

The aim of this thesis is to illustrate the perception of a Gregorian Chant in a historical context. It is far from being easy mainly because of the fact that there is unanimous contention - even among musiologists - which chants could or should be understood under this contention. In the first section of the historical part I was trying to describe the sources of latin liturgical chants, the sources of Gregorian Chants and personality of pope Gregory the Great. The theoretical section is dealing with the gregorian notations, melody, rhythm, particular forms, parts of church mass ordinarium and proprium and finally, gregorian text.