons, appearance or rediscovering of certain manuscripts, scholarly discoveries).

127. Do you sing more at concerts or at church services?

Please choose an answer.

- (1) More at concerts.
- (2) More at church services.
- (3) More or less equally.

128. Do you experience performing for recording as different from the usual performing, not considering the recording-specific aspects?

Please choose an answer.

(1) Yes

(2) No

129. When recording, what do you do differently from the usual performance?

Please describe with your own words.

130. How often do you sing, conduct, or study Gregorian chant?

Please choose an answer.

(1) Several times a day.

(2) Almost every day.

(3) At least once a week.

(4) At least once a month.

(5) Few times a year or less.

131. Do you sing/conduct or study music other than Gregorian chant?

Please choose an answer.

(1) Yes

(2) No

132. What kind of repertory do you sing/conduct or study, other than Gregorian chant?

133.-139. Please name, in chronological order, in which Gregorian chant groups/ensembles you have participated.

139.-143. Please name in the order of importance up to 5, in your opinion most important scholarly discoveries in the domain of Gregorian chant from the beginning of the 19th century.

144. If you were asked to summarize in three sentences on what principles your chant performance is based, how would you do that?

[Section of personal information]

All answers concerning your religious beliefs and practices are fully anonymous and confidential. The author of the questionnaire will not connect your answers with your name and your person.

145. How often do you attend church services, i.e. the mass, liturgy, prayer services, meditations, adorations or other forms of organized worship? Please choose an answer.

Please choose an answer.

- (1) Every day.
- (2) Almost every day.
- (3) At least once a week.
- (4) At least once a month.
- (5) Few times a year or less.
- (6) Do not attend at all.

146. How important is religion for you? The term "religion" is here taken as meaning the relationship with God.

Please evaluate the statement on a scale of 1-8.

- (1) Is completely insignificant.
- (2) Is rather unimportant.
- (3) Is important but not decisive.
- (4) Is equally important with the other factors.
- (5) Is slightly more important than the other factors.
- (6) Is, for me, among the most important factors.
- (7) Is, for me, one of the most essential factors.
- (8) Is the most important factor for me.

147. Other than at church services, how often do you pray?

- (1) More than once a day.
- (2) Almost every day.
- (3) At least once a week.
- (4) At least once a month.
- (5) Few times a year or less.
- (6) I do not pray at all.
- (7) I prefer not to answer to this question.

148. How often do you read the Scriptures?

Please choose an answer.

- (1) Every day.
- (2) Almost every day.
- (3) At least once a week.
- (4) At least once a month.
- (5) Few times a year or less.
- (6) I do not read the Scriptures at all.
- (8) I prefer not to answer to this question.

149. Do you belong to a parish or congregation?

150. Which church/denomination do you belong?

151. What is your age?

152. What is your nationality?

153. Are you male or female?

154. Is there anything else that you consider important to add?

Appendix 7

Questionnaire for Performers and Experts of Gregorian chant in Estonian

Küsimustik gregooriuse laulu esitajatele ja ekspertidele

Sissejuhatus

Kallis [Respondent]

Suur tänu Teile käesolevas projektis osalemise eest. Teie ainukordne ja isiklik panus on väga kõrgelt hinnatav ja uurimus poleks võimalik ilma Teieta. Märkimisväärne arv gregooriuse laulu esitajaid ja eksperte üle kogu maailma osaleb selles projektis ja ma olen veendunud, et see annab huvitavaid vastuseid gregooriuse laulu esitamisaspektide kohta. Gregooriuse laul omab lääne muusikakultuuris asendamatu rolli ja selle igakülgne uurimine on äärmiselt vajalik. Ainult teie, gregooriuse laulu esitamisega ja uurimisega kokku puutuvad inimesed, saate selle uurimuse kordamineku tagada!

Küsimustiku näol on tegemist rahvusvahelise uuringuga, mis teadaolevalt on selles valdkonnas esmakordne ja annab unikaalse võimaluse gregooriuse laulu esitusaspektide uurimiseks. Seda olulisem on küsitluse kordaminekuks Teie ekspertarvamus.

Küsitluse eesmärgiks on uurida gregooriuse laulu kaasaegsed esitusstiile, nende kujunemist ja eripärasid. Ehki küsitluse läbiviijale on Teie isik teada, on küsitluse tulemused täiesti konfidentsiaalsed ja anonüümsed.

Erandina palun Teie luba seostada Teie vastuseid Teie isikuga ainult ühes punktis – küsimustes, mis puudutavad Teie õpetajaid ja eeskujusid gregooriuse laulus. See on vajalik nn gregooriuse laulu esitajate "sugupuu" koostamiseks.

Gregooriuse laulu mõiste käesolevas küsitluses on üldistav ja kõikehõlmav, tähendades nii keskaegse Lääne kiriku erinevate liturgiliste perekondade repertuaari kui nende kaasaegseid reflektioone trükis ning esituses.

Küsimused ilmuvad Teie kuvarile ühekaupa. Kui olete küsimusele vastanud, kuvatakse automaatselt uus küsimus. Mitmed küsimused paluvad hinnata teatud väiteid skaalal. Hõlbustamiseks on skaala väärtused autori poolt välja kirjutatud ja kuvatakse koos iga alaküsimusega. Pidage vastamisel silmas, et Teilt oodatakse täiesti subjektiivset arvamust, mitte üldlevinud väljakujunenud seisukohta. Mõned küsimused võivad tunduda

Teile omavahel sarnsed – see ei ole mitte eesmärgil Teid risküsitleda. Ka kõige sarnasematena tunduvatel küsimustel on alati oma personaalne lähenemisnurk ja sooviksin väga Teie arvamust selle kohta teada saada.

Te võite küsimustikule vastamise ajutiselt katkestada klikkides vastavatele lingile ekraanil. Jätkatamiseks tuleb Teil uuesti siseneda küsimustikku Teile e-postiga saadetud lingi abil. Kui Te soovite oma vastuseid parandada või muuta, siis selleks on Teil võimalus küsimustiku lõpus.

Käesolevale küsitlusele vastamine võtab aega umbes 60 minutit. Küsitlus on spetsiifilist laadi ja üsna põhjalik ning võib nõuda Teilt keskendumist. Teie arvamus on uuringu seisukohast asendamatu oluline ja seetõttu loodan, et leiate võimaluse küsimustikule põhjalikult vastata.

Kui Teil on käesoleva uurimuse kohta küsimusi, palun kirjutage mulle aadressil eerik@ekn.ee.

Tänan Teid veelkord kogu südamest Teie vastutuleku ja koostöö eest.

[Küsimused:]

1.-31. Mida tähendab Teie jaoks gregooriuse laul? (nii mõiste- kui nähtusena)

Palun hinnake järgmist väidet skaalal 1-8.

- (1) Ei tähenda seda mitte mingil juhul.
- (2) Tähendus suhteliselt ebaoluline.
- (3) Tähendab natuke, aga mitte määravalt.
- (4) Tähendab mõnevõrra.
- (5) Tähendab üsna palju.
- (6) On minu jaoks väga oluliste tähenduste hulgas.
- (7) On üks olulisemaid tähendusi.
- (8) Tähendab eelkõige seda - on kõige olulisem.

1. Gregooriuse laul tähendab minu jaoks eluviisi.

2. Gregooriuse laul tähendab minu jaoks Euroopa professionaalse muusikakultuuri alusmüüri.

3. Gregooriuse laul tähendab minu jaoks frangi-rooma laulu - ühte osa kogu ladinakeelsest sakralsest monoodiast.
4. Gregooriuse laul tähendab minu jaoks põnevat repertuaari, millega sisustada kontsertprogramme.
5. Gregooriuse laul tähendab minu jaoks igasugust ühehäälsset ladinakeelset liturgilist laulu.
6. Gregooriuse laul tähendab minu jaoks ilusaid meloodiad.
7. Gregooriuse laul tähendab minu jaoks inspiratsiooni minu muusikaliseks tegevuseks.
8. Gregooriuse laul tähendab minu jaoks karjääritegemise võimalust.
9. Gregooriuse laul tähendab minu jaoks Rooma -katoliku kiriku liturgilist muusikat.
10. Gregooriuse laul tähendab minu jaoks keskaegse notatsiooni uurimise võimalust.
11. Gregooriuse laul tähendab minu jaoks kindlate reeglite järgi interpreteeritud ladinakeelset liturgilist laulu.
12. Gregooriuse laul tähendab minu jaoks kogumit keskaegsetest käsikirjadest ja liturgilistest tekstidest.
13. Gregooriuse laul tähendab minu jaoks laiapõhjalist muusikateaduslikku ja liturgikaalast valdkonda.
14. Gregooriuse laul tähendab minu jaoks meetodit liturgilise muusika kirjutamiseks.
15. Gregooriuse laul tähendab minu jaoks muusikaga illumineeritud sakraalset teksti.
16. Gregooriuse laul tähendab minu jaoks muusikalist mõtteviisi.
17. Gregooriuse laul tähendab minu jaoks näitemänguliselt esitatud muusikalist teksti.
18. Gregooriuse laul tähendab minu jaoks palvet.
19. Gregooriuse laul tähendab minu jaoks rooma riitusega Lääne kiriku keskaegset ühehäälsset liturgilist laulu.
20. Gregooriuse laul tähendab minu jaoks silda eelkristlike kultuuride ja vaimsustega.
21. Gregooriuse laul tähendab minu jaoks temaatiliselt sidusat ja tekstuaalselt terviklikku repertuaari terveks kirikuaastaks.
22. Gregooriuse laul tähendab minu jaoks tähendusrikkaid tekste.
23. Gregooriuse laul tähendab minu jaoks võimalust tutvustada huvitavat muusikat ja seda kandvat vaimsust publikule.
24. Gregooriuse laul tähendab minu jaoks õpetust Jumala Sõnast ja sellest mida see väljendab.

25. Gregooriuse laul tähendab minu jaoks ühte osa minu muusikalisest tegevusest.
26. Gregooriuse laul tähendab minu jaoks ühte vokaalrepertuaari paljude teiste hulgas.
27. Gregooriuse laul tähendab minu jaoks tüütut kohustust, millega peab rutiinselt tegelema.

Kui Teie meelest mõni tähendus puudub, palun lisage see ning hinnake seda skaalal 1-8.

28.-31. Gregooriuse laul tähendab minu jaoks ...

32.-41. Palun nimetage tähtsuse järjekorras kuni 10 Teie jaoks tähtsaimat võtmeisikut gregooriuse laulu valdkonnas läbi kõigi aegade, näiteks lauljad, muusikateadlased, vaimulikud, kirikupoliitikud.

42.-74. Mis on Teie meelest gregooriuse laulu heaks esitamiseks oluline?

Palun hinnake järgmist väidet skaalal 1-8.

- (1) Ei ole mitte mingil juhul gregooriuse laulu heaks esitamiseks oluline.
- (2) On hea esitamise seisukohast suhteliselt ebaoluline.
- (3) On heaks esitamiseks kasuks, aga mitte määravalt.
- (4) On soovitatav, aga mitte ilmtingimata hädavajalik.
- (5) On piisavalt oluline, et selle poole püüelda, aga ületähtsustada ei tohi.
- (6) On nii oluline, et iga esitaja peaks kõigest väest selle poole püüdlema.
- (7) On üks olulisemaid aspekte gregooriuse laulu heaks esitamiseks.
- (8) On nii oluline, et ilma selleta ei saa gregooriuse laulu hästi esitada.

42. Agoogiline mitmekesisus (fraseerimisest tulenevad tempokõikumised).

43. Väga hea artikulatsioon.

44. Dünaamiline mitmekesisus.

45. Muusikaline fraseerimine.

46. Väga hea diktsioon.

47. Väga hea vokaalne kvaliteet.

48. Isiklik panus teksti lahtimõtestamisel.

49. Lauldava repertuaari ajaloolise tausta teadmine.

50. Isikupärane muusikaline lähenemine.

51. Laadi iseärasuste jälgimine.
 52. Ladina keele oskus sõnadest arusaamise tasemel.
 53. Laulja usk sellesse teksti, mida ta laulab.
 54. Laulja üldine musikaalsus.
 55. Liturgiline keskkond.
 56. Oma õpetaja jäljendamine.
 57. Peast laulmine.
 58. Püüe esitada muusikat võimalikult originaalilähedaselt.
 59. Religioosne intensioon.
 60. Retooriline lähenemine esitatavale muusikale.
 61. Rutiinse laulmise vältimine.
 62. Semioloogiline täpsus.
 63. Sobiv esinemisriietus.
 64. Sobiv ruum.
 65. Tekstuaalne narratiiv.
 66. Teoreetilised teadmised paleograafias.
 67. Teoreetilised teadmised semioloogias.
 68. Väga täpne intonatsioon.
 69. Õige esitusstiili järgimine.
 70. Arusaamine sellest, millest tekst räägib ja mida see tähendab.
 71. Hingestatud esitus.
- Kui Teie meelest mõni aspekt puudub, palun lisage see ning hinnake seda skaalal 1-8.
- 72.-74. Minu jaoks on gregooriuse laulu heaks esitamiseks oluline ...

75.-84. Palun nimetage tähtsuse järjekorras kuni 10 Teie jaoks tähtsaimat võtmeisikut gregooriuse laulu valdkonnas alates 19. sajandi algusest, näiteks lauljad, muusikateadlased, vaimulikud, kirikupoliitikud. Nimed, mis esinesid esimeses nimekirjas võivad korduda.

85. Mida tähendab Teie jaoks muusika ja teksti suhe gregooriuse laulus?

Palun hinnake järgmist väidet skaalal 1-8.

- (1) Ei tähenda seda mitte mingil juhul.
- (2) Tähendus suhteliselt ebaoluline.
- (3) Tähendab natuke, aga mitte määravalt.
- (4) Tähendab mõnevõrra.
- (5) Tähendab üsna palju.
- (6) On minu jaoks väga oluliste tähenduste hulgas.
- (7) On üks olulisemaid tähendusi.
- (8) Tähendab eelkõige seda - on kõige olulisem.

85. Muusika ja tekst on küll erinevad kooslused, aga nad eksisteerivad tervikuna koos, teineteist täiendades.

86. Muusika ja tekst on lahutamatud ehk nad kuuluvad absoluutselt kokku.

87. Muusika on ainult vahendiks teksti edasiandmisel ehk tekst on iseseisev ja muusika ainult aitab seda väljendada.

88. Muusika on teksti heliline ümbersõnastus (parafraas) ehk teksti mõte sisaldub muusikas ka ilma sõnadeta.

89. Tekst ja muusika on sama palju seotud kui iga teise vokaalrepertuaari puhul.

90. Muusika sisaldub teksti intonatsioonis ja on võimendatult välja toodud.

91. Muusika ja tekst on erinevad kooslused, aga nad on teineteisega kokku sobitatud.

92. Muusika on teksti külge vägivaldselt poogitud ja elab teksti kulul.

93. Tekst räägib sellest, millest muusika jutustab.

94.-95. Kui Teie meelest mõni muusika ja teksti suhe puudub, palun lisage see ning hinnake seda skaalal 1-8.

96. Kui Teie meelest läheb teksti ja muusika loogika gregooriuse laulus lahku, kumba Te järgite?

Palun valige üks variant.

- (1) Eelkõige teksti loogikat.
- (2) Eelkõige muusika loogikat.

(3) Vahel teksti, vahel muusika loogikat.

(4) Teksti ja muusika loogika ei lähe minu meelest gregooriuse laulus kunagi lahku.

97.-106. Kui täpselt on Teie meelest võimalik meie käsutuses oleva informatsiooni põhjal taastada Einsiedelni ja St Galleni piirkonna keskaegse gregooriuse laulu ajalooloselt autentset esituslaadi erinevate sajandite lõikes? (7.-16. saj)

97. 7. saj

98. 8. saj

99. 9. saj

100. 10. saj

101. 11. saj

102. 12. saj

103. 13. saj

104. 14. saj

105. 15. saj

106. 16. saj

107.-110. Mitmed interpreedid peavad gregooriuse laulu esitamise juures oluliseks autentsust. Mida autentsus Teie jaoks tähendab?

107. Laulmist täpselt nõnda nagu seda tehti lauldava repertuaari loomise ajastul.

108. Laulmist nõnda, et muusika kõlaks esitamise hetkel sisuliselt ehtsalt.

109. Laulmist nõnda, et see sobituks konteksti, milles seda parasjagu esitatakse.

110. Milline on Teie muusikaline haridus?

Palun valige üks variant.

(1) Mul ei ole muusikalist eriharidust.

(2) Mul on muusikaline algharidus.

(3) Mul on muusikaline kõrgharidus.

(4) Mul on teaduslik kraad muusikas.

Kui jah siis milline ja kust ülikoolist?

111. Mis aastal Te alustasite gegooriuse lauluga tegelemist?

112. Palun nimetage kronoloogilises järjekorras, kus Te olete gregooriuse laulu õppinud (koolid, ansamblid, meistrkursused)?

113. Kes on olnud Teie õpetajad gregooriuse laulu esitamisel?

114. Kes lisaks Teie õpetajatele on kujundanud Teie gregooriuse laulu interpretatsiooni stiili ja olnud Teile eeskujuks?

115. Mis veel on kujundanud Teie gregooriuse laulu interpretatsiooni?

116. Milliseid allikaid (nii keskaegseid kui kaasaegseid) Te oma gregooriuse laulu alases tegevuses (interpretatsioon, teadustegevus) kasutate?

117.-119. Kui Te saaksite ajas tagasi minna 7-ks minutiks, et uurida gregooriuse laulu esitamist, siis kuhu Te läheksite ja mida Te teeksite?

117. Ma lähaksin tagasi aastasse ...

118. Ma lähaksin paika nimega ...

119. Ma veedaksin oma 7 minutit ...

120. Palun vaadake graduaallaulu Haec dies kahte esimest sõna. Kui Te seda laulu esitate, siis milliseid noote nende sõnade jooksul Te kujutate endale ette võrdse pikkusega nootidena. Palun moodustage nendest nootidest kuni 4 gruppi, märkides ära Teie meelest võrdse pikkusega noodid. Näiteks 'noodid 4 ja 5 on võrdse pikkusega' või 'noodid 3, 4, 5, 10 ja 12 on võrdse pikkusega'.

121. Kui me laulame, toome kuuldavale erineva kestvusega helisid. Heli kestvus muusikas võib suurenda kui tema vältust pikendatakse või esitamise tempot aeglustatakse. Kui Te gregooriuse laulu esitamisel peate teatud heli kestvust suurendama, kas Te pikendate noodi vältust või aeglustate tempot?

- (1) Pikendan noodi vältust.
- (2) Aeglustan tempot.
- (3) Fraasi keskel pikendan nooti, fraasi lõpus aeglustan tempot.
- (4) Kuidas kunagi.
- (5) Soovin kirjeldada oma sõnadega.

122.-127. Palun nimetage tähtsuse järjekorras kuni 5 Teie meelest tähtsaimat sündmust gregooriuse laulu valdkonnas läbi kõigi aegade (nt kirikukogude otsused, isikute tegevus, käsikirjade sünnid või nende taasavastamised, teaduslikud avastused).

127. Kas te esinete rohkem kontserdil või jumalateenistusel?

Palun valige üks variant.

- (1) Rohkem kontserdil.
- (2) Rohkem jumalateenistusel.
- (3) Enamvähem võrdselt.

128. Kas laulmine salvestuse tegemiseks on väljaspool salvestus-spetsiifilisi aspekte Teie jaoks tavalisest laulmisest erinev?

Palun valige üks variant.

- (1) Jah.
- (2) Ei.

129. Mida Te salvestusel lauldes teisiti teete?

Palun kirjeldage oma sõnadega.

130. Kui tihti te tegelete gregooriuse lauluga? (laulmine, juhataamine, teadustöö)

Palun valige üks variant.

- (1) Mitmel korral päevas.
- (2) Pea iga päev.
- (3) Vähemalt korra nädalas.
- (4) Vähemalt korra kuus.
- (5) Mõne korra aastas või harvem.

131. Kas Te laulate/juhatate ka muud repertuaari peale gregooriuse laulu?

Palun valige üks variant.

(1) Jah.

(2) Ei.

132. Millist repertuaari Te peale gregooriuse laulu esitate või uurite?

133.- 138. Palun nimetage kronoloogilises järjekorras, millistes gregooriuse laulu praktiseerivates ansamblites Te olete osalenud?

139.-143 Palun nimetage tähtsuse järjekorras kuni 5 Teie meelest tähtsaimat teaduslikku avastust gregooriuse laulu valdkonnas alates 19. sajandi algusest.

144. Kui Te peaksite kolme lausega seletama, millel põhineb Teie gregooriuse laulu interpretatsioon, siis kuidas Te seda teeksite?

145. Kui tihti Te käite jumalateenistustel? Jumalateenistuse all mõistetakse missat, liturgiat, palvust, hardushetke ja muid organiseeritud jumalateenistuslikke vorme.

Palun valige üks variant.

(1) Iga päev

(2) Pea iga päev.

(3) Vähemalt korra nädalas.

(4) Vähemalt korra kuus.

(5) Mõne korra aastas või harvem.

(6) Ei käi üldse.

146. Kui oluline on Teie jaoks religioon?Religiooni all mõistetakse siinkohal suhet Jumalaga.

Palun hinnake järgmist väidet skaalal 1-8.

(1) Täiesti ebaoluline.

(2) Kõrvalise tähtsusega, suhteliselt ebaoluline.

(3) Oluline, aga mitte määravalt.

- (4) Võrdselt oluline kõige muuga.
- (5) Kõigest muust veidi olulisem.
- (6) On minu jaoks väga oluliste asjade hulgas.
- (7) On minu jaoks üks olulisimaid asju.
- (8) On minu jaoks kõige olulisem asi.

147. Kui tihti Te palvetate lisaks jumalateenistustele?

Palun valige üks variant.

- (1) Üle ühe korra päevas.
- (2) Pea iga päev.
- (3) Vähemalt korra nädalas.
- (4) Vähemalt korra kuus.
- (5) Mõne korra aastas või harvem.
- (6) Ei palveta üldse.
- (7) Ma eelistan sellele küsimusele mitte vastata.

148. Kui tihti Te loete Piiblit?

Palun valige üks variant.

- (1) Iga päev.
- (2) Pea iga päev.
- (3) Vähemalt korra nädalas.
- (4) Vähemalt korra kuus.
- (5) Mõne korra aastas või harvem.
- (6) Ei loe üldse.
- (7) Ma eelistan sellele küsimusele mitte vastata.

149. Kas Te kuulute mõnda kogudusse?

Palun valige üks variant.

- (1) Jah.
- (2) Ei.

150. Millisesse kogudusse/denominatsiooni Te kuulute?

151. Mis on Teie vanus?

152. Mis on Teie rahvus?

153. Kas Te olete mees või naine?

154. Kas te soovite veel midagi lisada?

Appendix 8

The printed version of the Questionnaire for Performers and Experts of Gregorian chant in English (A5)

This appendix is situated in the pocket on the back cover of this volume (volume 2).

Appendix 9 – Tables 92-203 (TOA)

The raw data of the results of some quantitative questions has already been presented in the chapter ‘Observations on the results of the questionnaire’. Some of these results are not repeated in this appendix.

Raw data of the results of questionnaire in the form of frequency tables

Table 92 (TOA) Q1. Gregorian chant, for me, means a way of life.

		Freq	%	Valid %
Valid	1 (In no way means that.)	10	7.9	7.9
	2 (Essentially does not mean that.)	4	3.1	3.1
	3 (Means that to a small extent but not significantly.)	9	7.1	7.1
	4 (Means that to a certain extent.)	19	15.0	15.0
	5 (Means that to a moderate extent.)	16	12.6	12.6
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	35	27.6	27.6
	7 (Is one of the most essential meanings.)	24	18.9	18.9
	8 (Is the primary meaning, the most essential, for me.)	10	7.9	7.9
	Total	127	100.0	100.0

Table 93 (TOA) Q2. Gregorian chant, for me, means the foundation of European professional musical culture.

		Freq	%	Valid %
Valid	1 (In no way means that.)	6	4.7	4.7
	2 (Essentially does not mean that.)	2	1.6	1.6
	3 (Means that to a small extent but not significantly.)	3	2.4	2.4
	4 (Means that to a certain extent.)	10	7.9	7.9
	5 (Means that to a moderate extent.)	10	7.9	7.9
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	32	25.2	25.2
	7 (Is one of the most essential meanings.)	32	25.2	25.2
	8 (Is the primary meaning, the most essential, for me.)	32	25.2	25.2
	Total	127	100.0	100.0

Table 94 (TOA) Q3. Gregorian chant, for me, means Franco-Roman chant, a part of Latin sacred monody.

		Freq	%	Valid %
Valid	1 (In no way means that.)	2	1.6	1.6
	2 (Essentially does not mean that.)	3	2.4	2.4
	3 (Means that to a small extent but not significantly.)	10	7.9	7.9
	4 (Means that to a certain extent.)	9	7.1	7.1
	5 (Means that to a moderate extent.)	18	14.2	14.2
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	20	15.7	15.7
	7 (Is one of the most essential meanings.)	29	22.8	22.8
	8 (Is the primary meaning, the most essential, for me.)	36	28.3	28.3
	Total	127	100.0	100.0

Table 95 (TOA) Q4. Gregorian chant, for me, means exciting repertory that can be used to fill concert programs.

		Freq	%	Valid %
Valid	1 (In no way means that.)	23	18.1	18.1
	2 (Essentially does not mean that.)	18	14.2	14.2
	3 (Means that to a small extent but not significantly.)	27	21.3	21.3
	4 (Means that to a certain extent.)	16	12.6	12.6
	5 (Means that to a moderate extent.)	17	13.4	13.4
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	12	9.4	9.4
	7 (Is one of the most essential meanings.)	7	5.5	5.5
	8 (Is the primary meaning, the most essential, for me.)	7	5.5	5.5
	Total	127	100.0	100.0

Table 96 (TOA) Q5. Gregorian chant, for me, means any kind of monodic Latin liturgical chant.

		Freq	%	Valid %
Valid	1 (In no way means that.)	31	24.4	24.4
	2 (Essentially does not mean that.)	22	17.3	17.3
	3 (Means that to a small extent but not significantly.)	12	9.4	9.4
	4 (Means that to a certain extent.)	19	15.0	15.0
	5 (Means that to a moderate extent.)	10	7.9	7.9
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	10	7.9	7.9
	7 (Is one of the most essential meanings.)	12	9.4	9.4
	8 (Is the primary meaning, the most essential, for me.)	11	8.7	8.7
	Total	127	100.0	100.0

Table 97 (TOA) Q6. Gregorian chant, for me, means beautiful melodies.

		Freq	%	Valid %
Valid	1 (In no way means that.)	5	3.9	3.9
	2 (Essentially does not mean that.)	12	9.4	9.4
	3 (Means that to a small extent but not significantly.)	15	11.8	11.8
	4 (Means that to a certain extent.)	20	15.7	15.7
	5 (Means that to a moderate extent.)	17	13.4	13.4
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	21	16.5	16.5
	7 (Is one of the most essential meanings.)	23	18.1	18.1
	8 (Is the primary meaning, the most essential, for me.)	14	11.0	11.0
	Total	127	100.0	100.0

Table 98 (TOA) Q7. Gregorian chant, for me, means inspiration for my musical activities.

		Freq	%	Valid %
Valid	1 (In no way means that.)	6	4.7	4.7
	2 (Essentially does not mean that.)	8	6.3	6.3
	3 (Means that to a small extent but not significantly.)	7	5.5	5.5
	4 (Means that to a certain extent.)	20	15.7	15.7
	5 (Means that to a moderate extent.)	17	13.4	13.4
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	25	19.7	19.7
	7 (Is one of the most essential meanings.)	30	23.6	23.6
	8 (Is the primary meaning, the most essential, for me.)	14	11.0	11.0
	Total	127	100.0	100.0

Table 99 (TOA) Q8. Gregorian chant, for me, means an opportunity for career enhancement.

		Freq	%	Valid %
Valid	1 (In no way means that.)	64	50.4	50.4
	2 (Essentially does not mean that.)	18	14.2	14.2
	3 (Means that to a small extent but not significantly.)	12	9.4	9.4
	4 (Means that to a certain extent.)	11	8.7	8.7
	5 (Means that to a moderate extent.)	8	6.3	6.3
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	7	5.5	5.5
	7 (Is one of the most essential meanings.)	2	1.6	1.6
	8 (Is the primary meaning, the most essential, for me.)	5	3.9	3.9
	Total	127	100.0	100.0

Table 100 (TOA) Q9. Gregorian chant, for me, means Roman Catholic liturgical music.

		Freq	%	Valid %
Valid	1 (In no way means that.)	3	2.4	2.4
	2 (Essentially does not mean that.)	8	6.3	6.3
	3 (Means that to a small extent but not significantly.)	10	7.9	7.9
	4 (Means that to a certain extent.)	8	6.3	6.3
	5 (Means that to a moderate extent.)	13	10.2	10.2
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	19	15.0	15.0
	7 (Is one of the most essential meanings.)	21	16.5	16.5
	8 (Is the primary meaning, the most essential, for me.)	45	35.4	35.4
	Total	127	100.0	100.0

Table 101 (TOA) Q10. Gregorian chant, for me, means an opportunity to investigate mediaeval notation.

		Freq	%	Valid %
Valid	1 (In no way means that.)	9	7.1	7.1
	2 (Essentially does not mean that.)	16	12.6	12.6
	3 (Means that to a small extent but not significantly.)	13	10.2	10.2
	4 (Means that to a certain extent.)	24	18.9	18.9
	5 (Means that to a moderate extent.)	30	23.6	23.6
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	14	11.0	11.0
	7 (Is one of the most essential meanings.)	13	10.2	10.2
	8 (Is the primary meaning, the most essential, for me.)	8	6.3	6.3
	Total	127	100.0	100.0

Table 102 (TOA) Q11. Gregorian chant, for me, means liturgical song, to be interpreted according to certain rules.

		Freq	%	Valid %
Valid	1 (In no way means that.)	3	2.4	2.4
	2 (Essentially does not mean that.)	9	7.1	7.1
	3 (Means that to a small extent but not significantly.)	8	6.3	6.3
	4 (Means that to a certain extent.)	21	16.5	16.5
	5 (Means that to a moderate extent.)	19	15.0	15.0
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	21	16.5	16.5
	7 (Is one of the most essential meanings.)	28	22.0	22.0
	8 (Is the primary meaning, the most essential, for me.)	18	14.2	14.2
	Total	127	100.0	100.0

Table 103 (TOA) Q12. Gregorian chant, for me, means a collection of mediaeval manuscripts and liturgical texts.

		Freq	%	Valid %
Valid	1 (In no way means that.)	10	7.9	7.9
	2 (Essentially does not mean that.)	9	7.1	7.1
	3 (Means that to a small extent but not significantly.)	22	17.3	17.5
	4 (Means that to a certain extent.)	23	18.1	18.3
	5 (Means that to a moderate extent.)	26	20.5	20.6
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	21	16.5	16.7
	7 (Is one of the most essential meanings.)	11	8.7	8.7
	8 (Is the primary meaning, the most essential, for me.)	4	3.1	3.2
	Total	126	99.2	100.0
Missing	System	1	0.8	
	Total	127	100.0	

Table 104 (TOA) Q13. Gregorian chant, for me, means a broad-based domain of musicology and liturgics.

		Freq	%	Valid %
Valid	1 (In no way means that.)	6	4.7	4.8
	2 (Essentially does not mean that.)	7	5.5	5.6
	3 (Means that to a small extent but not significantly.)	16	12.6	12.7
	4 (Means that to a certain extent.)	20	15.7	15.9
	5 (Means that to a moderate extent.)	26	20.5	20.6
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	25	19.7	19.8
	7 (Is one of the most essential meanings.)	18	14.2	14.3
	8 (Is the primary meaning, the most essential, for me.)	8	6.3	6.3
	Total	126	99.2	100.0
Missing	System	1	0.8	
	Total	127	100.0	

Table 105 (TOA) Q14. Gregorian chant, for me, means a method of composing liturgical music.

		Freq	%	Valid %
Valid	1 (In no way means that.)	23	18.1	18.3
	2 (Essentially does not mean that.)	23	18.1	18.3
	3 (Means that to a small extent but not significantly.)	13	10.2	10.3
	4 (Means that to a certain extent.)	18	14.2	14.3
	5 (Means that to a moderate extent.)	16	12.6	12.7
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	17	13.4	13.5
	7 (Is one of the most essential meanings.)	11	8.7	8.7
	8 (Is the primary meaning, the most essential, for me.)	5	3.9	4.0
	Total	126	99.2	100.0
Missing	System	1	0.8	
Total		127	100.0	

Table 106 (TOA) Q15. Gregorian chant, for me, means sacred text, illuminated by music.

		Freq	%	Valid %
Valid	1 (In no way means that.)	3	2.4	2.4
	2 (Essentially does not mean that.)	3	2.4	2.4
	3 (Means that to a small extent but not significantly.)	4	3.1	3.2
	4 (Means that to a certain extent.)	16	12.6	12.7
	5 (Means that to a moderate extent.)	9	7.1	7.1
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	20	15.7	15.9
	7 (Is one of the most essential meanings.)	31	24.4	24.6
	8 (Is the primary meaning, the most essential, for me.)	40	31.5	31.7
	Total	126	99.2	100.0
Missing	System	1	0.8	
Total		127	100.0	

Table 107 (TOA) Q16. Gregorian chant, for me, means a way of musical thinking.

		Freq	%	Valid %
Valid	1 (In no way means that.)	5	3.9	4.0
	2 (Essentially does not mean that.)	10	7.9	7.9
	3 (Means that to a small extent but not significantly.)	7	5.5	5.6
	4 (Means that to a certain extent.)	12	9.4	9.5
	5 (Means that to a moderate extent.)	18	14.2	14.3
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	30	23.6	23.8
	7 (Is one of the most essential meanings.)	28	22.0	22.2
	8 (Is the primary meaning, the most essential, for me.)	16	12.6	12.7
	Total	126	99.2	100.0
Missing	System	1	0.8	
Total		127	100.0	

Table 108 (TOA) Q17. Gregorian chant, for me, means musical text, performed in a theatrical manner.

		Freq	%	Valid %
Valid	1 (In no way means that.)	66	52.0	52.4
	2 (Essentially does not mean that.)	35	27.6	27.8
	3 (Means that to a small extent but not significantly.)	5	3.9	4.0
	4 (Means that to a certain extent.)	8	6.3	6.3
	5 (Means that to a moderate extent.)	6	4.7	4.8
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	5	3.9	4.0
	7 (Is one of the most essential meanings.)	1	0.8	0.8
		Total	126	99.2
Missing	System	1	0.8	
Total		127	100.0	

Table 109 (TOA) Q18. Gregorian chant, for me, means prayer.

		Freq	%	Valid %
Valid	1 (In no way means that.)	3	2.4	2.4
	2 (Essentially does not mean that.)	1	0.8	0.8
	3 (Means that to a small extent but not significantly.)	2	1.6	1.6
	4 (Means that to a certain extent.)	3	2.4	2.4
	5 (Means that to a moderate extent.)	6	4.7	4.8
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	9	7.1	7.1
	7 (Is one of the most essential meanings.)	23	18.1	18.3
	8 (Is the primary meaning, the most essential, for me.)	79	62.2	62.7
	Total	126	99.2	100.0
Missing	System	1	0.8	
Total		127	100.0	

Table 110 (TOA) Q19. Gregorian chant, for me, means mediaeval monodic liturgical chant of the Western church based on the Roman rite.

		Freq	%	Valid %
Valid	1 (In no way means that.)	2	1.6	1.6
	2 (Essentially does not mean that.)	4	3.1	3.2
	3 (Means that to a small extent but not significantly.)	6	4.7	4.8
	4 (Means that to a certain extent.)	13	10.2	10.4
	5 (Means that to a moderate extent.)	13	10.2	10.4
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	22	17.3	17.6
	7 (Is one of the most essential meanings.)	32	25.2	25.6
	8 (Is the primary meaning, the most essential, for me.)	33	26.0	26.4
	Total	125	98.4	100.0
Missing	System	2	1.6	
Total		127	100.0	

Table 111 (TOA) Q20. Gregorian chant, for me, means a bridge to Pre-Christian cultures and spiritualities.

		Freq	%	Valid %
Valid	1 (In no way means that.)	20	15.7	16.1
	2 (Essentially does not mean that.)	20	15.7	16.1
	3 (Means that to a small extent but not significantly.)	18	14.2	14.5
	4 (Means that to a certain extent.)	21	16.5	16.9
	5 (Means that to a moderate extent.)	16	12.6	12.9
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	13	10.2	10.5
	7 (Is one of the most essential meanings.)	10	7.9	8.1
	8 (Is the primary meaning, the most essential, for me.)	6	4.7	4.8
	Total	124	97.6	100.0
Missing	System	3	2.4	
Total		127	100.0	

Table 112 (TOA) Q21. Gregorian chant, for me, means thematically coherent and textually complete repertory

		Freq	%	Valid %
Valid	1 (In no way means that.)	4	3.1	3.2
	2 (Essentially does not mean that.)	1	0.8	0.8
	3 (Means that to a small extent but not significantly.)	3	2.4	2.4
	4 (Means that to a certain extent.)	12	9.4	9.7
	5 (Means that to a moderate extent.)	21	16.5	16.9
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	18	14.2	14.5
	7 (Is one of the most essential meanings.)	35	27.6	28.2
	8 (Is the primary meaning, the most essential, for me.)	30	23.6	24.2
	Total	124	97.6	100.0
Missing	System	3	2.4	
Total		127	100.0	

Table 113 (TOA) Q22. Gregorian chant, for me, means meaningful texts.

		Freq	%	Valid %
Valid	1 (In no way means that.)	1	0.8	0.8
	2 (Essentially does not mean that.)	3	2.4	2.4
	3 (Means that to a small extent but not significantly.)	7	5.5	5.6
	4 (Means that to a certain extent.)	9	7.1	7.3
	5 (Means that to a moderate extent.)	25	19.7	20.2
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	23	18.1	18.5
	7 (Is one of the most essential meanings.)	35	27.6	28.2
	8 (Is the primary meaning, the most essential, for me.)	21	16.5	16.9
	Total	124	97.6	100.0
Missing	System	3	2.4	
Total		127	100.0	

Table 114 (TOA) Q23. Gregorian chant, for me, means an opportunity to introduce interesting music and its underlying spirituality to the audience.

		Freq	%	Valid %
Valid	1 (In no way means that.)	11	8.7	8.9
	2 (Essentially does not mean that.)	9	7.1	7.3
	3 (Means that to a small extent but not significantly.)	17	13.4	13.7
	4 (Means that to a certain extent.)	13	10.2	10.5
	5 (Means that to a moderate extent.)	21	16.5	16.9
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	25	19.7	20.2
	7 (Is one of the most essential meanings.)	19	15.0	15.3
	8 (Is the primary meaning, the most essential, for me.)	9	7.1	7.3
	Total	124	97.6	100.0
Missing	System	3	2.4	
Total		127	100.0	

Table 115 (TOA) Q24. Gregorian chant, for me, means a form of teaching about the Word of God and what the teaching expresses.

		Freq	%	Valid %
Valid	1 (In no way means that.)	5	3.9	4.0
	2 (Essentially does not mean that.)	5	3.9	4.0
	3 (Means that to a small extent but not significantly.)	10	7.9	8.0
	4 (Means that to a certain extent.)	10	7.9	8.0
	5 (Means that to a moderate extent.)	20	15.7	16.0
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	26	20.5	20.8
	7 (Is one of the most essential meanings.)	27	21.3	21.6
	8 (Is the primary meaning, the most essential, for me.)	22	17.3	17.6
	Total	125	98.4	100.0
Missing	System	2	1.6	
Total		127	100.0	

Table 116 (TOA) Q25. Gregorian chant, for me, means a part of my activities as musician.

		Freq	%	Valid %
Valid	1 (In no way means that.)	2	1.6	1.6
	2 (Essentially does not mean that.)	3	2.4	2.4
	3 (Means that to a small extent but not significantly.)	5	3.9	4.0
	4 (Means that to a certain extent.)	9	7.1	7.3
	5 (Means that to a moderate extent.)	20	15.7	16.1
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	30	23.6	24.2
	7 (Is one of the most essential meanings.)	28	22.0	22.6
	8 (Is the primary meaning, the most essential, for me.)	27	21.3	21.8
	Total	124	97.6	100.0
Missing	System	3	2.4	
Total		127	100.0	

Table 117 (TOA) Q26. Gregorian chant, for me, means one vocal repertory among many others.

		Freq	%	Valid %
Valid	1 (In no way means that.)	10	7.9	8.1
	2 (Essentially does not mean that.)	22	17.3	17.7
	3 (Means that to a small extent but not significantly.)	15	11.8	12.1
	4 (Means that to a certain extent.)	23	18.1	18.5
	5 (Means that to a moderate extent.)	12	9.4	9.7
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	26	20.5	21.0
	7 (Is one of the most essential meanings.)	11	8.7	8.9
	8 (Is the primary meaning, the most essential, for me.)	5	3.9	4.0
	Total	124	97.6	100.0
Missing	System	3	2.4	
Total		127	100.0	

Table 118 (TOA) Q27. Gregorian chant, for me, means a boring duty that I need to do routinely.

		Freq	%	Valid %
Valid	1 (In no way means that.)	104	81.9	83.9
	2 (Essentially does not mean that.)	8	6.3	6.5
	3 (Means that to a small extent but not significantly.)	5	3.9	4.0
	4 (Means that to a certain extent.)	1	.8	.8
	5 (Means that to a moderate extent.)	4	3.1	3.2
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	1	0.8	0.8
	8 (Is the primary meaning, the most essential, for me.)	1	0.8	0.8
		Total	124	97.6
Missing	System	3	2.4	
Total		127	100.0	

Q32-41 Please name in the order of importance up to 10 persons that, for you, appear as key figures in Gregorian chant through all the centuries, such as singers, musicologists, clergy, Church politicians.

Table 119 (TOA) Q32

		Freq	%	Valid %
Valid	*Abbey of La Pierre-Qui-Vire	1	0.8	1.0
	*Abbey of Solesmes	1	0.8	1.0
	*Medieval communities the members of which composed and copied chant	5	3.9	4.8
	*The Roman Schola Cantorum	2	1.6	1.9
	*The Second Vatican Council	1	0.8	1.0
	Alcuin of York	1	0.8	1.0
	Ambrose, saint, Bishop of Milan	1	0.8	1.0
	André Mocquereau	4	3.1	3.8
	Anicius Manlius Severinus Boethius	1	0.8	1.0
	Augustine of Hippo, saint	2	1.6	1.9
	Benedict of Nursia, saint	1	0.8	1.0
	Charles the Great	5	3.9	4.8
	Clément Morin	1	0.8	1.0
	Constantine the Great	2	1.6	1.9
	Daniel Saulnier	2	1.6	1.9
	Eugène Cardine	10	7.9	9.5
	Godehard Joppich	2	1.6	1.9
	Gregory I the Great, pope, saint	22	17.3	21.0
	Greta Mary Hair	1	0.8	1.0
	Guido of Arezzo	2	1.6	1.9
	Hartker, monk	2	1.6	1.9
	Hildegard of Bingen	1	0.8	1.0
	Holy Spirit	1	0.8	1.0
	Hucbald of St-Amand	1	0.8	1.0
	Igor Reznikoff	2	1.6	1.9
	Jaan-Eik Tulve	3	2.4	2.9
	Jan Valkestijn	1	0.8	1.0
	Jerome of Moravia	1	0.8	1.0
	Jesus Christ	1	0.8	1.0
	Joop Bergsma	1	0.8	1.0
	Joseph Pothier	2	1.6	1.9
	Louis-Marie Vigne	1	0.8	1.0
	Mary Berry	1	0.8	1.0
	Nereu de Castro Teixeira	1	0.8	1.0
	Pepin the Short	1	0.8	1.0
	Pius X, pope, saint	2	1.6	1.9
	Prosper Guéranger	7	5.5	6.7
	Rebecca Stewart	1	0.8	1.0
	Robert Anderson	1	0.8	1.0
	Taivo Niitvägi	1	0.8	1.0
	Toivo Tulev	2	1.6	1.9
Willi Apel	2	1.6	1.9	
William Mahrt	1	0.8	1.0	
Wim van Gerven	1	0.8	1.0	
Total	105	82.7	100.0	
Missing	System	22	17.3	
Total		127	100.0	

Table 120 (TOA) Q33

		Freq	%	Valid %
Valid	*Abbey of Santo Domingo de Silos	1	0.8	1.1
	*Abbey of Solesmes	1	0.8	1.1
	*Ensemble Sequentia	1	0.8	1.1
	*Roman Catholic church	1	0.8	1.1
	*The Roman Schola Cantorum	1	0.8	1.1
	Alcuin of York	3	2.4	3.2
	Ambrose, saint, Bishop of Milan	2	1.6	2.1
	André Mocquereau	6	4.7	6.3
	Anicius Manlius Severinus Boethius	1	0.8	1.1
	Aurelian of Réome	1	0.8	1.1
	Bernard Brockbernd	1	0.8	1.1
	Bernard of Clairvaux, saint	2	1.6	2.1
	Charles the Great	7	5.5	7.4
	Chrodegang, saint, Bishop of Metz	1	0.8	1.1
	Daniel Saulnier	1	0.8	1.1
	David Hiley	1	0.8	1.1
	Dominique Vellard	1	0.8	1.1
	Eerik Jõks	1	0.8	1.1
	Eleanor Florence Dewey, mother Marie du Redempteur	1	0.8	1.1
	Eugène Cardine	10	7.9	10.5
	Francis Poulenc	1	0.8	1.1
	Gregory I the Great, pope, saint	4	3.1	4.2
	Guido of Arezzo	1	0.8	1.1
	Hartker, monk	2	1.6	2.1
	Jaan-Eik Tulve	1	0.8	1.1
	Jaromir Cerny	1	0.8	1.1
	Jean Claire	2	1.6	2.1
	Johannes Berchmans Göschl	2	1.6	2.1
	John Paul II, pope	1	0.8	1.1
	Joseph Pothier	6	4.7	6.3
	Kirsti Autio	1	0.8	1.1
	Laurentia McLachlan, Dame	1	0.8	1.1
	Louis-Marie Vigne	1	0.8	1.1
	Luigi Agustoni	1	0.8	1.1
	Marcel Pérès	2	1.6	2.1
	Marie Noel Colette	1	0.8	1.1
	Martin Uhlenbrock	1	0.8	1.1
	Mary Berry	1	0.8	1.1
	Michael Hermesdorff	1	0.8	1.1
	Notker Balbulus	2	1.6	2.1
	Pacifico Guimaraes Filho	1	0.8	1.1
Paul VI, pope	1	0.8	1.1	
Pepin the Short	1	0.8	1.1	
Peter, the apostle, saint	1	0.8	1.1	
Pius X, pope, saint	2	1.6	2.1	
Prosper Guéranger	4	3.1	4.2	
Stanislovas Dobrovolskis	2	1.6	2.1	
Stefan Klöckner	1	0.8	1.1	
Thomas Aquinas, saint	2	1.6	2.1	
Toivo Tulev	1	0.8	1.1	
Werner Beheydt	1	0.8	1.1	
Vitalianus, Pope	1	0.8	1.1	
Total	95	74.8	100.0	
Missing	System	32	25.2	
Total		127	100.0	

Table 121 (TOA) Q34

		Freq	%	Valid %
Valid	*Medieval communities the members of which composed and copied chant	2	1.6	2.2
	*Ensemble Organum	1	0.8	1.1
	*Musicology of the 20th century	1	0.8	1.1
	Alcuin of York	3	2.4	3.4
	Amalarius of Metz	1	0.8	1.1
	Ambrose, saint, Bishop of Milan	2	1.6	2.2
	André Mocquereau	2	1.6	2.2
	Antonino Albarosa	1	0.8	1.1
	Aurelian of Réome	1	0.8	1.1
	Benedict of Aniane, saint	1	0.8	1.1
	Benedict XVI, pope	1	0.8	1.1
	Bonifacio Giacomo Baroffio	1	0.8	1.1
	Charles the Great	2	1.6	2.2
	Chrodegang, saint, Bishop of Metz	2	1.6	2.2
	Daniel Saulnier	1	0.8	1.1
	Dominique Vellard	3	2.4	3.4
	Eugène Cardine	8	6.3	9.0
	Frans Mariman	1	0.8	1.1
	Godehard Joppich	2	1.6	2.2
	Gregory I the Great, pope, saint	1	0.8	1.1
	Gregory Murray	1	0.8	1.1
	Guido of Arezzo	3	2.4	3.4
	Hildegard of Bingen	1	0.8	1.1
	Hrabanus Maurus Magnentius	1	0.8	1.1
	Hucbald of St-Amand	1	0.8	1.1
	Isobel Woods Preece	1	0.8	1.1
	Jaan-Eik Tulve	2	1.6	2.2
	Jan Boogaarts	1	0.8	1.1
	Jean Claire	2	1.6	2.2
	Johanna Korhonen	1	0.8	1.1
	Joseph Gajard	3	2.4	3.4
	Joseph Pothier	4	3.1	4.5
	Luigi Agustoni	1	0.8	1.1
	Marcel Pérès	1	0.8	1.1
	Maurice Durufle	1	0.8	1.1
	Miikael Krumpans	1	0.8	1.1
	Nico Wesseling	1	0.8	1.1
	Paul III, pope	1	0.8	1.1
	Paul Salamunovich	1	0.8	1.1
	Peter Wagner	1	0.8	1.1
	Pius X, pope, saint	6	4.7	6.7
Prosper Guéranger	10	7.9	11.2	
Richard Crocker	1	0.8	1.1	
Solange Corbin	1	0.8	1.1	
Taivo Niitvägi	1	0.8	1.1	
Toivo Tulev	1	0.8	1.1	
William Mahrt	1	0.8	1.1	
Wim van Gerven	1	0.8	1.1	
*Celebraters of liturgy according to Eastern rite	1	0.8	1.1	
Total	89	70.1	100.0	
Missing	System	38	29.9	
Total		127	100.0	

Table 122 (TOA) Q35

		Freq	%	Valid %
Valid	*Abbey of Solesmes	1	0.8	1.4
	*Medieval communities the members of which composed and copied chant	1	0.8	1.4
	*Monks of the Cluniac order	1	0.8	1.4
	Alberto Turco	2	1.6	2.7
	Alcuin of York	1	0.8	1.4
	Ambrose, saint, Bishop of Milan	1	0.8	1.4
	André Mocquereau	4	3.1	5.4
	Arnestus of Pardubice	1	0.8	1.4
	Augustine of Hippo, saint	1	0.8	1.4
	Aurelian of Réome	1	0.8	1.4
	Barbara Thornton	1	0.8	1.4
	Benedict of Nursia, saint	1	0.8	1.4
	Charles the Great	3	2.4	4.1
	Daniel Saulnier	1	0.8	1.4
	David Hiley	1	0.8	1.4
	Dominique Vellard	2	1.6	2.7
	Eugeen Liven	1	0.8	1.4
	Eugène Cardine	5	3.9	6.8
	Fred Schneyderberg	1	0.8	1.4
	Godehard Joppich	1	0.8	1.4
	Gregory Labus	1	0.8	1.4
	Guillaume de Volpiano	1	0.8	1.4
	Hartker, monk	1	0.8	1.4
	Henri Delhougne	1	0.8	1.4
	Henry Bremridge Briggs	1	0.8	1.4
	Hildegard of Bingen	1	0.8	1.4
	Hubert Dopf	1	0.8	1.4
	Ian Koukouzelis	1	0.8	1.4
	Ina Lohr	1	0.8	1.4
	Jean Claire	2	1.6	2.7
	Johannes Berchmans Göschl	2	1.6	2.7
	Joseph Gajard	2	1.6	2.7
	Joseph Pothier	4	3.1	5.4
	Julius III, pope	1	0.8	1.4
	Kees Pouderoyen	1	0.8	1.4
	Kenneth Levy	1	0.8	1.4
	Marcel Pérès	3	2.4	4.1
	Marcin Bornus-Szczycinski	1	0.8	1.4
	Marie Noel Colette	1	0.8	1.4
	Meelis Tõns	1	0.8	1.4
	Michael Stumpel	1	0.8	1.4
	Notker Balbulus	1	0.8	1.4
	Odo of Cluny, saint	2	1.6	2.7
Oliver Messien	1	0.8	1.4	
Pius X, pope, saint	3	2.4	4.1	
Plato (c. 427–c. 347 BC)	1	0.8	1.4	
Prosper Guéranger	3	2.4	4.1	
Richard Crocker	1	0.8	1.4	
Stephen II, pope	1	0.8	1.4	
Taivo Niitvägi	1	0.8	1.4	
Total	74	58.3	100.0	
Missing	System	53	41.7	
Total		127	100.0	

Table 123 (TOA) Q36

		Freq	%	Valid %
Valid	*Medieval communities the members of which composed and copied chant	1	0.8	1.7
	*Ensemble Organum	1	0.8	1.7
	Alcuin of York	1	0.8	1.7
	Alessio Randon	1	0.8	1.7
	André Mocquereau	2	1.6	3.3
	Augustine of Hippo, saint	1	0.8	1.7
	Benedict of Aniane, saint	1	0.8	1.7
	Benedict of Nursia, saint	2	1.6	3.3
	Carlo Hommel	1	0.8	1.7
	Charles the Great	1	0.8	1.7
	Claudian Mamertus	1	0.8	1.7
	David Hiley	1	0.8	1.7
	Dominique Vellard	3	2.4	5.0
	Eugène Cardine	5	3.9	8.3
	Godehard Joppich	2	1.6	3.3
	Gregor Baumhof	1	0.8	1.7
	Guido of Arezzo	2	1.6	3.3
	Hermannus Contractus	1	0.8	1.7
	Hildegard of Bingen	1	0.8	1.7
	Jaan-Eik Tulve	1	0.8	1.7
	Jacques Hourlier	1	0.8	1.7
	James McKinnon	2	1.6	3.3
	Jean Claire	1	0.8	1.7
	Jean Langlais	1	0.8	1.7
	Johannes Berchmans Göschl	1	0.8	1.7
	Joseph Gajard	3	2.4	5.0
	Joseph Pothier	4	3.1	6.7
	Jules Jeannin	1	0.8	1.7
	Kees Pouderoyen	3	2.4	5.0
	Leo I the Great, pope, saint (?-461)	1	0.8	1.7
	Luca Ricossa	1	0.8	1.7
	Marcel Pérès	1	0.8	1.7
	Michel Andrieu	1	0.8	1.7
	Nicholas Sandon	1	0.8	1.7
	Paul Salamunovich	1	0.8	1.7
	Peter Wagner	2	1.6	3.3
	Pius X, pope, saint	2	1.6	3.3
	Prosper Guéranger	1	0.8	1.7
	Theodore Marier	1	0.8	1.7
	Walter Howard Frere	1	0.8	1.7
Total		60	47.2	100.0
Missing	System	67	52.8	
Total		127	100.0	

Table 124 (TOA) Q37

		Freq	%	Valid %
Valid	Alfons Kurris	1	0.8	2.0
	Ambrose, saint, Bishop of Milan	1	0.8	2.0
	Antoine Dechevrens	1	0.8	2.0
	Bridget of Sweden, saint	1	0.8	2.0
	Celestine, pope	1	0.8	2.0
	Charles the Great	1	0.8	2.0
	Charles Tournemire	1	0.8	2.0
	Daniel Saulnier	1	0.8	2.0
	David Hiley	2	1.6	4.1
	Dominikus Johner	1	0.8	2.0
	Dominique Vellard	1	0.8	2.0
	Eugène Cardine	4	3.1	8.2
	Godehard Joppich	3	2.4	6.1
	Gregory I the Great, pope, saint	1	0.8	2.0
	Gregory II, pope	1	0.8	2.0
	Guido of Arezzo	1	0.8	2.0
	Hucbald of St-Amand	1	0.8	2.0
	Jean Claire	3	2.4	6.1
	Jean Jeanneteau, canon	1	0.8	2.0
	Jerome of Moravia	1	0.8	2.0
	John, the Archcantor of St Peter Rome mid 7th c.	1	0.8	2.0
	Joseph Gajard	1	0.8	2.0
	Joseph Pothier	1	0.8	2.0
	Justine Ward	1	0.8	2.0
	Katarina Livljanič	1	0.8	2.0
	Kees Pouderoyen	1	0.8	2.0
	Kenneth Elliott	1	0.8	2.0
	Louis-Marie Vigne	1	0.8	2.0
	Luigi Agustoni	1	0.8	2.0
	Marcel Pérès	2	1.6	4.1
	Notker Balbulus	1	0.8	2.0
	Peter Wagner	1	0.8	2.0
	Pius V, pope	1	0.8	2.0
Pius X, pope, saint	1	0.8	2.0	
Prosper Guéranger	2	1.6	4.1	
Rebecca Stewart	1	0.8	2.0	
Robert Pozarski	1	0.8	2.0	
Sylvain Dieudonné	1	0.8	2.0	
Toivo Tulev	1	0.8	2.0	
Total		49	38.6	100.0
Missing	System	78	61.4	
Total		127	100.0	

Table 125 (TOA) Q38

		Freq	%	Valid %	
Valid	*Abbey of Solesmes	1	0.8	2.6	
	Alberto Turco	1	0.8	2.6	
	Amalarius of Metz	1	0.8	2.6	
	André Mocquereau	3	2.4	7.9	
	Daniel Saulnier	1	0.8	2.6	
	David Hiley	1	0.8	2.6	
	Dominique Vellard	1	0.8	2.6	
	Edward Roesner	1	0.8	2.6	
	Eleanor Florence Dewey, mother Marie du Redempteur	1	0.8	2.6	
	Eugène Cardine	3	2.4	7.9	
	Giovanni Pierluigi da Palestrina	1	0.8	2.6	
	Godehard Joppich	1	0.8	2.6	
	Gregory III, pope	1	0.8	2.6	
	Heinrich Rumphorst	1	0.8	2.6	
	Helisachar, abbot (8th - 9th c.)	1	0.8	2.6	
	Hermann Abert	1	0.8	2.6	
	Hermann der Lahme	1	0.8	2.6	
	Iegor Reznikoff	1	0.8	2.6	
	Jan van Biezen	1	0.8	2.6	
	Joseph Pothier	1	0.8	2.6	
	Jules Jeannin	1	0.8	2.6	
	Laszlo Dobszay	1	0.8	2.6	
	Lilian Langsepp	1	0.8	2.6	
	Luigi Agustoni	2	1.6	5.3	
	Marcel Pérès	1	0.8	2.6	
	Marcin Bornus-Szczycinski	1	0.8	2.6	
	Marie-Louise Egbers	1	0.8	2.6	
	Notker Balbulus	1	0.8	2.6	
	Pius X, pope, saint	1	0.8	2.6	
	Prosper Guéranger	1	0.8	2.6	
	Rupert Fischer	1	0.8	2.6	
	Ruth Steiner	1	0.8	2.6	
	Stefan Klöckner	1	0.8	2.6	
	Total		38	29.9	100.0
	Missing	System	89	70.1	
	Total		127	100.0	

Table 126 (TOA) Q39

		Freq	%	Valid %
Valid	*Abbey of Solesmes	1	0.8	3.2
	Alberto Turco	3	2.4	9.7
	André Mocquereau	1	0.8	3.2
	Antonino Albarosa	1	0.8	3.2
	Benoit de Mallherbe	1	0.8	3.2
	Charles the Great	2	1.6	6.5
	Constantin Floros	1	0.8	3.2
	Daniel Saulnier	1	0.8	3.2
	David Sullivan	1	0.8	3.2
	Gregory I the Great, pope, saint	1	0.8	3.2
	Hartker, monk	1	0.8	3.2
	Hildegard of Bingen	1	0.8	3.2
	Ilkka Taitto	1	0.8	3.2
	James McKinnon	1	0.8	3.2
	Jean Claire	1	0.8	3.2
	Johannes Berchmans Göschl	3	2.4	9.7
	Joseph Gajard	1	0.8	3.2
	Joseph Pothier	1	0.8	3.2
	Kenneth Levy	1	0.8	3.2
	Marcel Pérès	1	0.8	3.2
	Notker Balbulus	1	0.8	3.2
	Pius X, pope, saint	1	0.8	3.2
	Prosper Guéranger	2	1.6	6.5
	Sergius, pope	1	0.8	3.2
	Willi Apel	1	0.8	3.2
	Total		31	24.4
Missing	System	96	75.6	
Total		127	100.0	

Table 127 (TOA) Q40

		Freq	%	Valid %
Valid	André Mocquereau	3	2.4	10.7
	Benedikt Lautenbacher	1	0.8	3.6
	Bonifacio Giacomo Baroffio	1	0.8	3.6
	Daniel Saulnier	1	0.8	3.6
	Eugène Cardine	3	2.4	10.7
	Godehard Joppich	1	0.8	3.6
	Gregory II, pope	1	0.8	3.6
	James McKinnon	1	0.8	3.6
	Jean Jeanneteau, canon	1	0.8	3.6
	Joseph Pothier	1	0.8	3.6
	Kris van den Hauten	1	0.8	3.6
	Lila Collamore	1	0.8	3.6
	Luigi Agustoni	1	0.8	3.6
	Lycourgos Angelopoulos	1	0.8	3.6
	Matthias Kreuels	1	0.8	3.6
	Michel Huglo	1	0.8	3.6
	Peter Wagner	1	0.8	3.6
	Pius IX, pope	1	0.8	3.6
	Pius X, pope, saint	2	1.6	7.1
	Pius XII, pope	1	0.8	3.6
	Rupert Fischer	1	0.8	3.6
	Walter Howard Frere	1	0.8	3.6
	Wilfrid Stinissen	1	0.8	3.6
	Total		28	22.0
Missing	System	99	78.0	
Total		127	100.0	

Table 128 (TOA) Q41

		Freq	%	Valid %	
Valid	*Community of Domenicans in Kracow	1	0.8	3.8	
	*Ensemble Enigma	1	0.8	3.8	
	André Mocquereau	1	0.8	3.8	
	Anselm Grun	1	0.8	3.8	
	Antonino Albarosa	1	0.8	3.8	
	Benedict XVI, pope	1	0.8	3.8	
	Constantin Floros	1	0.8	3.8	
	Dominique Vellard	1	0.8	3.8	
	Eugène Cardine	1	0.8	3.8	
	Inga Behrendt	1	0.8	3.8	
	Jean Jeanneteau, canon	1	0.8	3.8	
	John Baldovin	1	0.8	3.8	
	Joseph Gajard	2	1.6	7.7	
	Kees Pouderoyen	2	1.6	7.7	
	Martin Gerbert	1	0.8	3.8	
	Mary Berry	1	0.8	3.8	
	Michael Bernhard	1	0.8	3.8	
	Michel Huglo	1	0.8	3.8	
	Mryriam Van den Hauten	1	0.8	3.8	
	Pepin the Short	1	0.8	3.8	
	Pius X, pope, saint	2	1.6	7.7	
	Robert Skeris	1	0.8	3.8	
	Stephan Harding	1	0.8	3.8	
	Total		26	20.5	100.0
	Missing	System	101	79.5	
	Total		127	100.0	

Q42-74 What do you consider important for a good performance of Gregorian chant?
Table 129 (TOA) Q42 Agogic variety (subtle changes of tempo related to phrasing).

		Freq	%	Valid %
Valid	1 (Is in no way essential to a good performance of Gregorian chant.)	1	0.8	0.9
	2 (Is rather insignificant from the point of view of a good performance of Greg. chant.)	7	5.5	6.2
	3 (Is a credit but not a decisive factor for a good performance.)	10	7.9	8.9
	4 (Is recommendable but not mandatory.)	4	3.1	3.6
	5 (Is sufficiently important to deserve a special emphasis but should not be overestimated.)	20	15.7	17.9
	6 (Is recommendable that every performer makes serious efforts to achieve it.)	16	12.6	14.3
	7 (Is one of the most essential aspects for a good performance of Gregorian chant.)	30	23.6	26.8
	8 (Is completely indispensable for a good performance of Gregorian chant.)	24	18.9	21.4
	Total	112	88.2	100.0
Missing	System	15	11.8	
Total		127	100.0	

Table 130 (TOA) Q43. Excellent articulation.

		Freq	%	Valid %
Valid	2 (Is rather insignificant from the point of view of a good performance of Greg. chant.)	1	0.8	0.9
	3 (Is a credit but not a decisive factor for a good performance.)	6	4.7	5.4
	4 (Is recommendable but not mandatory.)	5	3.9	4.5
	5 (Is sufficiently important to deserve a special emphasis but should not be overestimated.)	16	12.6	14.4
	6 (Is recommendable that every performer makes serious efforts to achieve it.)	29	22.8	26.1
	7 (Is one of the most essential aspects for a good performance of Gregorian chant.)	29	22.8	26.1
	8 (Is completely indispensable for a good performance of Gregorian chant.)	25	19.7	22.5
	Total	111	87.4	100.0
Missing	System	16	12.6	
Total		127	100.0	

Table 131 (TOA) Q44. Variety of dynamics.

		Freq	%	Valid %
Valid	1 (Is in no way essential to a good performance of Gregorian chant.)	5	3.9	4.5
	2 (Is rather insignificant from the point of view of a good performance of Greg. chant.)	17	13.4	15.3
	3 (Is a credit but not a decisive factor for a good performance.)	12	9.4	10.8
	4 (Is recommendable but not mandatory.)	7	5.5	6.3
	5 (Is sufficiently important to deserve a special emphasis but should not be overestimated.)	19	15.0	17.1
	6 (Is recommendable that every performer makes serious efforts to achieve it.)	26	20.5	23.4
	7 (Is one of the most essential aspects for a good performance of Gregorian chant.)	13	10.2	11.7
	8 (Is completely indispensable for a good performance of Gregorian chant.)	12	9.4	10.8
	Total	111	87.4	100.0
Missing	System	16	12.6	
Total		127	100.0	

Table 132 (TOA) Q45. Musical phrasing.

		Freq	%	Valid %
Valid	2 (Is rather insignificant from the point of view of a good performance of Greg. chant.)	2	1.6	1.8
	3 (Is a credit but not a decisive factor for a good performance.)	5	3.9	4.5
	4 (Is recommendable but not mandatory.)	3	2.4	2.7
	5 (Is sufficiently important to deserve a special emphasis but should not be overestimated.)	13	10.2	11.8
	6 (Is recommendable that every performer makes serious efforts to achieve it.)	26	20.5	23.6
	7 (Is one of the most essential aspects for a good performance of Gregorian chant.)	35	27.6	31.8
	8 (Is completely indispensable for a good performance of Gregorian chant.)	26	20.5	23.6
	Total	110	86.6	100.0
Missing	System	17	13.4	
Total		127	100.0	

Table 133 (TOA) Q46. Excellent diction.

		Freq	%	Valid %
Valid	1 (Is in no way essential to a good performance of Gregorian chant.)	1	0.8	0.9
	2 (Is rather insignificant from the point of view of a good performance of Greg. chant.)	1	0.8	0.9
	3 (Is a credit but not a decisive factor for a good performance.)	4	3.1	3.6
	4 (Is recommendable but not mandatory.)	5	3.9	4.5
	5 (Is sufficiently important to deserve a special emphasis but should not be overestimated.)	19	15.0	17.1
	6 (Is recommendable that every performer makes serious efforts to achieve it.)	30	23.6	27.0
	7 (Is one of the most essential aspects for a good performance of Gregorian chant.)	30	23.6	27.0
	8 (Is completely indispensable for a good performance of Gregorian chant.)	21	16.5	18.9
	Total	111	87.4	100.0
Missing	System	16	12.6	
Total		127	100.0	

Table 134 (TOA) Q47. Excellent vocal quality.

		Freq	%	Valid %
Valid	2 (Is rather insignificant from the point of view of a good performance of Greg. chant.)	1	0.8	0.9
	3 (Is a credit but not a decisive factor for a good performance.)	7	5.5	6.3
	4 (Is recommendable but not mandatory.)	20	15.7	18.0
	5 (Is sufficiently important to deserve a special emphasis but should not be overestimated.)	20	15.7	18.0
	6 (Is recommendable that every performer makes serious efforts to achieve it.)	41	32.3	36.9
	7 (Is one of the most essential aspects for a good performance of Gregorian chant.)	11	8.7	9.9
	8 (Is completely indispensable for a good performance of Gregorian chant.)	11	8.7	9.9
	Total	111	87.4	100.0
	Missing	System	16	12.6
Total		127	100.0	

Table 135 (TOA) Q48. A personal contribution to the exegesis of text.

		Freq	%	Valid %
Valid	1 (Is in no way essential to a good performance of Gregorian chant.)	9	7.1	8.1
	2 (Is rather insignificant from the point of view of a good performance of Greg. chant.)	7	5.5	6.3
	3 (Is a credit but not a decisive factor for a good performance.)	12	9.4	10.8
	4 (Is recommendable but not mandatory.)	9	7.1	8.1
	5 (Is sufficiently important to deserve a special emphasis but should not be overestimated.)	15	11.8	13.5
	6 (Is recommendable that every performer makes serious efforts to achieve it.)	26	20.5	23.4
	7 (Is one of the most essential aspects for a good performance of Gregorian chant.)	16	12.6	14.4
	8 (Is completely indispensable for a good performance of Gregorian chant.)	17	13.4	15.3
	Total	111	87.4	100.0
Missing	System	16	12.6	
Total		127	100.0	

Table 136 (TOA) Q49. Knowledge of the historical background of the music that is performed.³⁴

		Freq	%	Valid %
Valid	0	1	0.8	0.9
	1 (Is in no way essential to a good performance of Gregorian chant.)	2	1.6	1.8
	2 (Is rather insignificant from the point of view of a good performance of Greg. chant.)	8	6.3	7.3
	3 (Is a credit but not a decisive factor for a good performance.)	18	14.2	16.4
	4 (Is recommendable but not mandatory.)	26	20.5	23.6
	5 (Is sufficiently important to deserve a special emphasis but should not be overestimated.)	18	14.2	16.4
	6 (Is recommendable that every performer makes serious efforts to achieve it.)	21	16.5	19.1
	7 (Is one of the most essential aspects for a good performance of Gregorian chant.)	8	6.3	7.3
	8 (Is completely indispensable for a good performance of Gregorian chant.)	8	6.3	7.3
	Total	110	86.6	100.0
Missing	System	17	13.4	
Total		127	100,0	

Table 137 (TOA) Q50. An idiolectic (personal and original) approach to the music that is performed.

		Freq	%	Valid %
Valid	0	1	0.8	0.9
	1 (Is in no way essential to a good performance of Gregorian chant.)	18	14.2	16.4
	2 (Is rather insignificant from the point of view of a good performance of Greg. chant.)	14	11.0	12.7
	3 (Is a credit but not a decisive factor for a good performance.)	23	18.1	20.9
	4 (Is recommendable but not mandatory.)	15	11.8	13.6
	5 (Is sufficiently important to deserve a special emphasis but should not be overestimated.)	12	9.4	10.9
	6 (Is recommendable that every performer makes serious efforts to achieve it.)	19	15.0	17.3
	7 (Is one of the most essential aspects for a good performance of Gregorian chant.)	4	3.1	3.6
	8 (Is completely indispensable for a good performance of Gregorian chant.)	4	3.1	3.6
	Total	110	86.6	100.0
Missing	System	17	13.4	
Total		127	100,0	

Table 138 (TOA) Q51. Respecting the individualities of the 8 modes.

		Freq	%	Valid %
Valid	1 (Is in no way essential to a good performance of Gregorian chant.)	3	2.4	2.7
	2 (Is rather insignificant from the point of view of a good performance of Greg. chant.)	8	6.3	7.3
	3 (Is a credit but not a decisive factor for a good performance.)	8	6.3	7.3
	4 (Is recommendable but not mandatory.)	11	8.7	10.0
	5 (Is sufficiently important to deserve a special emphasis but should not be overestimated.)	23	18.1	20.9
	6 (Is recommendable that every performer makes serious efforts to achieve it.)	23	18.1	20.9
	7 (Is one of the most essential aspects for a good performance of Gregorian chant.)	18	14.2	16.4
	8 (Is completely indispensable for a good performance of Gregorian chant.)	16	12.6	14.5
		Total	110	86.6
Missing	System	17	13.4	
Total		127	100.0	

³⁴ In this table there is a difference compared to the tables that are used for analysis in the dissertation. A mistake was made during entering the data from the questionnaires on paper. Variable 60 that was left blank by the respondent was marked into the table as 'zero'. Therefore, there is an additional row in the frequency table, the value of which is '0'. This mistake does not change the results of the questionnaire significantly. The same remark applies to questions 50, 60, and 86.

Table 139 (TOA) Q52. Passive comprehension of the Latin language (on the level of understanding the

		Freq	%	Valid %
Valid	1 (Is in no way essential to a good performance of Gregorian chant.)	1	0.8	0.9
	3 (Is a credit but not a decisive factor for a good performance.)	2	1.6	1.8
	4 (Is recommendable but not mandatory.)	7	5.5	6.4
	5 (Is sufficiently important to deserve a special emphasis but should not be overestimated.)	13	10.2	11.8
	6 (Is recommendable that every performer makes serious efforts to achieve it.)	32	25.2	29.1
	7 (Is one of the most essential aspects for a good performance of Gregorian chant.)	25	19.7	22.7
	8 (Is completely indispensable for a good performance of Gregorian chant.)	30	23.6	27.3
	Total	110	86.6	100.0
Missing	System	17	13.4	
Total		127	100.0	

Table 140 (TOA) Q53. Singer's belief in the text that is performed.

		Freq	%	Valid %
Valid	1 (Is in no way essential to a good performance of Gregorian chant.)	10	7.9	9.1
	2 (Is rather insignificant from the point of view of a good performance of Greg. chant.)	3	2.4	2.7
	3 (Is a credit but not a decisive factor for a good performance.)	11	8.7	10.0
	4 (Is recommendable but not mandatory.)	11	8.7	10.0
	5 (Is sufficiently important to deserve a special emphasis but should not be overestimated.)	12	9.4	10.9
	6 (Is recommendable that every performer makes serious efforts to achieve it.)	26	20.5	23.6
	7 (Is one of the most essential aspects for a good performance of Gregorian chant.)	12	9.4	10.9
	8 (Is completely indispensable for a good performance of Gregorian chant.)	25	19.7	22.7
	Total	110	86.6	100.0
Missing	System	17	13.4	
Total		127	100.0	

Table 141 (TOA) Q54. General musicality of the performer.

		Freq	%	Valid %
Valid	1 (Is in no way essential to a good performance of Gregorian chant.)	1	0.8	0.9
	2 (Is rather insignificant from the point of view of a good performance of Greg. chant.)	1	0.8	0.9
	3 (Is a credit but not a decisive factor for a good performance.)	5	3.9	4.5
	4 (Is recommendable but not mandatory.)	8	6.3	7.3
	5 (Is sufficiently important to deserve a special emphasis but should not be overestimated.)	15	11.8	13.6
	6 (Is recommendable that every performer makes serious efforts to achieve it.)	37	29.1	33.6
	7 (Is one of the most essential aspects for a good performance of Gregorian chant.)	32	25.2	29.1
	8 (Is completely indispensable for a good performance of Gregorian chant.)	11	8.7	10.0
	Total	110	86.6	100.0
Missing	System	17	13.4	
Total		127	100.0	

Table 142 (TOA) Q55. Liturgical environment.

		Freq	%	Valid %
Valid	1 (Is in no way essential to a good performance of Gregorian chant.)	3	2.4	2.7
	2 (Is rather insignificant from the point of view of a good performance of Greg. chant.)	5	3.9	4.5
	3 (Is a credit but not a decisive factor for a good performance.)	11	8.7	10.0
	4 (Is recommendable but not mandatory.)	15	11.8	13.6
	5 (Is sufficiently important to deserve a special emphasis but should not be overestimated.)	10	7.9	9.1
	6 (Is recommendable that every performer makes serious efforts to achieve it.)	14	11.0	12.7
	7 (Is one of the most essential aspects for a good performance of Gregorian chant.)	37	29.1	33.6
	8 (Is completely indispensable for a good performance of Gregorian chant.)	15	11.8	13.6
	Total	110	86.6	100.0
Missing	System	17	13.4	
Total		127	100.0	

Table 143 (TOA) Q56. Imitation of one's teacher.

		Freq	%	Valid %
Valid	1 (Is in no way essential to a good performance of Gregorian chant.)	19	15.0	17.3
	2 (Is rather insignificant from the point of view of a good performance of Greg. chant.)	21	16.5	19.1
	3 (Is a credit but not a decisive factor for a good performance.)	19	15.0	17.3
	4 (Is recommendable but not mandatory.)	14	11.0	12.7
	5 (Is sufficiently important to deserve a special emphasis but should not be overestimated.)	17	13.4	15.5
	6 (Is recommendable that every performer makes serious efforts to achieve it.)	11	8.7	10.0
	7 (Is one of the most essential aspects for a good performance of Gregorian chant.)	9	7.1	8.2
	Total	110	86.6	100.0
Missing	System	17	13.4	
Total		127	100.0	

Table 144 (TOA) Q57. Singing from memory.

		Freq	%	Valid %
Valid	1 (Is in no way essential to a good performance of Gregorian chant.)	10	7.9	9.0
	2 (Is rather insignificant from the point of view of a good performance of Greg. chant.)	5	3.9	4.5
	3 (Is a credit but not a decisive factor for a good performance.)	25	19.7	22.5
	4 (Is recommendable but not mandatory.)	20	15.7	18.0
	5 (Is sufficiently important to deserve a special emphasis but should not be overestimated.)	16	12.6	14.4
	6 (Is recommendable that every performer makes serious efforts to achieve it.)	22	17.3	19.8
	7 (Is one of the most essential aspects for a good performance of Gregorian chant.)	6	4.7	5.4
	8 (Is completely indispensable for a good performance of Gregorian chant.)	7	5.5	6.3
	Total	111	87.4	100.0
Missing	System	16	12.6	
Total		127	100.0	

Table 145 (TOA) Q58. The aim of performing in as authentic manner as possible.

		Freq	%	Valid %
Valid	1 (Is in no way essential to a good performance of Gregorian chant.)	7	5.5	6.3
	2 (Is rather insignificant from the point of view of a good performance of Greg. chant.)	12	9.4	10.8
	3 (Is a credit but not a decisive factor for a good performance.)	15	11.8	13.5
	4 (Is recommendable but not mandatory.)	14	11.0	12.6
	5 (Is sufficiently important to deserve a special emphasis but should not be overestimated.)	21	16.5	18.9
	6 (Is recommendable that every performer makes serious efforts to achieve it.)	18	14.2	16.2
	7 (Is one of the most essential aspects for a good performance of Gregorian chant.)	13	10.2	11.7
	8 (Is completely indispensable for a good performance of Gregorian chant.)	11	8.7	9.9
	Total	111	87.4	100.0
Missing	System	16	12.6	
Total		127	100.0	

Table 146 (TOA) Q59. Religious intention.

		Freq	%	Valid %
Valid	1 (Is in no way essential to a good performance of Gregorian chant.)	9	7.1	8.1
	2 (Is rather insignificant from the point of view of a good performance of Greg. chant.)	4	3.1	3.6
	3 (Is a credit but not a decisive factor for a good performance.)	8	6.3	7.2
	4 (Is recommendable but not mandatory.)	8	6.3	7.2
	5 (Is sufficiently important to deserve a special emphasis but should not be overestimated.)	10	7.9	9.0
	6 (Is recommendable that every performer makes serious efforts to achieve it.)	19	15.0	17.1
	7 (Is one of the most essential aspects for a good performance of Gregorian chant.)	31	24.4	27.9
	8 (Is completely indispensable for a good performance of Gregorian chant.)	22	17.3	19.8
	Total	111	87.4	100.0
Missing	System	16	12.6	
Total		127	100.0	

Table 147 (TOA) Q60. A rhetorical approach to the music that is performed.

		Freq	%	Valid %
Valid	0	1	0.8	0.9
	1 (Is in no way essential to a good performance of Gregorian chant.)	9	7.1	8.1
	2 (Is rather insignificant from the point of view of a good performance of Greg. chant.)	13	10.2	11.7
	3 (Is a credit but not a decisive factor for a good performance.)	17	13.4	15.3
	4 (Is recommendable but not mandatory.)	14	11.0	12.6
	5 (Is sufficiently important to deserve a special emphasis but should not be overestimated.)	13	10.2	11.7
	6 (Is recommendable that every performer makes serious efforts to achieve it.)	22	17.3	19.8
	7 (Is one of the most essential aspects for a good performance of Gregorian chant.)	14	11.0	12.6
	8 (Is completely indispensable for a good performance of Gregorian chant.)	8	6.3	7.2
	Total	111	87.4	100.0
Missing	System	16	12.6	
Total		127	100.0	

Table 148 (TOA) Q61. Avoiding a routine interpretation.

		Freq	%	Valid %
Valid	1 (Is in no way essential to a good performance of Gregorian chant.)	3	2.4	2.7
	2 (Is rather insignificant from the point of view of a good performance of Greg. chant.)	8	6.3	7.2
	3 (Is a credit but not a decisive factor for a good performance.)	5	3.9	4.5
	4 (Is recommendable but not mandatory.)	9	7.1	8.1
	5 (Is sufficiently important to deserve a special emphasis but should not be overestimated.)	18	14.2	16.2
	6 (Is recommendable that every performer makes serious efforts to achieve it.)	24	18.9	21.6
	7 (Is one of the most essential aspects for a good performance of Gregorian chant.)	24	18.9	21.6
	8 (Is completely indispensable for a good performance of Gregorian chant.)	20	15.7	18.0
	Total	111	87.4	100.0
Missing	System	16	12.6	
Total		127	100.0	

Table 149 (TOA) Q62. Semiological precision.

		Freq	%	Valid %
Valid	1 (Is in no way essential to a good performance of Gregorian chant.)	2	1.6	1.8
	2 (Is rather insignificant from the point of view of a good performance of Greg. chant.)	8	6.3	7.2
	3 (Is a credit but not a decisive factor for a good performance.)	12	9.4	10.8
	4 (Is recommendable but not mandatory.)	9	7.1	8.1
	5 (Is sufficiently important to deserve a special emphasis but should not be overestimated.)	23	18.1	20.7
	6 (Is recommendable that every performer makes serious efforts to achieve it.)	23	18.1	20.7
	7 (Is one of the most essential aspects for a good performance of Gregorian chant.)	16	12.6	14.4
	8 (Is completely indispensable for a good performance of Gregorian chant.)	18	14.2	16.2
	Total	111	87.4	100.0
Missing	System	16	12.6	
Total		127	100.0	

Table 150 (TOA) Q63. An accurate costume.

		Freq	%	Valid %
Valid	1 (Is in no way essential to a good performance of Gregorian chant.)	42	33.1	38.2
	2 (Is rather insignificant from the point of view of a good performance of Greg. chant.)	26	20.5	23.6
	3 (Is a credit but not a decisive factor for a good performance.)	12	9.4	10.9
	4 (Is recommendable but not mandatory.)	14	11.0	12.7
	5 (Is sufficiently important to deserve a special emphasis but should not be overestimated.)	10	7.9	9.1
	6 (Is recommendable that every performer makes serious efforts to achieve it.)	4	3.1	3.6
	7 (Is one of the most essential aspects for a good performance of Gregorian chant.)	2	1.6	1.8
	Total	110	86.6	100.0
Missing	System	17	13.4	
Total		127	100.0	

Table 151 (TOA) Q64. An accurate venue for performance.

		Freq	%	Valid %
Valid	1 (Is in no way essential to a good performance of Gregorian chant.)	15	11.8	13.6
	2 (Is rather insignificant from the point of view of a good performance of Greg. chant.)	12	9.4	10.9
	3 (Is a credit but not a decisive factor for a good performance.)	12	9.4	10.9
	4 (Is recommendable but not mandatory.)	24	18.9	21.8
	5 (Is sufficiently important to deserve a special emphasis but should not be overestimated.)	16	12.6	14.5
	6 (Is recommendable that every performer makes serious efforts to achieve it.)	14	11.0	12.7
	7 (Is one of the most essential aspects for a good performance of Gregorian chant.)	13	10.2	11.8
	8 (Is completely indispensable for a good performance of Gregorian chant.)	4	3.1	3.6
	Total	110	86.6	100.0
Missing	System	17	13.4	
Total		127	100.0	

Table 152 (TOA) Q65. Textual narrative.

		Freq	%	Valid %
Valid	1 (Is in no way essential to a good performance of Gregorian chant.)	15	11.8	13.9
	2 (Is rather insignificant from the point of view of a good performance of Greg. chant.)	12	9.4	11.1
	3 (Is a credit but not a decisive factor for a good performance.)	9	7.1	8.3
	4 (Is recommendable but not mandatory.)	20	15.7	18.5
	5 (Is sufficiently important to deserve a special emphasis but should not be overestimated.)	17	13.4	15.7
	6 (Is recommendable that every performer makes serious efforts to achieve it.)	18	14.2	16.7
	7 (Is one of the most essential aspects for a good performance of Gregorian chant.)	12	9.4	11.1
	8 (Is completely indispensable for a good performance of Gregorian chant.)	5	3.9	4.6
	Total	108	85.0	100.0
Missing	System	19	15.0	
Total		127	100.0	

Table 153 (TOA) Q66. Theoretical knowledge of paleography.

		Freq	%	Valid %
Valid	1 (Is in no way essential to a good performance of Gregorian chant.)	16	12.6	14.4
	2 (Is rather insignificant from the point of view of a good performance of Greg. chant.)	13	10.2	11.7
	3 (Is a credit but not a decisive factor for a good performance.)	13	10.2	11.7
	4 (Is recommendable but not mandatory.)	17	13.4	15.3
	5 (Is sufficiently important to deserve a special emphasis but should not be overestimated.)	14	11.0	12.6
	6 (Is recommendable that every performer makes serious efforts to achieve it.)	16	12.6	14.4
	7 (Is one of the most essential aspects for a good performance of Gregorian chant.)	10	7.9	9.0
	8 (Is completely indispensable for a good performance of Gregorian chant.)	12	9.4	10.8
	Total	111	87.4	100.0
Missing	System	16	12.6	
Total		127	100.0	

Table 154 (TOA) Q67. Theoretical knowledge of semiology.

		Freq	%	Valid %
Valid	1 (Is in no way essential to a good performance of Gregorian chant.)	13	10.2	11.7
	2 (Is rather insignificant from the point of view of a good performance of Greg. chant.)	13	10.2	11.7
	3 (Is a credit but not a decisive factor for a good performance.)	13	10.2	11.7
	4 (Is recommendable but not mandatory.)	14	11.0	12.6
	5 (Is sufficiently important to deserve a special emphasis but should not be overestimated.)	13	10.2	11.7
	6 (Is recommendable that every performer makes serious efforts to achieve it.)	21	16.5	18.9
	7 (Is one of the most essential aspects for a good performance of Gregorian chant.)	12	9.4	10.8
	8 (Is completely indispensable for a good performance of Gregorian chant.)	12	9.4	10.8
	Total	111	87.4	100.0
Missing	System	16	12.6	
Total		127	100.0	

Table 155 (TOA) Q68. Excellent intonation.

		Freq	%	Valid %
Valid	1 (Is in no way essential to a good performance of Gregorian chant.)	1	0.8	0.9
	3 (Is a credit but not a decisive factor for a good performance.)	2	1.6	1.8
	4 (Is recommendable but not mandatory.)	8	6.3	7.2
	5 (Is sufficiently important to deserve a special emphasis but should not be overestimated.)	12	9.4	10.8
	6 (Is recommendable that every performer makes serious efforts to achieve it.)	30	23.6	27.0
	7 (Is one of the most essential aspects for a good performance of Gregorian chant.)	28	22.0	25.2
	8 (Is completely indispensable for a good performance of Gregorian chant.)	30	23.6	27.0
	Total	111	87.4	100.0
Missing	System	16	12.6	
Total		127	100.0	

Table 156 (TOA) Q69. Following the right style of chant performance.

		Freq	%	Valid %
Valid	1 (Is in no way essential to a good performance of Gregorian chant.)	8	6.3	7.3
	2 (Is rather insignificant from the point of view of a good performance of Greg. chant.)	9	7.1	8.2
	3 (Is a credit but not a decisive factor for a good performance.)	7	5.5	6.4
	4 (Is recommendable but not mandatory.)	9	7.1	8.2
	5 (Is sufficiently important to deserve a special emphasis but should not be overestimated.)	23	18.1	20.9
	6 (Is recommendable that every performer makes serious efforts to achieve it.)	22	17.3	20.0
	7 (Is one of the most essential aspects for a good performance of Gregorian chant.)	21	16.5	19.1
	8 (Is completely indispensable for a good performance of Gregorian chant.)	11	8.7	10.0
	Total	110	86.6	100.0
Missing	System	17	13.4	
Total		127	100.0	

Table 157 (TOA) Q70. Understanding of what the text means.

		Freq	%	Valid %
Valid	3 (Is a credit but not a decisive factor for a good performance.)	2	1.6	1.8
	4 (Is recommendable but not mandatory.)	4	3.1	3.6
	5 (Is sufficiently important to deserve a special emphasis but should not be overestimated.)	8	6.3	7.3
	6 (Is recommendable that every performer makes serious efforts to achieve it.)	24	18.9	21.8
	7 (Is one of the most essential aspects for a good performance of Gregorian chant.)	23	18.1	20.9
	8 (Is completely indispensable for a good performance of Gregorian chant.)	49	38.6	44.5
	Total	110	86.6	100.0
Missing	System	17	13.4	
Total		127	100.0	

Table 158 (TOA) Q71. Animated performance.

		Freq	%	Valid %
Valid	1 (Is in no way essential to a good performance of Gregorian chant.)	10	7.9	9.1
	2 (Is rather insignificant from the point of view of a good performance of Greg. chant.)	16	12.6	14.5
	3 (Is a credit but not a decisive factor for a good performance.)	9	7.1	8.2
	4 (Is recommendable but not mandatory.)	8	6.3	7.3
	5 (Is sufficiently important to deserve a special emphasis but should not be overestimated.)	19	15.0	17.3
	6 (Is recommendable that every performer makes serious efforts to achieve it.)	21	16.5	19.1
	7 (Is one of the most essential aspects for a good performance of Gregorian chant.)	12	9.4	10.9
	8 (Is completely indispensable for a good performance of Gregorian chant.)	15	11.8	13.6
	Total	110	86.6	100.0
Missing	System	17	13.4	
Total		127	100.0	

75.-84. Please name in the order of importance up to 10 persons that, for you, are key figures in Gregorian chant from the beginning of the 19th century, such as singers, musicologists, clergy, Church politicians. The same names that appeared in the list above can be repeated.

Table 159 (TOA) Q75

		Freq	%	Valid %
Valid	*Abbey of Solesmes	6	4.7	6.5
	*Ensemble Sequentia	1	0.8	1.1
	*Musicology of the 20th century	1	0.8	1.1
	André Mocquereau	7	5.5	7.6
	Benedict XVI, pope	1	0.8	1.1
	Clément Morin	1	0.8	1.1
	Daniel Saulnier	1	0.8	1.1
	Eugène Cardine	19	15.0	20.7
	Francois-Auguste Gevaert	1	0.8	1.1
	Godehard Joppich	1	0.8	1.1
	Gregory Labus	1	0.8	1.1
	Greta Mary Hair	1	0.8	1.1
	Helmut Hucce	1	0.8	1.1
	Henry Bremridge Briggs	1	0.8	1.1
	Iegor Reznikoff	3	2.4	3.3
	Jaan-Eik Tulve	1	0.8	1.1
	John Paul II, pope	1	0.8	1.1
	Joop Bergsma	1	0.8	1.1
	Joseph Gajard	1	0.8	1.1
	Joseph Pothier	6	4.7	6.5
	Louis-Marie Vigne	1	0.8	1.1
	Mary Berry	1	0.8	1.1
	Peter Jeffery	1	0.8	1.1
	Peter Wagner	1	0.8	1.1
	Pius X, pope, saint	5	3.9	5.4
	Prosper Guéranger	19	15.0	20.7
	Rebecca Stewart	1	0.8	1.1
	Taivo Niitvägi	1	0.8	1.1
	Toivo Tulev	2	1.6	2.2
	Willi Apel	1	0.8	1.1
William Mahrt	1	0.8	1.1	
Wim van Gerven	2	1.6	2.2	
Total	92	72.4	100.0	
Missing	System	35	27.6	
Total		127	100.0	

Table 160 (TOA) Q76

		Freq	%	Valid %
Valid	*Abbey of Solesmes	1	0.8	1.2
	*Ensemble Cambridge Singers of John Rutter	1	0.8	1.2
	*Ensemble Organum	1	0.8	1.2
	André Mocquereau	8	6.3	10.0
	Bernard Brockbernd	1	0.8	1.2
	Christian Troelsgaard	1	0.8	1.2
	Daniel Saulnier	3	2.4	3.8
	David Hiley	1	0.8	1.2
	Dominique Vellard	2	1.6	2.5
	Eerik Jöks	1	0.8	1.2
	Eugéne Cardine	6	4.7	7.5
	Jaan-Eik Tulve	2	1.6	2.5
	Jean Claire	3	2.4	3.8
	Johannes Berchmans Göschl	1	0.8	1.2
	Joseph Pothier	16	12.6	20.0
	Jules Jeannin	1	0.8	1.2
	Kirsti Autio	1	0.8	1.2
	Laurentia McLachlan, Dame	1	0.8	1.2
	Luigi Agustoni	4	3.1	5.0
	Marcel Pérès	2	1.6	2.5
	Marie Noel Colette	1	0.8	1.2
	Martin Uhlenbrock	1	0.8	1.2
	Mary Berry	2	1.6	2.5
	Michel Huglo	1	0.8	1.2
	Peter Wagner	3	2.4	3.8
	Pius X, pope, saint	4	3.1	5.0
	Prosper Guéranger	6	4.7	7.5
	Solange Corbin	1	0.8	1.2
	Stanislovas Dobrovolskis	1	0.8	1.2
	Taivo Niitvägi	1	0.8	1.2
	Walter Howard Frere	1	0.8	1.2
	Willi Apel	1	0.8	1.2
Total	80	63.0	100.0	
Missing	System	47	37.0	
Total		127	100.0	

Table 161 (TOA) Q77

		Freq	%	Valid %
Valid	Alberto Turco	1	0.8	1.3
	André Mocquereau	10	7.9	12.8
	Ben Harrison	1	0.8	1.3
	Bruno Stäblein	1	0.8	1.3
	Constantin Floros	1	0.8	1.3
	Daniel Saulnier	3	2.4	3.8
	David Hiley	1	0.8	1.3
	Dominique Vellard	2	1.6	2.6
	Eugéne Cardine	7	5.5	9.0
	Francois-Auguste Gevaert	1	0.8	1.3
	Godehard Joppich	2	1.6	2.6
	Gregory Murray	1	0.8	1.3
	Gregory Sunol	1	0.8	1.3
	Gustav Jacobsthal	1	0.8	1.3
	Isobel Woods Preece	1	0.8	1.3
	Jaen-Eik Tulve	1	0.8	1.3
	Jacques Hourlier	1	0.8	1.3
	Jean Claire	5	3.9	6.4
	Johanna Korhonen	1	0.8	1.3
	Johannes Berchmans Göschl	2	1.6	2.6
	*Choir at St. Johns College in Cambridge	1	0.8	1.3
	Joseph Gajard	4	3.1	5.1
	Joseph Pothier	3	2.4	3.8
	Jules Jeannin	1	0.8	1.3
	Kees Pouderoyen	1	0.8	1.3
	Leo Treitler	1	0.8	1.3
	Luigi Agustoni	1	0.8	1.3
	Marcel Pérès	3	2.4	3.8
	Marie Noel Colette	1	0.8	1.3
	Miikael Krumpans	1	0.8	1.3
	Nico Wesseling	1	0.8	1.3
	Paul Delatte	1	0.8	1.3
	Peter Wagner	1	0.8	1.3
	Pius X, pope, saint	7	5.5	9.0
Prosper Guéranger	2	1.6	2.6	
Richard Terry	1	0.8	1.3	
Terence Bailey	1	0.8	1.3	
Thomas Kelly	1	0.8	1.3	
William Mahrt	1	0.8	1.3	
Wim van Gerven	1	0.8	1.3	
Total		78	61.4	100.0
Missing	System	49	38.6	
Total		127	100.0	

Table 162 (TOA) Q78

		Freq	%	Valid %
Valid	*Abbey of Solesmes	1	0.8	1.5
	Alexander McCabe	1	0.8	1.5
	Alfons Kurris	1	0.8	1.5
	André Mocquereau	6	4.7	9.1
	Daniel Saulnier	2	1.6	3.0
	David Hiley	3	2.4	4.5
	Dominique Vellard	3	2.4	4.5
	Edmund Horace Fellowes	1	0.8	1.5
	Eugeen Liven	1	0.8	1.5
	Eugéne Cardine	10	7.9	15.2
	Gustav Jacobsthal	1	0.8	1.5
	Helmut Hücke	1	0.8	1.5
	Henri Delhougne	1	0.8	1.5
	Jacques Hourlier	1	0.8	1.5
	Jan van Biezen	1	0.8	1.5
	Jean Hebert Desrocquettes	1	0.8	1.5
	Johannes Berchmans Göschl	2	1.6	3.0
	Joseph Gajard	5	3.9	7.6
	Joseph Pothier	1	0.8	1.5
	Justine Ward	1	0.8	1.5
	Kees Pouderoyen	2	1.6	3.0
	Kenneth Levy	1	0.8	1.5
	Luigi Agustoni	1	0.8	1.5
	Marcel Pérès	1	0.8	1.5
	Margo Kõlar	1	0.8	1.5
	Mary Berry	2	1.6	3.0
	Matthias Kreuels	1	0.8	1.5
	Michael Hermesdorff	1	0.8	1.5
	Michel Huglo	1	0.8	1.5
	Nicholas Sandon	1	0.8	1.5
	Parisot dom (otsi eesnimi)	1	0.8	1.5
	Paul Salamunovich	1	0.8	1.5
	Peter Wagner	2	1.6	3.0
	Pius X, pope, saint	4	3.1	6.1
Richard Crocker	1	0.8	1.5	
Rupert Fischer	1	0.8	1.5	
Total		66	52.0	100.0
Missing	System	61	48.0	
Total		127	100.0	

Table 163 (TOA) Q79

		Freq	%	Valid %
Valid	Alberto Turco	1	0.8	1.9
	André Mocquereau	2	1.6	3.8
	Andrew Moore	1	0.8	1.9
	Antoine Dechevrens	1	0.8	1.9
	Barbara Thornton	1	0.8	1.9
	Benoit de Mallherbe	1	0.8	1.9
	Bonifacio Giacomo Baroffio	1	0.8	1.9
	Clément Morin	1	0.8	1.9
	Dominikus Johner	1	0.8	1.9
	Dominique Vellard	1	0.8	1.9
	Eugène Cardine	3	2.4	5.8
	Godehard Joppich	3	2.4	5.8
	Jacques Hourlier	1	0.8	1.9
	James McKinnon	1	0.8	1.9
	Jean Claire	4	3.1	7.7
	Johannes Berchmans Göschl	2	1.6	3.8
	John Paul II, pope	1	0.8	1.9
	Josep Benet	1	0.8	1.9
	Joseph Gajard	1	0.8	1.9
	Justine Ward	1	0.8	1.9
	Kees Pouderoyen	2	1.6	3.8
	Kenneth Levy	1	0.8	1.9
	Laurentia McLachlan, Dame	1	0.8	1.9
	Leo Treitler	1	0.8	1.9
	Louis-Marie Vigne	1	0.8	1.9
	Luigi Agustoni	1	0.8	1.9
	Luke Dysinger	1	0.8	1.9
	Marcel Pérès	3	2.4	5.8
	Maurice Durufle	1	0.8	1.9
	Peter Wagner	2	1.6	3.8
	Pius X, pope, saint	1	0.8	1.9
	Prosper Guéranger	1	0.8	1.9
	René-Jean Hesbert	2	1.6	3.8
	Stefan Klöckner	1	0.8	1.9
Stephan Harding	1	0.8	1.9	
Theodore Marier	1	0.8	1.9	
Toivo Tulev	1	0.8	1.9	
Willi Apel	1	0.8	1.9	
Total		52	40.9	100.0
Missing	System	75	59.1	
Total		127	100.0	

Table 164 (TOA) Q80

		Freq	%	Valid %
Valid	Amédée Gastoué	2	1.6	5.6
	Bernard McElligott	2	1.6	5.6
	Bruno Stäblein	1	0.8	2.8
	Daniel Saulnier	1	0.8	2.8
	David Eben	1	0.8	2.8
	David Hiley	1	0.8	2.8
	Dominikus Johner	1	0.8	2.8
	Dominique Vellard	1	0.8	2.8
	Eugéne Cardine	3	2.4	8.3
	Francis Poulenc	1	0.8	2.8
	Francois-Auguste Gevaert	1	0.8	2.8
	Godehard Joppich	1	0.8	2.8
	Heinrich Rumphorst	1	0.8	2.8
	Ilkka Taitto	1	0.8	2.8
	James McKinnon	3	2.4	8.3
	Jean Claire	2	1.6	5.6
	Jean Jeanneteau, canon	1	0.8	2.8
	Johannes Berchmans Göschl	1	0.8	2.8
	John Dyer	1	0.8	2.8
	Joseph Gajard	1	0.8	2.8
	Justine Ward	1	0.8	2.8
	Kenneth Elliott	1	0.8	2.8
	Lszlo Dobszay	1	0.8	2.8
	Peter Wagner	2	1.6	5.6
	Pius X, pope, saint	1	0.8	2.8
	Robert Pozarski	1	0.8	2.8
Rupert Fischer	1	0.8	2.8	
Savas Siatras	1	0.8	2.8	
Total		36	28.3	100.0
Missing	System	91	71.7	
Total		127	100.0	

Table 165 (TOA) Q81

		Freq	%	Valid %
Valid	Alberto Turco	1	0.8	3.1
	Alim Qasimov	1	0.8	3.1
	Antonino Albarosa	1	0.8	3.1
	Claude Debussy	1	0.8	3.1
	Daniel Saulnier	1	0.8	3.1
	Edward Roesner	1	0.8	3.1
	Egon Wellesz	1	0.8	3.1
	Eugène Cardine	2	1.6	6.2
	Ferdinand Haberl	1	0.8	3.1
	Godehard Joppich	2	1.6	6.2
	Gregory Murray	1	0.8	3.1
	Hermann Abert	1	0.8	3.1
	Jaan-Eik Tulve	1	0.8	3.1
	Jean Claire	1	0.8	3.1
	John Baldovin	1	0.8	3.1
	Joseph Gajard	1	0.8	3.1
	Kenneth Levy	2	1.6	6.2
	Lszlo Dobszay	1	0.8	3.1
	Marcel Pérès	2	1.6	6.2
	Marcin Bornus-Szczycinski	1	0.8	3.1
	Michel Huglo	1	0.8	3.1
	Oliver Messien	1	0.8	3.1
	Pius X, pope, saint	1	0.8	3.1
	Rupert Fischer	1	0.8	3.1
	Ruth Steiner	1	0.8	3.1
	Susan Rankin	1	0.8	3.1
Wilfrid Stinissen	1	0.8	3.1	
Willi Apel	1	0.8	3.1	
Total		32	25.2	100.0
Missing	System	95	74.8	
Total		127	100.0	

Table 166 (TOA) Q82

		Freq	%	Valid %
Valid	*Abbey of Solesmes	1	0.8	3.7
	André Mocquereau	1	0.8	3.7
	Anselm Grun	1	0.8	3.7
	Benedikt Lautenbacher	1	0.8	3.7
	Benjamin Rajeczky	1	0.8	3.7
	Bruno Stäblein	2	1.6	7.4
	Daniel Saulnier	1	0.8	3.7
	David Hiley	1	0.8	3.7
	David Sullivan	1	0.8	3.7
	Eugéne Cardine	3	2.4	11.1
	James McKinnon	1	0.8	3.7
	Jean Claire	2	1.6	7.4
	Jean Jeanneteau, canon	1	0.8	3.7
	Kees Pouderoyen	1	0.8	3.7
	Laurence Bevenot	1	0.8	3.7
	Luigi Agustoni	1	0.8	3.7
	Michel Huglo	1	0.8	3.7
	Olga Roudokova	1	0.8	3.7
	Pius X, pope, saint	2	1.6	7.4
	Pius XII, pope	1	0.8	3.7
	Vincent d'Indy (1851-1931)	1	0.8	3.7
	Wouter Swets	1	0.8	3.7
	Total		27	21.3
Missing	System	100	78.7	
Total		127	100.0	

Table 167 (TOA) Q83

		Freq	%	Valid %	
Valid	Alf Häredlin	1	0.8	4.0	
	Anne Kleivset	1	0.8	4.0	
	Antonino Albarosa	1	0.8	4.0	
	Benedict XVI, pope	1	0.8	4.0	
	Daniel Saulnier	2	1.6	8.0	
	Eugéne Cardine	1	0.8	4.0	
	Ewald Jammers	1	0.8	4.0	
	Godehard Joppich	1	0.8	4.0	
	Hafiz Burhan	1	0.8	4.0	
	Heribert Graab	1	0.8	4.0	
	Jan Vollaerts	1	0.8	4.0	
	Jean Claire	1	0.8	4.0	
	Johannes Berchmans Göschl	2	1.6	8.0	
	Lila Collamore	1	0.8	4.0	
	Louis-Marie Vigne	1	0.8	4.0	
	Luigi Agustoni	1	0.8	4.0	
	Lycourgos Angelopoulos	1	0.8	4.0	
	Mary Berry	1	0.8	4.0	
	Michel Huglo	1	0.8	4.0	
	Oliver Messien	1	0.8	4.0	
	Peter Wagner	1	0.8	4.0	
	Prosper Guéranger	1	0.8	4.0	
	Richard Crocker	1	0.8	4.0	
	Total		25	19.7	100.0
	Missing	System	102	80.3	
Total		127	100.0		

Table 168 (TOA) Q84

		Freq	%	Valid %
Valid	*Community of Dominicans in Krakow	1	0.8	4.8
	Benedict XVI, pope	1	0.8	4.8
	Carl Allan Moberg	1	0.8	4.8
	Daniel Saulnier	1	0.8	4.8
	David Hiley	1	0.8	4.8
	Frans Mariman	1	0.8	4.8
	Fulvio Rampi	1	0.8	4.8
	Inga Behrendt	1	0.8	4.8
	Isaac Algazi	1	0.8	4.8
	Jaan-Eik Tulve	1	0.8	4.8
	Jean Claire	2	1.6	9.5
	Jules Jeannin	1	0.8	4.8
	Laurentius Schlieker	1	0.8	4.8
	Luigi Agustoni	1	0.8	4.8
	Mary Berry	1	0.8	4.8
	Peter Wagner	1	0.8	4.8
	Pius X, pope, saint	1	0.8	4.8
	Robert Skeris	1	0.8	4.8
	Rupert Fischer	1	0.8	4.8
	Walter Howard Frere	1	0.8	4.8
	Total		21	16.5
Missing	System	106	83.5	
Total		127	100.0	

Q85-95 How would you characterize the relationship between music and text in Gregorian chant?
Table 169 (TOA) Q85. This relationship means that music and text are inseparable, i.e. they absolutely belong together.

		Freq	%	Valid %
Valid	1 (In no way means that.)	6	4.7	5.7
	2 (Essentially does not mean that.)	5	3.9	4.8
	3 (Means that to a small extent but not significantly.)	2	1.6	1.9
	4 (Means that to a certain extent.)	10	7.9	9.5
	5 (Means that to a moderate extent.)	7	5.5	6.7
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	20	15.7	19.0
	7 (Is one of the most essential meanings.)	27	21.3	25.7
	8 (Is the primary meaning, the most essential, for me.)	28	22.0	26.7
	Total	105	82.7	100.0
Missing	System	22	17.3	
Total		127	100.0	

Table 170 (TOA) Q86. This relationship means that music and text are different structures but they exist

		Freq	%	Valid %
Valid	0	1	.8	1.0
	1 (In no way means that.)	3	2.4	2.9
	2 (Essentially does not mean that.)	4	3.1	3.8
	3 (Means that to a small extent but not significantly.)	6	4.7	5.8
	4 (Means that to a certain extent.)	13	10.2	12.5
	5 (Means that to a moderate extent.)	11	8.7	10.6
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	13	10.2	12.5
	7 (Is one of the most essential meanings.)	25	19.7	24.0
	8 (Is the primary meaning, the most essential, for me.)	28	22.0	26.9
	Total	104	81.9	100.0
Missing	System	23	18.1	
Total		127	100.0	

Table 171 (TOA) Q87. This relationship means that music is only a means of transmitting the text, i.e. the text is what is essential, and music only helps to express it.

		Freq	%	Valid %
Valid	1 (In no way means that.)	4	3.1	3.8
	2 (Essentially does not mean that.)	9	7.1	8.7
	3 (Means that to a small extent but not significantly.)	5	3.9	4.8
	4 (Means that to a certain extent.)	19	15.0	18.3
	5 (Means that to a moderate extent.)	20	15.7	19.2
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	10	7.9	9.6
	7 (Is one of the most essential meanings.)	21	16.5	20.2
	8 (Is the primary meaning, the most essential, for me.)	16	12.6	15.4
		Total	104	81.9
Missing	System	23	18.1	
Total		127	100.0	

Table 172 (TOA) Q88. This relationship means that music constitutes a paraphrase of the text, i.e. music contains/carries the meaning of the text even without the text itself.

		Freq	%	Valid %
Valid	1 (In no way means that.)	27	21.3	26.0
	2 (Essentially does not mean that.)	19	15.0	18.3
	3 (Means that to a small extent but not significantly.)	8	6.3	7.7
	4 (Means that to a certain extent.)	20	15.7	19.2
	5 (Means that to a moderate extent.)	8	6.3	7.7
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	9	7.1	8.7
	7 (Is one of the most essential meanings.)	6	4.7	5.8
	8 (Is the primary meaning, the most essential, for me.)	7	5.5	6.7
	Total	104	81.9	100.0
Missing	System	23	18.1	
Total		127	100.0	

Table 173 (TOA) Q89. This relationship means that text and music in Gregorian chant are related as much as in any other vocal repertory.

		Freq	%	Valid %
Valid	1 (In no way means that.)	13	10.2	12.4
	2 (Essentially does not mean that.)	22	17.3	21.0
	3 (Means that to a small extent but not significantly.)	13	10.2	12.4
	4 (Means that to a certain extent.)	15	11.8	14.3
	5 (Means that to a moderate extent.)	16	12.6	15.2
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	12	9.4	11.4
	7 (Is one of the most essential meanings.)	5	3.9	4.8
	8 (Is the primary meaning, the most essential, for me.)	9	7.1	8.6
	Total	105	82.7	100.0
Missing	System	22	17.3	
Total		127	100.0	

Table 174 (TOA) Q90. This relationship means that music is included in the prosodic intonation of the text and is brought forward by enhancement.

		Freq	%	Valid %
Valid	1 (In no way means that.)	9	7.1	8.7
	2 (Essentially does not mean that.)	10	7.9	9.7
	3 (Means that to a small extent but not significantly.)	7	5.5	6.8
	4 (Means that to a certain extent.)	24	18.9	23.3
	5 (Means that to a moderate extent.)	17	13.4	16.5
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	14	11.0	13.6
	7 (Is one of the most essential meanings.)	14	11.0	13.6
	8 (Is the primary meaning, the most essential, for me.)	8	6.3	7.8
	Total	103	81.1	100.0
Missing	System	24	18.9	
Total		127	100.0	

Table 175 (TOA) Q91. This relationship means that music and text are different structures, which have been combined together.

		Freq	%	Valid %
Valid	1 (In no way means that.)	26	20.5	27.1
	2 (Essentially does not mean that.)	25	19.7	26.0
	3 (Means that to a small extent but not significantly.)	9	7.1	9.4
	4 (Means that to a certain extent.)	16	12.6	16.7
	5 (Means that to a moderate extent.)	7	5.5	7.3
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	8	6.3	8.3
	7 (Is one of the most essential meanings.)	1	.8	1.0
	8 (Is the primary meaning, the most essential, for me.)	4	3.1	4.2
	Total	96	75.6	100.0
Missing	System	31	24.4	
Total		127	100.0	

Table 176 (TOA) Q92. This relationship means that music has been forced upon the text and earns its merits at the expense of the text.

		Freq	%	Valid %
Valid	1 (In no way means that.)	59	46.5	56.7
	2 (Essentially does not mean that.)	26	20.5	25.0
	3 (Means that to a small extent but not significantly.)	6	4.7	5.8
	4 (Means that to a certain extent.)	5	3.9	4.8
	5 (Means that to a moderate extent.)	4	3.1	3.8
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	3	2.4	2.9
	8 (Is the primary meaning, the most essential, for me.)	1	.8	1.0
		Total	104	81.9
Missing	System	23	18.1	
Total		127	100.0	

Table 177 (TOA) Q93. This relationship means that the text is saying the same as what is narrated by the music.

		Freq	%	Valid %
Valid	1 (In no way means that.)	27	21.3	26.0
	2 (Essentially does not mean that.)	23	18.1	22.1
	3 (Means that to a small extent but not significantly.)	18	14.2	17.3
	4 (Means that to a certain extent.)	8	6.3	7.7
	5 (Means that to a moderate extent.)	9	7.1	8.7
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	4	3.1	3.8
	7 (Is one of the most essential meanings.)	7	5.5	6.7
	8 (Is the primary meaning, the most essential, for me.)	8	6.3	7.7
	Total	104	81.9	100.0
Missing	System	23	18.1	
Total		127	100.0	

Table 178 (TOA) Q96. If, in your opinion, the logic of the text diverges from the logic of the music, which of the two would you prefer?

		Freq	%	Valid %
Valid	Logic of the text, in the first place.	24	18.9	23.3
	Logic of the music, in the first place.	10	7.9	9.7
	Sometimes one, sometimes the other.	39	30.7	37.9
	In my opinion, in Gregorian chant logic of the text and music never diverge from each other.	30	23.6	29.1
	Total	103	81.1	100.0
Missing	System	24	18.9	
Total		127	100.0	

Q97-106 How precisely, in your opinion, is it possible to restore, on the basis of the information available to us, a historically authentic performance practice of mediaeval Gregorian chant of the Einsiedeln and St Gallen region? (7th to 16th centuries)**Table 179 (TOA) Q97. 7th cent.**

		Freq	%	Valid %
Valid	Completely impossible.	30	23.6	29.4
	Possible to a small extent.	40	31.5	39.2
	Possible to a rather great extent.	17	13.4	16.7
	I have no relevance in this.	15	11.8	14.7
	Total	102	80.3	100.0
Missing	System	25	19.7	
Total		127	100.0	

Table 180 (TOA) Q98. 8th cent.

		Freq	%	Valid %
Valid	Completely impossible.	23	18.1	22.5
	Possible to a small extent.	43	33.9	42.2
	Possible to a rather great extent.	19	15.0	18.6
	I have no relevance in this.	17	13.4	16.7
	Total	102	80.3	100.0
Missing	System	25	19.7	
Total		127	100.0	

Table 181 (TOA) Q99. 9th cent.

		Freq	%	Valid %
Valid	Completely impossible.	16	12.6	15.7
	Possible to a small extent.	42	33.1	41.2
	Possible to a rather great extent.	27	21.3	26.5
	Fully possible to restore.	2	1.6	2.0
	I have no relevance in this.	15	11.8	14.7
	Total	102	80.3	100.0
Missing	System	25	19.7	
Total		127	100.0	

Table 182 (TOA) Q100. 10th cent.

		Freq	%	Valid %
Valid	Completely impossible.	14	11.0	13.5
	Possible to a small extent.	35	27.6	33.7
	Possible to a rather great extent.	36	28.3	34.6
	Fully possible to restore.	3	2.4	2.9
	I have no relevance in this.	16	12.6	15.4
	Total	104	81.9	100.0
Missing	System	23	18.1	
Total		127	100.0	

Table 183 (TOA) Q101. 11th cent.

		Freq	%	Valid %
Valid	Completely impossible.	12	9.4	11.7
	Possible to a small extent.	30	23.6	29.1
	Possible to a rather great extent.	41	32.3	39.8
	Fully possible to restore.	3	2.4	2.9
	I have no relevance in this.	17	13.4	16.5
	Total	103	81.1	100.0
Missing	System	24	18.9	
Total		127	100.0	

Table 184 (TOA) Q102. 12th cent.

		Freq	%	Valid %
Valid	Completely impossible.	8	6.3	7.8
	Possible to a small extent.	36	28.3	35.3
	Possible to a rather great extent.	37	29.1	36.3
	Fully possible to restore.	3	2.4	2.9
	I have no relevance in this.	18	14.2	17.6
	Total	102	80.3	100.0
Missing	System	25	19.7	
Total		127	100.0	

Table 185 (TOA) Q103. 13th cent.

		Freq	%	Valid %
Valid	Completely impossible.	6	4.7	5.9
	Possible to a small extent.	37	29.1	36.3
	Possible to a rather great extent.	34	26.8	33.3
	Fully possible to restore.	4	3.1	3.9
	I have no relevance in this.	21	16.5	20.6
	Total	102	80.3	100.0
Missing	System	25	19.7	
Total		127	100.0	

Table 186 (TOA) Q104. 14th cent.

		Freq	%	Valid %
Valid	Completely impossible.	6	4.7	5.8
	Possible to a small extent.	32	25.2	31.1
	Possible to a rather great extent.	39	30.7	37.9
	Fully possible to restore.	5	3.9	4.9
	I have no relevance in this.	21	16.5	20.4
	Total	103	81.1	100.0
Missing	System	24	18.9	
Total		127	100.0	

Table 187 (TOA) Q105. 15th cent.

		Freq	%	Valid %
Valid	Completely impossible.	8	6.3	7.9
	Possible to a small extent.	26	20.5	25.7
	Possible to a rather great extent.	42	33.1	41.6
	Fully possible to restore.	4	3.1	4.0
	I have no relevance in this.	21	16.5	20.8
	Total	101	79.5	100.0
Missing	System	26	20.5	
Total		127	100.0	

Table 188 (TOA) Q106. 16th cent.

		Freq	%	Valid %
Valid	Completely impossible.	8	6.3	7.9
	Possible to a small extent.	23	18.1	22.8
	Possible to a rather great extent.	44	34.6	43.6
	Fully possible to restore.	4	3.1	4.0
	I have no relevance in this.	22	17.3	21.8
	Total	101	79.5	100.0
Missing	System	26	20.5	
Total		127	100.0	

**107-109 Many performers consider authenticity as an essential aspect of performing Gregorian chant.
What does "authenticity" mean to you?**

Table 189 (TOA) Q107. Singing exactly the same way as in the time when the music was created.

		Freq	%	Valid %
Valid	1 (In no way means that.)	18	14.2	17.3
	2 (Essentially does not mean that.)	15	11.8	14.4
	3 (Means that to a small extent but not significantly.)	9	7.1	8.7
	4 (Means that to a certain extent.)	10	7.9	9.6
	5 (Means that to a moderate extent.)	19	15.0	18.3
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	18	14.2	17.3
	7 (Is one of the most essential meanings.)	9	7.1	8.7
	8 (Is the primary meaning, the most essential, for me.)	6	4.7	5.8
		Total	104	81.9
Missing	System	23	18.1	
Total		127	100.0	

Table 190 (TOA) Q108. Singing in a way that the music, precisely at the time of performance, sounds honest and genuine.

		Freq	%	Valid %
Valid	1 (In no way means that.)	10	7.9	9.6
	2 (Essentially does not mean that.)	5	3.9	4.8
	3 (Means that to a small extent but not significantly.)	7	5.5	6.7
	4 (Means that to a certain extent.)	15	11.8	14.4
	5 (Means that to a moderate extent.)	16	12.6	15.4
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	19	15.0	18.3
	7 (Is one of the most essential meanings.)	25	19.7	24.0
	8 (Is the primary meaning, the most essential, for me.)	7	5.5	6.7
		Total	104	81.9
Missing	System	23	18.1	
Total		127	100.0	

Table 191 (TOA) Q109. Singing in a way that music fits well into the context where it is performed.

		Freq	%	Valid %
Valid	1 (In no way means that.)	10	7.9	9.6
	2 (Essentially does not mean that.)	14	11.0	13.5
	3 (Means that to a small extent but not significantly.)	5	3.9	4.8
	4 (Means that to a certain extent.)	16	12.6	15.4
	5 (Means that to a moderate extent.)	14	11.0	13.5
	6 (Means that to a great extent, belonging in fact to the essential meanings.)	17	13.4	16.3
	7 (Is one of the most essential meanings.)	22	17.3	21.2
	8 (Is the primary meaning, the most essential, for me.)	6	4.7	5.8
	Total	104	81.9	100.0
Missing	System	23	18.1	
Total		127	100.0	

Table 192 (TOA) Q110. What is your musical education?

		Freq	%	Valid %
Valid	I have no special musical education.	9	7.1	8.7
	I have elementary musical education.	24	18.9	23.1
	I have a higher musical education.	38	29.9	36.5
	I have a masters' or doctoral (or equivalent) degree in music.	33	26.0	31.7
	Total	104	81.9	100.0
Missing	System	23	18.1	
Total		127	100.0	

Table 193 (TOA) Q111. When (what year) did you start your activities concerning Gregorian chant?

		Freq	%	Valid %
Valid	1934	1	0.8	1.0
	1937	1	0.8	1.0
	1938	1	0.8	1.0
	1940	1	0.8	1.0
	1942	1	0.8	1.0
	1946	1	0.8	1.0
	1949	1	0.8	1.0
	1950	2	1.6	1.9
	1954	1	0.8	1.0
	1956	2	1.6	1.9
	1957	1	0.8	1.0
	1960	1	0.8	1.0
	1961	2	1.6	1.9
	1962	1	0.8	1.0
	1963	1	0.8	1.0
	1964	1	0.8	1.0
	1966	1	0.8	1.0
	1967	2	1.6	1.9
	1968	3	2.4	2.9
	1970	3	2.4	2.9
	1971	2	1.6	1.9
	1972	3	2.4	2.9
	1973	2	1.6	1.9
	1974	5	3.9	4.8
	1975	2	1.6	1.9
	1976	2	1.6	1.9
	1978	1	0.8	1.0
	1979	3	2.4	2.9
	1980	1	0.8	1.0
	1981	1	0.8	1.0
	1982	1	0.8	1.0
	1983	1	0.8	1.0
	1984	2	1.6	1.9
	1985	6	4.7	5.8
	1987	5	3.9	4.8
	1988	4	3.1	3.8
	1989	6	4.7	5.8
	1990	3	2.4	2.9
	1991	6	4.7	5.8
	1992	1	0.8	1.0
1993	2	1.6	1.9	
1994	3	2.4	2.9	
1995	2	1.6	1.9	
1996	1	0.8	1.0	
1997	2	1.6	1.9	
1998	6	4.7	5.8	
1999	1	0.8	1.0	
2000	1	0.8	1.0	
2003	1	0.8	1.0	
	Total	104	81.9	100.0
Missing	System	23	18.1	
Total		127	100.0	

Table 194 (TOA) Q121. When singing, we deliver notes of different durations. Assuming, that the increased value of duration can arise from either extending the duration of an individual note/individual notes, or slowing down the tempo, which of the two options do you use in Gregorian chant performance?

		Freq	%	Valid %
Valid	I extend the duration of the note.	20	15.7	22.2
	I slow down the tempo.	4	3.1	4.4
	In the middle of the phrase I extend the duration of the note, at the end of the phrase I slow down the tempo.	9	7.1	10.0
	It depends.	43	33.9	47.8
	I wish to describe with my own words.	14	11.0	15.6
	Total	90	70.9	100.0
Missing	System	37	29.1	
Total		127	100.0	

Table 195 (TOA) Q127. Do you sing more at concerts or at church services?

		Freq	%	Valid %
Valid	More at contcerts	22	17.3	21.8
	More at church services	60	47.2	59.4
	More or less equally	19	15.0	18.8
	Total	101	79.5	100.0
Missing	System	26	20.5	
Total		127	100.0	

Table 196 (TOA) Q130. How often do you sing, conduct, or study Gregorian chant?

		Freq	%	Valid %
Valid	Several times a day.	25	19.7	24.8
	Almost every day.	37	29.1	36.6
	At least once a week	29	22.8	28.7
	At least once a month	7	5.5	6.9
	Few times a year or less.	3	2.4	3.0
	Total	101	79.5	100.0
Missing	System	26	20.5	
Total		127	100.0	

Table 197 (TOA) Q131. Do you sing/conduct or study music other than Gregorian chant?

		Freq	%	Valid %
Valid	Yes	92	72.4	91.1
	No	9	7.1	8.9
	Total	101	79.5	100.0
Missing	System	26	20.5	
Total		127	100.0	

Table 198 (TOA) Q145. How often do you attend church services, i.e. the mass, liturgy, prayer services, meditations, adorations or other forms of organized worship? Please choose an answer.

		Freq	%	Valid %
Valid	Every day	26	20.5	26.3
	Almost every day.	6	4.7	6.1
	At least once a week.	46	36.2	46.5
	At least once a month.	13	10.2	13.1
	Few times a year or less.	8	6.3	8.1
	Total	99	78.0	100.0
Missing	System	28	22.0	
Total		127	100.0	

**Table 199 (TOA) Q146. How important is religion for you?
The term "religion" is here taken as meaning the relationship with God.**

		Freq	%	Valid %
Valid	Is completely insignificant.	5	3.9	5.1
	Is equally important with the other factors.	5	3.9	5.1
	Is slightly more important than the other factors.	4	3.1	4.0
	Is, for me, among the most important factors.	10	7.9	10.1
	Is, for me, one of the most essential factors.	20	15.7	20.2
	Is the most important factor for me.	55	43.3	55.6
	Total	99	78.0	100.0
Missing	System	28	22.0	
Total		127	100.0	

Table 200 (TOA) Q147. Other than at church services, how often do you pray?

		Freq	%	Valid %
Valid	More than once a day.	50	39.4	50.5
	Almost every day.	18	14.2	18.2
	At least once a week.	5	3.9	5.1
	Few times a year or less.	4	3.1	4.0
	I do not pray at all.	7	5.5	7.1
	I prefer not to answer to this question.	15	11.8	15.2
	Total	99	78.0	100.0
Missing	System	28	22.0	
Total		127	100.0	

Table 201 (TOA) Q148. How often do you read the Scriptures?

		Freq	%	Valid %
Valid	Every day	29	22.8	29.3
	Almost every day.	17	13.4	17.2
	At least once a week.	16	12.6	16.2
	At least once a month.	10	7.9	10.1
	Few times a year or less.	12	9.4	12.1
	I prefer not to answer to this question.	15	11.8	15.2
	Total	99	78.0	100.0
Missing	System	28	22.0	
Total		127	100.0	

Table 202 (TOA) Q149. Do you belong to a parish or congregation?

		Freq	%	Valid %
Valid	Yes	82	64.6	78.1
	No	23	18.1	21.9
	Total	105	82.7	100.0
Missing	System	22	17.3	
Total		127	100.0	

Table 203 (TOA) Q151. What is your age?

		Freq	%	Valid %
Valid	28	1	0.8	1.0
	29	3	2.4	3.0
	30	2	1.6	2.0
	31	1	0.8	1.0
	32	2	1.6	2.0
	34	3	2.4	3.0
	35	3	2.4	3.0
	36	2	1.6	2.0
	37	3	2.4	3.0
	38	1	0.8	1.0
	39	3	2.4	3.0
	40	4	3.1	4.0
	41	2	1.6	2.0
	42	3	2.4	3.0
	43	3	2.4	3.0
	44	4	3.1	4.0
	45	2	1.6	2.0
	46	4	3.1	4.0
	47	2	1.6	2.0
	48	3	2.4	3.0
	49	1	0.8	1.0
	50	7	5.5	7.0
	51	3	2.4	3.0
	52	2	1.6	2.0
	54	1	0.8	1.0
	55	5	3.9	5.0
	56	3	2.4	3.0
	57	2	1.6	2.0
	58	1	0.8	1.0
	60	2	1.6	2.0
	61	1	0.8	1.0
	64	2	1.6	2.0
	65	1	0.8	1.0
	66	2	1.6	2.0
	67	2	1.6	2.0
	68	1	0.8	1.0
70	1	0.8	1.0	
72	2	1.6	2.0	
73	2	1.6	2.0	
74	3	2.4	3.0	
75	1	0.8	1.0	
76	1	0.8	1.0	
77	1	0.8	1.0	
79	1	0.8	1.0	
87	1	0.8	1.0	
	Total	100	78.7	100.0
Missing	System	27	21.3	
Total		127	100.0	

Appendix 10

Correspondence to respondents concerning the Questionnaire (English)

1. Recording respondents

[Sub] To: [respondent] concerning Gregorian chant performance.

Dear [respondent],

I would like to thank you from all my heart for your contribution to this research. I know how busy person you are and this makes my appreciation towards your contribution even higher. Your recording has been of very precious and amply fulfilled the expectations of this project.

As mentioned in the guidelines for the recording, I have developed a questionnaire for performers and scholars of Gregorian chant, which constitutes the second and final part of this work. I would humbly ask you to give approximately one more hour of your time, to answer the questions in the questionnaire.

This questionnaire is the fruit of two years work of several people, and we put much hope on its results. I hope that, over about a month's time, you find possible to concentrate for an hour to fill the answers of the questionnaire.

I am very much looking forward to your answers for June 20th, since at the end of June a report is due on the progress of the dissertation.

Please read carefully the introduction. Should you have any questions, whether on the form or content, please e-mail me and I will try to solve the problem as soon as possible.

And finally – if, after completing the questionnaire, you have any suggestions as to who else would be an appropriate respondent, I am happy to receive these suggestions.

You can proceed to the questionnaire by clicking on the following link:

[Respondents link]

With best wishes and many thanks,

Eerik Jõks

2. Respondents who were not willing to record

[Sub] To: [respondent] concerning Gregorian chant performance.

Dear [respondent]

During the past year I asked you to record your Gregorian chant solo performance for my research project. Because of fully understandable reasons you were not able to take part in the project but I would like to thank you for considering your participation. My research has developed well and I managed to collect enough recordings to fulfil the project.

I have also developed a questionnaire for performers and scholars of Gregorian chant, which constitutes the second and final part of this work. I would humbly ask you to give approximately one more hour of your time, to answer the questions in the questionnaire.

This questionnaire is the fruit of two years work of several people, and we put much hope on its results. I hope that, over about a month's time, you find possible to concentrate for an hour to fill the answers of the questionnaire.

I am very much looking forward to your answers for June 20th, since at the end of June a report is due on the progress of the dissertation.

Please read carefully the introduction. Should you have any questions, whether on the form or content, please e-mail me and I will try to solve the problem as soon as possible.

And finally – if, after completing the questionnaire, you have any suggestions as to who else would be an appropriate respondent, I am happy to receive these suggestions.

You can proceed to the questionnaire by clicking on the following link:

[Respondents link]

With best wishes and many thanks,

Eerik Jõks

3. Respondents solely for the questionnaire

Variant 1

[Sub] To: [respondent] concerning Gregorian chant performance.

Dear [respondent]

I am writing to ask your help with my research. I am a doctoral student at the University of York and my research is about the role of Gregorian chant in contemporary world.

I have developed a questionnaire for performers and scholars of Gregorian chant, which is a material part of this research project. I would humbly ask you to give approximately one hour of your time, to answer the questions in the questionnaire.

This questionnaire is the fruit of two years work of several people, and we put much hope on its results. I hope that, over about a month's time, you find possible to concentrate for an hour to fill the answers of the questionnaire.

I am very much looking forward to your answers for June 20th, since at the end of June a report is due on the progress of the dissertation.

Please read carefully the introduction. Should you have any questions, whether on the form or content, please e-mail me and I will try to solve the problem as soon as possible.

And finally – if, after completing the questionnaire, you have any suggestions as to who else would be an appropriate respondent, I am happy to receive these suggestions.

You can proceed to the questionnaire by clicking on the following link:

[Respondents link]

With best wishes and many thanks,

Eerik Jõks

Variant 2 (For anonymously sent e-mails to schola masters of different monasteries.)

[Sub] To: [respondent] concerning Gregorian chant performance.

LAUDETUR IESUS CHRISTUS!

Dear [respondent]

I am writing to ask your help with my research about Gregorian chant. I am a doctoral student at the University of York and my research is about the role of Gregorian chant in contemporary world.

I have developed a questionnaire for performers and scholars of Gregorian chant, which is a material part of this research project. I would humbly ask you to give approximately one hour of your time, to answer the questions in the questionnaire.

This questionnaire is the fruit of two years work of several people, and we put much hope on its results. I hope that, over about a month's time, you find possible to concentrate for an hour to fill the answers of the questionnaire.

I am very much looking forward to your answers for June 20th, since at the end of June a report is due on the progress of the dissertation.

Please read carefully the introduction. Should you have any questions, whether on the form or content, please e-mail me and I will try to solve the problem as soon as possible.

And finally – if, after completing the questionnaire, you have any suggestions as to who else would be an appropriate respondent, I am happy to receive these suggestions.

I am sorry not to know your name – I got the e-mail address from the web. When you are finished the questionnaire can you please let me know your name.

You can proceed to the questionnaire by clicking on the following link:

[respondents link]

With best wishes and many thanks,

Eerik Jõks

Correspondence to respondents concerning the Questionnaire (Estonian)

[Sub] To: [kasutaja] seoses gregooriuse laulu esitamist puudutavate küsimustega.

Kallis [kasutaja]

Ma tänan Sind kogu südamest panuse eest, mis Sa oma salvestusega käesolevasse teadustöösse oled andnud. Ma tean kui hõivatud Sa oled ja seda kõrgemalt hindan ma Sinu kaastööd. Sinu salvestusest oli palju kasu ja see täitis täielikult käsiloleva teadustöö ootusi.

Nagu ma Sulle salvestuse instruksioonis kirjutasin, olen koostanud küsimustiku gregooriuse laulu esitajatele ja spetsialistidele, mis moodustab käesoleva uuringu teise ja viimase etapi. Palun nüüd alandlikult veel umbes ühte tundi Sinu ajast, et vastata küsimustikule.

Käesolev küsimustik on mitme inimese kahe aasta töö vili ja me kõik paneme selle tulemustele väga suuri lootusi. Ma väga loodan, et Sul on võimalik järgneva kuu jooksul keskenduda tunniks ajaks küsimustikule vastamiseks.

Ma loodan saada Sinu vastuseid hiljemalt 20. juuniks mil ma pean oma õppetöö raames esitlema küsitluse vastuseid.

Palun loe hoolikalt küsimustiku sissejuhatust. Kui küsimustik tekitab ükskõik milliseid probleeme – kas tehnilisi või sisulisi, palun kirjuta mulle ja ma püüan neid esimesel võimalusel lahendada.

Ja lõpuks – kui Sul peale küsimustiku täitmist tuleb mõte, kellel veel võiks seda küsimustikku saata, on mul väga hea meel Sinu ettepanekuid kuulda.

Küsimustiku juurde pääsed Sa klikkides alloleval lingil:

[kasutaja link]

Südamliku tänu ja parimate soovidega

Eerik Jõks

Appendix 11

Table 25 (additional). Number of responses, mean values, and variance of the answers to the questions 1-27 'Gregorian chant for me means [an argument]'; sorted by mean; AMP=4.3.

Q	An Argument	R	M	V
27	[...] a boring duty that I need to do routinely.	124	1.40	1.27
17	[...] musical text, performed in a theatrical manner.	126	1.98	2.10
8	[...] an opportunity for career enhancement.	127	2.49	4.00
4	[...] exciting repertory that can be used to fill concert programmes.	127	3.67	4.22
5	[...] any kind of monodic Latin liturgical chant.	127	3.69	5.56
14	[...] a method of composing liturgical music.	126	3.80	4.56
20	[...] a bridge to Pre-Christian cultures and spiritualities.	124	3.82	4.29
26	[...] one vocal repertory among many others.	124	4.23	3.92
12	[...] a collection of medieval manuscripts and liturgical texts.	126	4.37	3.23
10	[...] an opportunity to investigate medieval notation.	127	4.45	3.68
23	[...] an opportunity to introduce interesting music [...] to the audience.	124	4.77	4.18
13	[...] a broad-based domain of musicology and liturgics.	126	4.90	3.29
6	[...] beautiful melodies.	127	5.02	4.02
1	[...] a way of life.	127	5.19	3.71
7	[...] inspiration for my musical activities.	127	5.35	3.74
11	[...] liturgical song, to be interpreted according to certain rules.	127	5.43	3.60
16	[...] a way of musical thinking.	126	5.46	3.75
24	[...] a form of teaching about the Word of God [...].	125	5.65	3.67
22	[...] meaningful texts.	124	5.97	2.57
9	[...] Roman Catholic liturgical music.	127	6.04	4.28
25	[...] a part of my activities as musician.	124	6.06	2.72
3	[...] Franco-Roman chant, a part of Latin sacred monody.	127	6.10	3.28
19	[...] medieval monodic liturgical chant of the Western church [...].	125	6.12	3.19
21	[...] thematically coherent and textually complete repertory [...].	124	6.14	2.97
2	[...] the foundation of European professional musical culture.	127	6.15	3.30
15	[...] sacred text, illuminated by music.	126	6.25	3.32
18	[...] prayer.	126	7.14	2.41

Appendix 12

Table 26 (additional). Number of responses, mean values, and variance of the answers to the questions 1-27 'Gregorian chant for me is [an argument]'; sorted by variance; AMP=3.4.

Q	An Argument	R	M	V
27	[...] a boring duty that I need to do routinely.	124	1.40	1.27
17	[...] musical text, performed in a theatrical manner.	126	1.98	2.10
18	[...] prayer.	126	7.14	2.41
22	[...] meaningful texts.	124	5.97	2.57
25	[...] a part of my activities as musician.	124	6.06	2.72
21	[...] thematically coherent and textually complete repertory [...].	124	6.14	2.97
19	[...] medieval monodic liturgical chant of the Western church [...].	125	6.12	3.19
12	[...] a collection of medieval manuscripts and liturgical texts.	126	4.37	3.23
3	[...] Franco-Roman chant, a part of Latin sacred monody.	127	6.10	3.28
13	[...] a broad-based domain of musicology and liturgics.	126	4.90	3.29
2	[...] the foundation of European professional musical culture.	127	6.15	3.30
15	[...] sacred text, illuminated by music.	126	6.25	3.32
11	[...] liturgical song, to be interpreted according to certain rules.	127	5.43	3.60
24	[...] a form of teaching about the Word of God [...].	125	5.65	3.67
10	[...] an opportunity to investigate medieval notation.	127	4.45	3.68
1	[...] a way of life.	127	5.19	3.71
7	[...] inspiration for my musical activities.	127	5.35	3.74
16	[...] a way of musical thinking.	126	5.46	3.75
26	[...] one vocal repertory among many others.	124	4.23	3.92
8	[...] an opportunity for career enhancement.	127	2.49	4.00
6	[...] beautiful melodies.	127	5.02	4.02
23	[...] an opportunity to introduce interesting music [...] to the audience.	124	4.77	4.18
4	[...] exciting repertory that can be used to fill concert programmes.	127	3.67	4.22
9	[...] Roman Catholic liturgical music.	127	6.04	4.28
20	[...] a bridge to Pre-Christian cultures and spiritualities.	124	3.82	4.29
14	[...] a method of composing liturgical music.	126	3.80	4.56
5	[...] any kind of monodic Latin liturgical chant.	127	3.69	5.56

Appendix 13

Table 27 (additional). Number of responses, mean values, variance, ratio of mean and variance, subtraction of mean and variance, position of the arguments in the table of the answers to the questions 1-27 'Gregorian chant for me means [an argument]'; sorted by the subtraction of mean and variance ('M-V').

Q	An Argument	R	M	V	M/V	M-V	P
5	[...] any kind of monodic Latin liturgical chant.	127	3.69	5.56	0.66	-1.87	1
8	[...] an opportunity for career enhancement.	127	2.49	4.00	0.62	-1.51	2
14	[...] a method of composing liturgical music.	126	3.80	4.56	0.83	-0.76	3
4	[...] exciting repertory that can be used to fill concert programmes.	127	3.67	4.22	0.87	-0.55	4
20	[...] a bridge to Pre-Christian cultures and spiritualities.	124	3.82	4.29	0.89	-0.47	5
17	[...] musical text, performed in a theatrical manner.	126	1.98	2.10	0.94	-0.12	6
27	[...] a boring duty that I need to do routinely.	124	1.40	1.27	1.11	0.14	21
26	[...] one vocal repertory among many others.	124	4.23	3.92	1.08	0.31	20
23	[...] an opportunity to introduce interesting music [...].	124	4.77	4.18	1.14	0.59	19
10	[...] an opportunity to investigate medieval notation.	127	4.45	3.68	1.21	0.77	18
6	[...] beautiful melodies.	127	5.02	4.02	1.25	1.00	17
12	[...] a collection of medieval manuscripts and liturgical texts.	126	4.37	3.23	1.35	1.14	16
1	[...] a way of life.	127	5.19	3.71	1.40	1.48	15
7	[...] inspiration for my musical activities.	127	5.35	3.74	1.43	1.61	14
13	[...] a broad-based domain of musicology and liturgics.	126	4.90	3.29	1.49	1.61	13
16	[...] a way of musical thinking.	126	5.46	3.75	1.45	1.71	12
9	[...] Roman Catholic liturgical music.	127	6.04	4.28	1.41	1.76	11
11	[...] liturgical song, to be interpreted according to certain rules.	127	5.43	3.60	1.51	1.83	10
24	[...] a form of teaching about the Word of God [...].	125	5.65	3.67	1.54	1.99	9
2	[...] the foundation of European professional musical culture.	127	6.15	3.30	1.86	2.82	8
3	[...] Franco-Roman chant, a part of Latin sacred monody.	127	6.10	3.28	1.86	2.85	7
15	[...] sacred text, illuminated by music.	126	6.25	3.32	1.88	2.93	6
19	[...] medieval monodic liturgical chant of the Western church [...].	125	6.12	3.19	1.92	2.93	5
21	[...] thematically coherent and textually complete repertory [...].	124	6.14	2.97	2.07	3.18	4
25	[...] a part of my activities as musician.	124	6.06	2.72	2.23	3.34	3
22	[...] meaningful texts.	124	5.97	2.57	2.32	3.40	2
18	[...] prayer.	126	7.14	2.41	2.96	4.73	1

Appendix 14

Table 28 (additional). Number of responses, mean values and variance of the answers to the questions 42-71 'How important is [an argument] for a good performance of Gregorian chant?'; sorted by mean; AMP=4.7.

Q	An Argument	R	M	V
63	[...] an accurate costume [...]?	110	2.49	2.64
56	[...] imitation of one's teacher [...]?	110	3.53	3.59
50	[...] an idiolectic (personal and original) approach to the music [...]?	110	3.72	4.00
64	[...] an accurate venue for performance [...]?	110	4.16	4.08
65	[...] textual narrative [...]?	108	4.29	4.30
66	[...] theoretical knowledge of paleography [...]?	111	4.33	5.06
57	[...] singing from memory [...]?	111	4.37	3.54
60	[...] a rhetorical approach to the music that is performed [...]?	111	4.51	4.47
67	[...] theoretical knowledge of semiology [...]?	111	4.55	4.96
49	[...] knowledge of the historical background [...]?	110	4.65	3.11
58	[...] the aim of performing in as authentic manner as possible [...]?	111	4.72	4.13
71	[...] animated performance [...]?	110	4.78	5.02
44	[...] variety of dynamics [...]?	111	4.87	4.29
69	[...] following the right style of chant performance [...]?	110	5.14	4.12
48	[...] a personal contribution to the exegesis of text [...]?	111	5.17	4.58
53	[...] singer's belief in the text that is performed [...]?	110	5.39	4.81
51	[...] respecting the individualities of the 8 modes [...]?	110	5.40	3.53
62	[...] semiological precision [...]?	111	5.40	3.57
47	[...] excellent vocal quality [...]?	111	5.53	1.91
55	[...] liturgical environment [...]?	110	5.63	3.72
59	[...] religious intention [...]?	111	5.68	4.64
61	[...] avoiding a routine interpretation [...]?	111	5.69	3.60
42	[...] agogic variety (subtle changes of tempo related to phrasing) [...]?	112	5.88	3.49
54	[...] general musicality of the performer [...]?	110	5.99	1.92
46	[...] excellent diction [...]?	111	6.20	2.05
43	[...] excellent articulation [...]?	111	6.28	2.06
45	[...] musical phrasing [...]?	110	6.41	2.04
52	[...] passive comprehension of the Latin language [...] [...]?	110	6.43	1.92
68	[...] excellent intonation [...]?	111	6.44	1.94
70	[...] understanding of what the text means [...]?	110	6.90	1.58

Appendix 15

Table 29 (additional). Number of responses, mean values and variance of the answers to the questions 42-71 'How important is [an argument] for a good performance of Gregorian chant?'; sorted by variance; AMP=3.3.

Q	An Argument	R	M	V
70	[...] understanding of what the text means [...]?	110	6.90	1.58
47	[...] excellent vocal quality [...]?	111	5.53	1.91
54	[...] general musicality of the performer [...]?	110	5.99	1.92
52	[...] passive comprehension of the Latin language [...] [...]?	110	6.43	1.92
68	[...] excellent intonation [...]?	111	6.44	1.94
45	[...] musical phrasing [...]?	110	6.41	2.04
46	[...] excellent diction [...]?	111	6.20	2.05
43	[...] excellent articulation [...]?	111	6.28	2.06
63	[...] an accurate costume [...]?	110	2.49	2.64
49	[...] knowledge of the historical background [...]?	110	4.65	3.11
42	[...] agogic variety (subtle changes of tempo related to phrasing) [...]?	112	5.88	3.49
51	[...] respecting the individualities of the 8 modes [...]?	110	5.40	3.53
57	[...] singing from memory [...]?	111	4.37	3.54
62	[...] semiological precision [...]?	111	5.40	3.57
56	[...] imitation of one's teacher [...]?	110	3.53	3.59
61	[...] avoiding a routine interpretation [...]?	111	5.69	3.60
55	[...] liturgical environment [...]?	110	5.63	3.72
50	[...] an idiolectic (personal and original) approach to the music [...]?	110	3.72	4.00
64	[...] an accurate venue for performance [...]?	110	4.16	4.08
69	[...] following the right style of chant performance [...]?	110	5.14	4.12
58	[...] the aim of performing in as authentic manner as possible [...]?	111	4.72	4.13
44	[...] variety of dynamics [...]?	111	4.87	4.29
65	[...] textual narrative [...]?	108	4.29	4.30
60	[...] a rhetorical approach to the music that is performed [...]?	111	4.51	4.47
48	[...] a personal contribution to the exegesis of text [...]?	111	5.17	4.58
59	[...] religious intention [...]?	111	5.68	4.64
53	[...] singer's belief in the text that is performed [...]?	110	5.39	4.81
67	[...] theoretical knowledge of semiology [...]?	111	4.55	4.96
71	[...] animated performance [...]?	110	4.78	5.02
66	[...] theoretical knowledge of paleography [...]?	111	4.33	5.06

Appendix 16

Table 30 (additional). Number of responses, mean values, variance, ratio of mean and variance, subtraction of mean and variance, position of results of the answers to the questions 42-71 'How important is [an argument] for a good performance of Gregorian chant?'; sorted by subtraction of mean and variance.

Q	An Argument	R	M	V	M/V	M-V	P
66	[...] theoretical knowledge of paleography [...]?	111	4.33	5.06	0.86	-0.73	1
67	[...] theoretical knowledge of semiology [...]?	111	4.55	4.96	0.92	-0.41	2
50	[...] an idiolectic [...] approach to the music [...]?	110	3.72	4.00	0.93	-0.28	3
71	[...] animated performance [...]?	110	4.78	5.02	0.95	-0.24	4
63	[...] an accurate costume [...]?	110	2.49	2.64	0.94	-0.15	5
56	[...] imitation of one's teacher [...]?	110	3.53	3.59	0.98	-0.06	6
65	[...] textual narrative [...]?	108	4.29	4.30	1.00	-0.01	7
60	[...] a rhetorical approach to the music [...]?	111	4.51	4.47	1.01	0.04	23
64	[...] an accurate venue for performance [...]?	110	4.16	4.08	1.02	0.08	22
53	[...] singer's belief in the text that is performed [...]?	110	5.39	4.81	1.12	0.58	20
44	[...] variety of dynamics [...]?	111	4.87	4.29	1.13	0.58	21
48	[...] a personal contribution to the exegesis of text [...]?	111	5.17	4.58	1.13	0.59	18
58	[...] the aim of performing in [...] authentic manner [...]?	111	4.72	4.13	1.14	0.59	19
57	[...] singing from memory [...]?	111	4.37	3.54	1.23	0.83	17
69	[...] following the right style of chant performance [...]?	110	5.14	4.12	1.25	1.02	16
59	[...] religious intention [...]?	111	5.68	4.64	1.22	1.04	15
49	[...] knowledge of the historical background [...]?	110	4.65	3.11	1.50	1.54	14
62	[...] semiological precision [...]?	111	5.40	3.57	1.51	1.83	13
51	[...] respecting the individualities of the 8 modes [...]?	110	5.40	3.53	1.53	1.87	12
55	[...] liturgical environment [...]?	110	5.63	3.72	1.51	1.91	11
61	[...] avoiding a routine interpretation [...]?	111	5.69	3.60	1.58	2.09	10
42	[...] agogic variety [...]?	112	5.88	3.49	1.68	2.39	9
47	[...] excellent vocal quality [...]?	111	5.53	1.91	2.90	3.62	8
54	[...] general musicality of the performer [...]?	110	5.99	1.92	3.12	4.07	7
46	[...] excellent diction [...]?	111	6.20	2.05	3.02	4.15	6
43	[...] excellent articulation [...]?	111	6.28	2.06	3.05	4.22	5
45	[...] musical phrasing [...]?	110	6.41	2.04	3.14	4.37	4
68	[...] excellent intonation [...]?	111	6.44	1.94	3.32	4.50	3
52	[...] passive comprehension of the Latin language [...]?	110	6.43	1.92	3.35	4.51	2
70	[...] understanding of what the text means [...]?	110	6.90	1.58	4.38	5.32	1

Appendix 17

Table 31 (additional). Number of responses, mean values, and variance of the answers to the questions 85-93 'How would you characterize the relationship between music and text in Gregorian chant?'; sorted by mean; AMP=3.9.

Q	An argument	R	M	V
92	[...] music has been forced upon the text and earns its merits at the expense of the text.	104	1.88	1.98
91	[...] music and text are different structures, which have been combined together.	96	3.01	3.80
93	[...] the text is saying the same as what is narrated by the music.	104	3.28	5.00
88	[...] music constitutes a paraphrase of the text, i.e. music contains/carries the meaning of the text even without the text itself.	104	3.47	4.93
89	[...] text and music in Gregorian chant are related as much as in any other vocal repertory.	105	3.95	4.53
90	[...] music is included in the prosodic intonation of the text and is brought forward by enhancement.	103	4.63	4.06
87	[...] music is only a means of transmitting the text, i.e. the text is what is essential and music only helps to express it.	104	5.27	4.02
86	[...] music and text are different structures but they exist together in unity, functioning as complementary to each other.	104	5.89	4.15
85	[...] music and text are inseparable, i.e. they absolutely belong together.	105	6	4.17

Appendix 18

Table 32 (additional). Number of responses, mean values and variance of the answers to the questions 85-93 'How would you characterize the relationship between music and text in Gregorian chant?'; sorted by variance.

Q	An argument	R	M	V
92	[...] music has been forced upon the text and earns its merits at the expense of the text.	104	1.88	1.98
91	[...] music and text are different structures, which have been combined together.	96	3.01	3.80
87	[...] music is only a means of transmitting the text, i.e. the text is what is essential and music only helps to express it.	104	5.27	4.02
90	[...] music is included in the prosodic intonation of the text and is brought forward by enhancement.	103	4.63	4.06
86	[...] music and text are different structures but they exist together in unity, functioning as complementary to each other.	104	5.89	4.15
85	[...] music and text are inseparable, i.e. they absolutely belong together.	105	6	4.17
89	[...] text and music in Gregorian chant are related as much as in any other vocal repertory.	105	3.95	4.53
88	[...] music constitutes a paraphrase of the text, i.e. music contains/carries the meaning of the text even without the text itself.	104	3.47	4.93
93	[...] the text is saying the same as what is narrated by the music.	104	3.28	5.00

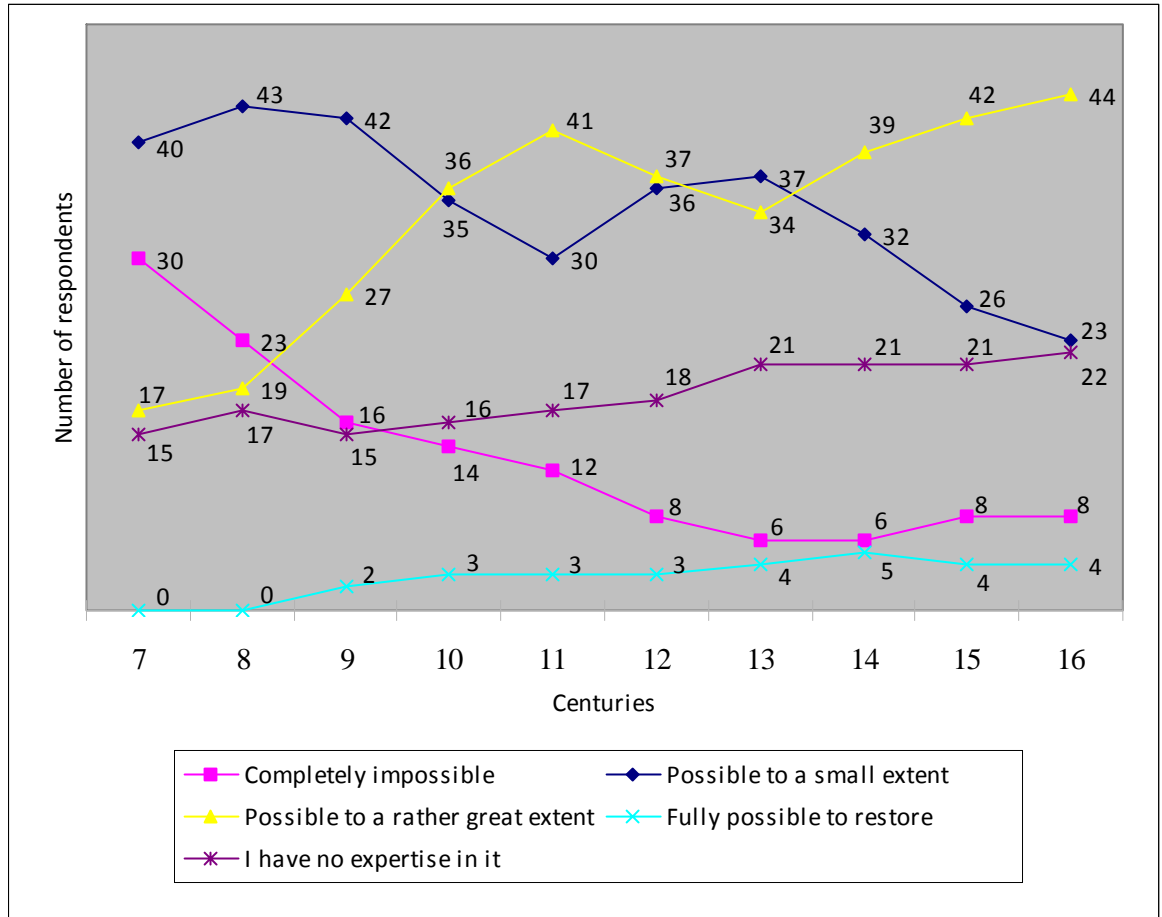
Appendix 19

Table 33 (additional). Number of responses, mean values, and variance of the answers to the questions 85-93 'How would you characterize the relationship between music and text in Gregorian chant?'; sorted by the subtraction of mean and variance.

Q	An argument	N	M	V	M/V	M-V	P
93	[...] the text is saying the same as what is narrated by the music.	104	3.28	5.00	0.66	-1.72	1
88	[...] music constitutes a paraphrase of the text, i.e. music contains/carries the meaning of the text even without the text itself.	104	3.47	4.93	0.70	-1.46	2
91	[...] music and text are different structures, which have been combined together.	96	3.01	3.80	0.79	-0.79	3
89	[...] text and music in Gregorian chant are related as much as in any other vocal repertory.	105	3.95	4.53	0.87	-0.58	4
92	[...] music has been forced upon the text and earns its merits at the expense of the text.	104	1.88	1.98	0.95	-0.10	5
90	[...] music is included in the prosodic intonation of the text and is brought forward by enhancement.	103	4.63	4.06	1.14	0.57	4
87	[...] music is only a means of transmitting the text, i.e. the text is what is essential and music only helps to express it.	104	5.27	4.02	1.31	1.25	3
86	[...] music and text are different structures but they exist together in unity, functioning as complementary to each other.	104	5.89	4.15	1.42	1.74	2
85	[...] music and text are inseparable, i.e. they absolutely belong together.	105	6	4.17	1.44	1.83	1

Appendix 20

Figure 14 (additional). Evaluations of the respondents on possibilities of restoration of historically authentic performance practice of medieval Gregorian chant. The chart is drawn on the bases of Table 36.



Appendix 22

Table 42 (additional). Mean and number of positive correlations ('Corr') that are significant on the level 0.01 between the variables in the set of questions 1-27; sorted by 'Corr'.

nr	Argument	Mean	Corr
11	[...] liturgical song, to be interpreted according to certain rules.	5.43	17
13	[...] a broad-based domain of musicology and liturgics.	4.90	15
23	[...] an opportunity to introduce interesting music and its underlying spirituality [...].	4.77	14
7	[...] inspiration for my musical activities.	5.35	13
10	[...] an opportunity to investigate medieval notation.	4.45	13
12	[...] a collection of medieval manuscripts and liturgical texts.	4.37	13
2	[...] the foundation of European professional musical culture.	6.15	12
6	[...] beautiful melodies.	5.02	12
4	[...] exciting repertory that can be used to fill concert programmes.	3.67	11
8	[...] an opportunity for career enhancement.	2.49	11
15	[...] sacred text, illuminated by music.	6.25	11
22	[...] meaningful texts.	5.97	11
19	[...] medieval monodic liturgical chant of the Western church [...].	6.12	10
21	[...] thematically coherent and textually complete repertory for the whole church year.	6.14	10
24	[...] a form of teaching about the Word of God and what the teaching expresses.	5.65	10
14	[...] a method of composing liturgical music.	3.80	9
25	[...] a part of my activities as musician.	6.06	9
3	[...] Franco-Roman chant, a part of Latin sacred monody.	6.10	8
16	[...] a way of musical thinking.	5.46	8
18	[...] prayer.	7.14	8
20	[...] a bridge to Pre-Christian cultures and spiritualities.	3.82	7
5	[...] any kind of monodic Latin liturgical chant.	3.69	6
9	[...] Roman Catholic liturgical music.	6.04	5
26	[...] one vocal repertory among many others.	4.23	5
27	[...] a boring duty that I need to do routinely.	1.40	5
1	[...] a way of life.	5.19	4
17	[...] musical text, performed in a theatrical manner.	1.98	4

Appendix 23

Table 42 (additional). Number of positive correlations that are significant on the level 0.01 between the variables in the set of questions 1-27; 'A' = correlations of all respondents (as in the previous table), column 'B' = correlations of these 85 respondents who consider religion more important for themselves; sorted by column 'B'.

nr	Argument	A	B
23	[...] an opportunity to introduce interesting music [...] to the audience.	14	13
6	[...] beautiful melodies.	12	13
10	[...] an opportunity to investigate medieval notation.	13	12
8	[...] an opportunity for career enhancement.	11	12
11	[...] liturgical song, to be interpreted according to certain rules.	17	11
7	[...] inspiration for my musical activities.	13	10
12	[...] a collection of medieval manuscripts and liturgical texts.	13	10
19	[...] medieval monodic liturgical chant of the Western church [...].	10	10
14	[...] a method of composing liturgical music.	9	10
13	[...] a broad-based domain of musicology and liturgics.	15	8
15	[...] sacred text, illuminated by music.	11	8
24	[...] a form of teaching about the Word of God [...].	10	8
3	[...] Franco-Roman chant, a part of Latin sacred monody.	8	8
4	[...] exciting repertory that can be used to fill concert programmes.	11	7
25	[...] a part of my activities as musician.	9	7
20	[...] a bridge to Pre-Christian cultures and spiritualities.	7	7
22	[...] meaningful texts.	11	6
21	[...] thematically coherent and textually complete repertory [...].	10	6
16	[...] a way of musical thinking.	8	6
5	[...] any kind of monodic Latin liturgical chant.	6	6
2	[...] the foundation of European professional musical culture.	12	5
9	[...] Roman Catholic liturgical music.	5	5
18	[...] prayer.	8	4
26	[...] one vocal repertory among many others.	5	3
27	[...] a boring duty that I need to do routinely.	5	3
1	[...] a way of life.	4	2
17	[...] musical text, performed in a theatrical manner.	4	2

Appendix 24

Table 43 (additional). Rotated component matrix of questions 1-27 (two components). **N**

= variables with a values close to zero or negative.

Argument	Component	
	1	2
[...] an opportunity for career enhancement.	0.735	-0.103
[...] an opportunity to introduce interesting music and its underlying spirituality [...]	0.656	0.193
[...] beautiful melodies.	0.630	0.059
[...] inspiration for my musical activities.	0.613	0.172
[...] exciting repertory that can be used to fill concert programmes.	0.601	0.013
[...] an opportunity to investigate medieval notation.	0.529	0.204
[...] musical text, performed in a theatrical manner.	0.510	-0.163
[...] a bridge to Pre-Christian cultures and spiritualities.	0.508	-0.027
[...] a part of my activities as musician.	0.502	0.224
[...] a broad-based domain of musicology and liturgics.	0.482	0.301
[...] a method of composing liturgical music.	0.478	0.200
[...] a way of musical thinking.	0.423	0.149
[...] any kind of monodic Latin liturgical chant.	0.422	0.074
[...] one vocal repertory among many others.	0.415	0.063
[...] a collection of medieval manuscripts and liturgical texts.	0.395	0.387
[...] a boring duty that I need to do routinely.	0.377	0.103
[...] medieval monodic liturgical chant of the Western church [...] [of] Roman rite.	0.038	0.765
[...] prayer.	-0.126	0.729
[...] a form of teaching about the Word of God and what the teaching expresses.	0.056	0.687
[...] thematically coherent and textually complete repertory for the whole church year.	0.117	0.659
[...] meaningful texts.	0.185	0.642
[...] liturgical song, to be interpreted according to certain rules.	0.301	0.640
[...] Roman Catholic liturgical music.	-0.032	0.564
[...] Franco-Roman chant, a part of Latin sacred monody.	0.170	0.500
[...] a way of life.	0.004	0.462
[...] sacred text, illuminated by music.	0.249	0.452
[...] the foundation of European professional musical culture.	0.265	0.440

Appendix 25

Table 44 (additional). Rotated component matrix of questions 1-27 (three components); **N** = values close to zero or negative; **N** = variables with a positive value only in one component; **N** = variables with positive value in all components.

Argument	Component		
	1	2	3
[...] medieval monodic liturgical chant of the Western church [...].	0.789	-0.089	0.197
[...] prayer.	0.712	0.073	-0.247
[...] thematically coherent and textually complete repertory [...].	0.662	0.079	0.117
[...] liturgical song, to be interpreted according to certain rules.	0.659	0.086	0.392
[...] a form of teaching about the Word of God [...].	0.648	0.311	-0.248
[...] meaningful texts.	0.626	0.241	0.032
[...] Roman Catholic liturgical music.	0.580	-0.084	0.075
[...] Franco-Roman chant, a part of Latin sacred monody.	0.530	-0.062	0.357
[...] sacred text, illuminated by music.	0.447	0.198	0.172
[...] a way of life.	0.421	0.283	-0.305
[...] the foundation of European professional musical culture.	0.412	0.354	0.012
[...] a collection of medieval manuscripts and liturgical texts.	0.375	0.325	0.245
[...] inspiration for my musical activities.	0.114	0.727	0.100
[...] a way of musical thinking.	0.078	0.694	-0.155
[...] a bridge to Pre-Christian cultures and spiritualities.	-0.080	0.623	0.051
[...] a part of my activities as musician.	0.178	0.588	0.095
[...] an opportunity to introduce interesting music [...]	0.166	0.559	0.363
[...] an opportunity to investigate medieval notation.	0.172	0.518	0.217
[...] exciting repertory that can be used to fill concert programmes.	-0.008	0.480	0.364
[...] a broad-based domain of musicology and liturgics.	0.282	0.414	0.270
[...] a method of composing liturgical music.	0.186	0.375	0.306
[...] beautiful melodies.	0.077	0.255	0.675
[...] one vocal repertory among many others.	0.099	0.013	0.628
[...] any kind of monodic Latin liturgical chant.	0.100	0.082	0.558
[...] an opportunity for career enhancement.	-0.114	0.487	0.556
[...] a boring duty that I need to do routinely.	0.128	0.066	0.508
[...] musical text, performed in a theatrical manner.	-0.167	0.316	0.408

Appendix 26

Table 45 (additional). Rotated component matrix of questions 1-27 (four components); **N** = values close to zero or negative; **N** = variables with positive value in all components.

Argument	Component			
	1	2	3	4
[...] medieval monodic liturgical chant of the Western church [...]	0.774	0.146	0.168	-0.146
[...] prayer.	0.756	-0.191	-0.086	0.243
[...] a form of teaching about the Word of God [...]	0.651	0.087	-0.171	0.358
[...] thematically coherent and textually complete repertory [...]	0.622	0.312	0.031	-0.048
[...] liturgical song, to be interpreted according to certain rules.	0.618	0.323	0.328	-0.062
[...] meaningful texts.	0.602	0.233	0.030	0.182
[...] Roman Catholic liturgical music.	0.588	-0.012	0.107	-0.059
[...] Franco-Roman chant, a part of Latin sacred monody.	0.471	0.393	0.194	-0.273
[...] sacred text, illuminated by music.	0.451	0.057	0.254	0.210
[...] a way of life.	0.443	-0.056	-0.181	0.393
[...] an opportunity to investigate medieval notation.	0.080	0.650	0.053	0.232
[...] a broad-based domain of musicology and liturgics.	0.195	0.619	0.105	0.135
[...] exciting repertory that can be used to fill concert programmes.	-0.089	0.574	0.231	0.212
[...] a collection of medieval manuscripts and liturgical texts.	0.298	0.545	0.098	0.080
[...] an opportunity to introduce interesting music [...]	0.105	0.484	0.319	0.360
[...] the foundation of European professional musical culture.	0.346	0.481	-0.111	0.164
[...] a method of composing liturgical music.	0.147	0.320	0.291	0.245
[...] beautiful melodies.	0.074	0.093	0.776	0.205
[...] any kind of monodic Latin liturgical chant.	0.143	-0.204	0.760	0.178
[...] one vocal repertory among many others.	0.061	0.258	0.556	-0.156
[...] an opportunity for career enhancement.	-0.165	0.396	0.536	0.300
[...] a boring duty that I need to do routinely.	0.111	0.142	0.509	-0.024
[...] musical text, performed in a theatrical manner.	-0.215	0.337	0.347	0.142
[...] inspiration for my musical activities.	0.107	0.185	0.246	0.726
[...] a way of musical thinking.	0.066	0.198	-0.053	0.693
[...] a part of my activities as musician.	0.167	0.184	0.202	0.572
[...] a bridge to Pre-Christian cultures and spiritualities.	-0.110	0.277	0.093	0.549

Appendix 28

Table 46 (additional). Mean and number of positive correlations ('Corr') that are significant on the level 0.01 between the variables in the set of questions 42-71; sorted by 'Corr'.

nr	Argument	M	Corr
67	[...] theoretical knowledge of semiology [...]	4.55	20
48	[...] a personal contribution to the exegesis of text [...]	5.17	19
44	[...] variety of dynamics [...]	4.87	18
49	[...] the knowledge of the historical background [...]	4.65	18
62	[...] semiological precision [...]	5.40	18
66	[...] theoretical knowledge of paleography [...]	4.33	18
68	[...] excellent intonation [...]	6.44	18
50	[...] an idiolectic (personal and original) approach to the music [...]	3.72	17
58	[...] the aim of performing in as authentic manner as possible [...]	4.72	17
43	[...] excellent articulation [...]	6.28	16
60	[...] a rhetorical approach to the music that is performed [...]	4.51	15
61	[...] avoiding a routine interpretation [...]	5.69	15
70	[...] understanding of what the text means [...]	6.90	14
46	[...] excellent diction [...]	6.20	12
52	[...] passive comprehension of the Latin language ([...]) [...]	6.43	12
57	[...] singing from memory [...]	4.37	12
64	[...] an accurate venue for performance [...]	4.16	12
42	[...] agogic variety (subtle changes of tempo related to phrasing) [...]	5.88	11
45	[...] musical phrasing [...]	6.41	11
51	[...] respecting the individualities of the 8 modes [...]	5.40	11
69	[...] following the right style of chant performance [...]	5.14	11
71	[...] animated performance [...]	4.78	11
56	[...] imitation of one's teacher [...]	3.53	10
63	[...] an accurate costume [...]	2.49	10
54	[...] general musicality of the performer [...]	5.99	9
47	[...] excellent vocal quality [...]	5.53	8
59	[...] religious intention [...]	5.68	8
53	[...] singer's belief in the text that is performed [...]	5.39	7
55	[...] liturgical environment [...]	5.63	6
65	[...] textual narrative [...]	4.29	6

Appendix 29

Table 47 (additional). Number of positive correlations that are significant on the level 0.01 between the variables in the set of questions 42-71; 'A' = correlations of all respondents (as in the previous table), column 'B' = correlations of these 85 respondents who consider religion more important for themselves; sorted by column 'B'.

nr	Argument	A	B
49	[...] the knowledge of the historical background [...]	18	17
66	[...] theoretical knowledge of paleography [...]	18	17
67	[...] theoretical knowledge of semiology [...]	20	17
50	[...] an idiolectic (personal and original) approach to the music [...]	17	16
62	[...] semiological precision [...]	18	16
44	[...] variety of dynamics [...]	18	15
48	[...] a personal contribution to the exegesis of text [...]	19	14
58	[...] the aim of performing in as authentic manner as possible [...]	17	14
43	[...] excellent articulation [...]	16	13
45	[...] musical phrasing [...]	11	13
70	[...] understanding of what the text means [...]	14	13
42	[...] agogic variety (subtle changes of tempo related to phrasing) [...]	11	12
46	[...] excellent diction [...]	12	12
61	[...] avoiding a routine interpretation [...]	15	12
64	[...] an accurate venue for performance [...]	12	12
68	[...] excellent intonation [...]	18	12
47	[...] excellent vocal quality [...]	8	11
51	[...] respecting the individualities of the 8 modes [...]	11	10
54	[...] general musicality of the performer [...]	9	10
69	[...] following the right style of chant performance [...]	11	10
52	[...] passive comprehension of the Latin language ([...]) [...]	12	9
60	[...] a rhetorical approach to the music that is performed [...]	15	9
57	[...] singing from memory [...]	12	8
63	[...] an accurate costume [...]	10	6
65	[...] textual narrative [...]	6	6
53	[...] singer's belief in the text that is performed [...]	7	5
71	[...] animated performance [...]	11	5
56	[...] imitation of one's teacher [...]	10	3
59	[...] religious intention [...]	8	3
55	[...] liturgical environment [...]	6	2

Appendix 30

Table 48 (additional). Rotated component matrix of questions 42-71 (two components); **N** = variables with a values close to zero or negative.

Argument	Component	
	1	2
[...] theoretical knowledge of paleography [...]	0.715	0.162
[...] theoretical knowledge of semiology [...]	0.704	0.231
[...] excellent intonation [...]	0.674	-0.194
[...] semiological precision [...]	0.656	0.323
[...] the knowledge of the historical background [...]	0.654	0.163
[...] a rhetorical approach to the music that is performed [...]	0.595	0.114
[...] excellent articulation [...]	0.581	0.249
[...] an idiolectic (personal and original) approach to the music [...]	0.577	0.124
[...] avoiding a routine interpretation [...]	0.547	0.195
[...] musical phrasing [...]	0.547	-0.012
[...] general musicality of the performer [...]	0.546	-0.323
[...] respecting the individualities of the 8 modes [...]	0.539	0.041
[...] understanding of what the text means [...]	0.504	0.215
[...] the aim of performing in as authentic manner as possible [...]	0.503	0.361
[...] passive comprehension of the Latin language ([...]) [...]	0.498	0.026
[...] excellent diction [...]	0.490	0.174
[...] excellent vocal quality [...]	0.479	-0.059
[...] agogic variety (subtle changes of tempo related to phrasing) [...]	0.472	0.066
[...] following the right style of chant performance [...]	0.446	0.263
[...] animated performance [...]	0.357	0.182
[...] an accurate venue for performance [...]	0.355	0.324
[...] religious intention [...]	-0.030	0.845
[...] singer's belief in the text that is performed [...]	-0.036	0.764
[...] liturgical environment [...]	0.007	0.702
[...] an accurate costume [...]	0.034	0.625
[...] imitation of one's teacher [...]	0.078	0.564
[...] a personal contribution to the exegesis of text [...]	0.399	0.539
[...] variety of dynamics [...]	0.431	0.440
[...] singing from memory [...]	0.333	0.406
[...] textual narrative [...]	0.262	0.386

Appendix 31

Table 49 (additional). Rotated component matrix of questions 42-71 (three components); **N** = variables with a values close to zero or negative; **P** = variables with a positive value only in one component; **A** = variables with positive value in all components.

Argument	Component		
	1	2	3
[...] a rhetorical approach to the music that is performed [...]	0.610	0.199	0.161
[...] excellent intonation [...]	0.607	0.319	-0.178
[...] an idiolectic (personal and original) approach to the music [...]	0.595	0.190	0.172
[...] an accurate venue for performance [...]	0.583	-0.139	0.439
[...] general musicality of the performer [...]	0.544	0.190	-0.295
[...] the knowledge of the historical background [...]	0.537	0.381	0.167
[...] excellent vocal quality [...]	0.522	0.118	-0.013
[...] theoretical knowledge of paleography [...]	0.510	0.510	0.137
[...] respecting the individualities of the 8 modes [...]	0.472	0.276	0.052
[...] the aim of performing in as authentic manner as possible [...]	0.459	0.245	0.386
[...] agogic variety (subtle changes of tempo related to phrasing) [...]	0.365	0.302	0.059
[...] understanding of what the text means [...]	0.040	0.748	0.081
[...] excellent articulation [...]	0.215	0.658	0.158
[...] passive comprehension of the Latin language ([...]) [...]	0.133	0.620	-0.075
[...] semiological precision [...]	0.349	0.616	0.260
[...] excellent diction [...]	0.148	0.595	0.084
[...] theoretical knowledge of semiology [...]	0.490	0.519	0.204
[...] musical phrasing [...]	0.347	0.439	-0.050
[...] avoiding a routine interpretation [...]	0.356	0.433	0.165
[...] animated performance [...]	0.156	0.377	0.135
[...] following the right style of chant performance [...]	0.291	0.355	0.241
[...] religious intention [...]	-0.250	0.279	0.781
[...] an accurate costume [...]	0.219	-0.193	0.709
[...] singer's belief in the text that is performed [...]	-0.322	0.354	0.673
[...] liturgical environment [...]	-0.147	0.210	0.661
[...] imitation of one's teacher [...]	0.129	-0.018	0.601
[...] a personal contribution to the exegesis of text [...]	0.196	0.404	0.502
[...] textual narrative [...]	0.343	0.008	0.442
[...] variety of dynamics [...]	0.333	0.286	0.442
[...] singing from memory [...]	0.282	0.193	0.418

Appendix 32

Table 50 (additional). Rotated component matrix of questions 42-71 (four components); **N** = variables with a values close to zero or negative; **N** = variables with positive value in all components.

Argument	Component			
	1	2	3	4
[...] theoretical knowledge of semiology [...]	0.821	0.190	0.043	0.029
[...] theoretical knowledge of paleography [...]	0.789	0.169	0.085	-0.039
[...] semiological precision [...]	0.731	0.133	0.210	0.171
[...] avoiding a routine interpretation [...]	0.595	0.141	0.121	0.044
[...] understanding of what the text means [...]	0.584	-0.205	0.356	0.258
[...] an idiolectic (personal and original) approach to the music [...]	0.551	0.378	0.005	-0.168
[...] a personal contribution to the exegesis of text [...]	0.548	0.275	0.039	0.383
[...] passive comprehension of the Latin language ([...]) [...]	0.534	-0.209	0.295	0.051
[...] the knowledge of the historical background [...]	0.514	0.309	0.303	-0.099
[...] a rhetorical approach to the music that is performed [...]	0.509	0.392	0.089	-0.189
[...] excellent intonation [...]	0.426	0.155	0.362	-0.420
[...] animated performance [...]	0.426	0.027	0.110	0.124
[...] respecting the individualities of the 8 modes [...]	0.415	0.226	0.220	-0.172
[...] agogic variety (subtle changes of tempo related to phrasing) [...]	0.367	0.160	0.242	-0.096
[...] following the right style of chant performance [...]	0.353	0.226	0.298	0.093
[...] an accurate venue for performance [...]	0.183	0.716	0.035	-0.083
[...] an accurate costume [...]	-0.018	0.698	-0.037	0.321
[...] imitation of one's teacher [...]	-0.093	0.547	0.256	0.328
[...] textual narrative [...]	0.224	0.502	0.006	0.117
[...] the aim of performing in as authentic manner as possible [...]	0.309	0.485	0.338	0.056
[...] variety of dynamics [...]	0.218	0.448	0.434	0.177
[...] singing from memory [...]	0.283	0.390	0.155	0.186
[...] excellent diction [...]	0.123	0.033	0.866	0.093
[...] excellent articulation [...]	0.325	0.068	0.736	0.141
[...] musical phrasing [...]	0.153	0.106	0.733	-0.166
[...] excellent vocal quality [...]	0.176	0.312	0.354	-0.318
[...] religious intention [...]	0.202	0.255	-0.002	0.814
[...] singer's belief in the text that is performed [...]	0.218	0.109	0.025	0.803
[...] liturgical environment [...]	0.015	0.312	0.231	0.619
[...] general musicality of the performer [...]	0.401	0.055	0.140	-0.490

Appendix 33 – Table 204 (TOA)

A table of the key figures of Gregorian chant through all times as assessed by the respondents of the questionnaire.

Position in the table (pos), names, frequency of nominations (fr), points (pt), and frequency of nominations on a particular position; sorted by 'points'. Groups of people are marked with an asterisk. Some names have dates in the brackets.

pos	name	fr	pt	1	2	3	4	5	6	7	8	9	10
1	Eugène Cardine	49	358	10	10	8	5	5	4	3		3	1
2	Gregory I the Great, pope, saint	29	272	22	4	1			1		1		
3	Prosper Guéranger	30	233	7	4	10	3	1	2	1	2		
4	Joseph Pothier	24	172	2	6	4	4	4	1	1	1	1	
5	Andrè Mocquereau	26	172	4	6	2	4	2		3	1	3	1
6	Charles the Great (742 or 747-814)	21	167	5	7	2	3	1	1		2		
7	Pius X, pope, saint	22	137	2	2	6	3	2	1	1	1	2	2
8	*Medieval communities [...]	9	79	5		2	1	1					
9	Godehard Joppich	12	76	2		2	1	2	3	1		1	
10	Dominique Vellard	12	75		1	3	2	3	1	1			1
11	Alcuin of York (735 – 804)	9	74	1	3	3	1	1					
12	Jean Claire	11	72		2	2	2	1	3		1		
13	Marcel Pérès	11	70		2	1	3	1	2	1	1		
14	Guido of Arezzo	9	70	2	1	3		2	1				
15	Joseph Gajard	12	66			3	2	3	1		1		2
16	Jaan-Eik Tulve	7	61	3	1	2		1					
17	Daniel Saulnier	9	58	2	1	1	1		1	1	1	1	
18	Ambrose, saint, Bishop of Milan (374-397)	7	56	1	2	2	1		1				
19	Hartker, monk	6	48	2	2		1				1		
20	Johannes Berchmans Göschl	8	47		2		2	1			3		
21	Toivo Tulev	5	42	2	1	1			1				
22	Notker Balbulus (840-912)	6	37		2		1		1	1	1		
23	David Hiley	6	36		1		1	1	2	1			
24	Hildegard of Bingen (1098-1179)	5	34	1		1	1	1			1		
25	Augustine of Hippo, saint (354-430)	4	33	2			1	1					
26	Abbey of Solesmes	5	33	1	1		1			1	1		
27	Luigi Agustoni	6	32		1	1			1	2		1	
28	Kees Pouderoyen	7	32				1	3	1				2
29	Benedict of Nursia, saint (ca. 480 - ca. 547)	4	29	1			1	2					
30	*The Roman Schola Cantorum	3	29	2	1								
31	Peter Wagner	5	27			1		2	1			1	
32	Alberto Turco	6	27				2			1	3		
33	Taivo Niitvägi	3	25	1		1	1						
34	Richard Crocker	3	25	1		1	1						
35	Chrodegang, saint, Bishop of Metz	3	25		1	2							
36	Louis-Marie Vigne	3	24	1	1				1				
37	Igor Reznikoff	3	24	2						1			
38	Aurelian of Réôme	3	24		1	1	1						
39	Willi Apel	3	23	2							1		
40	Hucbald of St-Amand (840-930 or 932)	3	23	1		1			1				

pos	name	fr	pt	1	2	3	4	5	6	7	8	9	10
92	*Abbey of Santo Domingo de Silos	1	9		1								
93	*Celebraters of liturgy according to Eastern rite	1	8			1							
94	Walter Howard Frere	2	8					1				1	
95	Solange Corbin	1	8			1							
96	Paul III, pope	1	8			1							
97	Nico Wesseling	1	8			1							
98	Miikael Krumpans	1	8			1							
99	Maurice Duruflé	1	8			1							
100	Johanna Korhonen	1	8			1							
101	Jean Jeanneteau, canon	3	8						1			1	1
102	Jan Boogaarts	1	8			1							
103	Isobel Woods Preece (1956-1997)	1	8			1							
104	Hrabanus Maurus Magnentius (c. 780-856),	1	8			1							
105	Gregory Murray	1	8			1							
106	Frans Mariman	1	8			1							
107	*Musicology of the 20th century	1	8			1							
108	Stephen II, pope	1	7				1						
109	Plato (c. 427–c. 347 BC)	1	7				1						
110	Oliver Messien	1	7				1						
111	Michael Stumpel	1	7				1						
112	Meelis Tõns	1	7				1						
113	Julius III, pope	1	7				1						
114	Ina Lohr (1903-1983)	1	7				1						
115	Ian Koukouzelis	1	7				1						
116	Hubert Dopf	1	7				1						
117	Henry Bremridge Briggs	1	7				1						
118	Henri Delhougne	1	7				1						
119	Guillaume de Volpiano (962-1031)	1	7				1						
120	Gregory Labus	1	7				1						
121	Gregory II, pope	2	7						1			1	
122	Fred Schneyderberg	1	7				1						
123	Eugeen Liven	1	7				1						
124	Barbara Thornton	1	7				1						
125	Arnestus of Pardubice (1300-1364)	1	7				1						
126	*Monks of the Cluniac order	1	7				1						
127	Theodore Marier	1	6					1					
128	Rupert Fischer	2	6							1		1	
129	Nicholas Sandon	1	6					1					
130	Michel Andrieu	1	6					1					
131	Luca Ricossa	1	6					1					
132	Leo I the Great, pope, saint (?-461)	1	6					1					
133	Jean Langlais (1907-1991)	1	6					1					
134	Jacques Hourlier	1	6					1					
135	Hermannus Contractus	1	6					1					
136	Gregor Baumhof	1	6					1					
137	Claudian Mamertus	1	6					1					
138	Carlo Hommel (1953-2006)	1	6					1					
139	Alessio Randon	1	6					1					
140	Sylvain Dieudonné	1	5						1				
141	Robert Pozarski	1	5						1				
142	Rebecca Stewart	1	5						1				

pos	name	fr	pt	1	2	3	4	5	6	7	8	9	10	
143	Pius (05) V, pope	1	5						1					
144	Kenneth Elliott	1	5						1					
145	Katarina Livljanič	1	5						1					
146	Justine Ward	1	5						1					
147	John, the Archcantor of St Peter Rome mid 7th c.	1	5						1					
148	Dominikus Johner	1	5						1					
149	Charles Tournemire (1870-1939)	1	5						1					
150	Celestine, pope	1	5						1					
151	Bridget of Sweden, saint	1	5						1					
152	Antoine Dechevrens	1	5						1					
153	Alfons Kurris	1	5						1					
154	Ruth Steiner	1	4							1				
155	Marie-Louise Egbers	1	4							1				
156	Lilian Langsepp	1	4							1				
157	László Dobszay	1	4							1				
158	Jan van Biezen	1	4							1				
159	Hermann der Lahme 1013-1054	1	4							1				
160	Hermann Abert	1	4							1				
161	Helisachar, abbot (8th - 9th c.)	1	4							1				
162	Heinrich Rumphorst	1	4							1				
163	Gregory III, pope	1	4							1				
164	Giovanni Pierluigi da Palestrina	1	4							1				
165	Edward Roesner	1	4							1				
166	Constantin Floros	2	4								1		1	
167	Sergius, pope	1	3								1			
168	Michel Huglo	2	3									1	1	
169	Ilkka Taitto	1	3								1			
170	David Sullivan	1	3								1			
171	Benoît de Mallherbe	1	3								1			
172	Wilfrid Stinissen	1	2										1	
173	Pius XII, pope	1	2										1	
174	Pius IX, pope	1	2										1	
175	Matthias Kreuels	1	2										1	
176	Lycourgos Angelopoulos	1	2										1	
177	Lila Collamore	1	2										1	
178	Kris van den Hauten	1	2										1	
179	Benedikt Lautenbacher	1	2										1	
180	Stephan Harding	1	1										1	
181	Robert Skeris	1	1										1	
182	Mryriam Van den Hauten	1	1										1	
183	Michael Bernhard	1	1										1	
184	Martin Gerbert	1	1										1	
185	John Baldovin	1	1										1	
186	Inga Behrendt	1	1										1	
187	Anselm Grun	1	1										1	
188	*Ensemble Enigma	1	1										1	
189	*Community of Domenicans in Kracow	1	1										1	
		Total	595		105	95	89	74	60	49	38	31	28	26

Appendix 34 – Table 205 (TOA)

A table of the key figures of Gregorian chant from the beginning of the nineteenth century, as assessed by the respondents of the questionnaire.

Position in the table (pos), names, frequency of nominations (fr), points (pt), and frequency of nominations on a particular position; sorted by 'points'. Groups of people are marked with an asterisk. Some names have their dates in the brackets.

pos	name	fr	pt	1	2	3	4	5	6	7	8	9	10
1	Eugène Cardine	54	422	19	6	7	10	3	3	2	3	1	
2	Andrè Mocquereau	34	279	7	8	10	6	2			1		
3	Prosper Guéranger	29	268	19	6	2		1				1	
4	Joseph Pothier	26	235	6	16	3	1						
5	Pius X, pope, saint	26	192	5	4	7	4	1	1	1	2		1
6	Jean Claire	20	115		3	5		4	2	1	2	1	2
7	Daniel Saulnier	15	92	1	3	3	2		1	1	1	2	1
8	Joseph Gajard	13	92	1		4	5	1	1	1			
9	Peter Wagner	13	84	1	3	1	2	2	2			1	1
10	*Abbey of Solesmes	9	79	6	1		1				1		
11	Marcel Pérès	11	75		2	3	1	3		2			
12	Dominique Vellard	9	66		2	2	3	1	1				
13	Luigi Agustoni	10	63		4	1	1	1			1	1	1
14	Johannes Berchmans Göschl	10	60		1	2	2	2	1			2	
15	Godehard Joppich	10	59	1		2		3	1	2		1	
16	David Hiley	8	47		1	1	3		1		1		1
17	Mary Berry	7	45	1	2		2					1	1
18	Jaan-Eik Tulve	6	41	1	2	1				1			1
19	Kees Pouderoyen	6	37			1	2	2			1		
20	Igor Reznikoff	3	30	3									
21	Willi Apel	4	29	1	1			1		1			
22	Wim van Gerven	3	28	2		1							
23	Toivo Tulev	3	26	2				1					
24	Michel Huglo	5	25		1		1			1	1	1	
25	James McKinnon	5	24					1	3		1		
26	François-Auguste Gevaert	3	23	1		1			1				
27	Jacques Hourlier	3	21			1	1	1					
28	Kenneth Levy	4	21				1	1		2			
29	Bruno Stäblein	4	19			1			1		2		
30	Taivo Niitvägi	2	19	1	1								
31	Alberto Turco	3	18			1		1		1			
32	Jules Jeannin	3	18		1	1							1
33	Justine Ward	3	18				1	1	1				
34	Louis-Marie Vigne	3	18	1				1				1	
35	William Mahrt	2	18	1		1							
36	Helmut Hucke	2	17	1			1						
37	Marie Noël Colette	2	17		1	1							
38	Rupert Fischer	4	17				1		1	1			1
39	Clément Morin	2	16	1				1					
40	John Paul II, pope	2	16	1				1					
41	Gustav Jacobsthal	2	15			1	1						

pos	name	fr	pt	1	2	3	4	5	6	7	8	9	10
42	Laurentia McLachlan, Dame (1866-1953)	2	15		1			1					
43	Leo Treitler	2	14			1		1					
44	Benedict XVI, pope	3	13	1								1	1
45	Gregory Murray	2	12			1				1			
46	René-Jean Hesbert	2	12					2					
47	Dominikus Johner	2	11					1	1				
48	*Ensemble Sequentia	1	10	1									
49	*Musicology of the 20th century	1	10	1									
50	Amédée Gastoué	2	10						2				
51	Bernard McElligott	2	10						2				
52	Gregory Labus	1	10	1									
53	Greta Mary Hair	1	10	1									
54	Henry Bremridge Briggs	1	10	1									
55	Joop Bergsma	1	10	1									
56	Peter Jeffery	1	10	1									
57	Rebecca Stewart	1	10	1									
58	Walter Howard Frere	2	10		1								1
59	*Ensemble Cambridge Singers of John Rutter	1	9		1								
60	*Ensemble Organum	1	9		1								
61	Bernard Brockbernd	1	9		1								
62	Christian Troelsgaard	1	9		1								
63	Eerik Jöks (1970)	1	9		1								
64	Kirsti Autio	1	9		1								
65	László Dobszay	2	9						1	1			
66	Martin Uhlenbrock	1	9		1								
67	Richard Crocker	2	9				1					1	
68	Solange Corbin	1	9		1								
69	Stanislovas Dobrovolskis	1	9		1								
70	*Choir at St. Johns College in Cambridge	1	8			1							
71	Ben Harrison	1	8			1							
72	Constantin Floros	1	8			1							
73	Gregory Suñol	1	8			1							
74	Isobel Woods Preece (1956-1997)	1	8			1							
75	Jean Jeanneteau, canon	2	8						1		1		
76	Johanna Korhonen	1	8			1							
77	Miikael Krumpans	1	8			1							
78	Nico Wesseling	1	8			1							
79	Paul Delatte	1	8			1							
80	Richard Terry	1	8			1							
81	Terence Bailey	1	8			1							
82	Thomas Kelly	1	8			1							
83	Alexander McCabe	1	7				1						
84	Alfons Kurris	1	7				1						
85	Edmund Horace Fellowes (1870-1951)	1	7				1						
86	Eugeen Liven	1	7				1						
87	Henri Delhougne	1	7				1						
88	Jan van Biezen	1	7				1						
89	Jean Hebert Desrocquettes	1	7				1						
90	Margo Kölar	1	7				1						
91	Matthias Kreuels	1	7				1						
92	Michael Hermesdorff	1	7				1						
93	Nicholas Sandon	1	7				1						
94	Parisot dom (otsi eesnimi)	1	7				1						

pos	name	fr	pt	1	2	3	4	5	6	7	8	9	10
148	Fulvio Rampi	1	1										1
149	Inga Behrendt	1	1										1
150	Isaac Algazi	1	1										1
151	Laurentius Schlieker	1	1										1
152	Robert Skeris	1	1										1
	Total	509		92	80	78	66	52	36	32	27	25	21

Appendix 37

Table 60 (additional). Amount of influencing comparison variables in the set of questions 1-27.

Argument	
Q18 [...] prayer.	9
Q24 [...] a form of teaching about the Word of God [...].	9
Q1 [...] a way of life.	8
Q19 [...] medieval monodic liturgical chant of the Western church [...].	7
Q4 [...] exciting repertory that can be used to fill concert programmes.	5
Q8 [...] an opportunity for career enhancement.	5
Q14 [...] a method of composing liturgical music.	4
Q17 [...] musical text, performed in a theatrical manner.	4
Q2 [...] the foundation of European professional musical culture.	4
Q11 [...] liturgical song, to be interpreted according to certain rules.	3
Q3 [...] Franco-Roman chant, a part of Latin sacred monody.	3
Q6 [...] beautiful melodies.	3
Q10 [...] an opportunity to investigate medieval notation.	2
Q15 [...] sacred text, illuminated by music.	2
Q21 [...] thematically coherent and textually complete repertory [...].	2
Q22 [...] meaningful texts.	2
Q12 [...] a collection of medieval manuscripts and liturgical texts.	1
Q13 [...] a broad-based domain of musicology and liturgics.	1
Q23 [...] an opportunity to introduce interesting music [...] to the audience.	1
Q25 [...] a part of my activities as musician.	1
Q26 [...] one vocal repertory among many others.	1
Q27 [...] a boring duty that I need to do routinely.	1
Q5 [...] any kind of monodic Latin liturgical chant.	1
Q9 [...] Roman Catholic liturgical music.	1
Q16 [...] a way of musical thinking.	0
Q20 [...] a bridge to Pre-Christian cultures and spiritualities.	0
Q7 [...] inspiration for my musical activities.	0

Appendix 38

Table 61 (additional). Amount of variables in the set of questions 1-27 that are influenced by a particular comparison question.

Argument	
q147.1 Other than at church services, how often do you pray?	9
Q149 Do you belong to a parish or congregation?	9
Q127 Do you sing more a concerts or at church services?	8
q146.1 How important is religion for you? [...]	8
q150.3 Catholics and other respondents	8
q148.1 How often do you read the Scriptures?	6
q150.2 Monastic and non-monastic respondents.	6
q145.1 How often do you attend church services?	5
q152.2 Estonian, American, German and British respondents.	5
q152.1 European or non European respondents.	4
q111.2 When [...] did you start your activities concerning Gregorian chant?	2
q130.1 How often do you sing, conduct or study Gregorian chant?	2
Q131 Do you sing/conduct or study music other than Gregorian chant?	2
Q110 What is your musical education?	2
Q121 [...] [...] the increased value of duration can arise from [...] extending the duration [...], or slowing down the tempo, which [...] do you use [...]?	1
q151.1 What is your age?	1
Q153 Are you male or female?	1

Appendix 39

Table 62 (additional). Comparison of means of questions 'sacred text, illuminated by music' (Q15); 'meaningful texts' (Q22); 'a form of teaching about the Word of God' with 'Other than at church services, how often do you pray?' (q147.1).

q147.1 Other than at church services, how often do you pray?		Q15	Q22	Q24
	Sig.	0.014	0.042	0
More frequently praying respondents	Mean	6.40	6.04	5.97
	N	67	67	68
Less frequently praying respondents	Mean	5.33	5.78	6.11
	N	9	9	9
Respondents who do not pray at all	Mean	4.29	4.29	1.57
	N	7	7	7
Respondents who preferred not to answer to this question.	Mean	6.53	6.33	5.53
	N	15	15	15
Total	Mean	6.17	5.94	5.61
	N	98	98	99

Appendix 41

Table 63 (additional). Amount of influencing comparison arguments in the set of questions 42-71.

Argument	
Q55 [...] liturgical environment [...]	9
Q59 [...] religious intention [...]	9
Q53 [...] singer's belief in the text that is performed [...]	8
Q44 [...] variety of dynamics [...]	7
Q45 [...] musical phrasing [...]	5
Q48 [...] a personal contribution to the exegesis of text [...]	4
Q50 [...] an idiolectic (personal and original) approach to the music [...]	4
Q62 [...] semiological precision [...]	4
Q42 [...] agogic variety (subtle changes of tempo related to phrasing) [...]	3
Q58 [...] the aim of performing in as authentic manner as possible [...]	3
Q63 [...] an accurate costume [...]	3
Q67 [...] theoretical knowledge of semiology [...]	3
Q68 [...] excellent intonation [...]	3
Q54 [...] general musicality of the performer [...]	2
Q56 [...] imitation of one's teacher [...]	2
Q57 [...] singing from memory [...]	2
Q64 [...] an accurate venue for performance [...]	2
Q65 [...] textual narrative [...]	2
Q66 [...] theoretical knowledge of paleography [...]	2
Q69 [...] following the right style of chant performance [...]	2
Q70 [...] understanding of what the text means [...]	2
Q71 [...] animated performance [...]	2
Q43 [...] excellent articulation [...]	1
Q46 [...] excellent diction [...]	1
Q49 [...] the knowledge of the historical background [...]	1
Q51 [...] respecting the individualities of the 8 modes [...]	1
Q60 [...] a rhetorical approach to the music that is performed [...]	1
Q47 [...] excellent vocal quality [...]	0
Q52 [...] passive comprehension of the Latin language [...]	0
Q61 [...] avoiding a routine interpretation [...]	0

Appendix 42

Table 64 (additional). Amount of variables in the set of questions 42-71 that are influenced by a particular comparison question.

Argument	Amount of variables
Q152.2 Estonian, American, German and British respondents.	13
Q146.1 How important is religion for you? [...]	8
Q127 Do you sing more a concerts or at church services?	7
Q111.2 When [...] did you start your activities concerning Gregorian chant?	7
Q152.1 European or non-European respondents.	6
Q150.2 Monastic and non-monastic respondents.	6
Q130.1 How often do you sing, conduct or study Gregorian chant?	6
Q148.1 How often do you read the Scriptures?	5
Q147.1 Other than at church services, how often do you pray?	5
Q151.1 What is your age?	4
Q150.3 Catholics and other respondents.	4
Q149 Do you belong to a parish or congregation?	4
Q110 What is your musical education?	3
Q153 Are you male or female?	3
Q145.1 How often do you attend church services?	3
Q131 Do you sing/conduct or study music other than Gregorian chant?	2
Q121 [...] [...] the increased value of duration can arise from either extending the duration [...], or slowing down the tempo, which [...] do you use [...]?	2

Appendix 44

When the guidelines were compiled, the house style of the University was not followed. I decided to add the text to the appendix as it was presented to the respondents. Therefore, there are some differences from the house style of the University.

Guidelines for the Recording in English

Thank you very much for participating in this research. Your contribution is most appreciated and it would not be possible to do the project without you. A significant number of chant performers all over the world are taking part in this research and I am sure it is going to give interesting answers about contemporary chant performance.

There are two recording tasks I would ask you to fulfil:

1. Please sing Gradual Haec Dies with the verse Confitemini (Resp. + Verse + Resp.); please say the text of the responsory in Latin before or after the singing.
2. Please sing first verse of the hymn Veni Creator Spiritus in Latin and if the translation is also available in your own language; please sing first three verses from Psalm 95. (Cantate Domino) recto tono in Latin and in your own language.

The reason for recording these items is to get comprehensive understanding of your singing style and to be able to analyse it from different perspectives.

In the interests of comparison may I ask you to use Vatican or Solesmes editions as a source for melodies but if you want to use any other source, you are free to do that.

May I ask you, please, to make this solo recording in a non-reverberant room to as high a standard of quality as your present recording possibilities allow. If possible, please send the result to me on CD but any other carrier would do as well. If you are using CD the best format for the recordings would be *.wav.

Because one of the key aspects of this project is to research the relationship of contemporary chant performers to the repertory they perform, I have devised a questionnaire, which I will take the liberty of sending you after you have made the recording. I very much hope you can find time to fill it in, as your individual answers will prove important to the final results and your input will contribute significantly to chant scholarship. I thank you again sincerely for your co-operation.

Psalm 95: 1-3 (from Roman Psalter)

Cantate Domino canticum novum cantate Domino omnis terra

cantate Domino et benedicite nomen eius bene nuntiate de die in diem salutare eius

adnuntiate inter gentes gloriam eius in omnibus populis mirabilia eius

Appendix 45

Guidelines for the Recording in Estonian

Suur tänu Sulle käesolevas projektis osalemise eest. Sinu kaastöö on kõrgelt hinnatav ja uurimus poleks võimalik ilma Sinu abita. Märkimisväärne arv gregooriuse laulu esitajaid üle kogu maailma osaleb selles projektis ja ma olen veendunud, et see annab huvitavaid vastuseid gregooriuse laulu kaasaegse esitamise kohta.

Palun Sul teha järgmised salvestused:

1. Palun laula graduaal Haec Dies versusega Confitemini (Responsoorium + Versus + Responsoorium); palun ütle responsooriumi tekst ladina keeles enne või pärast laulmist.
2. Palun laula hümnid Veni Creator Spiritus esimene salm nii ladina kui eesti keeles (palun kasuta eestikeelset teksti kirja lõpus); palun laula Psalm 95 (Cantate Domino, Laulge Issandale) kolm esimest salmi recto tono nii ladina kui eesti keeles (palun kasuta tekste kirja lõpus).

Salvestatavad lood on valitud nõnda, et nad annaksid võimalikult hea ülevaate Sinu laulustiilist ja oleksid analüüsitavad mitmest aspektist.

Erinevate esitajate parema võrdlemise huvides palun Sul kasutada meloodiaid kas Vatikani või Solesmes'i väljaannetst. Kui Sa aga spetsiaalselt soovid kasutada mõnda teist allikat, siis palun tee seda.

Palun tee oma soolosalvestus mittekajavas ruumis nii hea kvaliteediga, kui Sulle kättesaadavad salvestusseadmed võimalavad. Kui võimalik palun saada tulemus mulle CDI, aga ka teised helikandjad on arvestatavad. Kui postikulu peaks Sulle raskusi valmistama, siis võid salvestuse toimetada ka minu Tallinna aadressil, kust see mulle edasi saadetakse. Aadressid leiad kirja lõpust.

Kuna käesoleva töö üks olulisi aspekte on uurida kaasaegsete gregooriuse laulu esitajate suhet esitatavasse repertuaari, olen koostanud lühikese küsimustiku, millele palun Sul lahkesti vastata peale salvestuse tegemist. Loodan väga, et leiad aega ka küsimustikule vastamiseks kuna Sinu vastused mõjutavad oluliselt uurimuse lõpptulemust ja Sinu osalus on oluline gregooriuse laulu esitamise uurimises. Tänan Sind veelkord kogu südamest koostöö eest.

Psalm 95: 1-3 (Rooma Psalter)

1 Cantate Domino canticum novum cantate Domino omnis terra

2 cantate Domino et benedicite nomen eius bene nuntiate de die in diem salutare eius

3 adnuntiate inter gentes gloriam eius in omnibus populis mirabilia eius

Psalm 95: 1-3

1 Laulge Issandale uus laul, laulge Issandale, kõik maailm!

2 Laulge Issandale, kiitke tema nime, kuulutage päevast päeva tema päästet!

3 Jutustage paganate seas tema au, tema imeasju kõigi rahvaste seas!

Oh Looja Vaim, nüüd hingesse,

Su lastel tule kõigile.

Meid kõiki täida armuga,

meid oma väega loonud Sa.

(KLPR 130)

Appendix 46

Figure 18 (additional). Transcription of the Gradual *Haec dies*; numeration of notes is added by the transcriber.

Graduale Triplex
pp 196-197
1979

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

Haec di - - - es, * quam fe - cit

32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67

Dó - mi - nus: ex - sul - té - - - - -

68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98

mus, et lae - té - - - mur

99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135

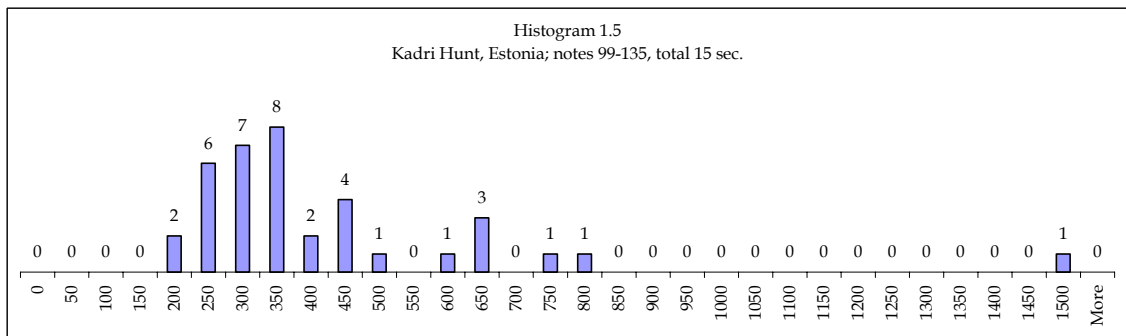
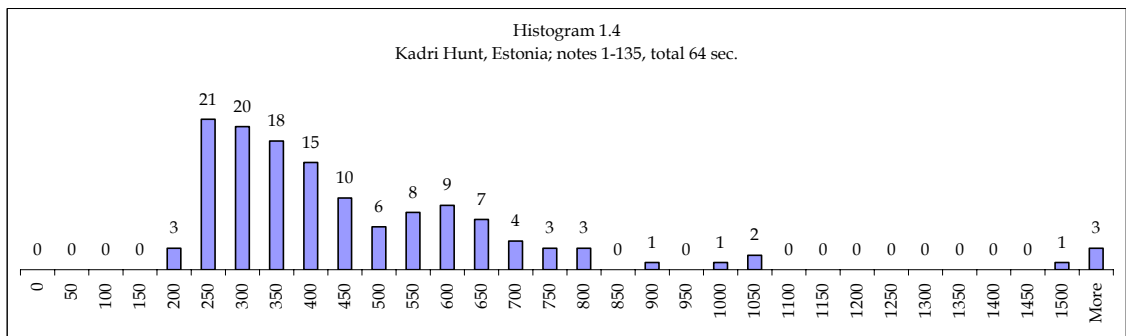
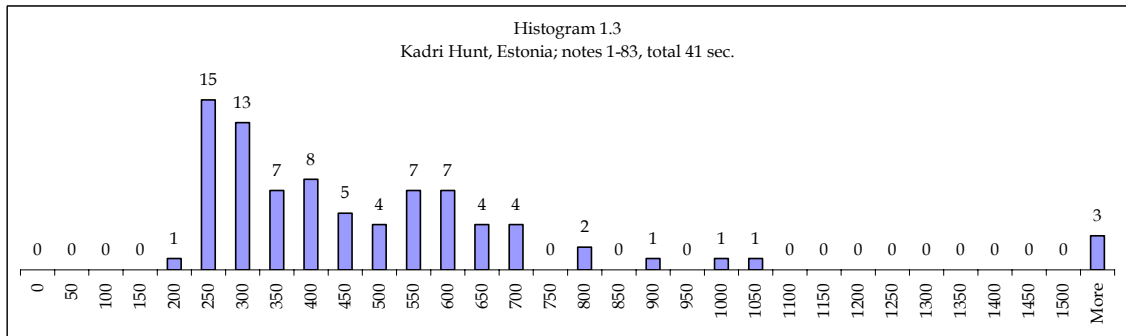
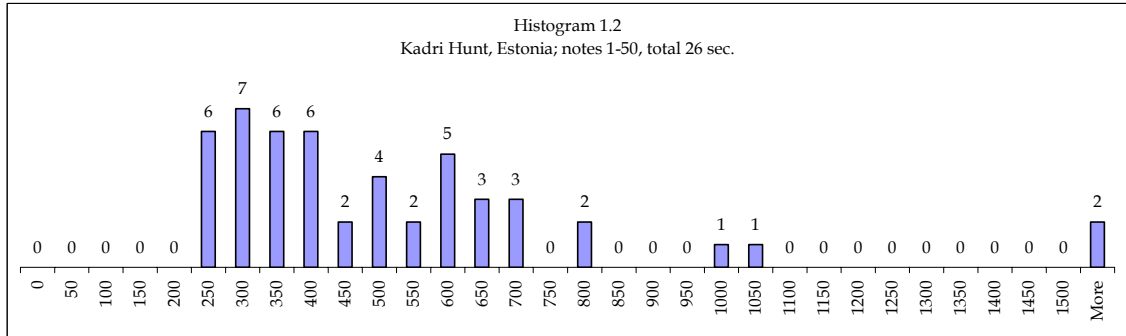
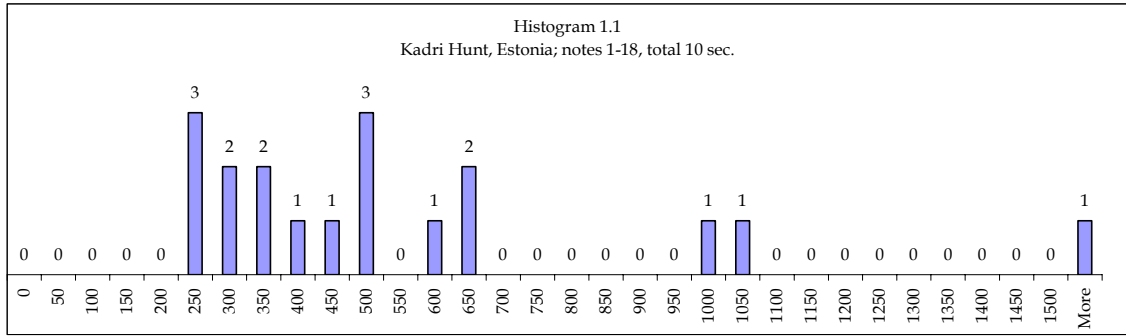
in e - a.

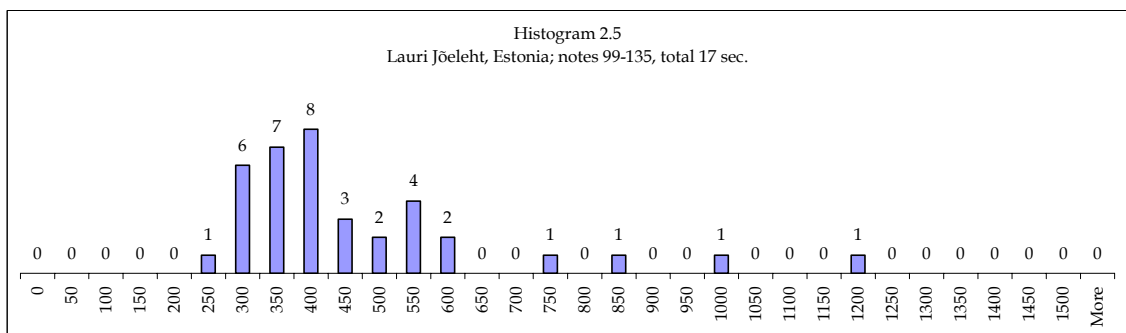
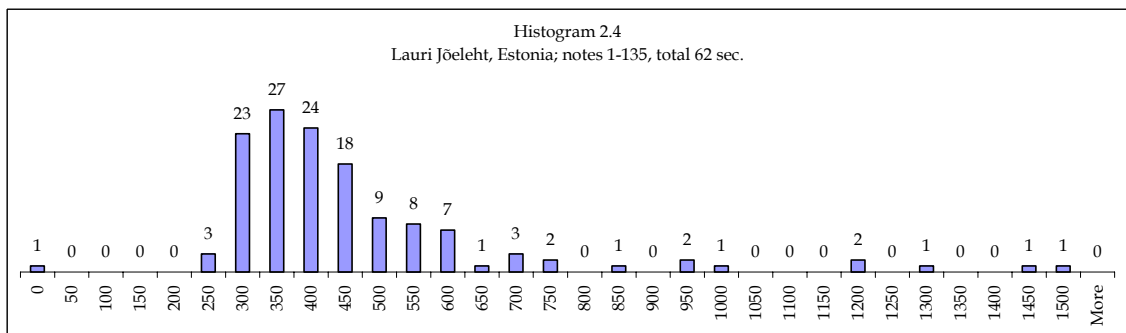
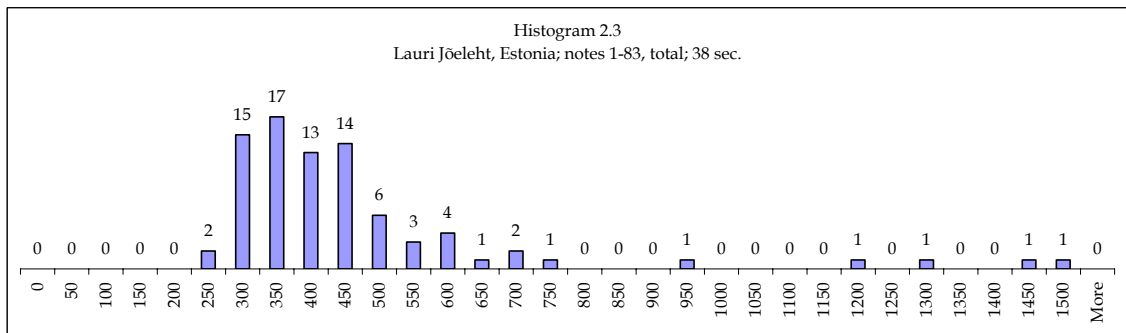
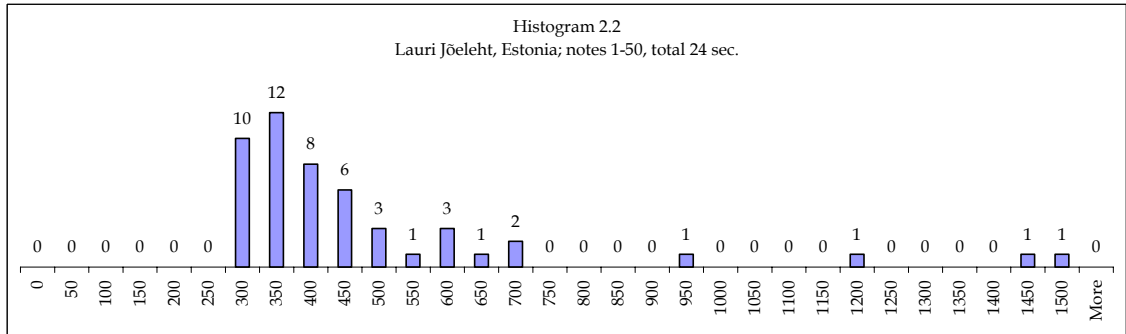
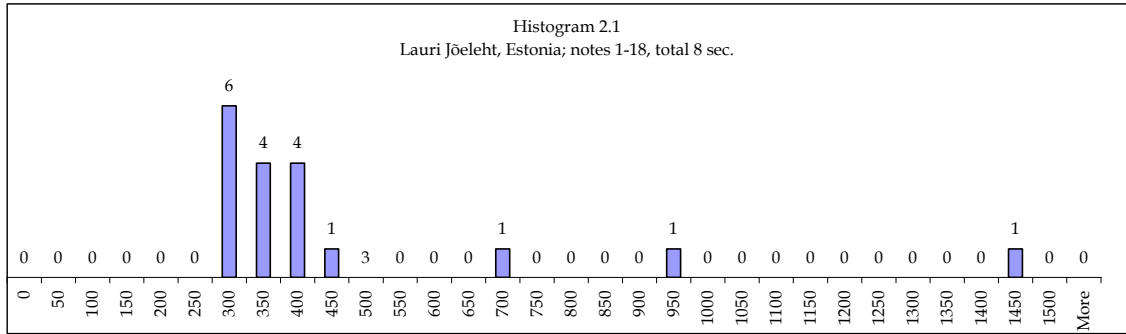
Appendix 47

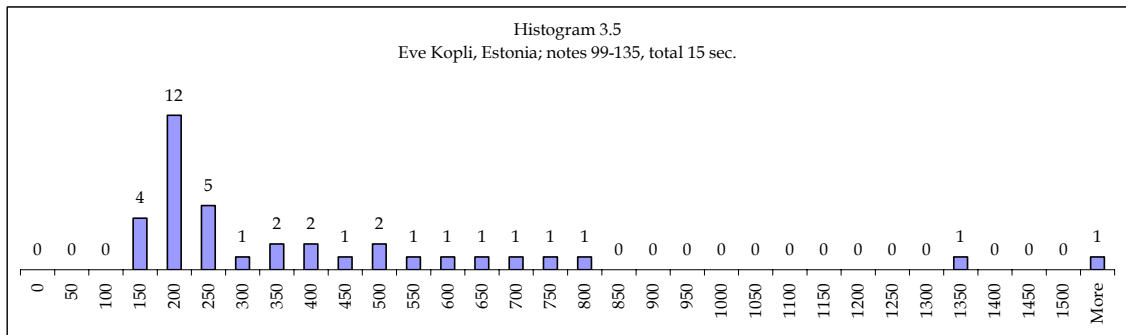
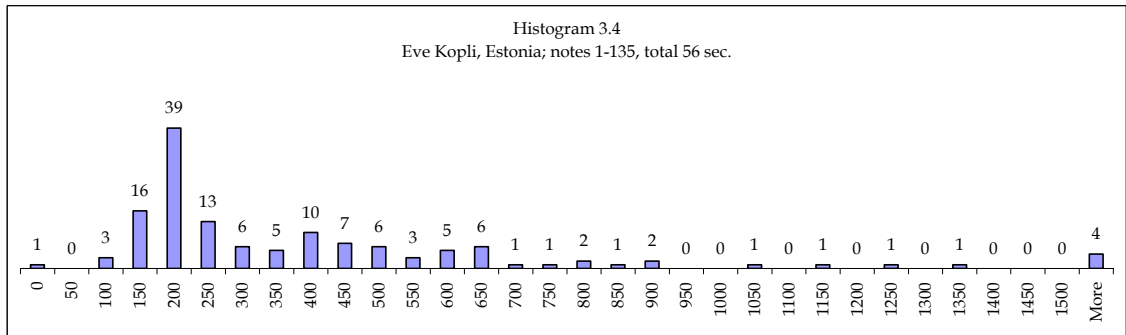
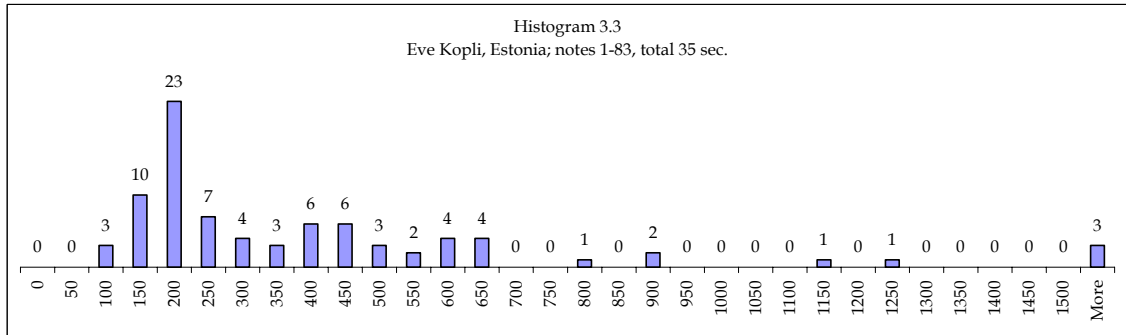
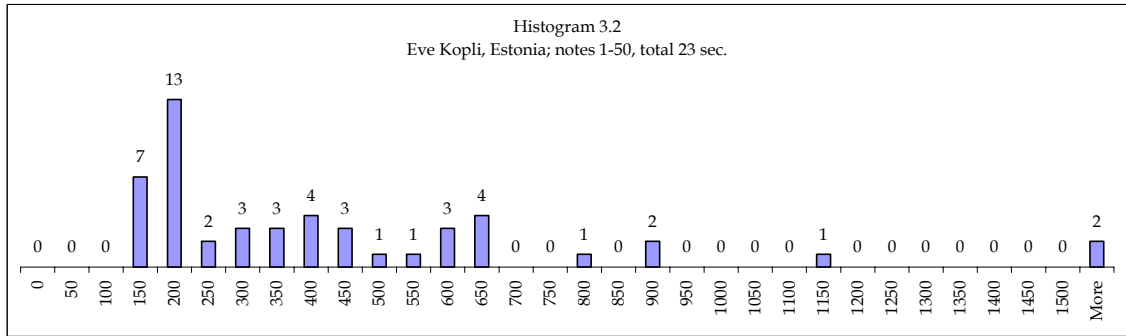
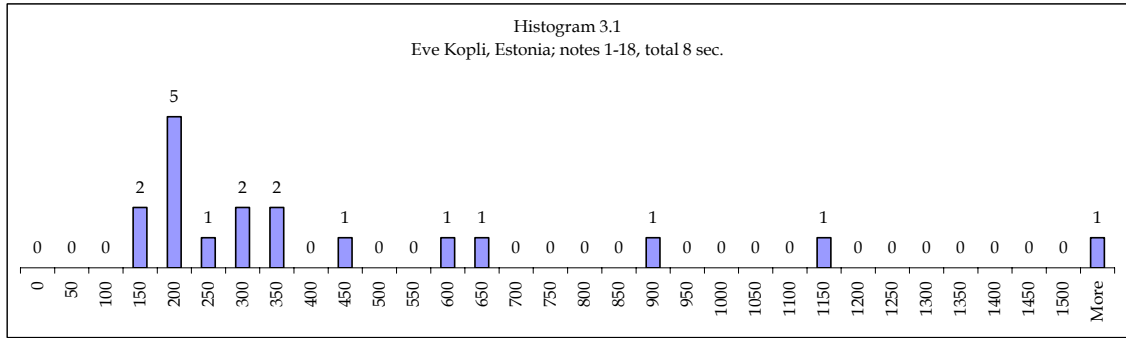
Histograms of different segments of 35 solo performances of the Gradual *Haec dies*: notes 1-18; notes 1-50; notes 1-83; notes 1-135; notes 99-135.

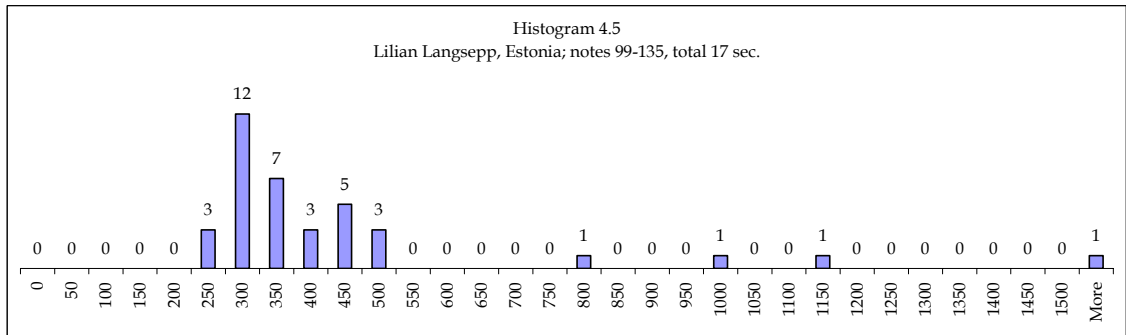
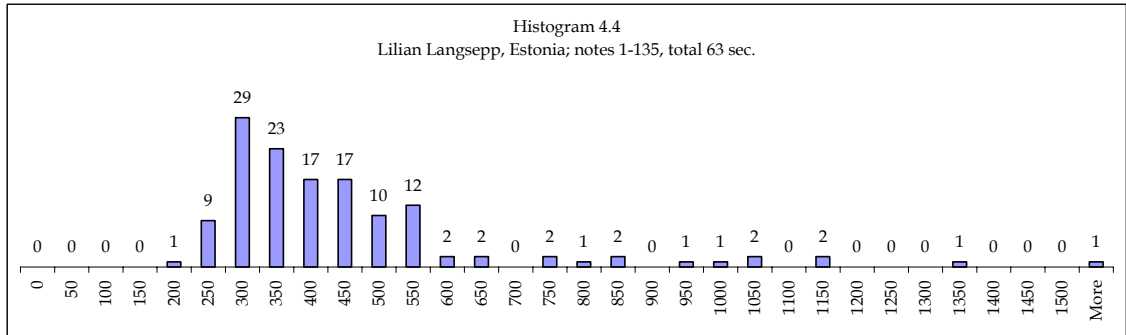
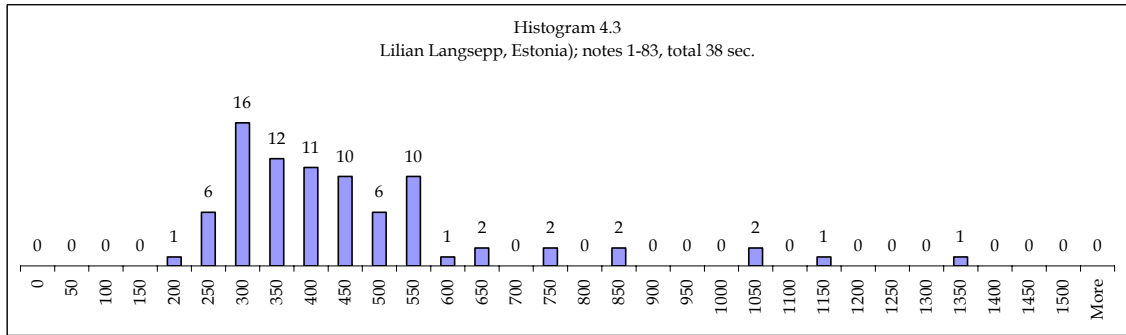
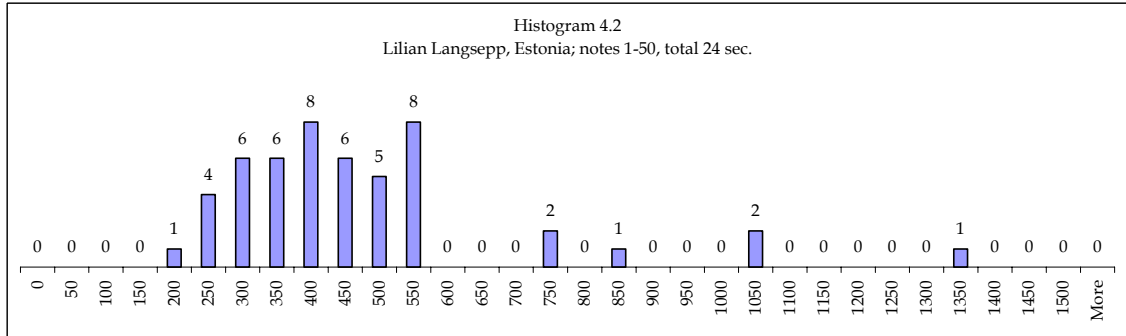
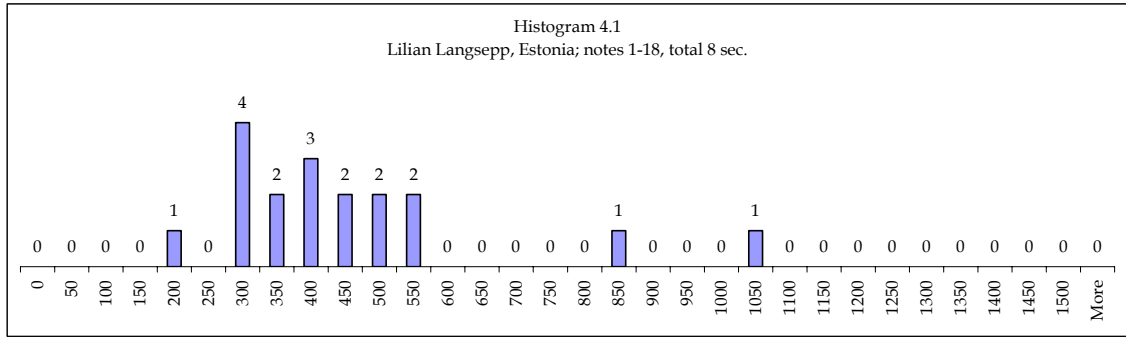
These histograms were created to observe the representational quality of the solo recordings. Every performer has five histograms. Lengths of segments are with breaths. In all histograms, horizontal axis represents milliseconds and vertical axis represents number of notes.

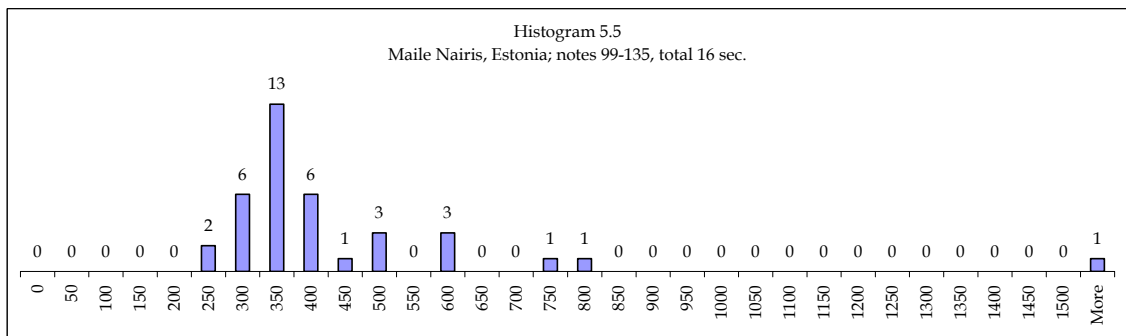
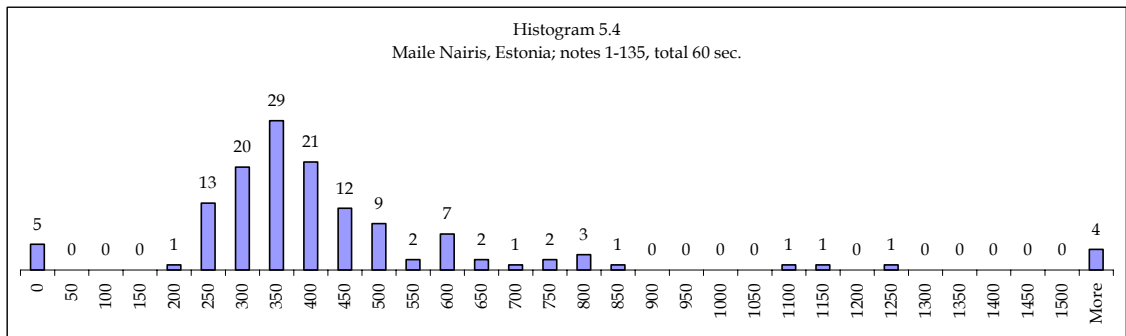
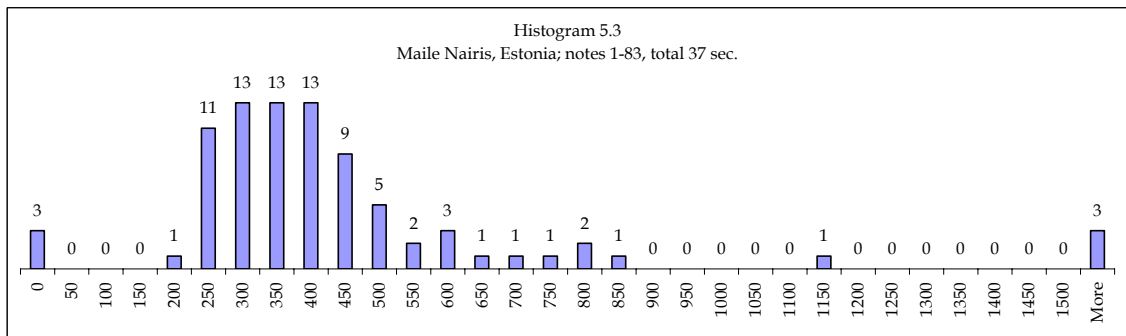
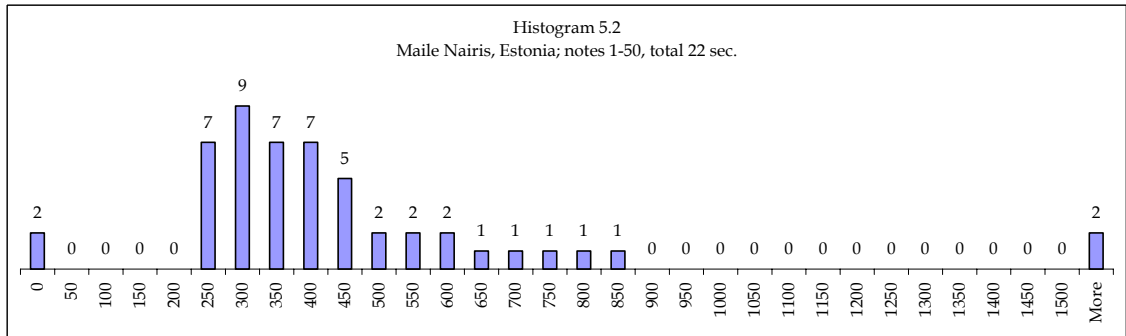
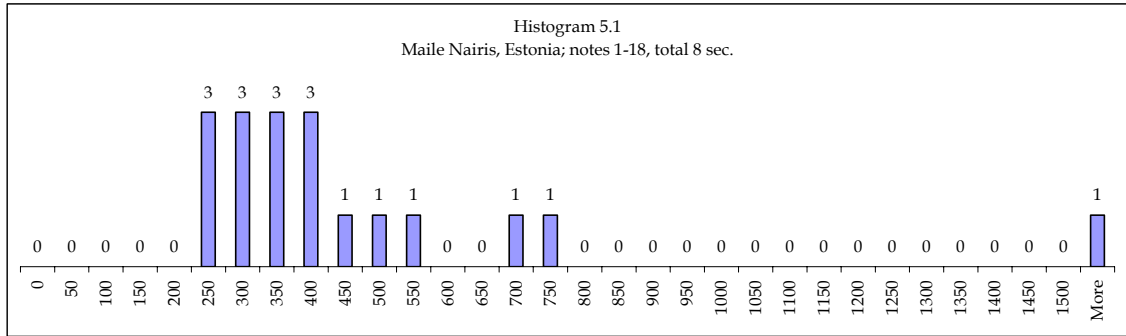
Histograms start from the next page for better observation qualities – the histograms of one performer will be on one page.

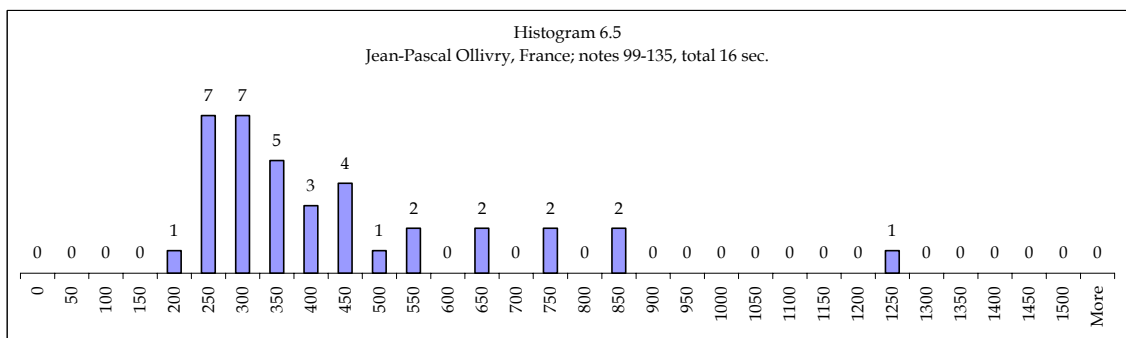
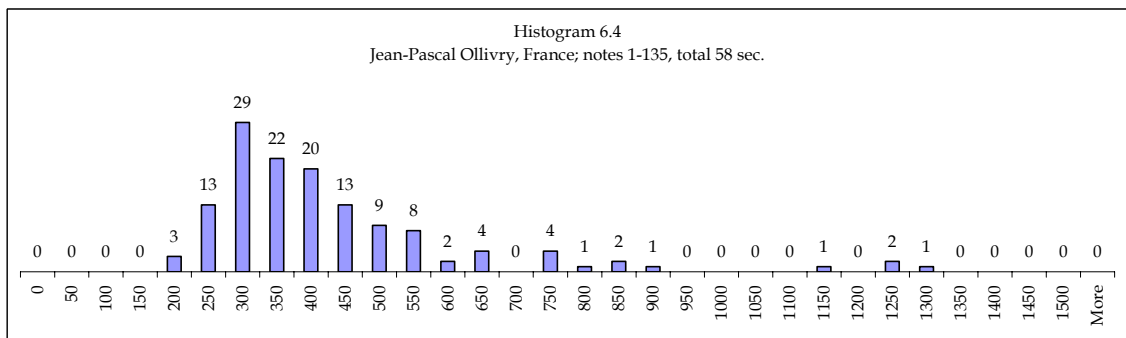
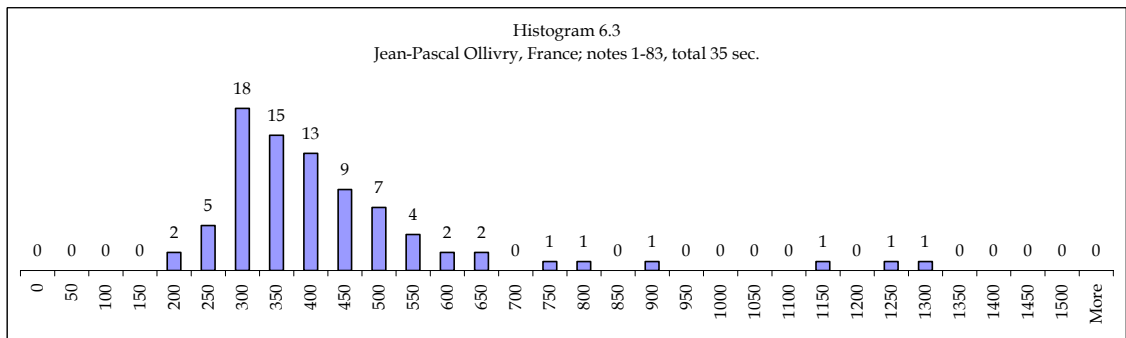
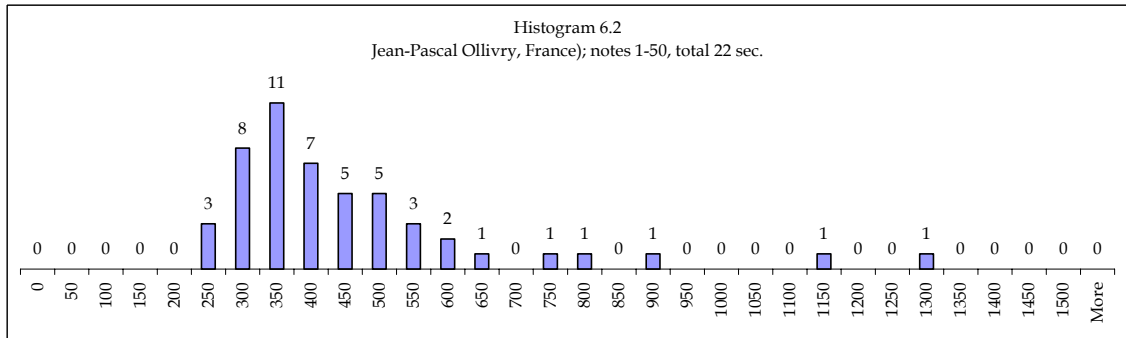
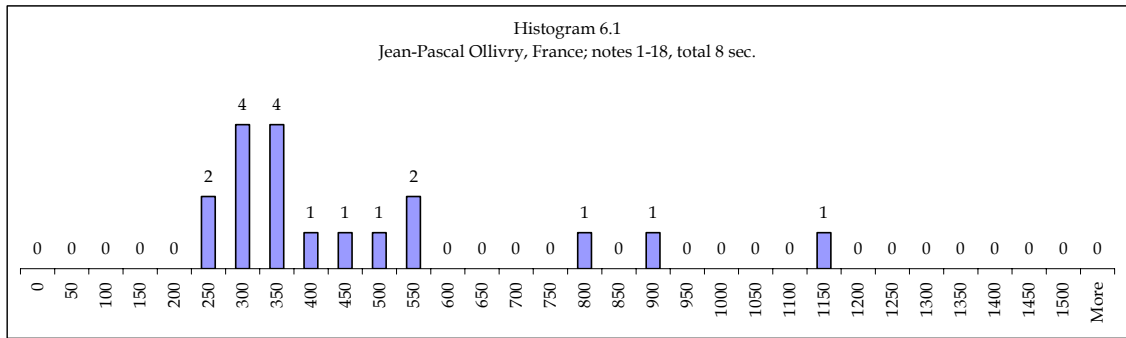


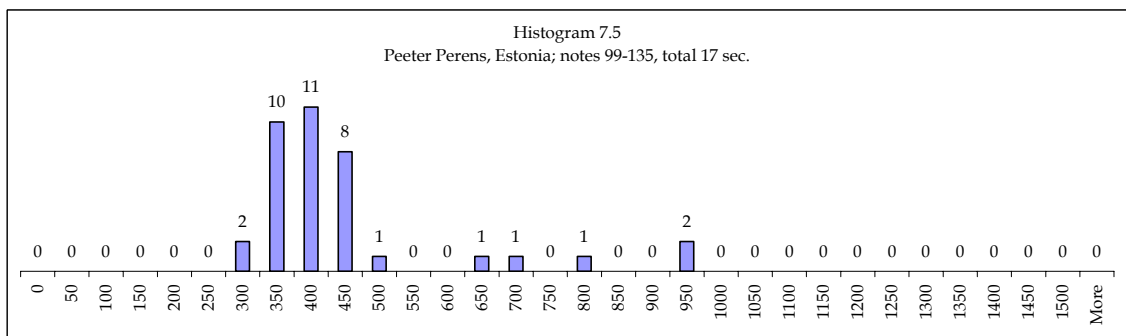
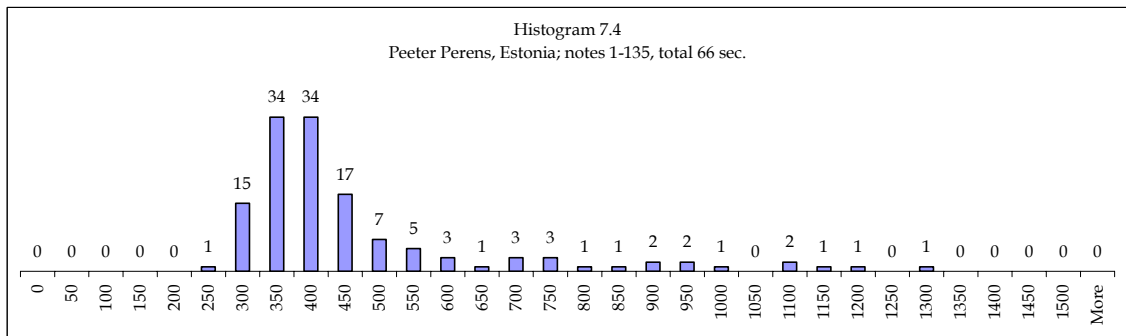
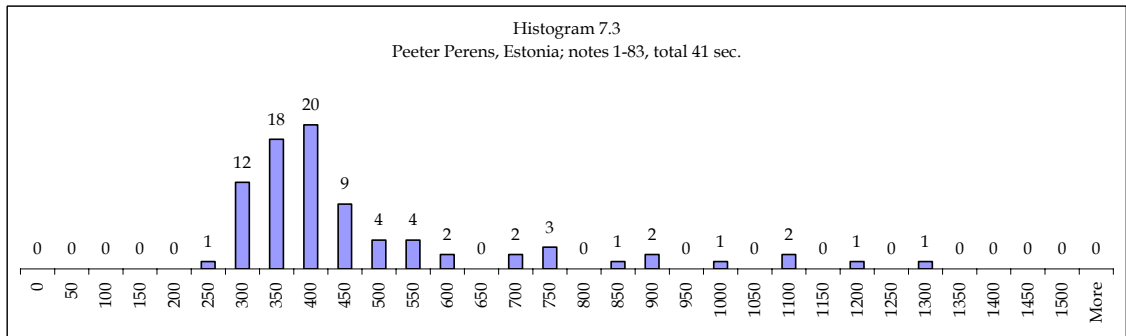
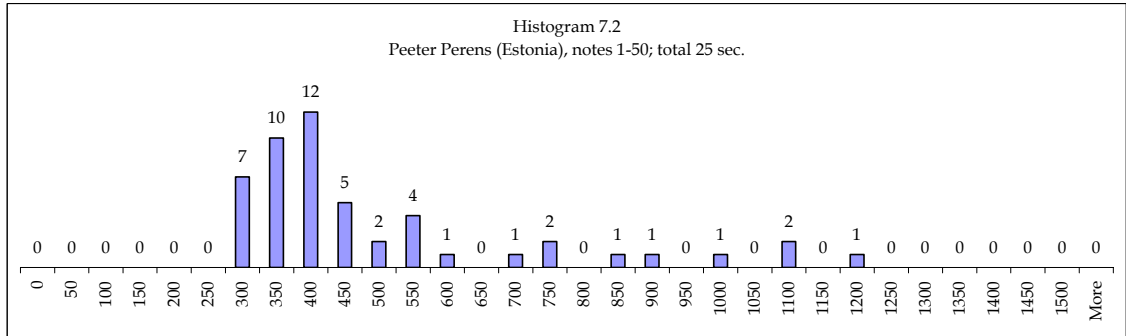
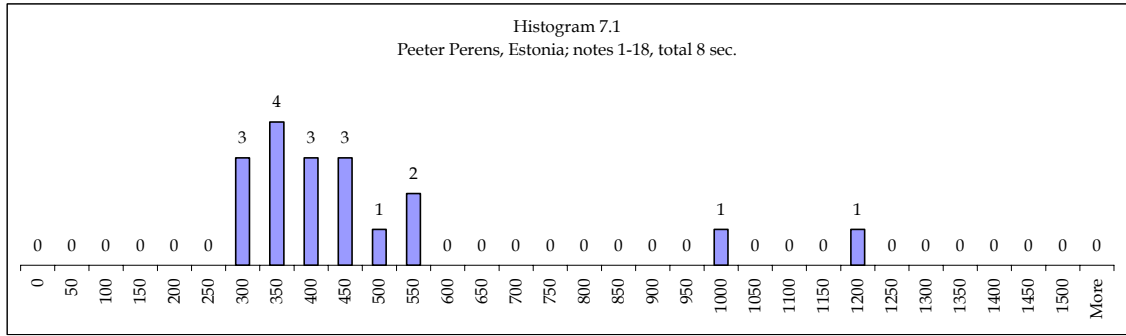


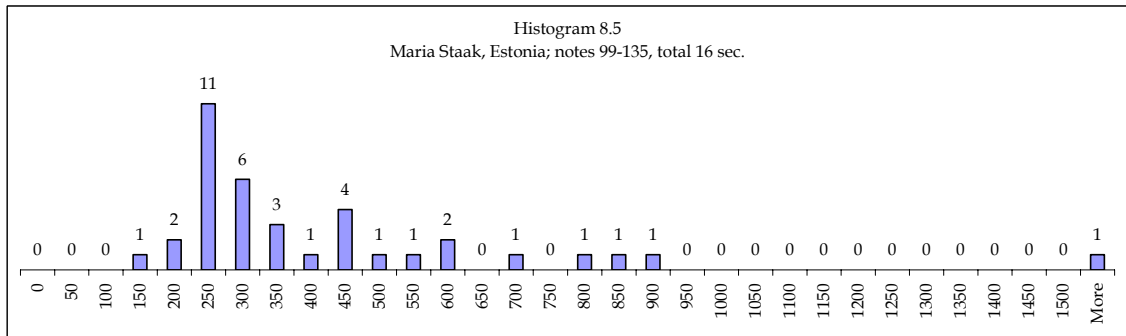
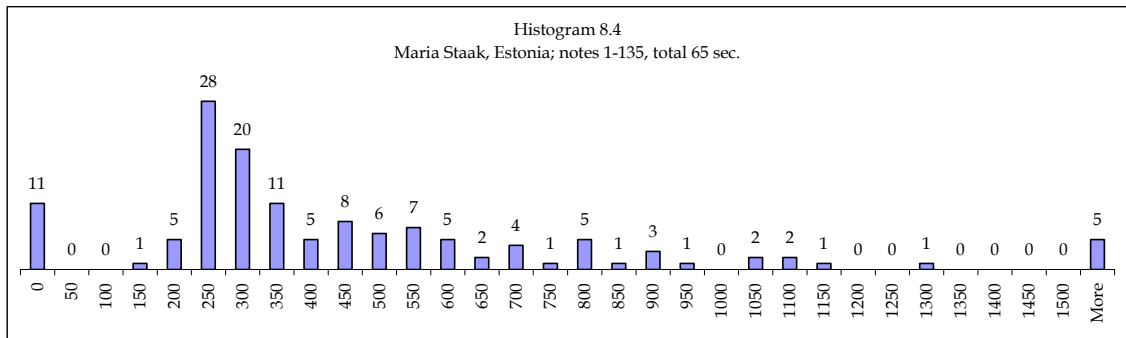
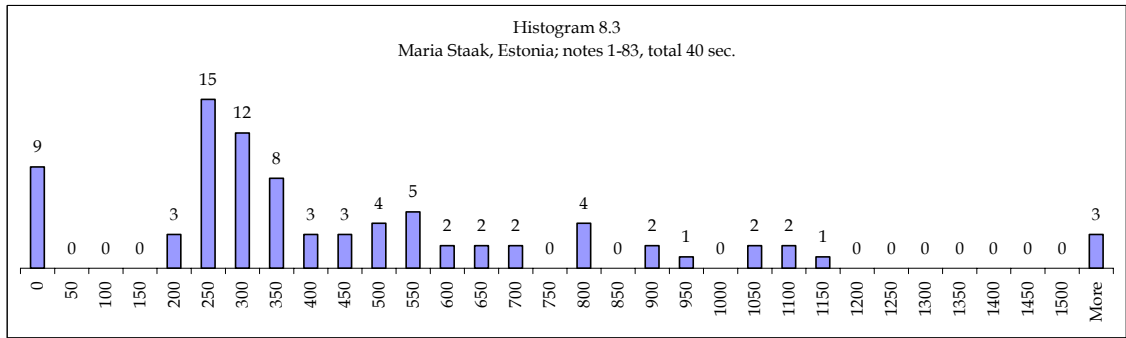
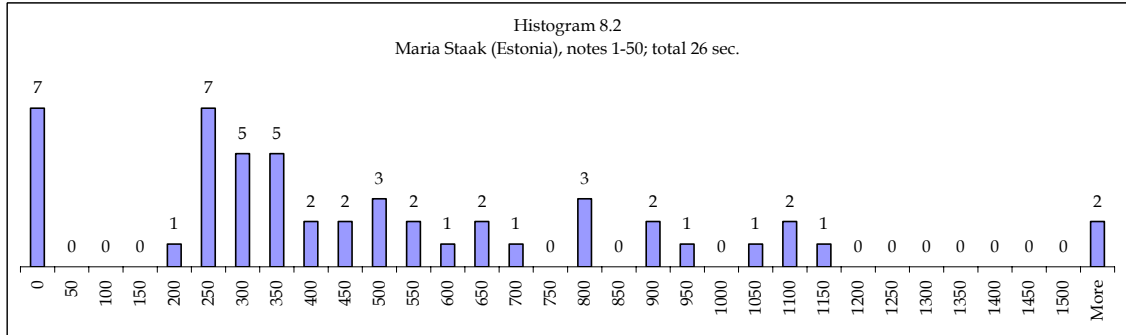
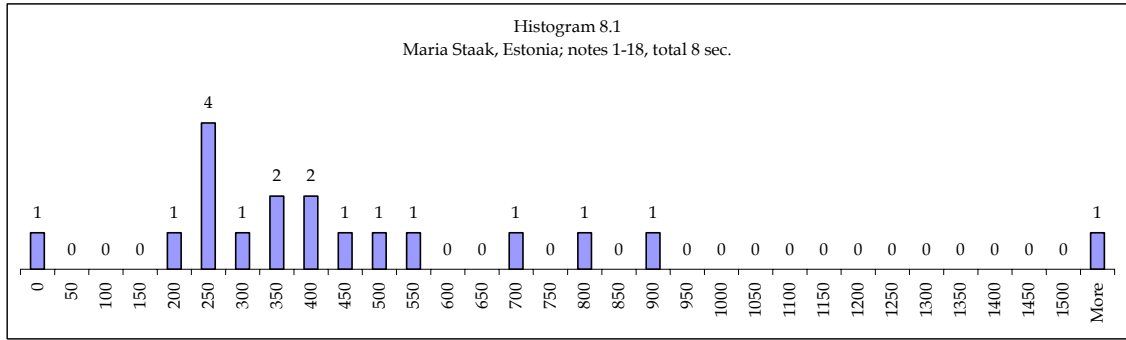


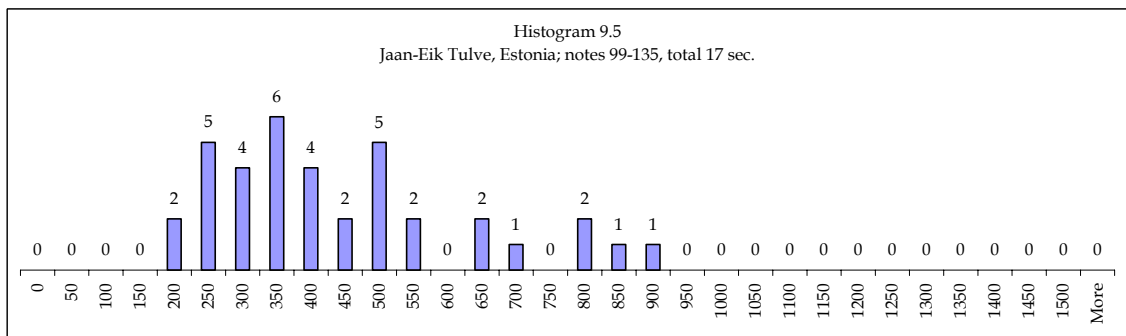
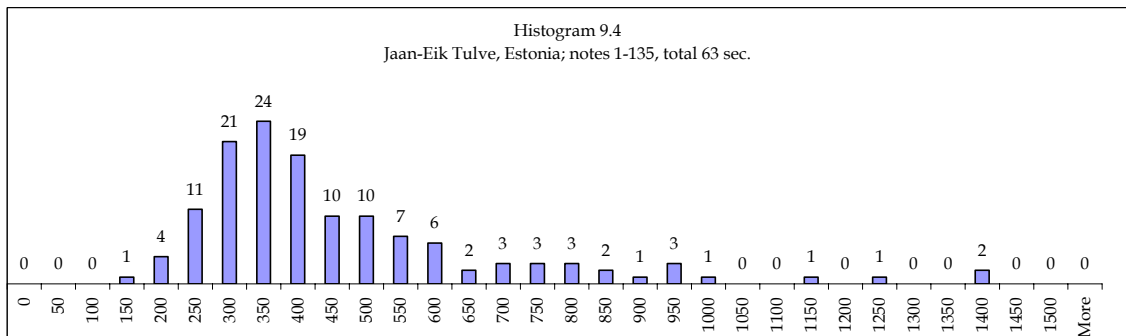
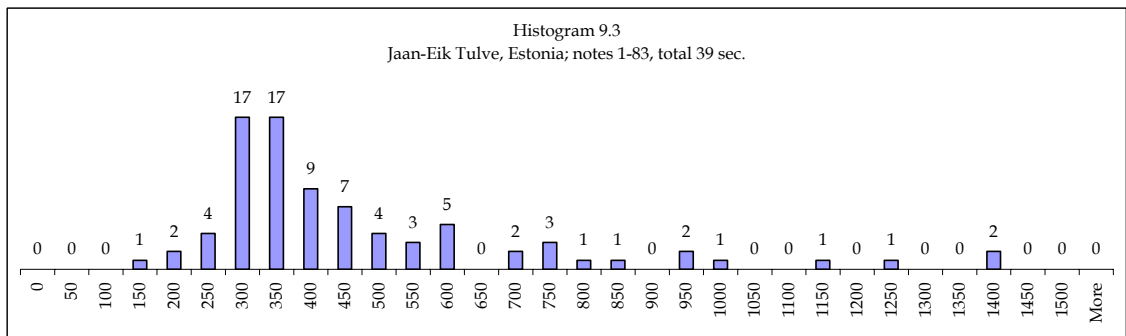
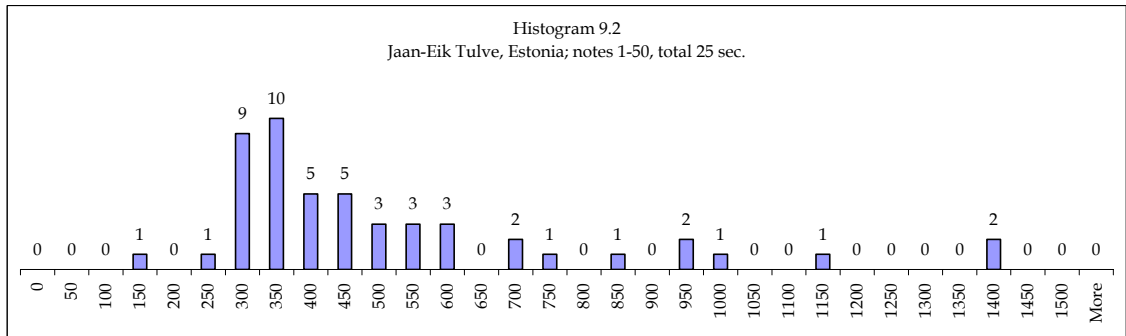
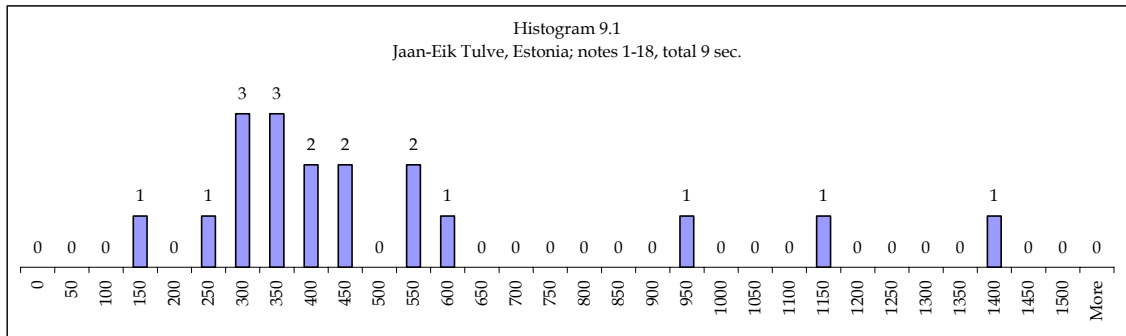


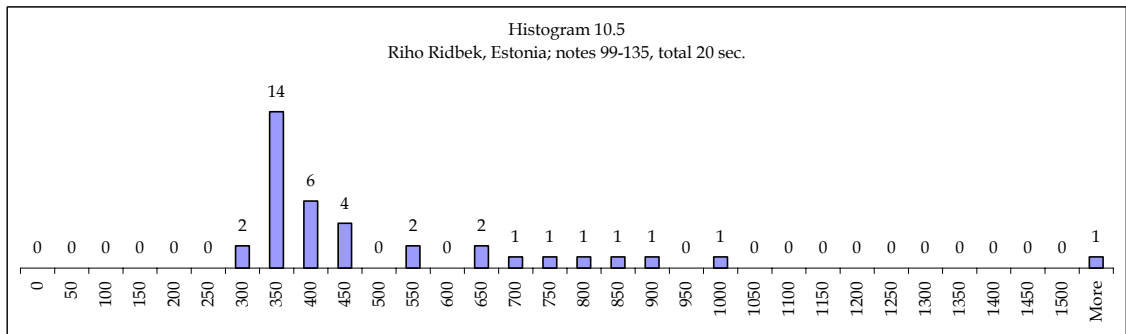
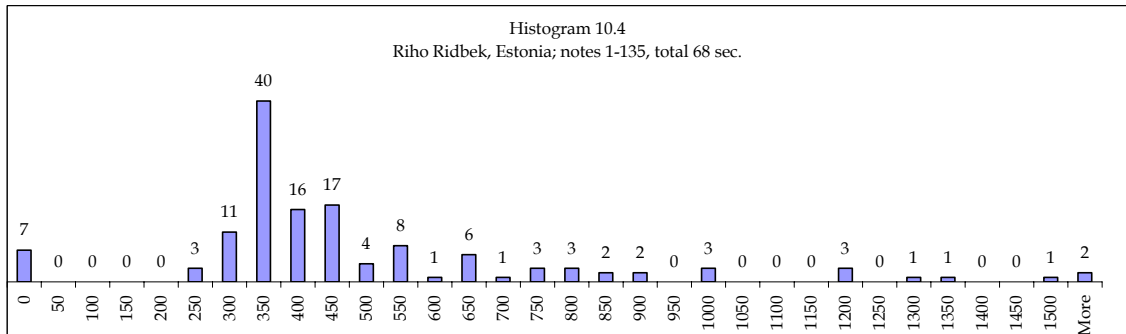
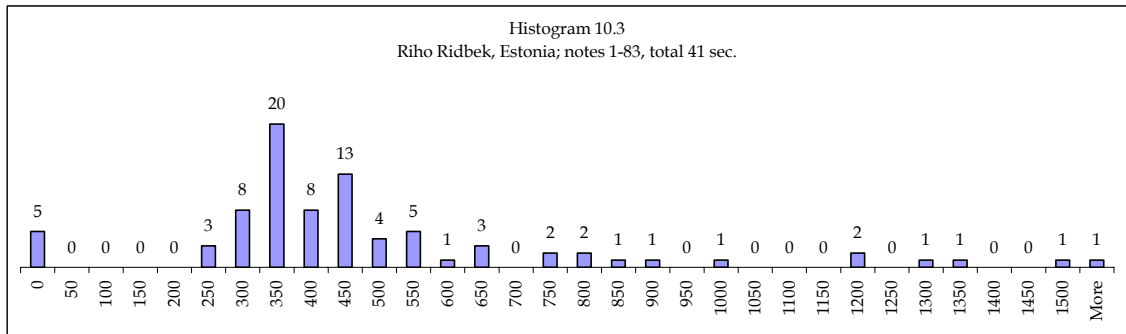
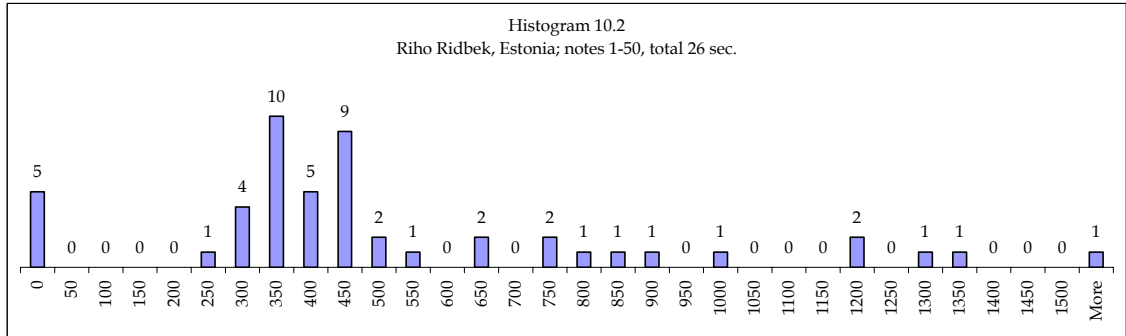
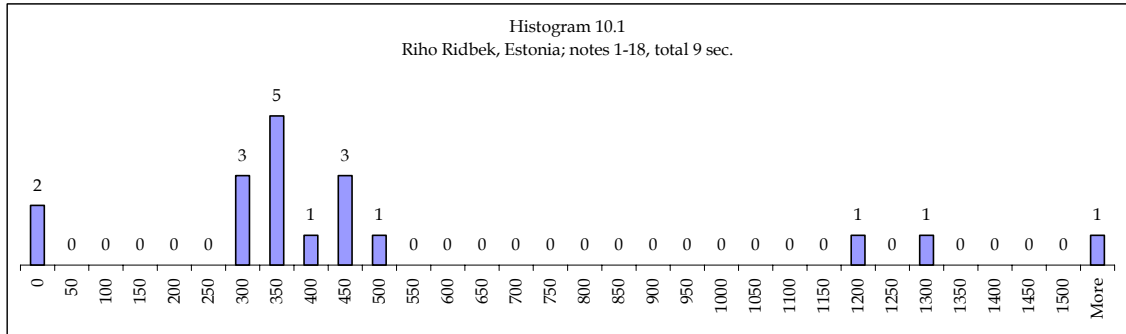


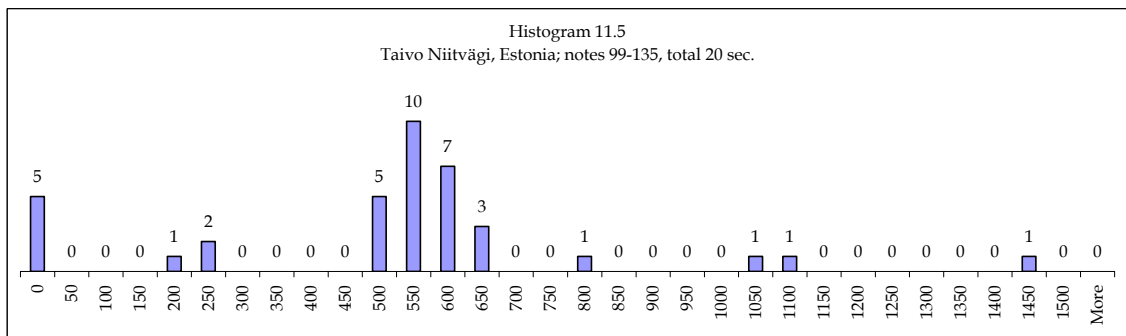
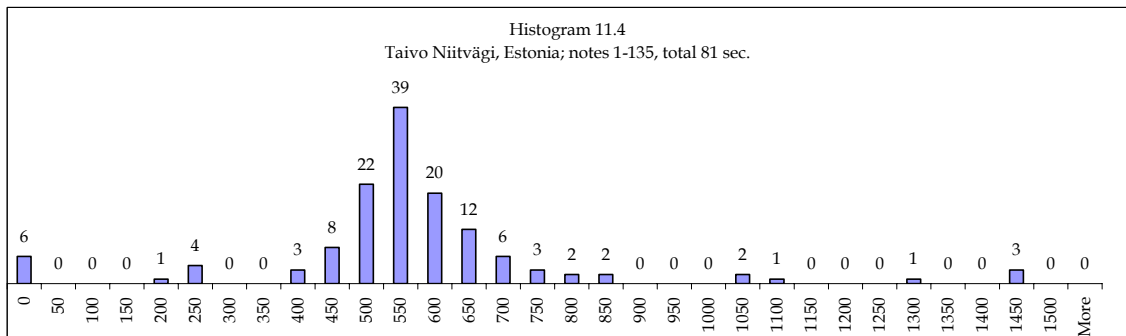
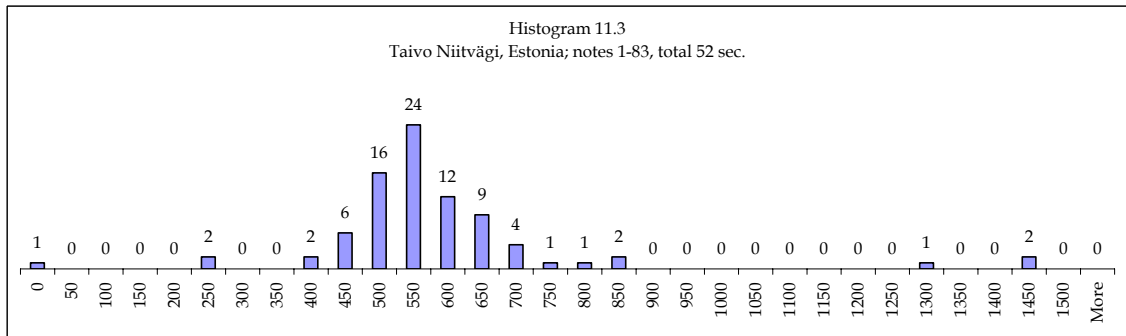
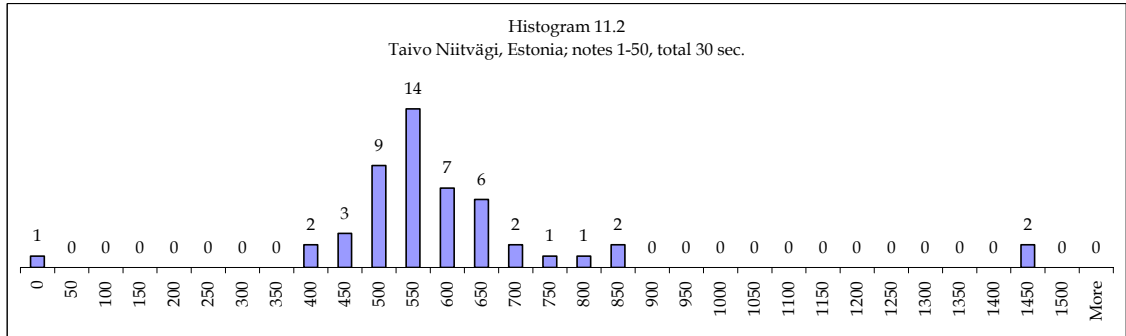
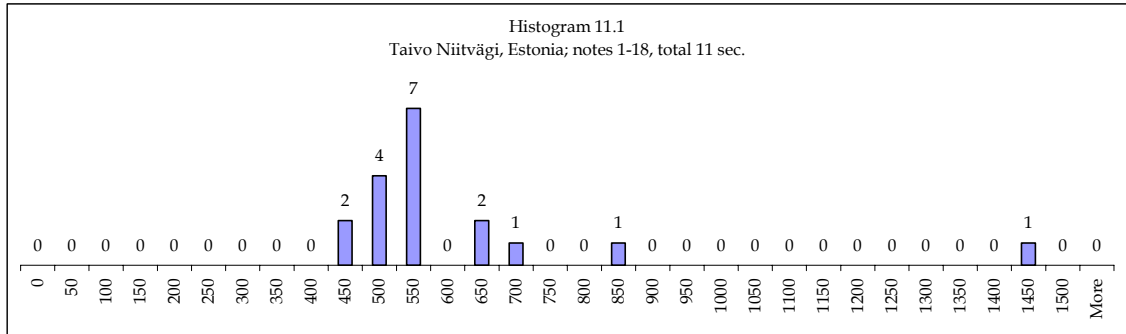


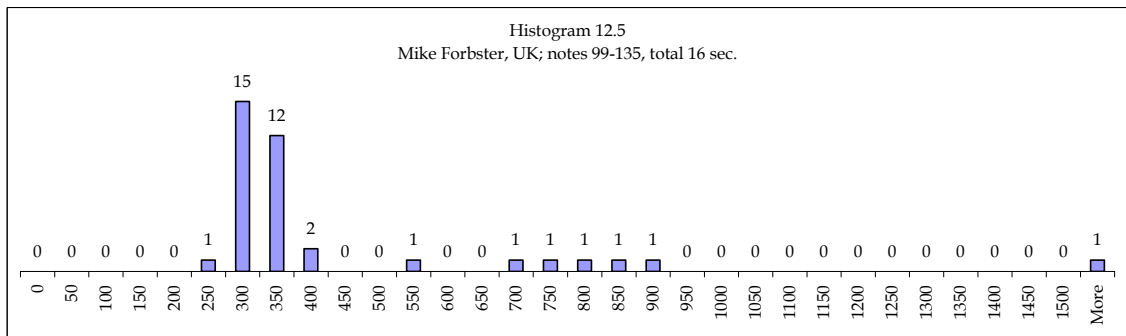
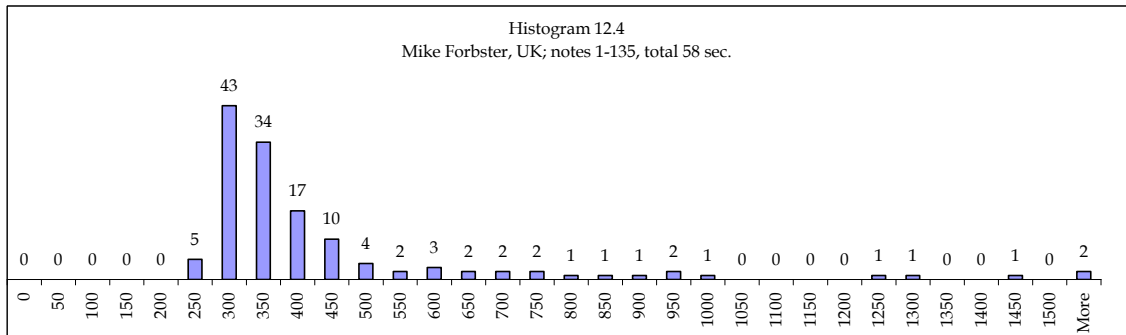
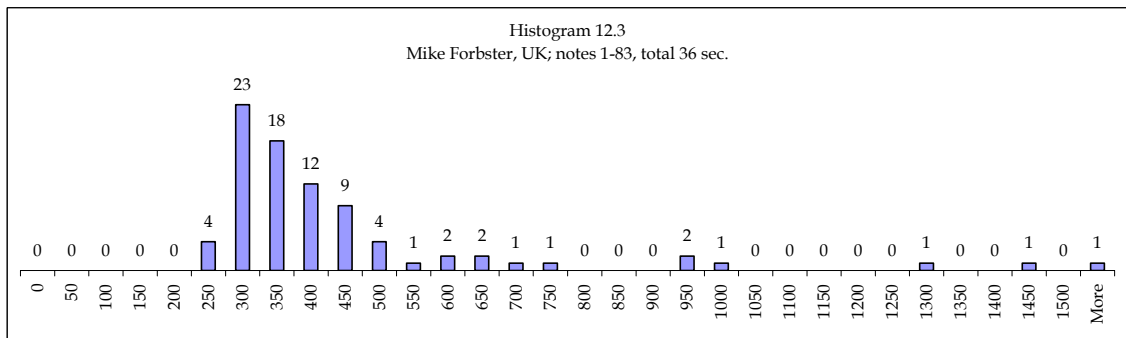
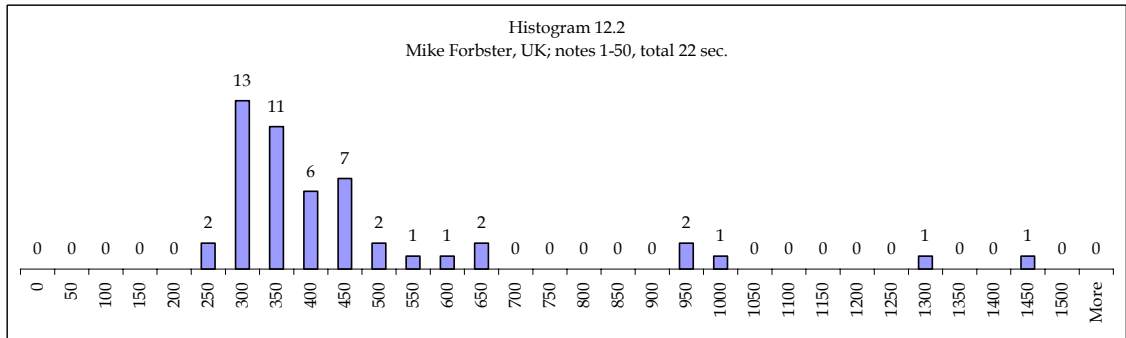
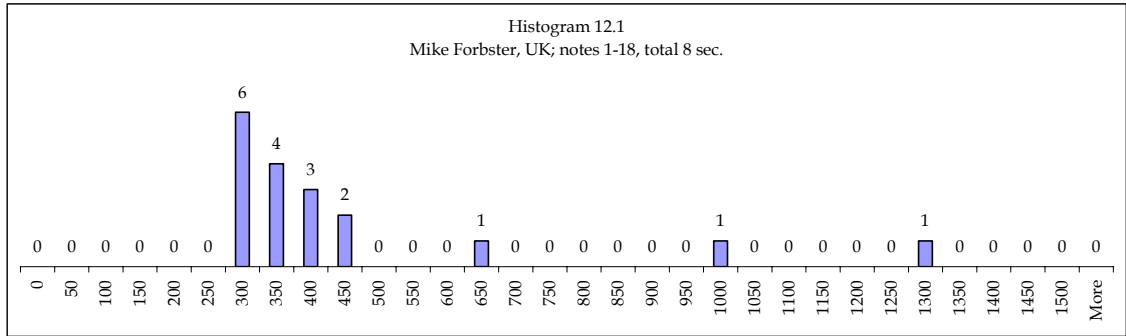


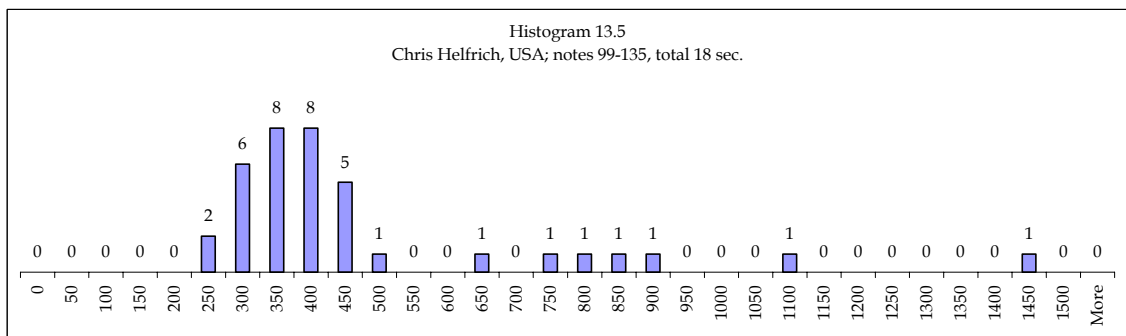
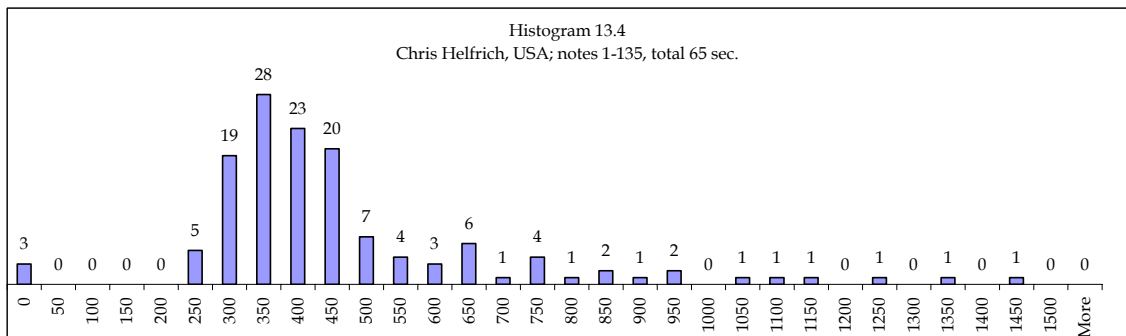
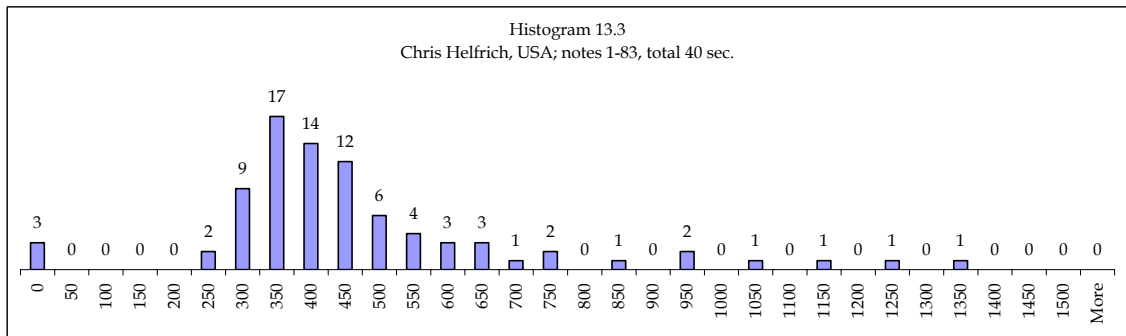
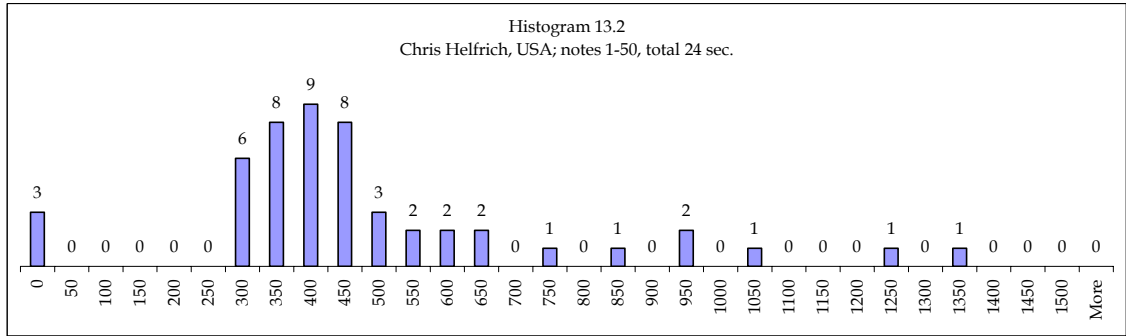
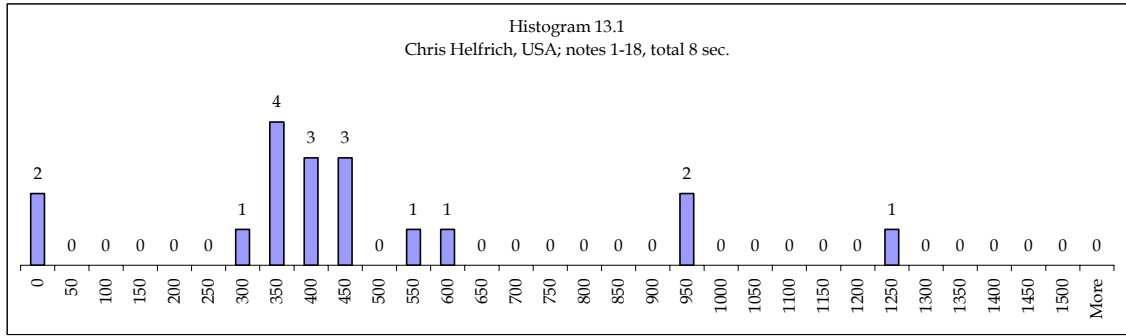


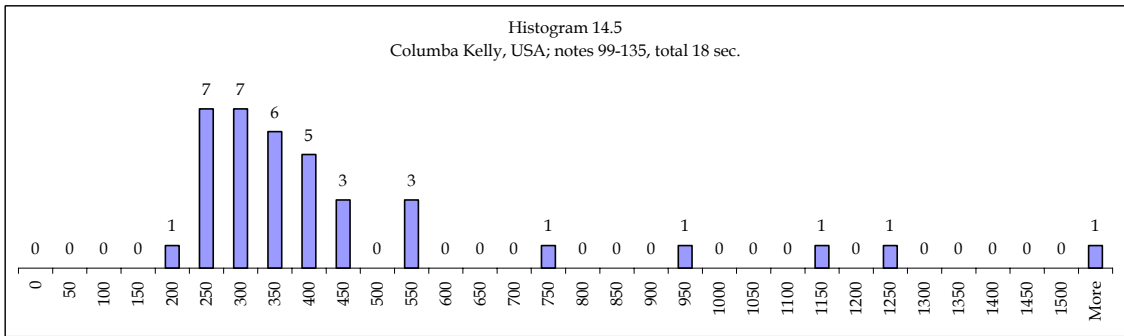
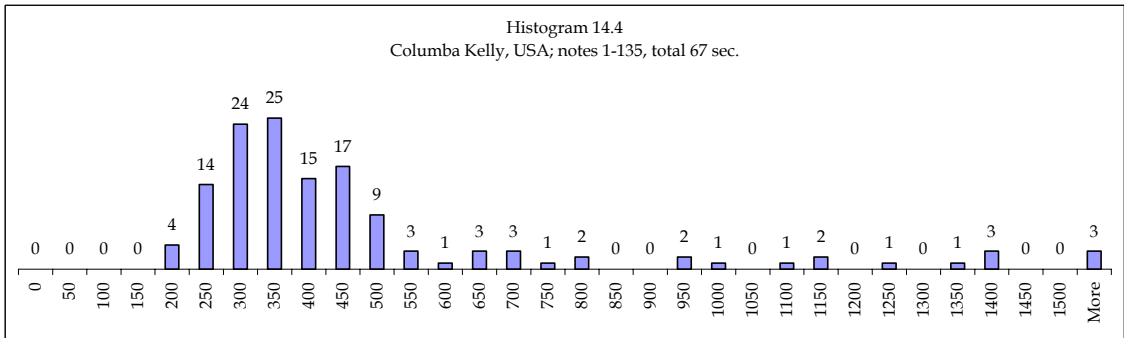
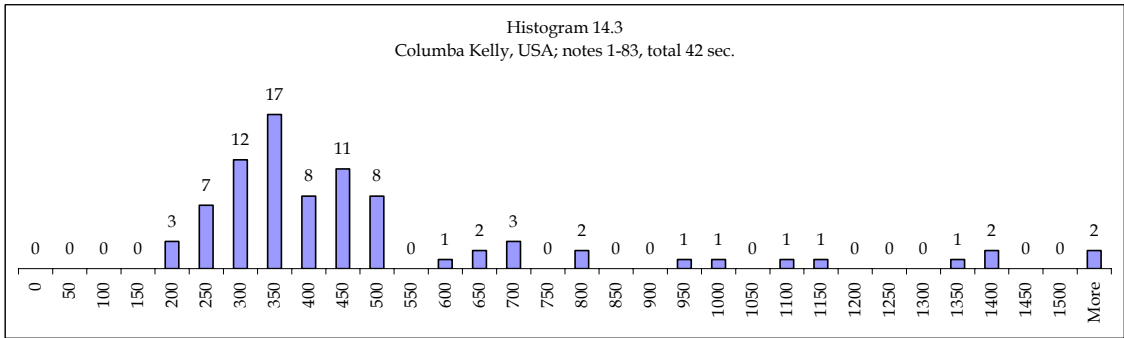
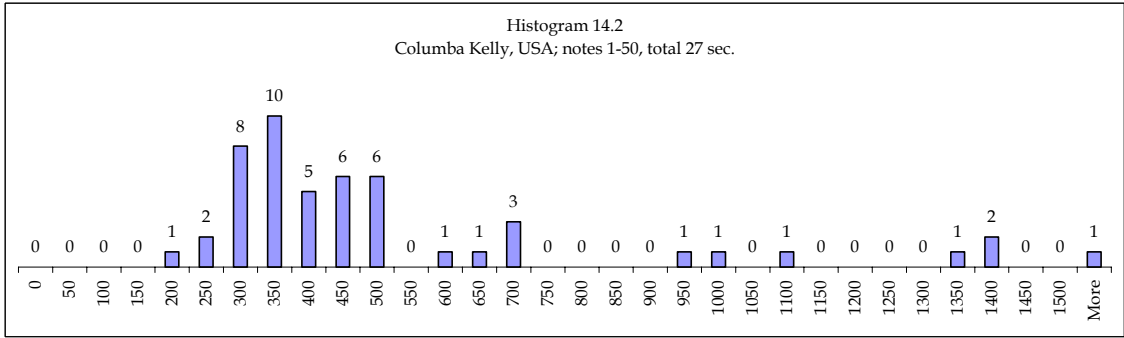
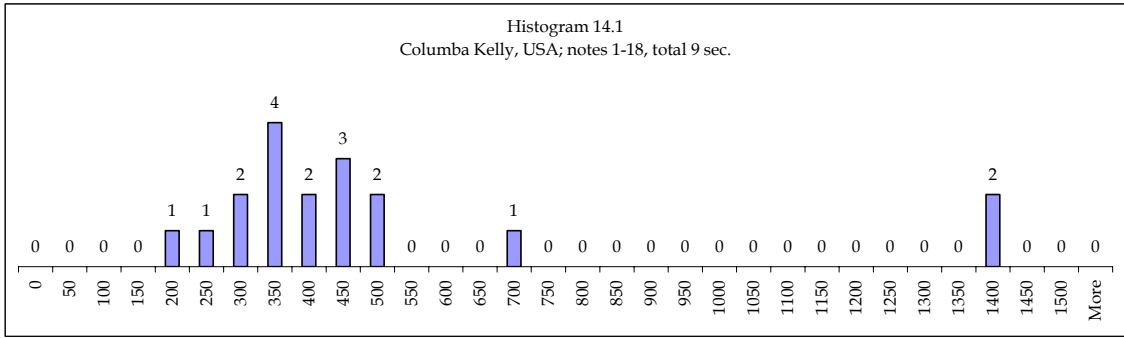


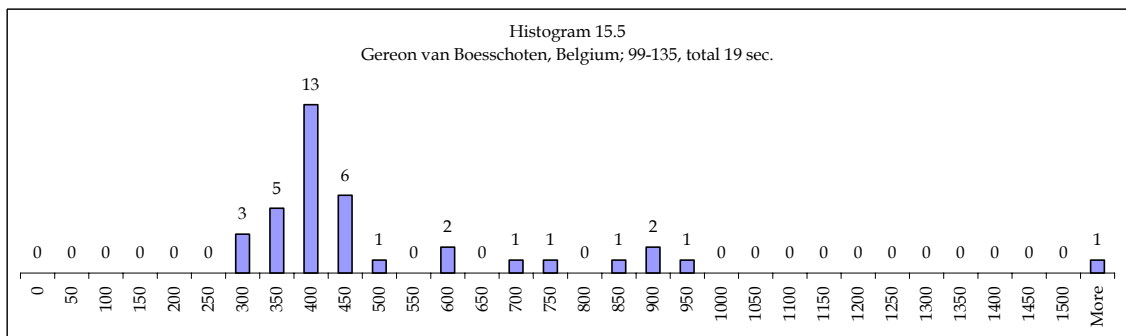
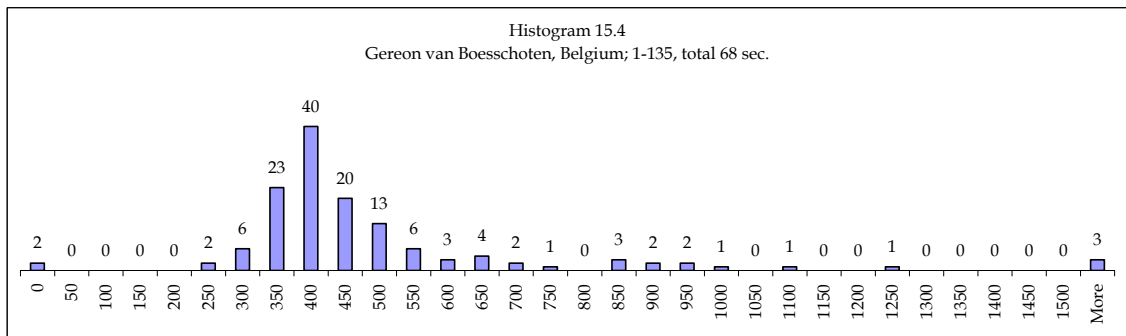
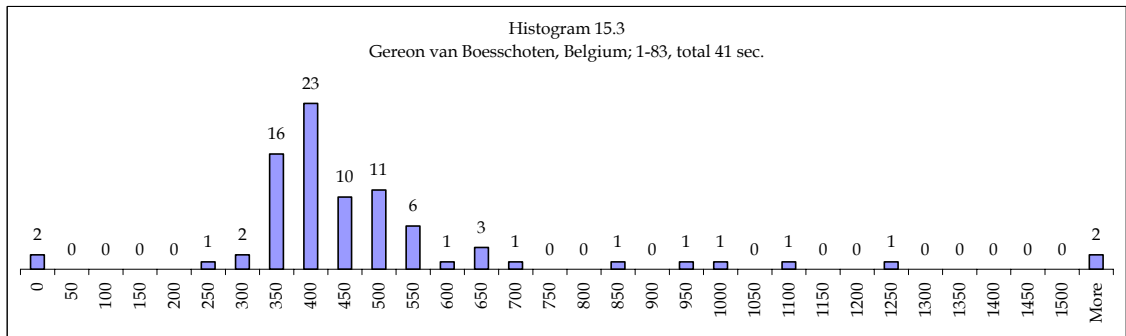
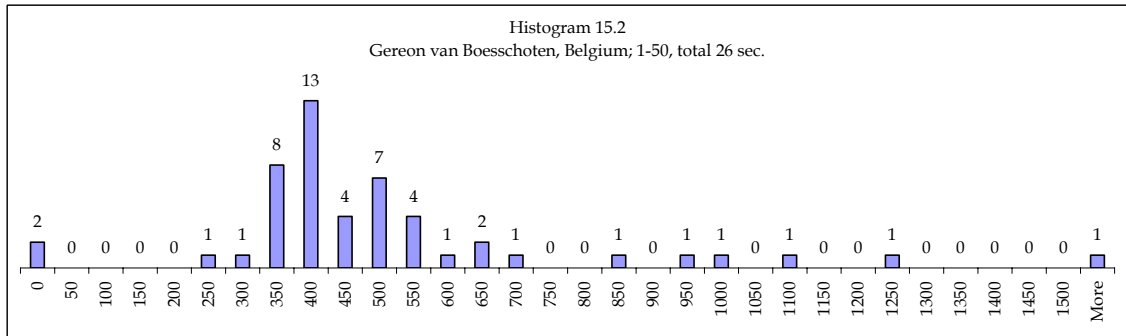
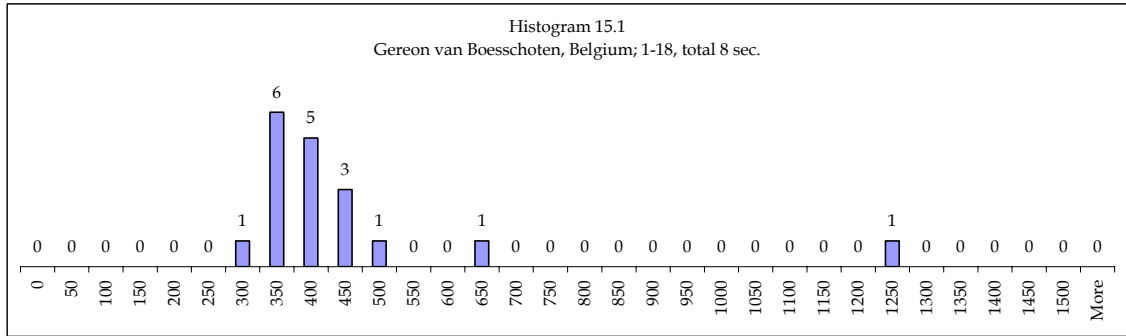


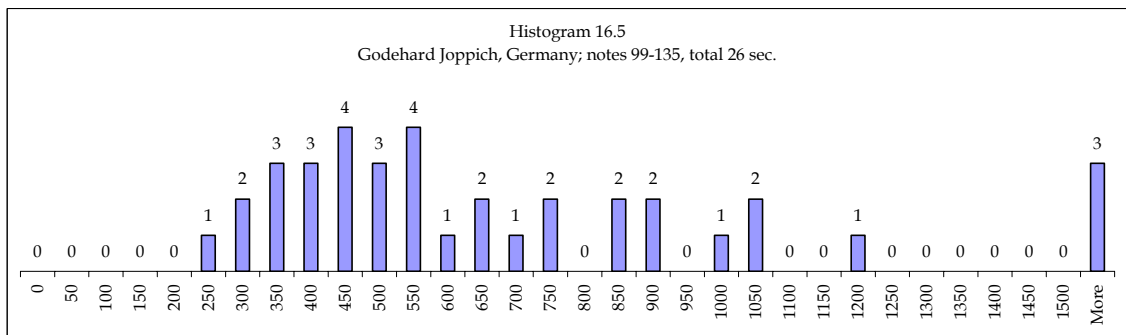
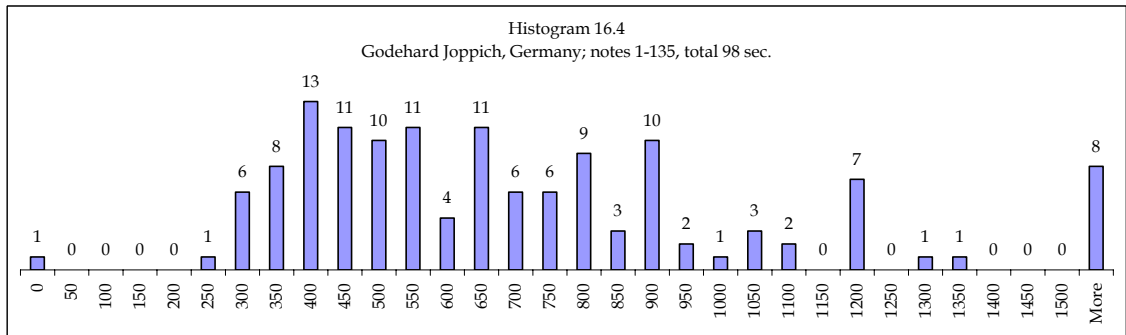
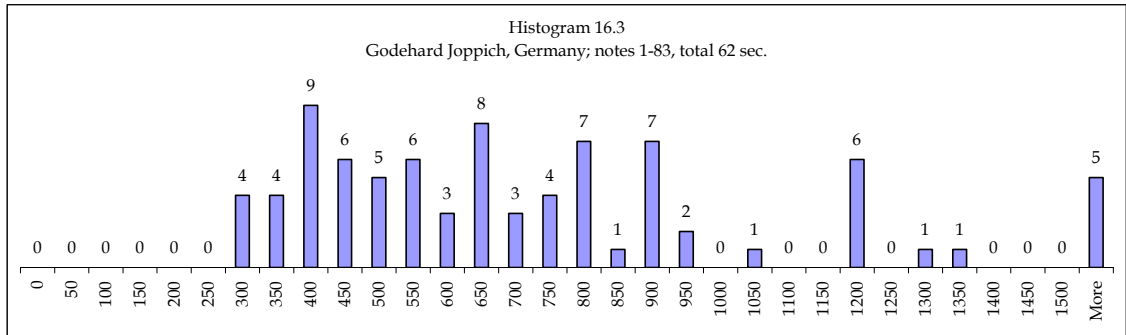
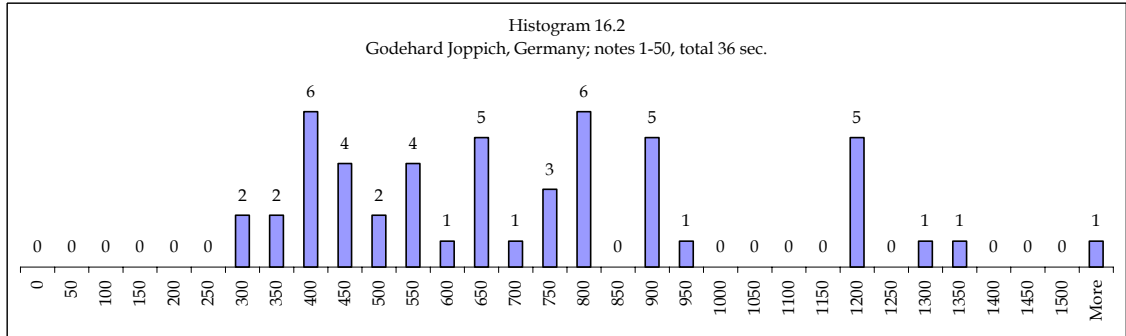
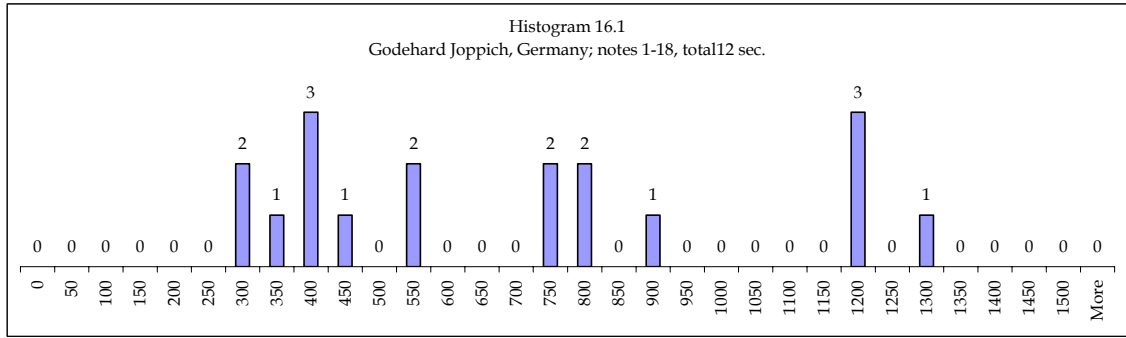


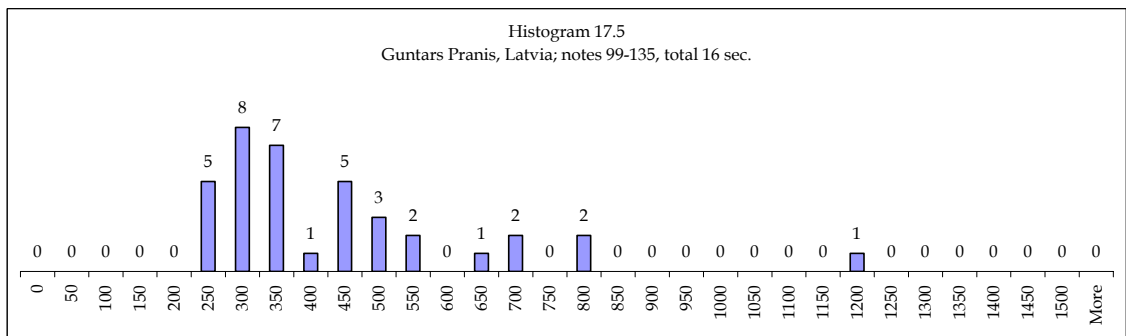
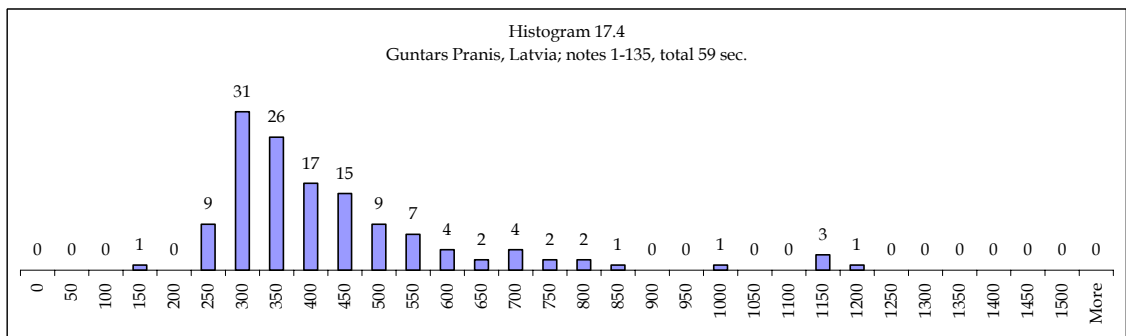
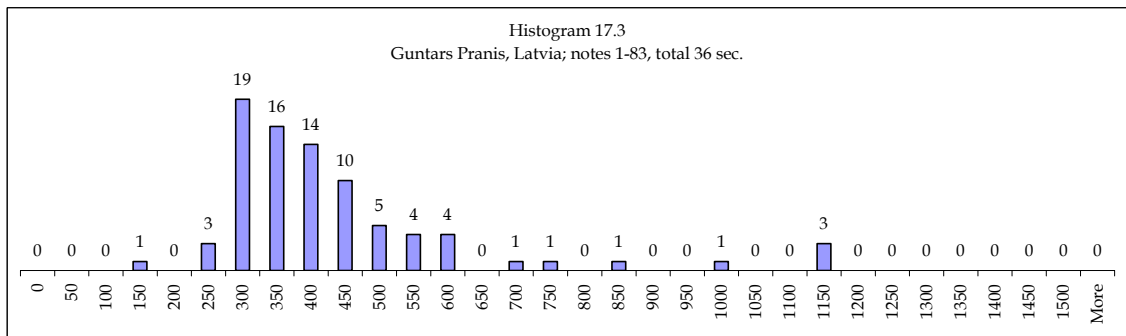
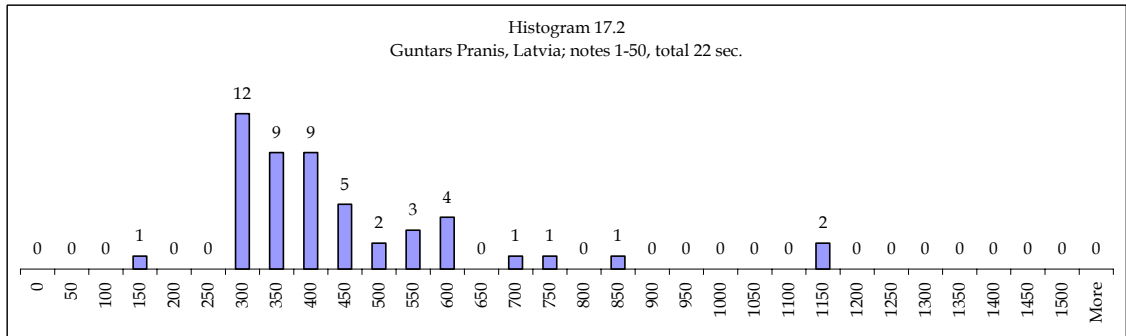
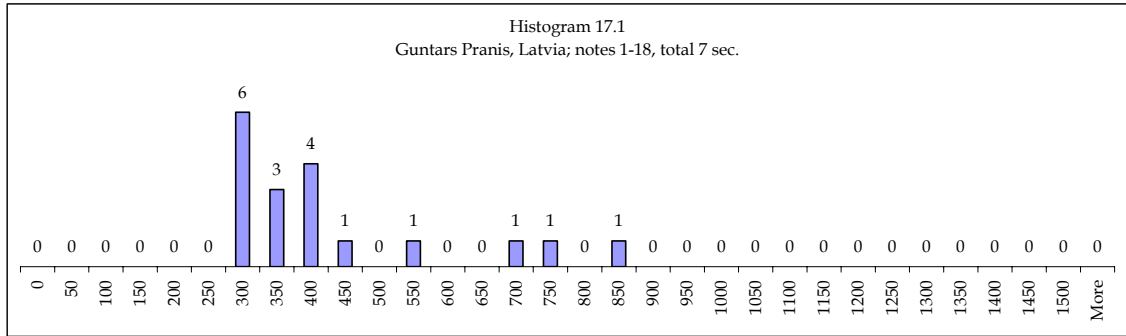


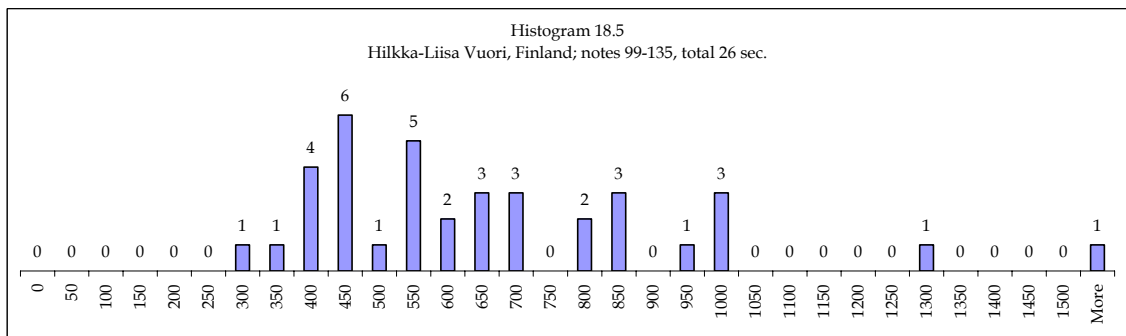
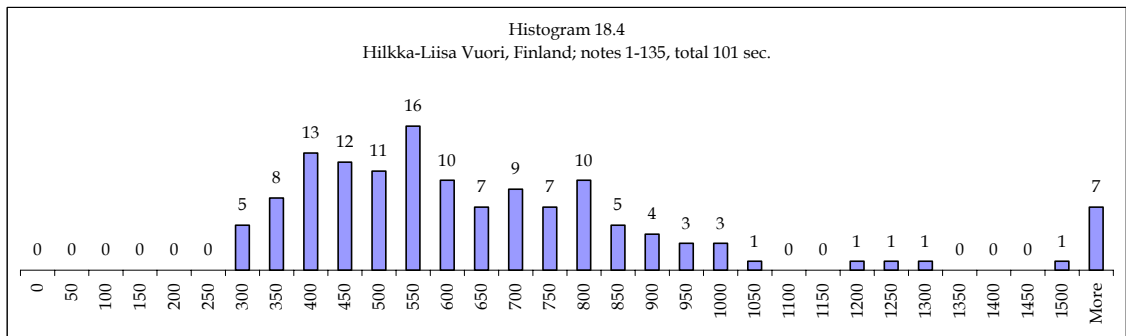
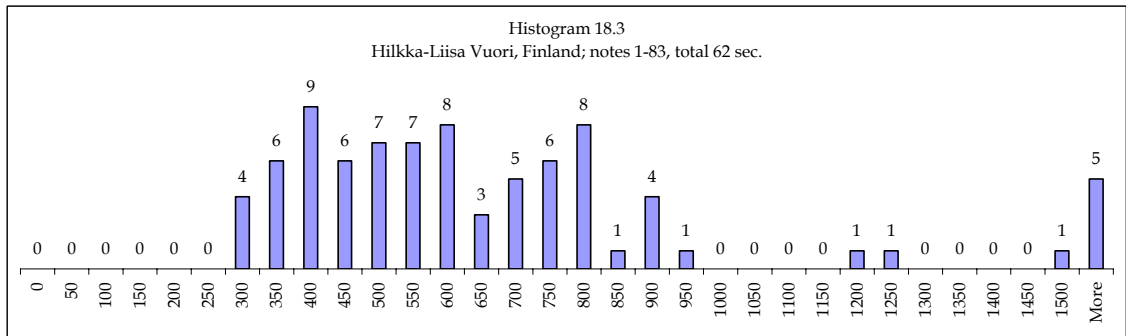
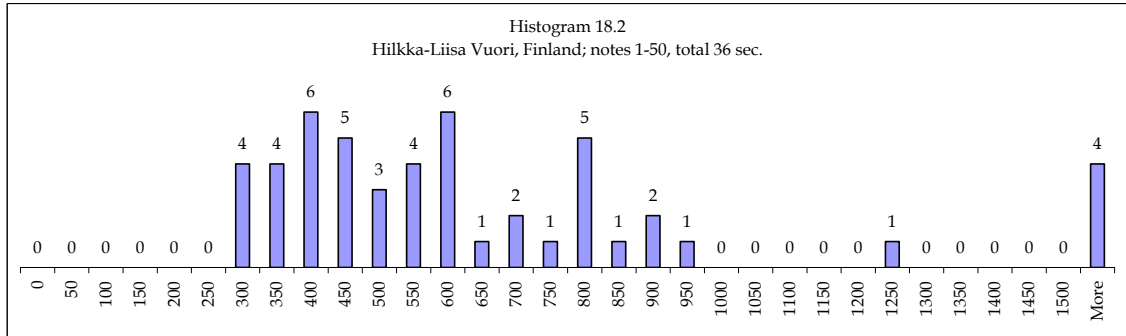
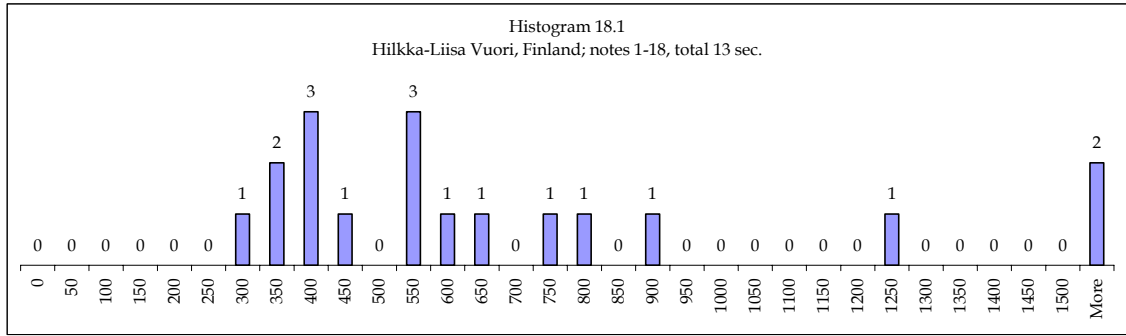


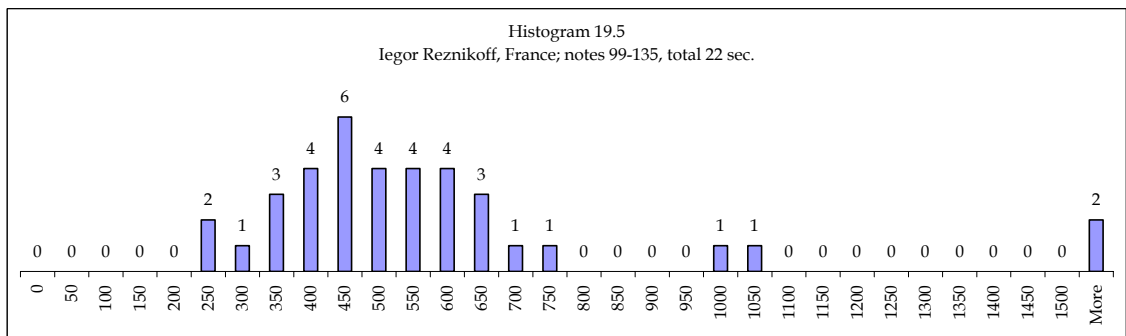
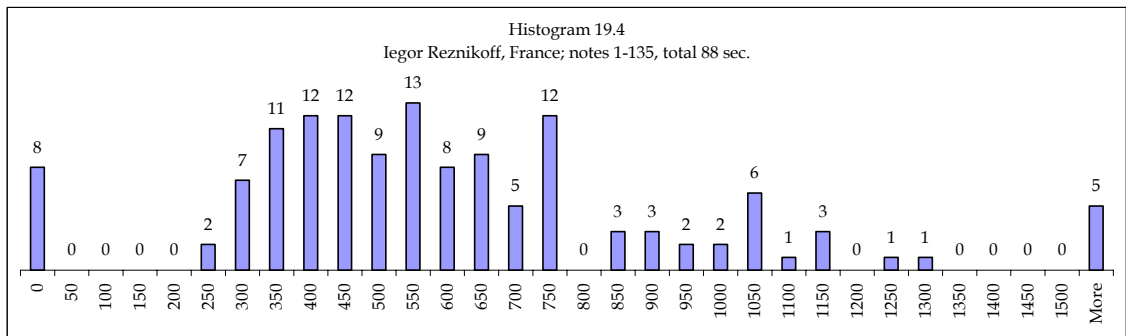
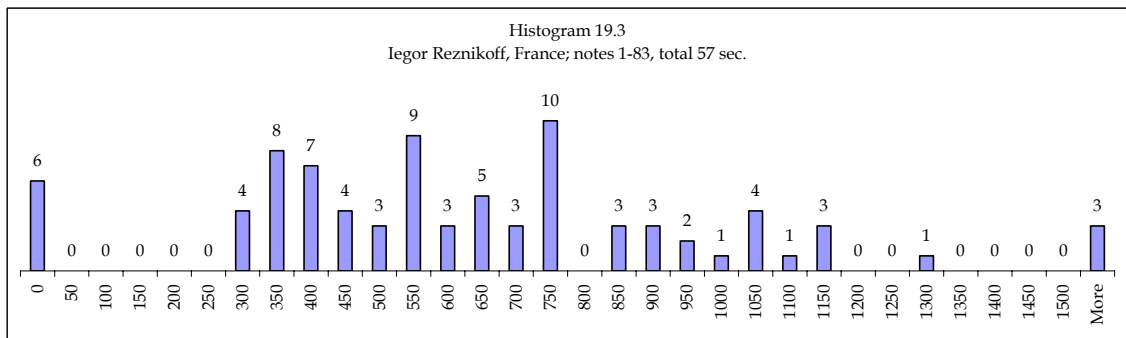
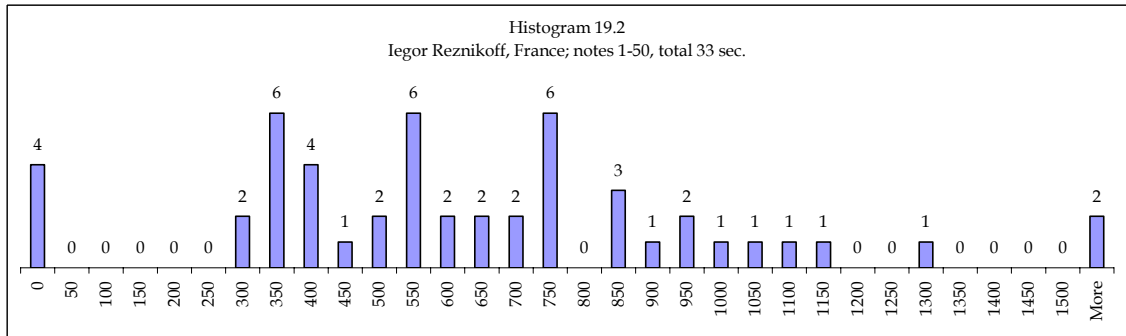
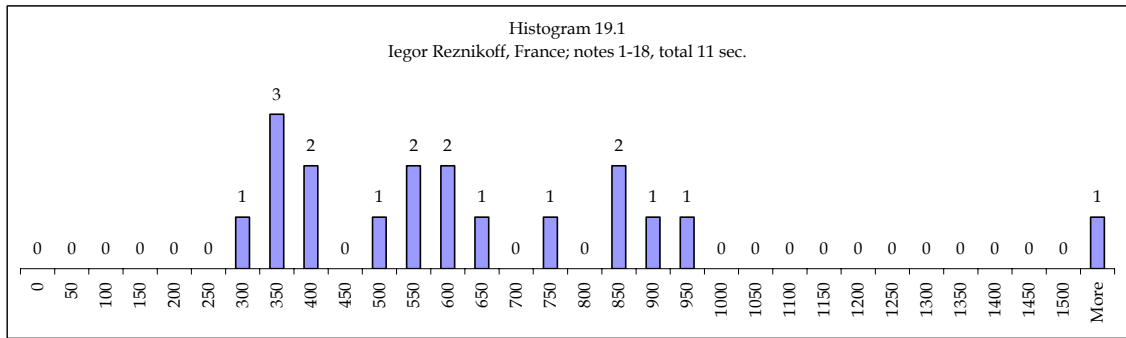


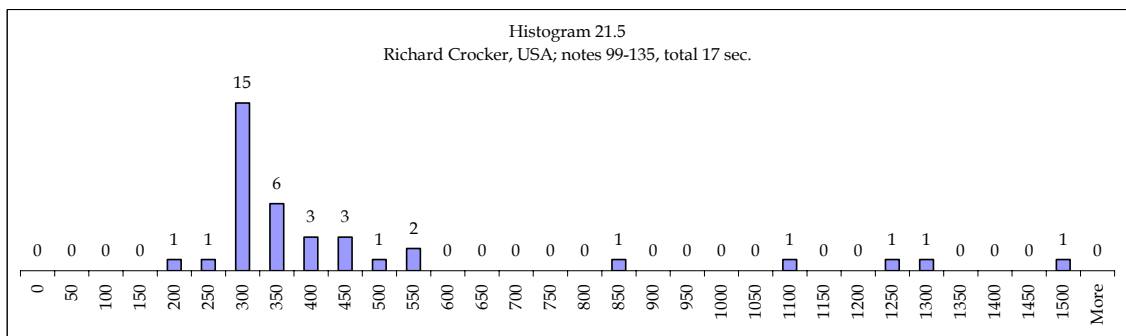
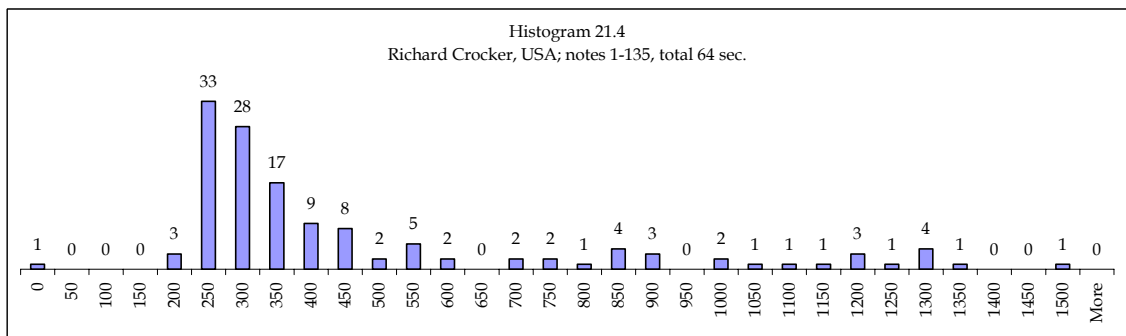
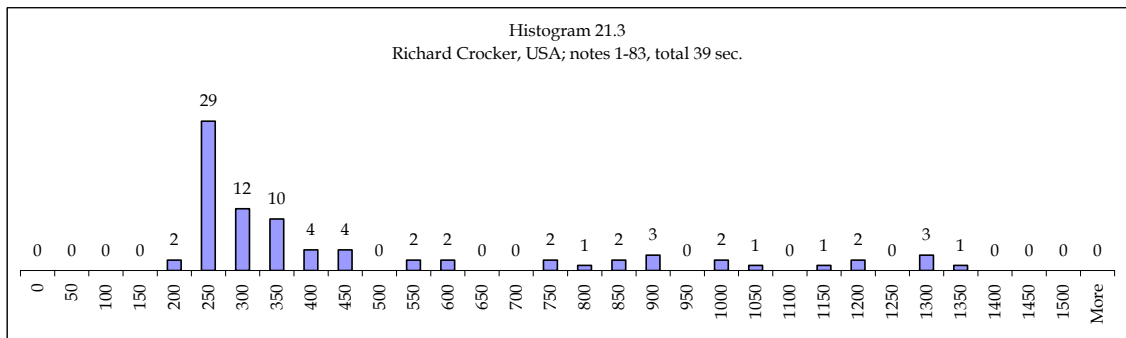
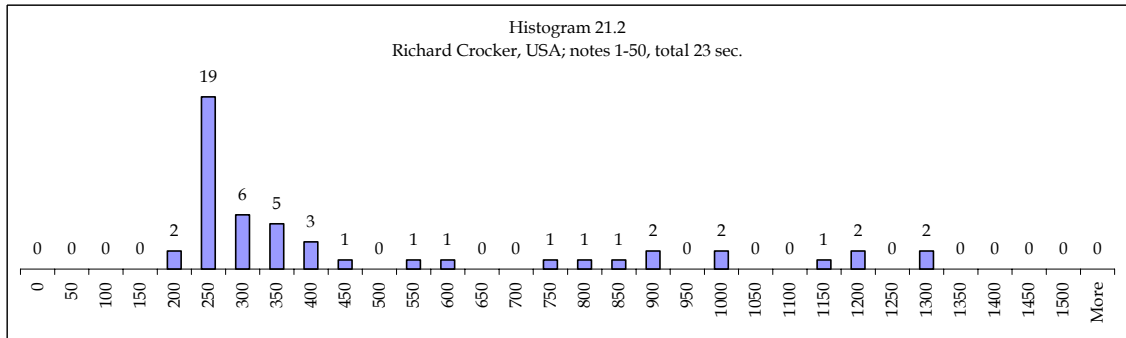
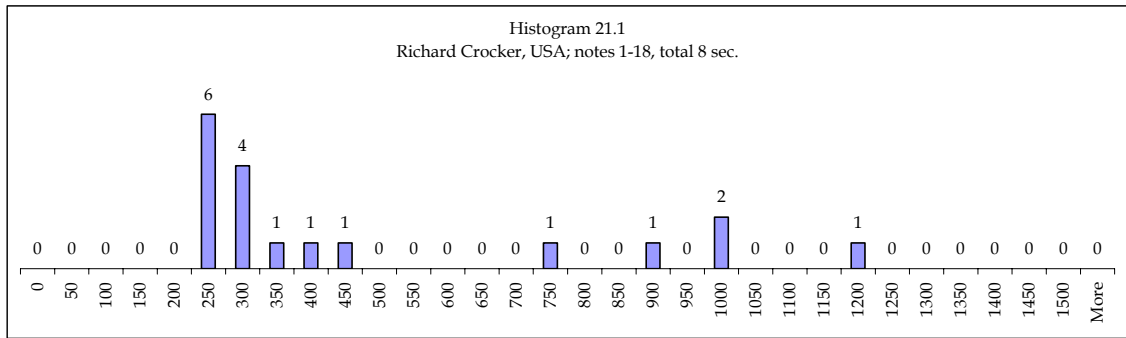


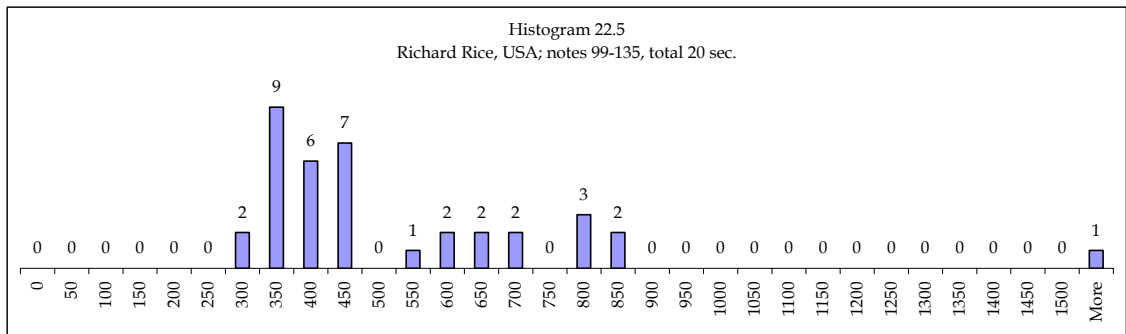
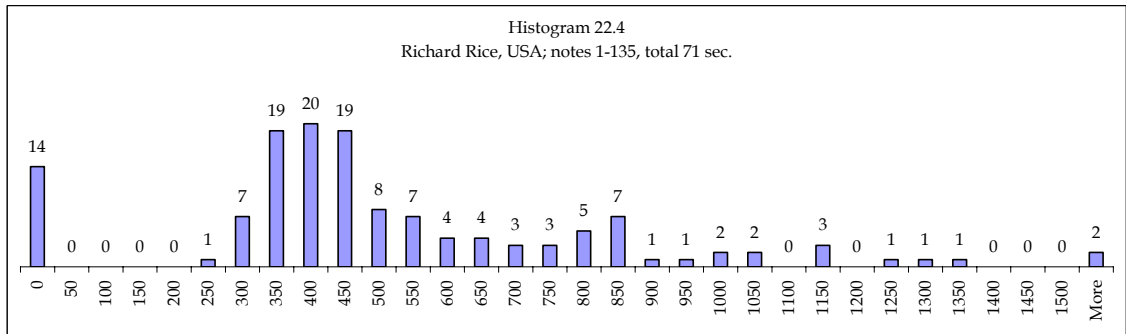
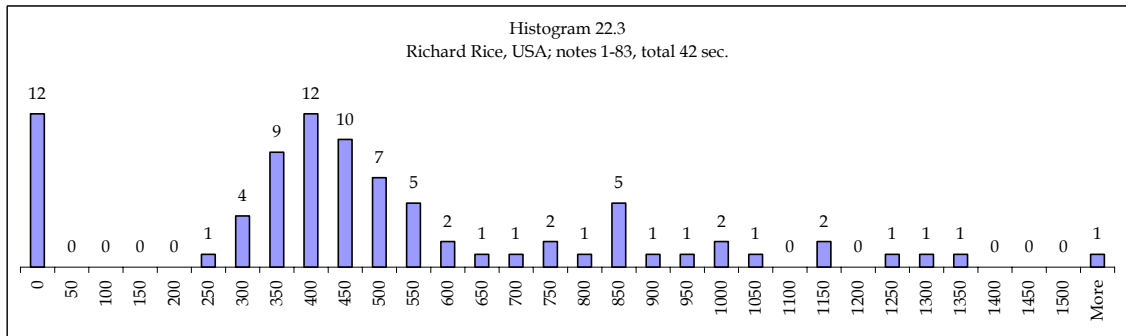
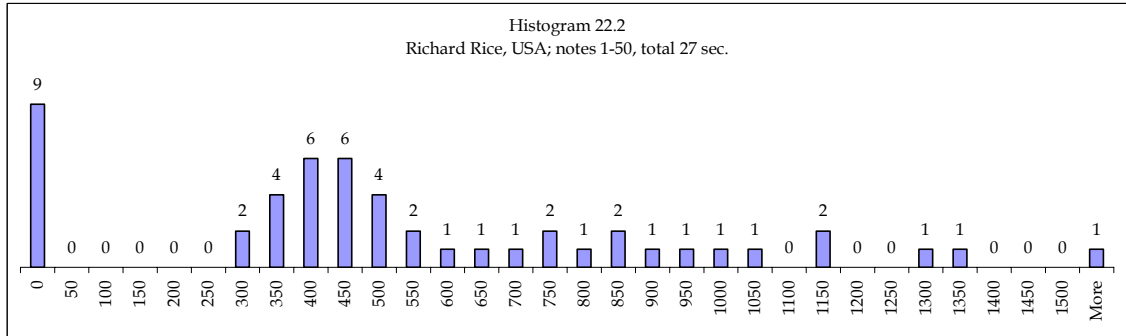
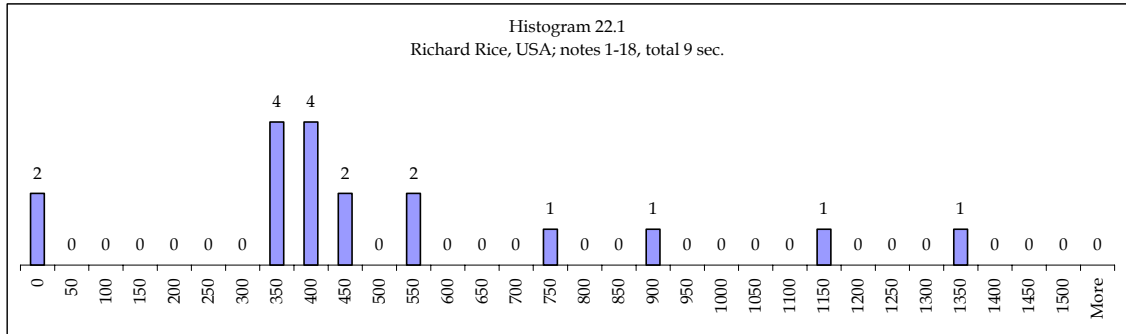


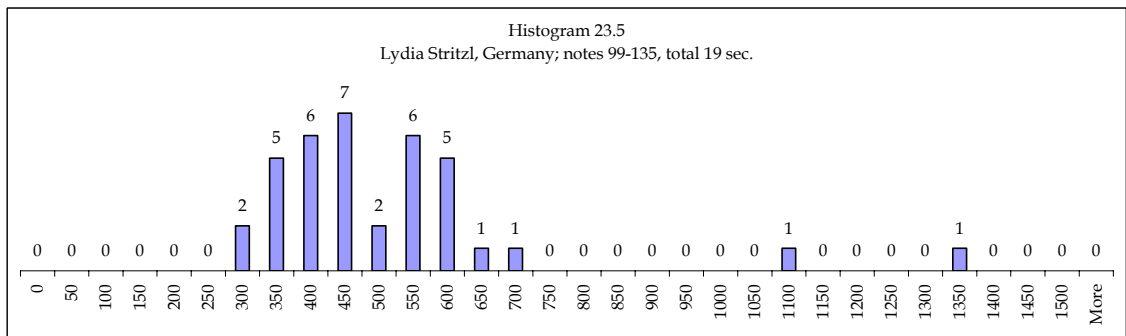
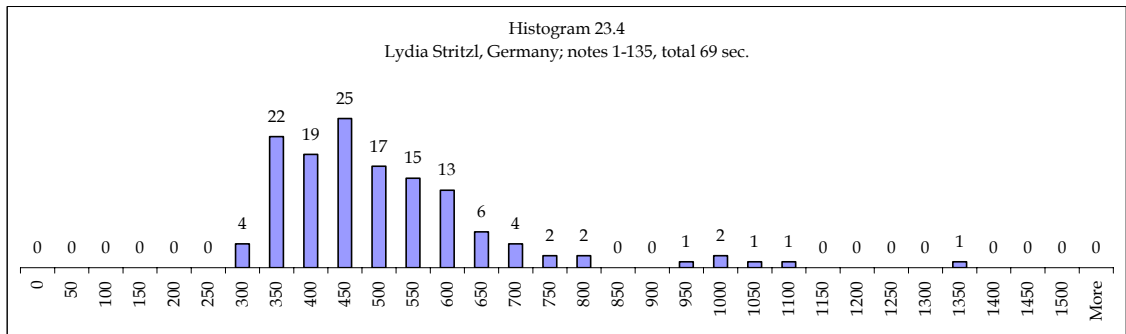
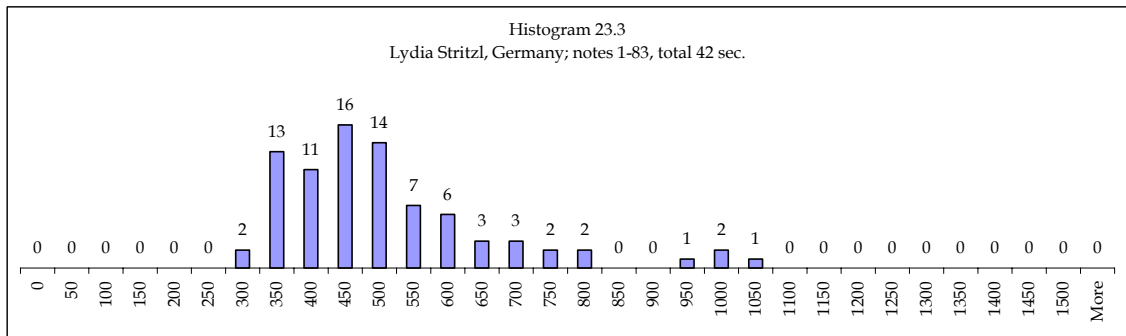
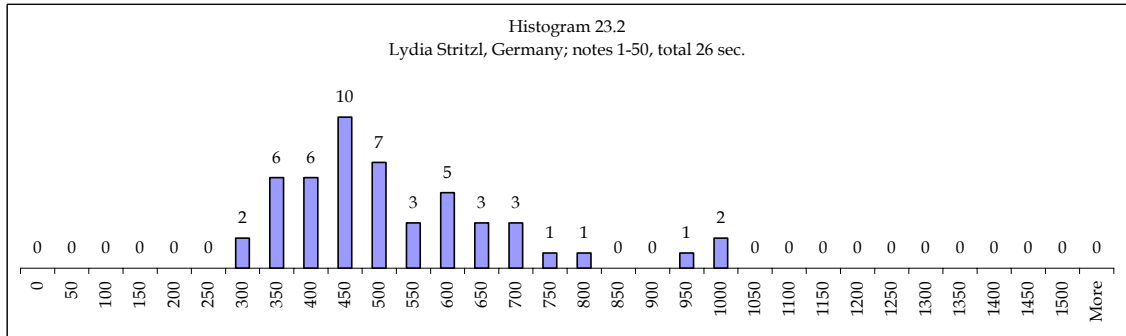
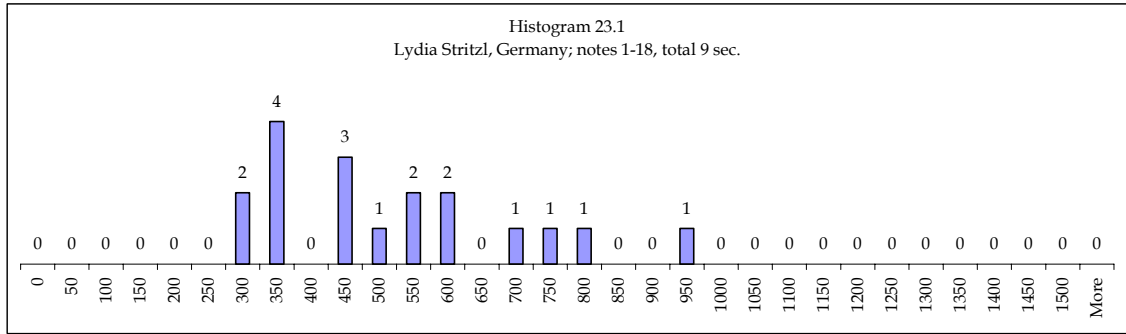


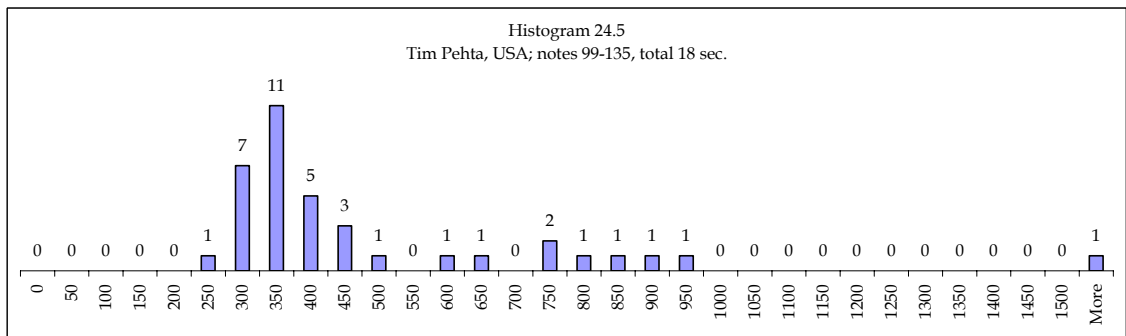
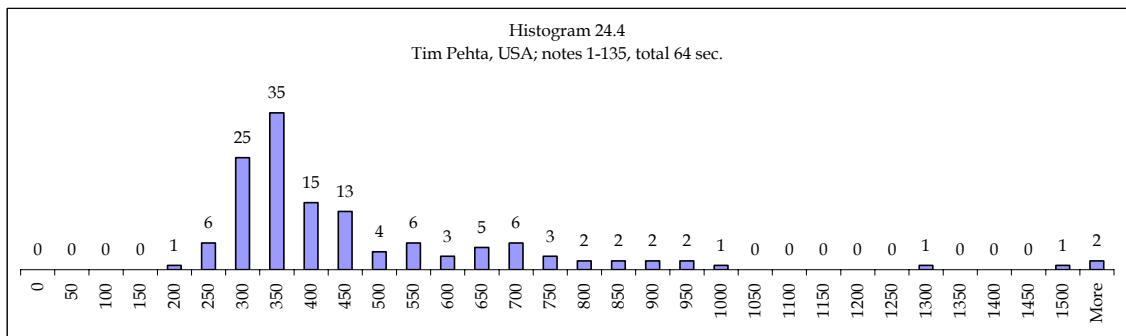
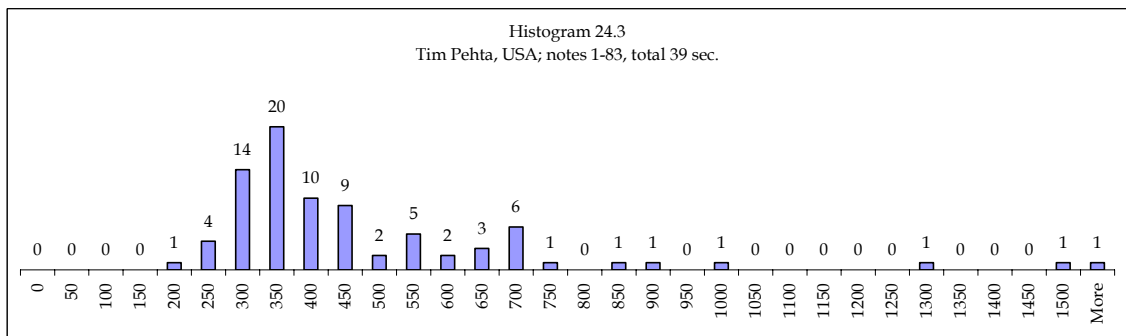
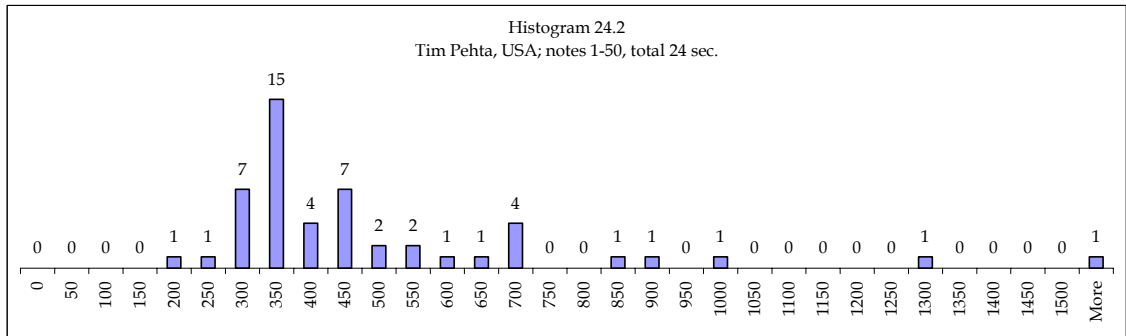
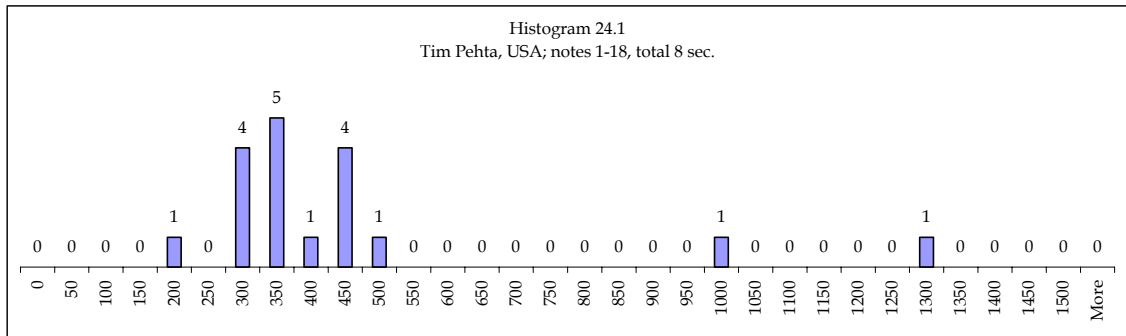


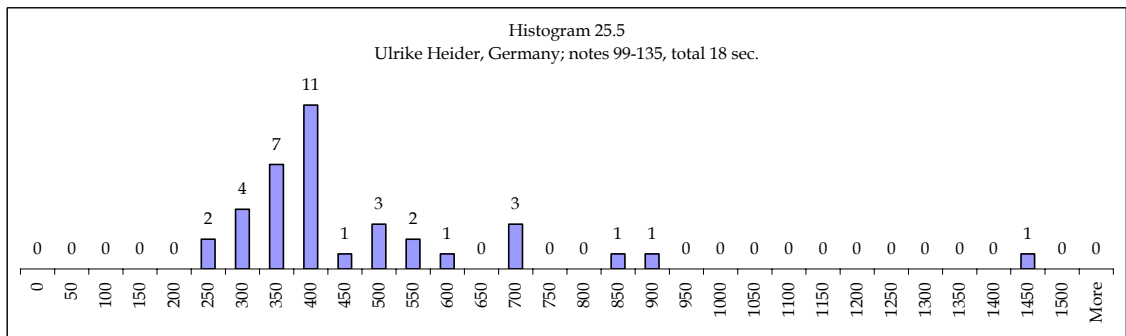
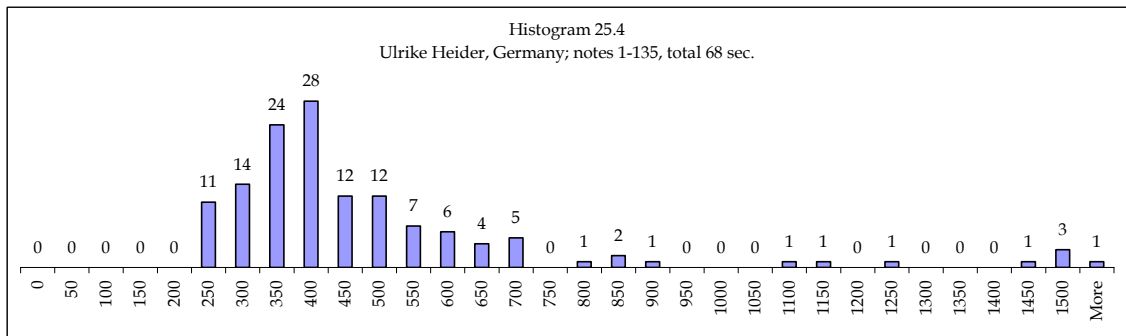
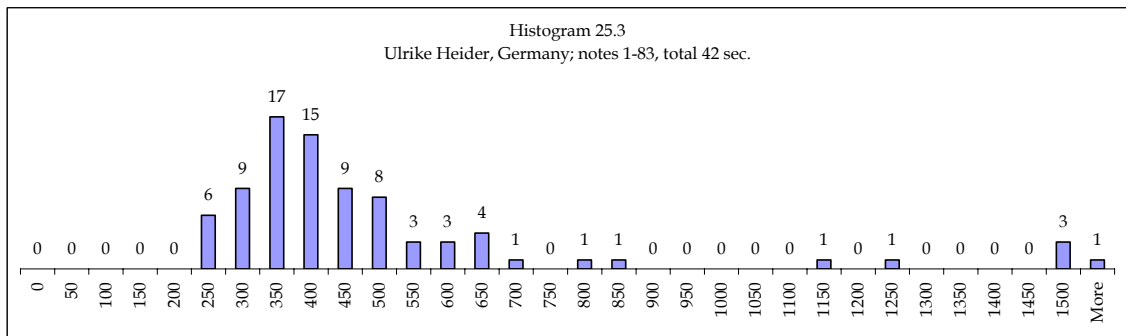
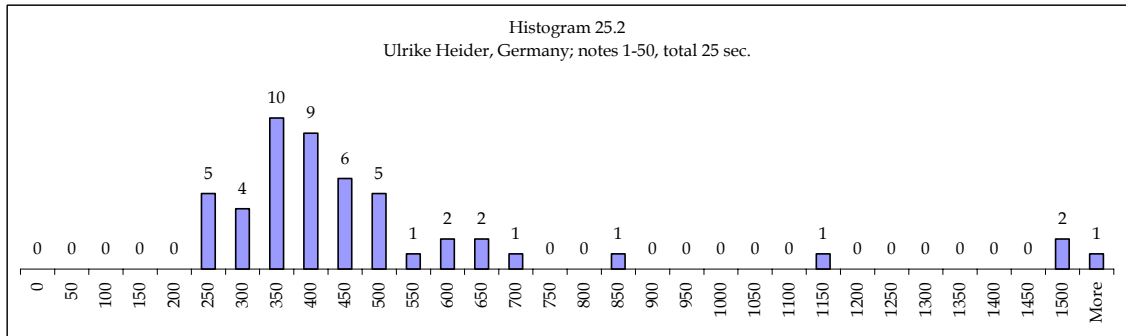
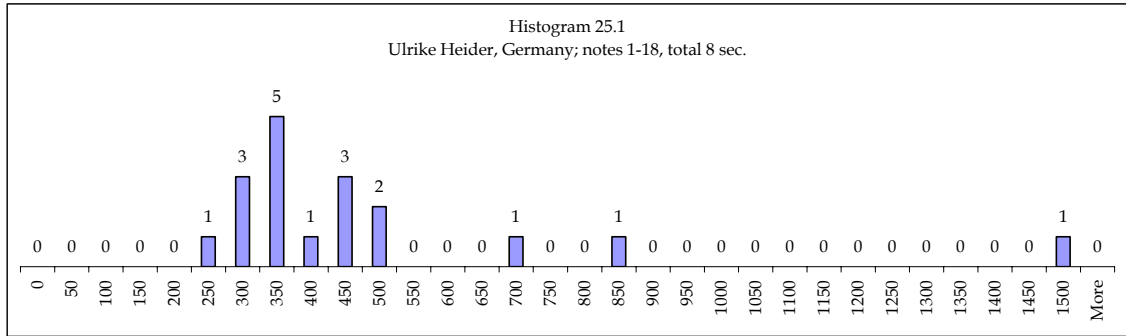


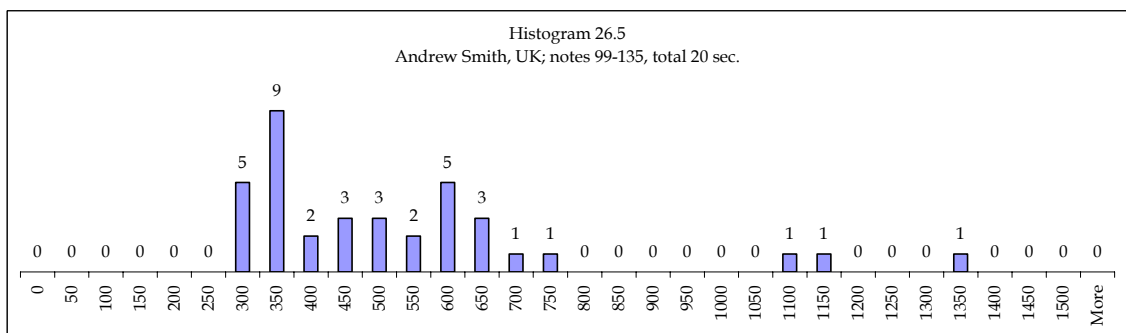
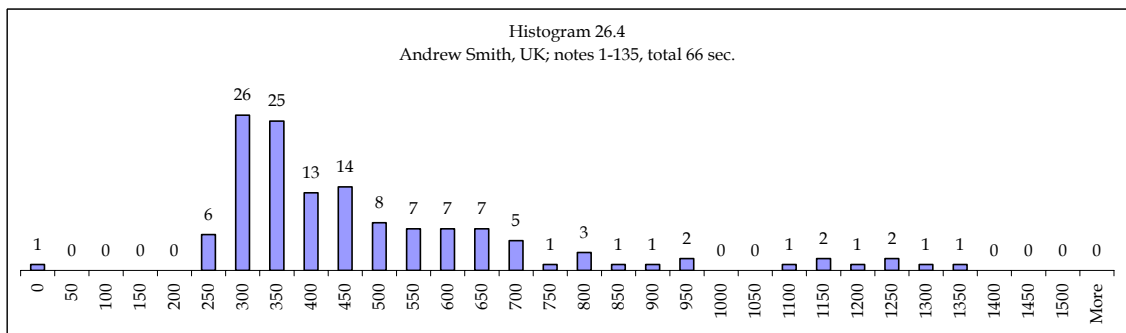
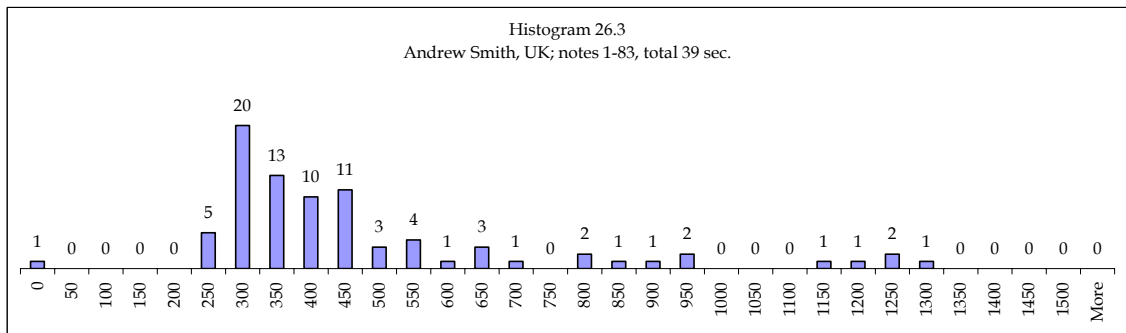
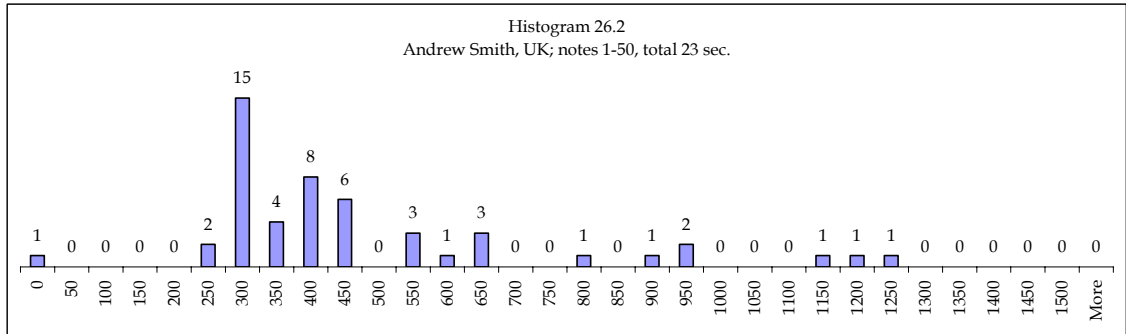
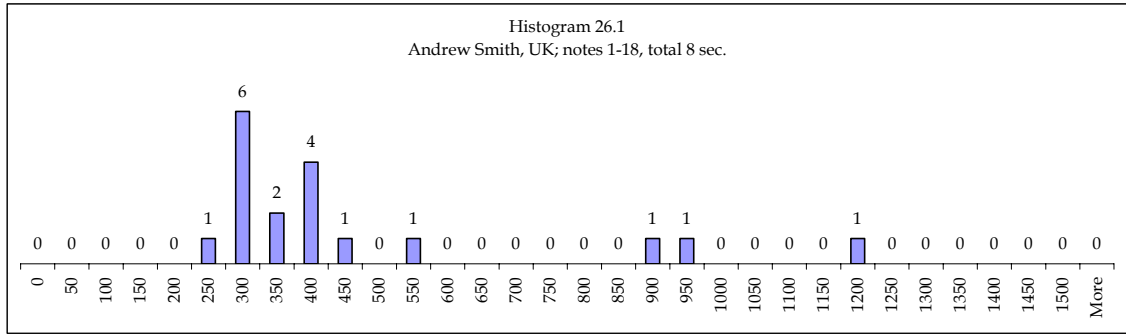


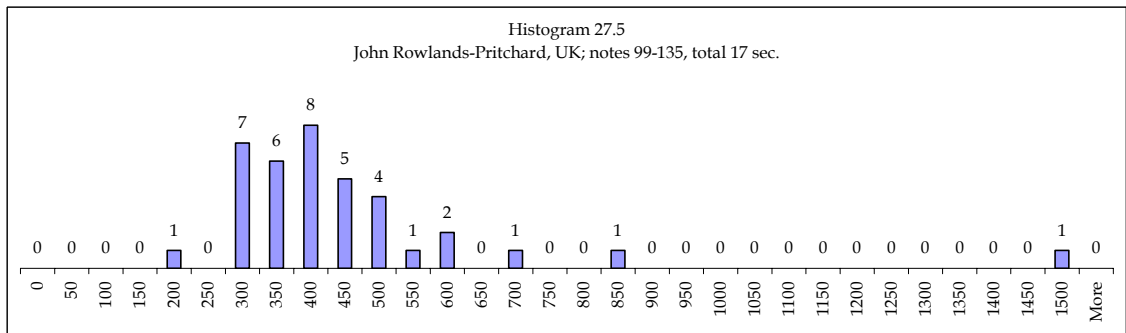
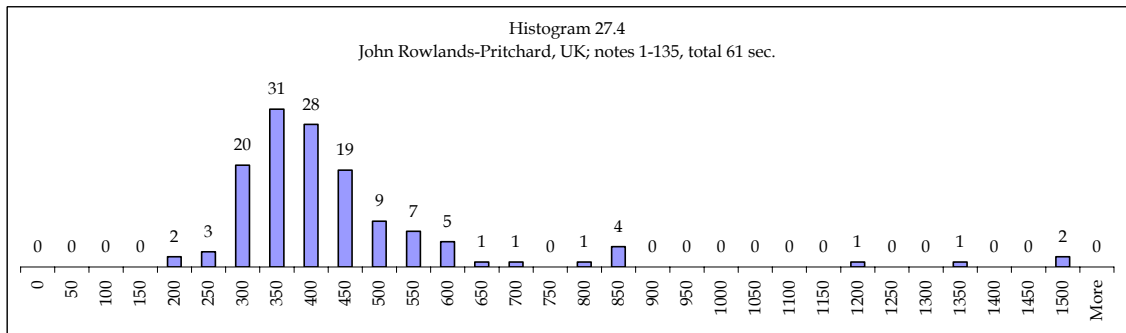
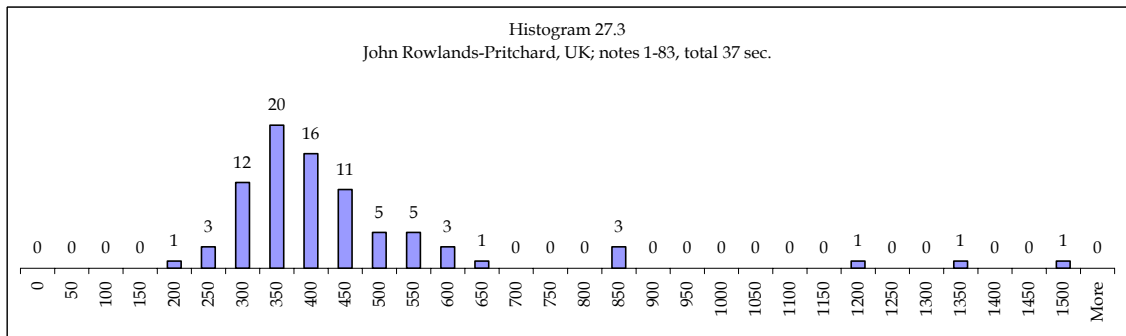
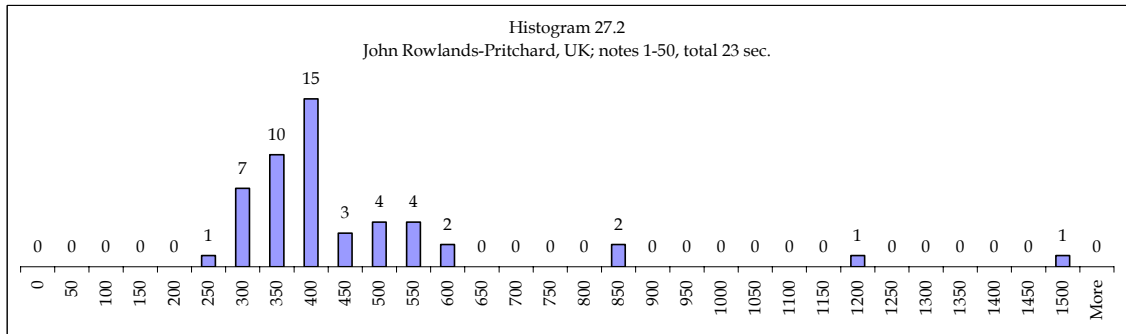
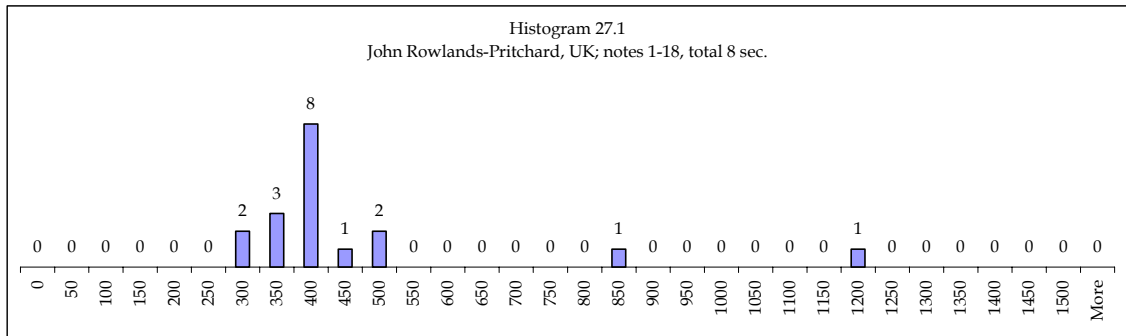


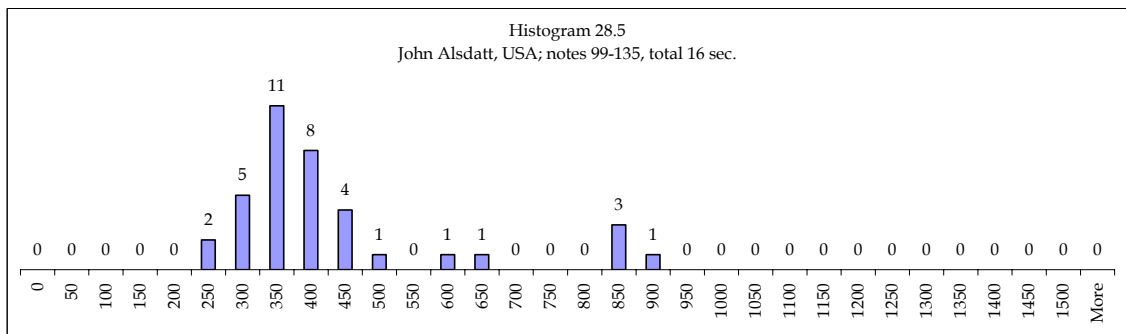
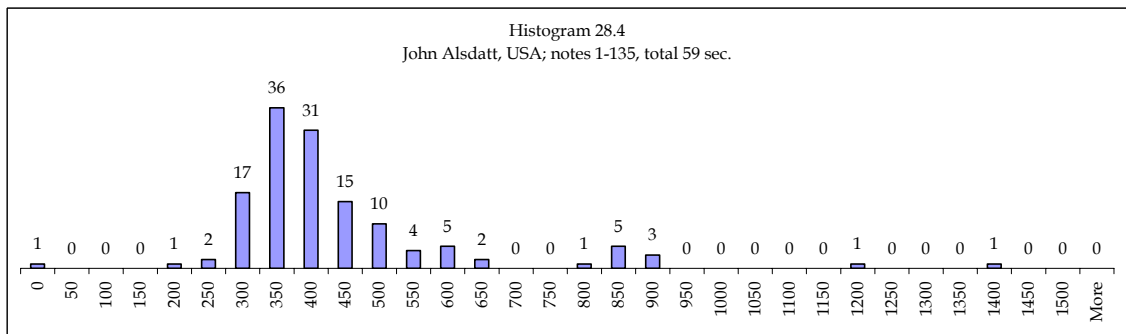
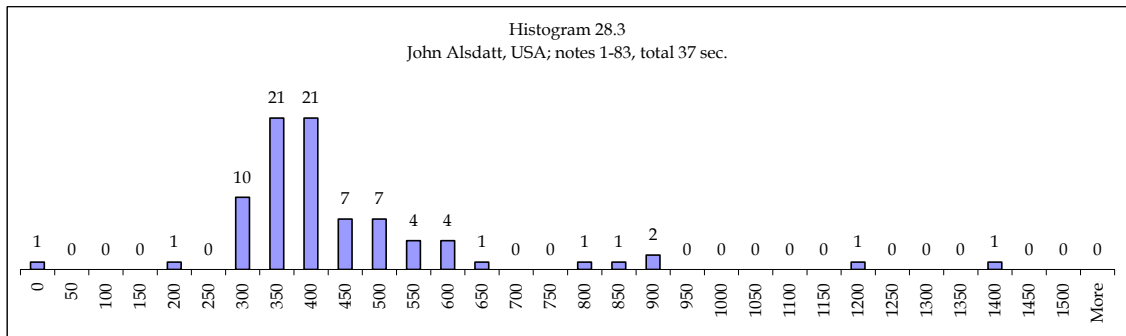
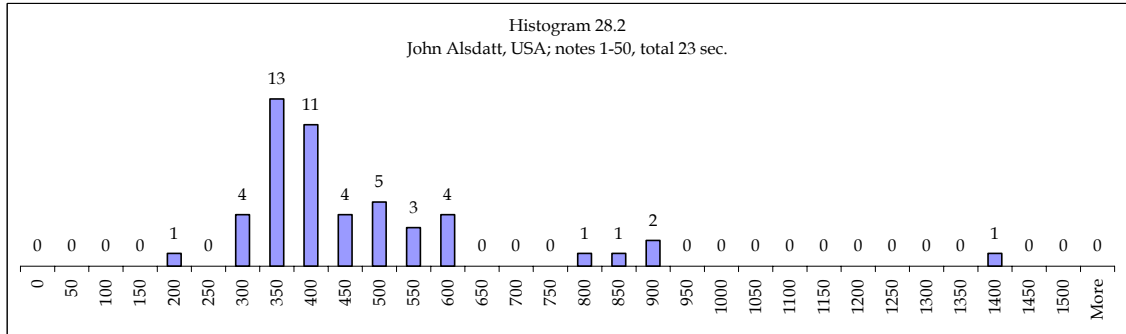
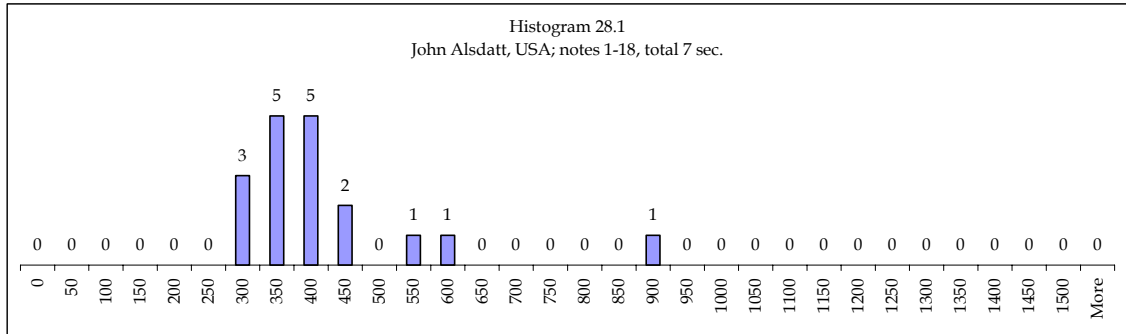


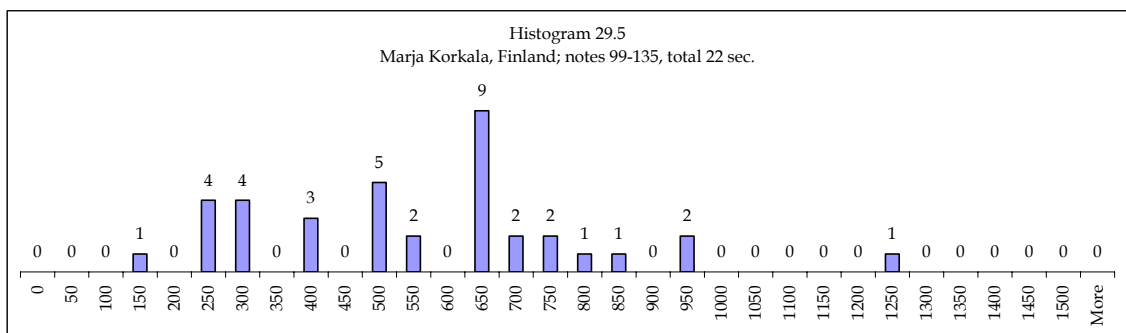
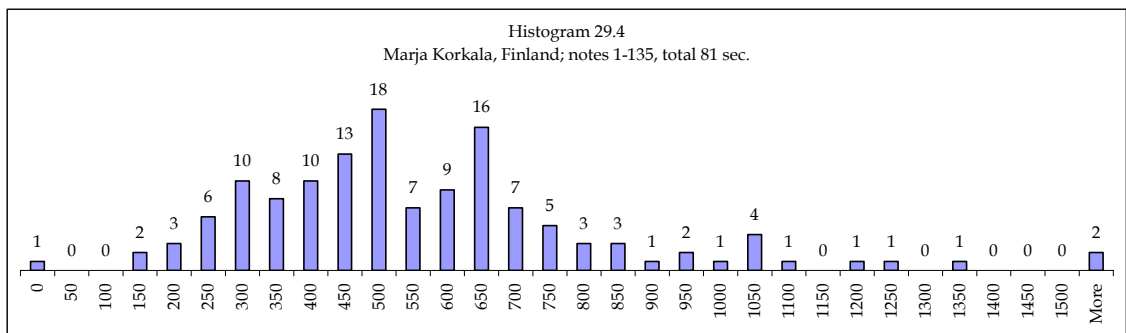
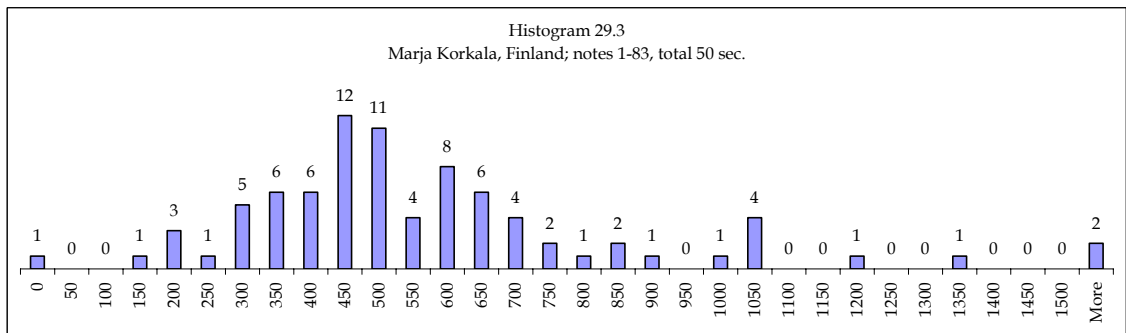
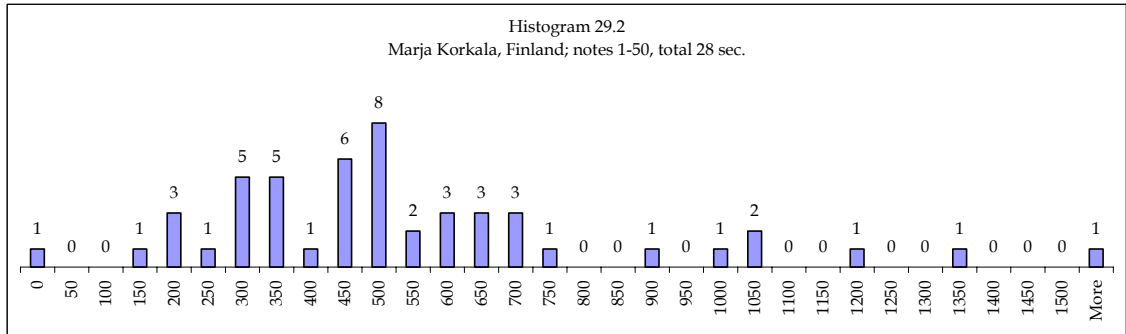
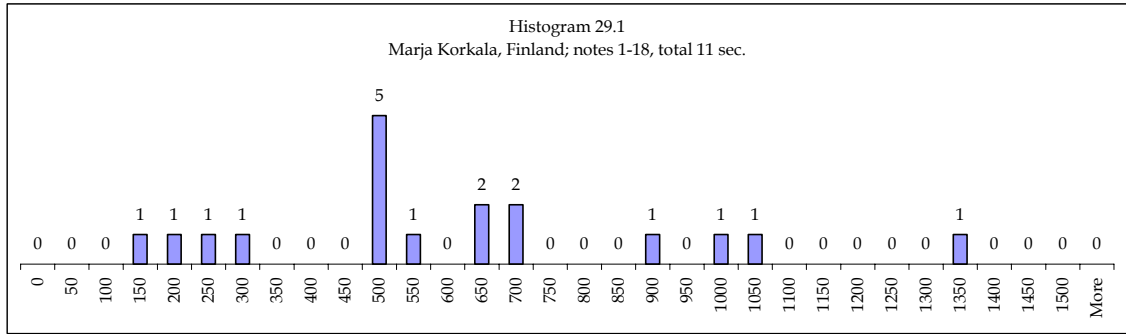


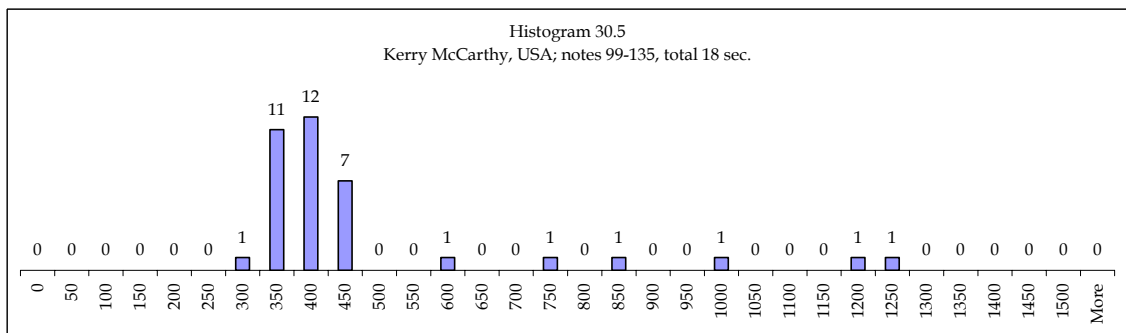
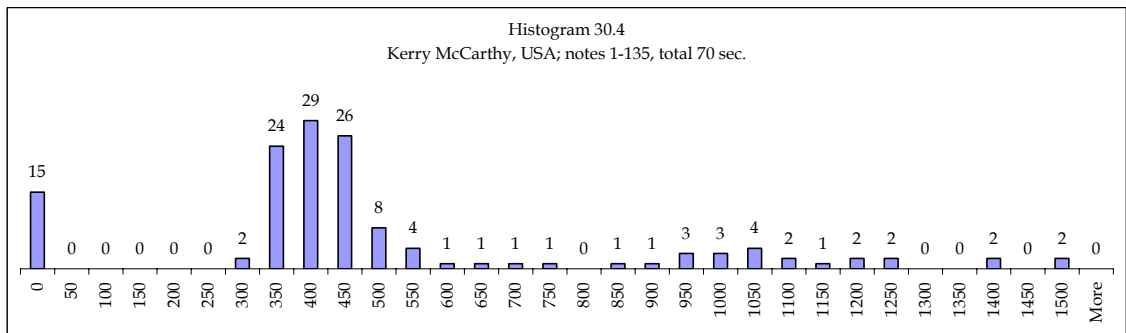
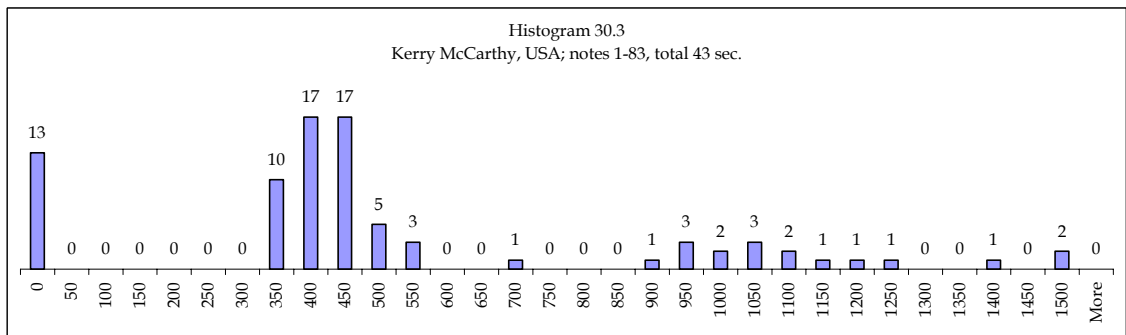
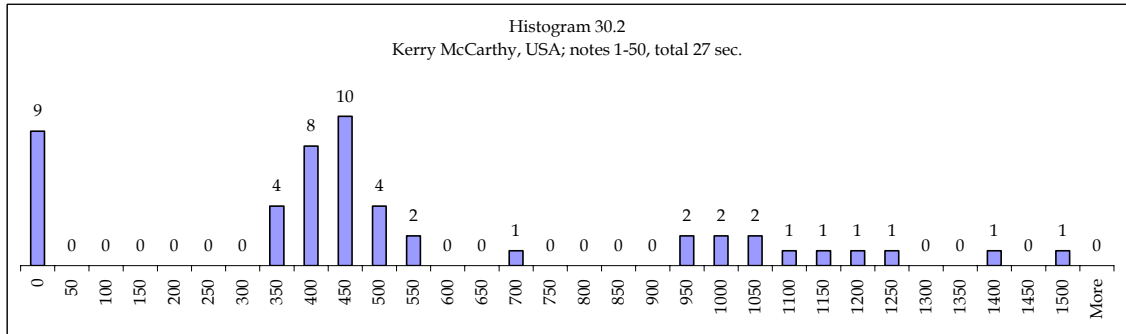
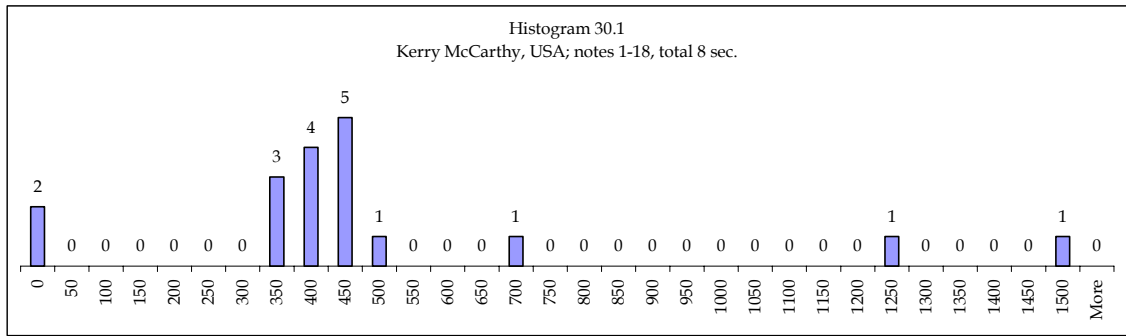


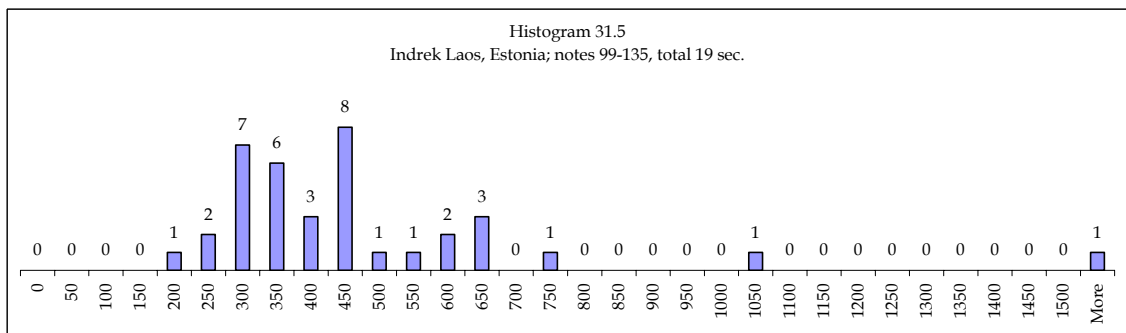
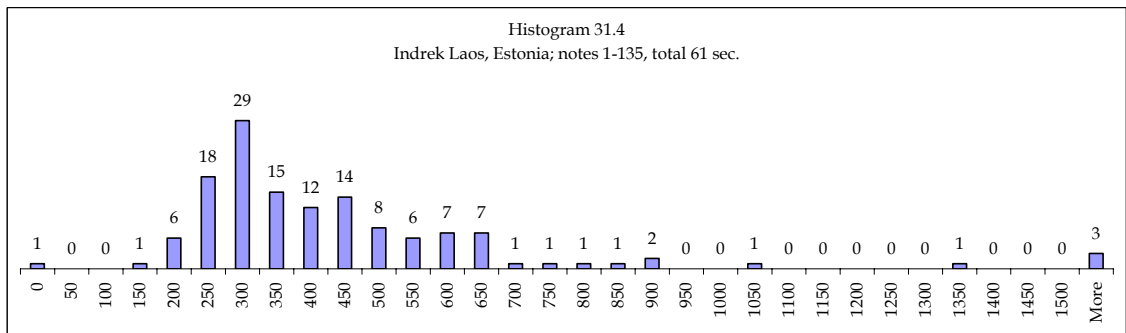
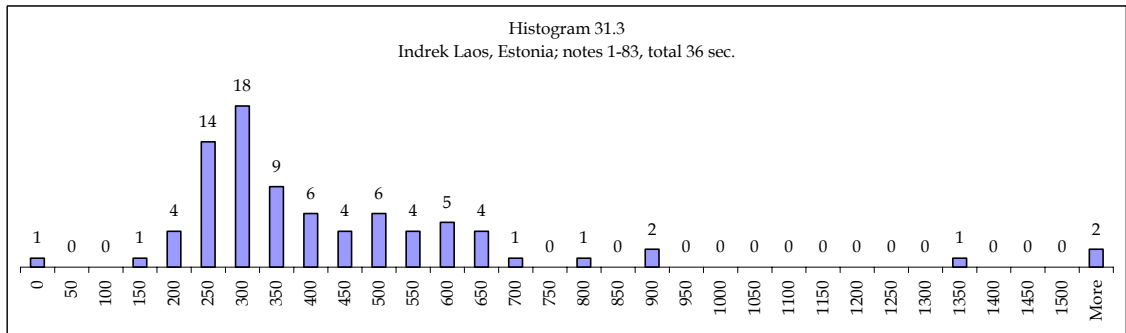
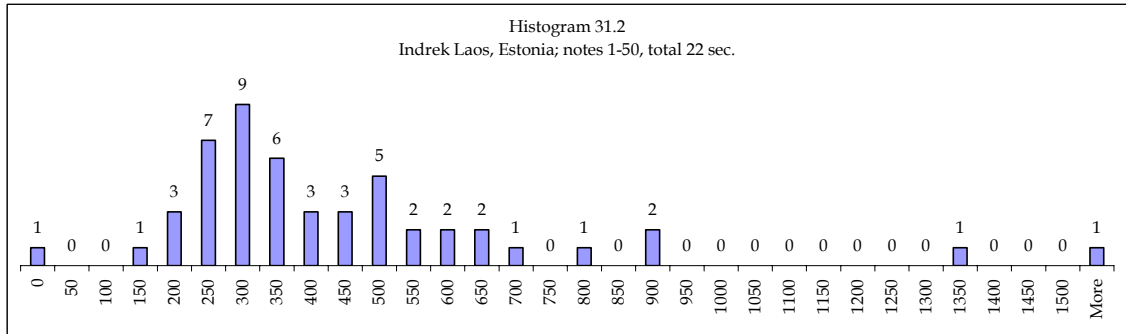
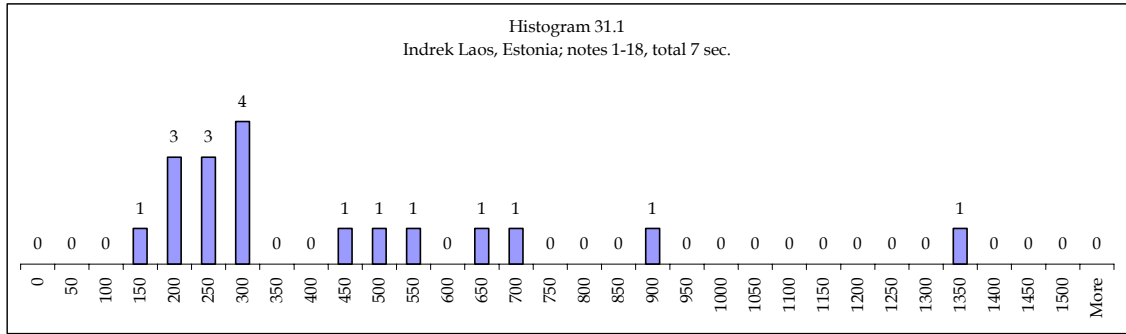


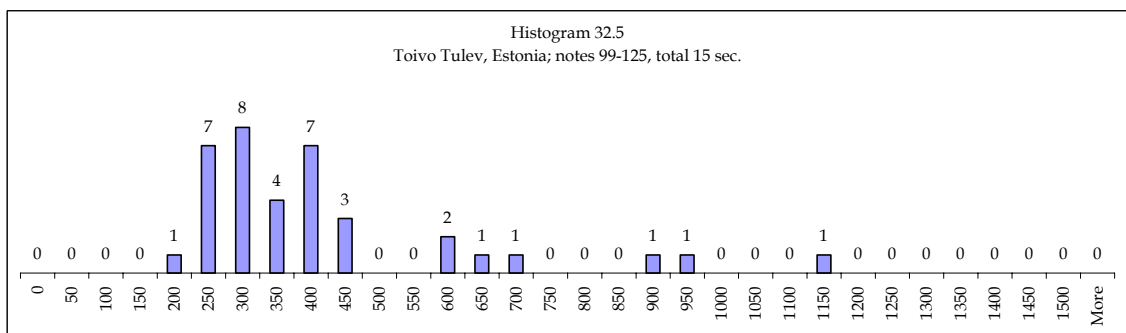
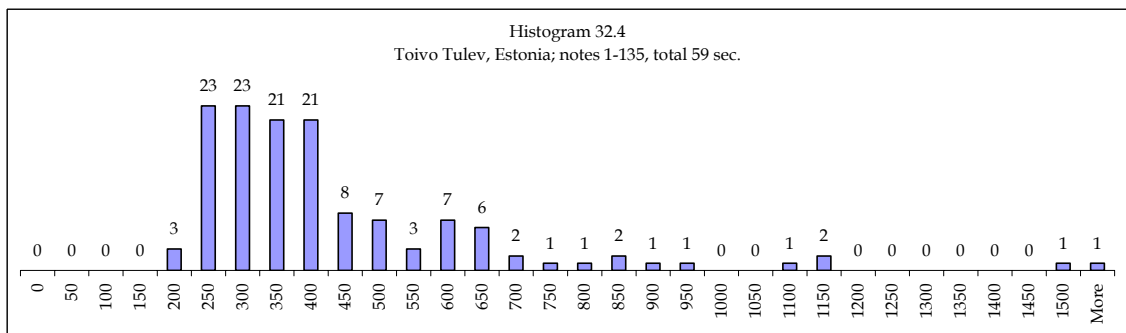
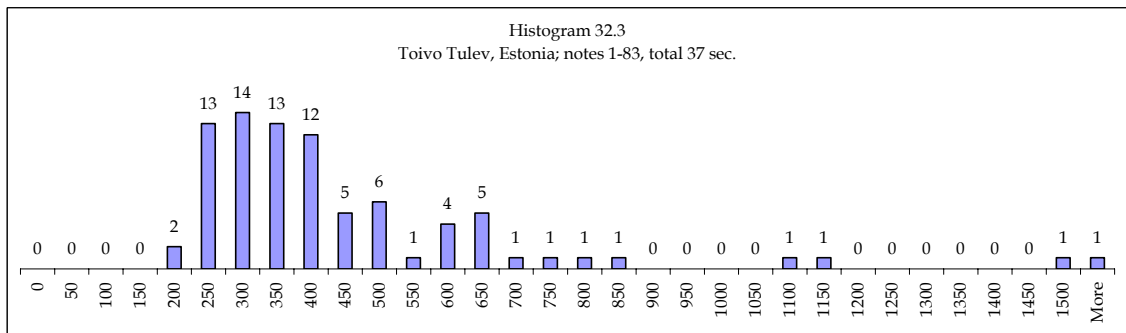
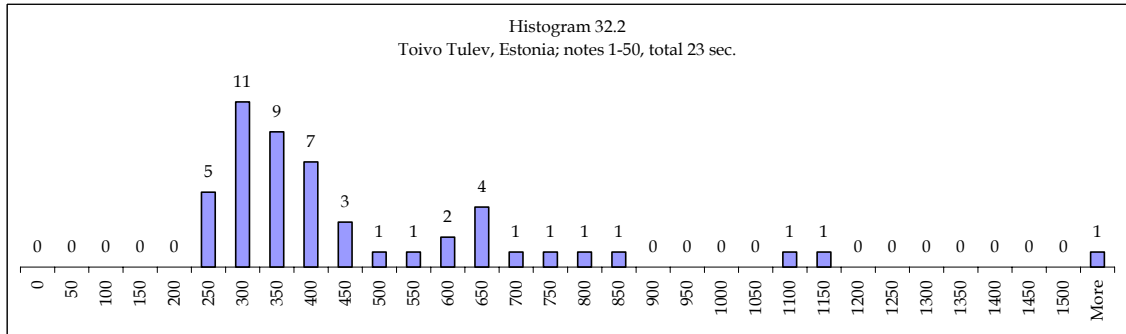
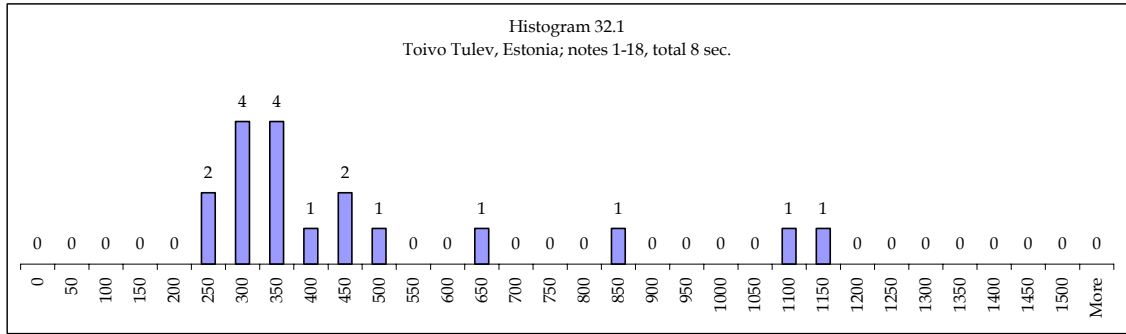


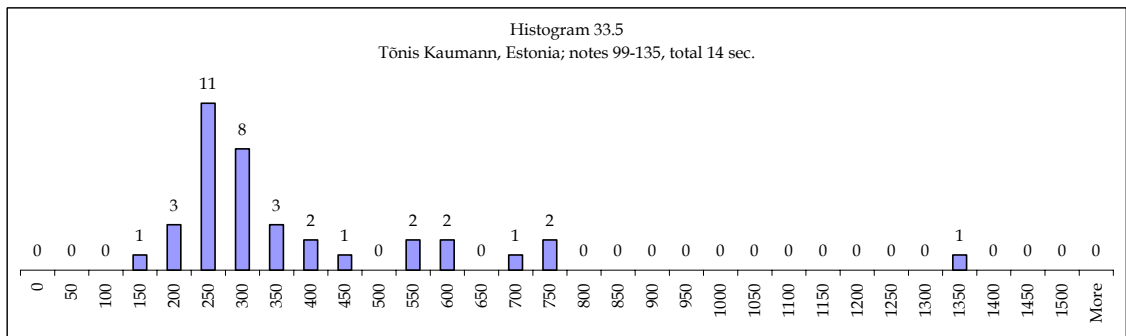
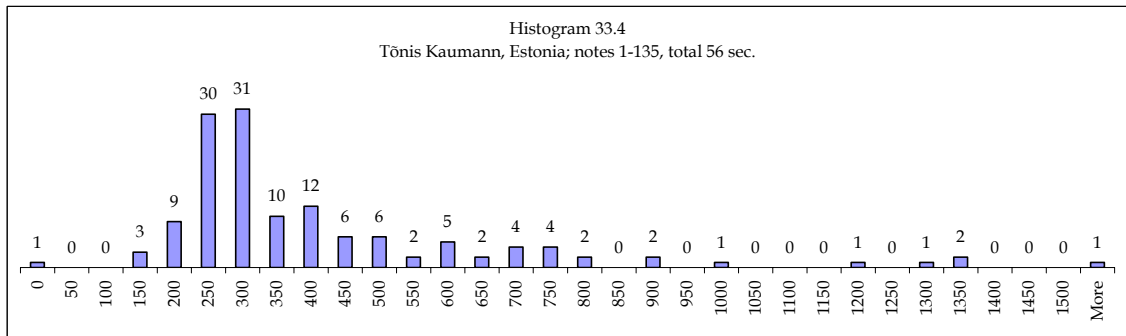
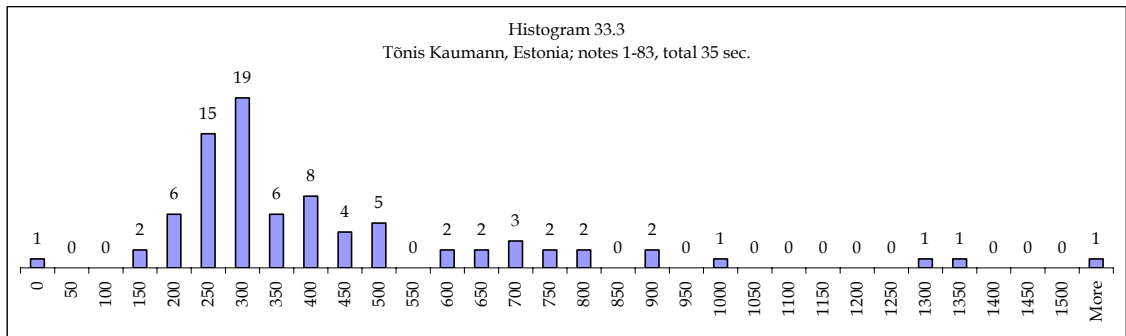
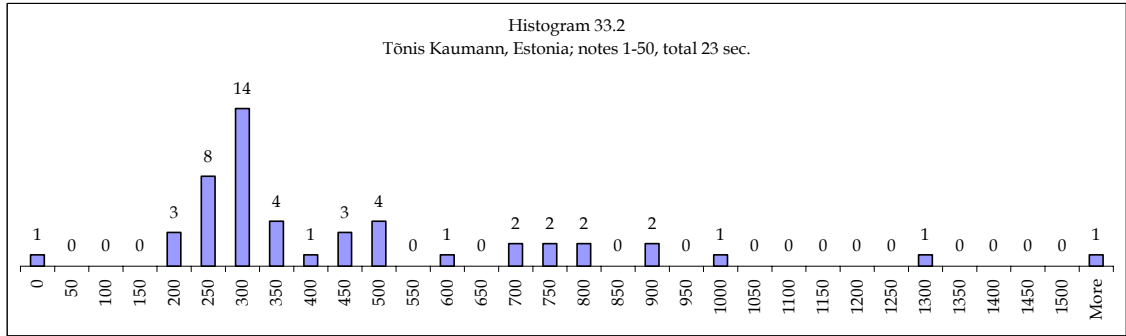
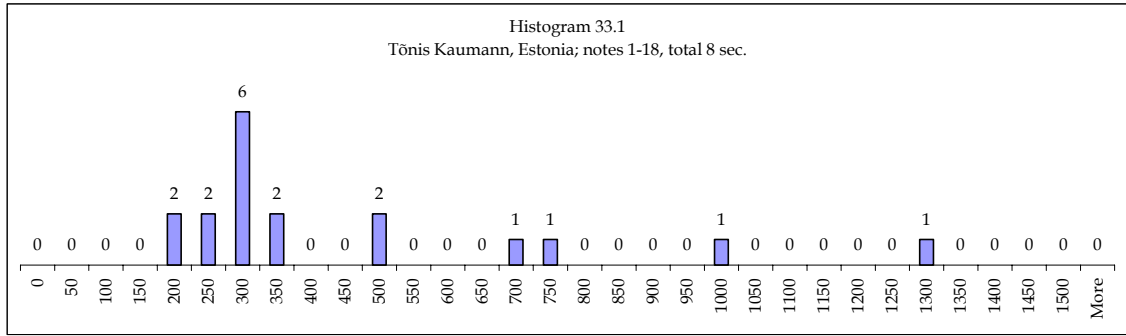


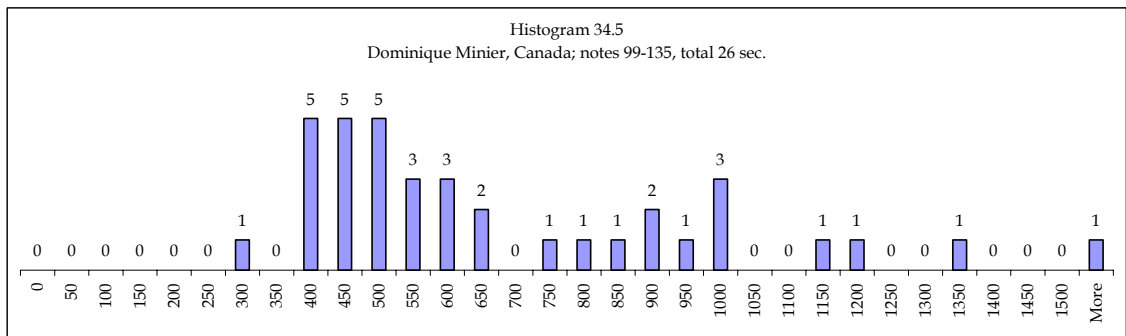
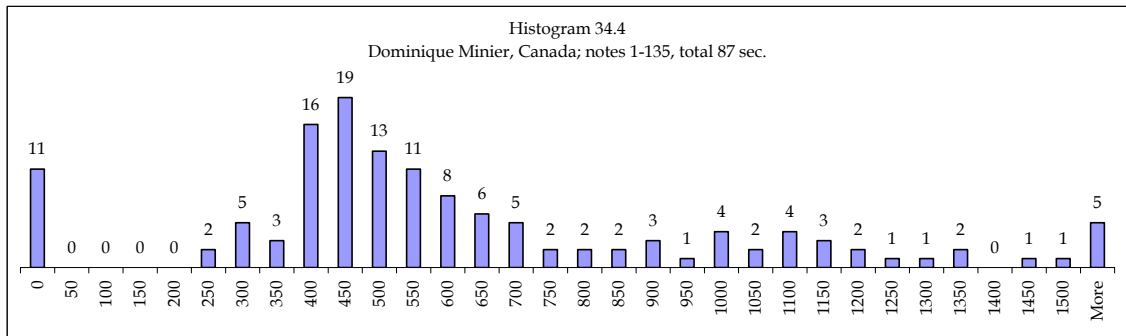
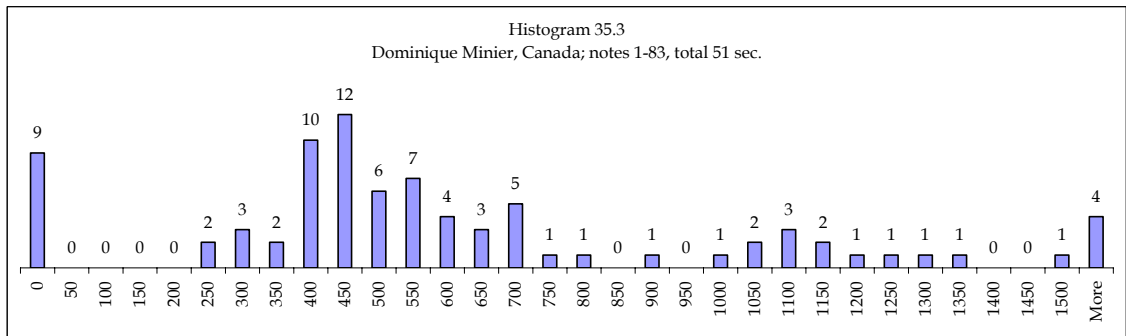
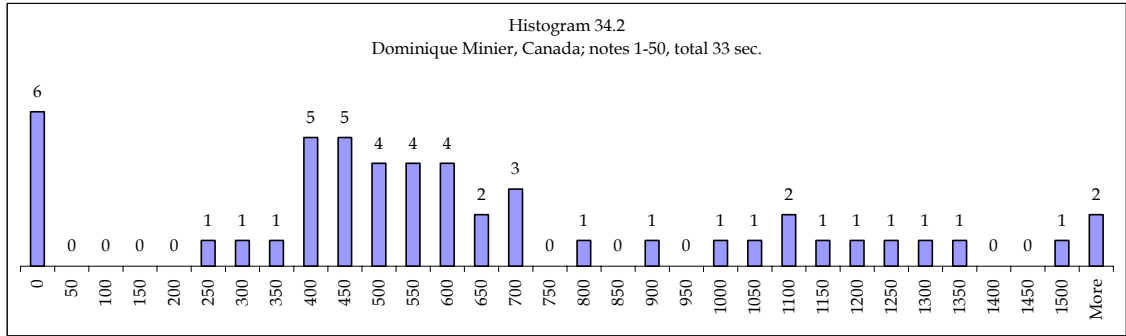
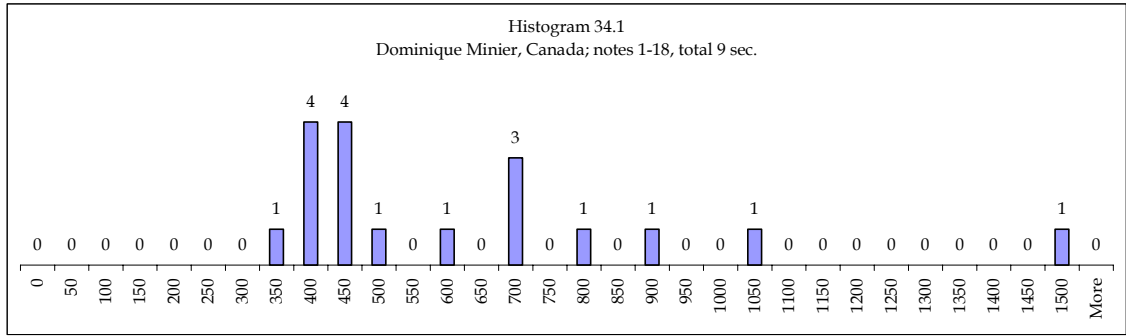


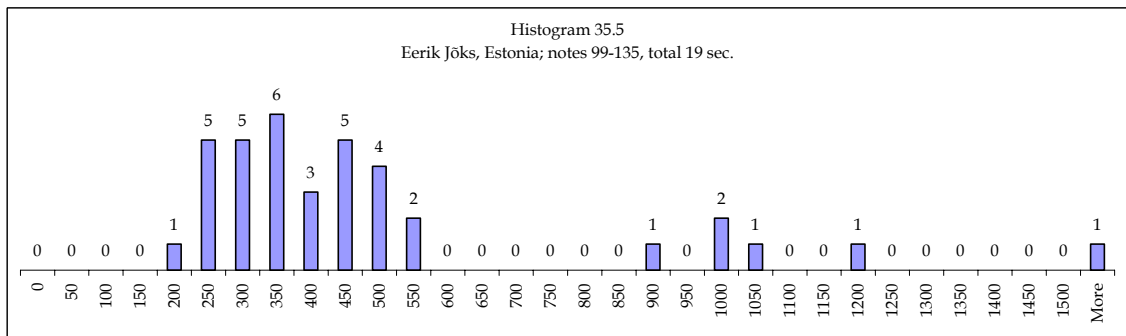
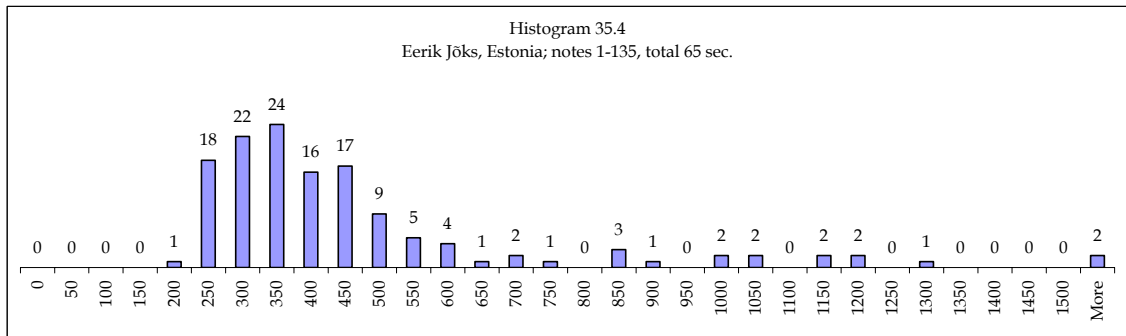
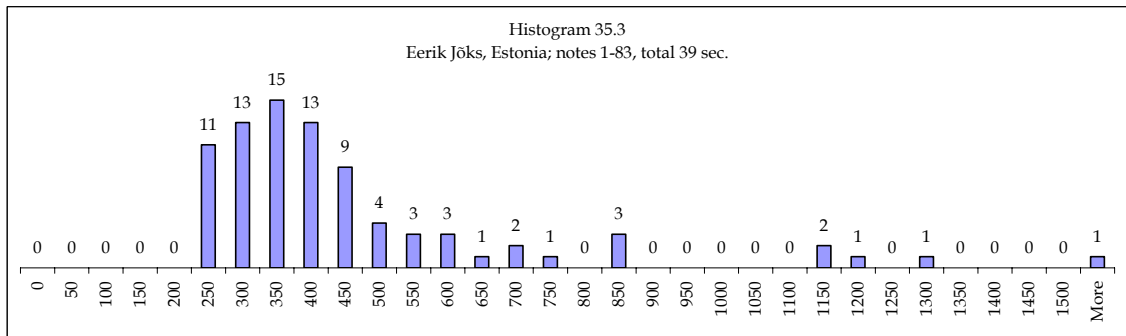
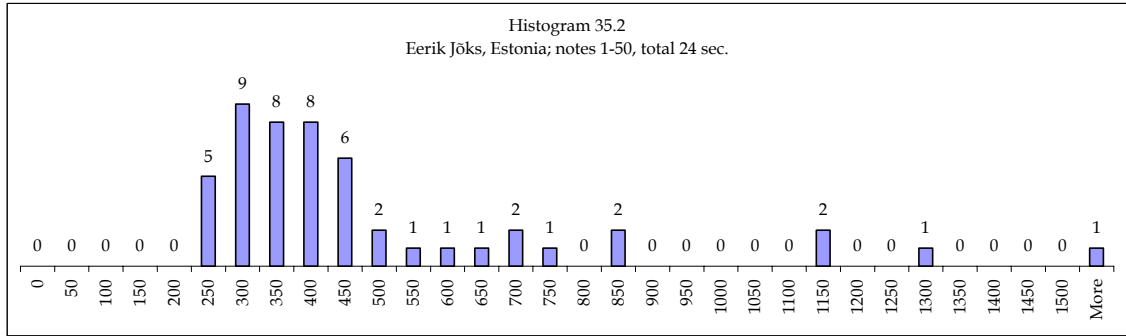
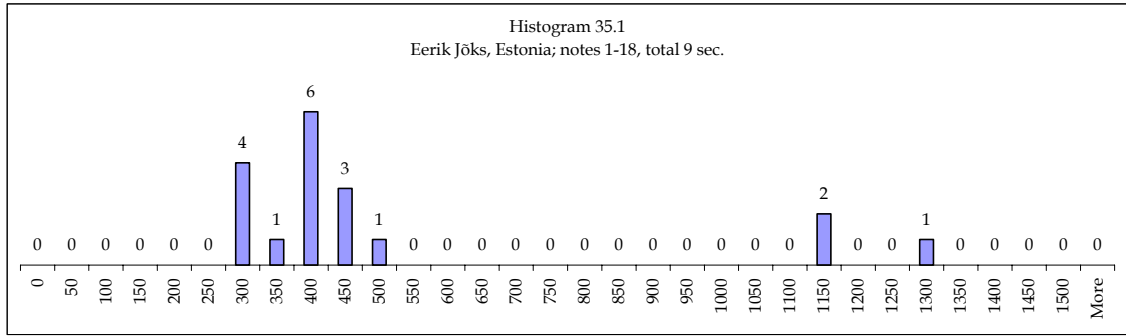












Appendix 48 – Table 206 (TOA)

Lengths of the notes of the Gradual *Haec dies* in performance of 35 solo performers

In this appendix are the lengths of all notes and breaths of 35 solo performances of the Gradual *Haec dies*. All values are in milliseconds. On every page, the names of the performers are repeated for better observation qualities. In the first row, there is the text of the Gradual. If a syllable appears on more than one subsequent pages, the syllable is marked for example 'mus 1' for the first page and 'mus 2' on the following page. In the second row are the numbers of the notes, as they appear also in the transcription of the Gradual *Haec dies* in the Appendix 46, vol 2, 532 and in the chapter 'A study of temporal structure and some other features of performance of MSLM, using, as examples, 35 solo performances of the Gradual *Haec dies* (vol 1 page 255).

The first breath is '0' for some performers, because it was so silent that it was not detectable on the recording.

The table is highlighted with several colours.

If the value of a note or a breathing is '0'.

Notes that include SNOP, which is caused by a repercussive neume element.

Notes that include SNOP, which is by a succession of particular neume elements.

Breathing.

Name	br	Haec									di (1)		
		1	2	3	4	5	6	7	8	9	br	10	11
Kadri Hunt	1215	1010	970	338	225	335	294	491	480	570	0	605	468
Lauri Jõelet	592	908	661	361	277	284	300	287	346	441	0	370	378
Eve Kopli	0	1146	893	333	170	160	171	273	607	571	0	346	140
Lilian Langsepp	0	849	430	469	165	331	366	364	261	536	0	471	503
Maile Nairis	0	735	376	369	219	290	261	349	440	699	0	227	302
Jean-Pascal Ollivry	0	1148	780	300	232	309	233	300	477	501	0	319	363
Peeter Perens	0	975	439	473	276	349	399	416	530	416	0	520	337
Maria Staak	718	869	385	367	175	249	302	403	762	476	0	681	0
Jaan-Eik Tulve	1861	1104	917	269	219	410	134	380	573	537	0	550	326
Riho Ridbek	0	1188	341	324	250	284	251	448	362	404	0	1289	0
Taivo Niitvägi	0	825	656	496	503	458	535	506	531	445	0	537	631
Mike Forbster	0	985	309	329	285	294	289	361	639	448	0	384	412
Chris Helfrich	1130	928	527	356	331	277	318	385	566	447	0	1203	0
Columba Kelly	0	1375	470	392	174	291	320	430	328	341	0	434	357
Gereon van Boeschoten	1120	606	384	421	346	367	349	382	308	381	0	467	340
Godehard Joppich	0	1174	1170	293	314	358	289	525	709	1160	0	442	868
Guntars Pranis	1067	731	549	269	254	362	360	313	376	436	0	295	286
Hilkka-Liisa Vuori	1099	1246	587	892	423	506	768	533	646	1796	741	400	304
Igor Reznikoff	368	544	809	340	255	351	524	590	865	935	396	568	631
Martin Quesnel	882	1170	1317	355	324	373	272	424	560	925	0	431	523
Richard Crocker	0	961	885	225	228	290	739	294	255	329	0	391	400
Richard Rice	1386	875	531	372	331	343	309	535	731	377	0	1105	0
Lydia Stritzl	630	746	673	590	337	342	478	409	538	574	0	296	344
Tim Pehta	0	951	413	318	194	306	266	425	470	448	0	414	397
Ulrike Heider	0	680	337	469	250	352	405	848	308	498	0	329	260
Andrew Smith	1416	857	903	311	257	261	261	361	400	503	0	390	245
John Rowlands-Pritchard	0	827	453	354	326	284	302	383	359	361	0	335	407
John Alsdatt	554	567	354	411	292	336	303	308	312	264	0	505	357
Marja Korkala	0	1007	891	670	205	267	466	654	498	1303	605	468	459
Kerry McCarthy	0	680	473	380	317	422	368	439	337	381	0	1241	0
Indrek Laos	686	890	662	264	167	202	283	293	547	408	0	615	473
Toivo Tulev	1021	1138	827	264	254	335	253	361	426	648	0	244	330
Tõnis Kaumann	0	973	740	326	158	244	286	278	280	686	0	293	281
Dominique Minier	0	1006	674	418	331	374	425	431	891	387	0	796	469
Eerik Jõks	0	1286	1131	437	257	331	270	388	385	463	0	400	370

Name	di (2)						es	br	quam		fe	
	12	13	14	15	16	17	18		19	20	21	22
Kadri Hunt	606	239	284	242	376	441	1559	623	546	298	775	653
Lauri Jõelet	294	345	290	292	351	322	1407	631	654	564	601	462
Eve Kopli	254	113	179	188	206	415	2190	717	369	160	641	564
Lilian Langsepp	325	281	360	276	293	421	1042	671	541	265	535	415
Maile Nairis	511	220	305	282	380	494	1541	741	643	294	792	0
Jean-Pascal Ollivry	271	288	329	266	436	537	880	403	618	220	721	292
Peeter Perens	344	385	305	356	275	266	1169	788	705	333	663	259
Maria Staak	345	230	231	254	240	515	1864	1284	767	281	1000	0
Jaan-Eik Tulve	288	318	330	255	382	437	1395	674	553	264	834	665
Riho Ridbek	0	427	332	321	318	464	1660	909	622	223	630	0
Taivo Niitvägi	624	506	462	512	462	437	1420	1332	741	396	823	485
Mike Forbster	315	288	280	288	303	367	1256	408	427	226	488	469
Chris Helfrich	0	324	301	402	354	401	939	748	465	305	585	404
Columba Kelly	672	286	316	454	239	425	1394	609	387	255	461	407
Gereon van Boesschoten	440	345	404	279	380	333	1240	582	524	210	512	396
Godehard Joppich	361	501	711	374	767	758	1284	599	613	458	1344	1199
Guntars Pranis	386	253	346	275	350	698	844	526	588	149	544	343
Hilkka-Liisa Vuori	381	506	334	285	360	704	1952	631	755	495	569	257
Igor Reznikoff	705	384	315	825	478	326	1541	512	850	438	1276	0
Martin Quesnel	288	350	384	378	513	454	1808	790	555	298	824	733
Richard Crocker	1168	228	240	205	250	252	1000	725	354	178	521	896
Richard Rice	0	442	358	302	418	379	1344	524	596	278	791	0
Lydia Stritzl	918	290	406	321	439	511	784	507	388	313	583	594
Tim Pehta	336	256	299	276	312	330	1268	501	693	363	658	509
Ulrike Heider	330	313	443	284	293	422	1496	642	554	412	443	394
Andrew Smith	277	255	273	314	368	434	1198	523	410	272	767	620
John Rowlands-Pritchard	450	357	373	364	378	287	1189	514	418	287	529	369
John Alsdatt	407	350	301	367	354	287	852	526	456	270	460	336
Marja Korkala	511	470	616	163	122	642	970	809	562	606	409	267
Kerry McCarthy	0	368	429	405	425	332	1496	971	524	310	1093	0
Indrek Laos	239	197	222	186	144	293	1317	484	473	246	868	0
Toivo Tulev	407	275	302	201	307	487	1054	713	554	244	602	510
Tõnis Kaumann	486	218	286	179	323	467	1298	734	488	248	476	683
Dominique Minier	664	390	428	660	397	559	1455	509	648	279	1187	0
Eerik Jõks	433	293	385	297	369	390	1127	674	526	238	684	357

Name	cit									br
	23	24	25	26	27	28	29	30	31	
Kadri Hunt	597	322	260	237	207	337	265	396	793	370
Lauri Jõelet	527	349	357	273	324	415	298	361	1168	476
Eve Kopli	188	174	122	253	439	180	138	177	772	339
Lilian Langsepp	501	426	374	427	360	480	317	386	1009	470
Maile Nairis	842	0	337	289	422	259	234	367	571	0
Jean-Pascal Ollivry	434	309	347	348	358	294	310	487	461	0
Peeter Perens	469	333	439	381	392	282	398	370	1085	634
Maria Staak	1062	0	288	205	860	0	208	312	915	321
Jaan-Eik Tulve	530	324	318	313	276	298	269	433	902	233
Riho Ridbek	547	406	394	295	439	397	402	432	1153	480
Taivo Niitvägi	788	487	595	359	609	592	506	520	423	0
Mike Forbster	430	573	286	219	290	523	323	330	427	0
Chris Helfrich	535	401	294	352	340	323	323	380	812	475
Columba Kelly	559	644	283	377	696	415	256	496	1316	399
Gereon van Boesschoten	514	376	366	357	380	468	341	453	1058	417
Godehard Joppich	616	501	350	589	415	457	316	750	757	525
Guntars Pranis	426	349	363	288	287	352	295	372	558	384
Hilkka-Liisa Vuori	565	551	335	790	526	398	424	462	1971	1095
Igor Reznikoff	982	0	533	645	1087	0	670	263	679	453
Martin Quesnel	592	397	317	309	364	352	338	438	1214	0
Richard Crocker	595	1130	347	216	233	250	206	283	810	0
Richard Rice	840	0	384	403	673	0	429	495	918	341
Lydia Stritzl	498	456	398	436	401	486	403	524	499	300
Tim Pehta	407	412	301	204	312	358	290	379	677	310
Ulrike Heider	354	366	346	242	452	216	319	388	1465	699
Andrew Smith	381	257	292	237	313	0	387	588	626	264
John Rowlands-Pritchard	382	524	256	286	316	319	315	452	520	394
John Alsdatt	501	383	316	387	356	451	382	406	806	513
Marja Korkala	561	0	254	401	466	373	178	313	1184	643
Kerry McCarthy	1007	0	393	395	920	0	505	443	1005	770
Indrek Laos	530	332	341	277	379	479	296	294	766	518
Toivo Tulev	354	306	361	227	282	281	295	384	629	286
Tõnis Kaumann	899	0	222	238	181	309	255	394	789	0
Dominique Minier	1094	0	523	405	546	582	490	517	1085	600
Eerik Jõks	809	258	298	261	405	222	241	407	846	0

Name	Do			mi			nus (1)							
	32	33	34	35	36	37	38	39	40	41	42	br	43	44
Kadri Hunt	400	366	666	371	364	605	565	568	248	334	685	0	285	312
Lauri Jõelet	500	413	551	421	311	322	415	391	273	329	571	0	442	357
Eve Kopli	312	187	641	145	126	196	521	386	383	600	430	0	199	138
Lilian Langsepp	741	314	434	250	358	459	522	240	229	324	716	0	237	306
Maile Nairis	445	317	509	385	231	254	426	261	217	343	582	0	275	314
Jean-Pascal Ollivry	390	315	402	368	329	260	582	528	358	489	565	0	359	347
Peeter Perens	806	367	365	418	331	347	857	575	378	264	737	0	357	326
Maria Staak	457	248	622	1108	0	0	508	556	310	642	775	0	272	264
Jaan-Eik Tulve	457	414	362	254	328	354	562	701	339	404	965	0	303	327
Riho Ridbek	732	301	314	980	0	0	794	858	352	325	808	0	359	349
Taivo Niitvägi	646	518	549	523	475	528	664	457	0	607	504	0	556	552
Mike Forbster	373	254	414	371	303	426	916	645	276	328	916	0	285	316
Chris Helfrich	468	409	275	423	273	374	731	615	292	485	622	446	385	285
Columba Kelly	414	295	300	470	321	340	999	332	224	337	940	0	266	298
Gereon van Boesschoten	554	389	300	980	0	0	944	807	379	492	693	370	480	371
Godehard Joppich	600	629	878	354	537	744	870	869	354	691	1158	0	407	434
Guntars Pranis	400	352	287	440	317	319	530	449	271	322	481	0	266	348
Hilkka-Liisa Vuori	781	438	798	553	256	696	801	692	593	354	878	0	425	350
Igor Reznikoff	708	708	538	395	545	342	737	1145	385	310	733	400	527	333
Martin Quesnel	477	454	818	485	434	663	920	1042	349	402	1269	0	341	389
Richard Crocker	392	240	167	309	225	217	1254	256	220	227	1161	0	249	228
Richard Rice	645	458	279	1269	0	0	1024	807	470	498	739	0	437	406
Lydia Stritzl	492	439	623	373	492	393	951	605	341	359	668	0	371	427
Tim Pehta	576	336	348	454	345	326	804	665	303	310	873	0	310	272
Ulrike Heider	568	302	530	239	237	447	456	458	617	343	632	0	295	381
Andrew Smith	391	406	643	263	299	388	442	525	402	541	901	0	277	291
John Rowlands-Pritchard	510	394	249	478	393	285	585	420	356	370	552	0	310	267
John Alsdatt	471	318	182	594	325	314	493	758	346	319	872	0	404	310
Marja Korkala	732	1049	450	311	188	660	417	545	259	337	592	0	306	337
Kerry McCarthy	480	418	415	1178	0	0	477	968	438	442	948	0	460	367
Indrek Laos	590	257	331	302	204	277	595	489	472	351	631	0	228	445
Toivo Tulev	349	351	565	233	279	403	707	668	282	308	772	0	314	280
Tõnis Kaumann	299	245	446	290	243	282	726	754	235	276	860	0	258	251
Dominique Minier	607	486	232	1517	0	0	1138	955	513	392	1230	0	469	599
Eerik Jõks	384	299	321	423	212	284	585	626	320	457	700	0	322	302

Name	nus (2)						br	ex	sul	te (1)			br
	45	46	47	48	49	50		51	52	53	54		
Kadri Hunt	287	438	542	459	575	1719	987	448	545	549	290	0	
Lauri Jõelet	344	283	307	332	489	1488	648	585	519	472	353	0	
Eve Kopli	206	352	619	460	853	2310	1068	533	430	236	173	0	
Lilian Langsepp	536	486	291	536	373	1309	1491	628	483	545	304	0	
Maile Nairis	379	369	211	471	446	2052	999	493	367	326	271	0	
Jean-Pascal Ollivry	298	470	359	425	423	1296	943	382	283	445	207	0	
Peeter Perens	356	298	512	333	513	1068	1104	683	404	474	369	0	
Maria Staak	479	443	313	1089	0	2000	1250	510	332	489	215	0	
Jaan-Eik Tulve	281	491	478	359	654	1400	882	488	323	362	310	0	
Riho Ridbek	346	439	442	710	489	1306	724	560	437	535	318	0	
Taivo Niitvägi	557	567	560	497	633	1430	3168	460	596	628	531	0	
Mike Forbster	262	284	326	372	330	1428	816	373	450	418	273	0	
Chris Helfrich	388	381	444	1046	0	1349	747	291	357	460	227	0	
Columba Kelly	313	380	680	462	1099	1850	702	321	319	401	228	0	
Gereon van Boesschoten	407	499	537	497	613	1739	960	342	359	398	404	0	
Godehard Joppich	637	787	798	854	905	1733	1312	690	1163	1539	476	0	
Guntars Pranis	563	351	585	474	1109	1107	678	366	469	297	294	0	
Hilkka-Liisa Vuori	393	442	273	916	499	2744	1450	895	717	877	582	0	
Igor Reznikoff	913	732	459	1032	0	2503	672	635	447	1012	895	259	
Martin Quesnel	329	342	418	486	955	1944	951	468	484	422	309	0	
Richard Crocker	233	316	788	201	341	1287	1389	332	806	1255	253	0	
Richard Rice	365	961	0	1102	0	1973	841	503	289	392	397	0	
Lydia Stritzl	620	430	592	414	677	990	721	479	468	443	369	0	
Tim Pehta	331	299	538	433	611	1627	805	628	363	671	363	0	
Ulrike Heider	369	388	327	394	1119	1599	1538	588	454	431	291	0	
Andrew Smith	281	324	300	448	1142	1202	624	496	536	367	235	0	
John Rowlands-Pritchard	350	344	352	332	844	1473	843	402	464	569	411	0	
John Alsdatt	371	359	593	596	531	1351	657	291	399	399	315	0	
Marja Korkala	476	447	466	260	426	1590	1181	572	804	591	670	0	
Kerry McCarthy	376	999	0	1139	0	1381	1207	368	339	506	356	0	
Indrek Laos	342	307	223	405	352	1692	809	558	435	625	202	0	
Toivo Tulev	251	307	354	358	615	1738	842	491	592	486	283	0	
Tõnis Kaumann	295	406	348	442	557	1772	1047	462	558	428	251	0	
Dominique Minier	560	1281	0	1305	0	2128	1225	354	419	620	287	0	
Eerik Jõks	246	338	344	337	729	1652	1824	401	535	544	340	0	

te (2)

Name	55	56	57	58	59	60	61	62	br	63	64	br	65	66	67
Kadri Hunt	221	236	206	220	281	223	258	299	0	535	689	0	237	263	500
Lauri Jõelet	288	272	307	261	310	215	449	449	0	442	426	0	364	320	512
Eve Kopli	97	162	234	95	161	139	193	202	0	447	453	0	180	142	371
Lilian Langsepp	257	390	439	320	291	320	555	383	0	407	238	0	293	288	297
Maile Nairis	209	352	348	281	303	227	350	401	0	575	482	0	385	252	366
Jean-Pascal Ollivry	277	327	183	286	409	328	228	407	0	499	506	0	280	269	264
Peeter Perens	378	295	291	349	333	369	461	887	554	727	356	0	430	348	360
Maria Staak	251	229	404	256	304	699	0	251	0	321	202	0	292	227	181
Jaan-Eik Tulve	242	326	263	235	306	213	276	380	0	578	748	0	184	350	255
Riho Ridbek	340	304	267	331	404	756	202	647	375	539	290	0	293	249	303
Taivo Niitvägi	513	534	423	653	526	574	522	243	407	579	562	0	473	538	419
Mike Forbster	266	310	259	271	272	343	458	332	0	658	389	0	251	248	386
Chris Helfrich	294	317	336	315	328	304	442	411	0	678	474	321	424	339	233
Columba Kelly	231	317	296	282	229	326	249	373	0	765	331	0	414	256	410
Gereon van Boesschoten	316	341	332	361	409	471	429	637	252	458	372	0	375	312	276
Godehard Joppich	260	362	283	343	558	444	878	603	291	736	926	0	303	470	840
Guntars Pranis	232	292	326	216	328	257	536	363	0	378	405	0	241	304	312
Hilkka-Liisa Vuori	492	419	754	565	334	332	773	1484	819	658	516	0	681	539	625
Igor Reznikoff	485	372	1139	368	253	1037	0	729	337	351	335	0	576	521	310
Martin Quesnel	309	368	424	352	377	329	499	955	0	608	1064	0	333	477	435
Richard Crocker	220	238	242	255	320	253	275	414	0	1031	279	0	234	212	239
Richard Rice	304	379	320	347	504	830	0	547	0	809	469	0	360	271	218
Lydia Stritzl	301	329	447	320	422	373	371	465	0	586	454	0	508	345	328
Tim Pehta	311	224	295	204	373	344	505	427	0	674	375	0	286	262	346
Ulrike Heider	318	317	349	357	262	264	792	482	461	619	342	0	223	318	414
Andrew Smith	226	270	268	269	263	305	380	468	0	401	499	0	324	437	697
John Rowlands-Pritchard	337	237	269	296	439	325	649	432	611	511	430	0	279	343	307
John Alsdatt	365	320	298	321	439	429	473	366	0	276	287	0	327	331	303
Marja Korkala	361	443	534	466	506	409	644	1048	710	626	559	0	333	356	825
Kerry McCarthy	333	336	371	388	351	1068	0	444	0	390	404	0	345	348	382
Indrek Laos	168	263	312	375	294	339	339	627	433	569	300	0	207	281	511
Toivo Tulev	213	243	223	185	314	233	258	363	0	437	363	0	248	263	386
Tõnis Kaumann	159	204	228	216	252	110	350	351	0	694	639	0	214	177	253
Dominique Minier	371	413	349	447	689	216	674	484	0	1043	483	0	401	354	255
Eerik Jõks	291	311	245	224	351	236	307	332	0	236	337	0	291	364	402

Name	mus (1)													
	68	69	70	71	br	72	73	br	74	br	75	br	76	br
Kadri Hunt	407	229	201	337	0	404	518	0	179	0	365	0	620	0
Lauri Jõelet	470	344	211	333	0	493	433	0	350	0	441	0	405	0
Eve Kopli	284	178	86	221	0	200	361	0	163	0	156	0	441	0
Lilian Langsepp	429	321	239	294	0	250	377	0	329	0	339	0	609	0
Maile Nairis	410	277	180	308	0	372	456	0	203	0	425	0	1116	0
Jean-Pascal Ollivry	290	264	188	316	0	352	328	0	289	0	382	0	474	0
Peeter Perens	553	344	295	384	0	310	333	0	289	0	300	0	347	0
Maria Staak	565	202	202	217	0	386	544	0	281	0	294	0	773	0
Jaan-Eik Tulve	447	172	281	264	0	342	330	0	293	0	386	0	433	0
Riho Ridbek	503	316	298	335	0	334	455	0	300	0	391	0	476	0
Taivo Niitvägi	550	472	561	478	0	484	651	0	426	0	203	339	638	0
Mike Forbster	372	358	282	314	0	248	344	0	451	0	291	0	322	0
Chris Helfrich	388	344	293	362	0	514	648	368	347	0	395	0	598	0
Columba Kelly	482	224	194	336	0	408	631	471	253	0	399	0	752	0
Gereon van Boesschoten	524	351	325	419	0	362	414	0	385	0	441	0	393	0
Godehard Joppich	471	664	436	364	0	644	1002	355	555	0	880	0	1940	0
Guntars Pranis	427	275	261	337	0	415	303	0	366	0	349	0	408	0
Hilkka-Liisa Vuori	654	703	521	1185	802	716	709	0	362	0	383	0	490	0
Igor Reznikoff	634	615	443	260	0	523	877	0	655	0	518	358	1030	0
Martin Quesnel	601	245	306	403	0	438	414	0	821	0	503	0	642	0
Richard Crocker	441	244	237	245	0	308	872	0	267	0	302	0	747	0
Richard Rice	481	311	350	441	0	419	803	0	0	0	491	0	966	0
Lydia Stritzl	548	479	332	362	0	415	336	0	440	408	463	0	464	0
Tim Pehta	514	266	253	345	0	429	568	342	272	0	390	0	619	0
Ulrike Heider	630	364	305	276	0	392	524	0	384	0	355	0	448	0
Andrew Smith	318	269	222	327	0	419	340	252	340	0	403	0	762	0
John Rowlands-Pritchard	414	292	217	395	0	297	314	0	341	0	333	0	317	0
John Alsdatt	377	283	344	372	0	362	257	0	445	0	515	0	354	363
Marja Korkala	415	374	584	372	0	367	417	0	412	0	1022	752	449	0
Kerry McCarthy	418	315	378	412	0	432	857	0	0	0	446	0	941	0
Indrek Laos	550	290	395	242	0	255	231	0	390	0	286	0	220	0
Toivo Tulev	500	190	220	329	0	413	451	0	200	0	353	0	483	0
Tõnis Kaumann	337	198	148	282	0	355	360	0	240	0	215	0	397	0
Dominique Minier	726	401	366	449	0	383	1147	0	0	0	515	0	1063	0
Eerik Jõks	560	271	265	359	0	493	361	0	208	0	328	0	582	0

Name	mus (2)								et			
	77	78	79	80	81	82	83	br	84	85	86	br
Kadri Hunt	594	215	365	282	586	852	1684	1190	718	484	742	0
Lauri Jõelet	356	299	298	411	389	713	1286	934	664	425	0	0
Eve Kopli	479	148	153	249	566	1210	1803	1509	846	387	0	0
Lilian Langsepp	254	258	274	404	508	820	1126	1158	532	325	407	0
Maile Nairis	0	210	347	385	436	792	1669	762	643	358	434	0
Jean-Pascal Ollivry	381	363	355	282	618	421	1207	828	534	386	294	0
Peeter Perens	313	237	392	438	359	447	1295	889	590	347	341	0
Maria Staak	239	175	278	543	1040	0	1673	1655	685	274	261	0
Jaan-Eik Tulve	727	279	348	264	583	757	1248	1296	475	393	365	0
Riho Ridbek	360	348	414	365	509	435	1486	815	644	306	318	0
Taivo Niitvägi	510	510	496	461	525	629	1298	1327	661	527	387	0
Mike Forbster	707	285	289	345	357	551	1606	765	415	264	339	0
Chris Helfrich	533	324	376	424	484	730	1131	687	419	321	276	0
Columba Kelly	408	192	304	388	485	1119	1882	737	354	264	445	0
Gereon van Boesschoten	470	336	375	345	492	546	1531	1446	462	304	215	0
Godehard Joppich	766	398	518	504	601	1885	2077	977	765	0	484	0
Guntars Pranis	443	270	366	475	471	959	1126	727	545	298	331	0
Hilkka-Liisa Vuori	735	355	490	632	763	472	2422	1841	1041	492	730	0
Igor Reznikoff	0	415	744	715	716	1149	2915	1008	422	274	458	249
Martin Quesnel	1004	309	417	403	622	1206	1735	788	425	407	395	0
Richard Crocker	582	215	304	361	421	501	1304	1027	666	651	0	0
Richard Rice	0	428	387	408	577	356	1242	725	766	711	398	0
Lydia Stritzl	730	403	368	518	529	761	1002	556	421	350	361	0
Tim Pehta	237	255	352	321	514	735	1451	772	777	310	264	0
Ulrike Heider	502	251	376	347	463	1220	1455	1047	559	258	382	0
Andrew Smith	820	300	331	335	434	1228	1258	1003	664	481	677	0
John Rowlands-Pritchard	403	169	350	344	412	805	1310	655	548	317	380	0
John Alsdatt	0	359	366	329	483	628	1167	526	482	322	296	0
Marja Korkala	489	759	745	560	478	617	1705	1031	506	474	715	0
Kerry McCarthy	0	361	474	446	1006	0	1483	1373	606	337	290	0
Indrek Laos	542	212	211	273	263	460	1633	851	501	288	354	0
Toivo Tulev	644	238	329	316	379	588	1486	929	588	232	378	0
Tõnis Kaumann	357	236	261	382	368	622	1309	999	500	255	391	0
Dominique Minier	0	423	503	543	1652	0	1530	1637	606	580	390	0
Eerik Jõks	445	248	353	305	474	817	1170	938	432	203	317	0

Name	lae			te					mur				br
	87	88	89	90	91	92	93	94	95	96	97	98	
Kadri Hunt	349	312	372	406	351	394	392	318	556	396	530	1023	460
Lauri Jõelet	527	301	367	400	304	251	258	334	573	378	479	916	646
Eve Kopli	396	155	274	180	153	111	139	152	650	489	214	1045	485
Lilian Langsepp	486	333	331	527	251	389	383	337	365	409	591	948	591
Maile Nairis	567	266	308	474	344	1065	0	0	437	340	369	1245	582
Jean-Pascal Ollivry	397	274	263	317	325	356	299	249	464	372	503	725	402
Peeter Perens	399	366	318	476	295	356	302	313	492	305	501	1114	876
Maria Staak	445	207	245	504	365	1298	0	0	594	729	471	1620	982
Jaan-Eik Tulve	348	244	388	208	385	354	386	443	510	502	583	915	685
Riho Ridbek	392	314	305	346	339	1166	0	0	525	295	381	998	531
Taivo Niitvägi	717	467	440	688	511	557	516	515	702	410	1049	540	539
Mike Forbster	580	278	337	359	297	354	294	349	357	276	311	1218	310
Chris Helfrich	394	222	271	418	345	257	335	288	640	402	638	722	419
Columba Kelly	442	277	261	312	322	292	419	453	634	268	390	1384	398
Gereon van Boesschoten	437	345	284	415	403	415	372	353	606	377	351	850	377
Godehard Joppich	535	343	422	673	765	379	647	1058	668	1081	468	882	465
Guntars Pranis	355	259	241	363	336	273	259	314	668	741	458	634	399
Hilkka-Liisa Vuori	675	505	514	929	472	341	498	547	501	643	843	2102	1333
Igor Reznikoff	495	289	390	741	602	1006	0	0	445	557	678	1224	462
Martin Quesnel	397	398	416	379	355	336	500	400	619	415	730	1229	382
Richard Crocker	481	248	246	356	325	808	233	263	502	391	417	1192	439
Richard Rice	533	442	273	384	463	1144	0	0	631	334	437	1009	614
Lydia Stritzl	622	312	332	579	429	311	320	622	534	479	562	517	444
Tim Pehta	470	277	267	323	295	328	413	216	617	342	518	915	404
Ulrike Heider	518	215	393	545	445	235	247	423	561	462	656	1072	609
Andrew Smith	354	306	553	335	248	259	349	473	673	604	504	783	332
John Rowlands-Pritchard	393	283	334	421	415	328	374	335	380	327	401	764	559
John Alsdatt	450	387	300	402	332	335	413	415	447	296	400	825	595
Marja Korkala	305	270	652	753	565	392	247	470	302	405	601	1085	685
Kerry McCarthy	528	318	328	494	401	1373	0	0	472	419	472	1013	1282
Indrek Laos	499	203	413	363	282	195	251	274	409	220	367	811	361
Toivo Tulev	544	275	306	478	344	235	232	332	523	319	360	839	338
Tõnis Kaumann	296	224	298	294	207	236	205	339	433	384	572	1151	530
Dominique Minier	412	342	300	441	455	1429	0	0	824	456	1061	541	464
Eerik Jõks	591	244	345	408	349	259	260	285	476	287	449	1001	523

Name	in		e				a (1)						br
	99	100	101	102	103	104	105	106	107	108	109	110	
Kadri Hunt	439	361	267	344	551	444	326	305	234	214	178	278	0
Lauri Jõelet	581	408	406	308	452	283	389	287	310	261	269	334	0
Eve Kopli	302	239	173	249	638	320	152	143	129	168	156	165	0
Lilian Langsepp	326	353	426	284	284	500	419	253	320	426	262	246	0
Maile Nairis	390	378	449	316	328	249	366	257	344	263	225	328	0
Jean-Pascal Ollivry	324	269	211	230	444	300	209	281	304	266	235	346	0
Peeter Perens	756	347	395	376	442	435	285	384	327	362	390	913	612
Maria Staak	538	215	429	212	579	344	473	237	246	218	146	245	0
Jaan-Eik Tulve	626	499	160	343	468	375	288	265	352	226	207	345	0
Riho Ridbek	522	302	366	302	314	400	686	329	335	322	369	632	342
Taivo Niitvägi	545	533	593	483	558	455	548	532	626	505	561	190	339
Mike Forbster	301	343	319	356	665	513	318	306	263	299	293	341	0
Chris Helfrich	355	277	347	266	329	235	282	357	332	338	420	450	378
Columba Kelly	239	362	300	321	317	526	155	292	337	250	225	267	0
Gereon van Boesschoten	418	266	409	301	362	351	321	392	333	398	375	561	290
Godehard Joppich	429	340	316	358	705	898	370	368	289	599	478	713	0
Guntars Pranis	273	246	293	290	363	493	249	270	331	305	200	277	0
Hilkka-Liisa Vuori	614	422	803	414	428	830	551	335	503	780	518	1286	491
Igor Reznikoff	344	252	572	418	396	356	438	443	481	494	574	635	399
Martin Quesnel	460	414	332	384	445	1060	309	317	310	287	470	855	0
Richard Crocker	490	416	316	330	324	353	270	304	297	273	272	323	0
Richard Rice	636	315	333	440	811	410	332	417	369	299	308	405	0
Lydia Stritzl	383	431	615	427	509	564	271	351	429	400	297	519	0
Tim Pehta	612	338	278	291	371	297	295	348	346	267	336	368	311
Ulrike Heider	498	418	564	287	383	492	351	289	315	366	324	841	383
Andrew Smith	528	451	325	336	407	576	288	294	302	348	528	554	362
John Rowlands-Pritchard	588	320	376	399	332	177	443	414	324	296	382	555	573
John Alsdatt	482	270	326	334	425	269	374	324	322	240	402	373	0
Marja Korkala	365	685	635	461	269	383	628	636	248	372	620	904	882
Kerry McCarthy	448	344	386	349	342	382	349	324	397	332	336	358	0
Indrek Laos	397	397	446	264	294	303	412	238	302	299	326	579	0
Toivo Tulev	391	311	242	309	385	442	304	277	250	211	207	254	0
Tõnis Kaumann	300	404	237	237	334	360	318	195	151	208	124	254	0
Dominique Minier	565	251	362	464	755	437	426	407	374	623	353	442	0
Eerik Jõks	401	431	318	337	445	521	328	283	329	238	239	299	0

a (2)

Name	111	112	113	114	115	116	117	118	119	br	120	121	122
Kadri Hunt	196	305	416	272	243	344	233	245	409	0	616	278	290
Lauri Jõelet	304	303	371	292	359	584	393	292	398	0	731	418	340
Eve Kopli	161	168	106	189	138	227	246	184	753	317	567	272	473
Lilian Langsepp	410	221	328	239	267	276	427	264	298	0	283	291	306
Maile Nairis	335	284	300	343	329	482	569	336	490	0	597	298	371
Jean-Pascal Ollivry	197	276	358	261	239	392	241	268	518	0	833	460	431
Peeter Perens	603	348	334	358	395	415	430	421	463	0	427	325	306
Maria Staak	384	232	261	256	188	232	260	238	254	0	427	201	441
Jaan-Eik Tulve	196	332	484	257	228	324	232	290	503	0	770	380	471
Riho Ridbek	646	313	381	309	316	348	329	303	438	0	746	357	346
Taivo Niitvägi	504	610	601	473	569	751	231	525	201	313	564	0	509
Mike Forbster	290	291	307	234	287	271	269	315	307	0	757	272	313
Chris Helfrich	337	371	298	390	289	375	261	337	412	0	640	412	434
Columba Kelly	240	300	372	265	216	329	354	213	347	0	426	250	387
Gereon van Boesschoten	431	280	424	297	375	400	375	483	895	0	744	364	391
Godehard Joppich	299	419	472	524	634	524	322	532	821	0	882	655	964
Guntars Pranis	280	274	472	401	224	408	418	441	542	405	696	304	336
Hilkka-Liisa Vuori	969	666	607	510	615	533	550	445	974	694	669	378	355
Igor Reznikoff	522	500	677	404	466	308	492	406	356	0	421	619	746
Martin Quesnel	292	322	334	331	311	326	312	336	482	0	1028	439	377
Richard Crocker	263	293	505	291	175	312	273	237	362	0	539	296	401
Richard Rice	275	393	337	306	364	401	310	366	433	0	772	524	552
Lydia Stritzl	551	560	504	502	355	405	348	339	461	0	582	327	441
Tim Pehta	407	305	323	254	324	344	337	433	579	0	705	261	407
Ulrike Heider	532	372	348	242	227	384	350	534	690	0	338	659	292
Andrew Smith	466	303	354	296	294	397	337	554	681	0	624	447	576
John Rowlands-Pritchard	455	403	355	289	353	316	275	284	375	0	357	362	412
John Alsdatt	359	326	404	356	329	441	214	348	320	0	835	325	355
Marja Korkala	747	786	225	256	516	716	468	636	925	696	600	456	646
Kerry McCarthy	374	364	409	299	343	372	320	369	362	0	826	430	414
Indrek Laos	409	302	345	283	363	425	288	423	627	432	527	417	332
Toivo Tulev	203	289	366	201	233	363	282	276	424	0	643	291	419
Tõnis Kaumann	248	250	530	221	200	233	254	276	343	0	655	200	267
Dominique Minier	632	476	936	409	392	503	457	463	572	0	876	574	813
Eerik Jõks	234	318	479	278	285	379	287	320	483	0	955	389	492

a (3)

Name	123	br	124	125	126	br	127	128	129	130	131	132	br
Kadri Hunt	621	0	325	340	734	0	333	213	259	252	461	781	0
Lauri Jõelet	817	0	313	377	473	0	383	249	366	523	503	964	0
Eve Kopli	520	0	381	372	468	0	184	181	157	226	716	657	0
Lilian Langsepp	1142	544	363	335	752	0	295	384	279	313	472	331	0
Maile Nairis	566	0	269	347	700	0	369	260	310	332	477	350	0
Jean-Pascal Ollivry	608	385	366	441	831	0	445	201	348	269	620	706	0
Peeter Perens	697	0	324	347	375	0	347	387	280	331	364	373	0
Maria Staak	672	0	293	587	862	0	267	185	217	409	344	763	0
Jaan-Eik Tulve	799	402	413	438	816	0	326	209	311	355	544	645	0
Riho Ridbek	897	0	405	396	991	598	794	288	315	275	390	827	0
Taivo Niitvägi	530	0	563	0	469	0	521	477	0	0	1064	562	0
Mike Forbster	811	0	287	294	711	230	294	288	296	264	318	884	0
Chris Helfrich	815	608	382	330	712	0	374	242	396	428	761	877	0
Columba Kelly	1116	423	298	361	936	0	342	235	416	445	702	504	0
Gereon van Boesschoten	697	333	373	374	929	0	379	347	416	303	369	850	0
Godehard Joppich	1027	495	482	412	1604	0	431	206	504	612	1021	1167	0
Guntars Pranis	519	0	308	300	601	0	301	250	342	495	661	798	0
Hilkka-Liisa Vuori	819	0	474	365	699	0	400	271	433	934	765	428	0
Igor Reznikoff	1023	543	502	338	962	0	638	352	222	246	597	508	0
Martin Quesnel	1151	0	357	383	1392	0	317	275	398	375	586	1417	0
Richard Crocker	1291	355	411	372	1472	0	264	297	267	1082	278	290	0
Richard Rice	670	362	767	778	377	0	379	329	410	332	585	830	0
Lydia Stritzl	473	424	311	343	577	0	418	373	375	431	528	689	0
Tim Pehta	782	369	459	313	845	0	359	233	363	330	725	852	0
Ulrike Heider	368	0	302	307	354	0	455	258	394	332	369	356	0
Andrew Smith	607	373	318	480	1126	0	258	330	331	440	642	715	0
John Rowlands-Pritchard	342	0	466	481	818	0	330	267	299	272	472	507	0
John Alsdatt	888	0	348	333	367	0	286	262	378	273	378	820	275
Marja Korkala	647	0	254	460	543	0	214	142	247	292	680	638	0
Kerry McCarthy	1164	0	393	378	366	0	424	335	439	346	406	974	0
Indrek Laos	554	0	282	485	705	694	421	171	237	252	441	603	0
Toivo Tulev	585	363	351	357	867	0	308	199	300	254	587	941	0
Tõnis Kaumann	547	0	241	297	714	0	282	170	205	269	569	707	0
Dominique Minier	956	462	706	1172	876	0	503	373	521	496	955	1138	0
Eerik Jõks	1046	0	423	546	1199	0	459	186	232	232	397	884	0

Name	a (4)		
	133	134	135
Kadri Hunt	395	626	1467
Lauri Jõelet	529	530	1195
Eve Kopli	446	1310	2111
Lilian Langsepp	474	978	1746
Maile Nairis	374	799	1648
Jean-Pascal Ollivry	520	718	1202
Peeter Perens	432	435	913
Maria Staak	338	811	1530
Jaan-Eik Tulve	469	690	883
Riho Ridbek	440	544	2197
Taivo Niitvägi	0	1040	1441
Mike Forbster	348	367	1615
Chris Helfrich	301	1088	1445
Columba Kelly	510	1206	2420
Gereon van Boeschoten	585	829	1984
Godehard Joppich	830	1645	2080
Guntars Pranis	424	1186	780
Hilkka-Liisa Vuori	503	956	2176
Igor Reznikoff	598	1695	1783
Martin Quesnel	528	1395	2159
Richard Crocker	293	802	1201
Richard Rice	668	619	2147
Lydia Stritzl	535	1059	1338
Tim Pehta	354	928	1775
Ulrike Heider	698	883	1446
Andrew Smith	568	1072	1326
John Rowlands-Pritchard	425	672	1461
John Alsdatt	641	595	822
Marja Korkala	472	837	1228
Kerry McCarthy	560	710	1204
Indrek Laos	642	1029	2300
Toivo Tulev	359	664	1128
Tõnis Kaumann	358	557	1312
Dominique Minier	956	1320	2602
Eerik Jõks	402	979	2257

Appendix 49

Table 68 (additional). Length of the piece with breaths (Length, br), groups according to previous column (Group), length of the piece without breaths (Length, no br), mean note value, and derived mean note value; sorted by length of the piece with breaths. All values, except 'Group' are in milliseconds.

Name	Length, br	Group	Length, no br	Mean	Derived mean
Tõnis Kaumann	55 702	1	52 393	391	388
Eve Kopli	56 217	1	51 781	386	384
Jean-Pascal Ollivry	57 711	1	54 750	406	406
Mike Forbster	58 313	1	55 783	413	413
Guntars Pranis	58 682	1	55 562	412	412
Toivo Tulev	58 908	1	55 436	411	411
John Alsdatt	59 223	1	55 769	416	413
Maile Nairis	60 473	1	57 390	441	425
John Rowlands-Pritchard	60 834	1	56 686	420	420
Indrek Laos	61 171	1	56 589	422	419
Lauri Jõelet	62 386	1	59 051	441	437
Lilian Langsepp	62 824	1	57 898	429	429
Jaan-Eik Tulve	63 417	2	59 245	439	439
Richard Crocker	63 833	2	59 898	447	444
Kadri Hunt	64 413	2	60 783	450	450
Tim Pehta	64 459	2	60 644	449	449
Eerik Jõks	64 608	2	60 649	449	449
Maria Staak	64 628	2	59 136	477	438
Chris Helfrich	64 783	2	59 588	451	441
Peeter Perens	65 512	2	60 055	445	445
Andrew Smith	66 498	2	62 767	468	465
Columba Kelly	66 814	2	63 075	467	467
Ulrike Heider	68 050	2	62 670	464	464
Riho Ridbek	68 179	2	63 405	495	470
Gereon van Boeschoten	68 303	2	63 276	476	469
Lydia Stritzl	68 519	2	65 160	483	483
Kerry McCarthy	69 852	2	64 249	535	476
Richard Rice	70 519	2	67 112	555	497
Martin Quesnel	79 955	3	77 043	571	571
Marja Korkala	80 893	3	72 899	544	540
Taivo Niitvägi	81 147	3	73 383	569	544
Dominique Minier	86 952	3	82 056	662	608
Igor Reznikoff	87 541	3	81 492	642	604
Godehard Joppich	98 360	3	93 342	697	691
Hilkka-Liisa Vuori	101 145	3	91 248	676	676

Appendix 50

Table 69 (additional). Groups formed according to DNC (Group), number of different note categories (DNC), standard deviation (StDev), length of the piece without breaths (Length, no br), mean note value, and derived mean note value; sorted by DNC.

Name	Group	DNC	StDev	Length, no br (sec)	Mean	Derived mean
John Alsdatt	1	15	177	55.8	416	413
John Rowlands-Pritchard	1	16	205	56.7	420	420
Lydia Stritzl	1	16	166	65.2	483	483
Taivo Niitvägi	1	16	198	73.4	569	544
Guntars Pranis	1	17	190	55.6	412	412
Jean-Pascal Ollivry	1	17	200	54.8	406	406
Lauri Jõelet	1	18	221	59.1	441	437
Lilian Langsepp	1	19	230	57.9	429	429
Ulrike Heider	1	19	266	62.7	464	464
Gereon van Boesschoten	1	20	260	63.3	476	469
Kadri Hunt	1	20	271	60.8	450	450
Mike Forbster	1	20	249	55.8	413	413
Peeter Perens	1	20	200	60.1	445	445
Toivo Tulev	1	20	240	55.4	411	411
Tõnis Kaumann	1	20	262	52.4	391	388
Andrew Smith	2	21	241	62.8	468	465
Chris Helfrich	2	21	225	59.6	451	441
Eerik Jõks	2	21	294	60.6	449	449
Indrek Laos	2	21	289	56.6	422	419
Jaan-Eik Tulve	2	21	233	59.2	439	439
Kerry McCarthy	2	21	295	64.2	535	476
Maile Nairis	2	21	292	57.4	441	425
Riho Ridbek	2	21	307	63.4	495	470
Tim Pehta	2	21	258	60.6	449	449
Columba Kelly	3	23	352	63.1	467	467
Richard Crocker	3	23	312	59.9	447	444
Richard Rice	3	23	312	67.1	555	497
Eve Kopli	3	25	386	51.8	386	384
Igor Reznikoff	3	25	393	81.5	642	604
Marja Korkala	3	25	269	72.9	544	540
Hilkka-Liisa Vuori	3	26	418	91.2	676	676
Maria Staak	3	26	355	59.1	477	438
Godehard Joppich	3	27	382	93.3	697	691
Martin Quesnel	3	27	368	77.0	571	571
Dominique Minier	3	29	389	82.1	662	608

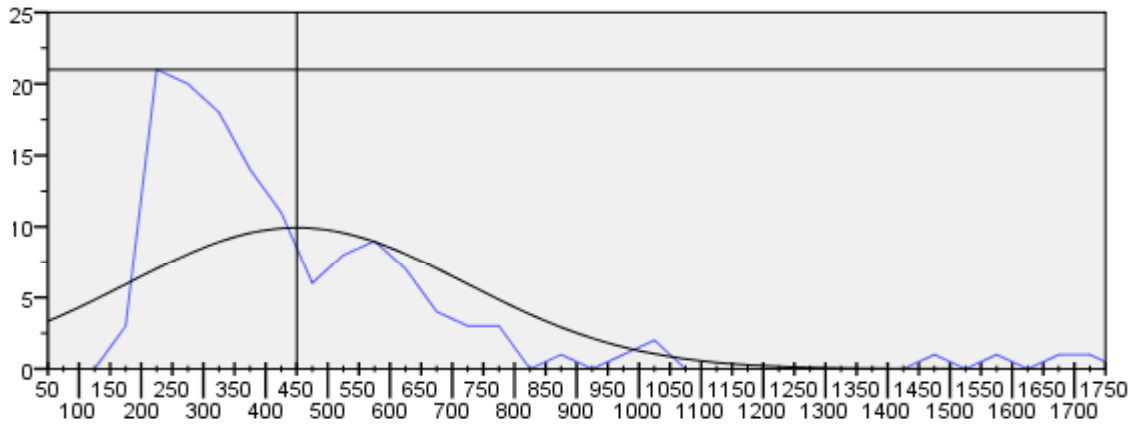
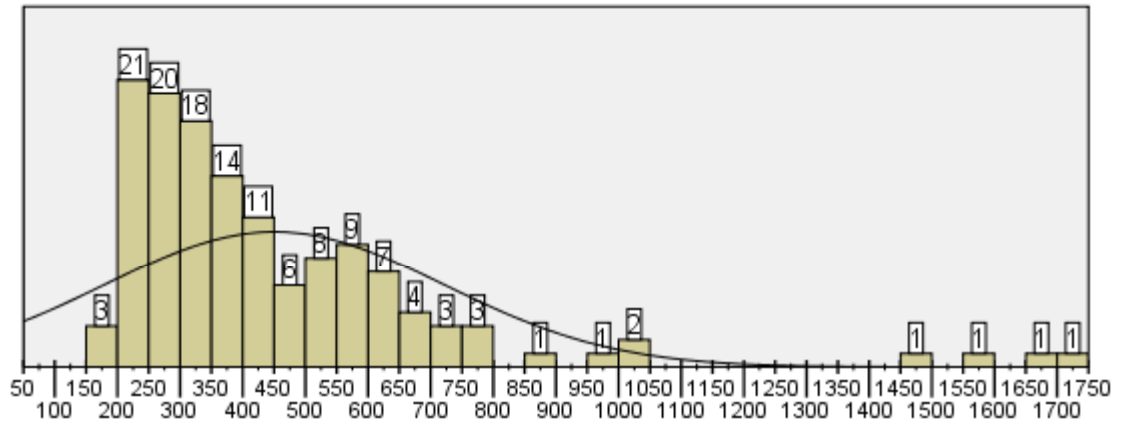
Appendix 51

Histograms 35 solo performances of the Gradual *Haec dies* in partitions of: all notes included; bins with less than three notes excluded; bins with less than five notes excluded.

This appendix presents the temporal structure of the recordings in the form of histograms. Every performer has three histograms, each of which is presented in two fashions: (1) with bars and (2) with distribution line. The numeration of histograms follows the numeration in Appendix 47. All histograms are equipped with a curve of a normal distribution. On histograms that use distribution line (second histogram in every pair) the vertical line represents the mean and the horizontal line represents the mode. In all histograms, horizontal axis represents milliseconds and vertical axis represents number of notes. At the end of the title of every pair of histograms, there is a value of DNC (number of different note categories). After every pair of histograms, there is a selection of descriptive statistics. The abbreviations have following meaning:

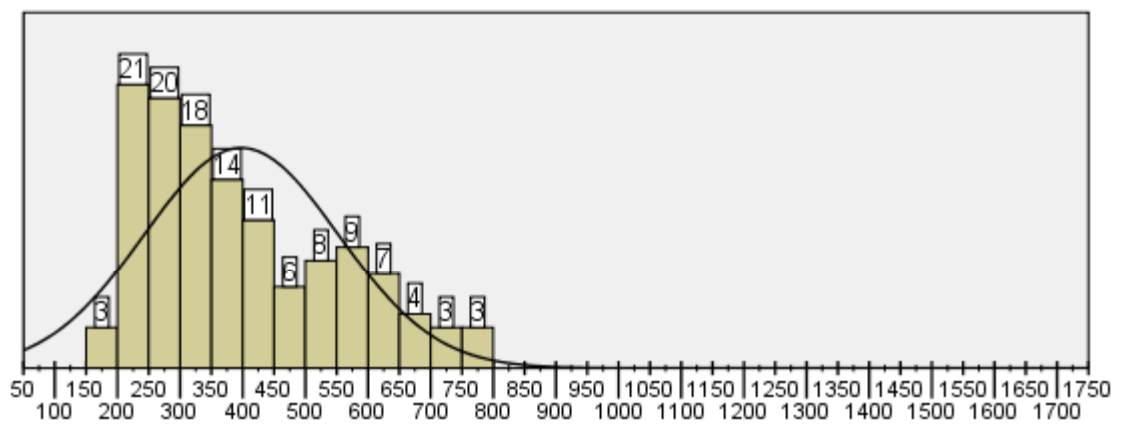
N	Number of notes
Range	Range of all notes (longest note-shortest note)
Min.	Length of the shortest note
Max.	Length of the longest note
Sum. (msec)	Length of all notes in milliseconds (without breaths)
Mean	Mean note value
StDev	Standard deviation
Skewness	Skewness
Kurtosis	Kurtosis

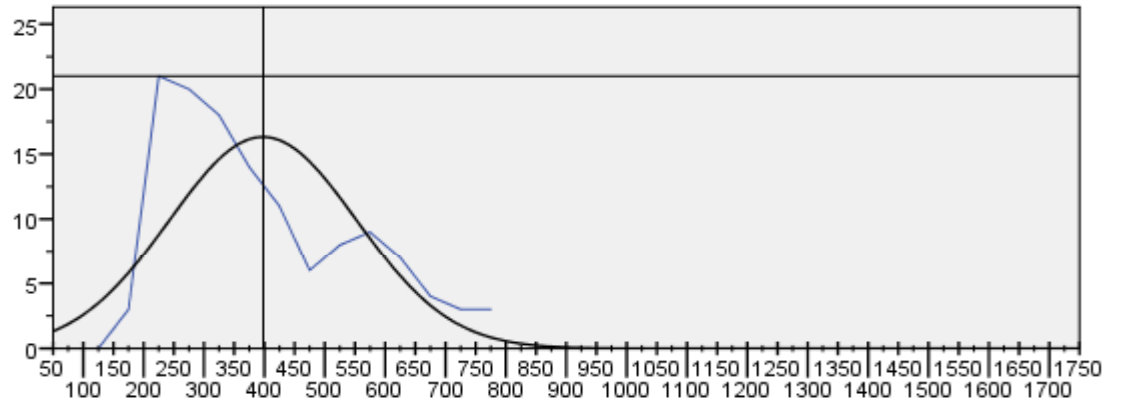
Histogram 1.6 Kadri Hunt (all notes); DNC=20



N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
135	1541	178	1719	60784	450	271	2.56	8.42

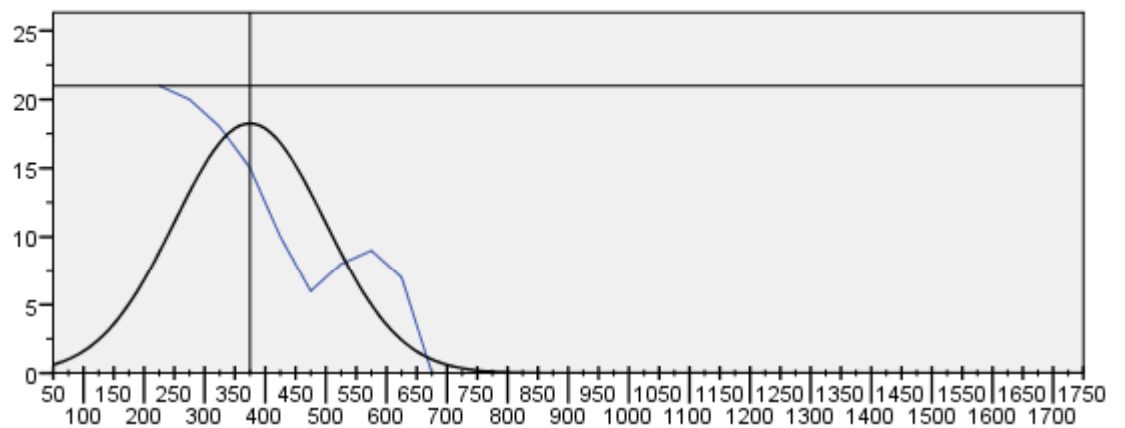
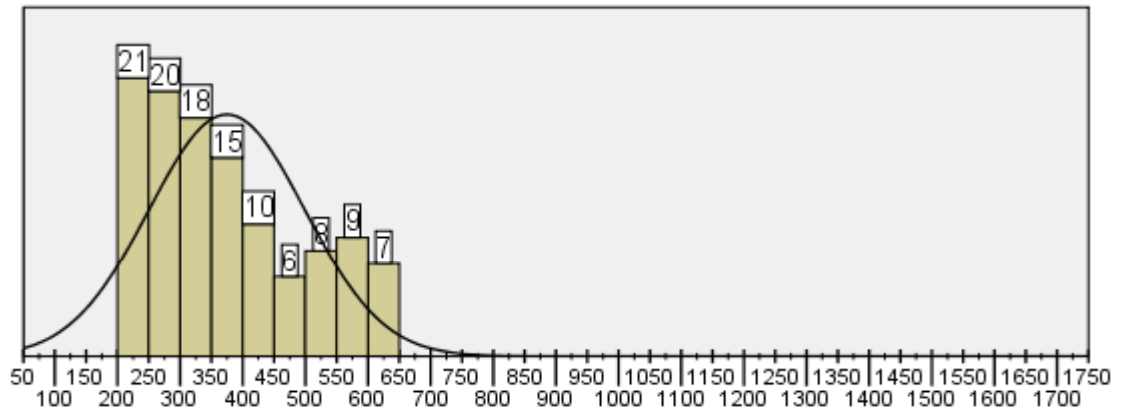
Histogram 1.7 Kadri Hunt (bins with less than 3 notes excluded); DNC=13





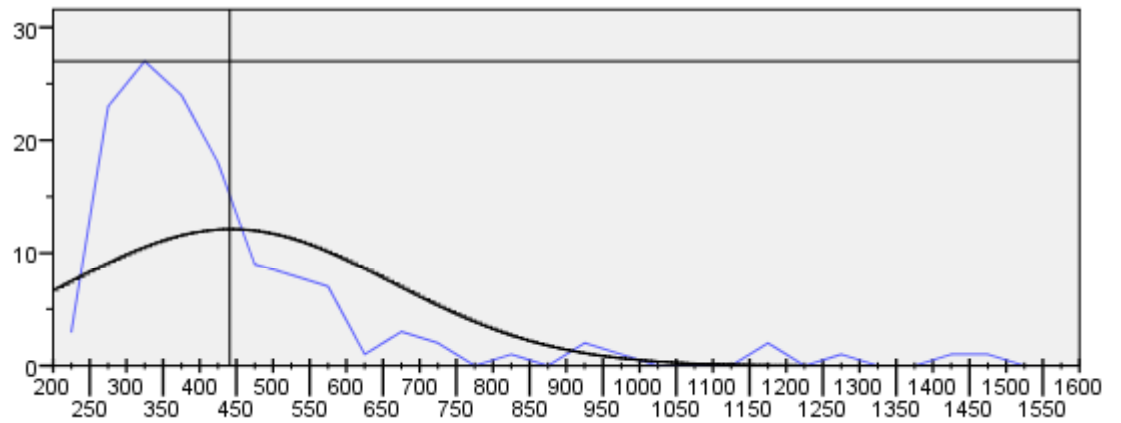
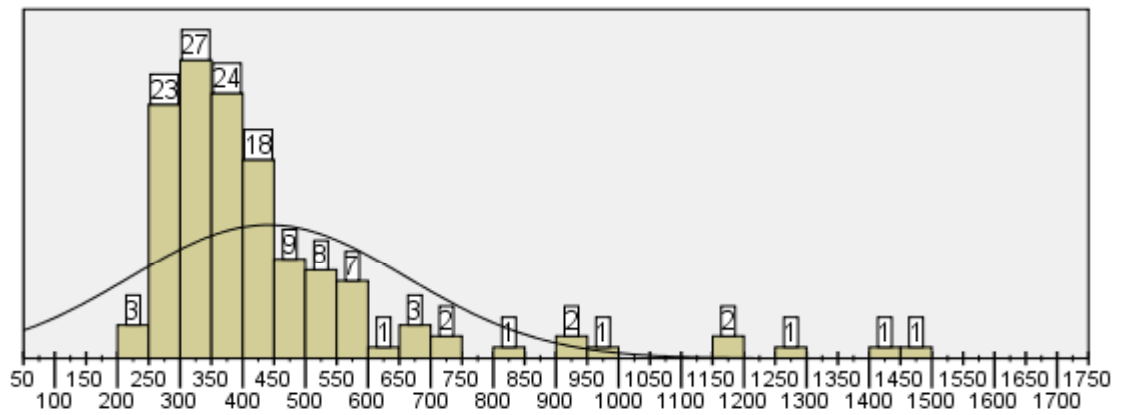
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
127	615	178	793	50500	398	155	0.72	-0.42

Histogram 1.8 Kadri Hunt (bins with less than 5 notes excluded); DNC=9



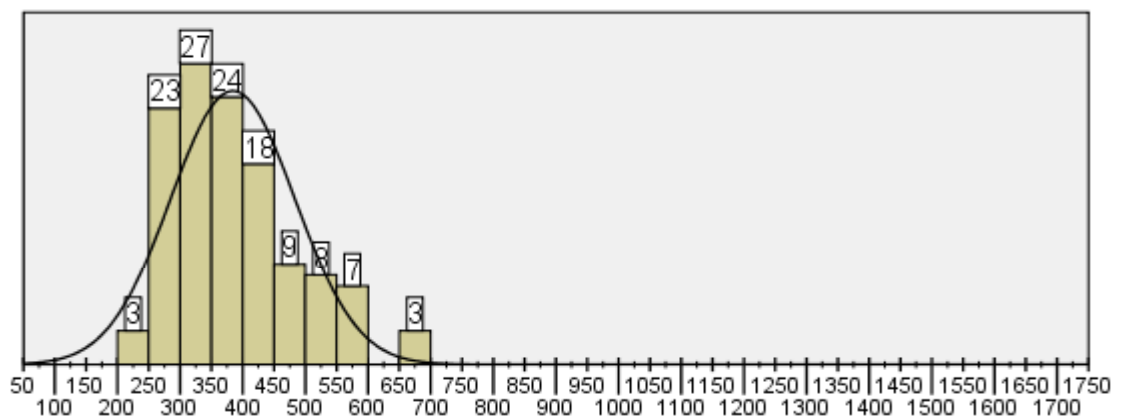
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
114	425	201	626	42710	375	125	0.55	-0.89

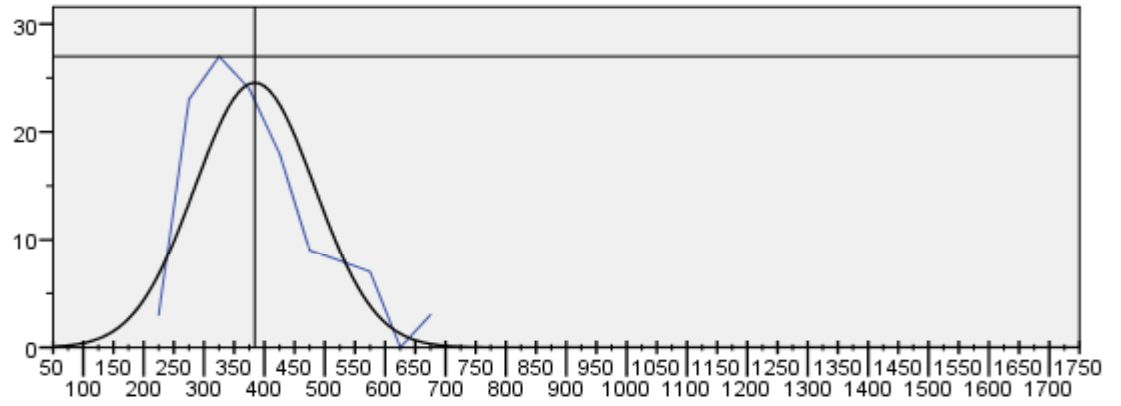
Histogram 2.6 Lauri Jõelett (all notes) DNC=18



N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
134	1277	211	1488	59051	441	220	2.70	8.36

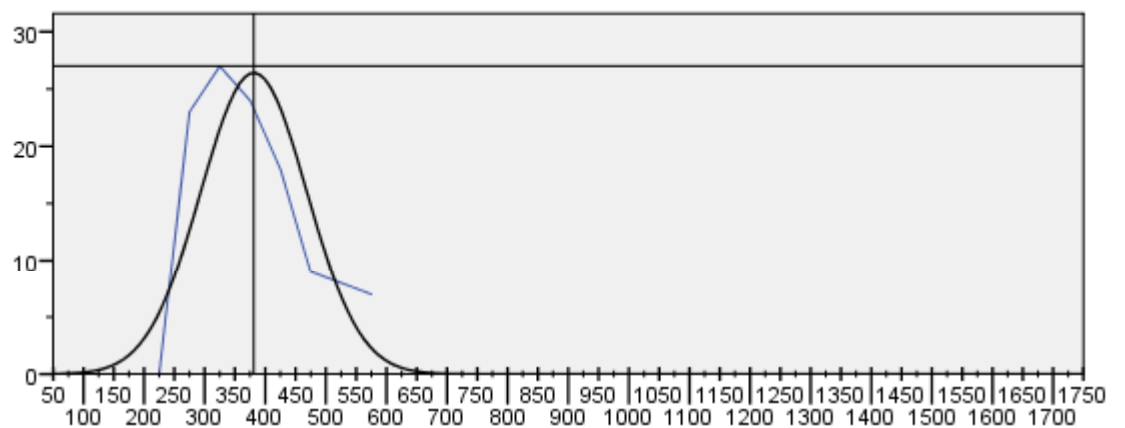
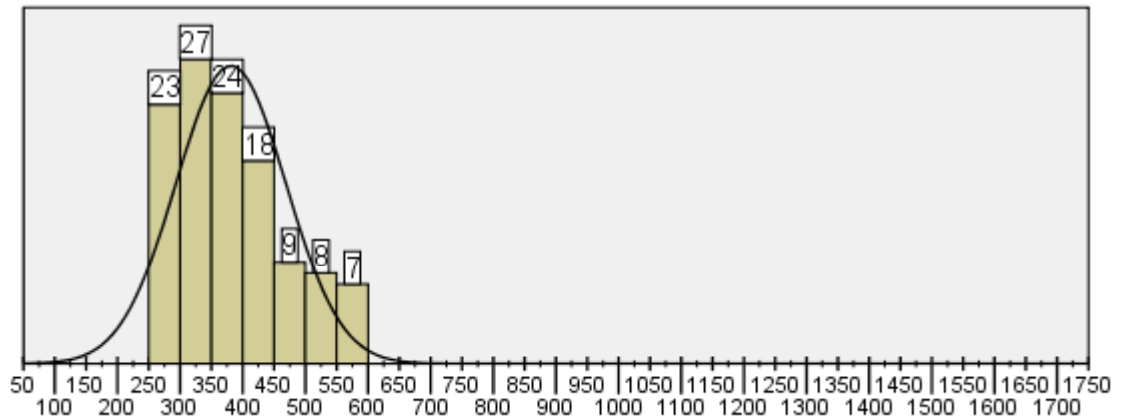
Histogram 2.7 Lauri Jõelett (bins with less than 3 notes excluded); DNC=9





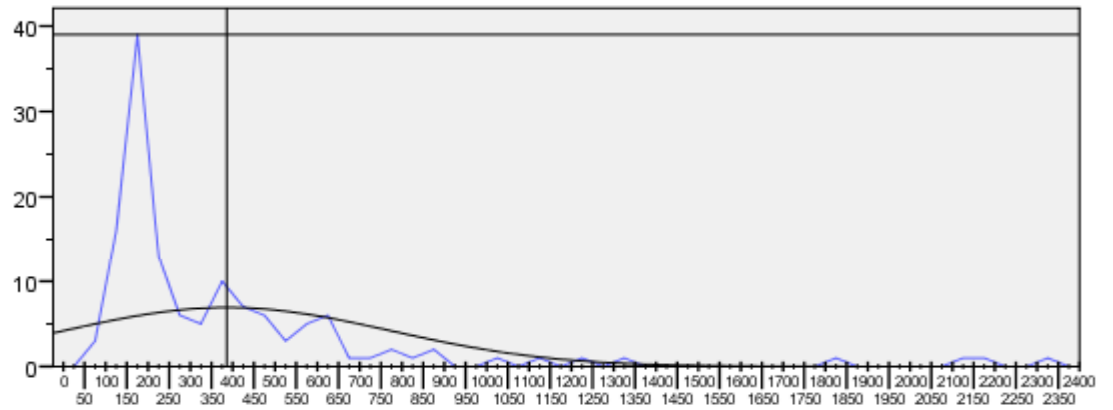
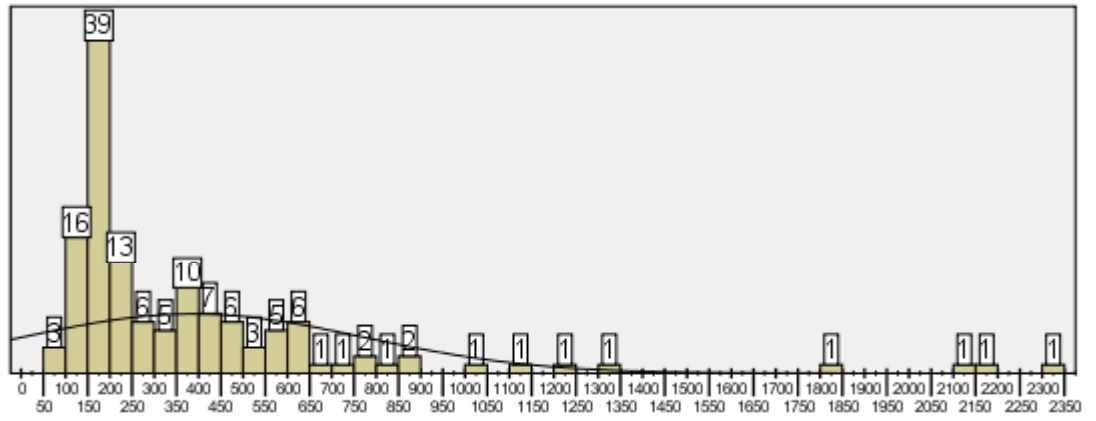
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
122	453	211	664	46857	384	99	0.81	0.13

Histogram 2.8 Lauri Jöeleht (bins with less than 5 notes excluded); DNC=7



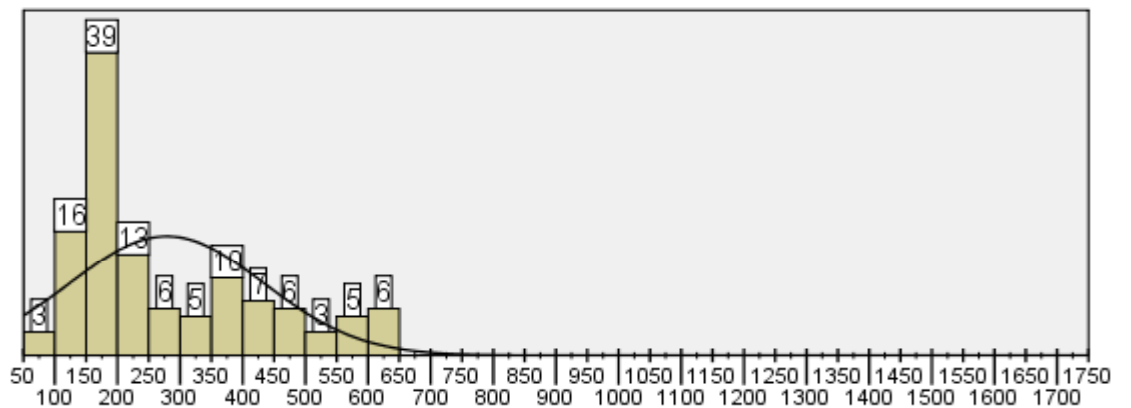
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
116	334	251	585	44204	381	88	0.68	-0.46

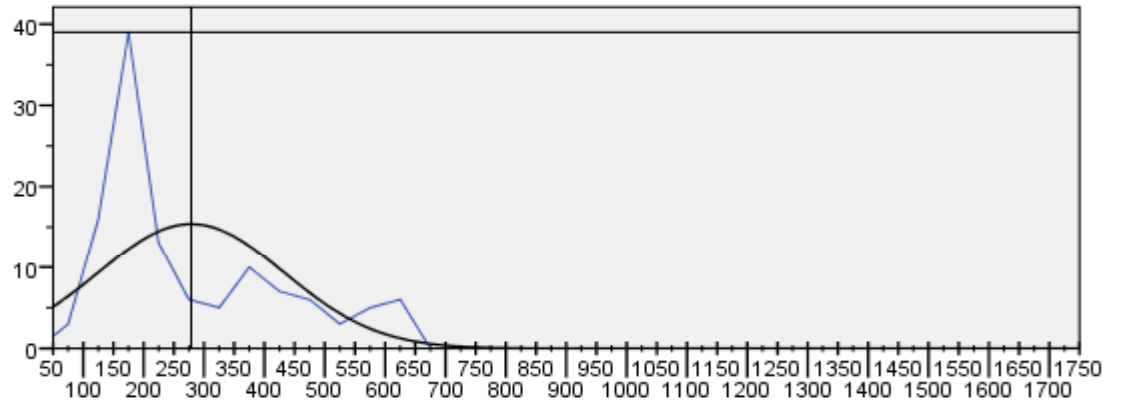
Histogram 3.6 Eve Kopli (all notes); DNC=25



N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
134	2224	86	2310	51781	386	386	3.04	10.86

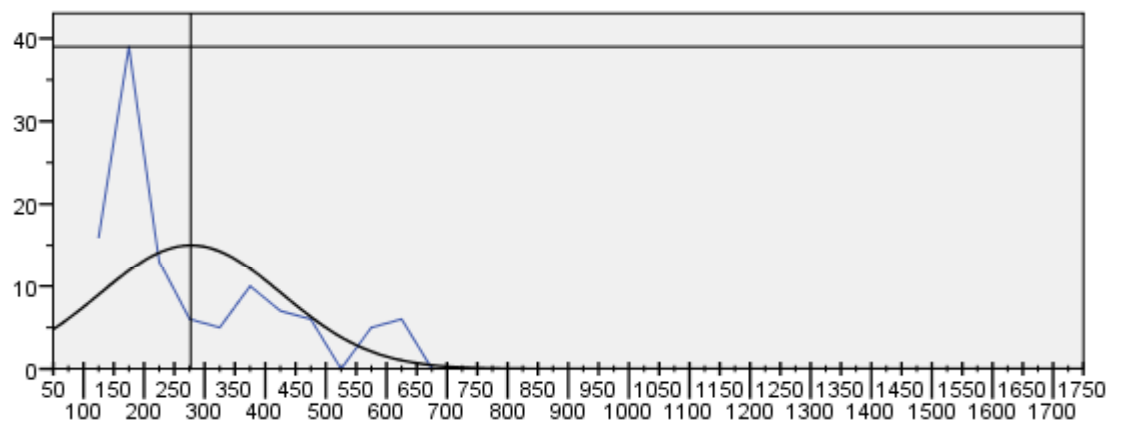
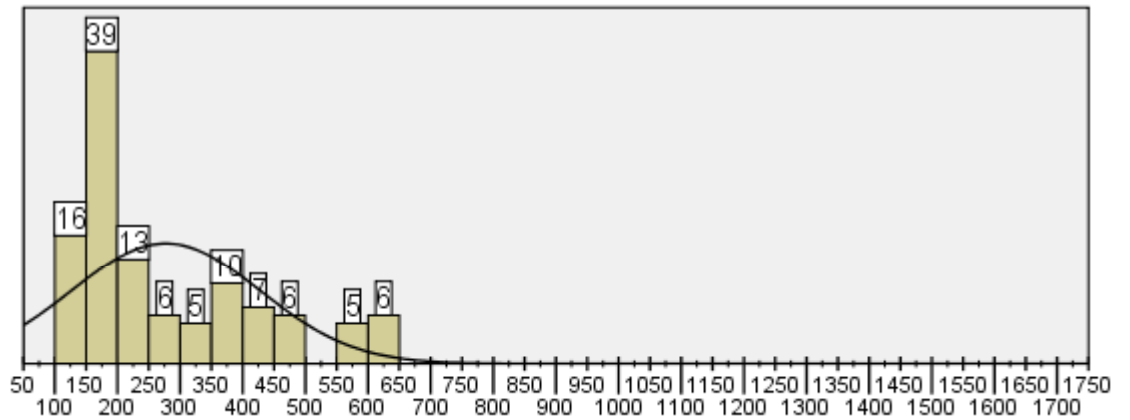
Histogram 3.7 Eve Kopli (bins with less than 3 notes excluded); DNC=12





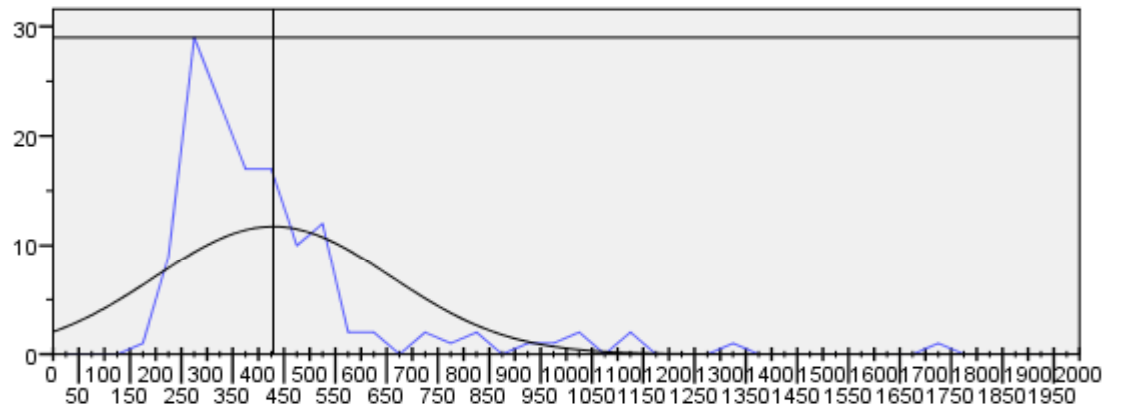
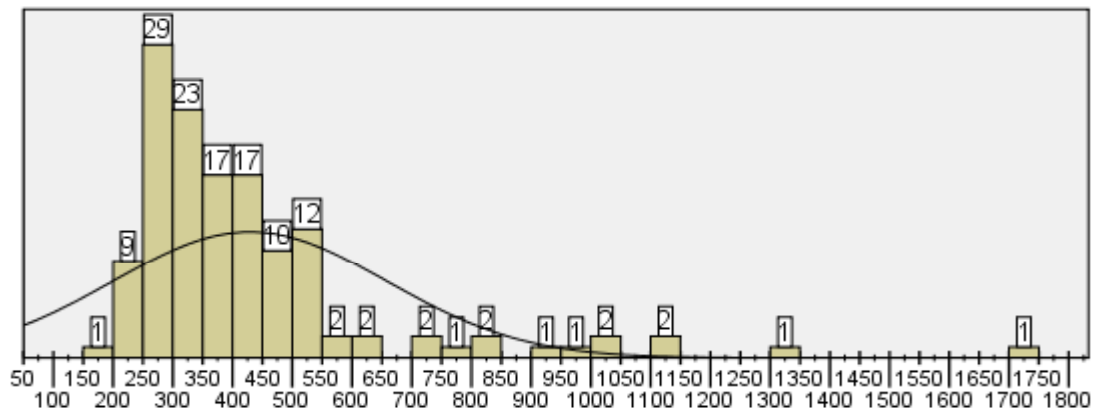
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
119	564	86	650	33166	279	154	0.94	-0.32

Histogram 3.8 Eve Kopli (bins with less than 5 notes excluded); DNC=10



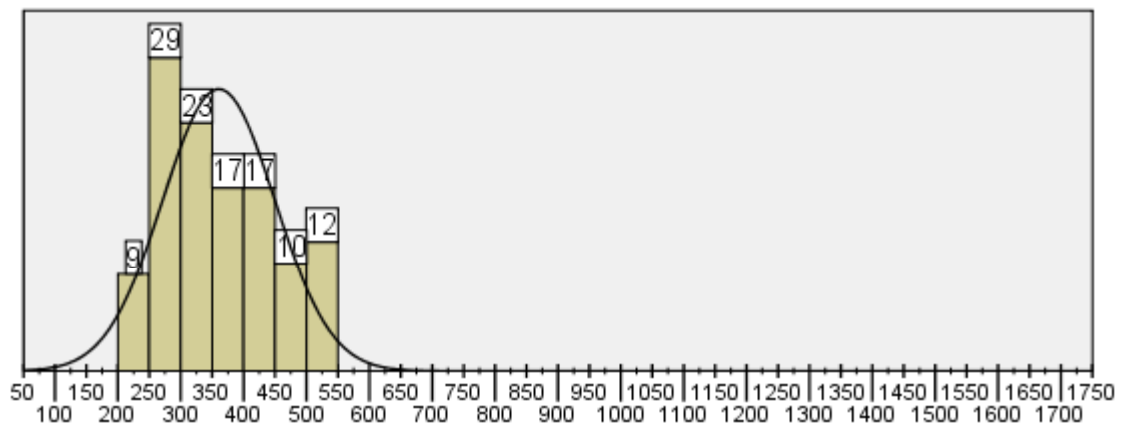
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
113	544	106	650	31313	277	150	1.04	-0.06

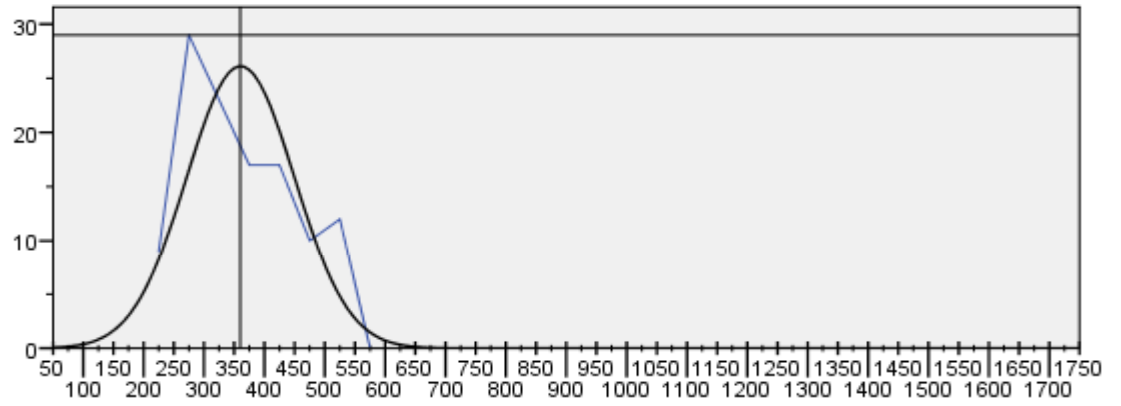
Histogram 4.6 Lilian Langsepp (all notes); DNC=19



N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
135	1582	165	1746	57898	429	230	2.78	10.01

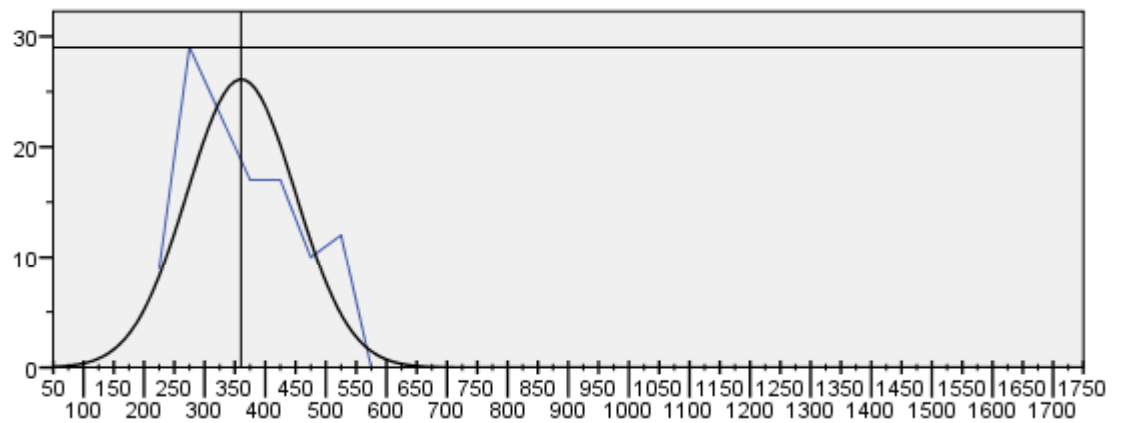
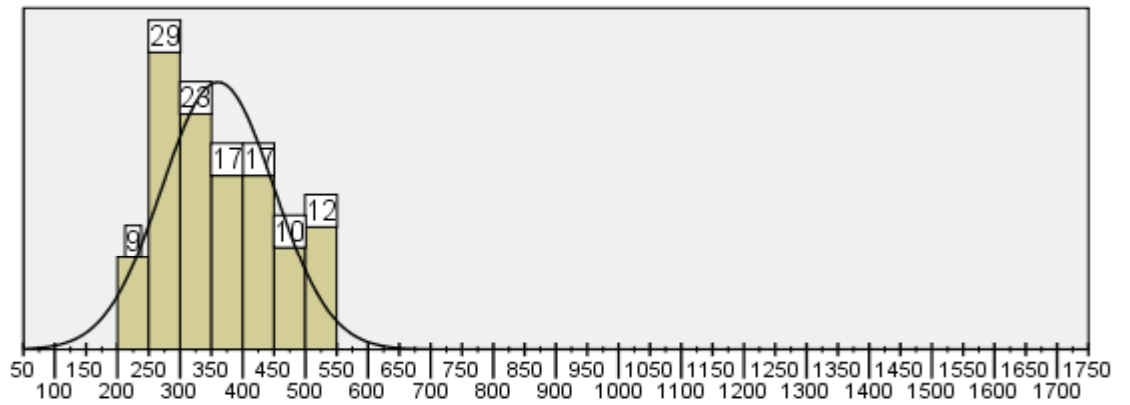
Histogram 4.7 Lilian Langsepp (bins with less than 3 notes excluded); DNC=7





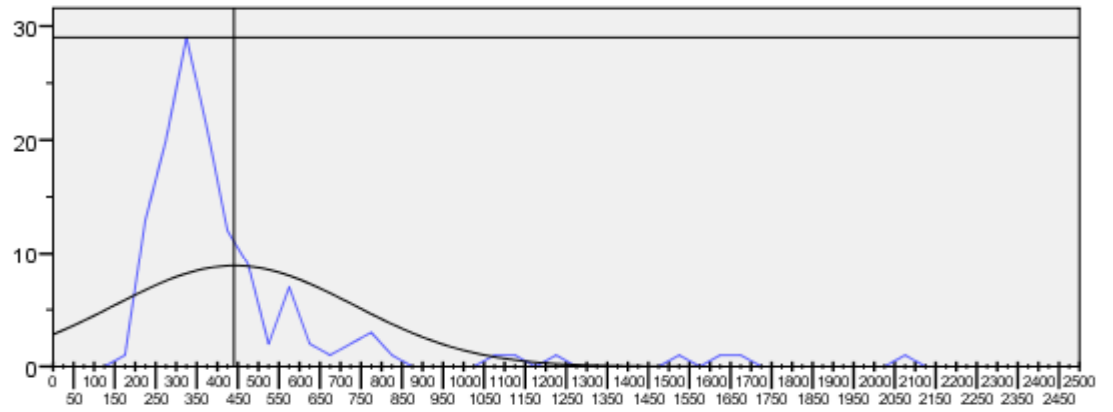
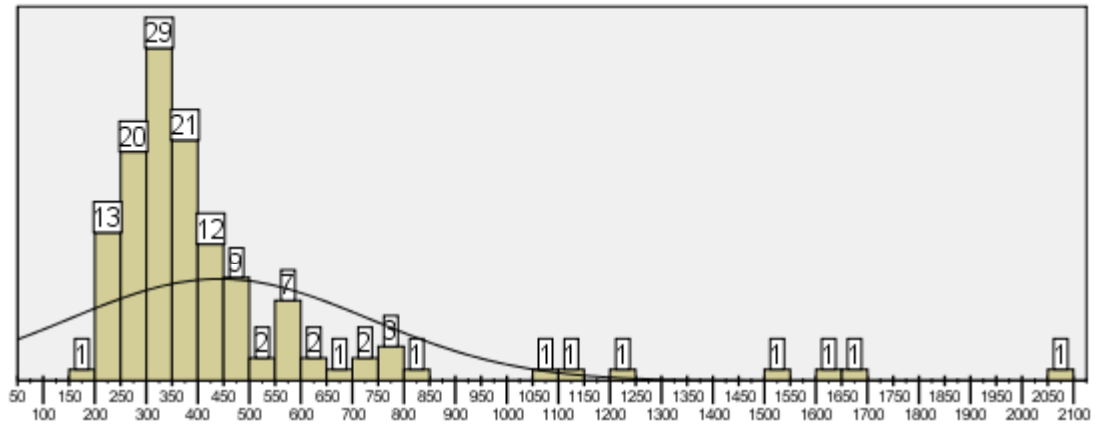
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
117	325	221	545	42173	360	89	0.49	-0.82

Histogram 4.8 Lilian Langsepp (bins with less than 5 notes excluded); DNC=7



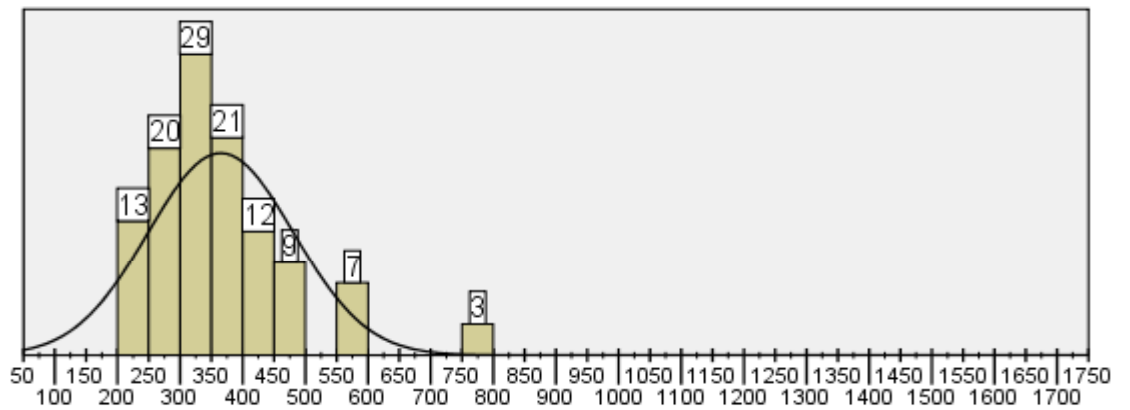
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
117	325	221	545	42173	360	89	0.49	-0.82

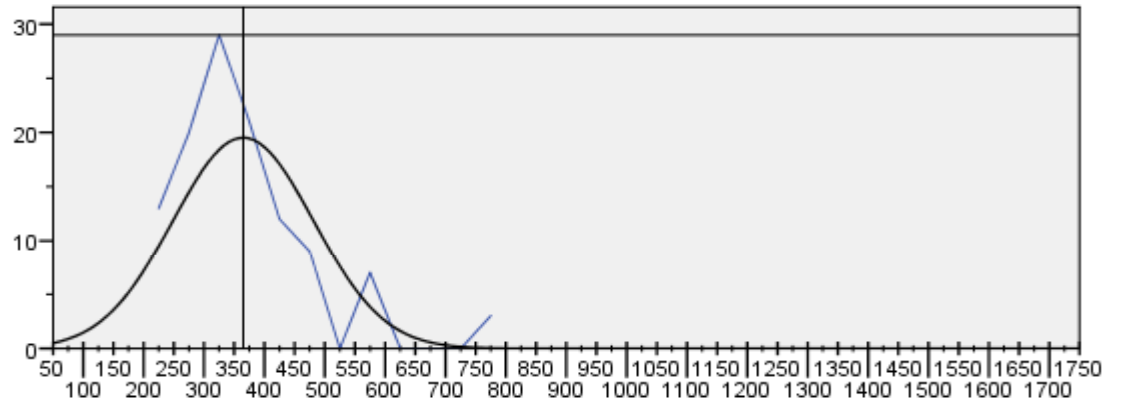
Histogram 5.6 Maile Nairis (all notes); DNC=21



N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
130	1872	180	2052	57390	441	292	3.22	12.03

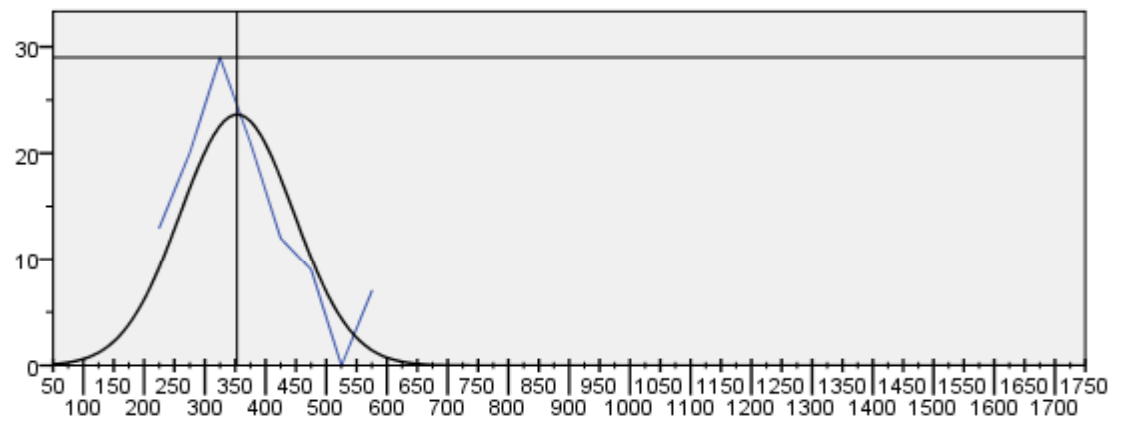
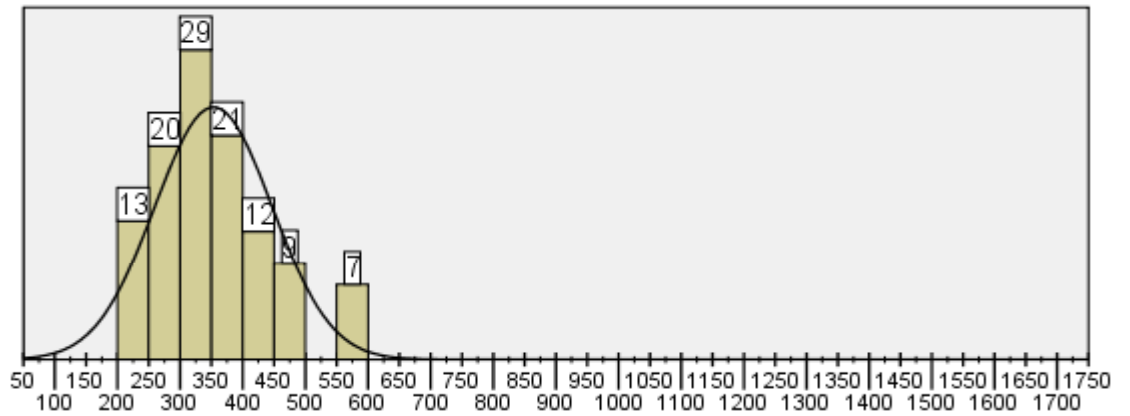
Histogram 5.7 Maile Nairis (bins with less than 3 notes excluded); DNC=8





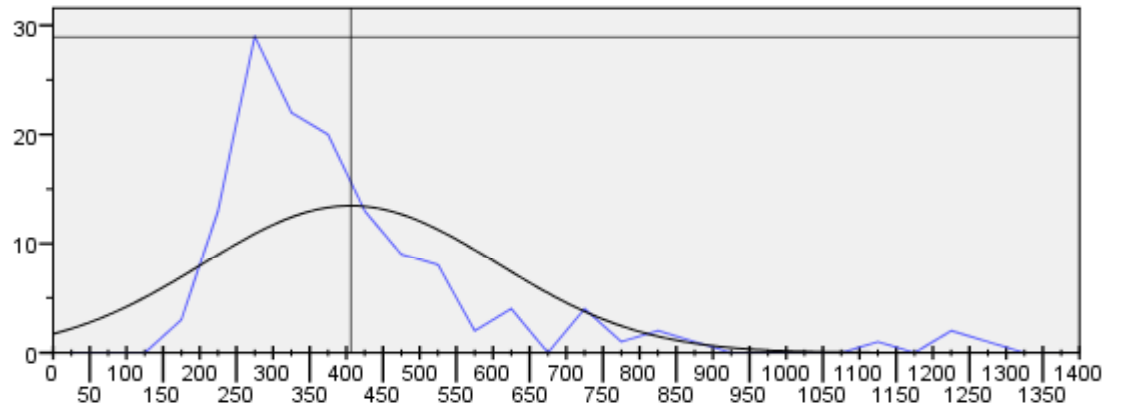
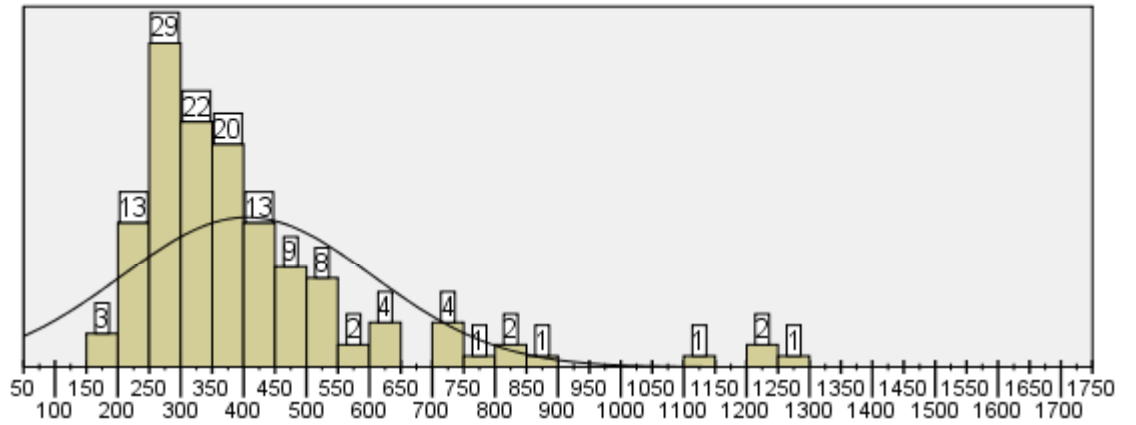
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
114	596	203	799	41592	365	116	1.50	3.29

Histogram 5.8 Maile Nairis (bins with less than 5 notes excluded); DNC=7



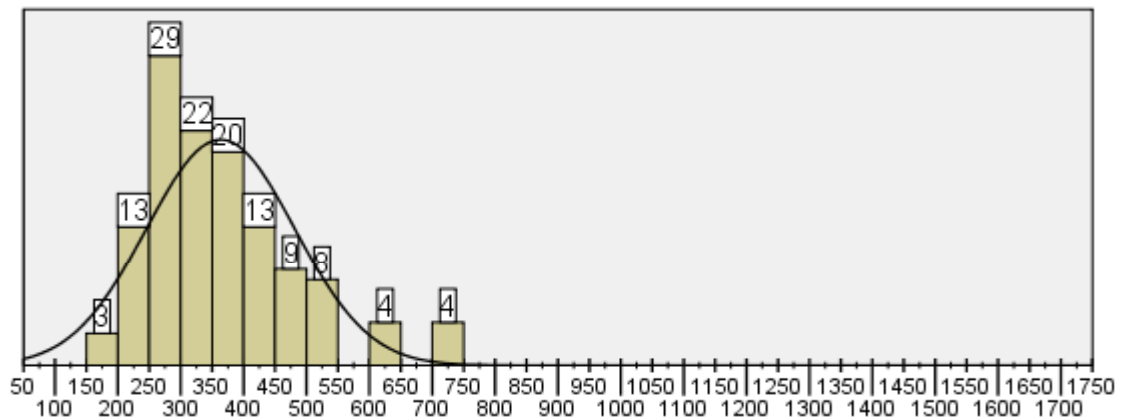
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
111	394	203	597	39209	353	94	0.67	0.09

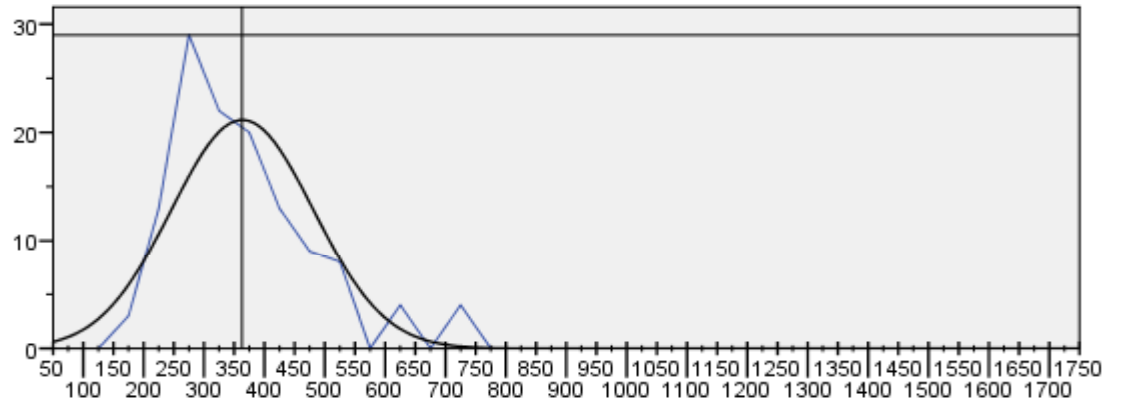
Histogram 6.6 Jean Pascal Ollivry (all notes); DNC=17



N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
135	1113	183	1296	54750	406	200	2.33	6.54

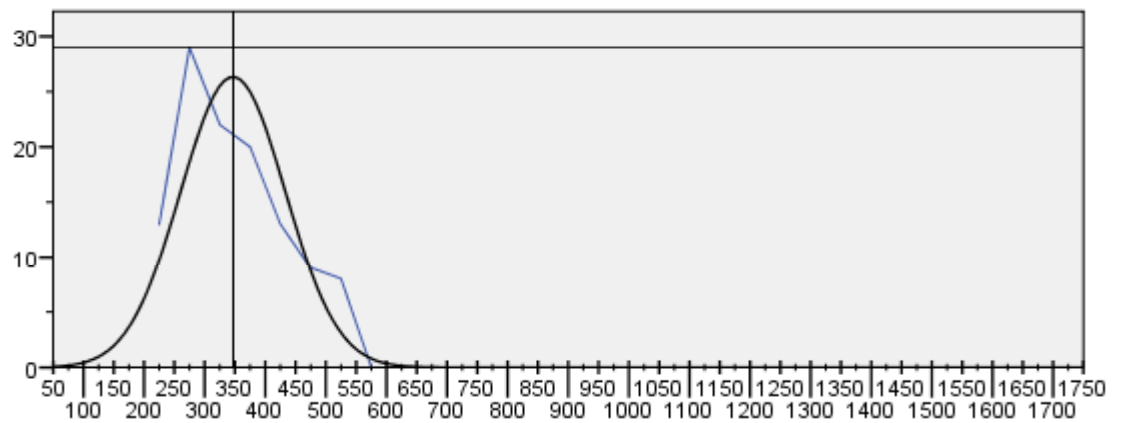
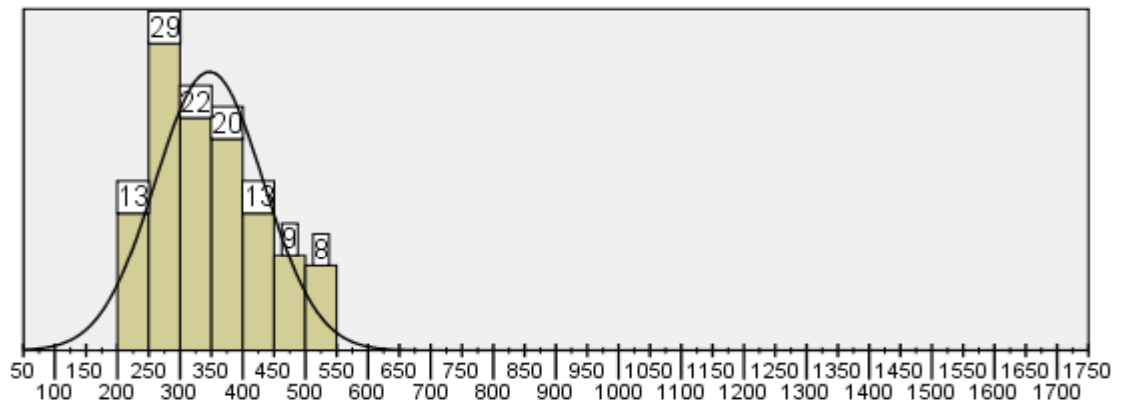
Histogram 6.7 Jean Pascal Ollivry (bins with less than 3 notes excluded); DNC=10





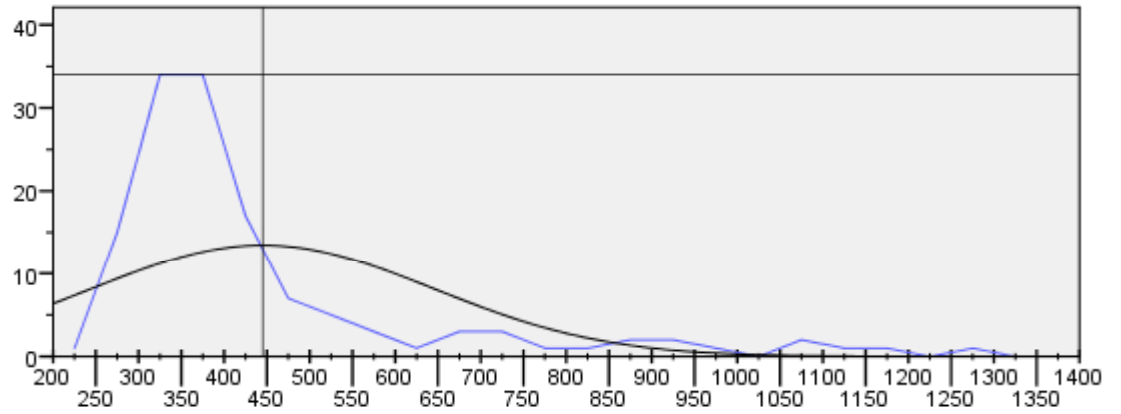
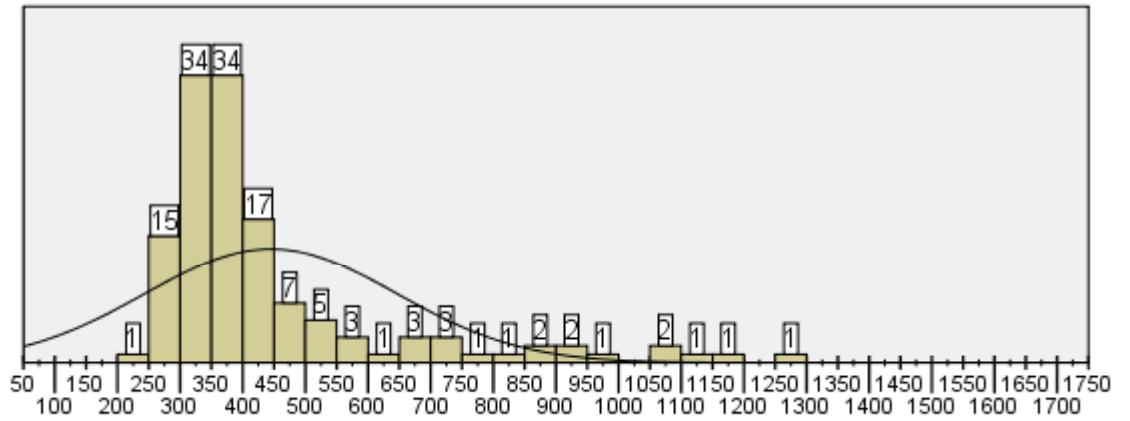
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
125	542	183	725	45427	363	118	1.10	1.13

Histogram 6.8 Jean Pascal Ollivry (bins with less than 5 notes excluded); DNC=7



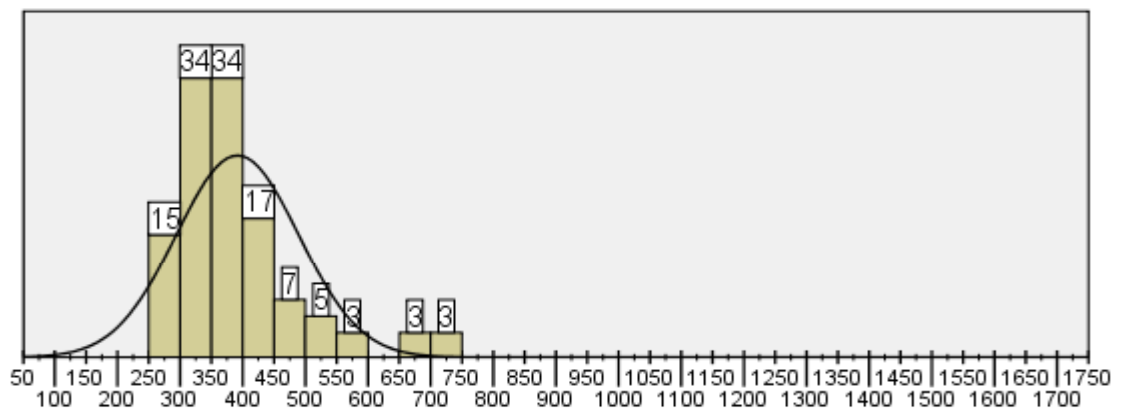
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
114	336	201	537	39523	347	86	0.49	-0.66

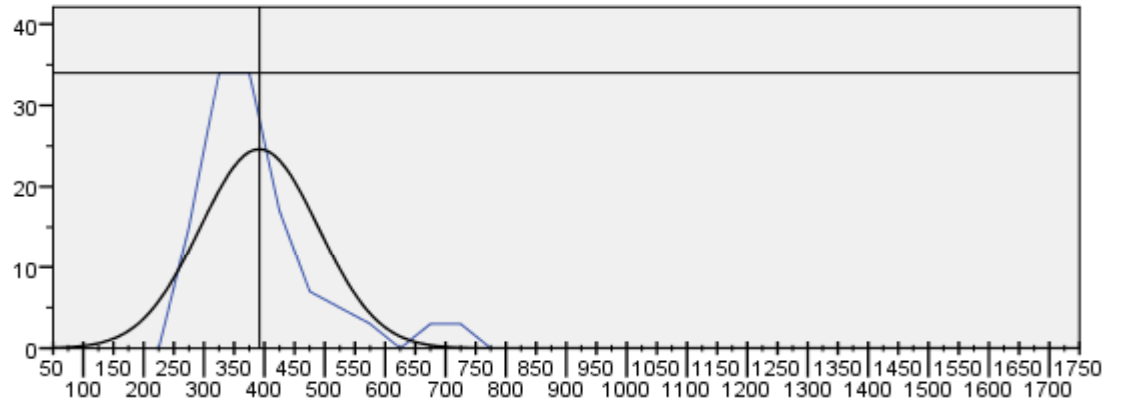
Histogram 7.6 Peeter Perens (all notes); DNC=20



N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
135	1058	237	1295	60055	445	200	2.23	4.87

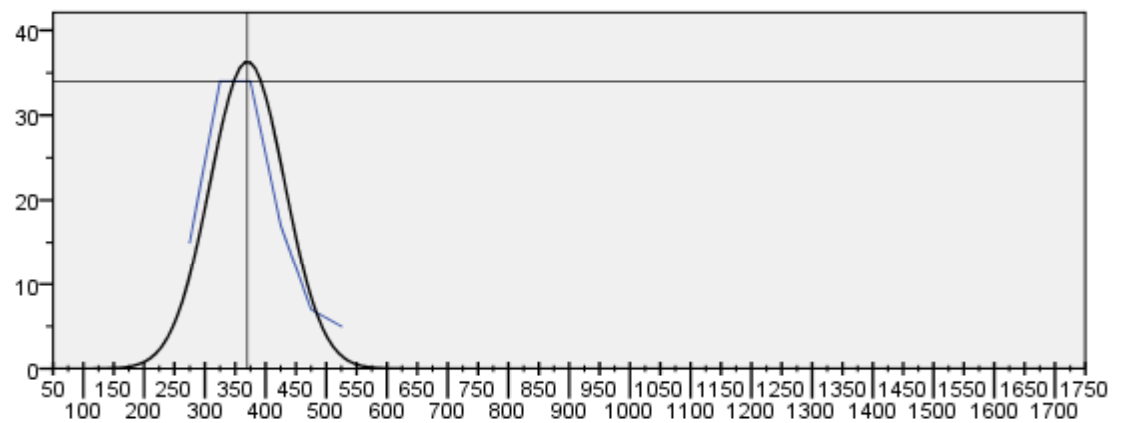
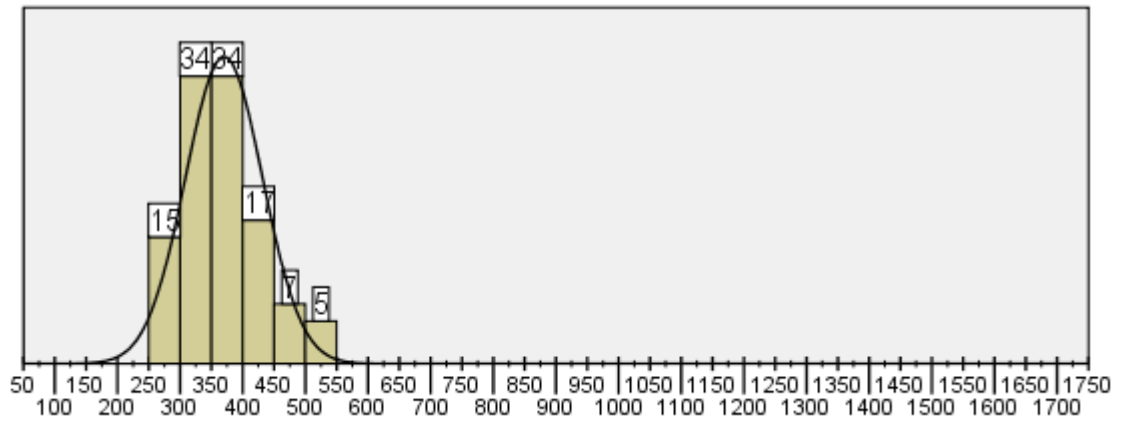
Histogram 7.7 Peeter Perens (bins with less than 3 notes excluded); DNC=9





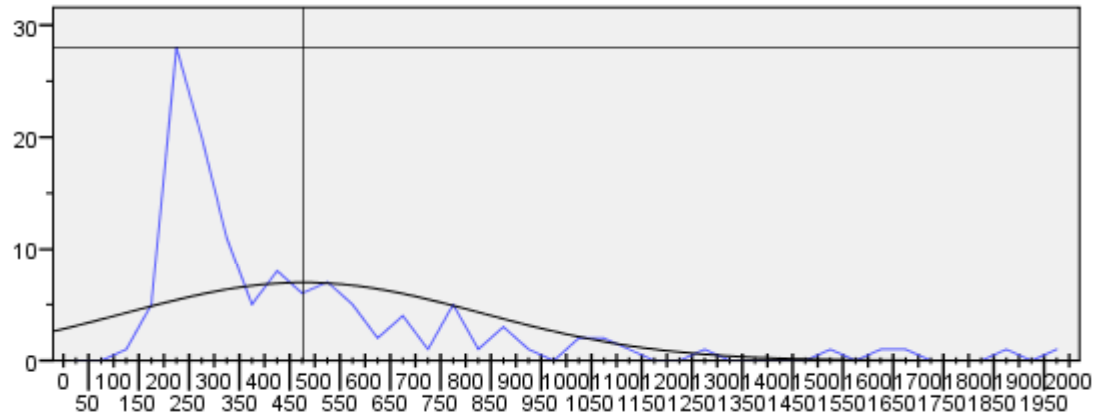
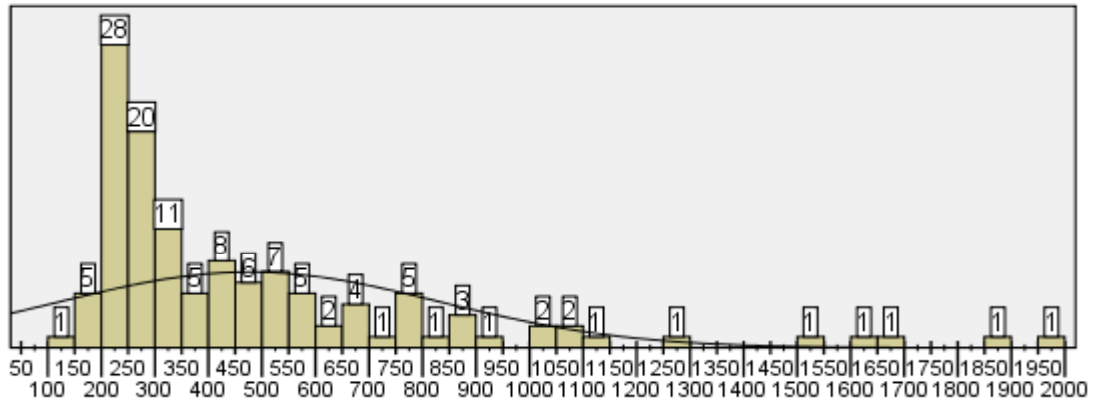
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
121	478	259	737	47377	392	98	1.68	3.16

Histogram 7.8 Peeter Perens (bins with less than 5 notes excluded); DNC=6



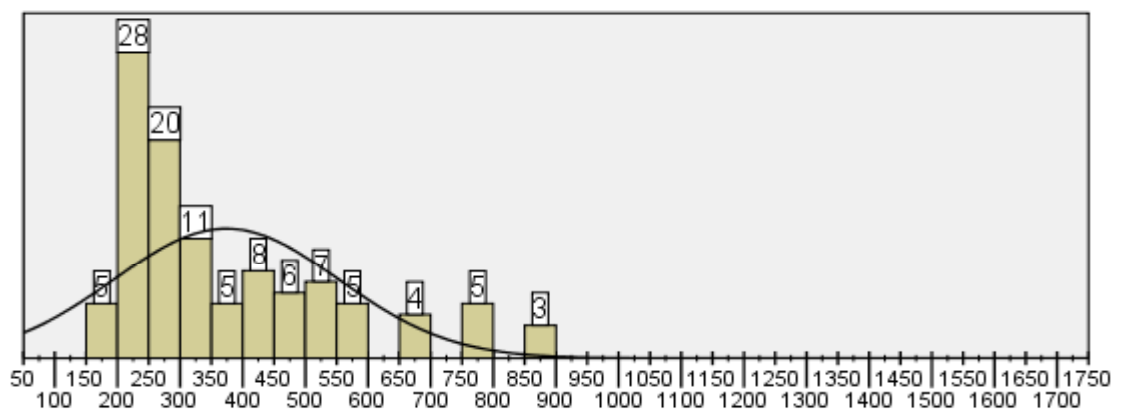
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
112	271	259	530	41447	370	62	0.55	-0.13

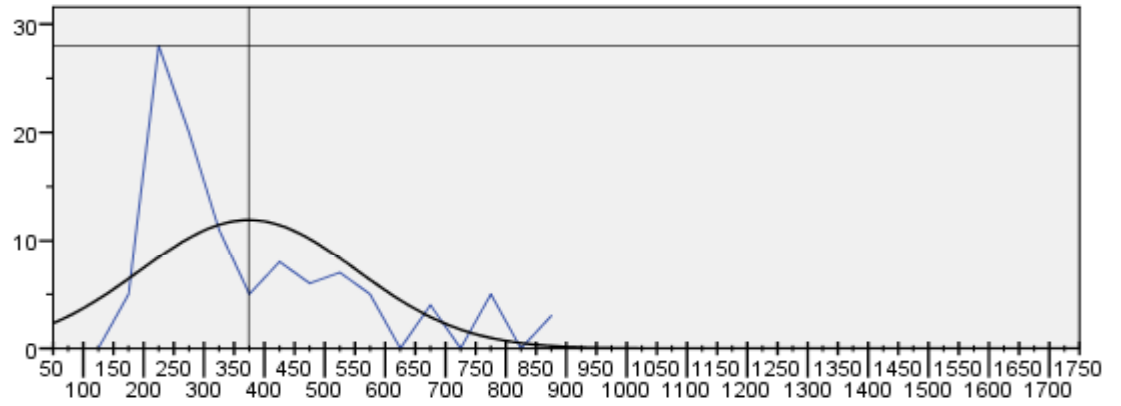
Histogram 8.6 Maria Staak (all notes); DNC=26



N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
124	1853	146	2000	59136	477	355	2.17	5.21

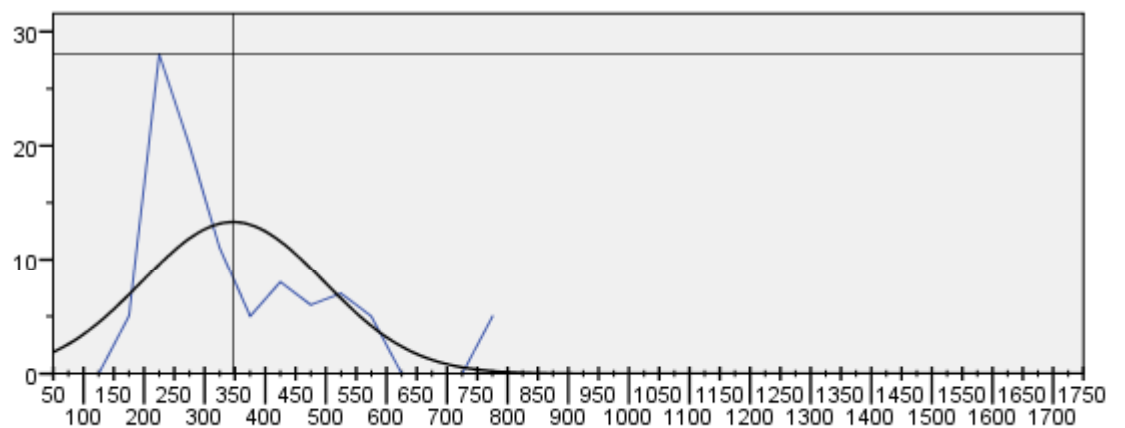
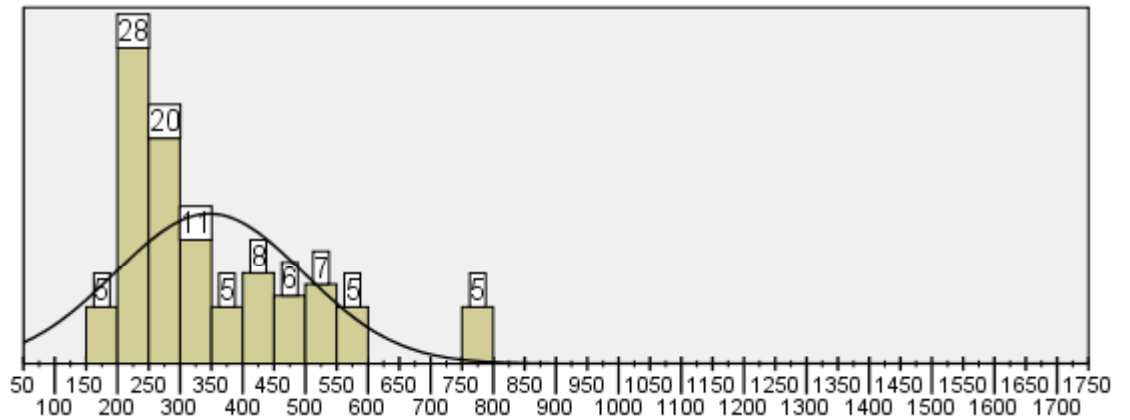
Histogram 8.7 Maria Staak (bins with less than 3 notes excluded); DNC=12





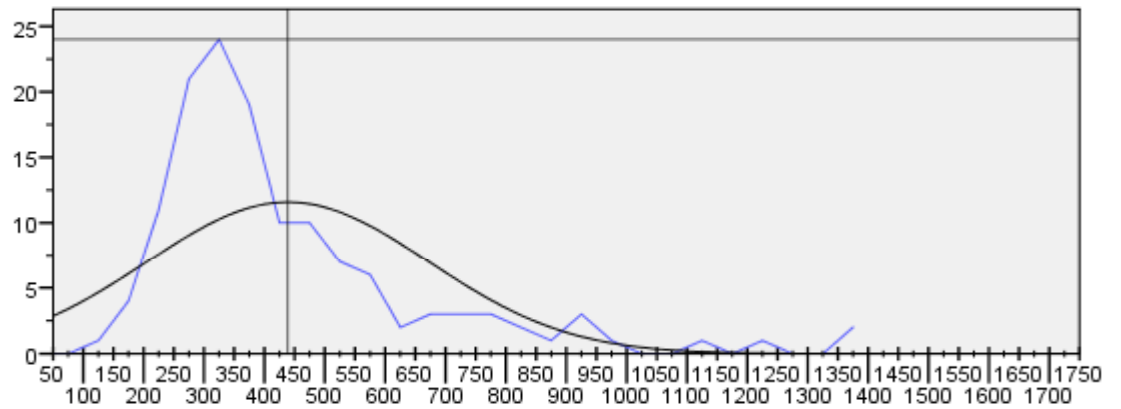
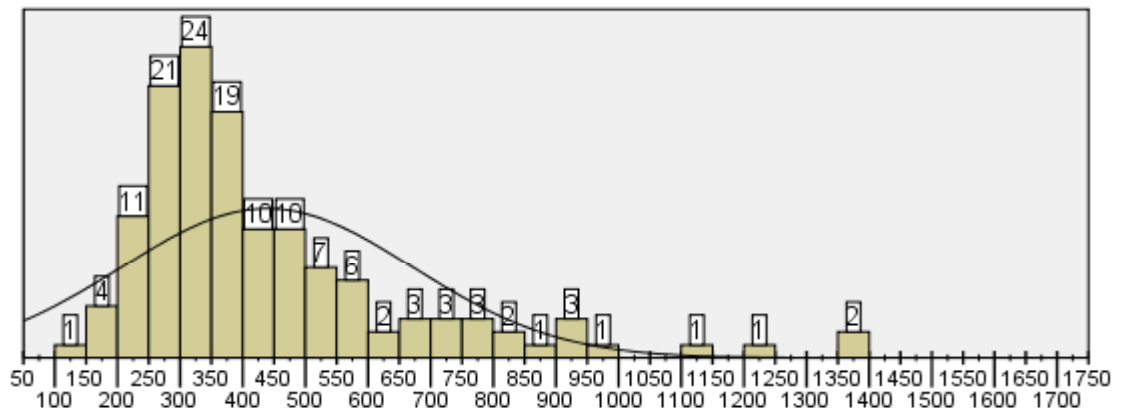
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
107	694	175	869	39987	374	179	1.16	0.49

Histogram 8.8 Maria Staak (bins with less than 5 notes excluded); DNC=10



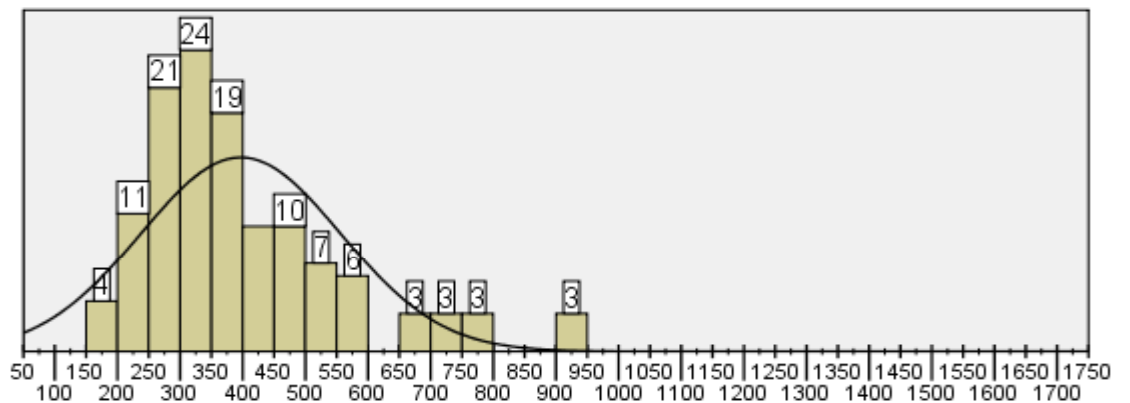
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
100	600	175	775	34659	347	150	1.24	1.02

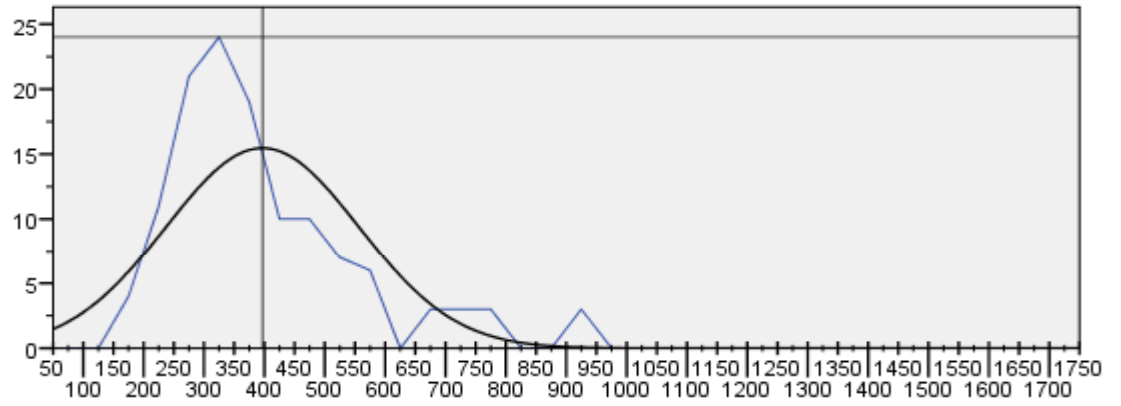
Histogram 9.6 Jaan Eik Tolve (all notes); DNC=21



N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
135	1266	134	1400	59245	439	232	1.91	4.34

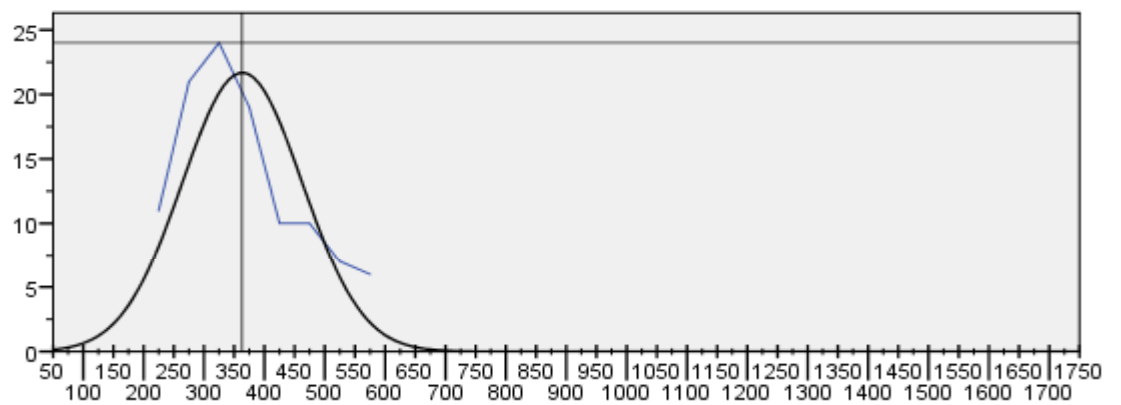
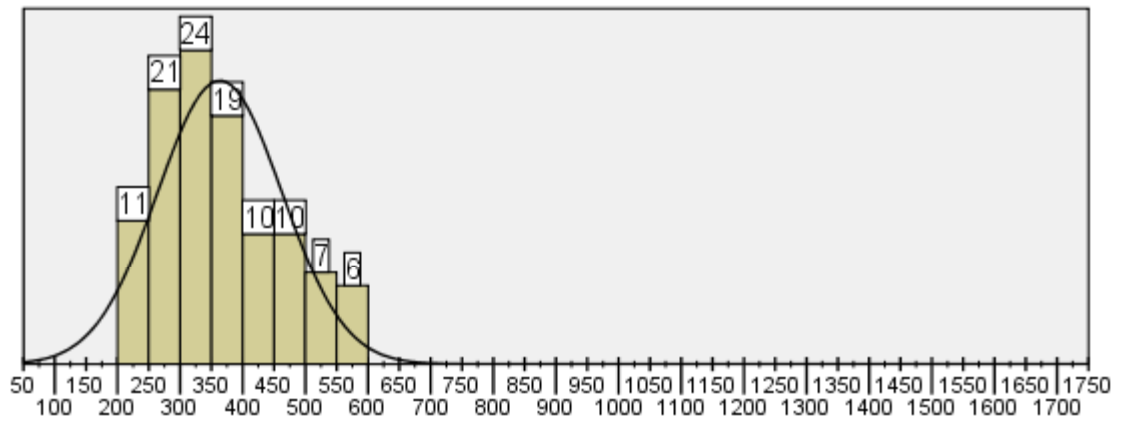
Histogram 9.7 Jaan Eik Tolve (bins with less than 3 notes excluded); DNC=13





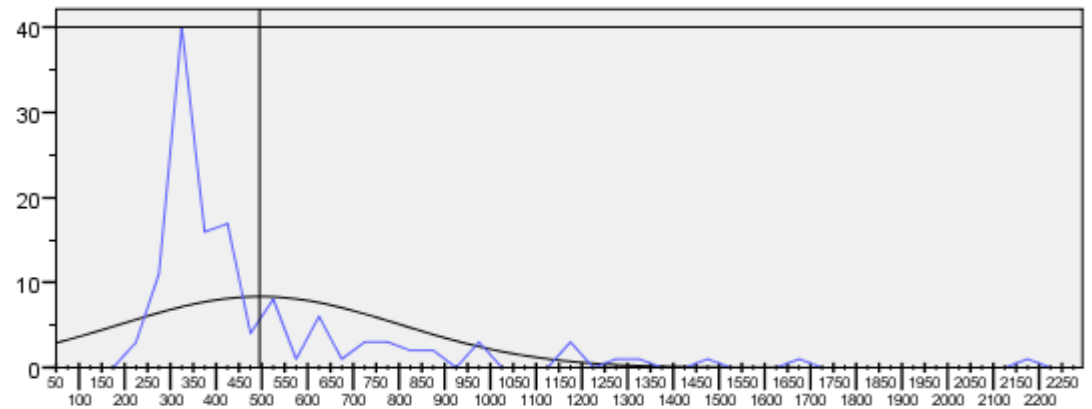
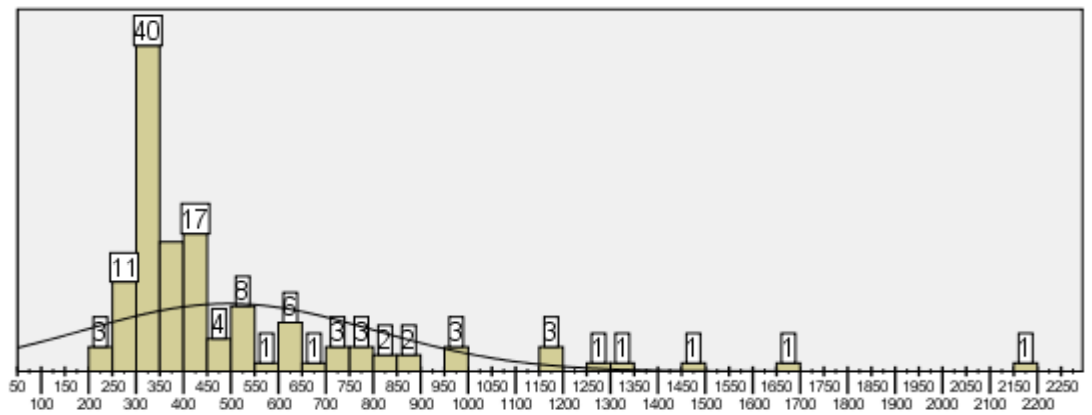
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
124	757	160	917	49195	397	160	1.31	1.63

Histogram 9.8 Jaan Eik Tulve (bins with less than 5 notes excluded); DNC=



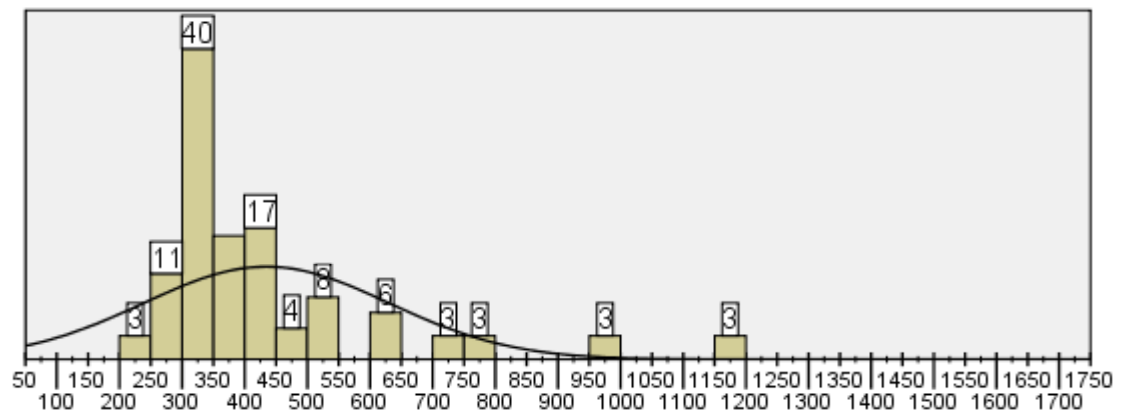
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
108	377	207	583	39239	363	99	0.54	-0.56

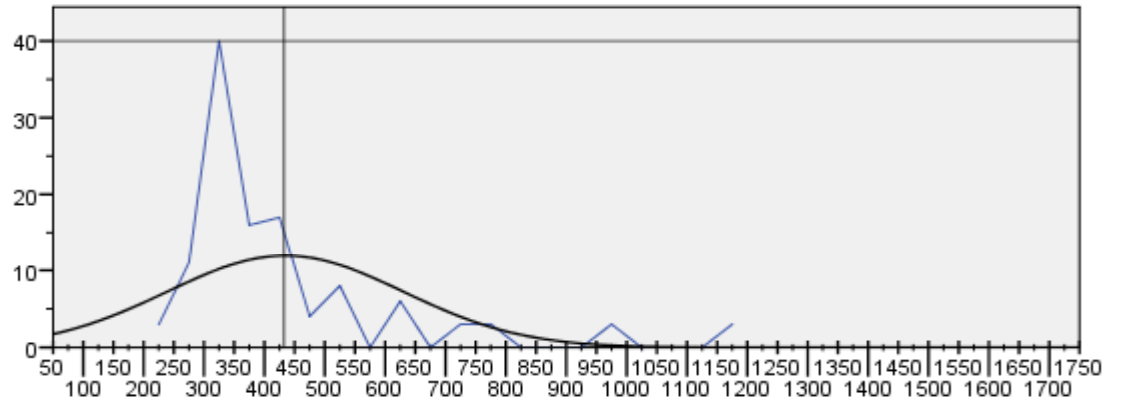
Histogram 10.6 Riho Ridbek (all notes); DNC=21



N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
128	1995	202	2197	63405	495	307	2.68	9.02

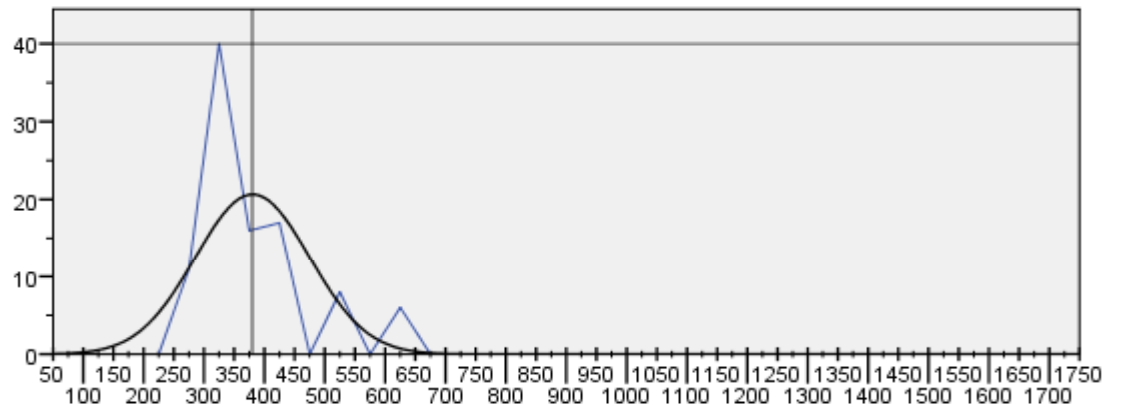
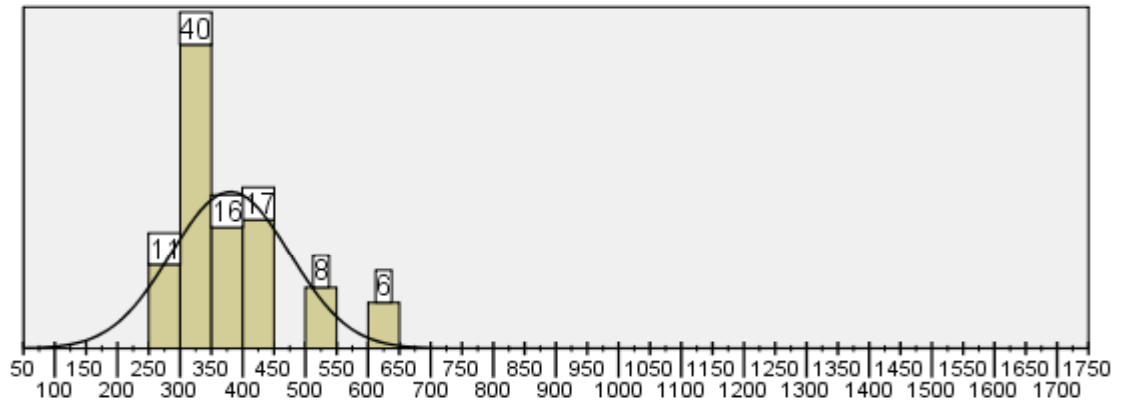
Histogram 10.7 Riho Ridbek (bins with less than 3 notes excluded); DNC=12





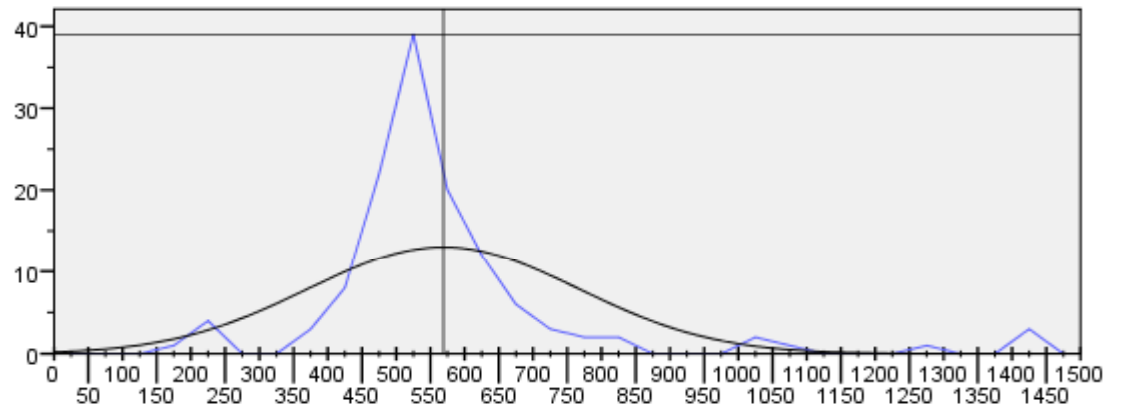
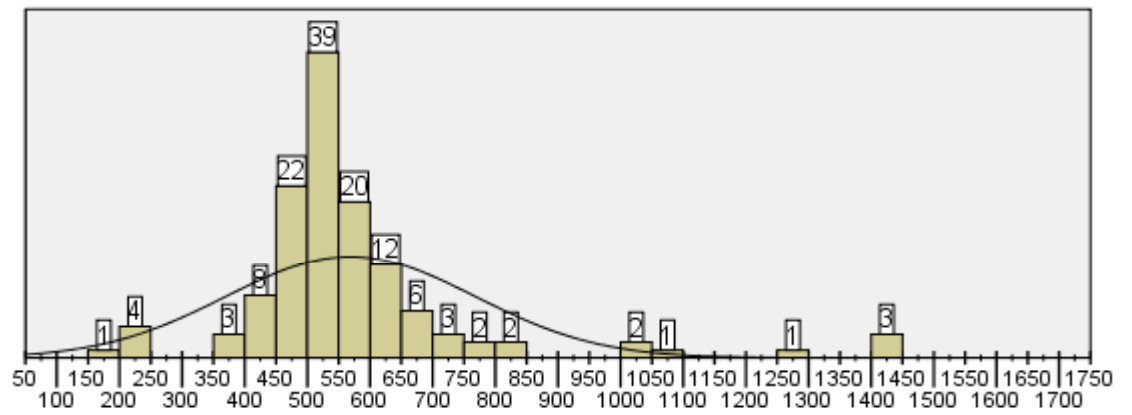
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
117	986	202	1188	50831	434	196	2.13	4.64

Histogram 10.8 Riho Ridbek (bins with less than 5 notes excluded); DNC=6



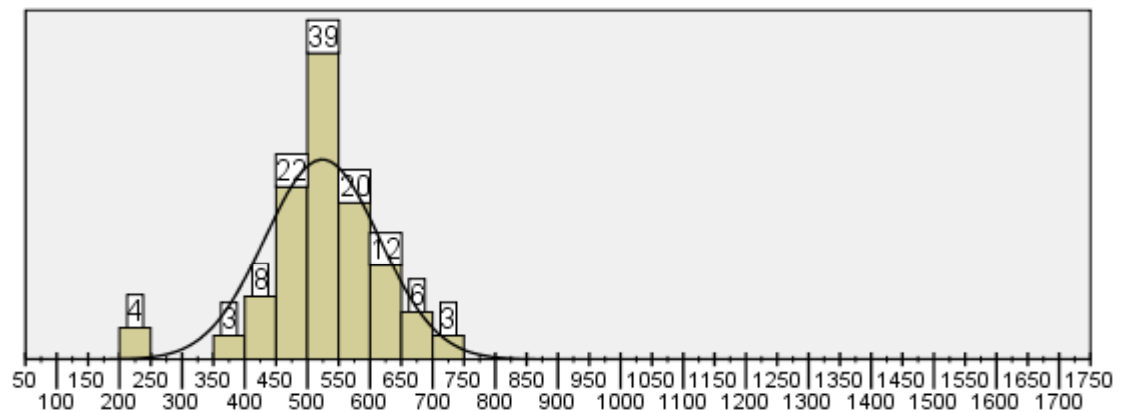
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
98	397	250	647	37266	380	95	1.36	1.33

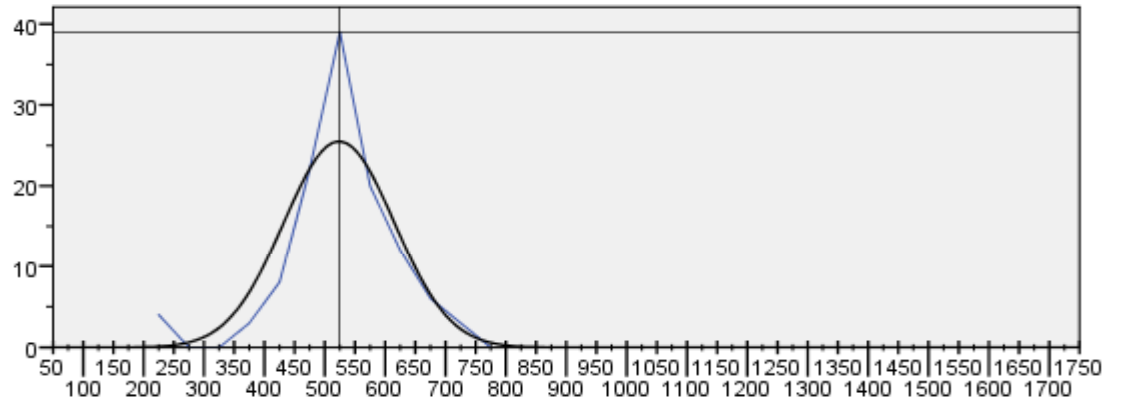
Histogram 11.6 Taivo Niitvägi (all notes); DNC=16



N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
129	1251	190	1441	73383	569	198	2.47	8.65

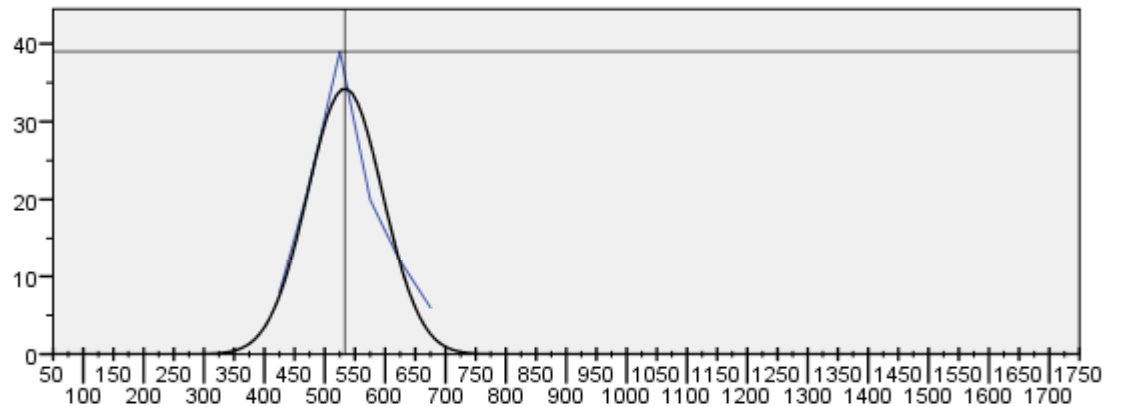
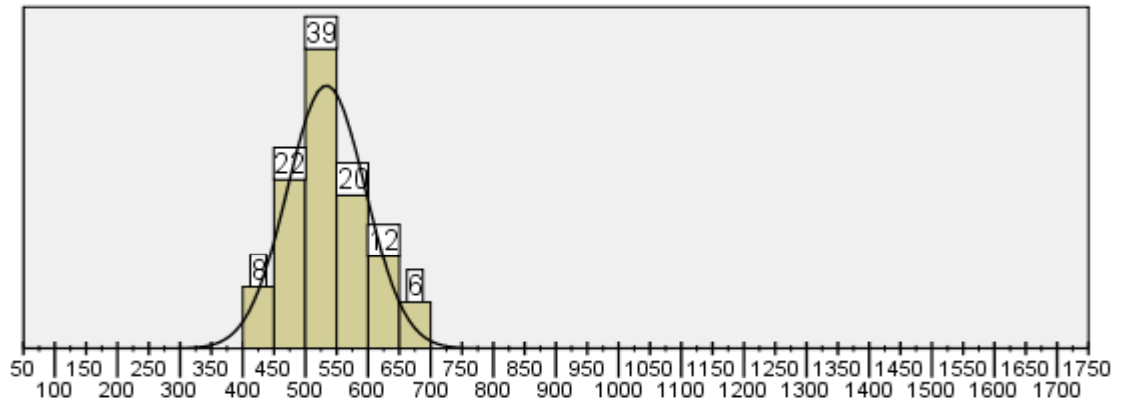
Histogram 11.7 Taivo Niitvägi (bins with less than 3 notes excluded); DNC=9





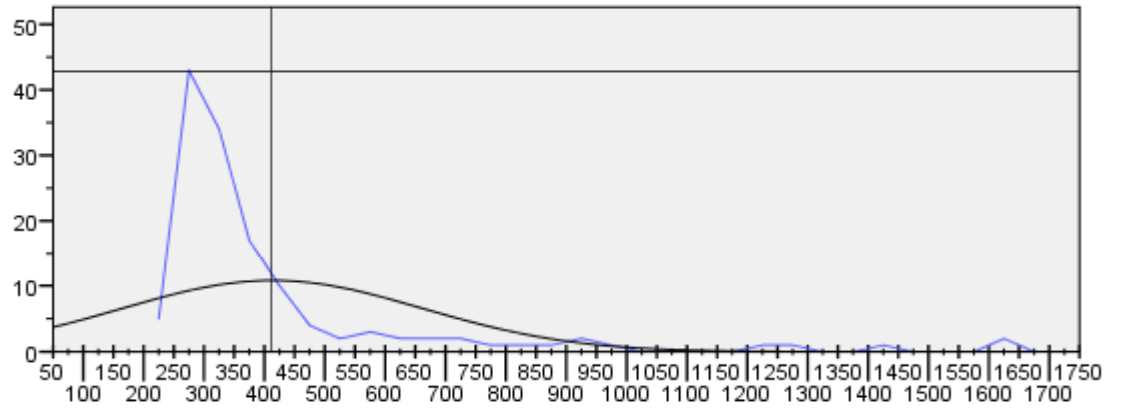
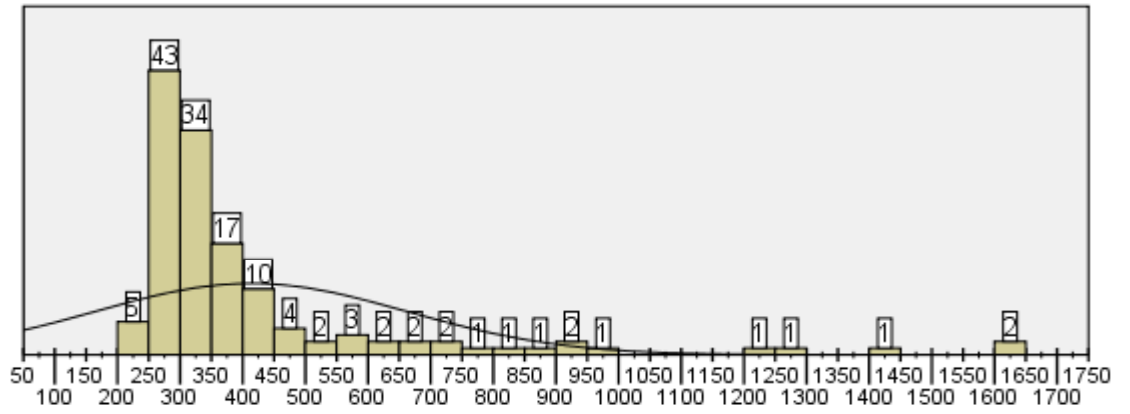
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
117	540	201	741	61264	524	92	-0.90	2.82

Histogram 11.8 Taivo Niitvägi (bins with less than 5 notes excluded); DNC=6



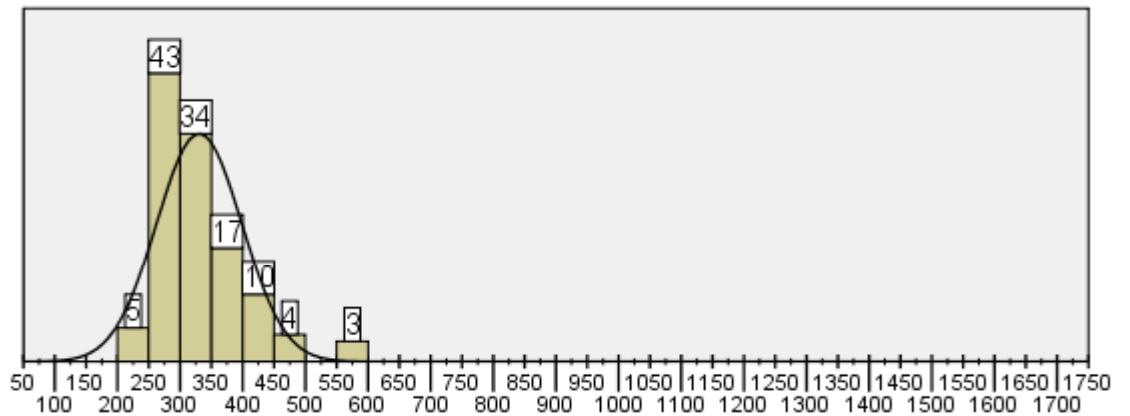
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
107	278	410	688	57083	533	62	0.34	-0.36

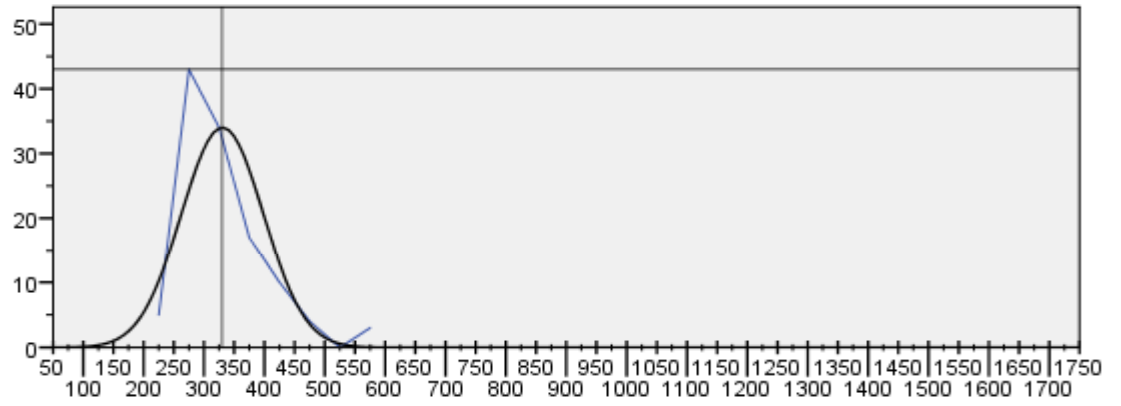
Histogram 12.6 Mike Forbster (all notes); DNC=20



N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
135	1396	219	1615	55783	413	249	3.03	9.98

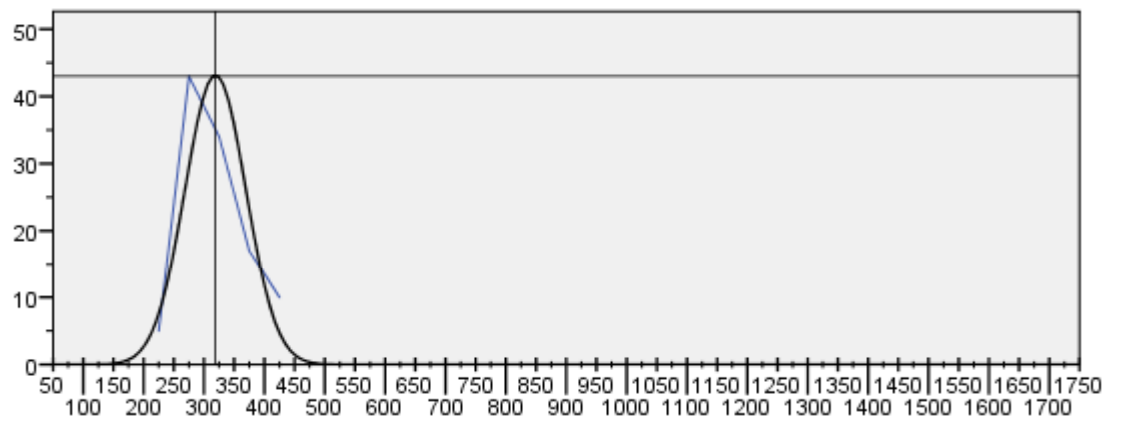
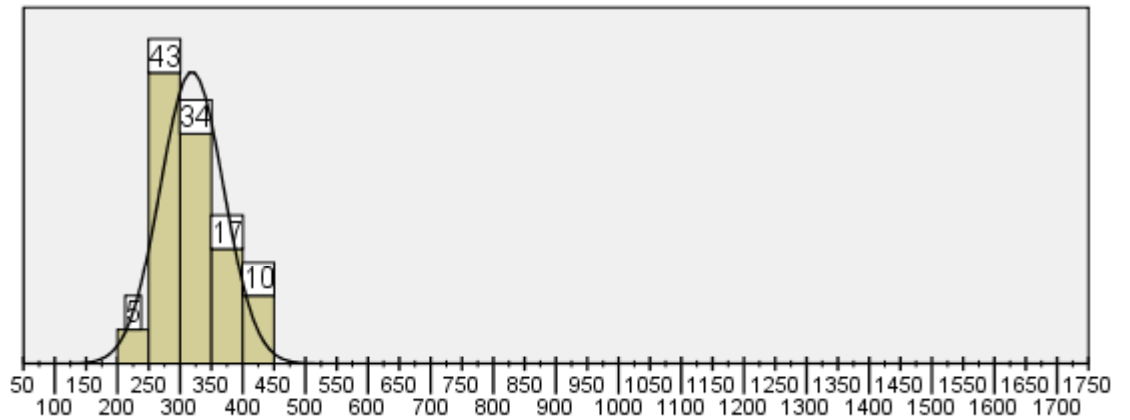
Histogram 12.7 Mike Forbster (bins with less than 3 notes excluded); DNC=7





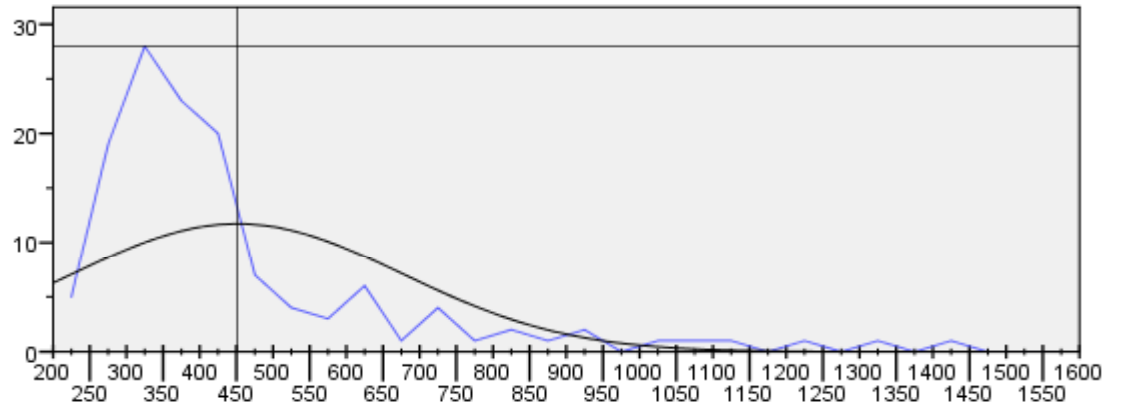
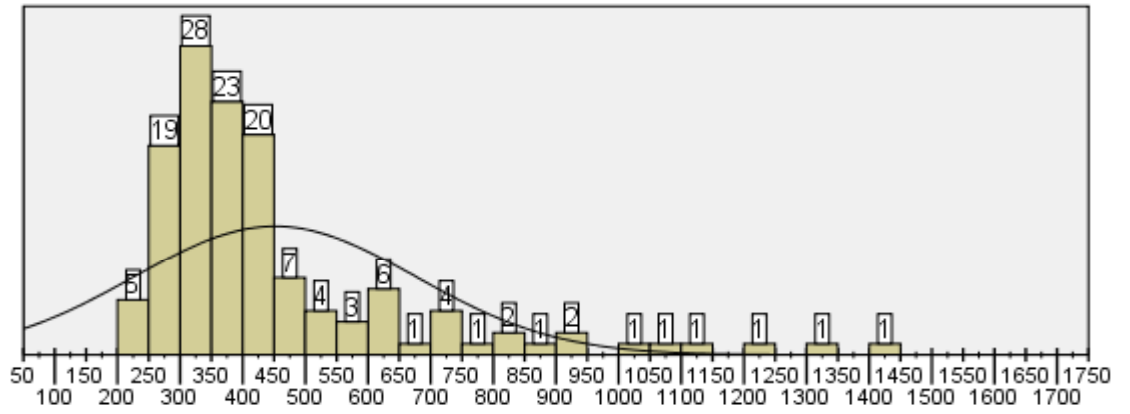
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
116	361	219	580	38329	330	68	1.41	2.46

Histogram 12.8 Mike Forbster (bins with less than 5 notes excluded); DNC=



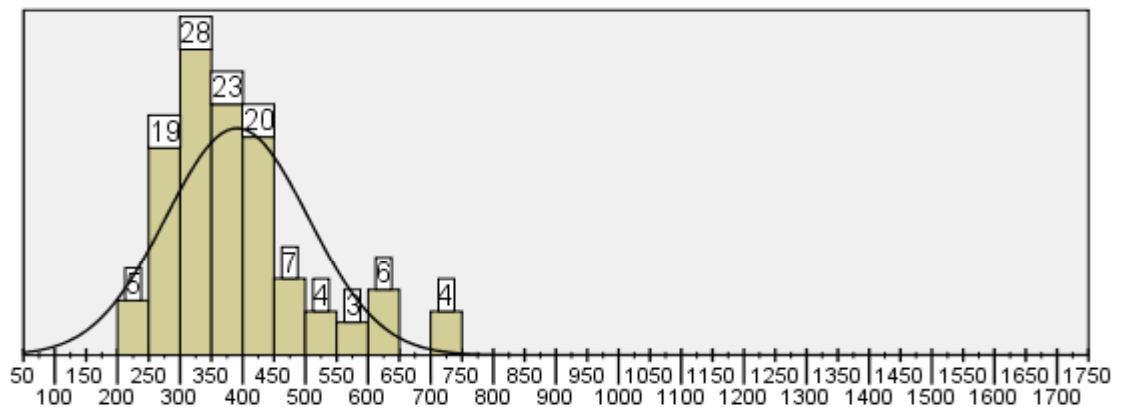
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
109	230	219	450	34760	319	50	0.67	0.02

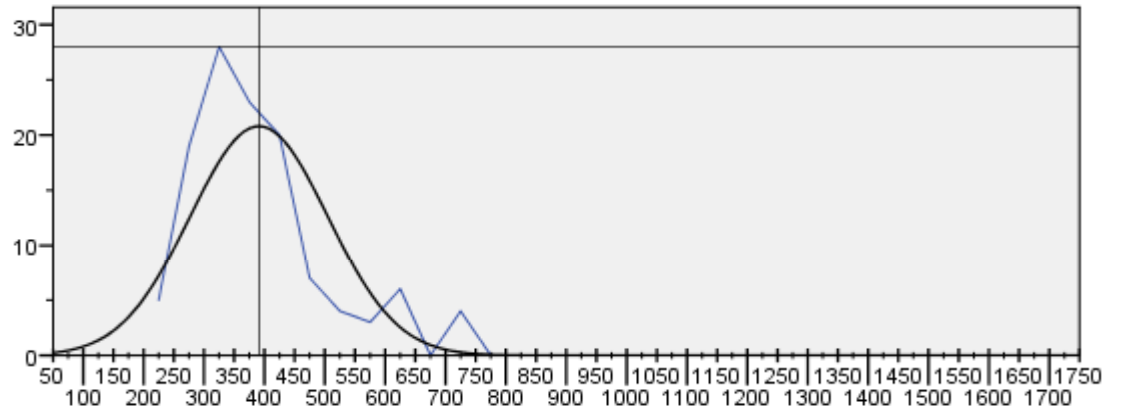
Histogram 13.6 Chris Helfrich (all notes); DNC=21



N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
132	1223	222	1445	59588	451	225	2.23	5.42

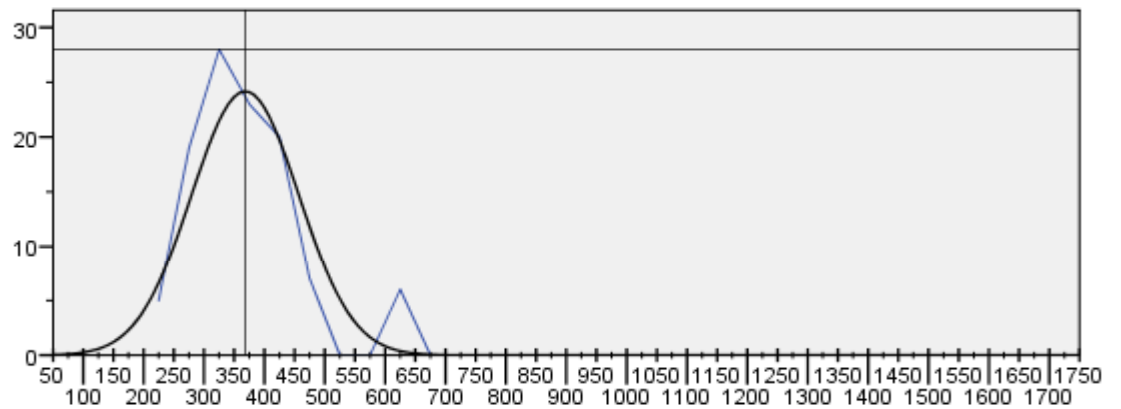
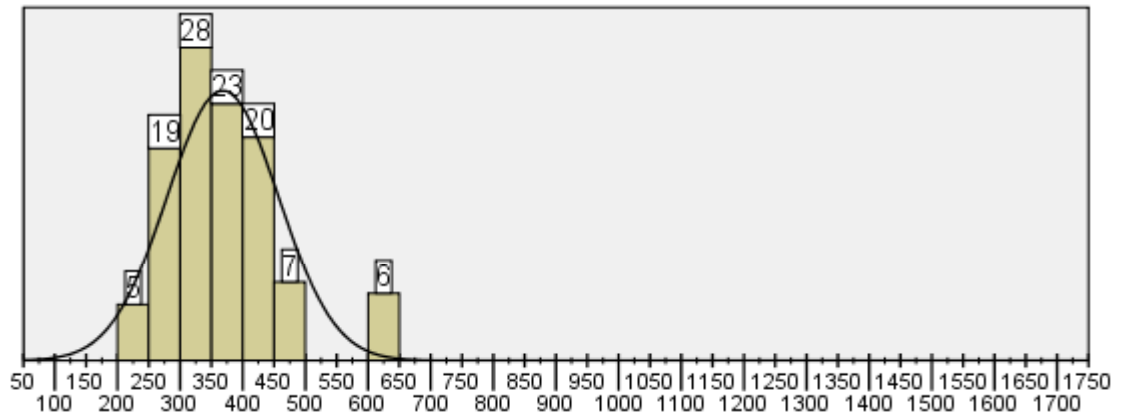
Histogram 13.7 Chris Helfrich (bins with less than 3 notes excluded); DNC=10





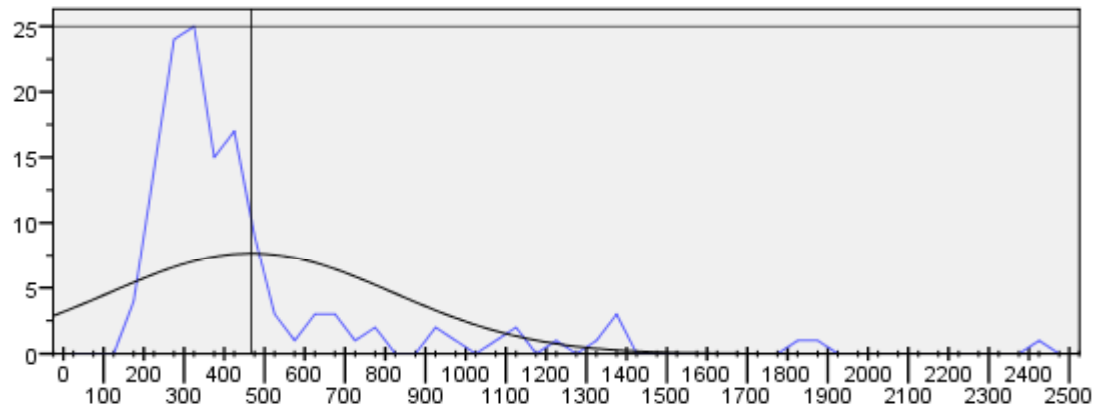
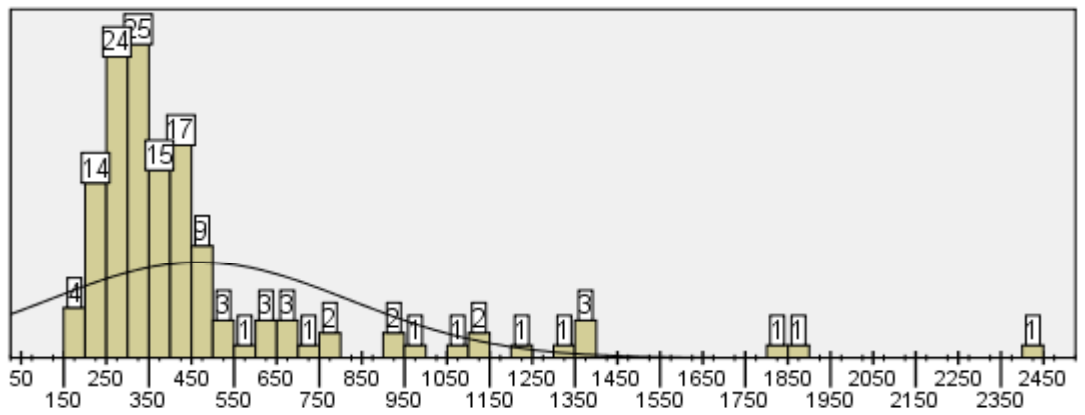
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
119	509	222	731	46517	391	114	1.25	1.31

Histogram 13.8 Chris Helfrich (bins with less than 5 notes excluded); DNC=7



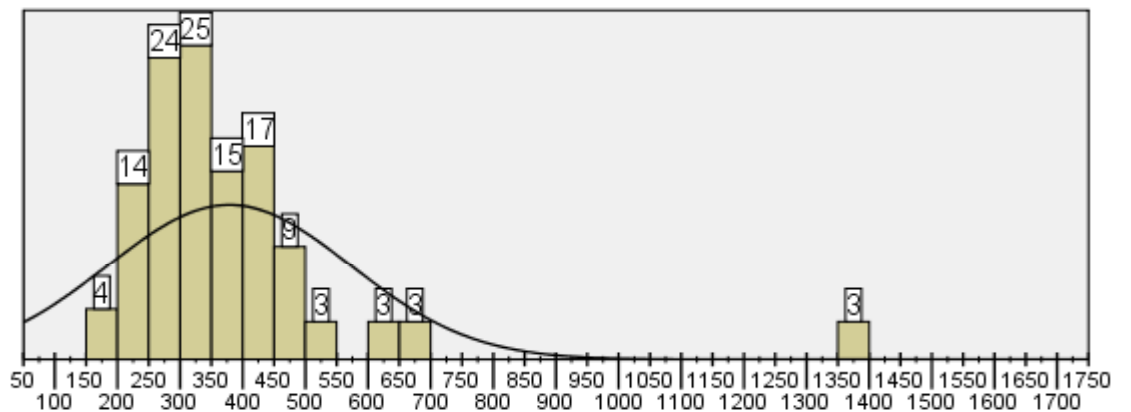
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
108	426	222	648	39762	368	89	1.28	2.29

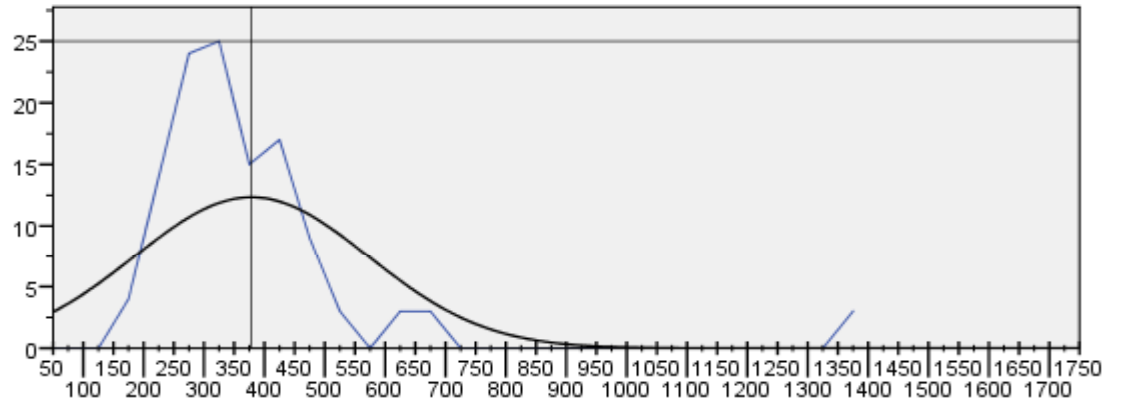
Histogram 14.6 Columba Kelly (all notes); DNC=23



N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
135	2265	155	2420	63075	467	352	2.95	10.12

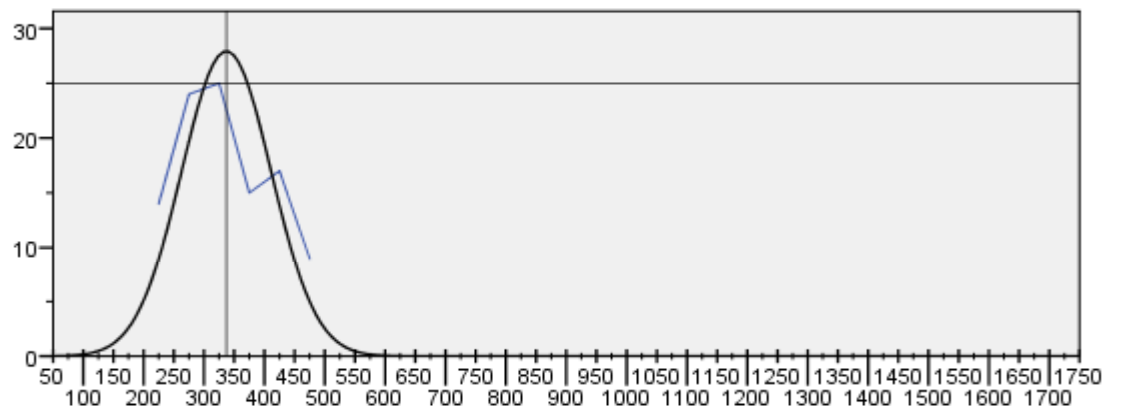
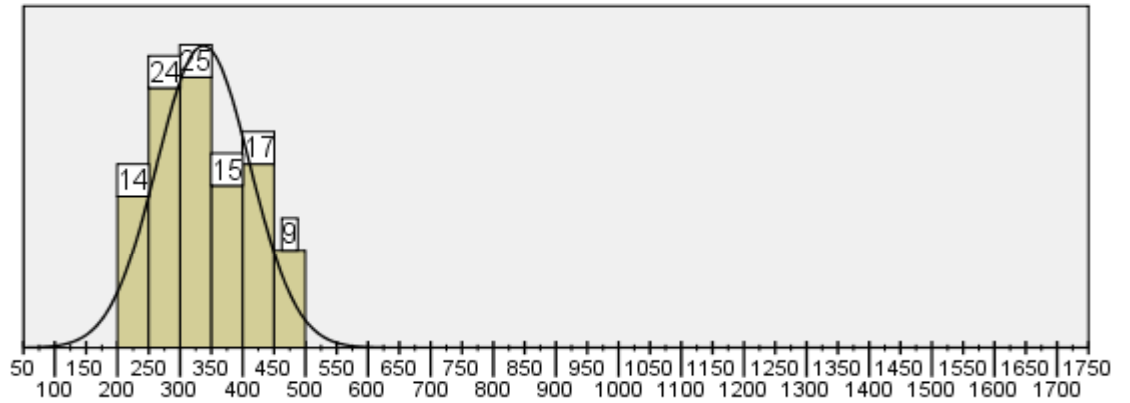
Histogram 14.7 Columba Kelly (bins with less than 3 notes excluded); DNC=11





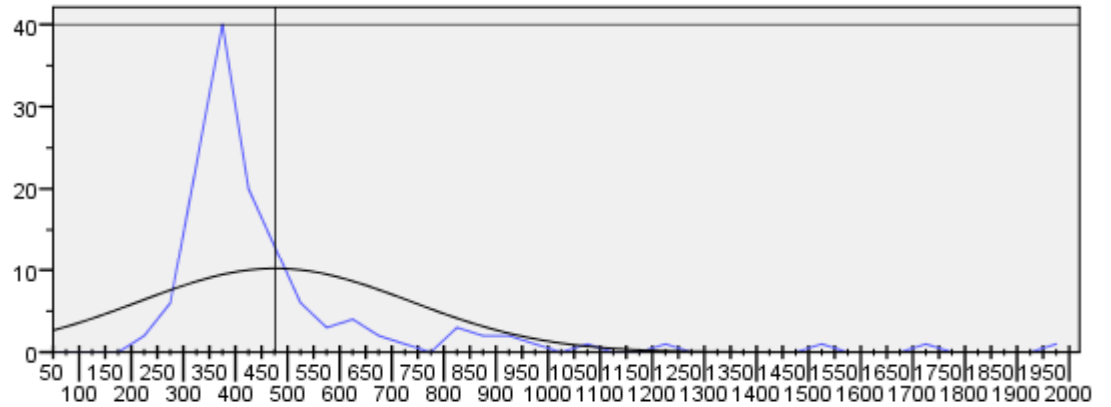
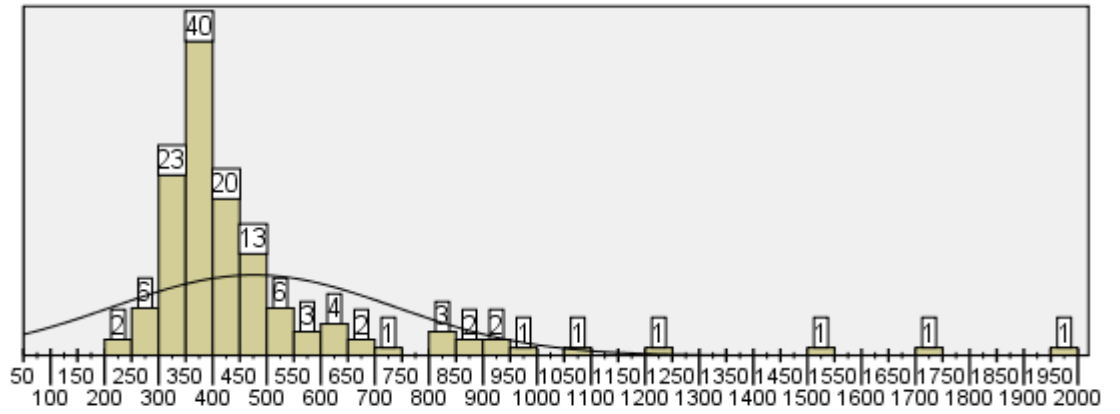
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
120	1239	155	1394	45415	378	194	3.63	16.48

Histogram 14.8 Columba Kelly (bins with less than 5 notes excluded); DNC=6



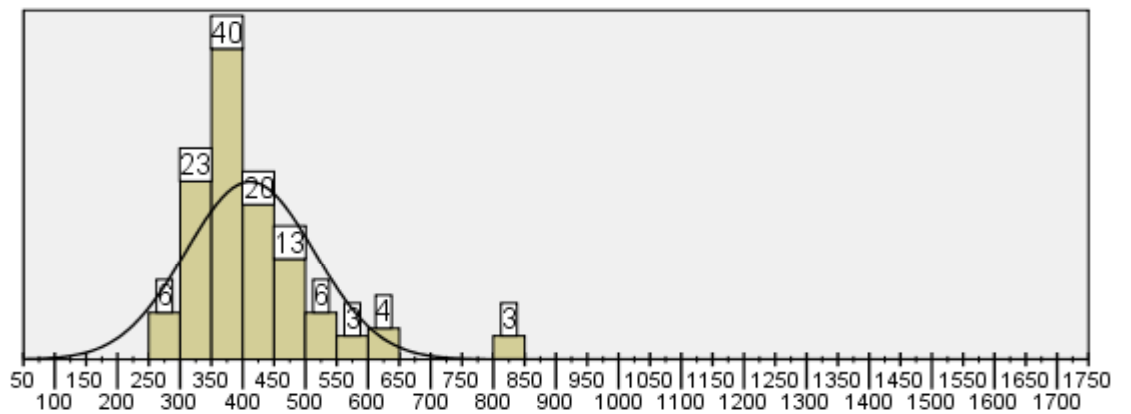
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
104	283	213	496	35048	337	74	0.26	-0.92

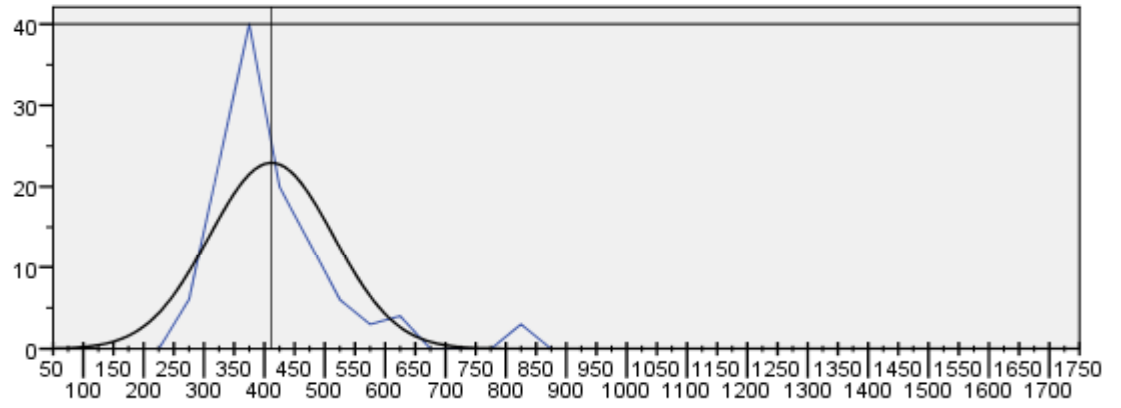
Histogram 15.6 Gereon van Boeschoten (all notes); DNC=20



N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
133	1774	210	1984	63276	476	260	3.37	13.77

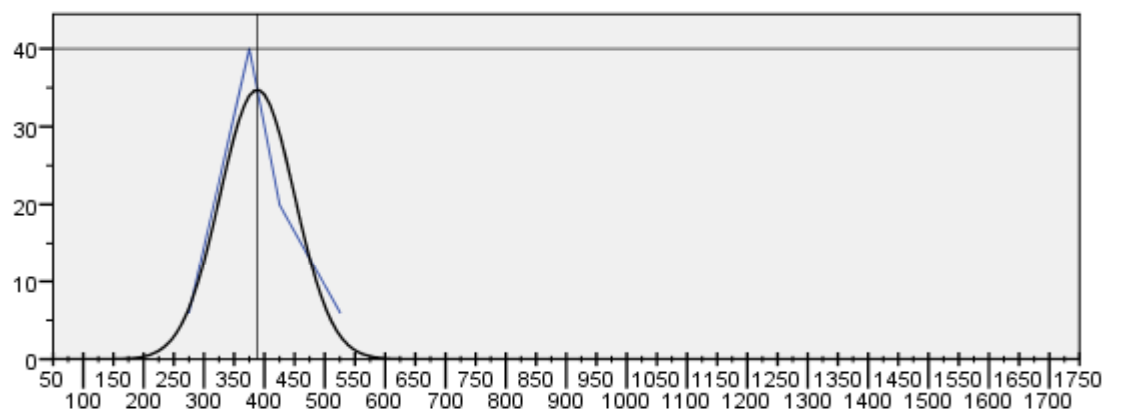
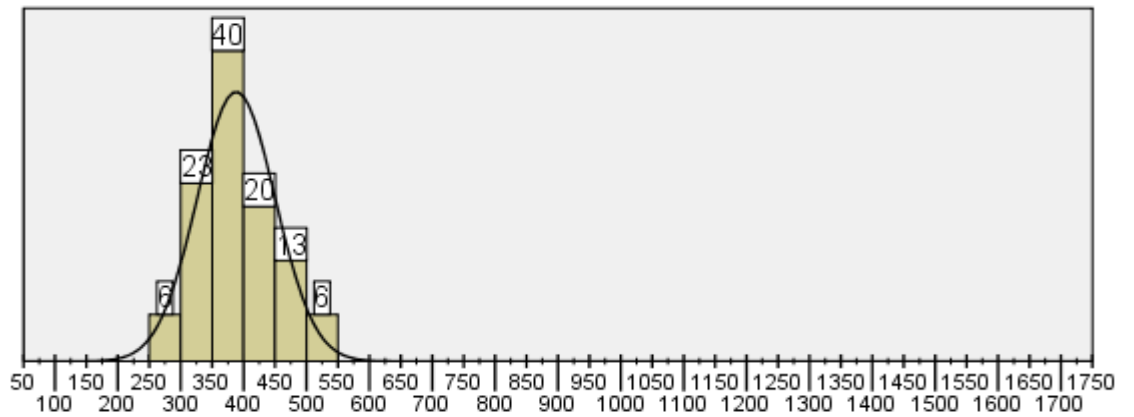
Histogram 15.7 Gereon van Boeschoten (bins with less than 3 notes excluded); DNC=9





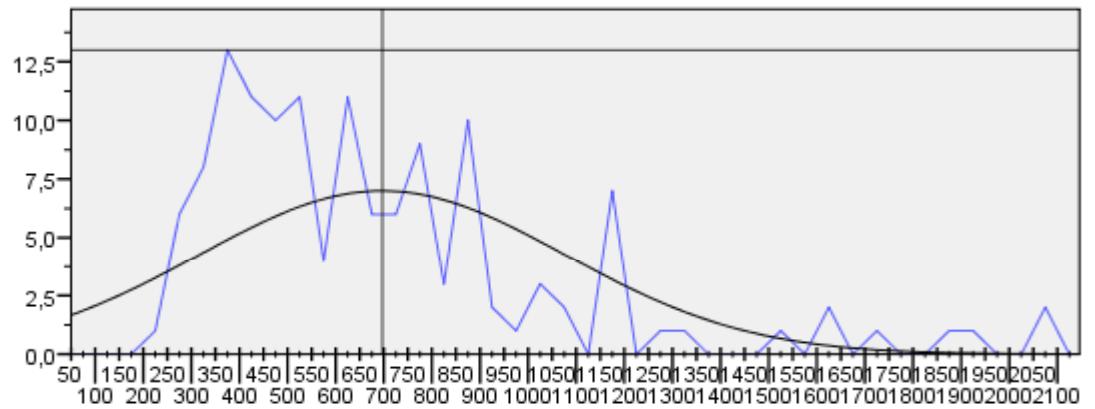
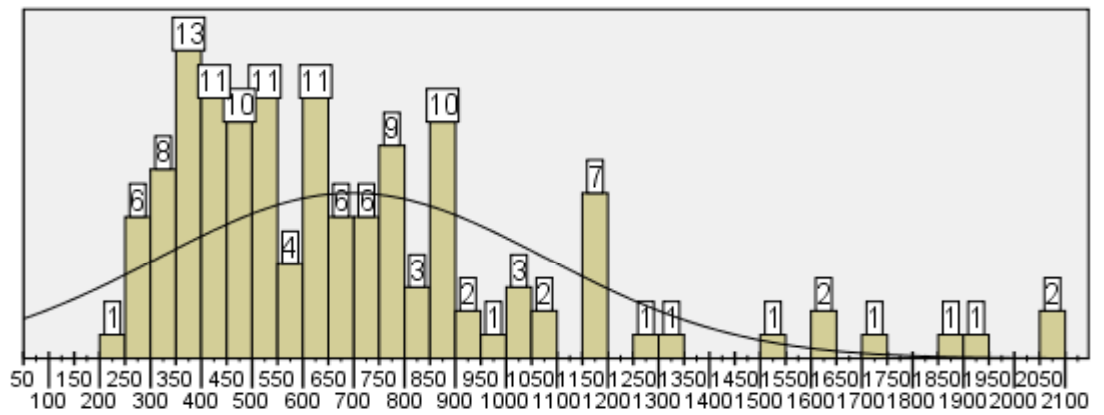
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
118	584	266	850	48568	412	103	1.98	5.46

Histogram 15.8 Gereon van Boesschoten (bins with less than 5 notes excluded); DNC=6



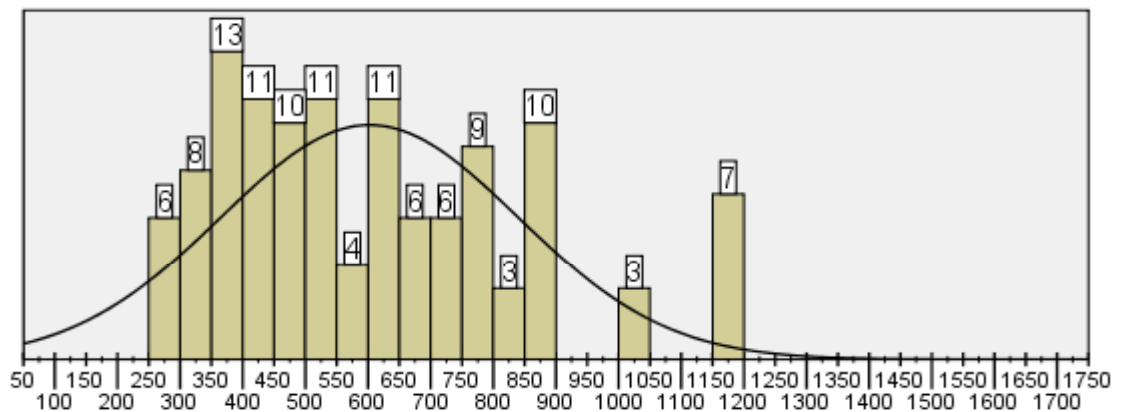
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
108	280	266	546	41922	388	62	0.50	-0.06

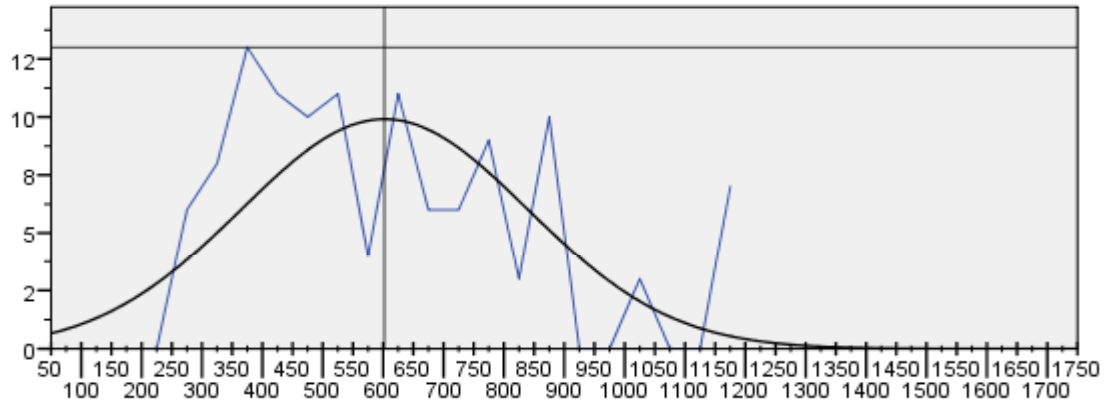
Histogram 16.6 Godehard Joppich (all notes); DNC=27



N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
134	1874	206	2080	93342	697	382	1.63	2.93

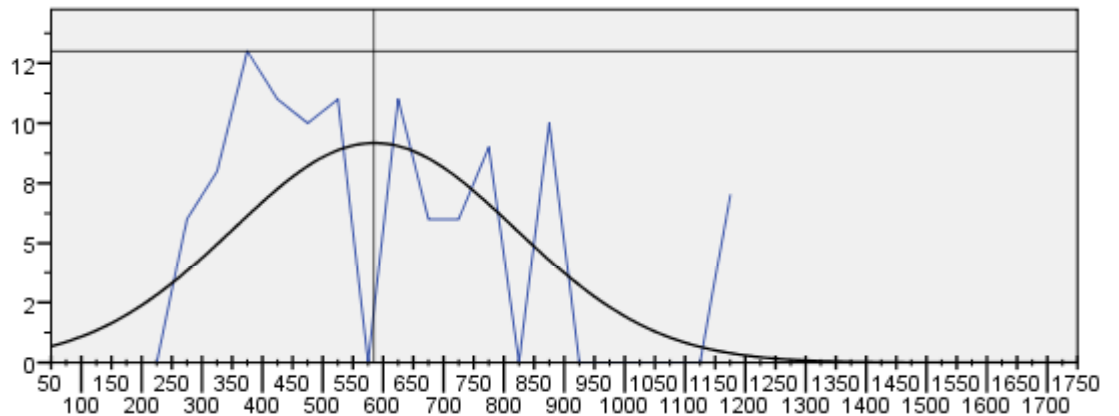
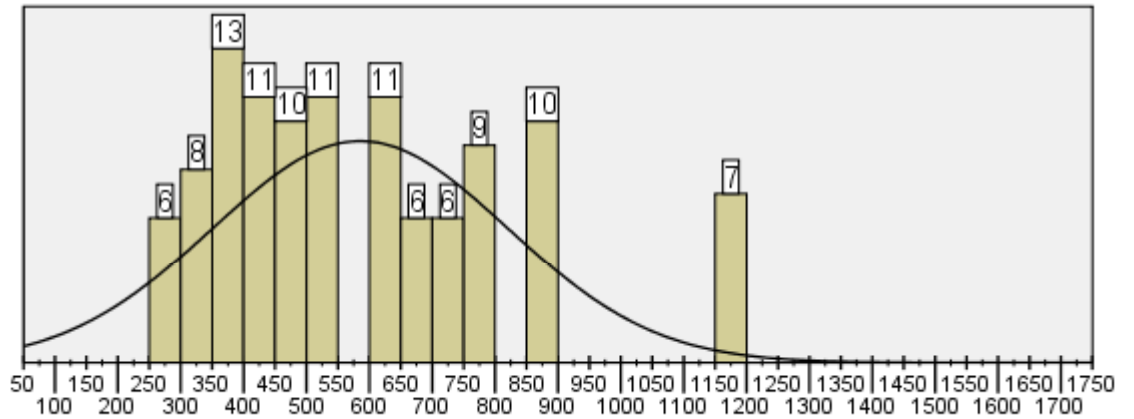
Histogram 16.7 Godehard Joppich (bins with less than 3 notes excluded); DNC=15





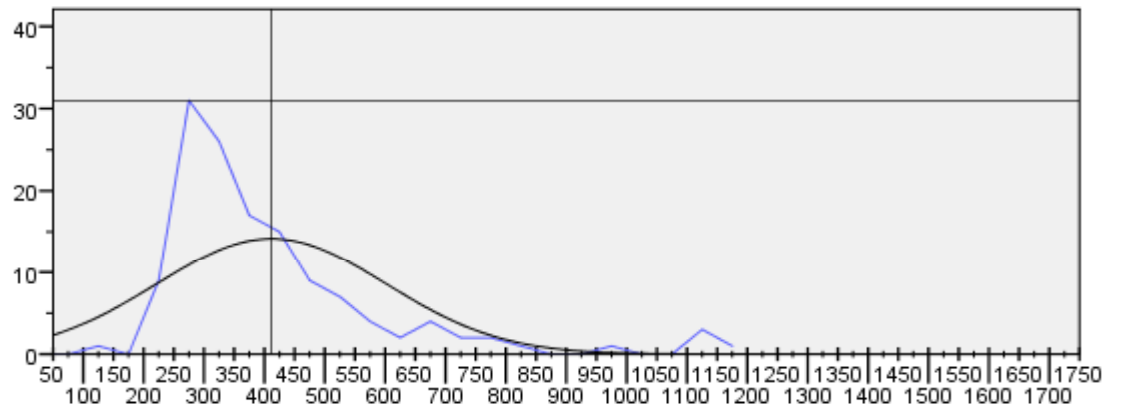
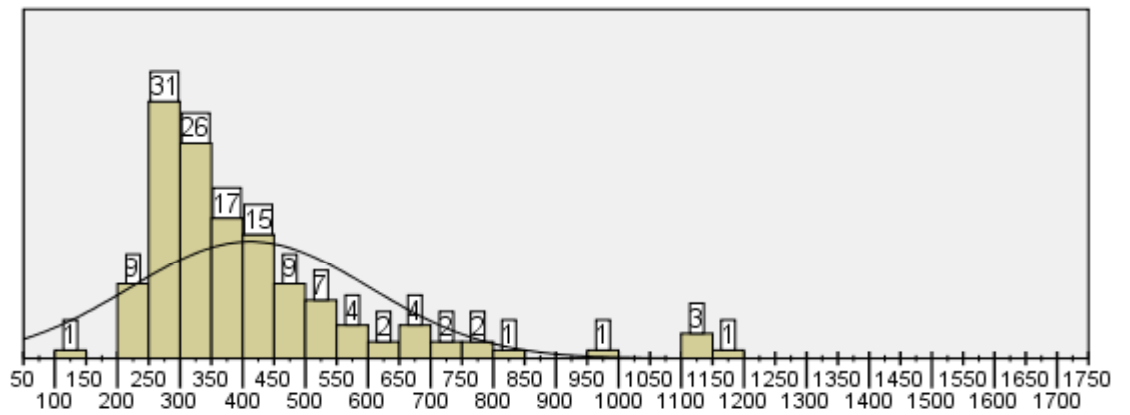
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
118	938	260	1199	71070	602	238	0.76	-0.09

Histogram 16.8 Godehard Joppich (bins with less than 5 notes excluded); DNC=12



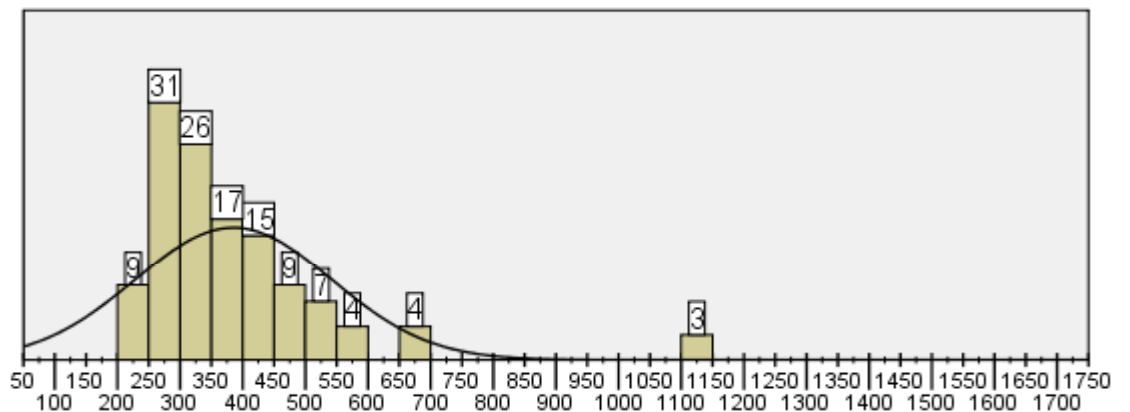
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
108	938	260	1199	63229	585	235	0.89	0.28

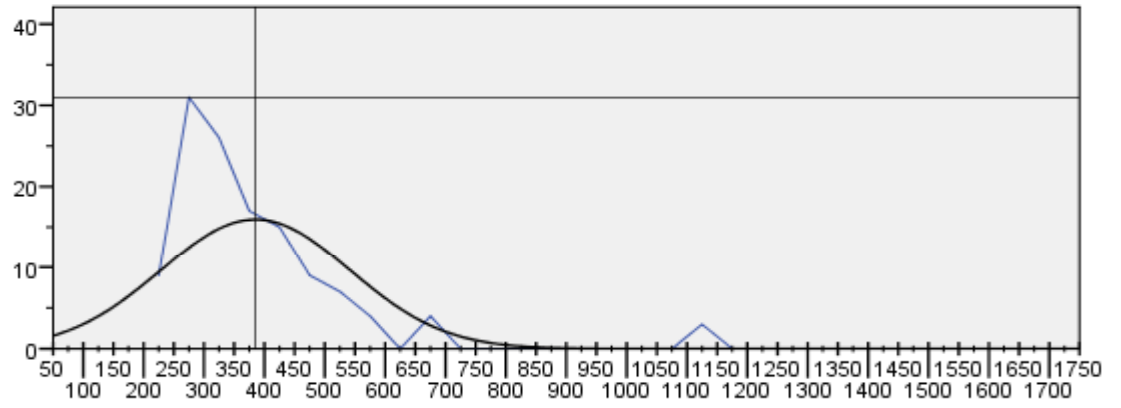
Histogram 17.6 Guntars Pranis (all notes); DNC=17



N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
135	1037	149	1186	55562	412	190	2.08	4.87

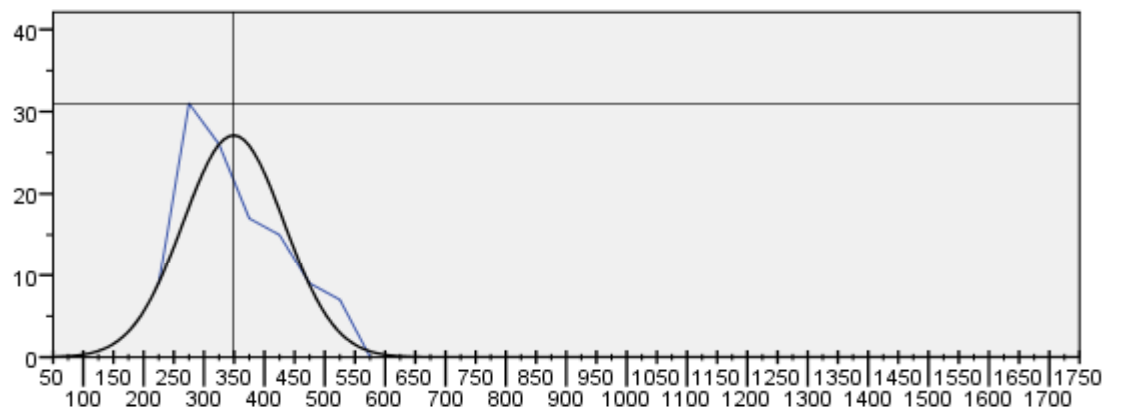
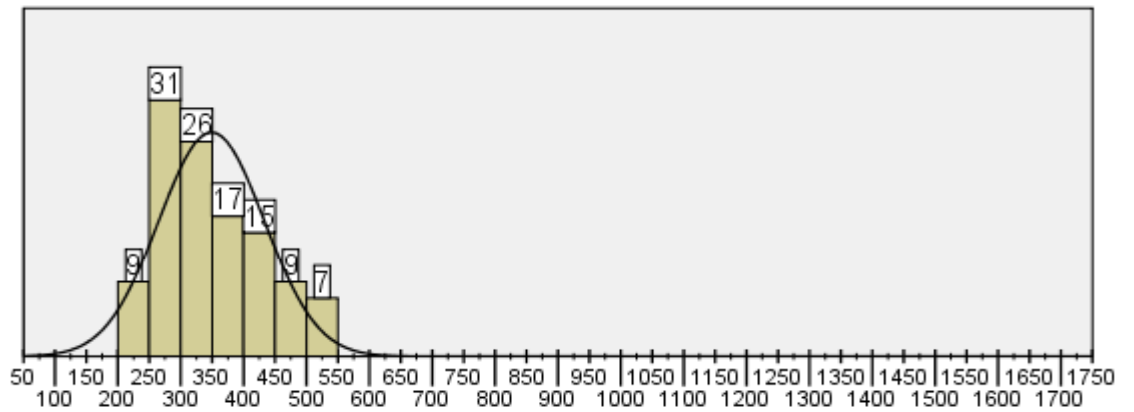
Histogram 17.7 Guntars Pranis (bins with less than 3 notes excluded); DNC=10





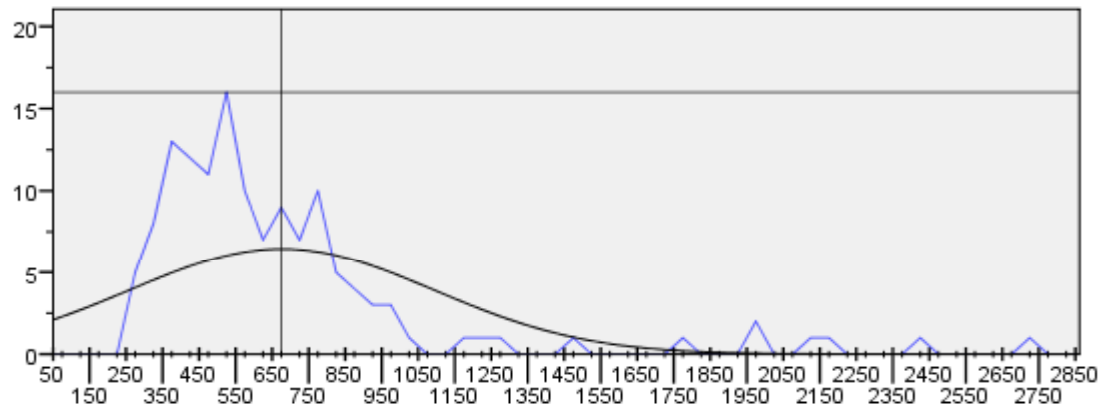
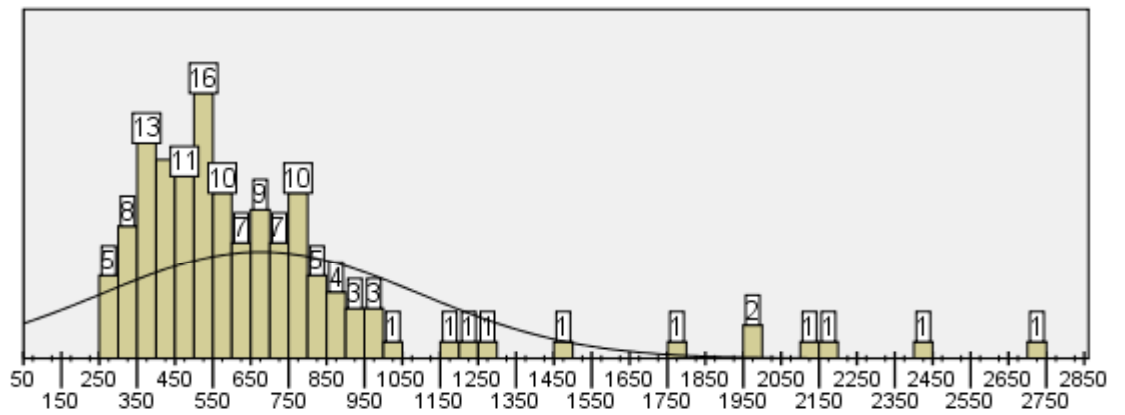
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
125	926	200	1126	48138	385	156	2.68	9.65

Histogram 17.8 Guntars Pranis (bins with less than 5 notes excluded); DNC=7



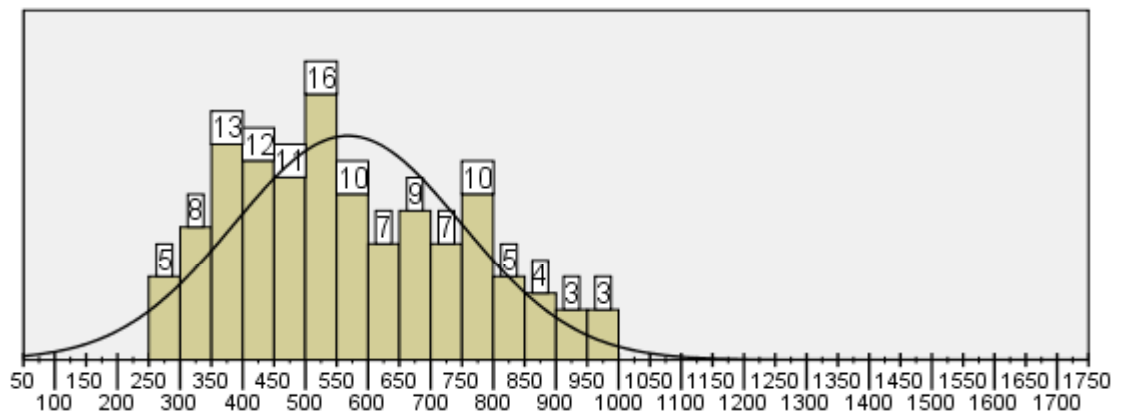
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
114	348	200	549	39779	349	84	0.70	-0.26

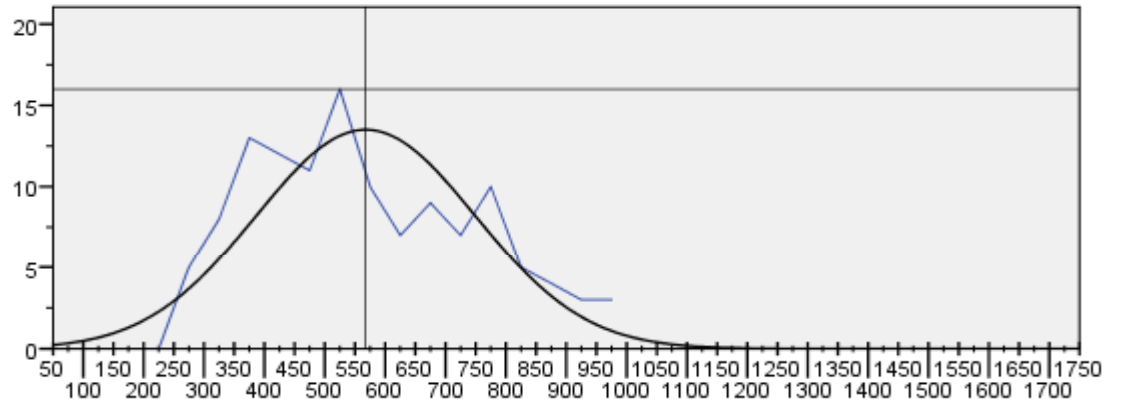
Histogram 18.6 Hilikka Liisa Vuori (all notes); DNC=26



N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
135	2487	256	2744	91248	676	418	2.71	8.48

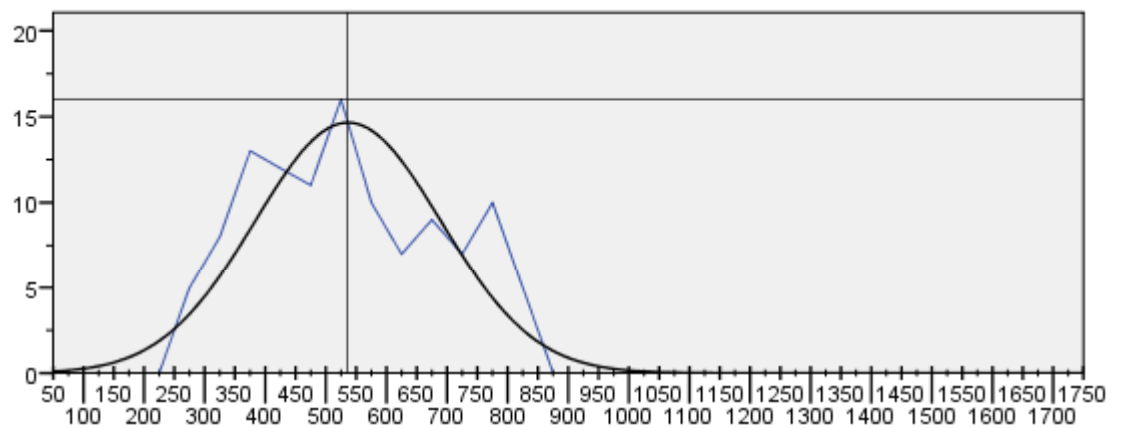
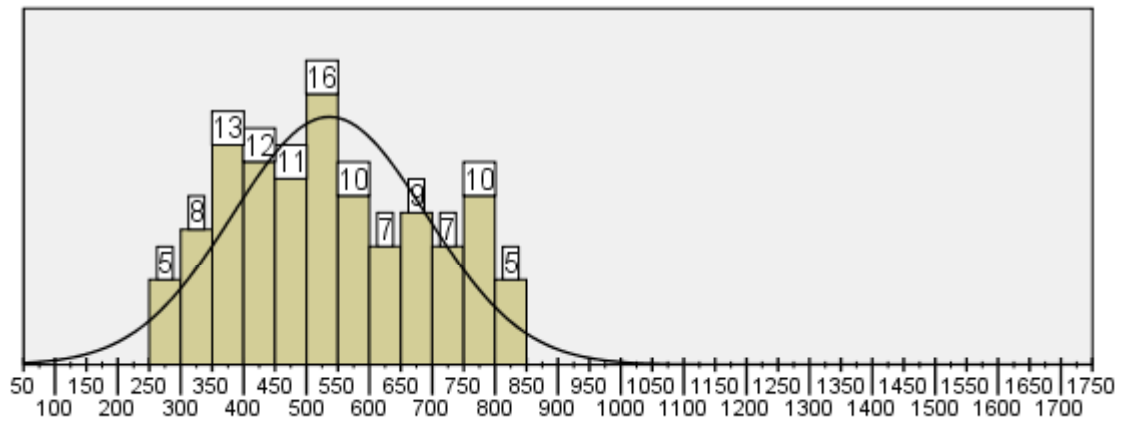
Histogram 18.7 Hilikka Liisa Vuori (bins with less than 3 notes excluded); DNC=15





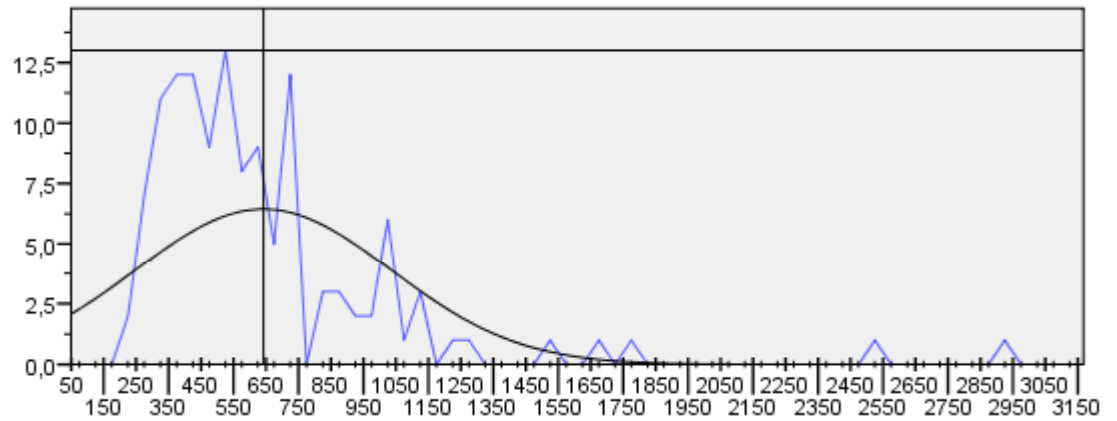
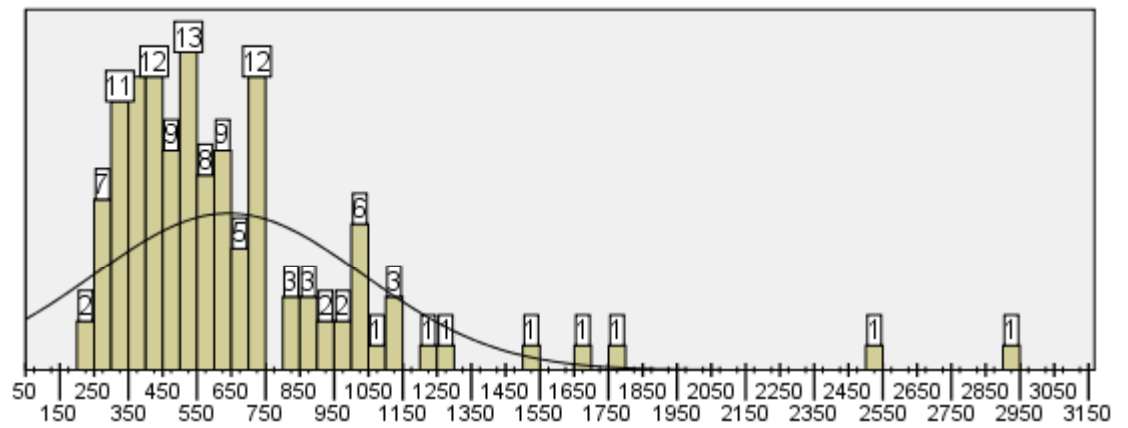
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
123	718	256	974	69843	568	182	0.40	-0.71

Histogram 18.8 Hilikka Liisa Vuori (bins with less than 5 notes excluded); DNC=12



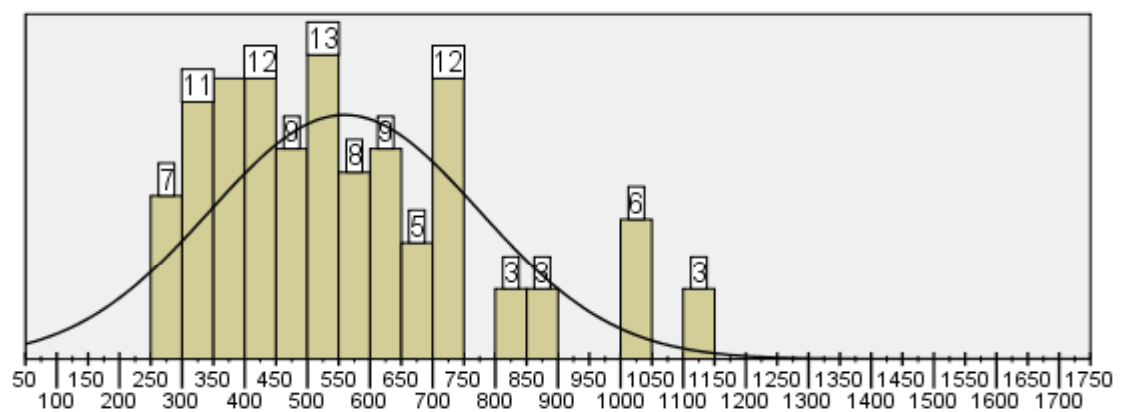
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
113	587	256	843	60622	536	154	0.21	-0.94

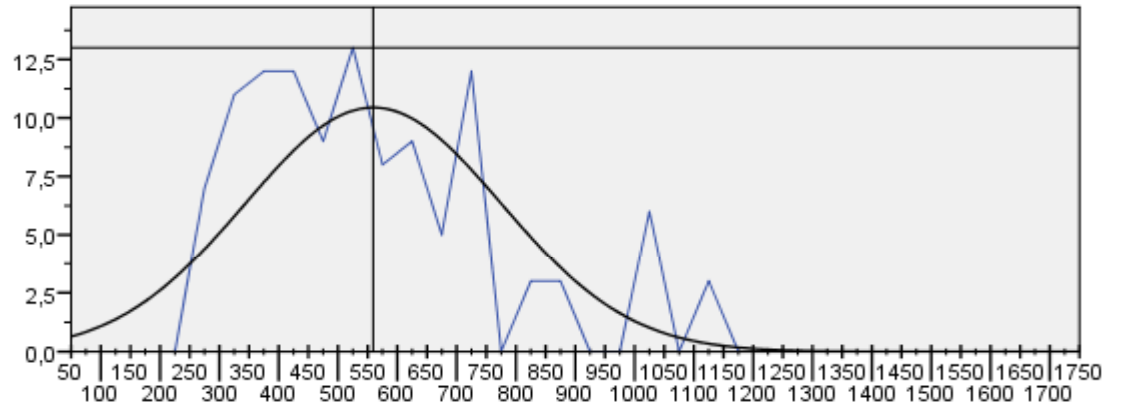
Histogram 19.6 legor Reznikoff (all notes); DNC=25



N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
127	2693	222	2915	81492	642	393	2.88	12.03

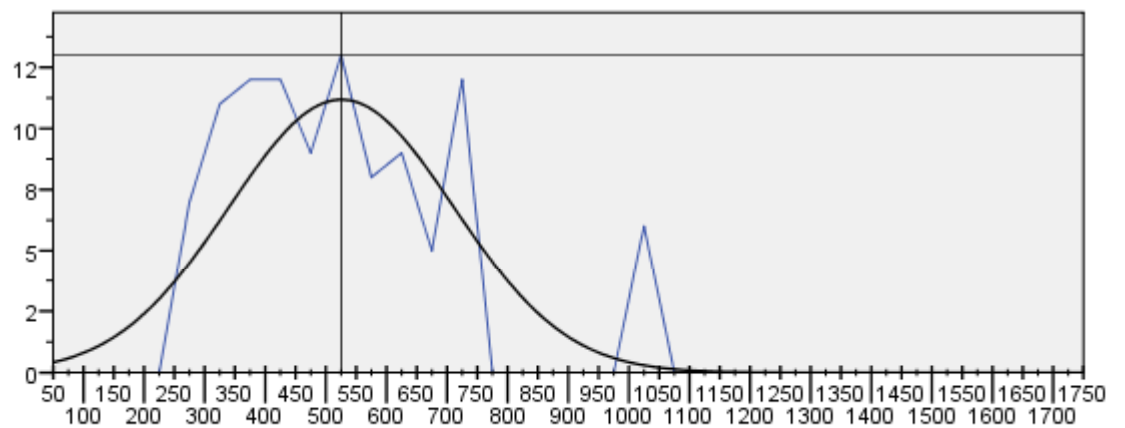
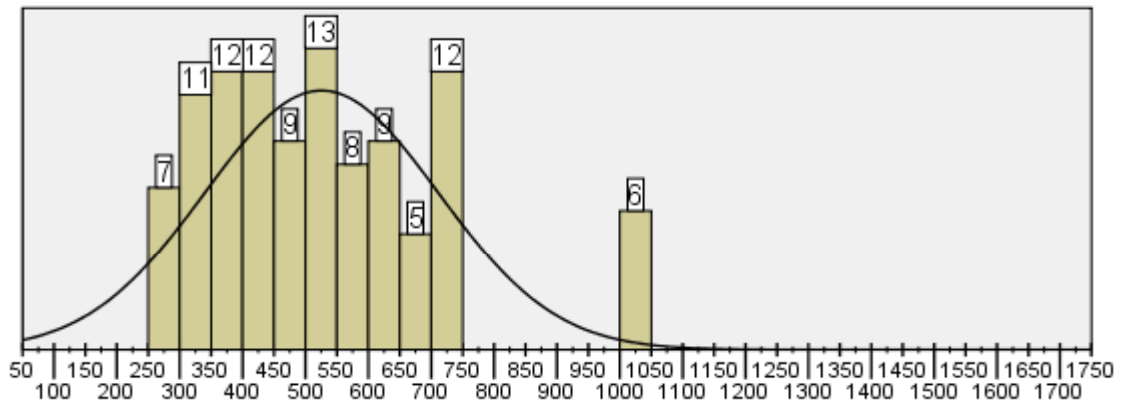
Histogram 19.7 legor Reznikoff (bins with less than 5 notes excluded); DNC=14





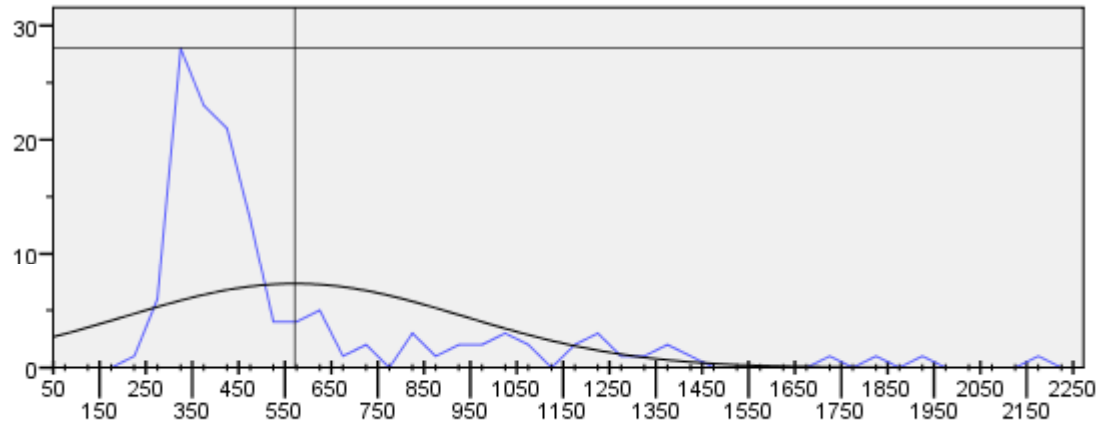
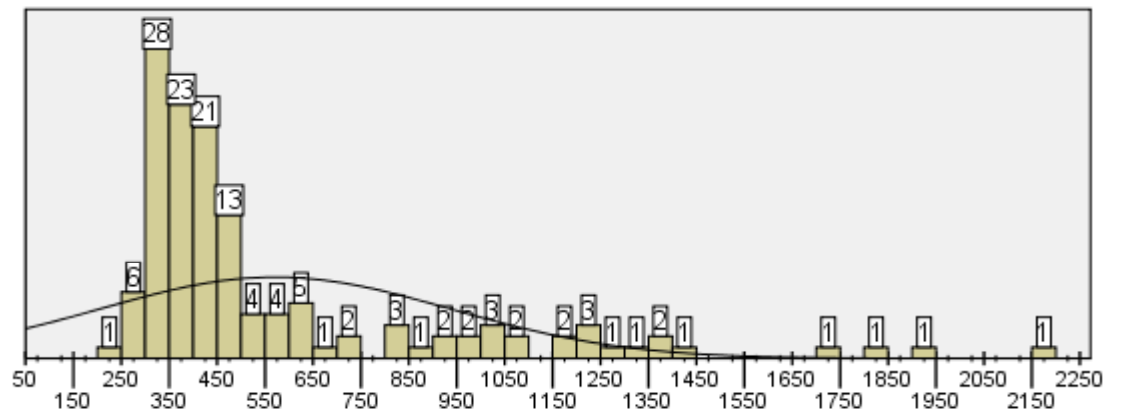
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
113	897	252	1149	63209	559	216	0.90	0.37

Histogram 19.8 legor Reznikoff (bins with less than 5 notes excluded); DNC=11



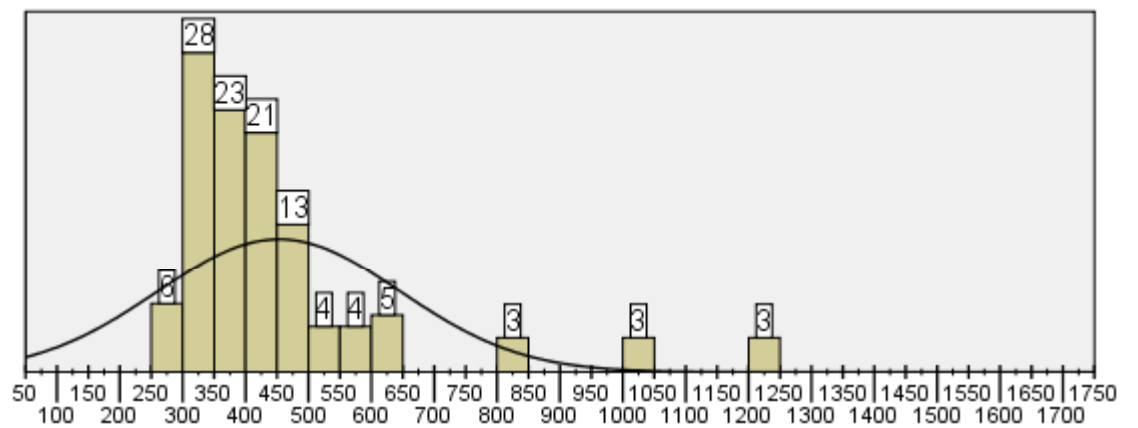
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
104	786	252	1037	54655	526	186	0.92	0.84

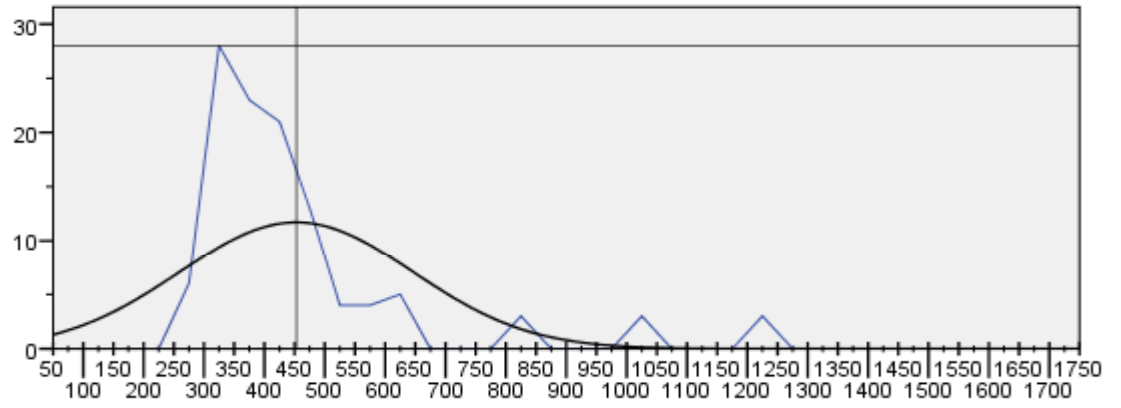
Histogram 20.6 Martin Quesnel (all notes); DNC=27



N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
135	1914	245	2159	77043	571	368	2.09	4.37

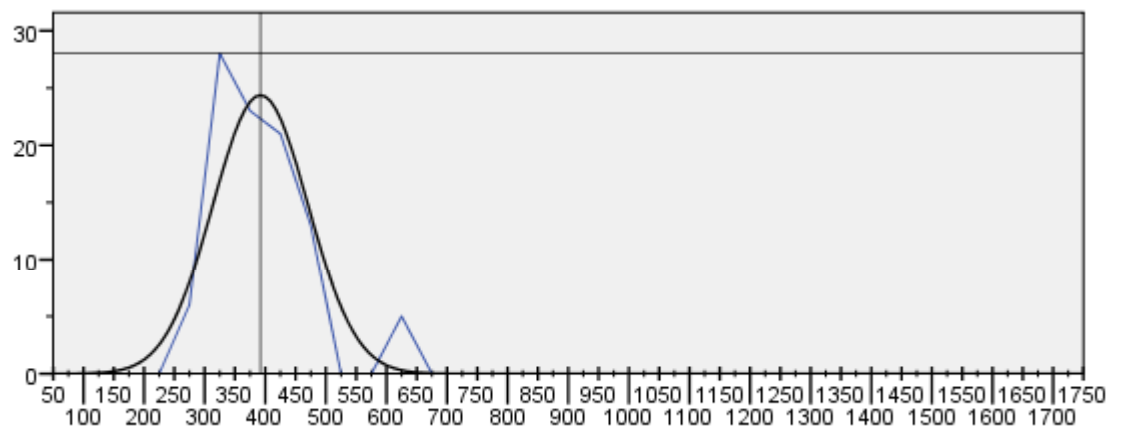
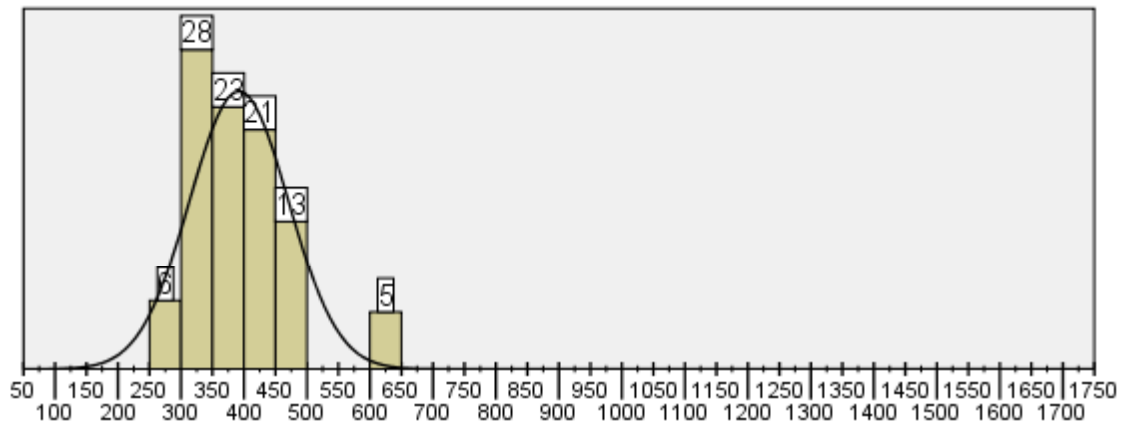
Histogram 20.7 Martin Quesnel (bins with less than 3 notes excluded); DNC=11





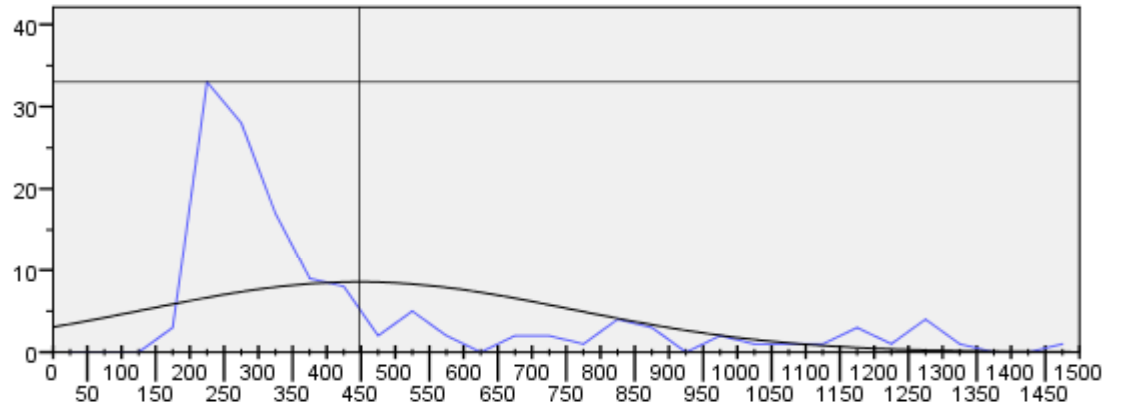
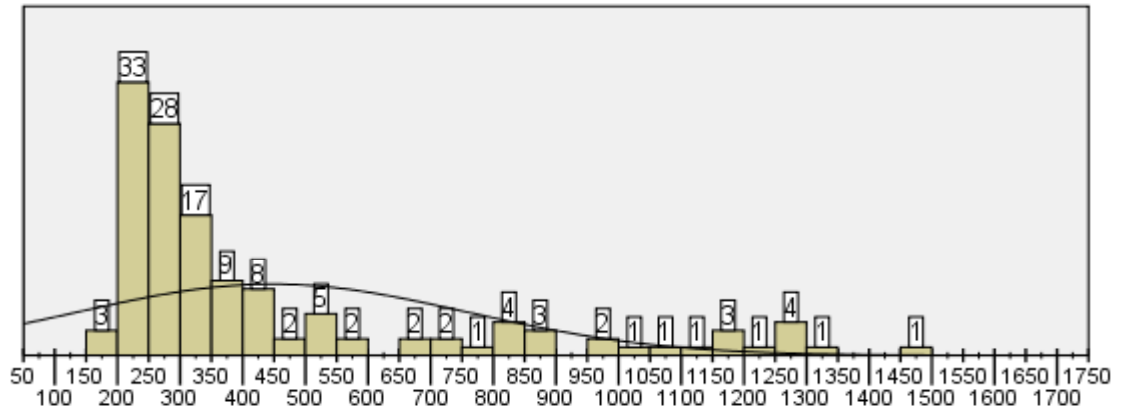
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
113	957	272	1229	51182	453	193	2.52	6.61

Histogram 20.8 Martin Quesnel (bins with less than 5 notes excluded); DNC=6



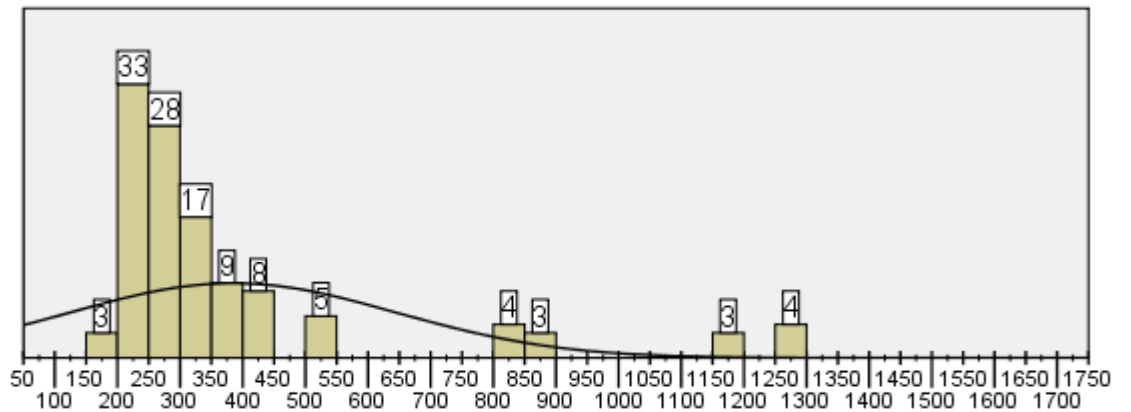
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
96	370	272	642	37637	392	79	1.12	1.54

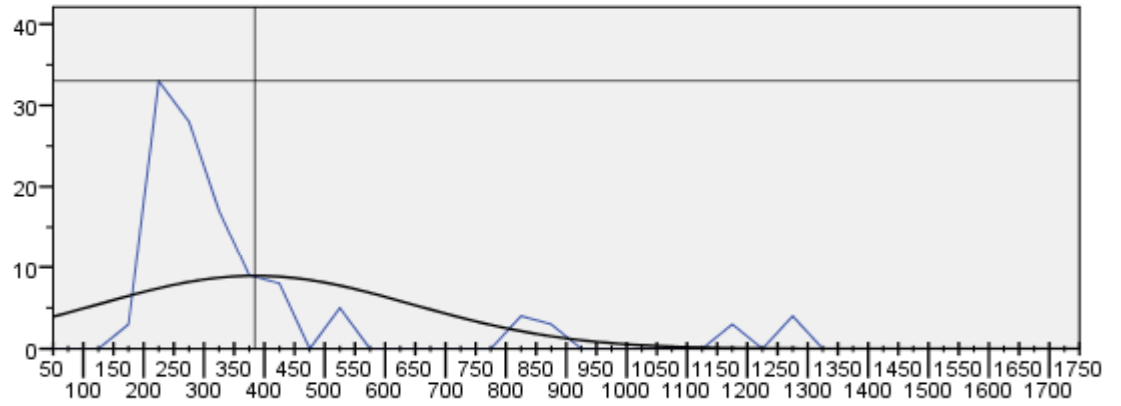
Histogram 21.6 Richard Crocker (all notes); DNC=23



N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
134	1306	167	1472	59898	447	312	1.66	1.63

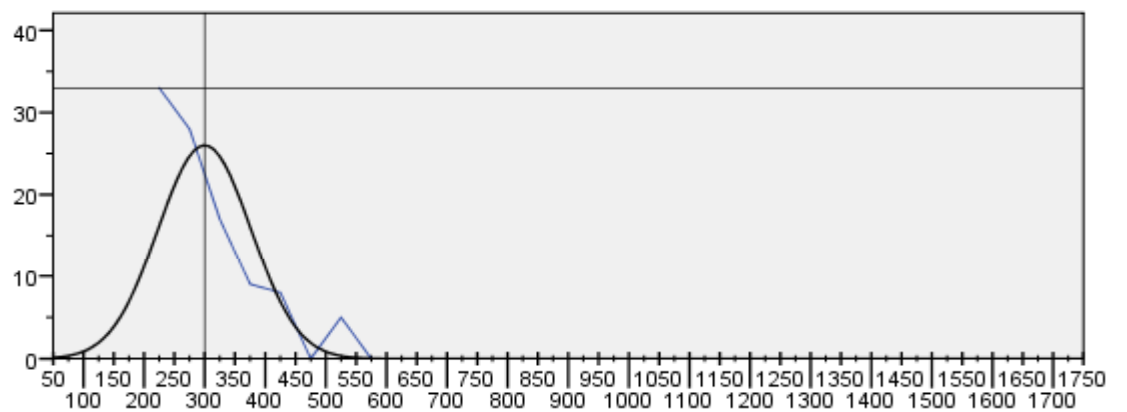
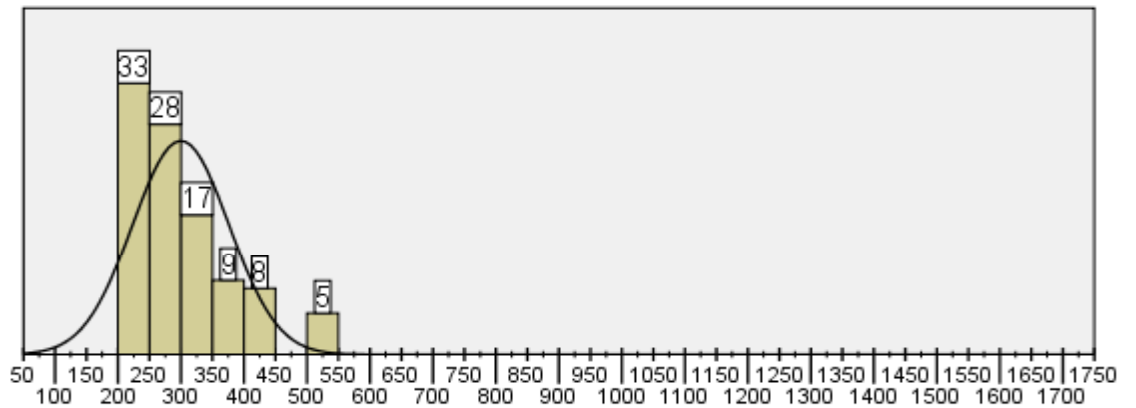
Histogram 21.7 Richard Crocker (bins with less than 3 notes excluded); DNC=11





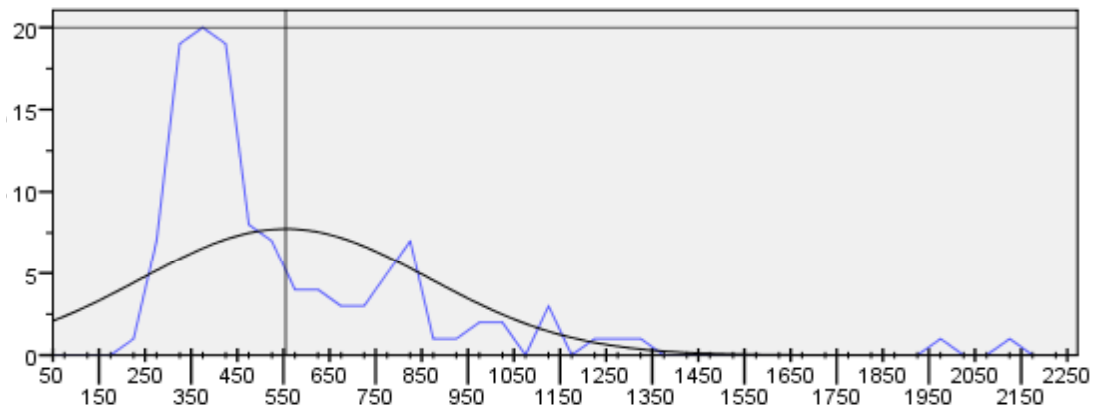
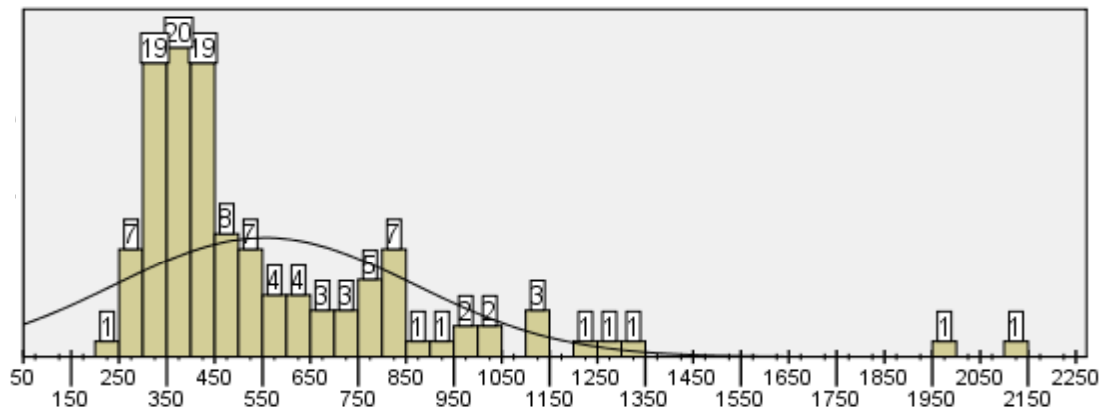
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
117	1124	167	1291	44977	384	261	2.35	4.71

Histogram 21.8 Richard Crocker (bins with less than 5 notes excluded); DNC=



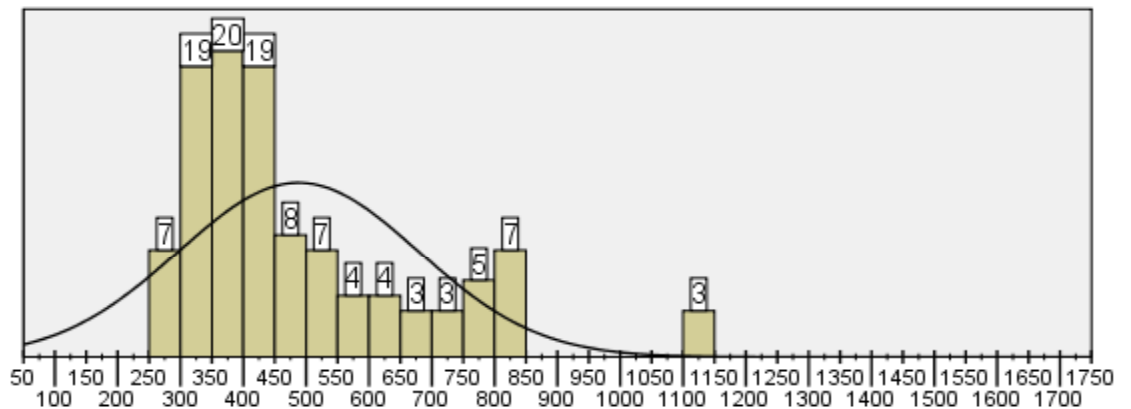
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
100	338	201	539	29970	300	77	1.22	1.13

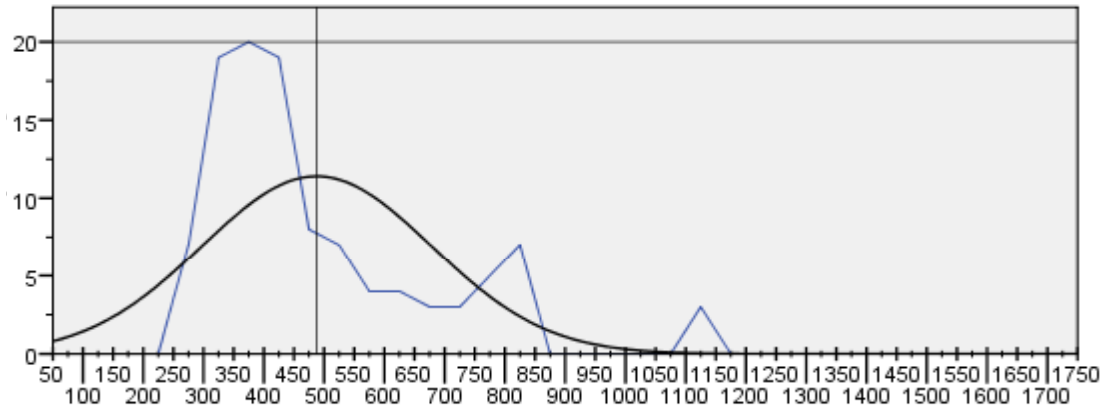
Histogram 22.6 Richard Rice (all notes); DNC=23



N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
121	1928	218	2147	67112	555	312	2.41	8.04

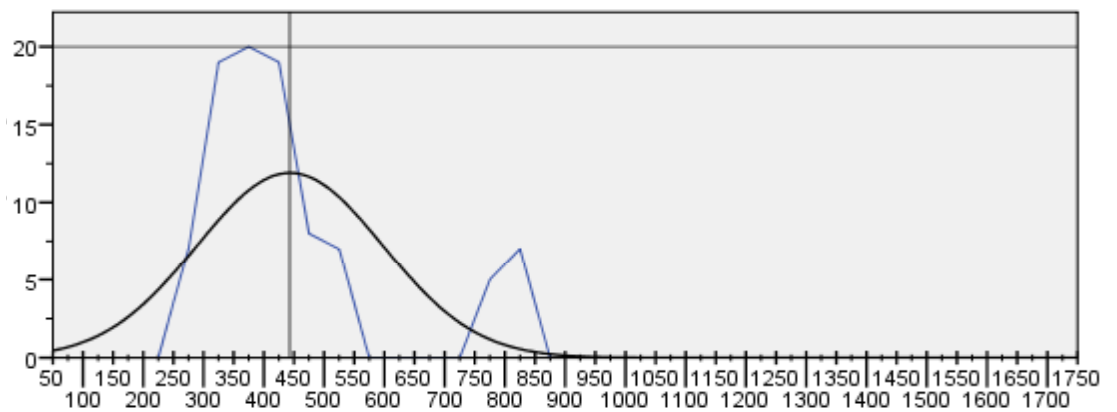
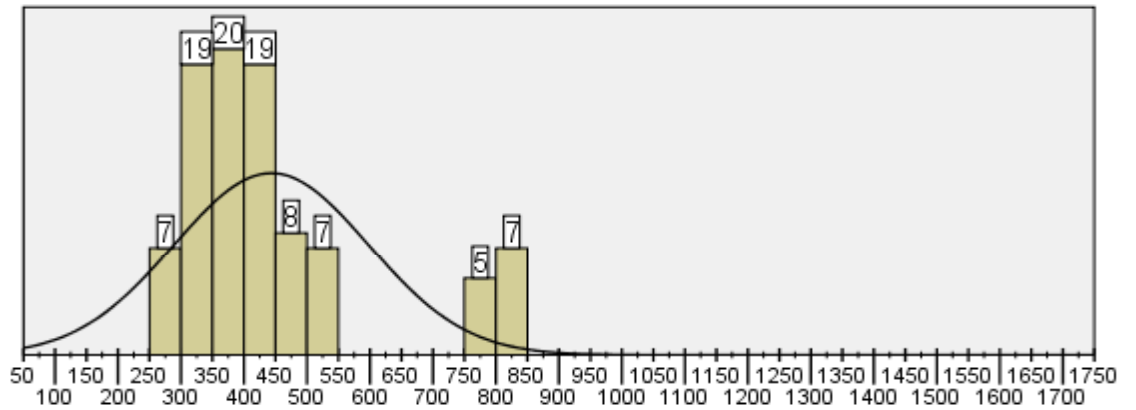
Histogram 22.7 Richard Rice (bins with less than 3 notes excluded); DNC=13





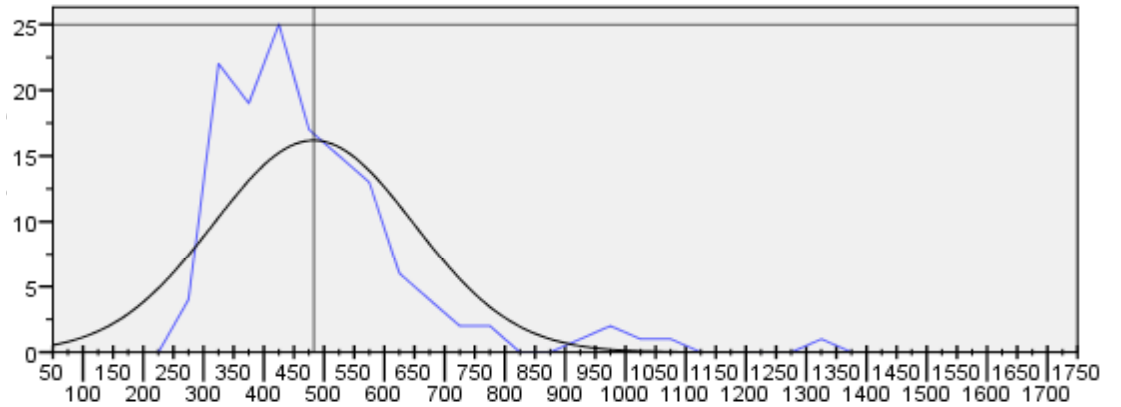
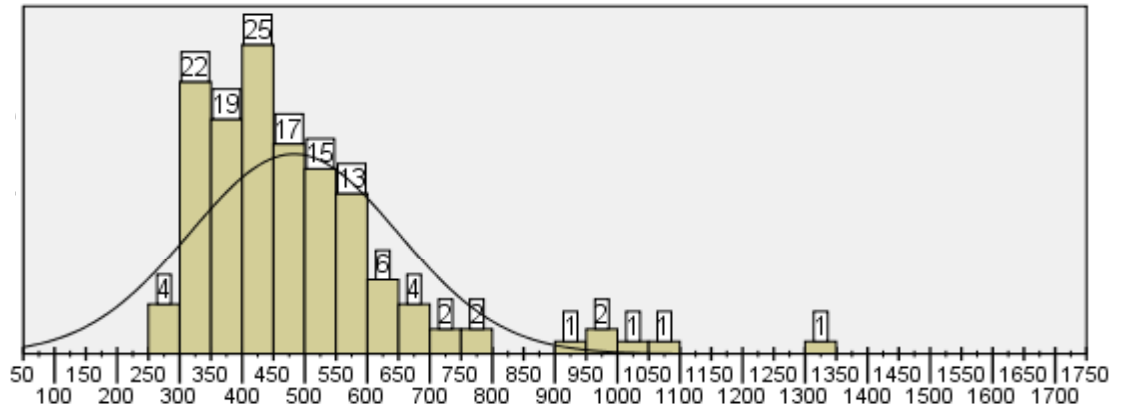
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
109	874	271	1144	53167	488	191	1.38	1.65

Histogram 22.8 Richard Rice (bins with less than 5 notes excluded); DNC=8



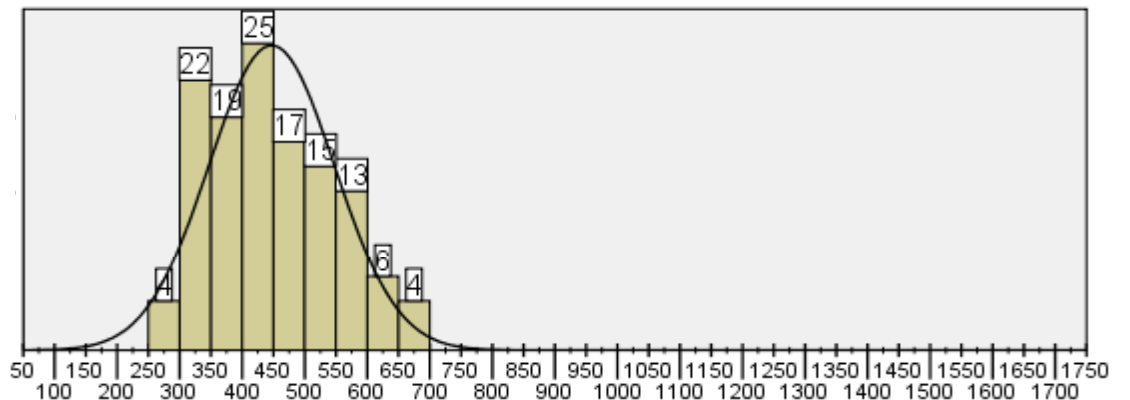
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
92	569	271	840	40786	443	154	1.50	1.28

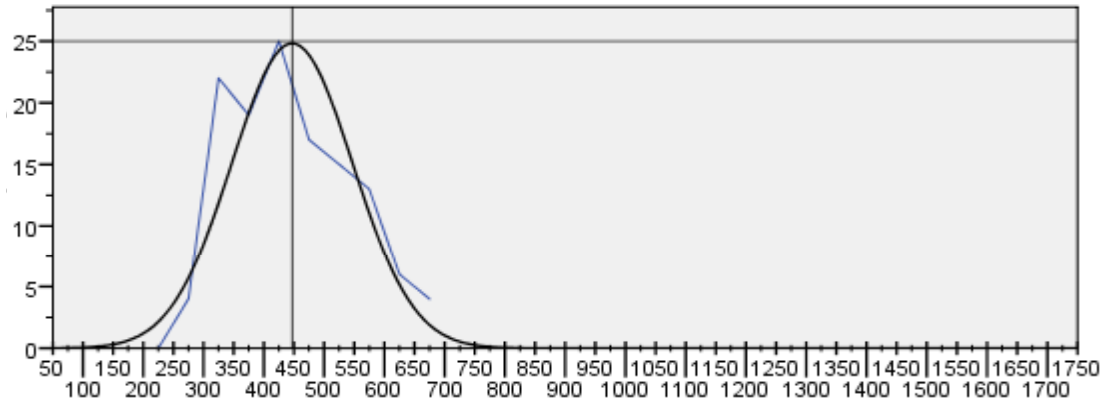
Histogram 23.6 Lydia Stritzl (all notes); DNC=16



N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
135	1067	271	1338	65160	483	166	2.09	6.34

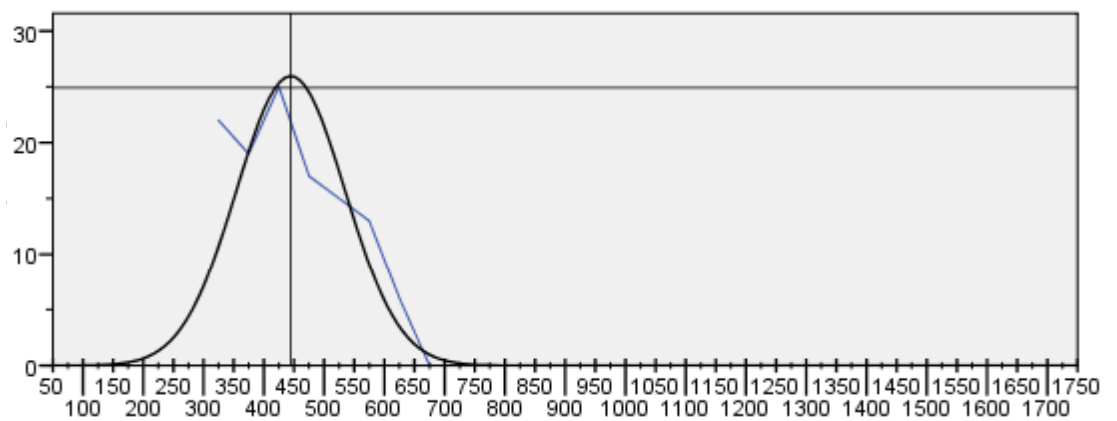
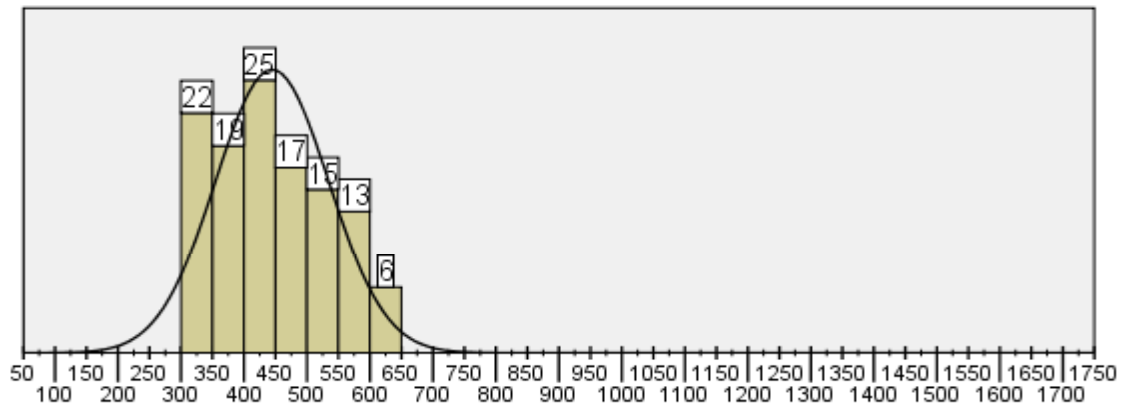
Histogram 23.7 Lydia Stritzl (bins with less than 3 notes excluded); DNC=9





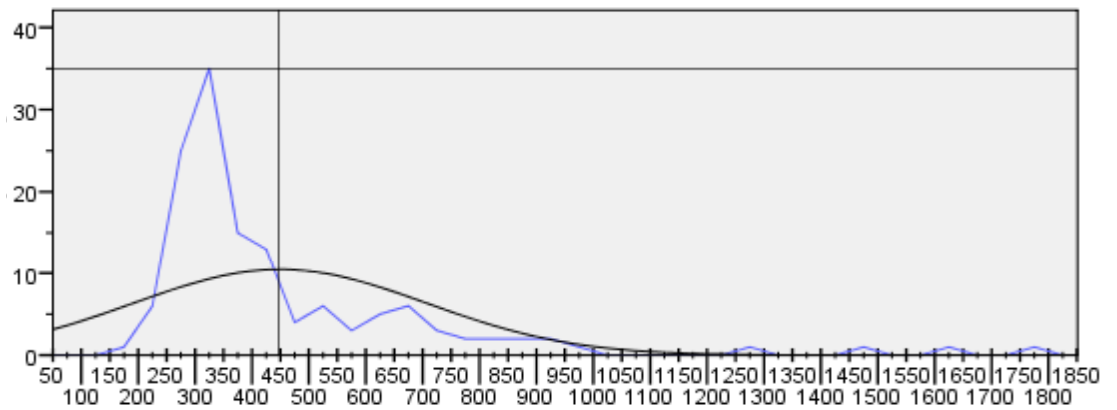
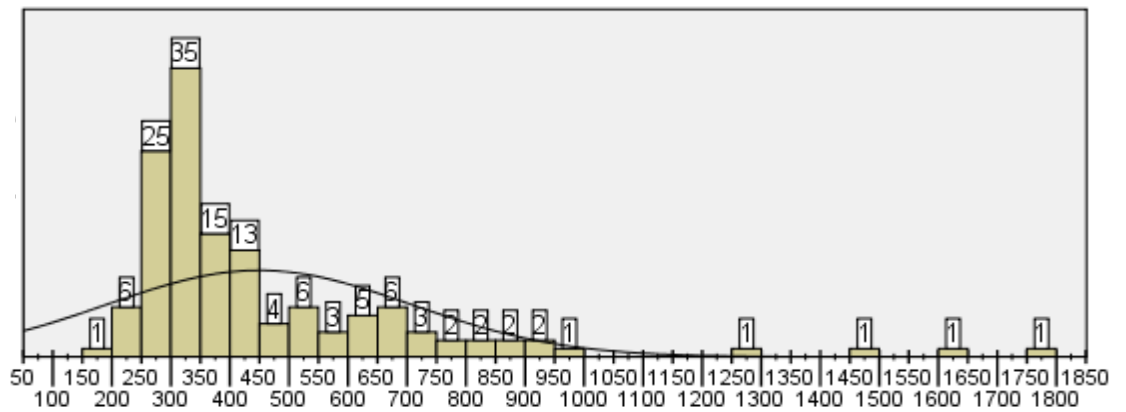
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
125	419	271	689	55881	447	100	0.42	-0.68

Histogram 23.8 Lydia Stritzl (bins with less than 5 notes excluded); DNC=7



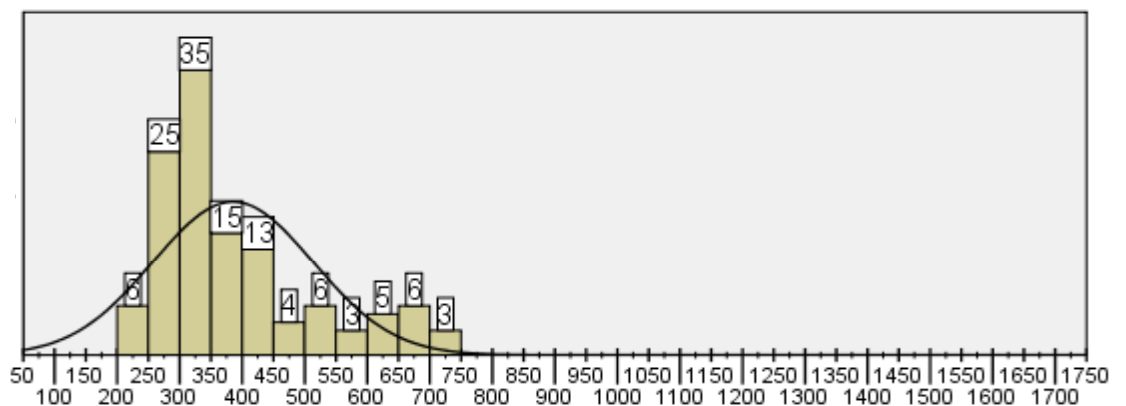
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
117	322	301	623	52021	445	90	0.31	-0.97

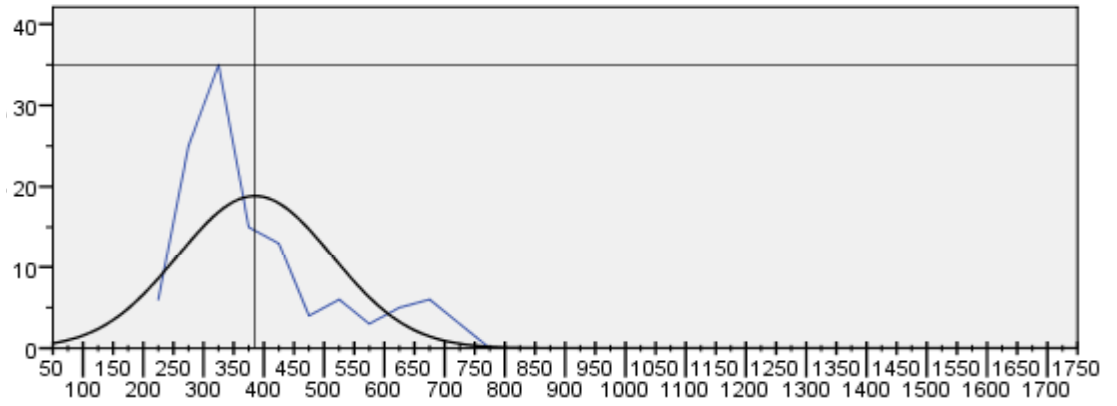
Histogram 24.6 Tim Pehta (all notes); DNC=21



N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
135	1580	194	1775	60644	449	258	2.68	9.08

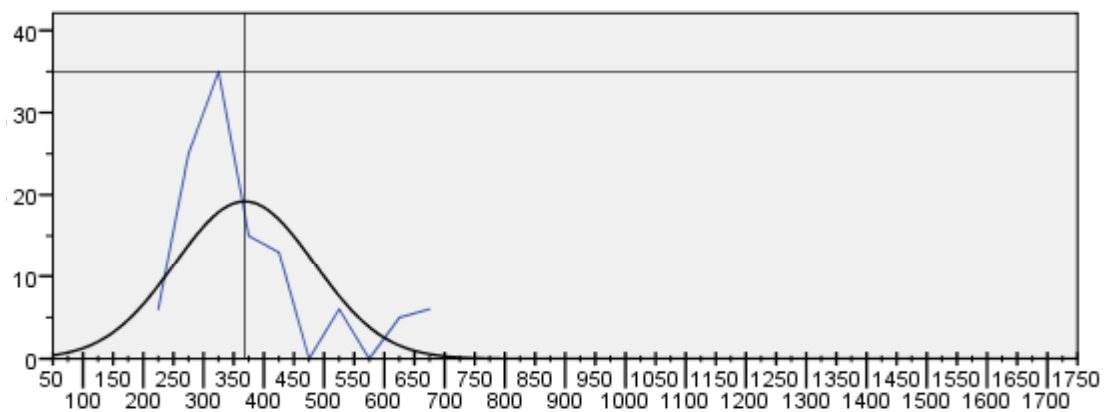
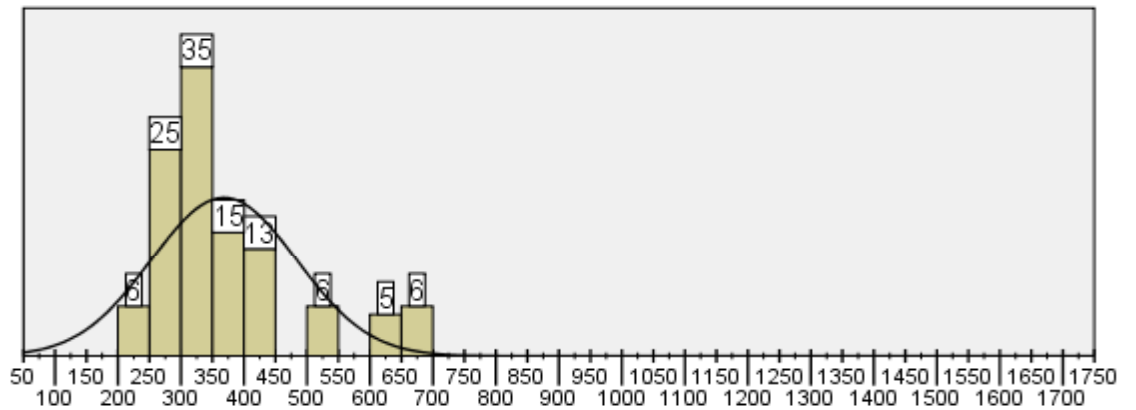
Histogram 24.7 Tim Pehta (bins with less than 3 notes excluded); DNC=11





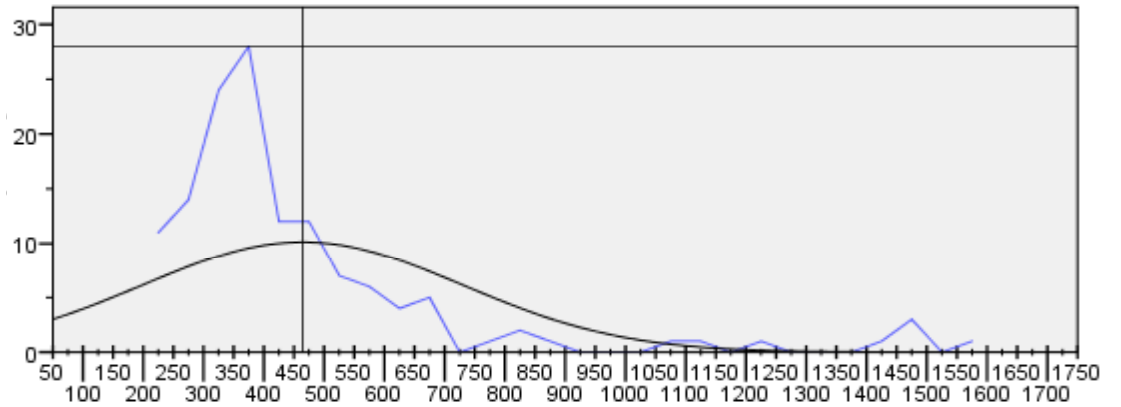
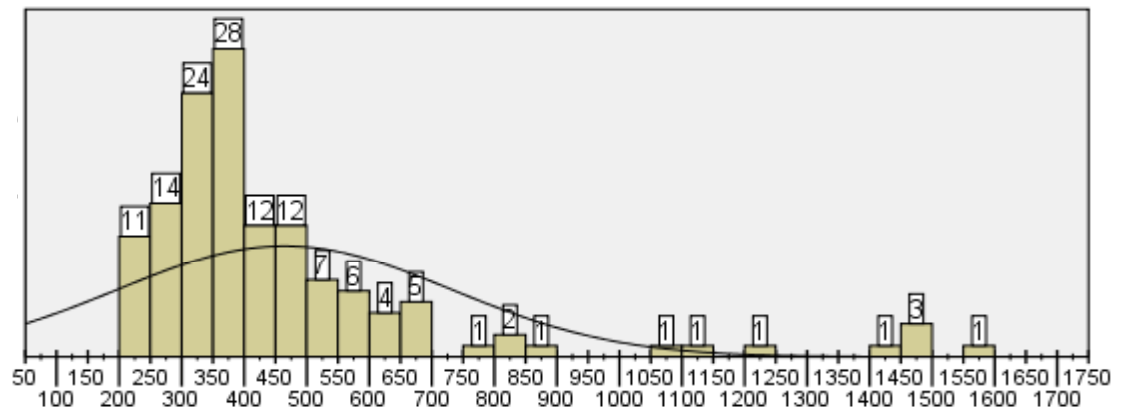
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
121	531	204	735	46603	385	128	1.16	0.51

Histogram 24.8 Tim Pehta (bins with less than 5 notes excluded); DNC=8



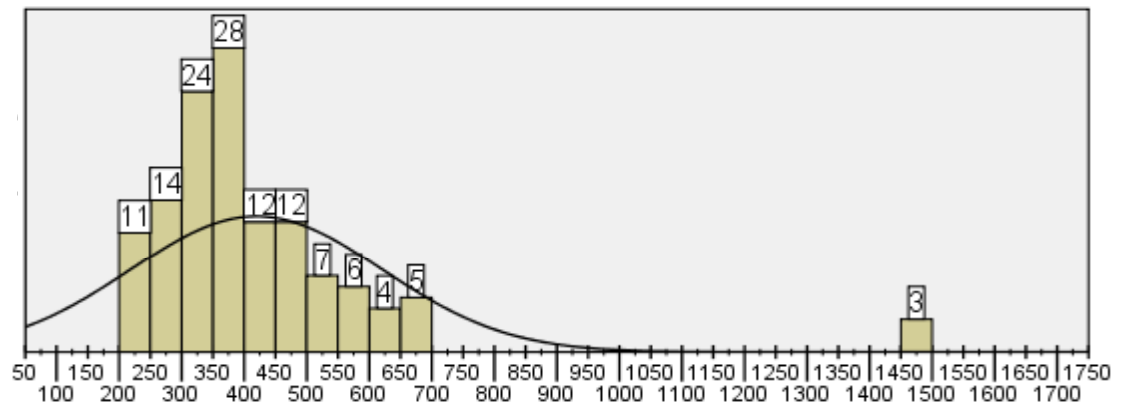
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
111	489	204	693	40863	368	115	1.36	1.27

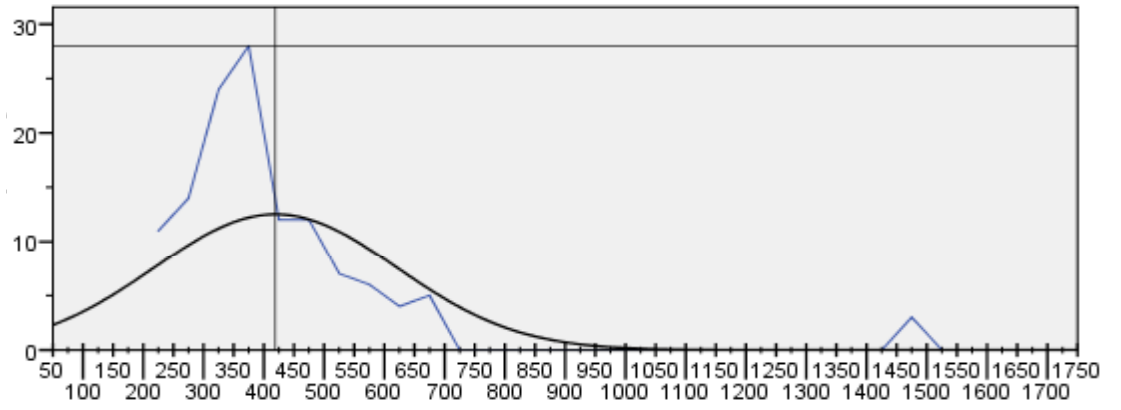
Histogram 25.6 Ulrike Heider (all notes); DNC=19



N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
135	1385	215	1599	62670	464	266	2.58	7.07

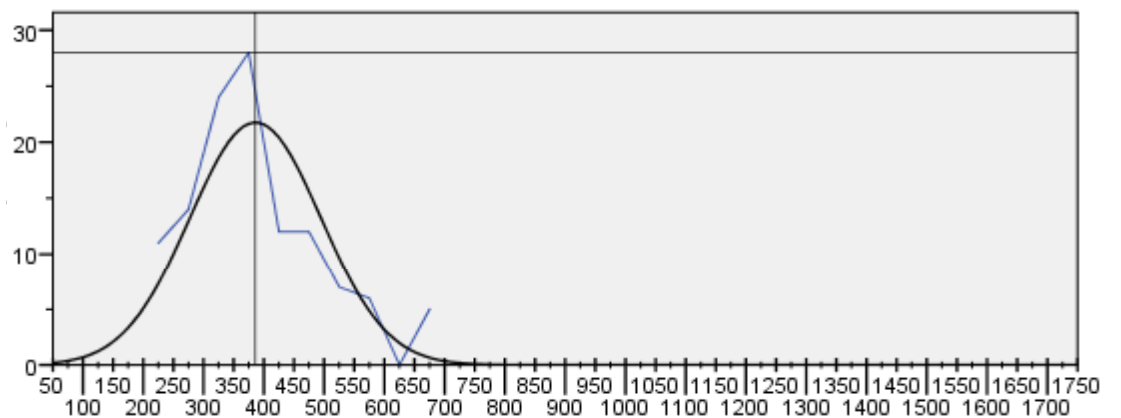
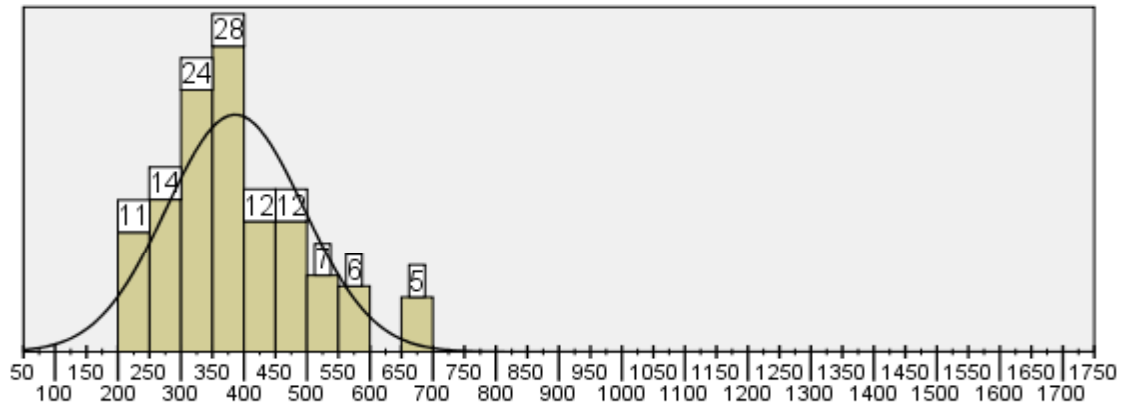
Histogram 25.7 Ulrike Heider (bins with less than 3 notes excluded); DNC=11





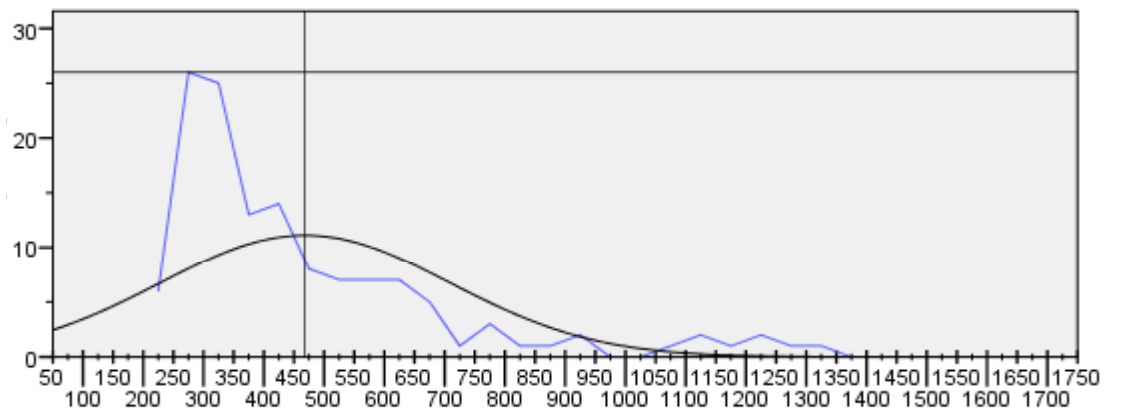
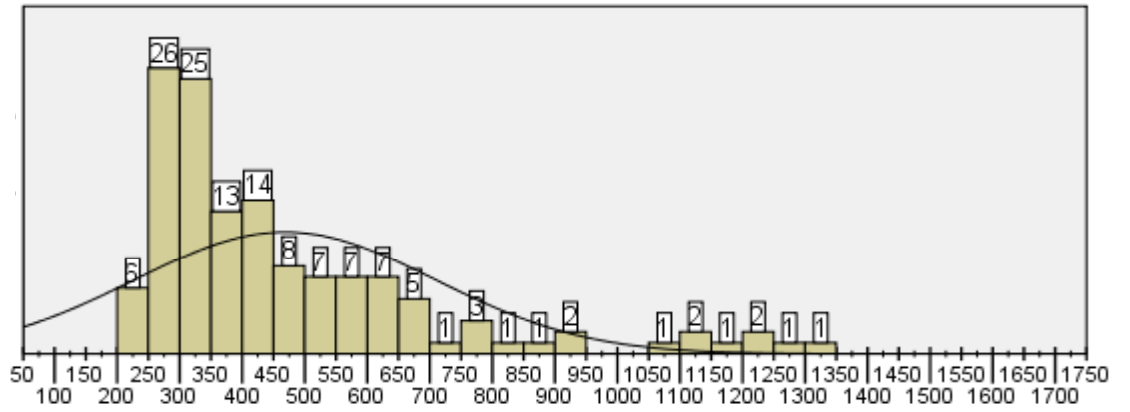
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
126	1282	215	1496	52850	419	201	3.54	16.35

Histogram 25.8 Ulrike Heider (bins with less than 5 notes excluded); DNC=9



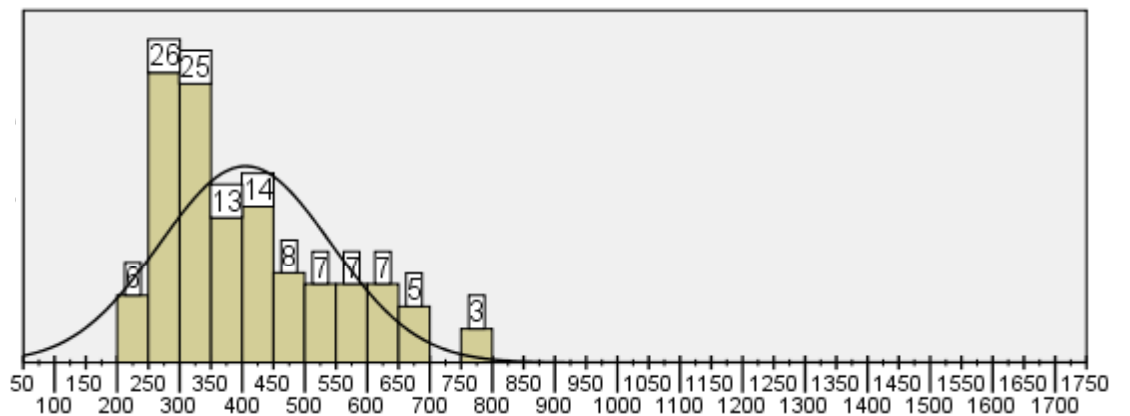
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
119	483	215	698	45937	386	109	0.81	0.41

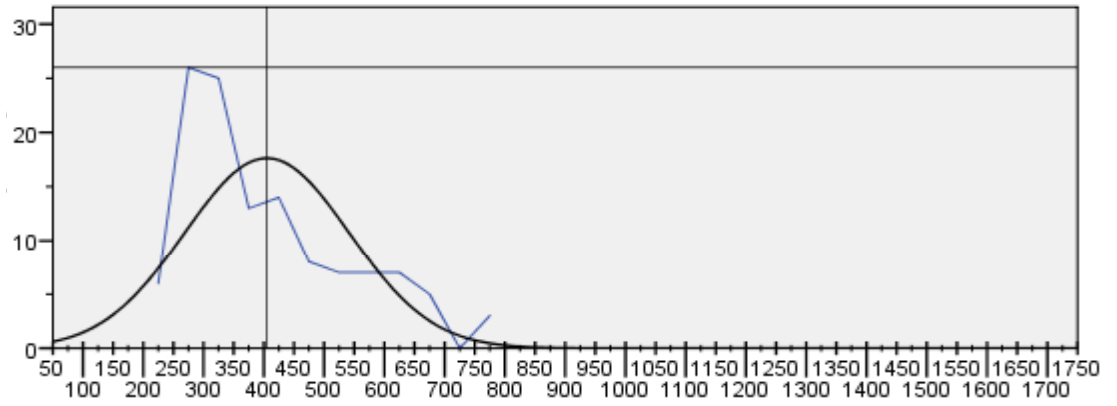
Histogram 26.6 Andrew Smith (all); DNC=21



N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
134	1104	222	1326	62767	468	241	1.78	2.99

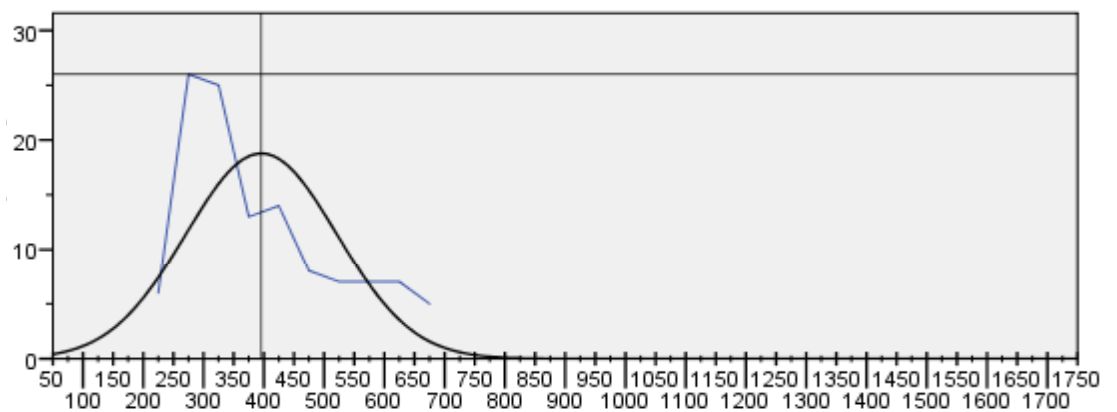
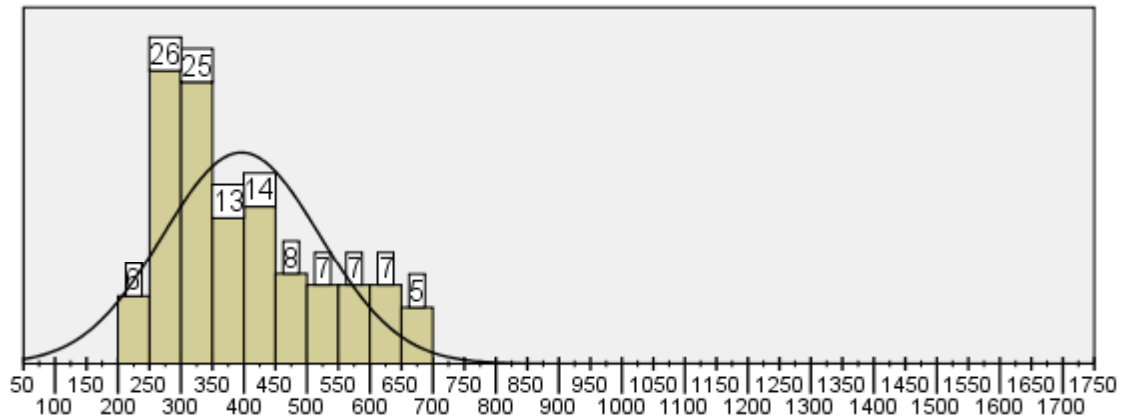
Histogram 26.7 Andrew Smith (bins with less than 3 notes excluded); DNC=11





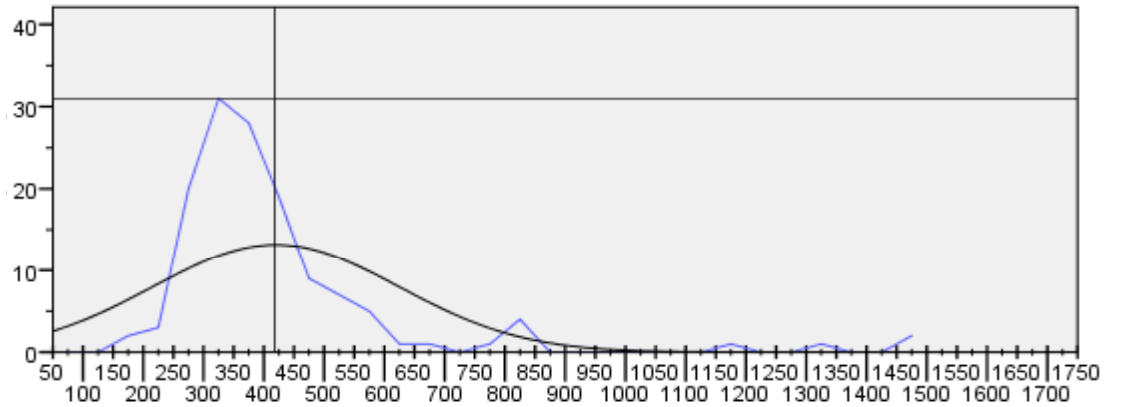
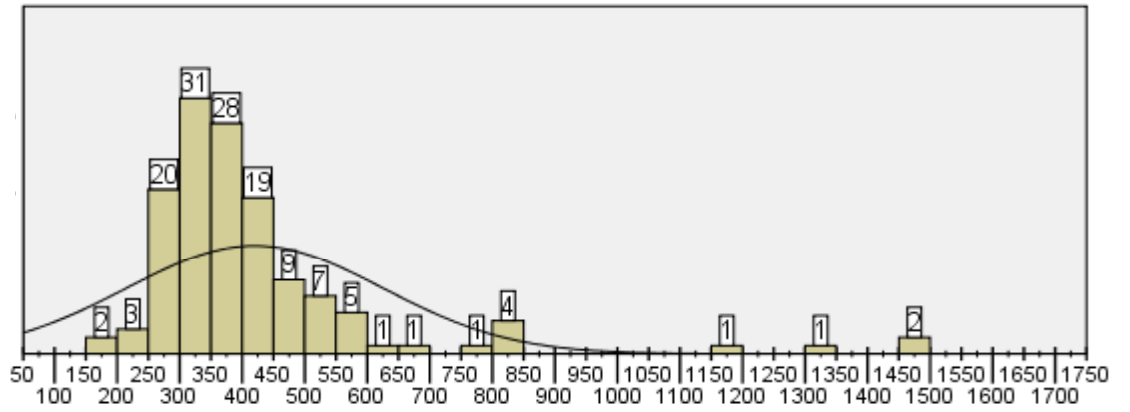
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
121	561	222	783	49021	405	137	0.88	-0.10

Histogram 26.8 Andrew Smith (bins with less than 5 notes excluded); DNC=10



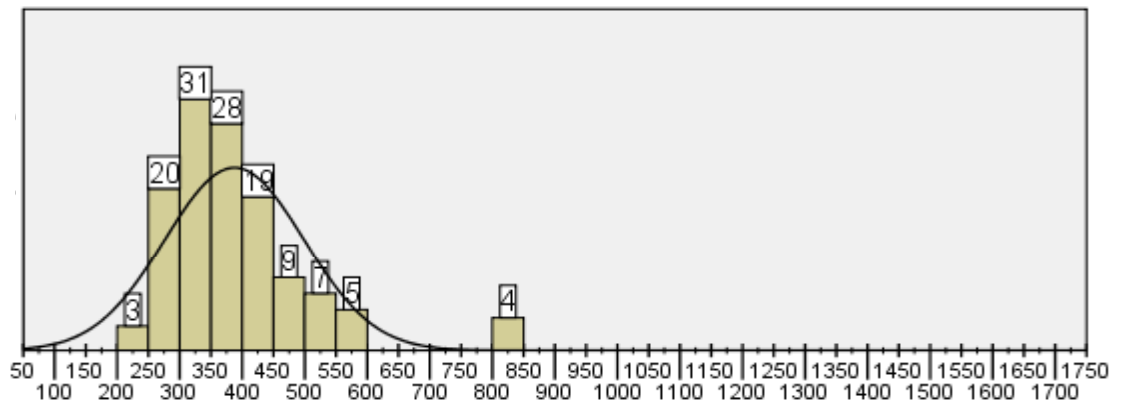
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
118	475	222	697	46709	396	125	0.75	-0.49

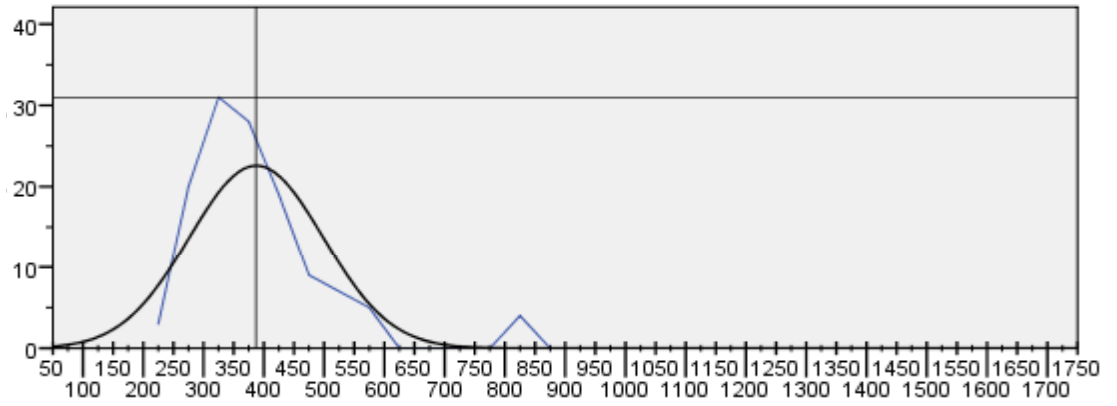
Histogram 27.6 John Rowlands Prittchard (all notes); DNC=16



N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
135	1304	169	1473	56686	420	205	3.25	12.64

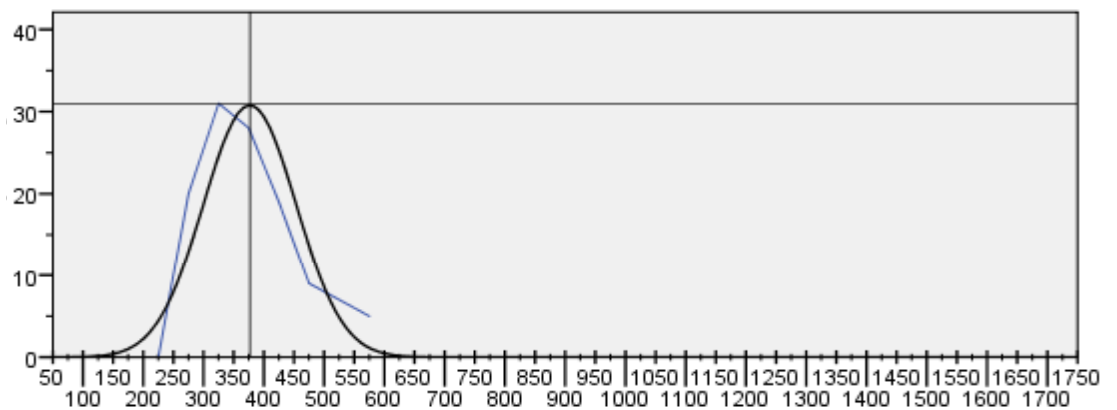
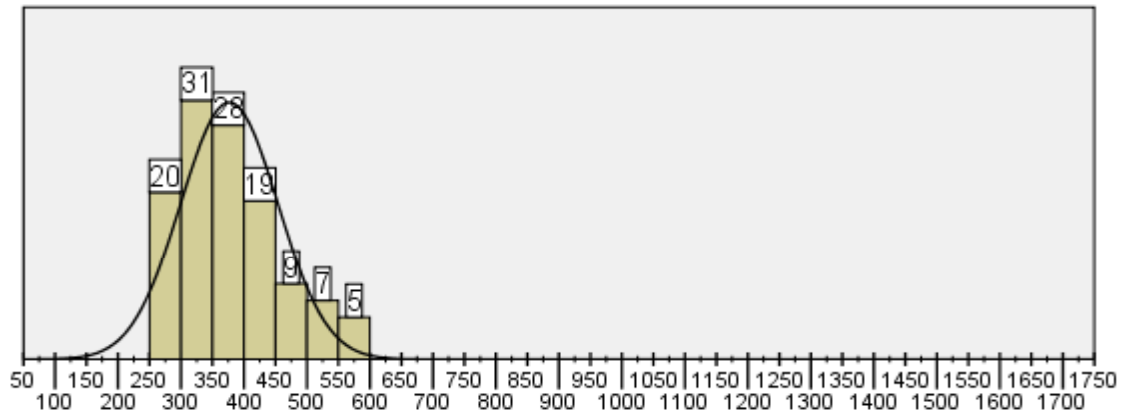
Histogram 27.7 John Rowlands Prittchard (bins with less than 3 notes excluded); DNC=9





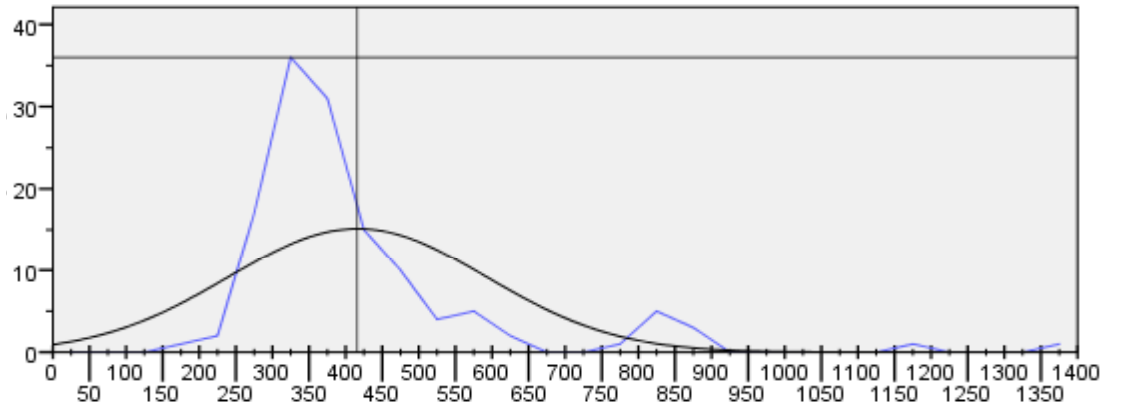
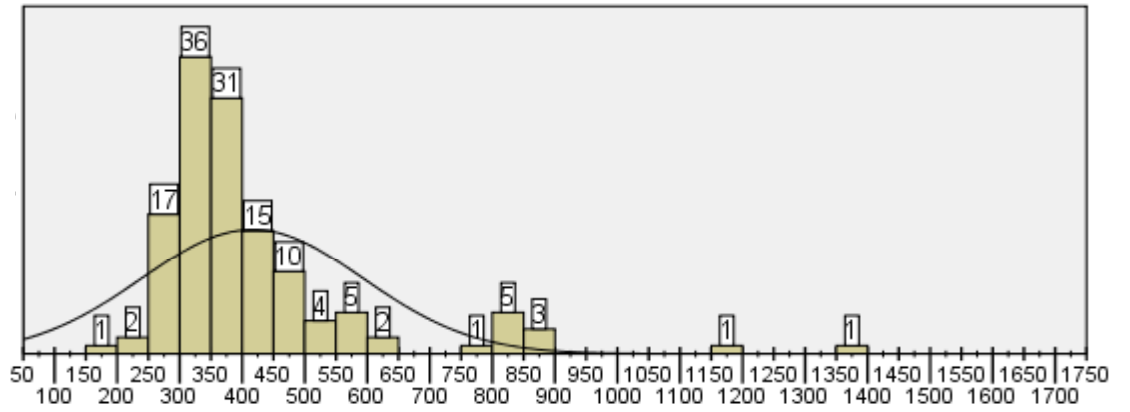
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
126	627	217	844	48822	387	111	2.02	5.62

Histogram 27.8 John Rowlands Pritchard (bins with less than 5 notes excluded); DNC=7



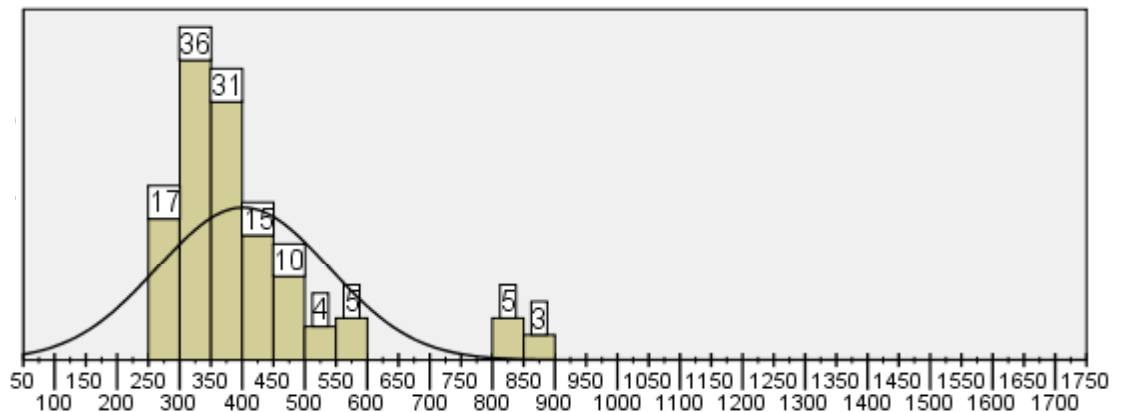
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
119	332	256	588	44825	377	77	0.83	0.20

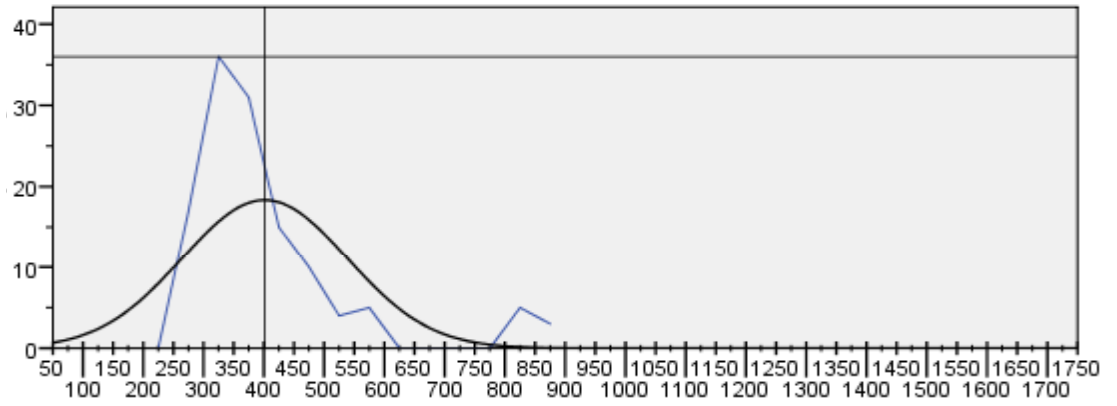
Histogram 28.6 John Alsdatt (all notes); DNC=15



N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
134	1169	182	1351	55769	416	177	2.56	8.13

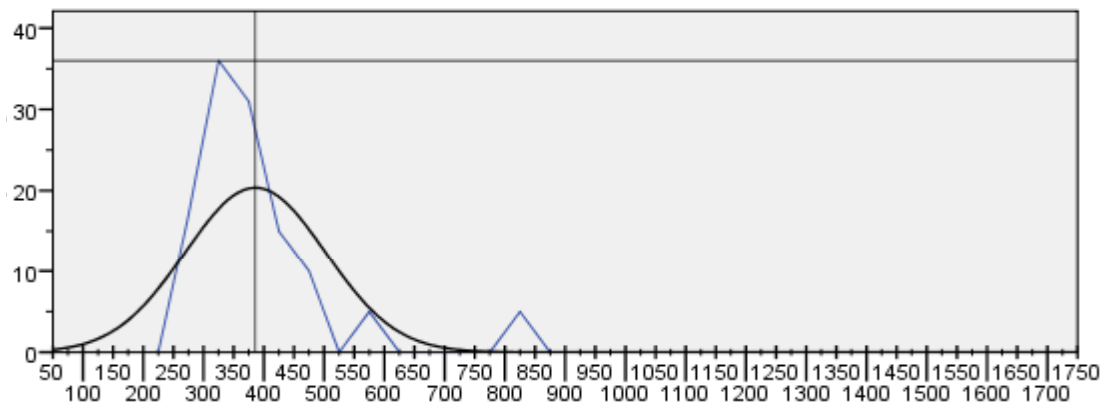
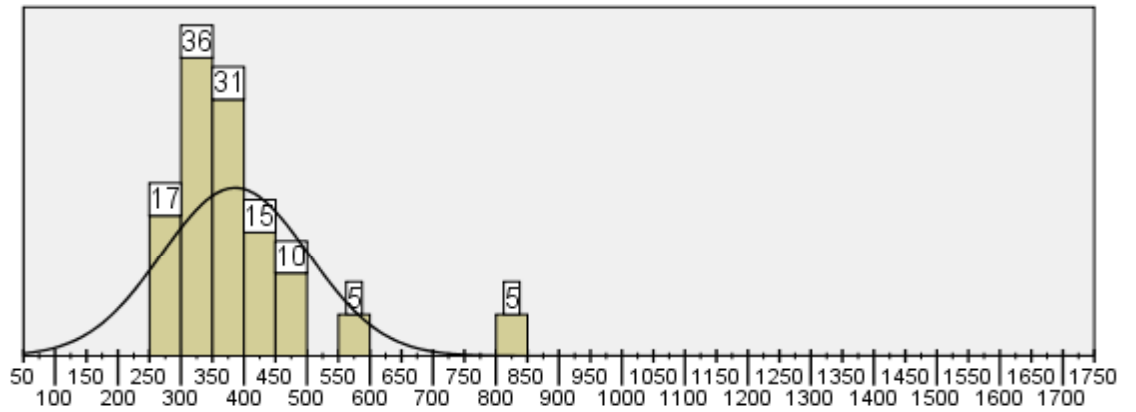
Histogram 28.7 John Alsdatt (bins with less than 3 notes excluded); DNC=9





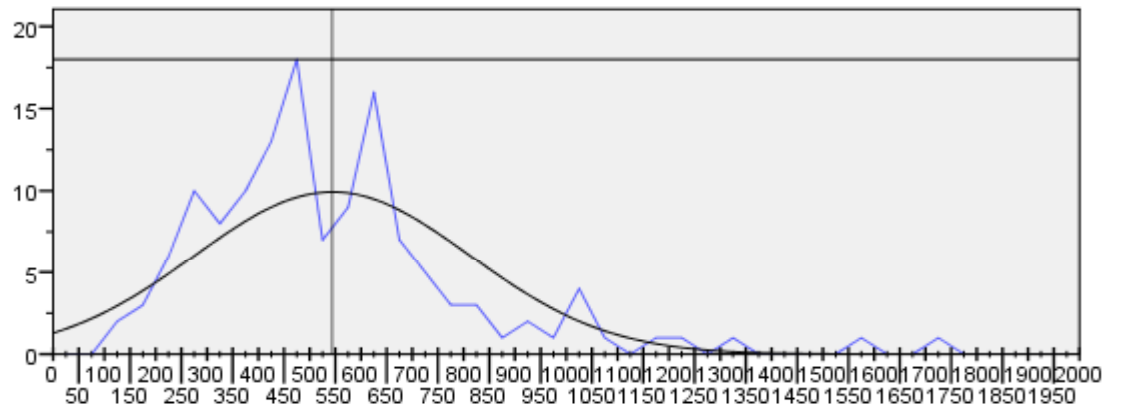
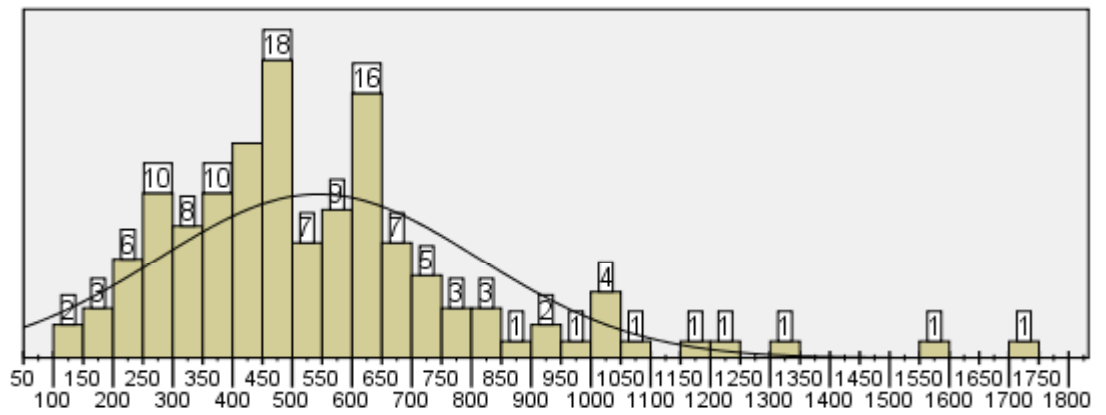
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
126	631	257	888	50587	401	137	2.14	4.46

Histogram 28.8 John Alsdatt (bins with less than 5 notes excluded); DNC=7



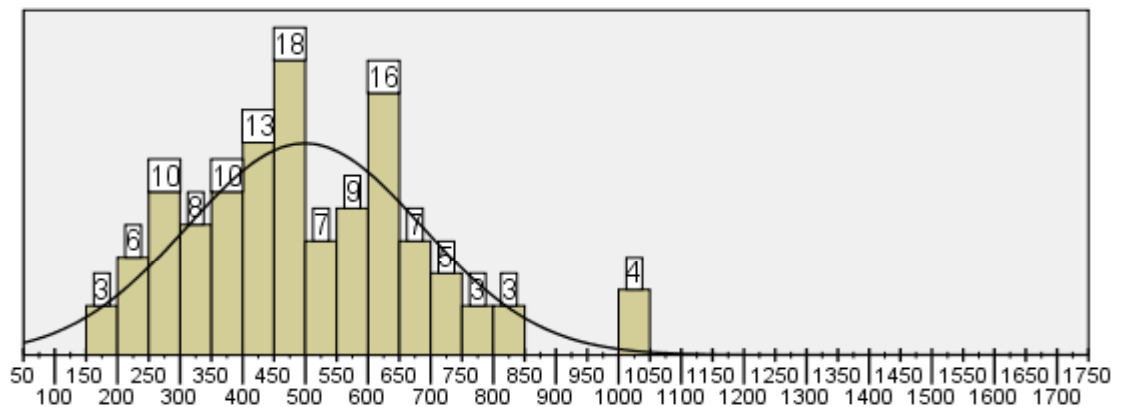
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
119	578	257	835	45924	386	117	2.36	6.25

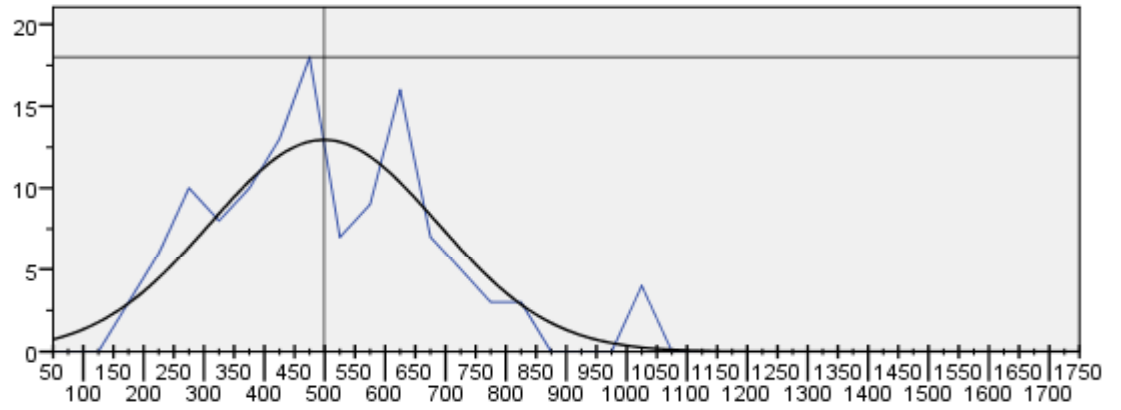
Histogram 29.6 Marja Korkala (all notes); DNC=25



N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
134	1583	122	1705	72899	544	269	1.51	3.59

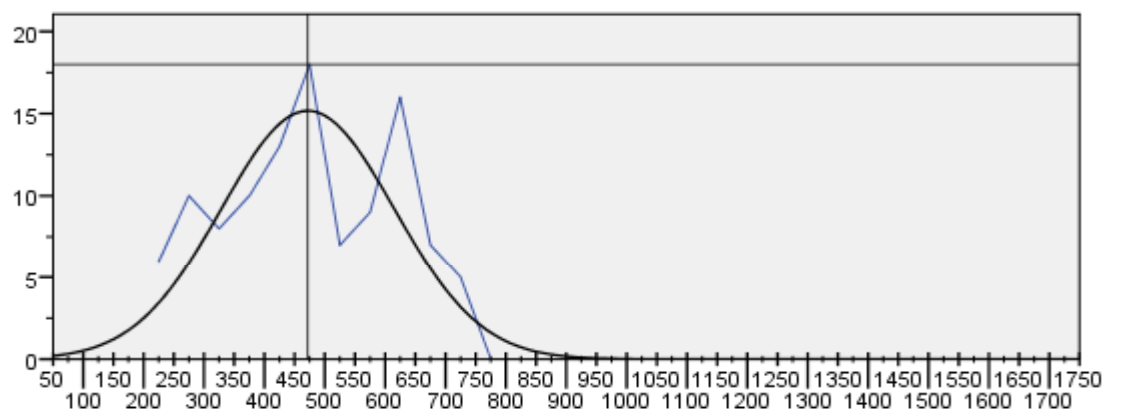
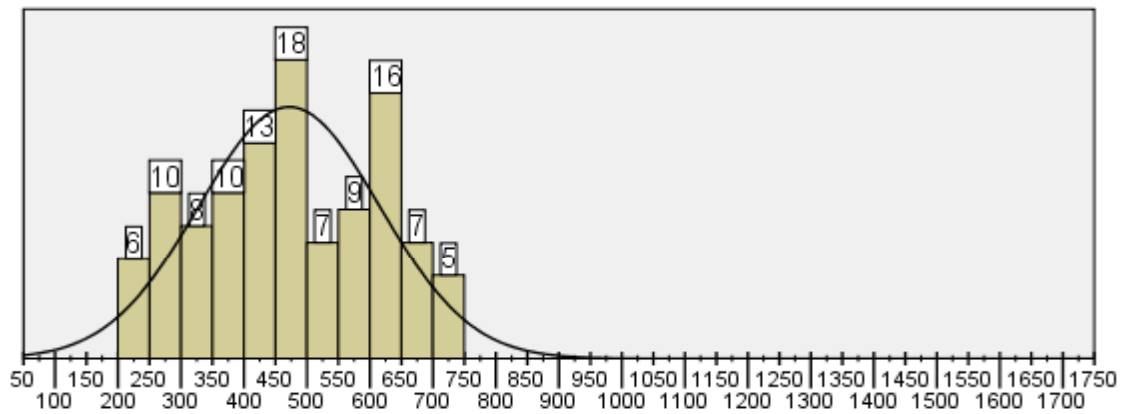
Histogram 29.7 Marja Korkala (bins with less than 3 notes excluded); DNC=15





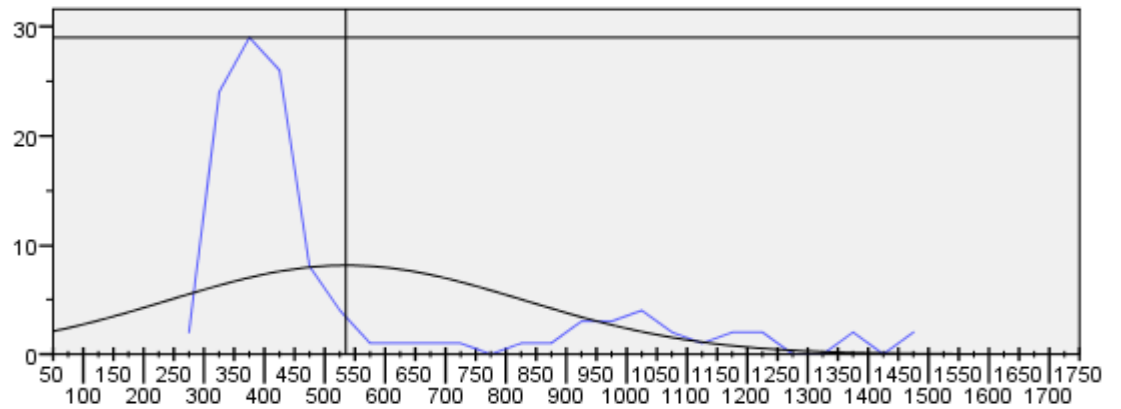
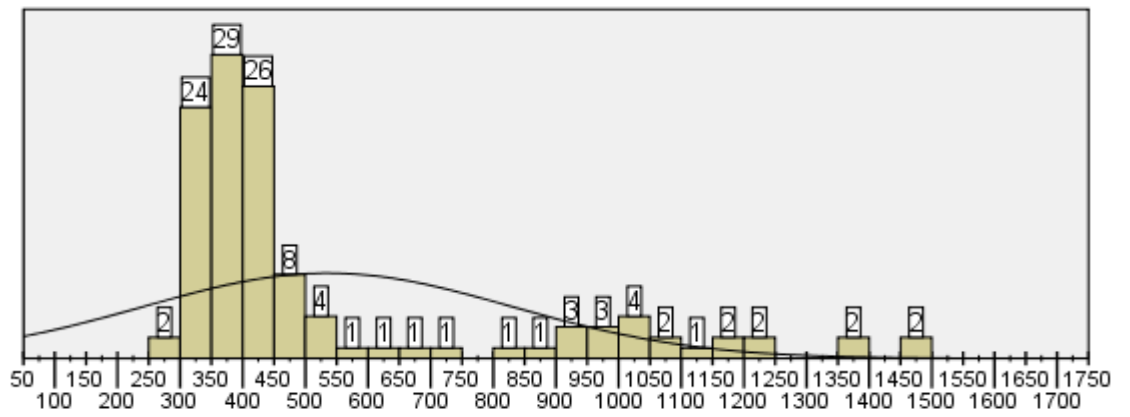
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
122	886	163	1049	60848	499	188	0.61	0.44

Histogram 29.8 Marja Korkala (bins with less than 5 notes excluded); DNC=11



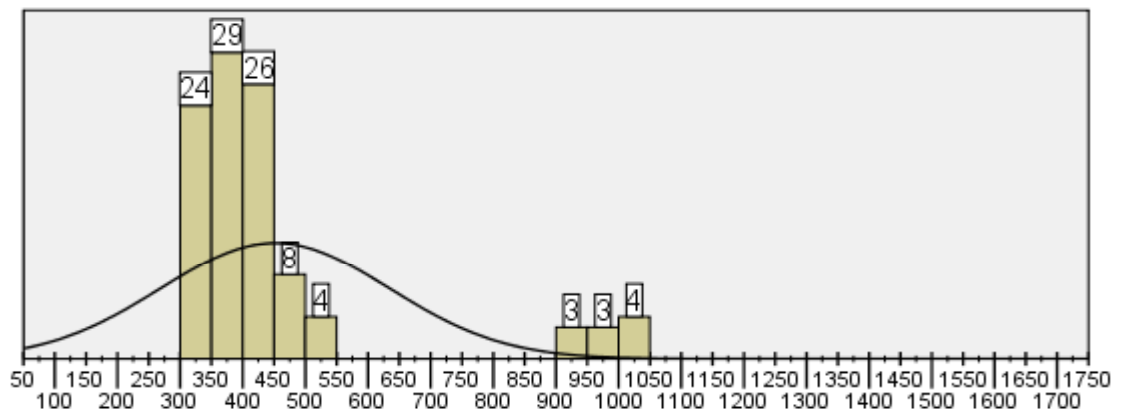
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
109	542	205	747	51430	472	143	-0.01	-1.00

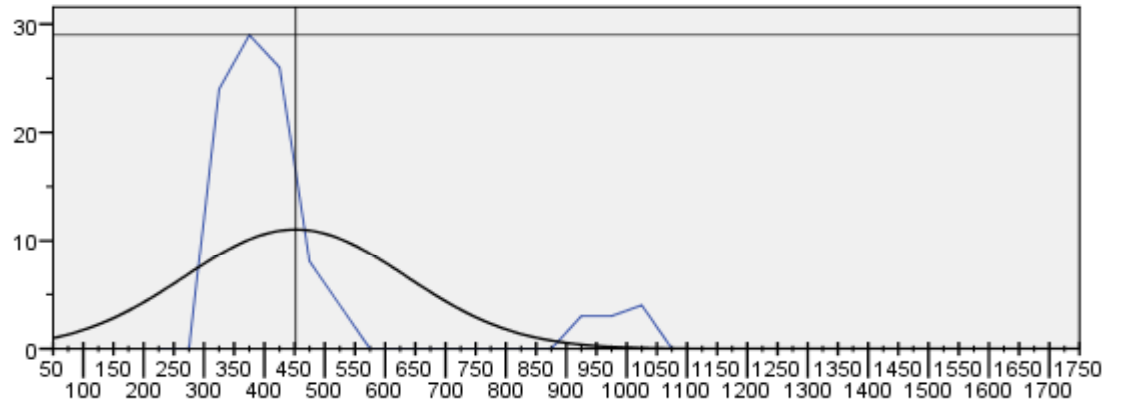
Histogram 30.6 Kerry McCarthy (all notes); DNC=21



N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
120	1207	290	1496	64249	535	295	1.73	1.86

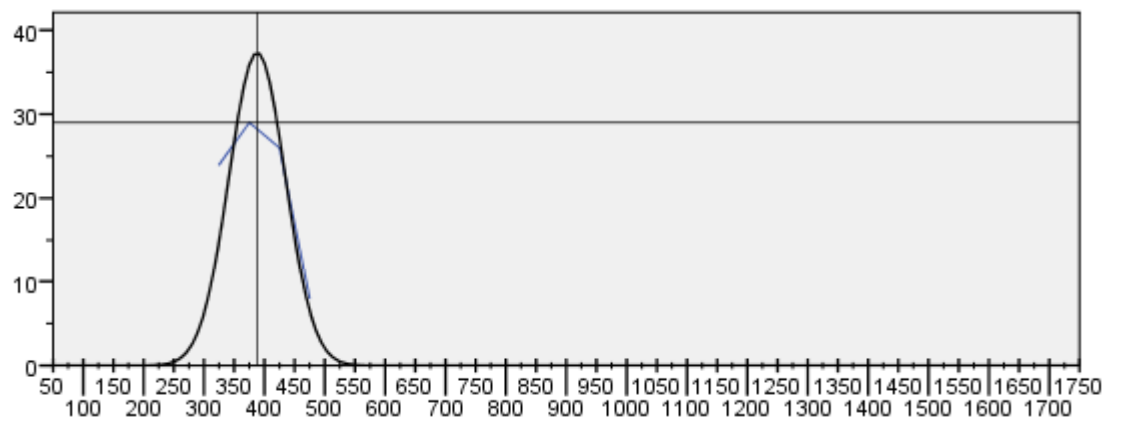
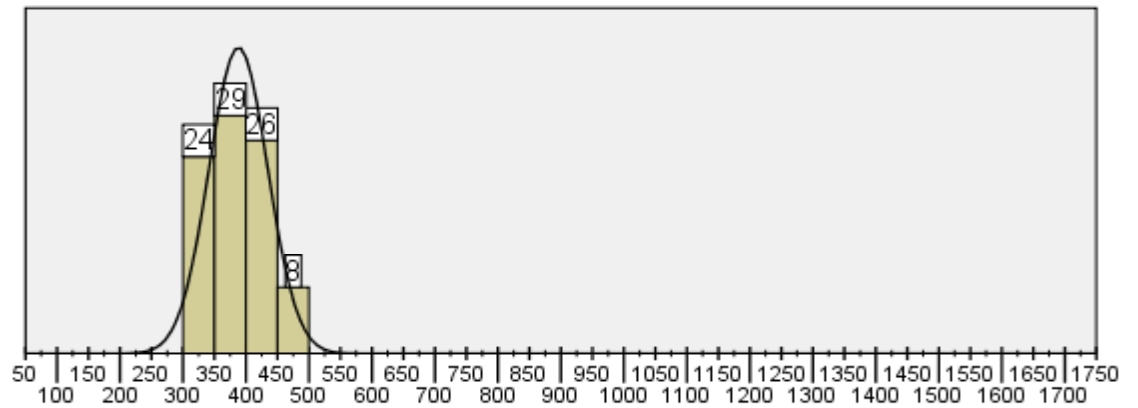
Histogram 30.7 Kerry McCarthy (bins with less than 3 notes excluded); DNC=8





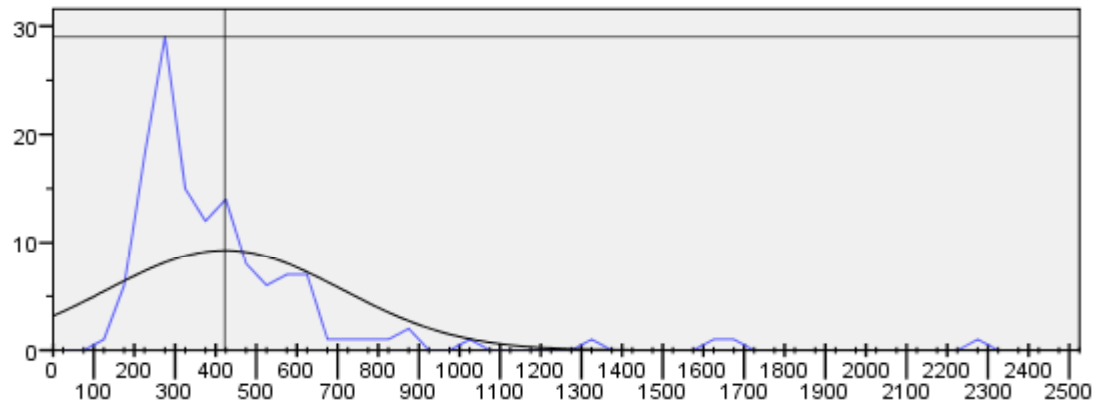
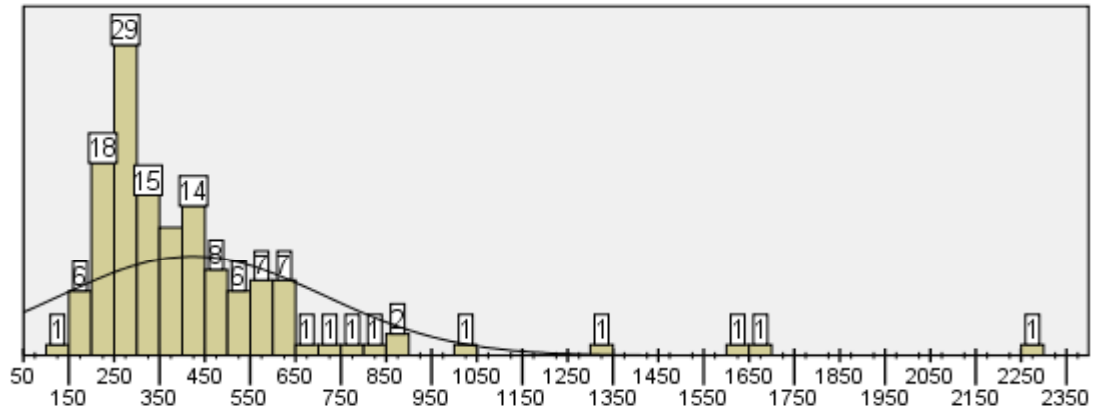
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
101	702	310	1013	45602	452	183	2.38	4.45

Histogram 30.8 Kerry McCarthy (bins with less than 5 notes excluded); DNC=4



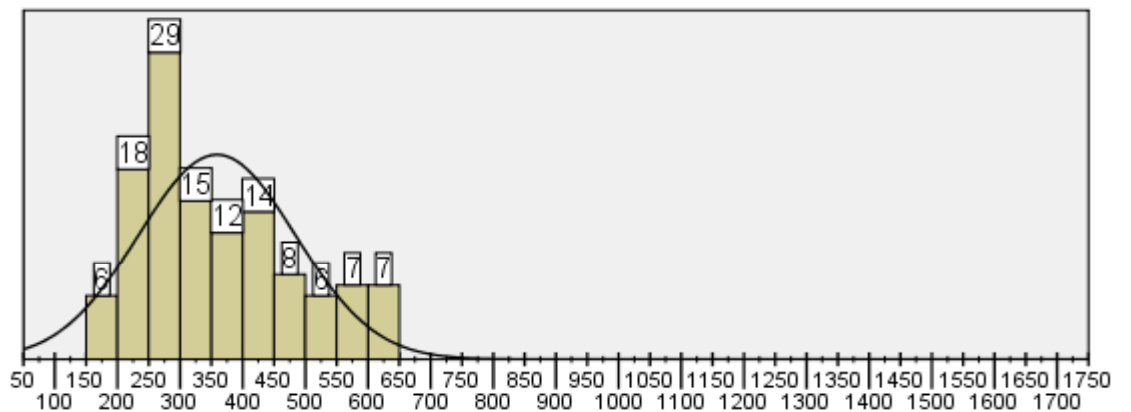
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
87	183	310	494	33758	388	46	0.35	-0.82

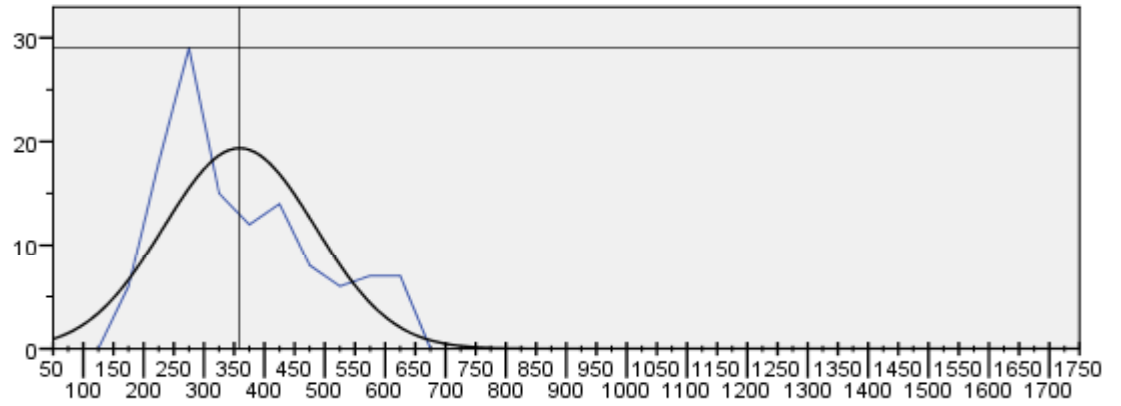
Histogram 31.6 Indrek Laos (all notes); DNC=21



N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
134	2155	144	2300	56589	422	289	3.63	17.54

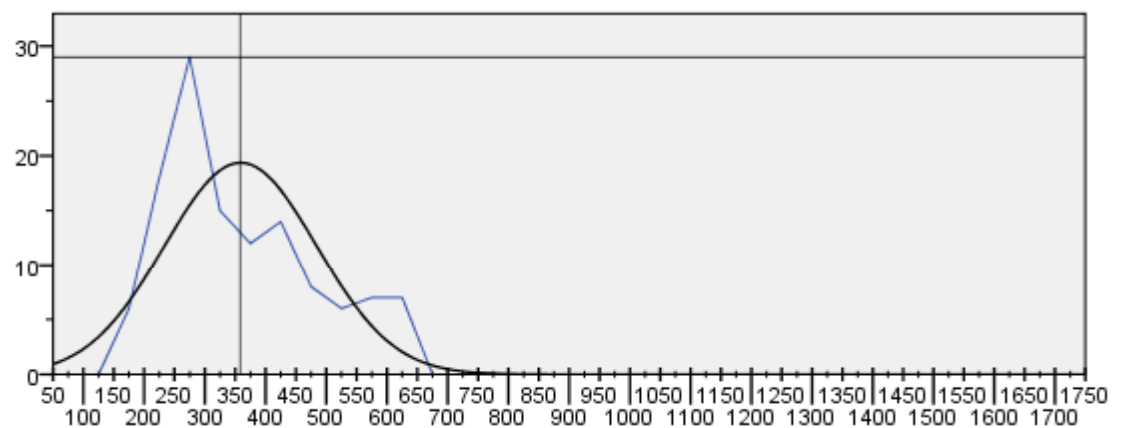
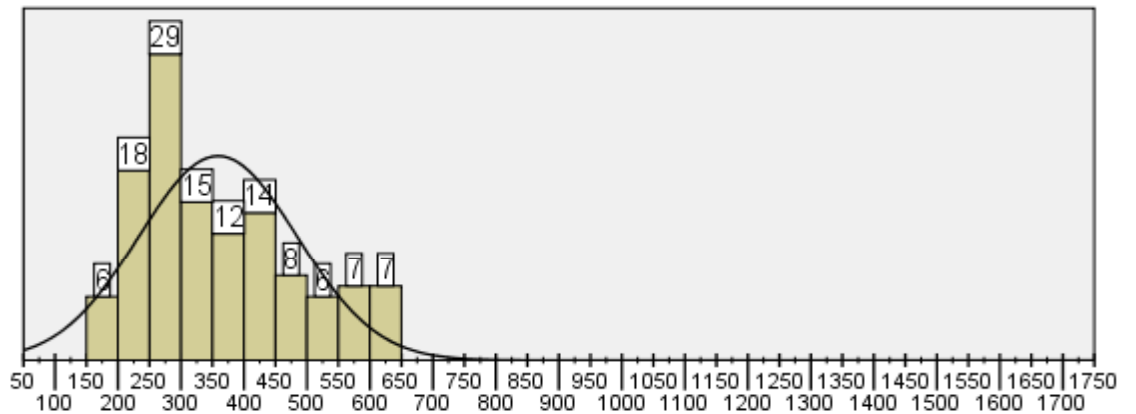
Histogram 31.7 Indrek Laos (bins with less than 3 notes excluded); DNC=10





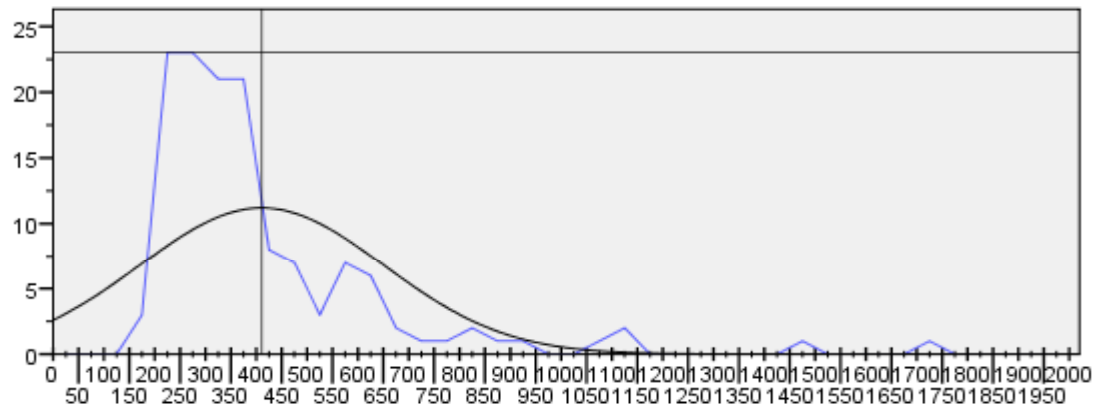
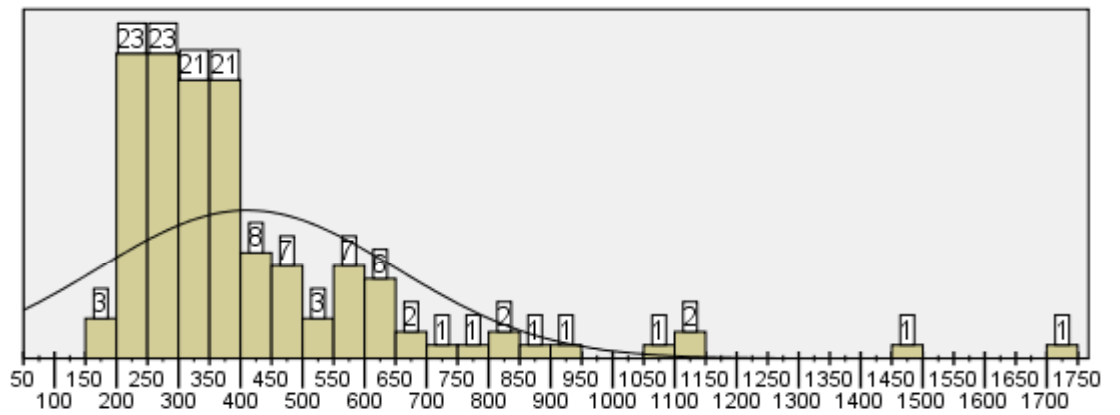
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
122	475	167	642	43772	359	126	0.63	-0.59

Histogram 31.8 Indrek Laos (bins with less than 5 notes excluded); DNC=10



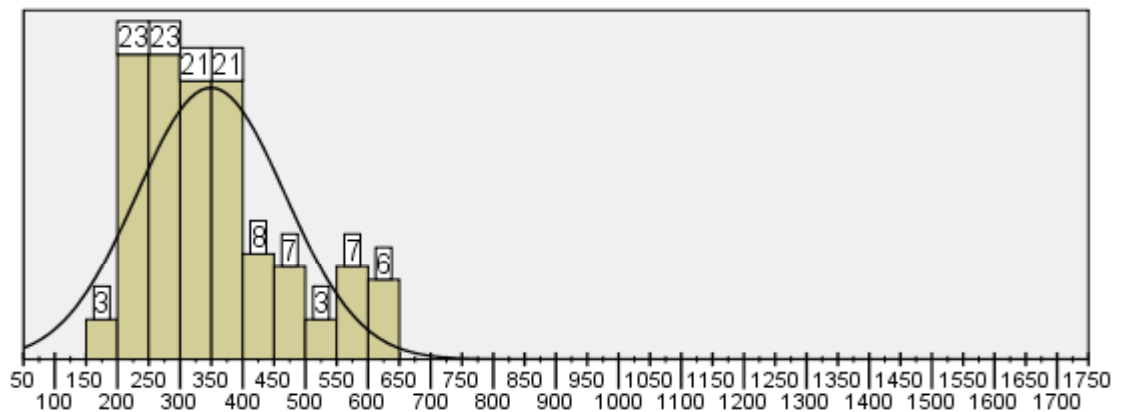
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
122	475	167	642	43772	359	126	0.63	-0.59

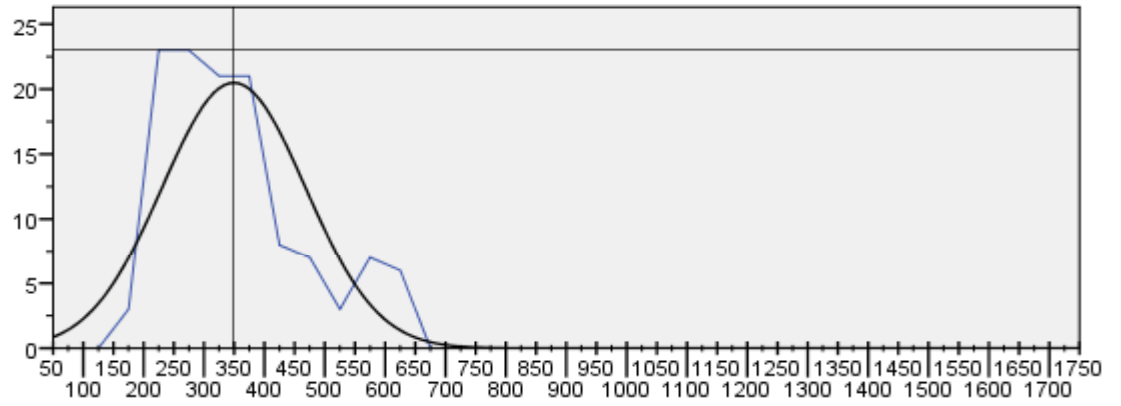
Histogram 32.6 Toivo Tulev (all notes); DNC=20



N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
135	1553	185	1738	55436	411	240	2.70	9.67

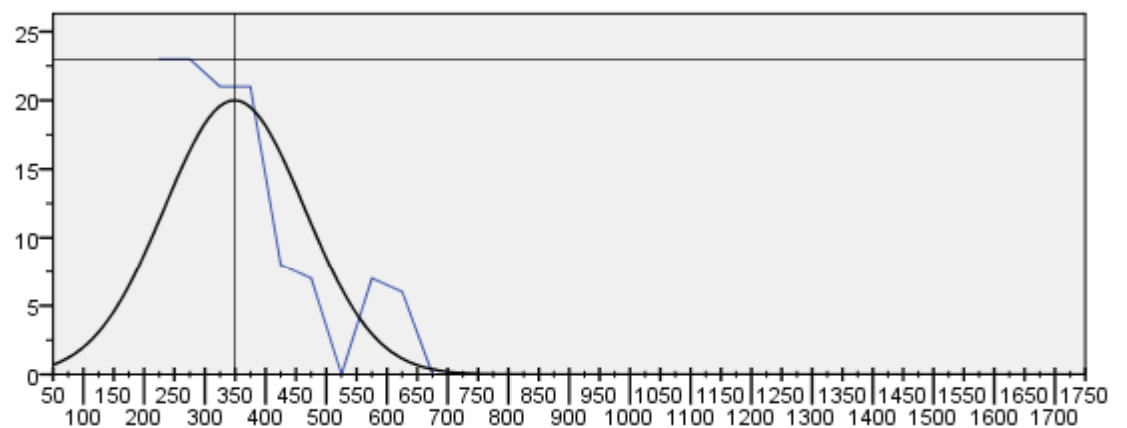
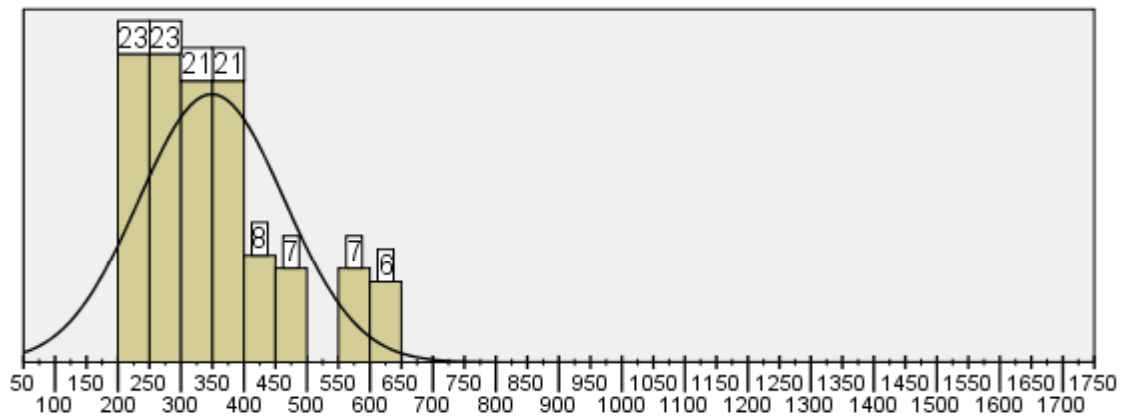
Histogram 32.7 Toivo Tulev (bins with less than 3 notes excluded); DNC=10





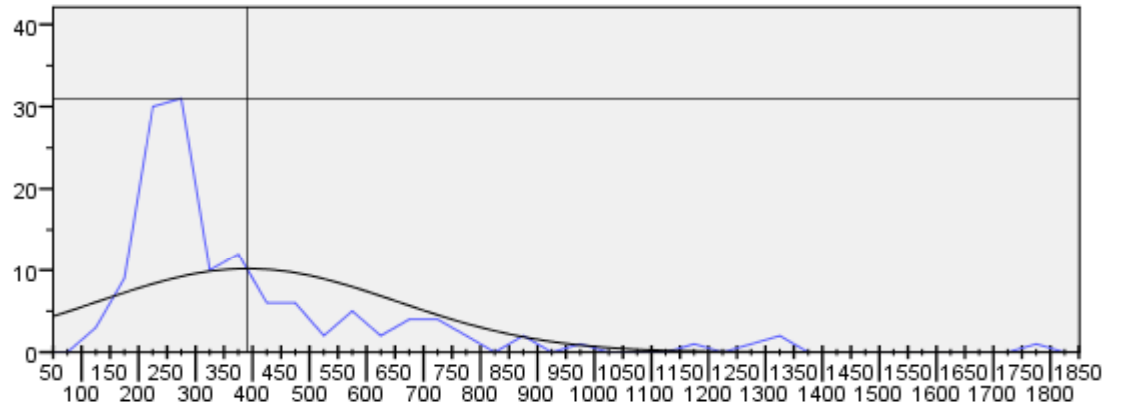
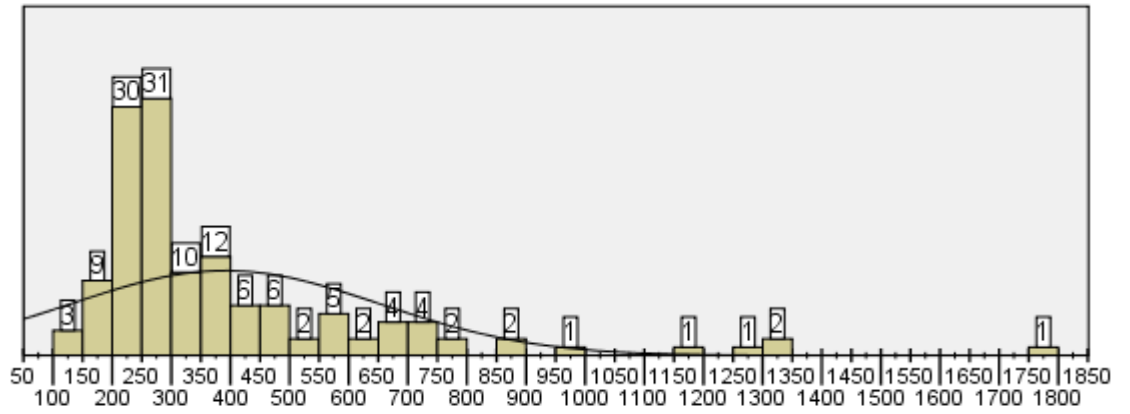
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
122	463	185	648	42605	349	119	0.96	0.10

Histogram 32.8 Toivo Tulev (bins with less than 5 notes excluded); DNC=8



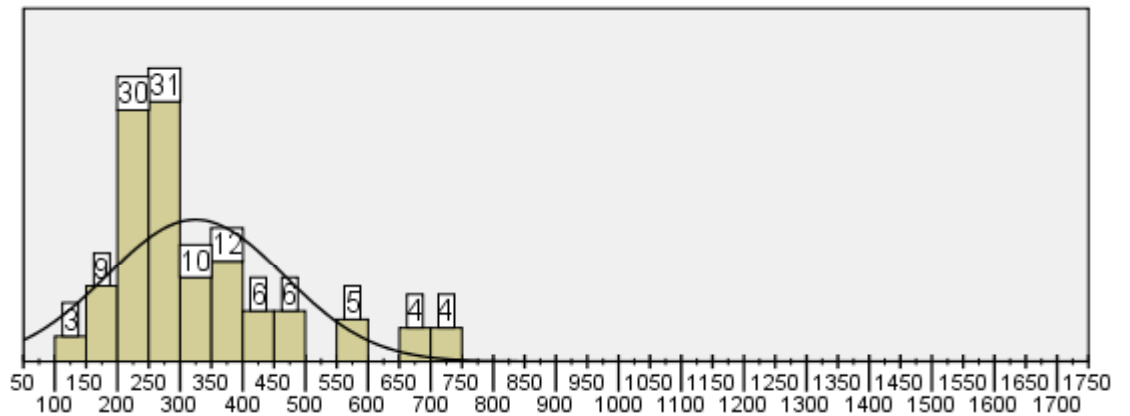
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
116	447	200	648	40455	349	116	1.07	0.41

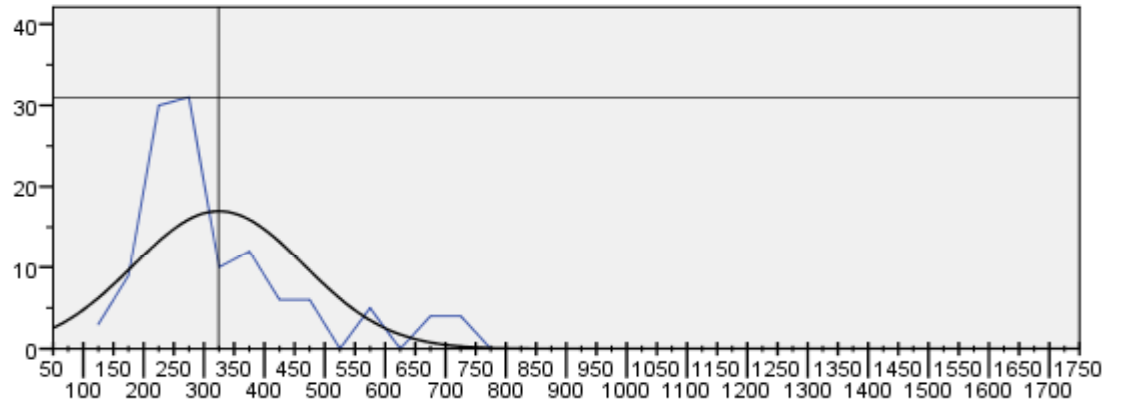
Histogram 33.6 Tõnis Kaumann (all notes); DNC=20



N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
134	1662	110	1772	52393	391	262	2.49	7.72

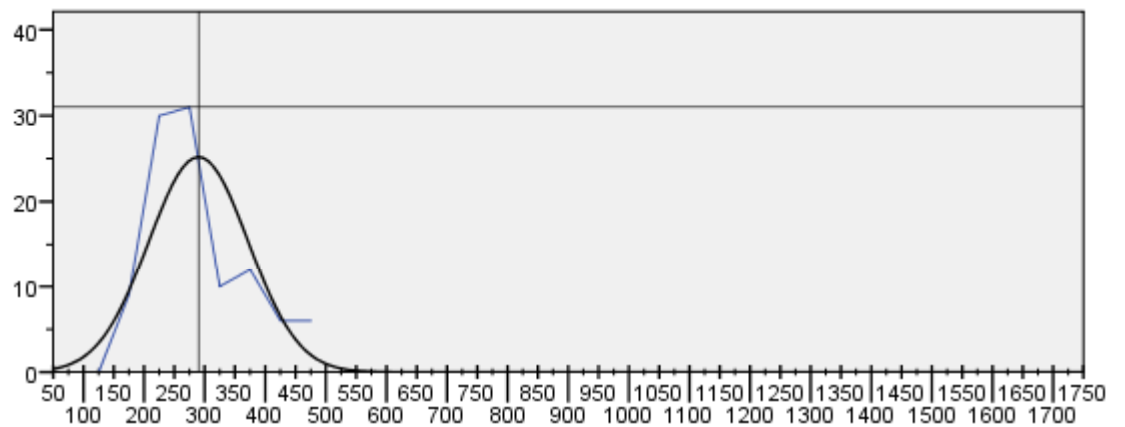
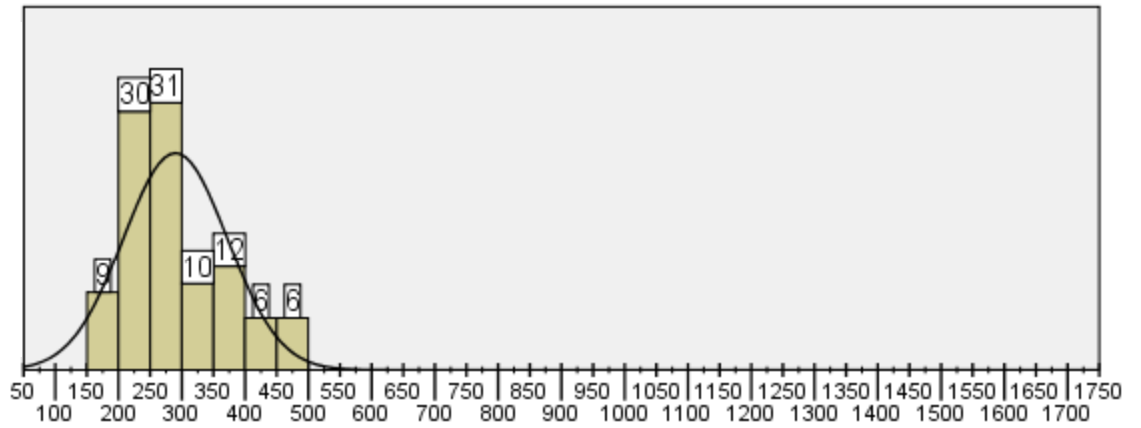
Histogram 33.7 Tõnis Kaumann (bins with less than 3 notes excluded); DNC=11





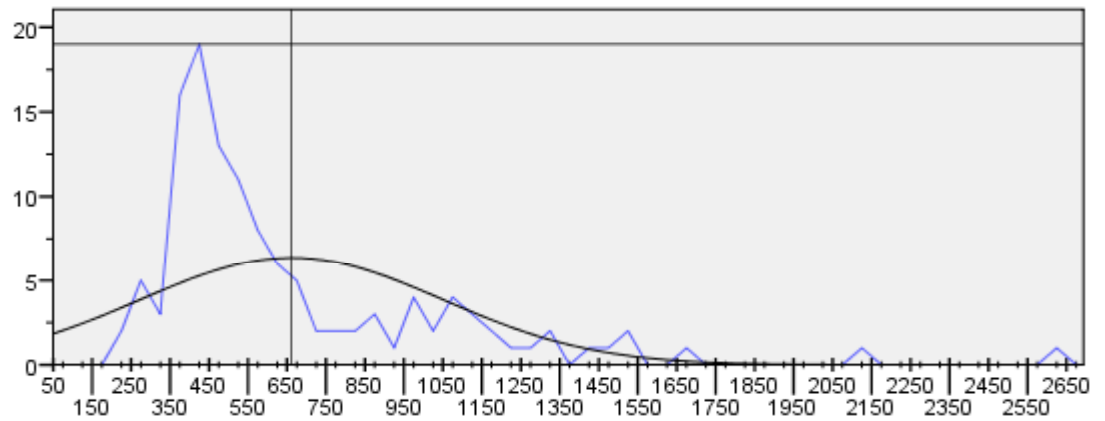
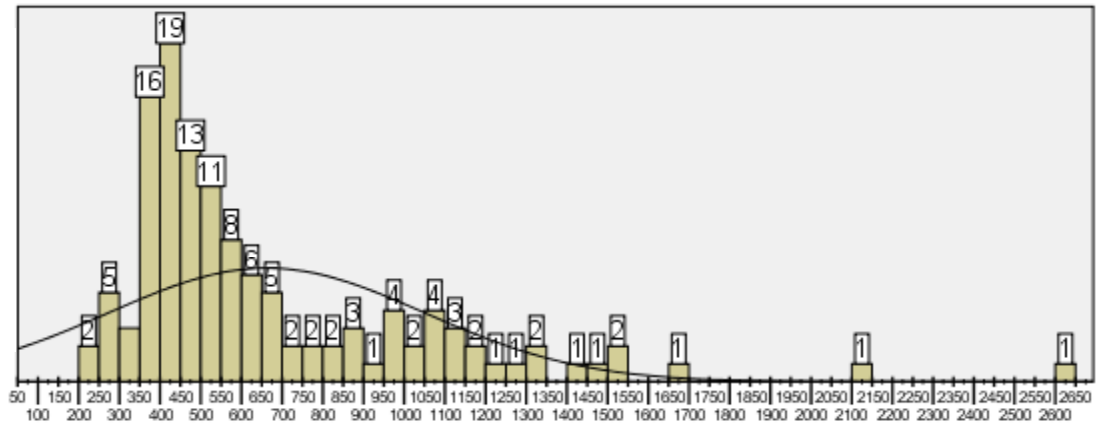
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
120	630	110	740	38938	324	141	1.35	1.37

Histogram 33.8 Tönis Kaumann (bins with less than 5 notes excluded); DNC=7



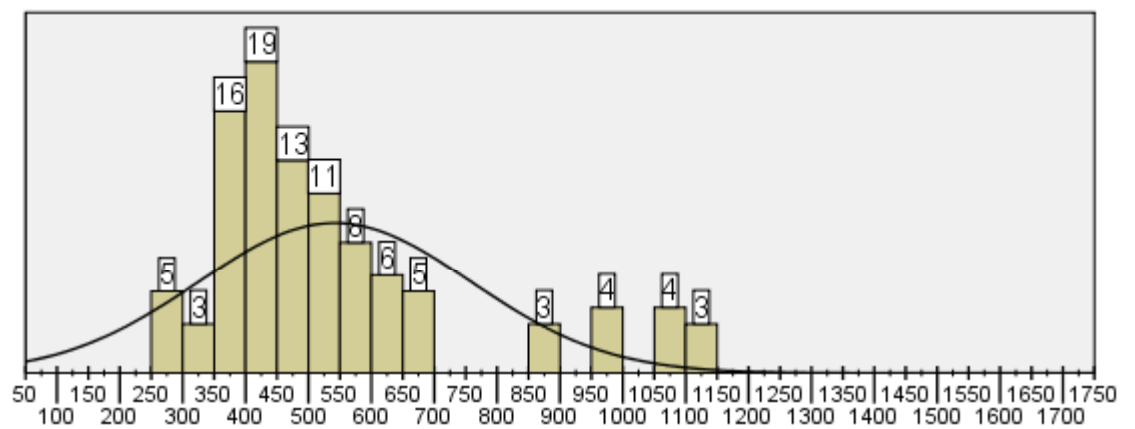
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
104	348	151	500	30136	290	82	0.74	-0.07

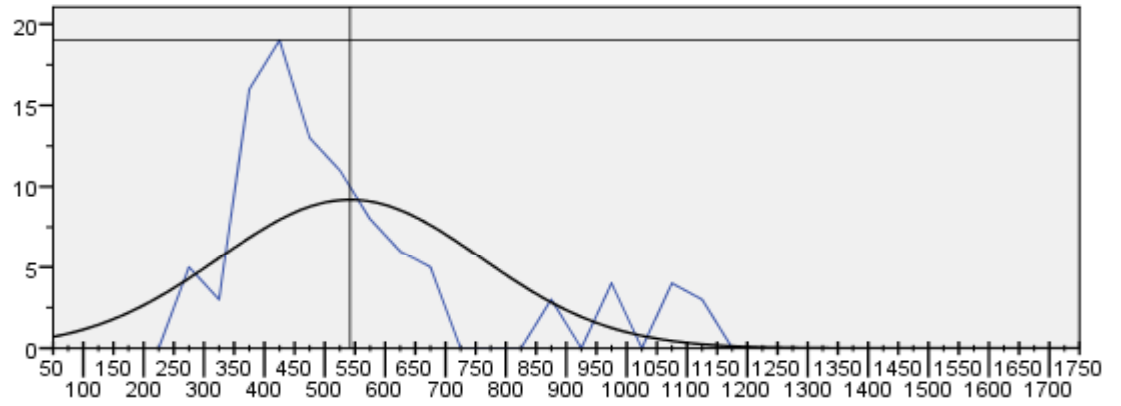
Histogram 34.6 Dominique Minier (all notes); DNC=29



N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
124	2386	216	2602	82056	662	389	2.04	5.57

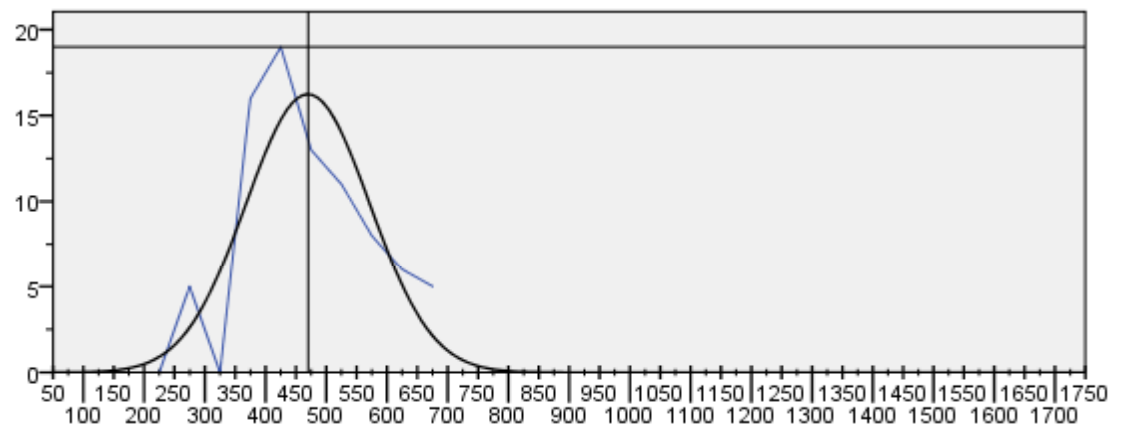
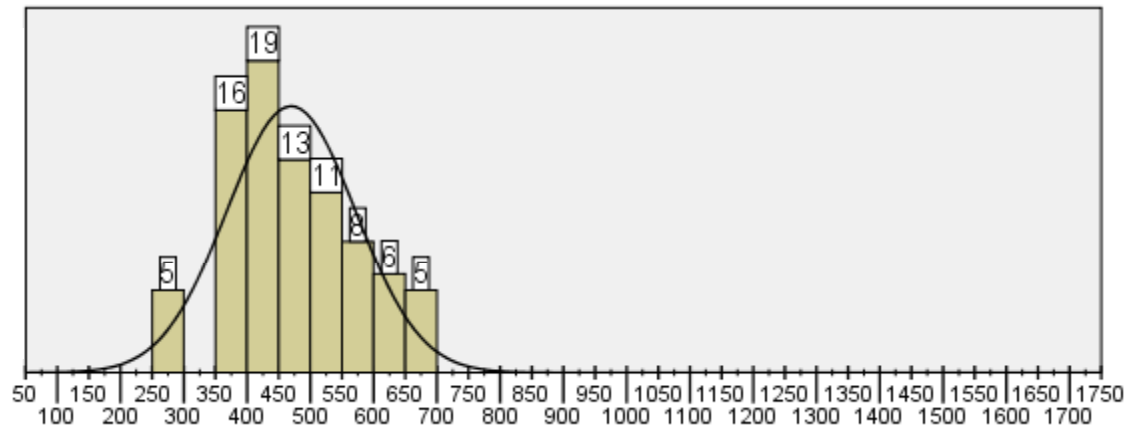
Histogram 34.7 Dominique Minier (bins with less than 3 notes excluded); DNC=13





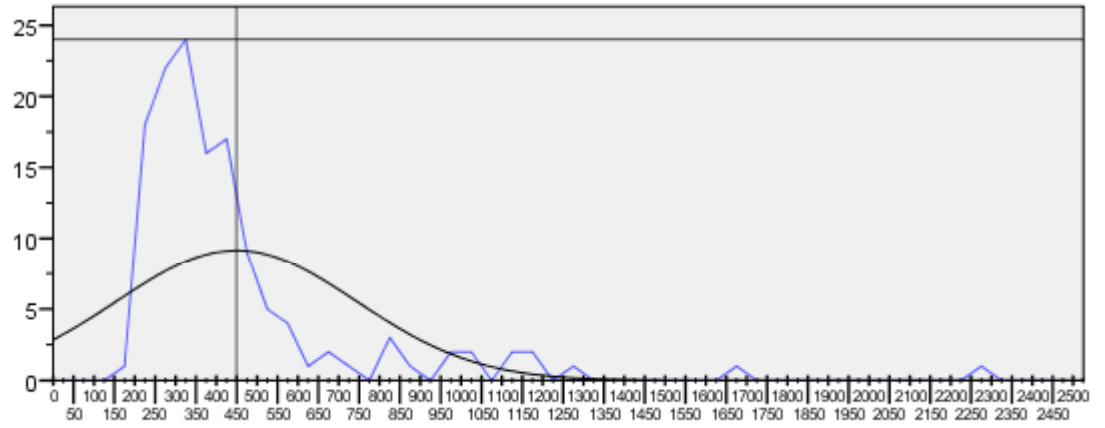
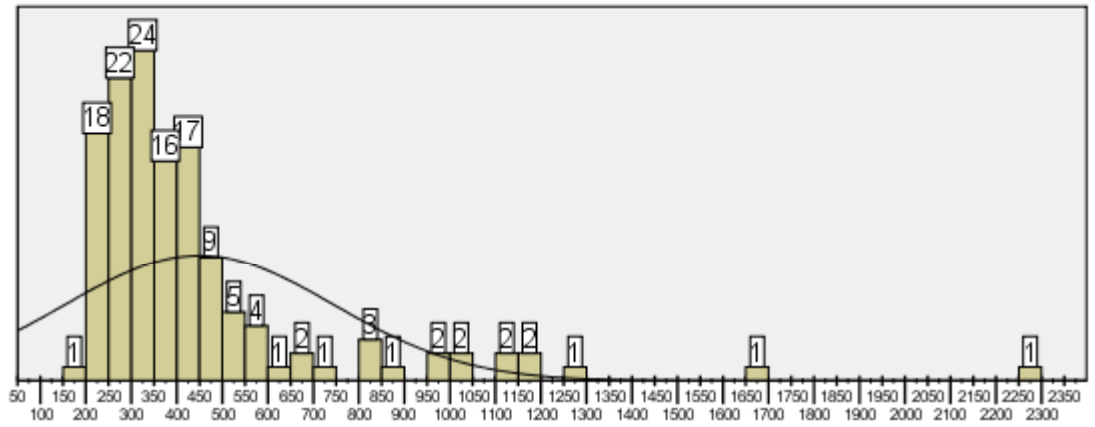
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
100	895	251	1147	54194	542	217	1.45	1.38

Histogram 34.8 Dominique Minier (bins with less than 5 notes excluded); DNC=8



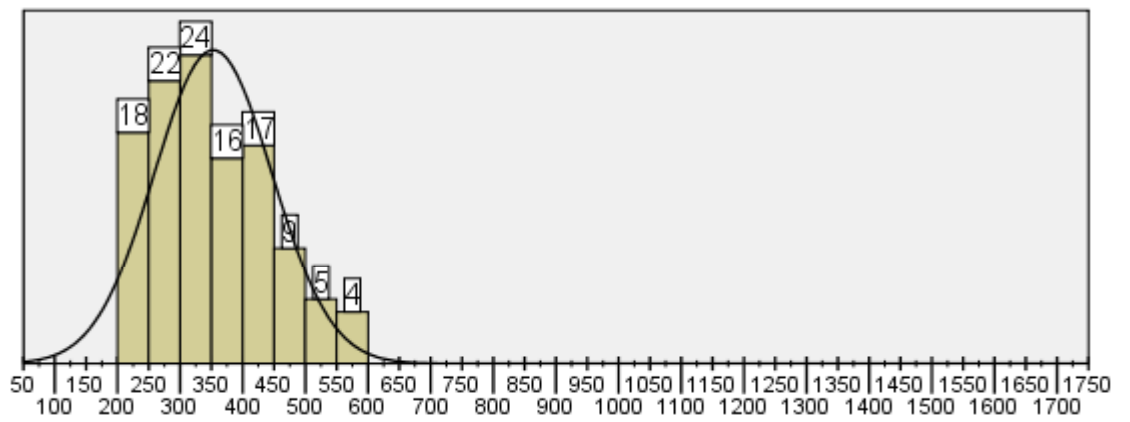
N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
83	437	251	689	38981	470	102	0.24	-0.39

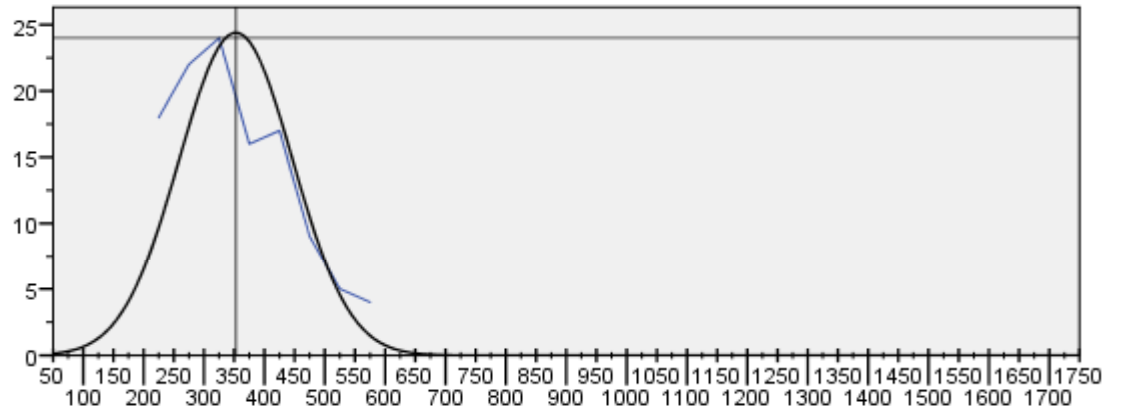
Histogram 35.6 Eerik Jöks (all notes); DNC=21



N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
135	2071	186	2257	60649	449	294	3.05	12.36

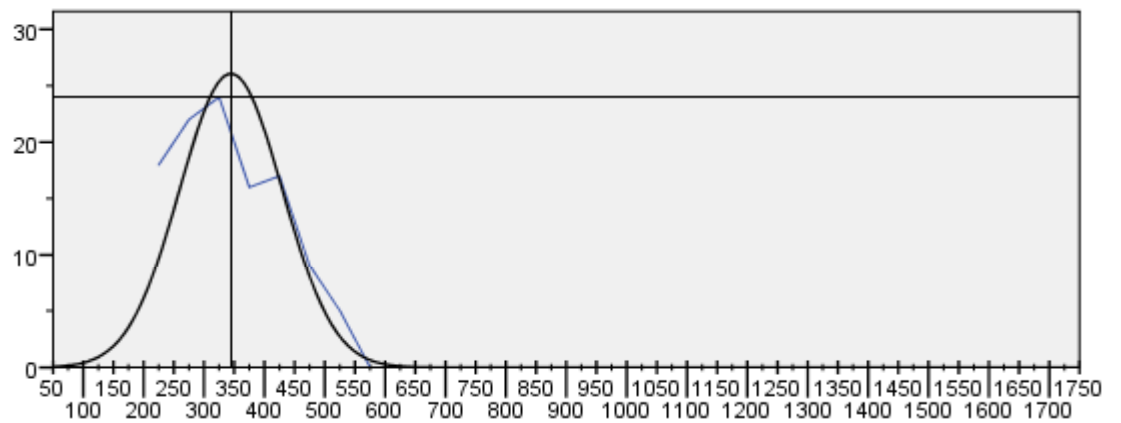
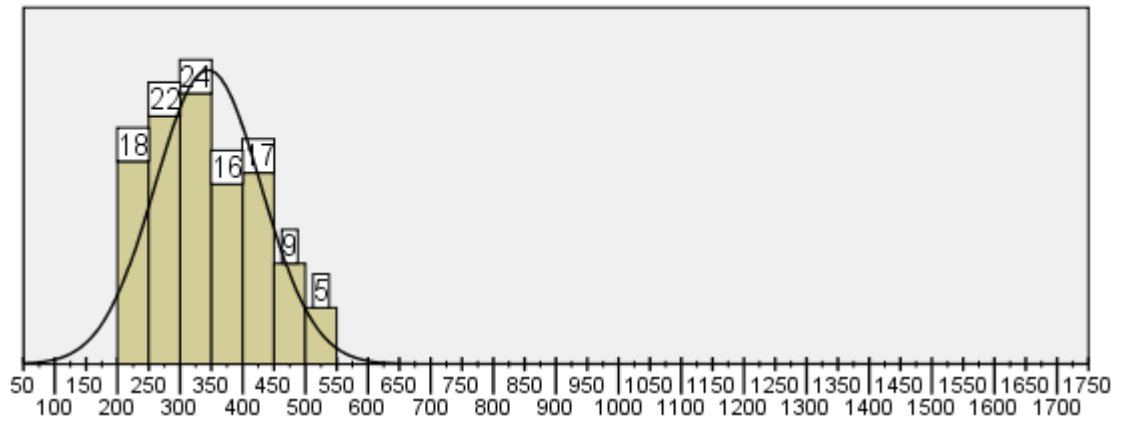
Histogram 35.7 Eerik Jöks (bins with less than 3 notes excluded); DNC=8





N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
115	388	203	591	40562	353	94	0.62	-0.26

Histogram 35.8 Eerik Jõks (bins with less than 5 notes excluded); DNC=7



N	Range	Min.	Max.	Sum. (msec)	Mean	StDev	Skewness	Kurtosis
111	343	203	546	38243	345	85	0.46	-0.55

Appendix 52

Table 70 (additional). Number of BNVs, StDev, and L+/L-; sorted by 'BNV'.

Name	BNV	StDev	L+/L-
Lauri Jõelet	1	221	L+
Lilian Langsepp	1	230	L-
Maile Nairis	1	292	L+
Jean-Pascal Ollivry	1	200	L+
Peeter Perens	1	200	L+
Jaan-Eik Tulve	1	233	L+
Taivo Niitvägi	1	198	L+
Mike Forbster	1	249	L-
Columba Kelly	1	352	L+
Gereon van Boesschoten	1	260	L+
Guntars Pranis	1	190	L-
Lydia Stritzl	1	166	L+
Ulrike Heider	1	266	L+
Andrew Smith	1	241	L-
John Rowlands-Pritchard	1	205	L+
John Alsdatt	1	177	L+
Indrek Laos	1	289	L+
Toivo Tulev	1	240	L+
Eerik Jõks	1	294	L+
Kadri Hunt	2	271	L-
Eve Kopli	2	386	L+
Maria Staak	2	355	L-
Riho Ridbek	2	307	L-
Chris Helfrich	2	225	L+
Martin Quesnel	2	368	L-
Richard Crocker	2	312	L-
Richard Rice	2	312	L+
Tim Pehta	2	258	L+
Kerry McCarthy	2	295	L+
Tõnis Kaumann	2	262	L+
Dominique Minier	2	389	L+
Godehard Joppich	ED	382	L+
Hilkka-Liisa Vuori	ED	418	L+
Igor Reznikoff	ED	393	L+
Marja Korkala	ED	269	L+

Appendix 53

Table 71 (additional). Groups of notes of equal duration as perceived by performers; notes 1-18; sorted by 'Gr' (groups formed on similarity); all values are in milliseconds; sorted by groups that are formed according to similarity.

Performer	Gr	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Taivo Niitvägi	1	825	656	496	503	458	535	506	531	445	537	631	624	506	462	512	462	437	1420
Richard Rice	1	875	531	372	331	343	309	535	731	377	1105	0	0	442	358	302	418	379	1344
Kerry McCarthy	1	680	473	380	317	422	368	439	337	381	1241	0	0	368	429	405	425	332	1496
Lydia Stritzl	2	746	673	590	337	342	478	409	538	574	296	344	918	290	406	321	439	511	784
Andrew Smith	2	857	903	311	257	261	261	361	400	503	390	245	277	255	273	314	368	434	1198
Chris Helfrich	2	928	527	356	331	277	318	385	566	447	1203	0	0	324	301	402	354	401	939
Igor Reznikoff	2	544	809	340	255	351	524	590	865	935	568	631	705	384	315	825	478	326	1541
Toivo Tulev	2	1138	827	264	254	335	253	361	426	648	244	330	407	275	302	201	307	487	1054
Kadri Hunt	2	1010	970	338	225	335	294	491	480	570	605	468	606	239	284	242	376	441	1559
Richard Crocker	3	961	885	225	228	290	739	294	255	329	391	400	1168	228	240	205	250	252	1000
J.P. Ollivry	3	1148	780	300	232	309	233	300	477	501	319	363	271	288	329	266	436	537	880
Jaan-Eik Tulve	3	1104	917	269	219	410	134	380	573	537	550	326	288	318	330	255	382	437	1395
Columba Kelly	3	1375	470	392	174	291	320	430	328	341	434	357	672	286	316	454	239	425	1394
Martin Quesnel	3	1170	1317	355	324	373	272	424	560	925	431	523	288	350	384	378	513	454	1808
Tim Pehta	3	951	413	318	194	306	266	425	470	448	414	397	336	256	299	276	312	330	1268
John Rowlands	3	827	453	354	326	284	302	383	359	361	335	407	450	357	373	364	378	287	1189
Tõnis Kaumann	3	973	740	326	158	244	286	278	280	686	293	281	486	218	286	179	323	467	1298
Eerik Jõks	3	1286	1131	437	257	331	270	388	385	463	400	370	433	293	385	297	369	390	1127
Peeter Perens	4	975	439	473	276	349	399	416	530	416	520	337	344	385	305	356	275	266	1169
Mike Forbester	4	985	309	329	285	294	289	361	639	448	384	412	315	288	280	288	303	367	1256
H.L. Vuori	4	1246	587	892	423	506	768	533	646	1796	400	304	381	506	334	285	360	704	1952
Indrek Laos	4	890	662	264	167	202	283	293	547	408	615	473	239	197	222	186	144	293	1317
Lauri Jõeieht	5	908	661	361	277	284	300	287	346	441	370	378	294	345	290	292	351	322	1407
Eve Kopli	5	1146	893	333	170	160	171	273	607	571	346	140	254	113	179	188	206	415	2190
Lilian Langsepp	5	849	430	469	165	331	366	364	261	536	471	503	325	281	360	276	293	421	1042
Maile Nairis	5	735	376	369	219	290	261	349	440	699	227	302	511	220	305	282	380	494	1541
Maria Staak	5	869	385	367	175	249	302	403	762	476	681	0	345	230	231	254	240	515	1864
Riho Ridbek	5	1188	341	324	250	284	251	448	362	404	1289	0	0	427	332	321	318	464	1660
Guntars Pranis	5	731	549	269	254	362	360	313	376	436	295	286	386	253	346	275	350	698	844
Ulrike Heider	5	680	337	469	250	352	405	848	308	498	329	260	330	313	443	284	293	422	1496

Appendix 54

Table 72 (additional). Performers who perceive notes 1 and 2 as of equal duration; ratio of 1 and 2 and deviation of 2 from 1; sorted by the ratio of 1 and 2; divided into three segments by different colours: (1) the second note is longer, (2) the first and the second notes are equal, (3) the first note is longer.

Performer	Note 1	Note 2	ratio of 1 and 2	deviation of 2 from 1 in msec
Igor Reznikoff	544	809	0.67	-265
Martin Quesnel	1170	1317	0.89	-147
Andrew Smith	857	903	0.95	-46
Kadri Hunt	1010	970	1.04	40
Lydia Stritzl	746	673	1.11	73
Eerik Jõks	1286	1131	1.14	155
Jaan-Eik Tulve	1104	917	1.20	187
Taivo Niitvägi	825	656	1.26	169
Tõnis Kaumann	973	740	1.31	233
Toivo Tulev	1138	827	1.38	311
Kerry McCarthy	680	473	1.44	207
J.P. Ollivry	1148	780	1.47	368
Chris Helfrich	928	527	1.76	401
John Rowlands	827	453	1.83	374
Tim Pehta	951	413	2.30	538
Columba Kelly	1375	470	2.93	905

Appendix 55

Figure 52 (additional). Transcription of a fragment of the verse *Confitemini Domino* of the Gradual *Haec dies* from selected medieval and contemporary sources.

The image displays seven different handwritten musical transcriptions of a fragment of the verse "Confitemini Domino" from the Gradual "Haec dies". Each transcription is accompanied by its source name and folio number. The sources are:

- LAON 239 F52r
- ST GALL 359 P107
- BAMBERG 6 40v
- ST GALL 376
- EINSIEDELN 21 P207
- ST GALL 339
- GRADUALE TRIPLEX P197
- MONTPELLIER H.159 F83v

The transcriptions use various musical notations, including neumes on a four-line staff, rhythmic flags, and Latin text. The text "quo" is written at the beginning of each line, and "ni am bo" and "nus" are written below the neumes. The notation varies significantly between sources, reflecting different medieval and contemporary musical practices.

Appendix 56

Table 76 (additional). BNV and values describing the ratio of the first and the second musical sentences; sorted and grouped by F1.

Performer	BNV	A	B	C	D	E	F	F1	G	H	I
		Number of notes in the first musical sentence	Number of notes in the second musical sentence	Ratio of number of notes in the musical sentences 1 and 2 or 'ratio of notes'	Length of all notes in the first musical sentence, without breaths.	Length of all notes in the second musical sentence, without breaths.	Ratio of lengths of all notes of the sentences 1 and 2 or 'ratio of sentences'	Deviation of 'ratio of notes' (F) from 'ratio of notes' (C)	Difference from the length of the first musical sentence (D) that would have given a 'ratio of notes' (C)	Difference from the length of the second musical sentence (E) that would have given a 'ratio of notes' (C)	Sum of all the notes without breaths
1. Korkala	ED	49	85	0.576	25806	47093	0.548	-0.029	1342	-2328	72.899
2. Smith	1	49	85	0.576	22481	40286	0.558	-0.018	743	-1288	62.767
3. Vuori	ED	50	85	0.588	33602	57646	0.583	-0.005	308	-523	91.248
4. Joppich	ED	50	84	0.595	34664	58678	0.591	-0.004	263	-441	93.342
5. Crocker	2	50	84	0.595	22670	37228	0.609	0.014	-511	858	59.898
6. Nairis	1	48	82	0.585	21538	35852	0.601	0.015	-552	943	57.390
7. Laos	1	49	85	0.576	21178	35411	0.598	0.022	-764	1326	56.589
8. Pehta	2	50	85	0.588	22999	37645	0.611	0.023	-855	1453	60.644
9. Rowlands	1	50	85	0.588	21626	35060	0.617	0.029	-1002	1704	56.686
10. Niitvägi	1	49	80	0.613	28696	44687	0.642	0.030	-1326	2164	73.383
11. Heider	1	50	85	0.588	23968	38702	0.619	0.031	-1202	2043	62.670
12. Pranis	1	50	85	0.588	21267	34295	0.620	0.032	-1093	1858	55.562
13. Jõelett	1	50	84	0.595	22808	36243	0.629	0.034	-1234	2073	59.051
14. Jõks	1	50	85	0.588	23448	37200	0.630	0.042	-1566	2661	60.649
15. Stritzl	1	50	85	0.588	25231	39929	0.632	0.044	-1744	2964	65.160
16. Langsepp	1	50	85	0.588	22440	35458	0.633	0.045	-1582	2689	57.898
17. Forbster	1	50	85	0.588	21671	34113	0.635	0.047	-1604	2727	55.783
18. Quesnel	2	50	85	0.588	30094	46949	0.641	0.053	-2477	4211	77.043
19. Alsdatt	1	50	84	0.595	21945	33824	0.649	0.054	-1811	3043	55.769
20. Perens	1	50	85	0.588	23547	36508	0.645	0.057	-2072	3523	60.055
21. Reznikoff	ED	46	81	0.568	31452	50040	0.629	0.061	-3034	5343	81.492
22. Boeschoten	1	48	85	0.565	24406	38871	0.628	0.063	-2455	4348	63.276
23. Helfrich	2	47	85	0.553	22821	36767	0.621	0.068	-2491	4505	59.588
24. Ollivry	1	50	85	0.588	21734	33017	0.658	0.070	-2312	3931	54.750
25. Minier	2	44	80	0.550	31527	50529	0.624	0.074	-3736	6794	82.056
26. Tulev	1	50	85	0.588	22279	33158	0.672	0.084	-2774	4716	55.436
27. Ridbek	2	45	83	0.542	24506	38899	0.630	0.088	-3416	6301	63.405
28. Kelly	1	50	85	0.588	25573	37502	0.682	0.094	-3513	5972	63.075
29. Tulve	1	50	85	0.588	24237	35008	0.692	0.104	-3644	6195	59.245
30. Hunt	2	50	85	0.588	25008	35774	0.699	0.111	-3965	6741	60.783
31. Rice	2	41	80	0.513	25988	41124	0.632	0.119	-4912	9584	67.112
32. Kopli	2	50	84	0.595	21596	30186	0.715	0.120	-3628	6095	51.781
33. McCarthy	2	41	79	0.519	25573	38676	0.661	0.142	-5501	10599	64.249
34. Kaumann	2	49	85	0.576	21968	30425	0.722	0.146	-4429	7683	52.393
35. Staak	2	43	81	0.531	24330	34806	0.699	0.168	-5853	11025	59.136

Appendix 57

Table 77 (additional). BNV and values describing the ratio of the first and the second musical sentences with number of notes 50/85 for all performers who treat SNOP as one long note; sorted and grouped by F1.

Performer	BNV	A Number of notes in the first musical sen- tence	B Number of notes in the second musical sen- tence	C Ratio of number of notes in the musical senten- ces 1 and 2 or 'ratio of notes'	D Length of all notes in the first musical sen- tence	E Length of all notes in the second musical sentence	F Ratio of lengths of all notes of senten- ces 1 and 2 or 'ratio of senten- ces'	F1 Deviati- on of 'ratio of senten- ces' (F) from 'ratio of notes' (C)	G Diffe- rence from the length of the first musical sen- tence (D) that would have given a 'ratio of notes' (C)	H Diffe- rence from the length of the second musical sen- tence (E) that would have given a 'ratio of notes' (C)	I Sum of all the notes without breaths
1. Korkala (1)	ED	50(49)	85	0.588	25806	47093	0.548	-0.040	1896	-3224	72.899
2. Smith (2)	1	50 (49)	85	0.588	22481	40286	0.558	-0.030	1217	-2068	62.767
3. Vuori (3)	ED	50	85	0.588	33602	57646	0.583	-0.005	308	-523	91.248
4. Joppich (4)	ED	50	85(84)	0.595	34664	58678	0.591	-0.004	263	-441	93.342
5. Laos (7)	1	50(49)	85	0.588	21178	35411	0.598	0.010	-348	591	56.589
6. Nairis (6)	1	50(48)	85(82)	0.588	21538	35852	0.601	0.013	-449	763	57.390
7. Crocker (5)	2	50	85(84)	0.595	22670	37228	0.609	0.014	-511	858	59.898
8. Pehta (8)	2	50	85	0.588	22999	37645	0.611	0.023	-855	1453	60.644
9. Rowlands (9)	1	50	85	0.588	21626	35060	0.617	0.029	-1002	1704	56.686
10. Niitvägi (10)	1	50(49)	85(80)	0.613	28696	44687	0.642	0.030	-1326	2164	73.383
11. Heider (11)	1	50	85	0.588	23968	38702	0.619	0.031	-1202	2043	62.670
12. Helfrich (23)	2	50(47)	85	0.588	22821	36767	0.621	0.032	-1193	2029	59.588
13. Pranis (12)	1	50	85	0.588	21267	34295	0.620	0.032	-1093	1858	55.562
14. Jöeleht (13)	1	50	85(84)	0.595	22808	36243	0.629	0.034	-1234	2073	59.051
15. Minier (25)	2	50(44)	85(80)	0.588	31527	50529	0.624	0.036	-1805	3068	82.056
16. Boeschoten (22)	1	50(48)	85	0.588	24406	38871	0.628	0.040	-1541	2619	63.276
17. Reznikoff (21)	ED	50(46)	85(81)	0.588	31452	50040	0.629	0.040	-2017	3429	81.492
18. Ridbek (27)	2	50(45)	85(83)	0.588	24506	38899	0.630	0.042	-1624	2761	63.405
19. Jöks (14)	1	50	85	0.588	23448	37200	0.630	0.042	-1566	2661	60.649
20. Rice (31)	2	50(41)	85(80)	0.588	25988	41124	0.632	0.044	-1797	3055	67.112
21. Stritzl (15)	1	50	85	0.588	25231	39929	0.632	0.044	-1744	2964	65.160
22. Langsepp (16)	1	50	85	0.588	22440	35458	0.633	0.045	-1582	2689	57.898
23. Forbster (17)	1	50	85	0.588	21671	34113	0.635	0.047	-1604	2727	55.783
24. Quesnel (18)	2	50	85	0.588	30094	46949	0.641	0.053	-2477	4211	77.043
25. Perens (20)	1	50	85	0.588	23547	36508	0.645	0.057	-2072	3523	60.055
26. Alsdatt (19)	1	50	85(84)	0.588	21945	33824	0.649	0.061	-2048	3482	55.769
27. Ollivry (24)	1	50	85	0.588	21734	33017	0.658	0.070	-2312	3931	54.750
28. McCarthy (33)	2	50(41)	85(79)	0.588	25573	38676	0.661	0.073	-2823	4798	64.249
29. Tulev (26)	1	50	85	0.588	22279	33158	0.672	0.084	-2774	4716	55.436
30. Kelly (28)	1	50	85	0.588	25573	37502	0.682	0.094	-3513	5972	63.075
31. Tulve (29)	1	50	85	0.588	24237	35008	0.692	0.104	-3644	6195	59.245
32. Hunt (30)	2	50	85	0.588	25008	35774	0.699	0.111	-3965	6741	60.783
33. Staak (35)	2	50(43)	85(81)	0.588	24330	34806	0.699	0.111	-3856	6555	59.136
34. Kopli (32)	2	50	85(84)	0.588	21596	30186	0.715	0.127	-3839	6527	51.781
35. Kaumann (34)	2	50(49)	85	0.588	21968	30425	0.722	0.134	-4071	6920	52.393

Appendix 58

Table 78 (additional). BNV and values describing the ratio of the first and the second musical sentences with number of notes 50/85 for all performers who treat SNOP as one long note; all negative values in 'F1' are transformed into absolute values; sorted and grouped by F1.

Performer	BNV	DNC	A Number of notes in the first musical sentence	B Number of notes in the second musical sentence	C A:B or 'ratio of notes'	D Length of all notes in the first musical sentence	E Length of all notes in the second musical sentence	F D:E or 'ratio of the sentences'	F1 F-C Deviation of 'ratio of sentences' from 'ratio of notes'	G Difference from 'D' that would have given 'ratio of notes' (C)	H Difference from 'E' that would have given 'ratio of notes' (C)	I Sum of all the notes without breaths
1. (4) Joppich (4)	ED	27	50	85(84)	0.595	34664	58678	0.591	0.004	263	-441	93.342
2. (3) Vuori (3)	ED	26	50	85	0.588	33602	57646	0.583	0.005	308	-523	91.248
3. (5) Laos (7)	1	21	50(49)	85	0.588	21178	35411	0.598	0.010	-348	591	56.589
4. (6) Nairis (6)	1	21	50(48)	85(82)	0.588	21538	35852	0.601	0.013	-449	763	57.390
5. (7) Crocker (5)	2	23	50	85(84)	0.595	22670	37228	0.609	0.014	-511	858	59.898
6. (8) Pehta (8)	2	21	50	85	0.588	22999	37645	0.611	0.023	-855	1453	60.644
7. (9) Rowlands (9)	1	16	50	85	0.588	21626	35060	0.617	0.029	-1002	1704	56.686
8. (2) Smith (2)	1	21	50 (49)	85	0.588	22481	40286	0.558	0.030	1217	-2068	62.767
9. (10) Niitvägi (10)	1	16	50(49)	85(80)	0.613	28696	44687	0.642	0.030	-1326	2164	73.383
10. (11) Heider (11)	1	19	50	85	0.588	23968	38702	0.619	0.031	-1202	2043	62.670
11. (12) Helfrich (23)	2	21	50(47)	85	0.588	22821	36767	0.621	0.032	-1193	2029	59.588
12. (13) Pranis (12)	1	17	50	85	0.588	21267	34295	0.620	0.032	-1093	1858	55.562
13. (14) Jöeleht (13)	1	18	50	85(84)	0.595	22808	36243	0.629	0.034	-1234	2073	59.051
14. (15) Minier (25)	2	29	50(44)	85(80)	0.588	31527	50529	0.624	0.036	-1805	3068	82.056
15. (1) Korkala (1)	ED	25	50(49)	85	0.588	25806	47093	0.548	0.040	1896	-3224	72.899
16. Boeschoten (22)	1	20	50(48)	85	0.588	24406	38871	0.628	0.040	-1541	2619	63.276
17. Reznikoff (21)	ED	25	50(46)	85(81)	0.588	31452	50040	0.629	0.040	-2017	3429	81.492
18. Ridbek (27)	2	21	50(45)	85(83)	0.588	24506	38899	0.630	0.042	-1624	2761	63.405
19. Jöks (14)	1	21	50	85	0.588	23448	37200	0.630	0.042	-1566	2661	60.649
20. Rice (31)	2	20	50(41)	85(80)	0.588	25988	41124	0.632	0.044	-1797	3055	67.112
21. Stritzl (15)	1	19	50	85	0.588	25231	39929	0.632	0.044	-1744	2964	65.160
22. Langsepp (16)	1	16	50	85	0.588	22440	35458	0.633	0.045	-1582	2689	57.898
23. Forbster (17)	1	20	50	85	0.588	21671	34113	0.635	0.047	-1604	2727	55.783
24. Quesnel (18)	2	27	50	85	0.588	30094	46949	0.641	0.053	-2477	4211	77.043
25. Perens (20)	1	20	50	85	0.588	23547	36508	0.645	0.057	-2072	3523	60.055
26. Alsdatt (19)	1	15	50	85(84)	0.588	21945	33824	0.649	0.061	-2048	3482	55.769
27. Ollivry (24)	1	17	50	85	0.588	21734	33017	0.658	0.070	-2312	3931	54.750
28. McCarthy (33)	2	21	50(41)	85(79)	0.588	25573	38676	0.661	0.073	-2823	4798	64.249
29. Tulev (26)	1	20	50	85	0.588	22279	33158	0.672	0.084	-2774	4716	55.436
30. Kelly (28)	1	23	50	85	0.588	25573	37502	0.682	0.094	-3513	5972	63.075
31. Tolve (29)	1	21	50	85	0.588	24237	35008	0.692	0.104	-3644	6195	59.245
32. Hunt (30)	2	20	50	85	0.588	25008	35774	0.699	0.111	-3965	6741	60.783
33. Staak (35)	2	26	50(43)	85(81)	0.588	24330	34806	0.699	0.111	-3856	6555	59.136
34. Kopli (32)	2	25	50	85(84)	0.588	21596	30186	0.715	0.127	-3839	6527	51.781
35. Kaumann (34)	2	20	50(49)	85	0.588	21968	30425	0.722	0.134	-4071	6920	52.393

Appendix 59

Table 79 (additional). BNV, DNC, mean note value in the first musical sentence ('Mean 1'), mean note value in the second musical sentence ('Mean 2'), difference between means ('Dif') and values describing the ratio of the first and the second musical sentences; all negative values in 'DIF' and 'F1' are transformed into absolute values; sorted and grouped by F1.

Performer	BNV	DNC	Mean 1	Mean 2	Dif	F1 Deviation of 'ratio of sentences ' from 'ratio of notes'	G Difference from 'D' that would have given 'ratio of notes' (C)	H Difference from 'E' that would have given 'ratio of notes' (C)	I Sum of all the notes without breaths
1. (4) Joppich (4)	ED	27	693	699	5	0.004	263	-441	93.342
2. (3) Vuori (3)	ED	26	672	678	6	0.005	308	-523	91.248
3. (5) Laos (7)	1	21	424	417	7	0.010	-348	591	56.589
4. (6) Nairis (6)	1	21	431	422	9	0.013	-449	763	57.390
5. (7) Crocker (5)	2	23	453	443	10	0.014	-511	858	59.898
6. (8) Pehta (8)	2	21	460	443	17	0.023	-855	1453	60.644
7. (9) Rowlands (9)	1	16	433	412	20	0.029	-1002	1704	56.686
8. (2) Smith (2)	1	21	450	474	24	0.030	1217	-2068	62.767
9. (10) Niitvägi (10)	1	16	586	559	27	0.030	-1326	2164	73.383
10. (11) Heider (11)	1	19	479	455	24	0.031	-1202	2043	62.670
12. (13) Pranis (12)	1	17	425	403	22	0.032	-1093	1858	55.562
11. (12) Helfrich (23)	2	21	456	433	24	0.032	-1193	2029	59.588
13. (14) Jõelet (13)	1	18	456	431	25	0.034	-1234	2073	59.051
14. (15) Minier (25)	2	29	631	594	36	0.036	-1805	3068	82.056
15. Boeschoten (22)	1	20	488	457	31	0.040	-1541	2619	63.276
16. (1) Korkala (1)	ED	25	516	554	38	0.040	1896	-3224	72.899
17. Reznikoff (21)	ED	25	629	589	40	0.040	-2017	3429	81.492
18. Jöks (14)	1	21	469	438	31	0.042	-1566	2661	60.649
19. Ridbek (27)	2	21	490	458	32	0.042	-1624	2761	63.405
20. Stritzl (15)	1	19	505	470	35	0.044	-1744	2964	65.160
21. Rice (31)	2	20	520	484	36	0.044	-1797	3055	67.112
22. Langsepp (16)	1	16	449	417	32	0.045	-1582	2689	57.898
23. Forbster (17)	1	20	433	401	32	0.047	-1604	2727	55.783
24. Quesnel (18)	2	27	602	552	50	0.053	-2477	4211	77.043
25. Perens (20)	1	20	471	430	41	0.057	-2072	3523	60.055
26. Alsdatt (19)	1	15	439	398	41	0.061	-2048	3482	55.769
27. Ollivry (24)	1	17	435	388	46	0.070	-2312	3931	54.750
28. McCarthy (33)	2	21	511	455	56	0.073	-2823	4798	64.249
29. Tulev (26)	1	20	446	390	55	0.084	-2774	4716	55.436
30. Kelly (28)	1	23	511	441	70	0.094	-3513	5972	63.075
31. Tolve (29)	1	21	485	412	73	0.104	-3644	6195	59.245
33. Staak (35)	2	26	487	409	77	0.111	-3856	6555	59.136
32. Hunt (30)	2	20	500	421	79	0.111	-3965	6741	60.783
34. Kopli (32)	2	25	432	359	73	0.127	-3839	6527	51.781
35. Kaumann (34)	2	20	439	358	81	0.134	-4071	6920	52.393

Appendix 60

Table 80 (additional). Number of DNC, BNV, differences in musical sentences that separates from ideal balance of two musical sentences; sorted by 'Difference in the first musical sentence, that separates from the ideal balance of two sentences'; all negative values are transformed into absolute values and marked as blue text.

Performer	BNV	DNC	Difference in the first musical sentence that separates from the 'ratio of notes' of two sentences (in msec)	Percent of the difference from the length of the first musical sentence	Difference in the second musical sentence that separates from the 'ratio of notes' of two sentences (in msec)	Percent of the difference from the length of the second musical sentence
1. Joppich (1)	ED	27	263	1.3%	441	0.8%
2. Vuori (2)	ED	26	308	1.6%	523	0.9%
3. Laos (3)	1	21	348	2.8%	591	1.7%
4. Nairis (4)	1	21	449	3.5%	763	2.1%
5. Crocker (5)	2	23	511	3.8%	858	2.3%
6. Pehta (6)	2	21	855	6.3%	1453	3.9%
7. Rowlands (7)	1	16	1002	7.9%	1704	4.9%
8. Pranis (12)	1	17	1093	8.7%	1858	5.4%
9. Helfrich (11)	2	21	1193	8.9%	2029	5.5%
10. Heider (10)	1	19	1202	8.5%	2043	5.3%
11. Smith (8)	1	21	1217	9.2%	2068	5.1%
12. Jõelegt (13)	1	18	1234	9.1%	2073	5.7%
13. Niitvägi (9)	1	16	1326	7.5%	2164	4.8%
14. Boesschoten (16)	1	20	1541	10.7%	2619	6.7%
15. Jöks (19)	1	21	1566	11.3%	2661	7.2%
16. Langsepp (22)	1	16	1582	12.0%	2689	7.6%
17. Forbster (23)	1	20	1604	12.6%	2727	8.0%
18. Ridbek (18)	2	21	1624	11.3%	2761	7.1%
19. Stritzl (21)	1	19	1744	11.7%	2964	7.4%
20. Rice (20)	2	20	1797	11.8%	3055	7.4%
21. Minier (14)	2	29	1805	9.7%	3068	6.1%
22. Korkala (15)	ED	25	1896	12.5%	3224	6.8%
23. Reznikoff (17)	ED	25	2017	10.9%	3429	6.9%
24. Alsdatt (26)	1	15	2048	15.9%	3482	10.3%
25. Perens (25)	1	20	2072	15.0%	3523	9.6%
26. Ollivry (27)	1	17	2312	18.1%	3931	11.9%
27. Quesnel (24)	2	27	2477	14.0%	4211	9.0%
28. Tulev (29)	1	20	2774	21.2%	4716	14.2%
29. McCarthy (28)	2	21	2823	18.8%	4798	12.4%
30. Kelly (30)	1	23	3513	23.4%	5972	15.9%
31. Tulve (31)	1	21	3644	25.6%	6195	17.7%
32. Kopli (34)	2	25	3839	30.2%	6527	21.6%
33. Staak (33)	2	26	3856	26.9%	6555	18.8%
34. Hunt (32)	2	20	3965	27.0%	6741	18.8%
35. Kaumann (35)	2	20	4071	31.5%	6920	22.7%

Appendix 61

Table 81 (additional). Correlations between the length of the piece and the questions 1-27, 42-71, 85-93, 107-109, and 146 which are significant at least at the 0.05 level.

Argument	Pearson Correlation	Significance index	Number of respondents
Gregorian chant, for me, means inspiration for my musical activities.	-0.486**	0.007	32
Gregorian chant, for me, means a broad based domain of musicology and liturgics.	0.362*	0.042	32
Gregorian chant, for me, means a method of composing liturgical music.	0.375*	0.034	32
How important is excellent articulation for a good performance of Gregorian chant?	0.424*	0.017	31
How important is the knowledge of the historical background for a good performance of Gregorian chant?	0.490**	0.005	31
How important is respecting of the 8 mode system for a good performance of Gregorian chant?	0.367*	0.042	31
How important is theoretical knowledge of paleography for a good performance of Gregorian chant?	0.480**	0.006	31
How important is theoretical knowledge of semiology for a good performance of Gregorian chant?	0.413*	0.021	31

Appendix 62

Table 82 (additional). Comparison of the results of the correlation analysis and the ANOVA test (length of the piece).

Argument	Significance in the correlation	Significance in the ANOVA test
Gregorian chant, for me, means inspiration for my musical activities.	0.007	0.022
Gregorian chant, for me, means medieval monodic liturgical chant of the Western church based on the Roman rite.	0.914	0.004
How important is excellent articulation for a good performance of Gregorian chant?	0.017	0.011
How important is the knowledge of the historical background for a good performance of Gregorian chant?	0.005	0.042
How important is imitation of one's teacher for a good performance of Gregorian chant?	0.108	0.025
How important is theoretical knowledge of paleography for a good performance of Gregorian chant?	0.006	0.031
Gregorian chant, for me, means a broad-based domain of musicology and liturgics.	0.042	0.051
Gregorian chant, for me, means a method of composing liturgical music.	0.034	0.061
How important is respecting the individualities of the eight modes for a good performance of Gregorian chant?	0.042	0.314
How important is theoretical knowledge of semiology for a good performance of Gregorian chant?	0.021	0.115

Appendix 63

Table 83 (additional). Comparison of means according to the length of the piece.

	Argument	Fast tempo	Medium tempo	Slow tempo	Sig (corr)	Sig (ANOVA)
1	Gregorian chant, for me, means inspiration for my musical activities.	5.25	5.29	2.83	0.007	0.022
2	Gregorian chant, for me, means medieval monodic liturgical chant of the Western church based on the Roman rite.	7.00	4.86	6.50	0.914	0.004
3	How important is excellent articulation for a good performance of Gregorian chant?	5.64	6.57	7.17	0.017	0.011
4	How important is the knowledge of the historical background for a good performance of Gregorian chant?	4.09	4.93	6.33	0.005	0.042
5	How important is imitation of one's teacher for a good performance of Gregorian chant?	3.09	3.86	1.83	0.108	0.025
6	How important is theoretical knowledge of paleography for a good performance of Gregorian chant?	3.64	4.36	6.50	0.006	0.031
7	Gregorian chant, for me, means a broad-based domain of musicology and liturgics.	4.92	4.43	6.50	0.042	0.051
8	Gregorian chant, for me, means a method of composing liturgical music.	4.08	3.36	6.00	0.034	0.061
9	How important is respecting the individualities of the eight modes for a good performance of Gregorian chant?	5.18	5.93	6.33	0.042	0.314
10	How important is theoretical knowledge of semiology for a good performance of Gregorian chant?	3.91	4.57	6.17	0.021	0.115

Appendix 64

Table 85 (additional). Correlation analysis of StDev of all notes ('StDev all notes'), StDev of notes without bins, which contain less than three notes ('StDev >3'), StDev of notes without bins, which contain less than five notes ('StDev >5'); in the order of the questions in the questionnaire.

Argument	StDev all notes		StDev > 3		StDev > 5	
	PC	Sig	PC	Sig	PC	Sig
Gregorian chant, for me, means Franco-Roman chant, a part of Latin sacred monody.			0.350*	0.050		
Gregorian chant, for me, means inspiration for my musical activities.	-0.418*	0.017				
Gregorian chant, for me, means a broad-based domain of musicology and liturgics.					0.370*	0.037
Gregorian chant, for me, means a method of composing liturgical music.					0.440*	0.012
Gregorian chant, for me, means sacred text, illuminated by music.	0.355*	0.046				
How important is excellent articulation for a good performance of Gregorian chant?			0.516**	0.003		
How important is musical phrasing for a good performance of Gregorian chant?			0.418*	0.019		
How important is excellent diction for a good performance of Gregorian chant?			0.388*	0.031		
How important is the knowledge of the historical background for a good performance of Gregorian chant?	0.363*	0.045			0.407*	0.023
How important is respecting the individualities of the eight modes for a good performance of Gregorian chant?					0.478**	0.007
How important is general musicality for a good performance of Gregorian chant?			0.548**	0.001		
How important is imitation of one's teacher for a good performance of Gregorian chant?	-0.429*	0.016				
How important is religious intention for a good performance of Gregorian chant?			-0.367*	0.042		
How important is semiological precision for a good performance of Gregorian chant?					0.438*	0.014
How important is textual narrative for a good performance of Gregorian chant?				0.027	0.396*	0.027
How important is theoretical knowledge of paleography for a good performance of Gregorian chant?	0.454*	0.010	0.585**	0.001	0.360*	0.047
How important is theoretical knowledge of semiology for a good performance of Gregorian chant?					0.450*	0.011
How important is excellent intonation for a good performance of Gregorian chant?			0.464**	0.009		
This relationship means that music and text are different structures, which have been combined together.			0.368*	0.042		
How important is religion for you?			-0.373*	0.042		

Appendix 65

Table 87 (additional). Correlation analysis of the DNC of all notes ('DNC all notes'), notes without bins, which contain less than three notes ('DNC >3'), notes without bins, which contain less than five notes ('DNC >5'); in the order of the questions in the questionnaire.

Argument	DNC All notes		DNC > 3		DNC > 5	
	PC	Sig	PC	Sig	PC	Sig
Gregorian chant, for me, means inspiration for my musical activities.	-0.433*	0.013				
Gregorian chant, for me, means a broad-based domain of musicology and liturgics.	0.358*	0.044			0.424*	0.016
Gregorian chant, for me, means a method of composing liturgical music.					0.410*	0.020
Gregorian chant, for me, means boring duty that I need to do routinely.					-0.413*	0.019
How important is excellent articulation for a good performance of Gregorian chant?			0.486**	0.006		
How important is variety of dynamics for a good performance of Gregorian chant?			0.376*	0.037		
How important is musical phrasing for a good performance of Gregorian chant?			0.428*	0.016		
How important is excellent diction for a good performance of Gregorian chant?			0.375*	0.038		
How important is the knowledge of the historical background for a good performance of Gregorian chant?	0.459**	0.009	0.416*	0.020	0.362*	0.046
How important is respecting the individualities of the eight modes for a good performance of Gregorian chant?			0.405*	0.024	0.454*	0.010
How important is general musicality for a good performance of Gregorian chant?			0.373*	0.039		
How important is imitation of one's teacher for a good performance of Gregorian chant?	-0.400*	0.026				
How important is avoiding a routine interpretation for a good performance of Gregorian chant?			0.408*	0.023		
How important is semiological precision for a good performance of Gregorian chant?			0.408*	0.023	0.477**	0.007
How important is textual narrative for a good performance of Gregorian chant?					0.513**	0.003
How important is theoretical knowledge of paleography for a good performance of Gregorian chant?	0.497**	0.004	0.426*	0.017		
How important is theoretical knowledge of semiology for a good performance of Gregorian chant?	0.379*	0.035	0.443*	0.012	0.410*	0.022
How important is excellent intonation for a good performance of Gregorian chant?			0.366*	0.043		
How important is understanding of what the text means for a good performance of Gregorian chant?			0.368*	0.042	0.391*	0.030
This relationship means that music has been forced upon the text and earns its merits at the expense of the text.					-0.397*	0.027

Appendix 66

Table 88 (additional). DNC in all partitions and groups formed on the base of 'DNC>3'; sorted by 'DNC>3'.

Performer	DNC >3	Groups	DNC all	DNC>5
Lilian Langsepp	7	1	19	7
Mike Forbster	7	1	20	5
Kerry McCarthy	8	1	21	4
Eerik Jõks	8	1	21	7
Maile Nairis	8	1	21	8
John Alsdatt	9	1	15	7
Taivo Niitvägi	9	1	16	6
Lydia Stritzl	9	1	16	7
John Rowlands-Pritchard	9	1	16	7
Lauri Jõelet	9	1	18	7
Peeter Perens	9	1	20	6
Gereon van Boesschoten	9	1	20	6
Jean-Pascal Ollivry	10	2	17	7
Guntars Pranis	10	2	17	7
Toivo Tulev	10	2	20	8
Chris Helfrich	10	2	21	7
Indrek Laos	10	2	21	10
Ulrike Heider	11	2	19	9
Tõnis Kaumann	11	2	20	7
Tim Pehta	11	2	21	8
Andrew Smith	11	2	21	10
Columba Kelly	11	2	23	6
Richard Crocker	11	2	23	6
Martin Quesnel	11	2	27	6
Riho Ridbek	12	3	21	6
Eve Kopli	12	3	25	10
Maria Staak	12	3	26	10
Kadri Hunt	13	3	20	9
Jaan-Eik Tulve	13	3	21	8
Richard Rice	13	3	23	8
Dominique Minier	13	3	29	8
Igor Reznikoff	14	3	25	11
Marja Korkala	15	3	25	11
Hilkka-Liisa Vuori	15	3	26	12
Godehard Joppich	15	3	27	12

Appendix 67

Table 91 (additional). Comparison of means according to the groups formed on the base of DNC (>3).

	Argument	Low DNC	Medium DNC	High DNC	Sig (corr)	Sig (ANOVA)
1	How important is excellent articulation for a good performance of Gregorian chant?	5.56	6.75	6.60	0.006	0.030
2	How important is variety of dynamics for a good performance of Gregorian chant?	3.22	4.50	4.60	0.037	0.310
3	How important is musical phrasing for a good performance of Gregorian chant?	4.89	7.17	6.40	0.016	0.001
4	How important is excellent diction for a good performance of Gregorian chant?	5.67	6.33	6.60	0.038	0.304
5	How important is the knowledge of the historical background for a good performance of Gregorian chant?	4.33	4.50	5.90	0.020	0.098
6	How important is respecting the individualities of the eight modes for a good performance of Gregorian chant?	4.89	5.67	6.60	0.024	0.058
7	How important is general musicality for a good performance of Gregorian chant?	5.67	6.50	6.70	0.039	0.083
8	How important is avoiding a routine interpretation for a good performance of Gregorian chant?	4.89	6.67	6.80	0.023	0.042
9	How important is semiological precision for a good performance of Gregorian chant?	4.00	6.33	6.00	0.023	0.005
10	How important is accurate venue for a good performance of Gregorian chant?	3.89	3.33	5.30	0.323	0.050
11	How important is theoretical knowledge of paleography for a good performance of Gregorian chant?	2.78	5.67	4.70	0.017	0.008
12	How important is theoretical knowledge of semiology for a good performance of Gregorian chant?	3.11	5.17	5.40	0.012	0.033
13	How important is excellent intonation for a good performance of Gregorian chant?	5.44	6.75	6.80	0.043	0.097
14	How important is understanding of what the text means for a good performance of Gregorian chant?	6.56	7.50	7.50	0.042	0.049
15	How important is animated performance for a good performance of Gregorian chant?	4.56	6.67	5.20	0.367	0.047
16	How important is religion for you?	***	***	***	0.830	0.041

Appendix 68

In this appendix is the script according to which a 'family tree' of Gregorian chant performers is drawn by the software Graphviz. The script is added in case something remains unclear in Appendix 35. There are two columns in the script: the first column – teachers and the second column – pupils. An abbreviation 'SM' in the script means 'schola maestr'. The software Graphviz does not support some letters, for example 'ö' and is reluctant to use several symbols like 'é'. Therefore, some names are misspelled in the schema, for which I apologise.

The script of a 'family tree' of Gregorian chant performers (Appendix 35, vol 3, pp 684-685)

```
"Albert Fuller" -> "Richard Crocker"
"Albert Lehner" -> "Gunther Kornbrust"
"Alberto Turco" -> "Guntars Pranis"
"Alberto Turco" -> "Maria Helena Piers de Matos"
"Alexander McCabe" -> "Mike Forbester"
"Alexander Schweitzer" -> "Andrew Smith"
"Alphonse Kurris" -> "Henry Vesseur"
"Anders Ekenberg" -> "Ulrike Heider"
"Andre Lietaert" -> "Walter Deroo"
"Andre Madrignac" -> "Jean-Pascal Ollivry"
"Andrei Kotov" -> "Marius Peterson"
"Anton Dawidowicz" -> "Stefan Engels"
"Antonino Albarosa" -> "Alexander Schweitzer"
"Antonino Albarosa" -> "Guntars Pranis"
"Antonino Albarosa" -> "Maria Helena Piers de Matos"
"Augusta Gerhauser" -> "Lydia Stritzl"
"Barnabas Liebisch" -> "Godehard Joppich"
"Ben Harrison" -> "Mike Forbester"
"Benjamin Bagby" -> "Jordan Sramek"
"Benjamin Rajecky" -> "Stefan Engels"
"Bernadette Byne" -> "Benedict Hardy"
"Bernard Girod" -> "Luca Basilio Ricossa"
"Bernardus Smal" -> "SM Abdij O.L.V van Koningshoeven"
"Bonifacio Giacomo Baroffio" -> "Guido Milanese"
"Books" -> "Enn Kivinurm"
"Brigitte Lesne" -> "Antoine Guerber"
"Brigitte Lesne" -> "Marja Korkala"
"Cantors" -> "Lilian Langsepp"
"Carlo Hommel" -> "Erna Verlinden"
"Caroline Magalhaes" -> "Marja Korkala"
"Catherine Schroeder" -> "Marja Korkala"
"Catherine Sergent" -> "Brendan Coffey"
"Catherine Sergent" -> "Marja Korkala"
```

"Clement Morin" -> "Werner Beheydt"
 "Clement Morin" -> "William Tortolano"
 "Cyril Karam" -> "SM St. Benedict Abbey"
 "Daniel Saulnier" -> "Benedict Hardy"
 "Daniel Saulnier" -> "Columba Kelly"
 "Daniel Saulnier" -> "Donat Lamothe"
 "Daniel Saulnier" -> "Jaan-Eik Tolve"
 "Daniel Saulnier" -> "Louis Marie Gantier"
 "Daniel Saulnier" -> "Margo Kolar"
 "Dean Applegate" -> "Kerry McCarthy"
 "Dietmar von Huebner" -> "Stefan Engels"
 "Dominique Vellard" -> "Antoine Guerber"
 "Dominique Vellard" -> "Eve Kopli"
 "Dominique Vellard" -> "Joel Vahermagi"
 "Dominique Vellard" -> "Kadri Hunt"
 "Dominique Vellard" -> "Margo Kolar"
 "Dominique Vellard" -> "Maria Staak"
 "Dominique Vellard" -> "Marius Peterson"
 "Dominique Vellard" -> "Taivo Niitvagi"
 "Dominique Vellard" -> "Taniel Kirikal"
 "E.G. Madrignac" -> "Louis-Marie Vigne"
 "Eleanor Florence Dewey" -> "Luis Henrique Camargo Quiroz"
 "Elizabeth Paterson" -> "Tim Pehta"
 "Emma Hornby" -> "Christoph Tietze"
 "Eric Mentzel" -> "Jordan Sramek"
 "Eugeen Liven" -> "Simon Paul"
 "Eugene Cardine" -> "Antonino Albarosa"
 "Eugene Cardine" -> "Columba Kelly"
 "Eugene Cardine" -> "Godehard Joppich"
 "Eugene Cardine" -> "Guido Milanese"
 "Eugene Cardine" -> "Jean-Pascal Ollivry"
 "Eugene Cardine" -> "Laurentius Schlieker"
 "Eugene Cardine" -> "Louis-Marie Vigne"
 "Eugene Cardine" -> "Marie Noel Colette"
 "Eugene Cardine" -> "Michiko Hirayama"
 "Eugene Cardine" -> "Roman Bannwart"
 "Eugene Cardine" -> "SM Benediktinerabtei Konigsmunster"
 "Eugene Cardine" -> "William Tortolano"
 "Frans Mariman" -> "Erna Verlinden"
 "Frans Mariman" -> "Werner Beheydt"
 "Frans Moonen" -> "Ulrike Heider"
 "Frans Van Heghe" -> "Gert Van Heghe"
 "Franz A. Stein" -> "Christoph Honerlage"
 "Franz Karl Prassl" -> "Guntars Pranis"
 "Franz Stemmer" -> "Anton Stingl jun."
 "Gabriel Bestonniere Oco" -> "Benedict Hardy"
 "Gabriel Picard d'Estelan" -> "Damien Reverchon"
 "Gabriele Cantoni" -> "Giampiero Innocente"
 "Georg Beres" -> "Tamas Jakabffy"
 "Gilbert Chabot" -> "Donat Lamothe"
 "Godehard Joppich" -> "Anton Stingl jun."
 "Godehard Joppich" -> "David Eben"

"Godehard Joppich" -> "Eerik Joks"
 "Godehard Joppich" -> "Franz Karl Prassl"
 "Godehard Joppich" -> "Guido Milanese"
 "Godehard Joppich" -> "Guntars Pranis"
 "Godehard Joppich" -> "Gunther Kornbrust"
 "Godehard Joppich" -> "Henry Vesseur"
 "Godehard Joppich" -> "Johanna Gruger"
 "Godehard Joppich" -> "Laurentius Schlieker"
 "Godehard Joppich" -> "SM Benediktinerabtei Konigsmunster"
 "Godehard Joppich" -> "Volker Linz"
 "Gottfried Sauseng" -> "Franz Karl Prassl"
 "Gregor Baumhof" -> "SM Cistercienserinnenabtei Lichtenthal"
 "Gregory Labus" -> "Austin Riddle"
 "Greta Mary Hair" -> "Rebecca Tavener"
 "Hans van der Hombergh" -> "Ulrike Heider"
 "Hubert Orschel" -> "Godehard Joppich"
 "Ilegor Reznikoff" -> "Anti Hanninen"
 "Ilegor Reznikoff" -> "Hilkka-Liisa Vuori"
 "Ilegor Reznikoff" -> "Marja Korkala"
 "Ilkka Taitto" -> "Hilkka-Liisa Vuori"
 "Ilkka Taitto" -> "Marja Korkala"
 "J. B. Goschl" -> "Alexander Schweitzer"
 "J. B. Goschl" -> "Christoph Honerlage"
 "J. B. Goschl" -> "Franz Karl Prassl"
 "J. B. Goschl" -> "Giampiero Innocente"
 "J. B. Goschl" -> "Guntars Pranis"
 "J. B. Goschl" -> "Henry Vesseur"
 "J. B. Goschl" -> "Johanna Gruger"
 "J. B. Goschl" -> "Maria Helena Piers de Matos"
 "J. B. Goschl" -> "Marius Schwemmer"
 "J. B. Goschl" -> "SM Benediktinerabtei Konigsmunster"
 "J. B. Goschl" -> "SM Cistercienserinnenabtei Lichtenthal"
 "J. William Jones" -> "Jeffrey Rickard"
 "Jaan-Eik Tulve" -> "Benedict Hardy"
 "Jaan-Eik Tulve" -> "Donat Lamothe"
 "Jaan-Eik Tulve" -> "Erik Salumae"
 "Jaan-Eik Tulve" -> "Jaan Leppik"
 "Jaan-Eik Tulve" -> "Joel Vahermagi"
 "Jaan-Eik Tulve" -> "Kadri Hunt"
 "Jaan-Eik Tulve" -> "Lauri Joeleht"
 "Jaan-Eik Tulve" -> "Louis Marie Gantier"
 "Jaan-Eik Tulve" -> "Maile Nairis"
 "Jaan-Eik Tulve" -> "Margo Kolar"
 "Jaan-Eik Tulve" -> "Maria Staak"
 "Jaan-Eik Tulve" -> "Taniel Kirikal"
 "Jaan-Eik Tulve" -> "Toivo Tulev"
 "Jaan-Eik Tulve" -> "Tonis Kaumann"
 "Jacques Levron" -> "Werner Beheydt"
 "Jaques Hourier" -> "Louis-Marie Vigne"
 "Jaromir Cerny" -> "David Eben"
 "Jean Claire" -> "Columba Kelly"
 "Jean Claire" -> "Jean-Pascal Ollivry"

"Jean Claire" -> "Jean-Paul Armanini"
 "Jean Claire" -> "Louis Marie Gantier"
 "Jean Claire" -> "Louis-Marie Vigne"
 "Jean Claire" -> "Werner Beheydt"
 "Jean Jeanneteau" -> "Jean-Paul Armanini"
 "Jean Jeanneteau" -> "Louis Marie Gantier"
 "Jean Jeanneteau" -> "Werner Beheydt"
 "Jean Langlais" -> "Christoph Tietze"
 "Jean-Pascal Ollivry" -> "Lilian Langsepp"
 "Jean-Pierre Noiseux" -> "Martin Quesnel"
 "Jerome Roche" -> "Benedict Hardy"
 "Johanna Korhonen" -> "Hilkka-Liisa Vuori"
 "John Caldwell" -> "Peter Allan"
 "Jos Lennards" -> "Maria Helena Piers de Matos"
 "Julia d'Almendra" -> "Maria Helena Piers de Matos"
 "Katarina Livljanic" -> "Brendan Coffey"
 "Katarina Livljanic" -> "Jordan Sramek"
 "Kees Pouderoijen" -> "David Eben"
 "Kees Pouderoijen" -> "Erna Verlinden"
 "Kees Pouderoijen" -> "Henry Vesseur"
 "Kees Pouderoijen" -> "Jaan Leppik"
 "Kees Pouderoijen" -> "Jaan-Eik Tulve"
 "Kirsti Autio" -> "Anti Hanninen"
 "Kirsti Autio" -> "Hilkka-Liisa Vuori"
 "Laurentius Schlieker" -> "Guntars Pranis"
 "Lilian Langsepp" -> "Maile Nairis"
 "Liobgid Koch" -> "Johanna Gruger"
 "Louis Bouyer" -> "Donat Lamothe"
 "Louis-Marie Vigne" -> "David Eben"
 "Louis-Marie Vigne" -> "Jaan-Eik Tulve"
 "Louis-Marie Vigne" -> "Jean-Pascal Ollivry"
 "Louis-Marie Vigne" -> "Margo Kolar"
 "Louis-Marie Vigne" -> "Toivo Tulev"
 "Luca Ricossa" -> "Lilian Langsepp"
 "Luigi Agustoni" -> "Alexander Schweitzer"
 "Luigi Agustoni" -> "Franz Karl Prassl"
 "Luigi Agustoni" -> "Fulvio Rampi"
 "Luigi Agustoni" -> "Guido Milanese"
 "Luigi Agustoni" -> "Maria Helena Piers de Matos"
 "Luigi Agustoni" -> "SM Benediktinerabtei Konigsmunster"
 "Marcel Peres" -> "Indrek Laos"
 "Marcel Peres" -> "Margo Kolar"
 "Marcel Peres" -> "Marius Peterson"
 "Marcel Peres" -> "Taivo Niitvagi"
 "Marcel Peres" -> "Ulrike Heider"
 "Marcin Bornus" -> "Joel Vahermagi"
 "Marcin Bornus" -> "Kadri Hunt";
 "Marcin Bornus" -> "Margo Kolar"
 "Marcin Bornus" -> "Marius Peterson"
 "Margriet Tindemans" -> "Jordan Sramek"
 "Maria Staak" -> "Maile Nairis"
 "Marie Keyrouz" -> "Marja Korkala"

"Marie Noel Colette" -> "Antoine Guerber"
 "Marie Noel Colette" -> "Dominique Vellard"
 "Marie-Louise Egbers" -> "Erna Verlinden"
 "Martin Uhlenbrock" -> "Johanna Gruger"
 "Mary Berry" -> "Benedict Hardy"
 "Mary Berry" -> "Chris Helfrich"
 "Mary Berry" -> "John Rowlands-Pritchard"
 "Mary Berry" -> "Peter Allan"
 "Mary Berry" -> "Tim Pehta"
 "Massimo Lattanzi" -> "Giampiero Innocente"
 "Matthias Kreuels" -> "Anton Stingl jun."
 "Matthias Kreuels" -> "Krystian Skoczowski"
 "Matthias Kreuels" -> "SM Cistercienserinnenabtei Lichtenthal"
 "Michel Beaudoin" -> "Christoph Tietze"
 "Michiko Hirayama" -> "Eerik Joks"
 "Mike Murphy" -> "Mike Forbester"
 "Monica Laughlin" -> "Jordan Sramek"
 "No specific teacher" -> "Ben Odijk"
 "No specific teacher" -> "Igor Reznikoff"
 "No specific teacher" -> "Jean-Pierre Noiseux"
 "No specific teacher" -> "Marcel Peres"
 "No specific teacher" -> "Nigel Holdsworth"
 "No specific teacher" -> "Riho Ridbek"
 "No specific teacher" -> "Ruth Cunningham"
 "No specific teacher" -> "Susan Hellauer"
 "Nuns trained in the Ward Method at Pius X School of Music" -> "Jerome F. Weber"
 "Oswald Jaggi" -> "Roman Bannwart"
 "Peter McChrystal" -> "Benedict Hardy"
 "Pirmin Vetter" -> "Roman Bannwart"
 "Priests trained in the American seminary system" -> "Jerome F. Weber"
 "Putnam Aldrich" -> "William Mahrt"
 "Rebecca Stewart" -> "Karin Strinnholm"
 "Rebecka Stewart" -> "Ulrike Heider"
 "Recordings" -> "Enn Kivinum"
 "Recordings" -> "Margo Kolar"
 "Rene-Jean Hesbert" -> "Jean-Paul Armanini"
 "Richard Hoppin" -> "Gerald Hoekstra"
 "Robert Anderson" -> "Taivo Niitvagi"
 "Robert Pozarski" -> "Marius Peterson"
 "Roel Garza" -> "Austin Riddle"
 "Romuald Simpson" -> "SM Douai Abbey"
 "Rondeau Nivard" -> "SM Abdij O.L.V van Koningshoeven"
 "Rudolf Fischer" -> "Christoph Honerlage"
 "Rudolf Fischer" -> "SM Benediktinerabtei Konigsmunster"
 "Rupert Gottfried Frieberger" -> "Stefan Engels"
 "Ruth Steiner" -> "Jerome F. Weber"
 "Sara Zeller" -> "Lydia Stritzl"
 "Siegfried Koesler" -> "Marius Schwemmer"
 "SMs Glenstall Abbey" -> "Brendan Coffey"
 "Stanislovas Dobrovolskis" -> "Taivo Niitvagi"
 "Stefan Klockner" -> "Gunther Kornbrust"
 "Stefan Klockner" -> "Marius Schwemmer"

"Stefan Klockner" -> "Wilfried Rombach"
"Stylianos Kalaitzakis" -> "Marja Korkala"
"Sylvain Dieudonne" -> "Erna Verlinden"
"Taivo Niitvagi" -> "Indrek Laos"
"Taivo Niitvagi" -> "Joel Vahermagi"
"Taivo Niitvagi" -> "Kadri Hunt";
"Taivo Niitvagi" -> "Lauri Joeleht"
"Taivo Niitvagi" -> "Margo Kolar"
"Taivo Niitvagi" -> "Maria Staak"
"Taivo Niitvagi" -> "Marius Peterson"
"Taivo Niitvagi" -> "Taniel Kirikal"
"Theodore Marier" -> "Richard Rice"
"Tikey Zes" -> "Christoph Tietze"
"Toivo Tulev" -> "Eerik Joks"
"Toivo Tulev" -> "Erik Salumae"
"Toivo Tulev" -> "Jaan Leppik"
"Toivo Tulev" -> "Joel Vahermagi"
"Toivo Tulev" -> "Kadri Hunt"
"Toivo Tulev" -> "Lauri Joeleht"
"Toivo Tulev" -> "Margo Kolar"
"Toivo Tulev" -> "Peeter Perens"
"Toivo Tulev" -> "Taniel Kirikal"
"Toomas Siitan" -> "Eerik Joks"
"Toomas Siitan" -> "Peeter Perens"
"Toomas Siitan" -> "Toivo Tulev"
"Ulrike Heider" -> "Karin Strinnholm"
"Van den Driessche" -> "Werner Beheydt"
"Veikko Kiiver" -> "Joel Vahermagi"
"Veikko Kiiver" -> "Karin Strinnholm"
"Veikko Kiiver" -> "Margo Kolar"
"Veikko Kiiver" -> "Maria Staak"
"Viveca Servatius" -> "Karin Strinnholm"
"Werner Beheydt" -> "Erna Verlinden"
"Werner Beheydt" -> "Walter Deroo"
"William Mahrt" -> "Kerry McCarthy"
"William Mahrt" -> "Paul Ellison"
"William Mahrt" -> "Richard Lee"
"William Pohl" -> "William Mahrt"
"Wim van Gerven" -> "Simon Paul"
"Zygmunt Estreicher" -> "Luca Basilio Ricossa"