THE UNIVERSITY OF CHICAGO

EXAMINATION OF THE THEORY AND PRACTICE OF CHURCH MUSIC IN UNITARIAN SOCIETIES

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TABLE OF CONTENTS

Chapter | Page

I. MUSIC IN THE UNITARIAN CHURCH TODAY 1

II. EVOLUTION OF CHURCH MUSIC 14

III. FUNDAMENTALS OF MUSIC 30

Tempo and Rhythm
Tempo
Rhythm
Melody
Harmony
Timbre

IV. MUSIC IN THE UNITARIAN CHURCH 42

Practical Aspects
The practical Aspects of Hymn Tune Selection
and Singing

BIBLIOGRAPHY 62

CHAPTER I

MUSIC IN THE UNITARIAN CHURCH TODAY

In the Unitarian churches today we find a perplexing mixture of musical forms. Unbound by set or traditional liturgy, such as one finds in the Roman Catholic, Lutheran, or Episcopal Churches, complete freedom of choice reigns, self-determination in matters of doctrine and government is carried over into the field of music. Choir music is selected from various sources which include Catholic, Protestant and Anglican church music, the hymn-tunes sung by the congregations are adaptations of German chorales and folk-tunes, Genevan and Scottish Psalter tunes, Irish and Italian melodies, themes taken from symphonies, and many other sources. The liturgical churches, on the other hand, display a marked stability in musical usages. Traditional practice and an authoritative ritual are unyielding to the pressures of innovation and personal preferences.

> "The liturgy is, therefore, the voice of the church, weighted with her tradition, resounding with the commanding tone of her apostolic authority; eloquent with the longing and the assurance of innumerable martyrs and confessors . . ."[1]

On the other hand, the congregationally governed churches, unrestricted by traditional usages in music, have resorted to experimentation and novelty. The result of such practices has led to both successes and failures, and has produced services that are composed of a diversity of musical forms and methods of presentation. Among the Unitarian Churches, of a Sunday, one may find

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[1] Edward Dickinson, Music in the History of the Western Church (New York: Charles Scribner's Sons, 1902), p. 8.

some congregations singing hymns accompanied by an organ and a choir, or an organ and a soloist, or an organ alone. Other congregations may be accompanied by the piano, substituting for the organ, with the same combinations of vocal assistance. Anthems may, or may not, be used depending upon the preferences of the choir director and the minister (if his preferences are heeded) and the presence of a choir. There may also be a vocal or instrumental solo, duet or quartet following the offertory. In a word, one is likely to find the most diverse and eclectic combination of musical expression in our churches.

In vivid contrast to the lack of uniformity and apparent lack of purpose, which characterizes the services of the non-liturgical churches, stands the Roman Catholic liturgy. This liturgical form has remained essentially unchanged from the time the pattern was completed late in the sixth century. Not only has the form enjoyed a long history of stability, but it has also maintained its uniformity geographically. In most Western countries the Catholic, who attends the customary service on Sundays, be it High Mass, Solemn High Mass, or Low Mass, will feel everywhere at home immediately he enters into the sanctuary of faith, "for he hears the same worship, in the same tongue, accompanied by the same ceremonies, that has been familiar to him from childhood".[1]

But, at the same time, serious disadvantages result from the necessity of adhering to a rigid liturgical form. The implication inherent in such a philosophy, or practice, is that the social mind is as static as the liturgical form. This is a fundamental error. The society of today is not the society that existed in the sixth century when that form of liturgy was completed. Social tastes in the arts, and particularly in music, will be

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[1] Ibid., p. 82.

influenced by developments and refinements in those arts. As we shall see later, the forms through which music expresses its ideas have changed and developed. Crude and archaic modes of expression have been replaced by more pleasant and more effective forms. The modern theatre, the radio, and symphony concerts, reflecting this evolution, will unquestionably affect the musical tastes of our society. Given a change in the tastes of a large portion of our society, the liturgical church will face an unprecedented problem of changing a traditional form of music.

Although relatively ineffective in their present use of church music, the non-conforming churches are in a more favorable position than the liturgical churches. Non-liturgical churches need not be disturbed by change and development in the field of music. Freedom of choice in music makes them, at once, flexible and adaptable to any change in the musical preferences of society as a whole. Just as crude organum (which will be discussed later) gave way to more pleasant harmony in the thirteenth century, so may new forms replace our present musical styles. It is, therefore, to the advantage of the non-liturgical churches to be free to select appropriate music that reflects the tastes of a given society. We must realize that the possibilities of creating good church music have not come to an end. The repertoire of church music will be most practical and most adaptable when it contains both the best of the old and the best of the new church music.

In the non-liturgical churches freedom of choice, in matters of music, could be the means of securing a representation of the highest forms of church music. This result, however, has not been obtained. In spite of the great latitude allowed those who select our church music, the quality of the choir music and, especially, of the hymn-tune music, is by no means the highest

obtainable. Choirs perform selections such as: "By Babylon's Wave" by Gounod, and "As torrents in summer" by Elgar, which do not add but detract from the effectiveness of the service. Hymn-tunes, which will be discussed in detail later, are, more often than not, selected because they are familiar and well-liked by the congregation. Little consideration is given to their quality as music, and less to their effectiveness in helping to achieve desired results. Clearly, this freedom of choice has not been used wisely.

The liturgical churches, however, carrying with them a repertoire of church music which has served them well in the past, use this fund of music to great advantage. The priest, or rector, who is responsible for the selection of music, is trained to know the ideals and purpose of church music. His knowledge of church music is expected to be superior to that of a "music committee" and of the congregation. Although his choices are limited to the traditional fund of music, the priest, or rector, understands the office of music in the liturgy and consequently is competent to make intelligent selections. Furthermore, the congregation is not in a position to question or to criticize his selection of the music. These traditional practices have resulted in very effective and uniformly good use of church music.

But the most important feature of the Catholic liturgy is not its stability or its uniformity; rather, its effectiveness is the factor responsible for its longevity. It must be admitted that the Catholic liturgists have displayed a profound appreciation of the purpose which the liturgy serves. Every element in the ritual has been chosen with that purpose in view. The music, as an element of the liturgy, has therefore been chosen with extreme regard to its suitability in achieving that purpose. In fact, the

effectiveness of the music is measured largely in terms of its ability to achieve a prescribed end. Intelligent selection of church music can be made only when a definite objective is sought. The more successful use of church music by the Catholic Church rests in this important principle.

The apparent lack of a sense of direction or propriety, which characterizes our church music, clearly indicates that the purpose this music should serve is not generally understood. Is it intended to establish a mood in keeping with the particular service to follow? Should it entertain the congregation during the periods when no action is taking place up front? Is it used to fill-in gaps and to round out the service? Is the primary function of the music to break the monotony of one man's voice? Are hymns sung to generate a feeling of oneness among the participants? Are anthems and duets used primarily as means to entertain those in the pews? These and many other such questions are asked by uninformed laymen and sometimes even by clergymen. Without a basic appreciation of the purpose of church music, our efforts in this field are bound to be random and ineffective.

The real purpose of religious music is not to focus attention upon itself but to aid in achieving the larger purpose for which it was particularly chosen. The minister prepares the whole of the service with a definite end in view. That is to say, the service, including the sermon, is designed to create either a feeling of humility, repentance, conviction and understanding, or it may lead to determination and action. With action as the purpose in view, it is clear that music expressing the mood of humility will be inappropriate and ineffective. While music cannot convey specific intellectual meaning in the way that verbal symbols can, music does suggest the intellectual idea which impelled its

expression. Thus, both the verbal symbols and the musical symbols must be appropriate means to that end and both should suggest the same sentiments and mood. But, though music conveys no specific intellectual meaning, it has the power to sensitize and excite the emotions of the listener. Where good church music, therefore, is an asset in carrying along the congregation in a positive state of mind, poor music may jar or irritate the sensibilities of those with discerning ears. That is, the emotions may be excited negatively as well as positively. It is the office of church music to cultivate the atmosphere of worship. It must not recall petty experiences by association but should be conducive to ideas and visions of the larger, the better, and the more enduring aspects of life. When music is employed as an aid toward these ends it must be chosen with extreme diligence and understanding.

But church music that will help attain a desired end is not different in nature or origin from other music. That is, music is not essentially "religious" or "non-religious." It is true that many compositions performed in churches were written specifically for that purpose; that is, the composer created a melody designed to express certain sentiments found in a Biblical text. But many of the hymn-tunes now in use were melodies written for other purposes; for example, the madrigal, "My peace of mind is shattered by the charms of a tender maiden", was converted in the seventeenth century to the "Passion Chorale". Handel's "Messiah" also contains several choruses originally employed as love-songs for two voices. Thus, as a mode of expression, music does not possess peculiar or distinct qualities by which it can be identified as "religious" or "non-religious". The mood, or feeling, which it may help excite may, however, conform to the mood appropriate to the expression of devotion and worship.

Music becomes "religious"not because of any inherent quality or because of its power to create "religious" moods. It gains this modifying term by virtue of association with religious texts or titles. Or, again, the music may have been heard only in church or at a religious meeting. Thus, since the music recalls no secular associations, we are convinced that it is pure religious music. On the other hand, when a tune is popularly associated with, say, a love theme, a drinking song, or a dramatic event, it cannot but fail to evoke the feeling of devotion or dedication. In so far as this is true, tunes that convey these extraneous associations are not suitable for religious use.

But the quality of the music heard may be affected by the way in which it is presented. Various combinations of vocal and instrumental expression are possible which yield varying degrees of effectiveness. Qualified church musicians, in ever increasing numbers, are adding their loud protests against any kind of solo singing, "even incidental to an anthem; and for the same reasons, multiplied by four, I would not tolerate a quartet, mixed, male, or female."[1] Solo, duet or quartet singing deprives church music of its most important quality--the communal. Musical performances of that kind tend to focus attention upon the performers and their rendition rather than upon the purpose of the service. They become items of entertainment not unlike those generally found in secular concerts and the element of group participation and cooperation is lost. To the degree that such performances resemble a concert, to that extent do they distract the congregation and detract from the unity of the service.

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[1]A.T. Davison, Protestant Church Music in America (Boston: Schirmer Music Co., 1933), p. 8.

We must also place into the category of distracting elements the visible choir and gesticulating choir director. Unlike children, choirs should be heard and not seen. Music operates most effectively upon the emotions when the strength of the aurual impressions is not dissipated by competing sense impressions. The ear alone can best convey to the mind the contribution music can make to the service. We gain nothing and may lose much by "seeing" the choir sing the anthem. The ideal arrangement, rarely found, exists where the choir is located high and at the rear of the nave.

But impersonal media may also divert the congregation from the ends sought. Even music that calls attention to itself because of its complexity or brilliance can become a distracting element in a worship service. Unusually bright or boisterous passages can break the contemplative atmosphere that should reign in the church. Church music is the hand-maiden and not the prima donna of the service. It should unobtrusively play its assisting role to aid the worshipper gain the end he seeks--a satisfying religious experience. Thus, it is the duty of those who select the music for the service to see that it contains elements designed to achieve that end.

In the field of music, the cultural standard of the church is out of harmony with that found in educated society. Perhaps this is due to the great gulf that has grown between the sacred and the secular in other areas of life and culture, although this is hardly true of Unitarianism which seeks to embrace the whole of life in its philosophy. But it is doubtful that this separation is practical or sound, and it is questionable that, at least in the field of art, the churches can ignore the greater art developments in the larger outside world. Sooner or later the lag between them will be so great that severe readjustments will be necessary to re-establish a tolerable balance between church and secular

art. The rapid growth in the popularity of good symphonic music in America will affect and improve the tastes of growing numbers of people. Our churches, therefore, cannot afford to ignore the effects that improved tastes will have upon their congregations. American church music, because of growing musical tastes of a growing number of people, must soon come face to face with the problem of making a conscious and studied choice of an improved type of music.

> "The choice of a style of music which shall most completely answer the needs of worship as the conceptions and methods of public worship vary among different communities and in different epochs, and which at the same time shall not be unworthy of the claims of music as fine art--this is the historic dilemma which is still, as ever, a fruitful source of perplexity and discord."[1]

It is truly surprising that so little adverse criticism of church music is made by those whose tastes in the field of concert music is highly cultivated. There seems to be mute acceptance of the fact that ecclesiastical music is not expected to rival secular music in quality. It may be that this is so because it is not customary for church music to be subjected to severe criticism by competent musicians as is the case with concert music. The high standards by which concert music is judged are not applied to church music. Obviously, the same standard cannot be applied both to concert music and to church music because the end result desired in the one differs from the other. But this is not to say that no standard, or a lower standard should be used to appraise church music. If religious services are designed to express and to convey a sense of the highest and best of which men are capable in living, we cannot be satisfied with mediocrity in the musical elements of those services. Why do we not then, without urging, set our standards as high as we should? Perhaps because the impression

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[1]Dickinson, _op. cit._, p. 392.

persists that only mild criticism should be applied to compositions designed for church use because the composer's motives and intentions were holy and sincere. To subject a "sacred" tune to severe criticism would seem to call into question the composer's religiosity and piety. We would, as it were, seem to be questioning the character or quality of his religious sensitivity and of his ability to express it in adequate form. In other words, the religious composition and the religious composer are so nearly one that criticism of the composition becomes, at the same time, criticism of the composer. It, therefore, seems that the high motive and sincerity of the composer are taken as standards of judgment instead of more valid criteria.

But the lack of competent criticism is not the sole or major reason for the present condition of our church music. The highest musical standards do not prevail in the greater number of Protestant churches because there exists a widespread lack of fundamental knowledge of music, and of church music in particular. This is true not only of the lay public, but of those in whose charge the music of the church rests. Choir directors, organists, and clergymen, do not, generally speaking, understand the basic issues involved and the true purposes which church music should serve. There is a desperate need for education in the art of ecclesiastical music especially among those in the churches, who are most responsible for the selection of music.

In the present state of affairs the most expedient way of securing a better understanding of the office of church music, among Unitarian laymen and music committees, is to place this task upon the already over-burdened clergyman. Theological schools should furnish the student-minister with courses designed to give him an over-all picture of the history of music; and an appreciation

of the acceptable forms of church music. During his period of training he should be enabled to develop discriminating taste for good church music. The best church music and hymn-tune music available should be played for, and studied by, the student during his training period. He will then be reasonably well prepared to meet with his organist and music committee, to hold special conferences in which he can exchange experience and knowledge with them. When an adequate understanding is achieved by them, the music selected and performed will be improved.

A more comprehensive plan for raising the standards and quality of church music of one denomination, or of several, involves the establishment of traveling "Church Music Institutes." On this plan groups of musicians, expert in the field of practical church music, could hold a series of conferences with those in charge of the music of churches located within a particular area. These institutes could be confined to the churches of one denomination, or, if more economical and feasible, could include several denominations. During the course of the institute all of the more important theoretical and practical aspects of church music could be set forth, analyzed and discussed. The advantage of this plan rests in the fact that wide coverage is possible in a short span of time. By using such a plan, a concerted drive, made by one or more denominations, could produce a marked improvement in the function and quality of their church music.

The education of the lay people would come about in a less formal and direct manner. It might be wise for the new minister to devote a Sunday address to the subject of church music appreciation. But, in the main, the tastes of the congregation can only slowly be developed by experiencing and enjoying good church music week after week. In time, just as the student minister learned, the laymen

will have developed a higher standard of appreciation and they will be able to pass critical judgment upon new church music. Once their standards of judgment have been raised it will hardly be possible for a second minister or music committee to bring them back to their former lower standard.

The practice of allowing the music committee to make all decisions and selections with regard to church music is questionable. Music committees may do more harm than good. As a rule members of the congregation are selected and put into this body because they play various instruments with varying degrees of proficiency. In almost every case these musicians have been trained only in secular music. No doubt they feel that all good music is, in a sense, religious music. They believe that the same effects are expected and demanded in the church as in the concert hall. The music committee is not aware of the true purpose which church music should serve, and therefore should not be given the serious responsibility of selecting church music until that purpose is understood. In the meantime, the responsibility of selecting appropriate music for the service rests with the minister until he has competent assistants.

Some of the future competent judges of religious music must come from the young boys and girls now growing up in our churches. In the normal course of time, the children of the Sunday School become the laymen of the future. Our concern for the future of good church music must, therefore, include the boys and girls who, for the first time in their lives, are introduced to church hymns. Now, there is no valid reason for the standard of excellence being any different in the Sunday School from that of the adult service. Bad music is no easier to learn than the good--even for youngsters. As a matter of fact what is considered poor

church music is more difficult to negotiate than good music, for reasons that we shall see later. It is never too early to begin to acquire good taste in anything--particularly music. Therefore, it is highly important that the quality of the music contained in the Sunday School hymnal be as high as that found in the adult hymnal, for if more attention were given to the proper musical nurture of our young people we could, in a generation, raise the musical standards of our churches. Children learn more easily than adults, and it has been demonstrated that they do learn to appreciate and sing good music as easily as inferior music. We do them a great injustice when we retard the development of their musical tastes by undernourishing them with poor musical fare. We retard the development of high musical church standards by allowing the children to be brought up on music that has not served us well. Every improvement in the music of the adult service should more than be matched by reform in the children's service.

CHAPTER II

EVOLUTION OF CHURCH MUSIC

A sense of perspective is desirable in a survey of any field of knowledge. For that reason a brief sketch of the history of music, with emphasis upon church music, will be presented, necessarily brief and limited, but pointing out the more important developments in the evolution of Western music.

Because of its indefinite and abstract character, music was slower than the other arts to make marked strides in its growth. In the material and static arts, such as architecture, sculpture and painting, ideas are conveyed by tangible objects; but in the immaterial and dynamic arts of literature and music, the ideas are transmitted more directly from one mind to another. An unbroken chain of person-to-person transmission is necessary to preserve the creations that flower in the dynamic arts. As was the case with literature, music also depended upon oral tradition for its continuity in its early stages. "Unless sounds are retained in the memory, they perish because they cannot be written",[1] declared St. Isidore. The intangible nature of music and the difficulty of translating it into somewhat more tangible symbols, were the chief factors retarding the development of this art.

The history of church music has been variously divided into distinct periods by different historians of music. For our purpose it is unnecessary to enter into the problem of the correct

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[1]Quoted by David R. Breed, The History and Use of Hymns and Hymn-Tunes (New York: Fleming H. Revell Co., 1903), p. 263.

periodization of this history. Breed[1] has divided the history of music into three periods, as follows: the homophonic era, from earliest times to 930 AD; the polyphonic era, from 930 A.D. to Palestrina, 1563 A.D.; and the period in which harmony was developed, 1563 A.D. to the present. Although these divisions are quite large, they will serve to give us a systematic ordering of the development as a whole. The peculiar characteristics of each of the three periods will be presented in order.

The homophonic era is characterized by the simplicity which is inherent in singularity. "Homophonic"[2] means oneness or sameness of sound. That is, this music had only one line or melody. One or more vocalists would sing the more or less elaborate melody in unison. There was a great variation in the style of these melodies influenced largely by the texts for which they were composed. The range covered by these melodies was rather small, usually limited to one octave. Although the melody was always dependent upon the text, it could be classified either as "florid" or "syllabic".[3] The syllabic was the more simple in that each syllable was sung to one note. In the florid type each syllable might be held so that several inflections could be given to it, particularly the last syllable which was usually held and elaborated. It was this simple style of music that was used by the first Christians.

Early Christian Church music possesses elements that can be traced to Hebrew origins. It was found that it was the custom of the Hebrews to sing the daily Psalm to the accompaniment of

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[1] Breed, op. cit., p. 255 ff.

[2] "Homophonic", Harvard Dictionary of Music, (Cambridge: Harvard University Press, 1945).

[3] For a discussion of the early methods of combining words and music see, Dickinson, op. cit., pp. 40 ff.

pipes or trumpets.[1] These Psalms were chanted in monotone (one pitch) by the priest and, in some Psalms, the congregation repeated the first verse as a refrain. The Antiphon and the Respond are descendants of this early form. In later times, the monotonic character of the chant was relieved by the introduction of inflections; that is, a few ascending or descending tones were interspersed at irregular intervals in the chant. These inflections corresponded to the rhetorical pauses that occur in prose. Elaborate musical flourishes, still found at the end of phrases or passages in some church music, also dates back to the Hebrews. To them, also, we are indebted for the principle which was basic to the Christian Chant; that of the indivisible note unit in which each note is equivalent, in time, to one syllable. A style of liturgical music distinct from the domestic song is also traceable to the Hebrews.

In ecclesiastical usage these melodies were used to add solemnity to the verbal expressions of the priest. This is what is known as the plain chant.[2] This intonation, or "ecclesiastical accent", has been preserved to the present day as a feature of liturgical worship. Hymns were sung in unison to the melodies created for use in church. Homophonic music was also played on instruments to accompany the singing. Its major purpose, in this case, was to regulate and maintain the proper pitch and rhythm for the benefit of the singers. Music was also used, in early ceremonies, to suggest definite ethical precepts by means of associated symbolism.

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[1] A summary of the contributions made to Western music by the Hebrews can be found in Winfred Douglas, Church Music in History and Practice (New York: Charles Scribner's Sons, 1937), pp. 13ff.

[2] Dickinson, op. cit., pp. 51ff.

"Tone could become a doubly powerful agent by writing the effect of vivid ideas to its inherent property of nerve excitement."[1]

The importance and power of music were realized very early in its development.

The chief problem in this era was therefore, that of devising a method of notation so that melodies could be preserved. A system of signs called "neumes" was developed by the Greeks in the eighth century.[2] These signs, suggesting a rise or fall in pitch, were placed above the syllables to be sung. As the system was developed, additional signs were invented to indicate the extent of the rise or fall. But there was a large variety of signs in use and lack of standardization made it impossible to master them all. In the early tenth century the need for more definite notation brought about the adoption of a red starting line which showed the tonal relation of the notes in the melody. Next, a yellow line was added and later two black lines completing the four-lined staff suitable for the Gregorian modes of the day. Prefixed letters indicated the pitch of the note on the red line. These letters have become our key or clef signs. Neumes developed a more suitable shape for use on the four-line staff until they became the "square notation" of the fifteenth century.[3]

We are indebted to the Greeks for several important contributions to the gradual growth of music.[4] A system of precise

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[1] Dickinson, op. cit., p. II.

[2] Breed, op. cit., pp. 263ff.

[3] For a complete history of the evolution of notation, including many illustrations of ancient systems of designating the pitch and duration of notes, see C. F. Abdy Williams, Story of Notation, (New York: Charles Scribner's Sons, 1903), or for a short but satisfactory discussion see "Notation", Harvard Dictionary of Music.

[4] Douglas, op. cit., pp. 19ff.

notation, capable of expressing seventy tonal intervals, was devised by them. In this system, one set of alphabetic signs was used to designate the notes to be played by instruments, and another set, those to be sung. The Greeks supplied us with the diatonic scale (the natural scale consisting of five whole tones and two semitones, as it is produced on the white keys of the piano keyboard) which is basic to a number of hymn-tunes now in use. A few melodies, found carved in stone, have been deciphered with a fair degree of accuracy. The Greeks also developed scales employing intervals smaller than the half-tone, but these microtonal intervals were rejected by the Christians of the West.

With the gradual change from Greek to Latin as the language of the Church, there came a change in the rhythm of prose, which, in turn, had a direct influence upon the music to which the texts were sung.[1] This is the familiar primary accent which every English word possesses. A melodic quality is produced as a result of the higher pitch which characterizes the accented syllable. Latin words were artfully arranged in a manner that was most productive of measured rhythm and melody. Scriptural passages were read by the priests in a melodic framework that emphasized the natural stresses and pauses. Congregational singing followed the pattern, established by the Hebrews, of singing the refrains. The early Latin contribution to the development of the art of music is less important than its influence in molding the forms in which music was made an integral part of the religious service. Later, in the sixth and seventh centuries, the Schola Cantorum at Rome was to bequeath to posterity a treasure of artistic melody.

Returning to the technical aspect of the evolution of musical art, we owe to Hucbald, a monk of Flanders who lived early

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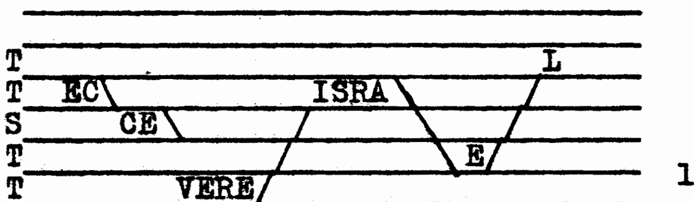
[1] Douglas, <u>op. cit.</u>, pp. 23 ff.

in the ninth century, the suggestion that finally developed into the modern method of notation. To him it seemed logical that if one or two lines could be added to a staff, there was no reason to limit the number. Therefore, he added as many lines as were necessary to indicate the definite relation of one note to another. He discarded the use of neumes and wrote the syllables to be sung in the spaces between the lines. The syllables were put in the spaces that indicated the proper pitch.



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Today, our music is written on a five-lined staff but the additional lines are partially shown when a note is located above or below the staff. Modern music, furthermore, makes use of both the lines and the spaces in the staff, unlike Hucbald's system which employed only the spaces.

The polyphonic era dawned a century or more before the science of part writing had been established in musical practice.

> "A manuscript of the tenth century, ... gives the first distinct account, with rules for performance, of a divergence from the custom of unison singing, by which the voices of the choir, instead of all singing the same notes, move along together separated by octaves and fourths, or octaves and fifths;"[2]

It is clear that the author of the manuscript does not claim invention of the manner of singing he describes but merely reports an existing trend. These early attempts at combining different sounds were called "organum" or "diaphony".

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[1]Breed, op. cit., p. 265.

[2]Dickinson, op. cit., p. 136.

Organum cannot properly be considered harmony but only unison singing of a different kind.[1] In organum, the span which separates the two notes is kept constant as both lines rise and fall together in their melodic course. This crude kind of polyphony produces a very harsh and discordant combination of sounds, almost unendurable to ears accustomed to modern harmony. Though earlier organum was restrained and limited to this fixed pattern, later developments began to reveal a tendency toward greater freedom in the accompanying part. When the second melody finally achieved complete independence from the principal melody, with respect to the interval span between them, new and far reaching developments were foreseen; part-writing was at hand.

The first major transition from the rigid organum was called "discant", (singing apart).[2] At first the freedom of the second melody was limited to "a mixture of octaves, unisons, fifths, and fourths, with an occasional third as a sort of concession to the criticism of the natural ear upon antique theory."[3] Only two parts were employed at first, while now and again successions of fourths and fifths were heard reminiscent of the old organum. In time, these intervals were discarded in favor of the more satisfying and pleasant combinations. Discant gradually grew to be an independent second part sung simultaneously with the principal melody. The leading part, called the "tenor", (from the Latin, "teneo", to hold), carried the air while the composer or singer improvized the additional part, the discant, to be sung with it. In most discants both the rhythm and the melody were independent of the "cantus firmus", or principal melody.

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[1] "Organum", Harvard Dictionary of Music.

[2] "Discant", Harvard Dictionary of Music.

[3] Dickinson, op. cit., p. 138.

We have now reached the point when the discant, a combination of parallel and contrary movements, is about to develop into counterpoint (Latin, punctus contra punctum).[1] In early musical history the notes were called "points", allegedly because the "points" were pricked into the parchment. Thus, a "counterpoint" was a counter note set over against another note. But these counter-notes must form a melody or movement of their own and do more than merely accompany the principal voice. Each contrapunctal part must reveal its own melody and movement, and be able to stand independently of the other parts as an entity in itself.

The problem of synchronizing melodies that were not parallel in rhythm brought about the necessity for fixing the pitch and length of notes with precision. Up to that time it had been common practice to memorize the tune and rhythm, or to let the taste of the singer govern the manner of rendition. But, with the growing complexity of contrapuntal structure, a standard of measurement was needed. About the end of the twelfth century Franco, of Cologne, wrote a treatise on measured music.[2] His system was based upon the use of three symbols, (square-headed notes with or without stems) each of which indicated a note three times as long as the next symbol of lesser value. Because of theological reasons, only triple time was allowed in churches. Triple time was considered "perfect time", and duple or quadruple time was known as "imperfect time."

Triple valuation was soon found to be awkward and inconvenient in practice.[3] The major difficulty occured when note

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[1] Breed, <u>op. cit.</u>, p. 272.

[2] Williams, <u>op. cit.</u>, p. 91.

[3] Breed, <u>op. cit.</u>, pp. 276 ff.

values were to be translated from duple to triple time, or vice versa. After a period of struggling with this unwieldy system, another note symbol was added to the three already in use. The basic valuation of each symbol was changed from three to two. That is, each symbol indicated a note two times as long as the succeeding symbol of lesser value. Further developments in the technique of notation were made during the latter part of the fourteenth century. In the early fifteenth century, a five-lined scale was in common use. Notes with white heads, shaped like their black-headed predecessors, made their appearance and, soon after, stems were added to notes to indicate smaller time value.

Before we leave this period it might be well to indicate the origin of the "names" we give our notes, viz; do, re, mi, etc. These syllables are taken from a Latin hymn to John the Baptist which dates back to the sixth century. Each of the syllables is made up of the first two letters of each line, as follows:

Ut queant laxis,
REsonare fibris
MIra gestorum
FAmuli tuorum
SOlve polluti
LAbii reatum
Sancti Iohannes[1]

The scale, at that time, was composed of only six notes. It was not until the end of the sixteenth century that the missing syllable, SI, was added. DO was substituted for UT, except in France, where it is still used.

Contrapuntal chorus music came of age about the middle of the sixteenth century. For five centuries there had been gradual development and refinement of this art. But along with its growth there had also existed extravagances and abuses of the form.

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[1]Douglas, op. cit., p. 189.

> "The solemn chant had become in many instances a trivial madrigal, and the sacred words of the Gloria or Credo, in the principal part, were accompanied by secular or even lewd strains from secular sources."[1]

There was also the practice of taking the melody from a secular song for the cantus firmus and including the first few words of the secular text at the beginning. The most serious complaint, however, was directed against the elaborate interweaving of the parts to the extent that the sacred words were rendered unintelligible.[2]

In due time a genius appeared who was able to bring order out of the chaotic condition which prevailed in the field of music.

> "It was now given to one man, Giovanni Pierluigi, called Palestrina from the place of his birth, to put the finishing touches upon this wonder of medieval genius, and to impart to it all of which its peculiar nature was capable in respect to technical completeness, tonal purity and majesty, and elevated devotional expression."[3]

Palestrina composed over 90 masses, more than 500 motets and a number of other sacred and secular works. The style of church music which bears his name,

> "is essentially vocal, unsensational, undramatic and impersonal. The structure is simple, plain chords predominating; yet much subtlety in expression is demanded for effective rendition."[4]

> "It is a style that is peculiarly tender and gracious, and may be found reflected in the sweetest of modern Latin and English hymn-tunes . . . . it is the most serene form of music in existence, and is suggestive of the confidence and repose of spirit which is the most refined essence of the devotional mood."[5]

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[1]Breed, p. 282.

[2]Dickinson, op. cit., pp. 153 ff.

[3]Dickinson, op. cit., p. 151.

[4]Hamilton, Outlines of Music History (Boston: Oliver Ditson Co. 1908), p. 58.

[5]Dickinson, op. cit., p. 160.

The third period, in our historical sketch, begins with the last quarter of the sixteenth century. Many important events had already occurred earlier in the century: Luther and Calvin had split the solid rock of Roman Catholicism, the Church of England had declared her independence of Rome, Prussia was rising in power as a political state. A fluid new world with new shiftings of power seemed to offer the people hope for self expression. The modern hymn-tune was born in this new and dynamic atmosphere.

> "The harmonic phase of music has been exactly coeval with the development of that particular kind of intellectual disposition which continued to manifest itself more and more as modern Europe slowly emerged from the chaos which followed the collapse of the Roman Empire. It is as if harmony, the higher intellectual factor in music, began with the first glimmerings of modern mental development and grew more and more elaborate and comprehensive . . . . simultaneous with the growth of men's intellectual powers. As long as the church reigned supreme, harmony remained more or less in the background, and made its appearance mainly as the result of a combination of the separate melodies which various voices sung at once. But towards the end of the sixteenth century it began to assert itself as the basis of certain new principles of design, and in the succeeding century, as secular life grew more and more independent of ecclesiastical influences, it became more and more the center and basis upon which the whole system of artistic musical design was founded."[1]

The change in the structure of ecclesiastical power brought about by the Reformation also wrought changes in the forms of worship. Luther's insistence upon the inalienable right of the individual to commune with God directly, was bound to influence the form of the liturgy.[2] Where, in the Roman Church, the office of song was confined to the priests and minor clergy, Luther renewed the ancient custom of congregational singing. Where the church hymns were written in Latin, he translated them into the language of the common folk. Where the music was expressed in ponderous and austere Gregorian style, Luther expressed it in the common style characteristic of the common people.

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[1] Breed, op. cit., p. 287. [2] ~~A chapter devoted to the rise~~

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Luther saw the need for new forms of church music and set about to supply that need directly. He secured the cooperation of the leading musicians of the day and, with them, set to work to adapt the melodies of old German religious and secular folk-songs to new Protestant hymns. The new and dignified form which emerged from this concerted effort was called the "chorale". It derived its name from the fact that it was written purely for voice and was to be sung without accompaniment. Later, with the spreading of the knowledge and popularity of counterpoint, harmony was added and the congregation sang the melody while the choir supplied the harmony. This simple strophic form came to occupy the same position in the Lutheran Church which the Gregorian Chant held in the Roman Church. Many of our most singable hymn-tunes are derived from the chorales that were developed during this period in Germany.

It must not be supposed that Luther was the sole, or the chief figure, in bringing about a new hymnody that issued with the Reformation. That he was an important figure is generally admitted. Nor should it be maintained that an entirely original conception of church music was due to the concurrent readjustment and redefinition of ecclesiastical authority. The harmonic system and the scale in common use were still built upon the Gregorian model, which served as the bases for the Plain Chant of the Roman Church. Luther employed a number of Gregorian chants with but little alteration.

> "The hymn-tunes, called chorals, which Luther, Walther, and others provided for the reformed churches, were drawn from three sources, viz; the Latin song of the Catholic

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of Lutheran hymnody, containing a critical appraisal of Luther's contribution to its development, is indispensable for an under standing of the reform in church music that characterized the Lutheran Church. See Dickinson, <u>op. cit.</u>, Chap. VII.

> Church, the tunes of the German hymns before the Reformation, and the secular folk-song."[1]

This was natural since,

> "the conditions and methods of musical art forbade the ready invention of melodies . . . . down to about the year 1600 the scientific musician always borrowed his themes from older sources and worked them up into choral movements according to the laws of counterpoint."[2]

Luther's popular Ein' Feste Burg, for example, has finally been traced to its source in a Gregorian melody.[3]

Even in so brief an historical sketch as this, we must not leave Germany without, at least, acknowledging the great contributions made to church music by Johann Sebastian Bach.[4] Educated in strict Lutheran orthodoxy, Bach devoted himself to the church and to the development of musical art for the enrichment of its liturgy. The genius in Bach is revealed in his ability to work in the current of the time yet bring out in the common musical forms the latent possibilities unfathomed by lesser musicians. He is distinguished by the superiority of his work and by the variety of novel ideas he was able to inject into the conventional forms. As a musical technician, Bach ranks among the greatest in the history of music. His great contributions to church music fall into two categories; vocal music and organ music, the latter being the better known. Bach composed about two hundred ninety-five cantatas which attest to his extreme versatility. His two greatest works, the St. Matthew Passion and the Mass in B.Minor are monuments in the history of music.

The Reformation stimulated activity in the reordering of church liturgy not only in Germany, but also in France and England.[5]

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[1] Ibid., p. 259.

[2] Ibid., p. 258.

[3] Ibid., 259.

[4] Ibid., chap. IX.

[5] Douglas, op. cit., pp. 72 ff.

Development of hymnody in France was closely associated with the movement in Geneva. Clement Marot, whose sympathies were won over by the Calvinist movement, set about to translate thirty Psalms into graceful French verse. These verses were published and immediately became very popular. Theodore Beza completed the translation of the Psalter into French verse. At Geneva, Louis Bourgeois, a musician whose melodic contributions to hymnody are only now coming to be appreciated, set all of Marot's, and some of Beza's, Psalms to music. "Old Hundreth", among others, is representative of his style of composition.

Calvin appreciated the value and power of music to capture the imagination and the emotions of people. Accordingly, he endeavored to channel it so that,

> "it should serve only honest purposes. He encouraged the musicians who had been won over to the ideas of the Reformation to compose pieces in several parts on the texts of the psalms. These were sung, not in church, but at family gatherings or with friends in the home, as an honourable pastime and as a 'means of rejoicing in God'."[1]

The influence of Calvin however, was responsible for keeping,

> "English Metrical Psalmody in the Egyptian bondage of slavery to the letter of the Bible for a hundred and fifty years."[2]

Calvin forbade the use of hymns derived from any secular sources. Congregational singing was restricted to the metrical versions of the Psalms taken from the Bible texts. Calvinists of Geneva and Scotland also repressed the development of florid or artistic elements in music because it savored of the papacy.[3] The tunes which

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[1]H. Prunieres, A New History of Music (New York: Mac Millan Co., 1943), p. 152.

[2]Douglas, op. cit., p. 218.

[3]For a comprehensive and interesting study of the influence of Puritanism upon church music see, Percy A. Scholes,

were set to metrical psalms are, therefore, strictly speaking, psalm-tunes and not hymn-tunes.

In England, the Reformation created the common problem of revising the form of the liturgy to be adopted. In 1549 the Book of Common Prayer contained the authoritative form of the liturgy which required three types of musical setting,

> "namely, that for the portions intoned by the priests alone or in the form of responses; that for the chanting of the psalms; and that for the fixed anthems or canticles, like the Te Deum, prescribed for the various services."[1]

The Book of Common Prayer contained 37 Psalms that had been put into popular ballad form by Thomas Sternhold, an indifferent poet. John Hopkins, and a few others, completed the versification of the Psalms and,

"The Whole Booke of Psalmes . . . . with apt notes to sing them withal,"[2] appeared in 1562. The edition was designed principally for congregational singing and its limitations betrayed the influence of Calvin.

England kept pace with the perfection of polyphonic music on the continent. The Established Church was fortunate to have such polyphonists as Thomas Tallis, William Byrd, Orlando Gibbons and Christopher Tye who founded its musical traditions.[3] Tallis devoted his energies and talents mainly to the enrichment of church music. He composed stately and moving tunes for "Daye's Psalter", and he is distinguished for arranging many of the old plain-song chants for part singing. Tallis is regarded as the major founder of the English harmonized chant. Gibbons, one of

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The Puritans and Music (London: Oxford University Press, 1934).

[1]Hamilton, _op. cit._, p. 61.

[2]Douglas, _op. cit._, p. 219.

[3]Prunieres, _op. cit._, pp. 311 ff.

his great contemporaries, contributed sixteen hymn-tunes, many of which are sung today. With this English Polyphonic school, the modern hymn-tune makes its first appearance. A more detailed study of these hymns will be made in a later section.

CHAPTER III

FUNDAMENTALS OF MUSIC

A composer of music has at his disposal five media, or ingredients, which he must interweave and blend artfully in order to create the moving structure we call music. These elements are tempo, rhythm, melody, harmony and tone color, or timbre. We shall consider each of these elements separately and then examine some of the interrelations that exist among them.[1]

Tempo and Rhythm

Since both rhythm and tempo are related to the time element in music, the one is often erroneously used as a synonym for the other. The reason for this confusion is grounded in the fact that both rhythm and tempo are terms used to define the time intervals that elapse between successive sounds, or notes. Rhythm designates the relation of the time intervals within a specific series of sounds, while tempo, on the other hand, describes the frequency with which that specific series of sounds occurs within a given period of time, as measured by the clock. That is, rhythm is a relative measure while tempo is an absolute measure.

The distinction between rhythm and tempo will be made clearer by the following example. In Morse telegraphic code the letter D is represented by a long followed by two short intervals

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[1]Cf. Aaron Copland, What to Listen for in Music (New York: McGraw-Hill Book Company, Inc., 1939), p. 33. "Music has four essential elements: rhythm, melody, harmony and tone color."

(__. .) in succession. If this series of sounds is repeated a number of times, a rhythm is established. Similarly, any other short, fixed series of sounds, if repeated, will set up a rhythmic pattern. But the frequency with which the particular pattern recurs, in a given period of time, is its tempo. Thus, rhythm is fixed relation within a series, whereas tempo is the variable element governing the speed of its passage in time. The rhythm of the waltz, for example, remains the same whether played rapidly or slowly.

Tempo

A very slow, even, monotonous repetition of a sound is conducive to a restful, complacent or relaxed mood. There also appears to be a temporal rate which synchronizes perfectly with a particular mental tempo when no effect on the consciousness is discernable. But when the rate of the sound that is perceived is approximately double that of the heartbeat, a definite excitation can be felt. No definite causal relation has been established between the life-rate and an arbitrary tempo, but the possibilities of its existence is enticing. Nevertheless, it is undeniable that the tempo with which sounds impinge upon the consciousness is capable of inducing a variety of feelings. It must be obvious that the underlying tempo in a person's speech has a definite effect upon those who hear it. A slow, even smooth delivery is sought when one wishes to be read to sleep. Again there is a happy-medium speech tempo that does not affect the hearer particularly. But the sharp, quick staccato of a commanding officer, or of the anxious radio advertiser, is sure to cause a definite negative or positive reaction. Even though the listener may not consciously focus attention upon the rhythm and tempo of a speaker's delivery, these elements insinuate themselves subtly to produce a

definite and unique effect upon the hearer. In fact, the rhythmic aspects of the expression often exert more influence upon the hearer than the ideas themselves. Hence, the truism, "It's not what you say, but how you say it", is a valid observation. Rhythm and tempo are major factors in defining a speaker's style of delivery.

And so it is with tempo in music. Beethoven's "Marcia Funebre", in the Third Symphony, is stately and funereal with its slow, even beat. The mood which that tempo supports is not one of glee or joy. It suits a dejected or depressed mood perfectly. Contrast the funeral march with a military march by Sousa. The mere thought of a few phrases of the music is enough to excite one to activity. Feet immediately begin to tap automatically. Good jazz music cannot possibly be ignored when the atmosphere fairly throbs with its rapid beat. What other abstract stimulant could call forth the exertion demanded by some of our modern dances?

Rhythm

Rhythm is the most fundamental and, undoubtedly, was the first of the basic elements of music to be used to produce an effect upon human beings. In primitive cultures, where no other element of music is employed one is sure to find percussion instruments used to set up a rhythm.[1] It has often been found that rhythms of the most complex nature are developed by these primitive peoples. These rhythms, by themselves, are capable of exciting or of depressing the emotions of the listener. They can be used to induce a worshipful mood or a warlike frenzy.[2] Although rhythm is

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[1]See the chapter on Rhythm in Aaron Copland, op. cit., pp. 33 ff.

[2]C. Hubert H. Parry, The Evolution of the Art of Music (New York: D. Appleton and Company, 1896), pp. 7 ff.

primarily a sensory and not an intellectual experience, modern civilized man is equally as subject to the influence of rhythm as primitive man.

In music the impression of rhythm is derived both from the relative duration of the sounds in a series, and by the placement of the accent or stress. For example, in a succession of evenly spaced beats, a stress on every third beat will establish the waltz rhythm; a stress on every fourth beat, the common march rhythm; a stress on every second beat will remind us of the popular fox-trot damce rhythm. Many other distinct rhythmic patterns are employed in dance music, many of which come from other lands. The Latin-American Conga is built upon the following rhythmic pattern which we can represent thus: ....--, ...--, ...--, ad infinitum. The Rhumba rhythm would be represented as: .-.--, .-.--, etc. Ravel's Bolero is based upon a rhythmic pattern which is longer and more complex, as follows: — (3)... — (3)... --, — (3)... — (3)... (3)... (3)..., etc.

By changing the rhythm of a stately hymn-tune, even though it be played at the same tempo, we can so transform its character that it becomes better suited to secular song.[1] For example, when the melody is composed, essentially, of successive notes of equal length (or value) it can be transformed into secular music by making every second note half the value of the first, thus: ___ ___ ___ ___ ___ ___ ___ ___ originally, to ___ _ ___ _ ___ _ ___ _ ___ _ ___. This is basically the waltz rhythm. Nearly the same effect can be produced merely by stressing greatly every third beat in an even series, thus: '___ ___ ___ '___ ___ ___ '___ ___ ___ '___ ___ ___. If the rhythm is brought out too prominently by

[1]For a discussion of the effects produced by changing the rhythm of hymn-tunes see A. T. Davison, *op. cit.*, pp. 95 ff.

overly stressing every third beat, the hymn-tune will unconsciously produce a tendency to sway with the rhythm. In that event, the music is better suited to the dance than to devotion.

Tempo, like rhythm, also has the power to transform a tune well suited to hymn singing to one that would be inappropriate for church use. Beethoven's choral theme from the Ninth Symphony will serve as a good example of that change. The theme, in this case, is made up essentially of equal-length notes which result in producing a smooth rhythm. Furthermore, the melody is pleasing and easy to follow. But if the music were played "allegro" (lively) as written, the total effect of the hymn would be unsatisfactory because the rapid motion creates a strong, measured pulse. There is an optimum tempo at which any piece of church music should be played in order that the best effect be achieved. A considerable divergence in tempo, beyond certain narrow limits, will change the character of the music.

Before we leave the measurable phase of music it may be well to explain that the modern system of notation is based upon the following note values: whole note 𝅝; half note 𝅗𝅥; quarter note 𝅘𝅥; eighth note 𝅘𝅥𝅮; sixteenth note 𝅘𝅥𝅯; thirty-second note 𝅘𝅥𝅰; and sixty-fourth note 𝅘𝅥𝅱. This means that the whole note will be equivalent in duration to four quarter notes or sixteen sixteenth notes, and so forth.[1] These time values are all relative and depend upon the actual value arbitrarily given to the whole note. The actual duration of the whole note is governed by the tempo. When each measure contains four quarter notes, the music is written in four-quarter time (4/4); if it contains three quarter notes, the piece is written in three quarter ($\frac{3}{4}$); and if

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[1]See "Notation", Harvard Dictionary of Music.

the measure contains three half-notes, it is called three-half time (3/2). Therefore, the time signature found at the beginning of each piece indicates the chosen unit of measurement (half-note, quarter-note) and the number of such units in the measure. Ordinarily each unit is given one beat, be it a quarter or a half note.

Melody

The element of melody, in music, frankly speaking, cannot be adequately defined. The difficulty becomes insurmountable when we are asked what constitutes a good melody. An attempt at definition would yield something like the following: a melody is a succession of notes of different pitch (and probably of different duration) so arranged as to suggest an integrated whole containing a beginning, high and low points of interest, a climax, and an end. Suffice it to say that a beautiful melody can no more be defined than a beautiful painting, since both belong to an other-than-verbal realm. A melody must however, possess certain general qualities in order to achieve widespread popularity over a long period of time. Its proportions should be well suited to the content, just as would be true of a painting. A sense of satisfaction and completion should be one of its important attributes. A melody should also contain the suggestion that it is moving toward, or building up to, a climax or end. While no melody is possible without some definite rhythm, the rhythm should be appropriate to the melodic structure. The most important element in the melody, however, is its capacity to elicit an emotional response in the listener. In the final analysis, the melody must prove to be satisfying and pleasing to large numbers of people.

We are chiefly interested here in the function of melody in the hymn tune. To a degree, therefore, the problem becomes simpler because church music seeks to attain a specific end -the communal, contemplative devotional atmosphere. This immediately limits the types of melodies suitable for the purpose to a surprisingly small number. Melodies with emphatic rhythmic pulse are to be discarded because they suggest and induce bodily motion, thus interrupting the devotional mood. Other melodies whose rhythms are complex or lilting are to be rejected because in the former type, the tune would be difficult to sing in unison, and in the latter, the suggestion of levity is unavoidable. A melodic structure that depends mainly upon a rapid succession of notes for its effect must be eliminated because it is impractical for technical reasons, in addition to the likelihood that it will not inspire a devotional mood. Likewise, melodies containing unusual and difficult intervals are to be discouraged because they are difficult to sing. Acceptable tunes whose ranges are greater than an octave are also difficult for the average congregation of untrained singers. The foregoing is, thus, a catalogue of the attributes of melodies which should be avoided in selecting hymn tunes for congregational singing.

The positive aspect in the selection of hymn-tunes can almost be derived by asserting the contrary of the preceding "thou shalt not" warnings. Thus, melodies should flow smoothly and evenly, avoiding thumping, rhythmic intervals characteristic of marching songs. The basic melodic rhythm should be simple, austere and subtle to blend with the serious, contemplative, devotional atmosphere of the service. We should seek simplicity in the melodic structure as well as in melodic rhythm. The untrained singer should be able to follow the thread of the melody even without

benefit of the organ. A good congregational hymn-tune should span, at most, only two notes more than an octave; from C below the staff to E. The melody should be one that achieves its greatest emotional effect when played at a tempo that coincides with the deliberative mood of the service. It should possess those qualities which we call beautiful, appealing, satisfying. These are, generally and roughly speaking, criteria for the selection of the melodic element of the hymn-tunes. If these factors are present in a hymn-tune, the probability is that the tune will be a satisfactory one for congregational singing, but these criteria do not guarantee that the music will satisfy the tastes of all.

Harmony

We have seen that the devlopment of harmony belongs to the third period in the history of music. Rhythm and melody are more basic and came more naturally to man than did the more sophisticated and complex element of harmony. It is, therefore, well to bear in mind that harmony is a comparatively recent principle appearing in the evolution of music. Harmony was unknown in music until about the tenth century when it was first mentioned in treatises of that time. Music had consisted of single melodic lines with attention focused upon the horizontal aspect of composition. This may have been due to the lack of freedom inherent in restrictive laws of composition prevailing in earlier times. Although this new conception of music made its first appearance in the tenth and eleventh centuries, it was not until the sixteenth century that complete freedom of expression, based upon the principle of harmonic structure, reigned supreme.

> "It not only introduced an artistic agency that is practically unlimited in scope and variety, but it made music for the first time a free art, with its laws of rhythm and

> structure no longer identical with those of language, but drawn from the powers that lie inherent in its own nature.[1]

Any attempt to define the term with which we are here concerned is predestined to be unsatisfactory because, as in the case of melody, harmony also belongs to the non-verbal realm. But, for the sake of limiting its possible connotations, the term may be used to indicate, in general,

> "any simultaneous combination of sounds, hence synonymous with chord. The narrower use of the term in the meaning of 'agreeable chord' conforms to some extent with the earlier practice, but has been rendered pointless by the recent development in music."[2]

Harmony and chord, however, are not synonymous for the latter term applies more specifically to single formations, whereas harmony applies to successions of chords and the relationships between them. Hence, harmony is the complex phase of music concerned with both the vertical chord structure and the horizontal progression of these chords.

The science of harmony is too large and complex for us to undertake a comprehensive study of its basic principles. We must here be content to point out its tentative beginnings and its evolutionary nature. We have seen that in its earliest form harmony was called "organum", and that it was restricted to the rhythmic structure of the melody. This second part moved in parallel with the principal melody at fixed intervals four tones below, or five tones above it. Intervals of thirds and sixths were proscribed. The later form of harmony was called "discantus", or discant. The discant, or the song apart, was also bound to the principal melody, that is, when the upper voices moved downward, the lower voices moved upward, and vice-versa. The rules respecting intervals of fourths and fifths were kept, but their

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[1] Dickinson, op. cit., p. 130.

[2] Harvard Dictionary of Music, p. 322.

application was much more flexible.

The third form of early harmony was called "faux-bourdon", (false bass).[1] In this form, the hitherto forbidden intervals of the third, and the sixth, basic to later developments in harmony, were first introduced. From this point onward, the base and crude-sounding effects of the fourths and fifths were mellowed with the more pleasant thirds and sixths. These early beginnings in the evolution of harmony culminated in what came to be known as "counterpoint". Late in the fifteenth century, however,

> "the song of the Church had at times become so artificial and sophisticated as to belie the true purpose of worship music. But among all the records of complaint we find only one at all frequent, and that was that the sacred words could not be understood in the elaborate contrapuntal interweaving of the voices."[2]

In reaction to this situation, composers turned to the more "familiar style" of simpler harmony reminiscent of the faux-bourdon in vertical structure. Harmony was made subordinate to the principal melody and it was used to heighten the expressiveness of the melodic line. There came about a definite movement away from the tendency toward increasing complexity.

In the practical application of harmony to church music, several points should be stressed. The harmonic structure of a hymn-tune should be, as nearly as possible, triadic, that is, in intervals of a third; this is the simpler and more familiar chordal structure. The harmonic accompaniment should serve primarily to support and enhance the potentialities of the melody. In a sense, therefore, harmony should be the trimming applied to a melody to emphasize its best qualities. Using the same figure, it follows that the harmony should not be so conspicuous that it attracts

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[1] "Faux-bourdon", Harvard Dictionary of Music.

[2] Dickinson, p. 153.

attention to itself since it is definitely of secondary importance in the composition. In congregational singing a strong pattern of harmonic chords, played by the organ, contributes to better group singing and thereby helps the melody to achieve its purpose.

Timbre

The last of the five major elements which are interwoven by the composer to create music is tone color, or timbre. This factor, in the phenomenon of sound, is subtle and difficult to describe. it is the qualitative difference we discern between sounds of the same pitch. Timbre makes it possible for us to distinguish between a cello and a bassoon playing the same note, or one baritone from another when each sings the same note. In this sense, timbre is analogous to color in painting; we are able to recognize the structural forms in spite of the infinite variety of their aspects. Similarly, in music, the melodic structure is recognizable whether it is sung by a delicate soprano voice or played by the sharp, commanding trumpet.

In congregational singing the element of timbre is of minor importance because it involves only the organist. It is he who selects the quality of sound which, in his opinion, will most likely enhance the effect of the composition. The organist has at his control a variety of tonal characteristics which he employs to give color and expressiveness to the melody. He may select a soft, feathery timbre, characteristic of the flute, to carry the melody. Or he may depend upon the more robust quality of the horn for that office. The organist may use the bass pedal to give the feeling of a solid under-structure, or he may choose to emphasize the lighter aspects of the melody. In group singing the specific timbre of the collective congregational voice cannot be controlled because it depends upon the number of voices and

the relative intensity of female to male voices. Furthermore, these factors vary from week to week with the attendance. Therefore, it is the organist alone who can control, to a large extent the tone-color of a hymn-tune. The sensitive listener, however, should develop his awareness of tonal characteristics by learning to appreciate the organist's selection of the various combinations of tone qualities.

CHAPTER IV

MUSIC IN THE UNITARIAN CHURCH

Practical Aspects

It is not the function of music to convey to the attentive listener a specific or concrete idea. If specific ideas are suggested by music it is due to associations and interpretations made by the listener. Music acts directly upon the emotions and only after a process of interpretation occurs does it reach the intellect. Thus, it is the purpose of church music to create and intensify the feeling or mood which will put the mind in a sensitive or expectant state. It should aid the minister to achieve the emotional and intellectual end for which the service is designed.[1] Music must be a positive agent which aids in the attainment of that end. Therefore, the importance of making the correct choices and of obtaining satisfactory renditions cannot be underestimated.

Generally speaking, the words of a hymn have far less influence upon the singer than the music itself. It is our contention that the selection of a hymn and tune should be weighted on the side of the music. Far better is it to select a mediocre hymn set to an excellent tune than vice versa. While many people contend that we should not sing words that we would not utter without musical accompaniment, and there is much that can be said for this contention, the importance of hymn singing lies in the effect produced by the music. Were the words all-important it would be

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[1] Joseph N. Ashton, Music in Worship (Boston: Pilgrim Press, 1943), pp. 7 ff.

wiser to eliminate the music so that the full effect of the words alone could be felt.

> "It is not enough to depend upon the influence of the words to which the music is set, for they, being simultaneous with the music, do not have time or opportunity to act with full force upon the understanding; since the action of the music upon the emotion is more immediate and vivid than that of the words upon the intellect, the latter is often unregarded in the stress of musical excitement."[1]

Unless the hymn and tune are very familiar, the singer is overly busy co-ordinating syllables, note duration and tonal pitch to take issue with the meanings in the text. Furthermore, the unnatural slowness which marks the progression of detached syllables often defies comprehension. For these reasons we feel that the hymn-tune should take preference over the text so long as the text does not go beyond tolerable bounds of theological latitude.

Congregational singing, in the Protestant churches, is the most important feature of the congregation's participation in the church service.[2] In this activity all of the participants are united in expressing their common ideals, hopes and praises; communal singing, therefore, serves to establish common bonds of unity among those in the congregation. A feeling of togetherness and cooperation is engendered in the group when they join in a common expression of praise or devotion. Furthermore, social participation in a common activity is symbolic of an ideal which religion seeks to achieve. Hence, it is desirable to encourage and improve this form of group activity so that it may become a most meaningful experience in the life of the group.

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[1]Dickinson, p. 397.

[2]For a summary discussion of congregational music see Ashton, op. cit., pp. 92 ff.

In order for the experience of group singing to attain its maximum possibilities, it is important that each participant sing the same melody. By so doing, every person becomes susceptible to the same mood or sentiment which the melody strives to develop. No doubt there are many who could carry the various parts of the harmony very successfully, but it is the melody that contains the elements designed to achieve a purpose. When the singer concerns himself with the harmony, he loses himself in the technical aspects of that activity and becomes oblivious to the content of the melody. He, therefore, does not share the common experience of the group. Furthermore, his contribution to the total voice of the congregation is reduced, since it is spent in another direction. Hence, congregational singing must be done in unison if the greatest benefits are to be derived from it.

Contrast the experience of congregational singing to that of the non-participating experience of listening to a solo, quartet or choir. It must be obvious that the latter experience does not serve to enhance the feeling of togetherness which is essential in the church community. The solo or quartet, in greater degree than the choir, destroys the impersonal element so vital to the atmosphere of devotion and aspiration. While the congregation may be well entertained they are also diverted from the path which leads to a unified group experience. The religious enterprise is a group function and, as such, it should be characterized by group activity in every possible instance. Therefore, the voice of the church community should be the communal voice which includes the whole of it.

The Practical Aspects of Hymn-tune Selection and Singing

Up to this point we have covered the more general aspects

of church music. The intended purpose of the preceding sections was to give the reader a sense of perspective with regard to the over-all problem of church music; to give him a general idea of the historical development of music, with emphasis on church music; and to separate for him the major elements that are involved in the make-up of music. We should now be prepared to apply the principles discussed to the problem of selecting appropriate and good hymn-tunes. We should also have become aware of the importance which attaches to the manner of performing church music, particularly hymn-singing. While the quality of the music itself is a prime factor in determining the final effect of a hymn, so, too, is the manner of its presentation and performance important.

A few comments pertinent to the function of the organ and to techniques found helpful in playing the hymn-tunes, will be helpful here. In a sense, the organ is an excellent substitute for a director of congregational singing. It eliminates the necessity of having a person playing a conspicuous role waving his arms to start the hymn and to set its tempo. This necessary office is accomplished impersonally and undistractingly by the sound of the organ. To perform this function the tune should be played through by the organist to establish the tempo at which the hymn will be sung. This tempo must be decided in advance of the playing and maintained stoutly throughout the whole hymn. Every hymn-tune has an optimum tempo which should be known by the organist, or discovered by him prior to its introduction to the congregation.

Since the organist does not usually sing the hymn, it is surprising how often he forgets that singers need to breathe. This offense is almost unforgivable in light of the fact that the breathing point in every hymn-tune in <u>Hymns of the Spirit</u> is marked

by heavy vertical bars drawn across the scale. Even were the music not so marked, it behooves the organist to allow a slight pause at the end of each musical phrase for breathing. This not only benefits the singers vitally but also improves the singing, in that the attack on the next phrase will be made together. Furthermore, the slight pause after every phrase is a device admirably fitted to produce perfect unison in the singing, for in effect, the hymn is sung in short sections. When the organist allows a short pause for breathing between phrases, the sense of abrupt segmentation can be alleviated by holding one bass note of the last chord as a tie-in throughout the pause in the melody. Thus, no dead silence ensues during the breathing pause when the melody is absent both in the voice and the organ. This technique neatly solves the paradoxical problem of providing a pause and maintaining continuity at the same time.

If the hymn contains more than three stanzas, it is good musicianship on the part of the organist to omit the bass pedal on one verse. This reduces to some degree, the monotony inherent in identical repetition. A hymn with five stanzas may be rendered less monotonous by omitting the bass pedal on the second and fourth verses. The last verse should be brought to a climax by ending with somewhat more volume than was used in the earlier verses. The "Amen" is best played at the tempo of the hymn rather than dragging it out at an indefinite tempo.

The problem of selecting appropriate and effective hymn-tunes may be somewhat tedious in the beginning. But, as one becomes familiar with both the task and the hymnal, the difficulties will soon diminish. In this activity, as in most others, there is no substitute for knowledge and practice. Some effort is required in order to become adept at picking a good hymn-tune in a

minimum of time. Examination of a number of hymn-tunes will be made in the light of the desirable qualities sought and of the qualities to be avoided. These tunes will all be found in the Hymns of the Spirit in general use in Unitarian and Universalist Churches in America. The numeral, in parenthesis, that follows the title of the tune, will correspond to the hymn-tune numbers found in the Hymns of the Spirit.

Before proceeding with the examination of these tunes, it will be helpful to summarize the attributes we are seeking:

Rhythm: subtle, even, notes of equal duration predominating, not conducive to swaying.

Tempo: deliberate to slow, dignified.

Melody: appealing, impressive when played at desired tempo, expressive of desired emotion or mood, simple but effective, no awkward tonal intervals, range limited to slightly more than an octave.

Harmony: chordal, simple and familiar chords predominating, an aid to the melody.

Associations: no familiar associations with trivial subjects or themes.

Many of the attributes can be determined at a glance but others will not be evident unless the tune is played through at the proper tempo.

As we turn to the section of the book containing hymns, the first to meet our eyes is Yigdal (Leoni), (1), the only Jewish melody among the several hundred tunes. Let us compare its attributes to the standards we have established for appraising the suitability of hymn-tunes. We can see, at first glance, that the rhythm will be fairly even, that half-notes predominate in the melody, and that almost every musical phrase ends in a long note. This latter characteristic serves admirably to break the otherwise continuous rhythmic pulse. A slow, deliberate tempo seems

well suited to the melody. By scanning the four lines of the melody we observe that the melody contains no complicated sections. The only large interval, occurring at the end of the third phrase, is a familiar sixth. In range, the melody lies within the acceptable limits. By observation we note that the harmony is chordal and simple throughout. All of the preceding elements have been determined without having heard the tune played.

The remaining characteristics cannot be decided upon until the tune is played. Upon having heard the melody, the mood of the tune should have been apparent. It portrays a mood of exaltation and exultation produced by the rising scales in four phrases. The fourfold repetition of the rising characteristic emphasizes that aspect of the melody. Thus, the emotions expressed are closely akin to joy. One can hardly fail to be impressed with the dignity and uplifting power of the composition. The harmony proves to be a support to the melody and does not attract attention to itself. No distasteful "barber-shop quartet" chord progressions are heard. Finally, the melody is not, to the listener's knowledge, associated with any trivial theme. Evidently, the tune violates none of the rules that were set up and, on the positive side, proves to contain admirable melodic and emotive qualities. Yigdal deserves the opinion of those who consider it one of the best melodies in the hymnal.

Another hymn-tune that passes the visual test is, "Warum sind die Thränen" (4). The rhythm appears to be equable with quarter-notes predominating. Every phrase ends with a long note which checks any tendency to establish continuous pulsation. The tune is at its best when played at a slow tempo. There are, however, three large but not awkward intervals; two of them are octaves, and one, a fifth, which occurs between the third and fourth

phrases. The range, too, lies within the acceptable limits. A cursory examination of the harmony indicates that it is chordal except in a few measures. For all practical purposes, this hymn-tune has passed the "eye-test".

Now we are ready to check the few remaining characteristics by listening to it. The mood suggested by this hymn is vague and random. Certainly there is little of an uplifting character to the melody. True, the text speaks of praise to "the Lord of heaven", but the melody in that phrase is bent on a downward path for the melody, in running its course, does not build up to any particular high point, or climax, but seems to be satisfied to conform to the rhythmic pattern announced in the first measure. As a whole, the tune lacks vitality and possesses few attractive or winsome features. It therefore should be classed as a "weak" tune when compared to the effective grace of Yigdal (1) as a song of praise. Here we have an instance demonstrating that the ultimate proof of the tune is in the hearing.

Another song of praise, Mendelssohn (2), avoids the pitfalls of hymn (4) in that it does suggest vitality, joy and uplift. The theme announced in the first line reaches a high point of secondary order. There is great danger that, in playing this tune too rapidly (it is written in four-quarter time which suggests a moderately lively pace) a sing-song effect will result. This effect is produced chiefly by the superfluous eighth-note ornamentation in the first, third, seventh and eighth phrases. The melody could be improved and made more dignified by omitting the first of the eighth notes and doubling the duration of the second in each case. With this slight alteration, this tune played slowly, could become most engaging as a congregational song of praise.

As there are exceptions to many rules, there are also exceptions to the generalization that rhythms, that are basically those of the waltz, tend to set up a rhythmic swaying sensation. "Lobe Den Herren" (7) is such an exception. Although written in three-half time, the waltz rhythm is hardly noticeable. This tune is particularly interesting because it is a song of praise and, as such, must express vitality and exaltation. There is little doubt that this end is achieved by this melody. The weakness of the triple time is overcome by judiciously breaking the rhythm in several ways. It is first interrupted by a measure composed of notes of unequal value. Then, the last two measures of the long phrases contain long notes which check the drive of the rhythm. Lastly, the phrases are of unequal length, and thus, create pauses at irregular intervals. Few tunes are as successful in achieving the sense of exaltation and gratitude as "Lobe Den Herren", and fewer possess as beautiful and appealing a melody.

Immediately below "Orientis Partibus" (25), is "Gottschalk" (25), a second tune to which the same hymn is set. Visually, it appears that the rhythm might not be as pronounced as in the former because of the distribution of note values. In "Gottschalk" half-notes, quarter-notes and even sixteenth notes are employed. But when played, the rhythm emerges as the dominant factor in the tune. Furthermore, the melody is not simple, dignified or serious. It is strongly reminiscent of the "barber-shop" tunes, in that it employs their gaudy ornamentations, such as; the dotted eighth and sixteenth note feature; and a harmonic structure that vies with the melody for honors. This hymn-tune is an excellent example of early counterpoint in which several melodies were played concurrently. In this tune, even were the harmony simple and chordal, the melody

would not produce a devotional or contemplative atmosphere because of its similarity to a low order of secular music.

In "Praetorius" (12) we find an example of a fine old hymn-tune which embodies all of the attributes we seek. Its melody is most expressive when performed at a slow pace, the rhythm is even and smooth but not driving. Its melodic structure is simple and easy to follow. No intervals larger than the single fifth are found, and the total range lies within the admissible limits. Simple supporting harmony characterizes the whole of this short tune. Upon hearing the composition, the listener becomes aware of its vital but gracious and serious mood. The theme develops progressively to its climax and quickly draws to a close. Its parts are definitely related and well integrated. In a word, the tune achieves its set purpose of expressing the mood of the text.

Certain types of music do not even remotely resemble church music but, nevertheless, are still found in hymnals. "Autumn" (23) seems better fitted as a drinking song than expressive of, "the rev'rent heart and simple". A quick glance at the music will assure us that the rhythm is jerky and jagged. The rhythm is made up of a conglomerate of whole, half, dotted quarter, quarter and eighth notes. No relief is found in the harmony, which is contrapuntal and has its own melody to expound. One hearing of this tune should suffice to discard it immediately as unworthy of the effort required to sing it. The impression it conveys is one of boisterousness and rowdiness--the direct antithesis of the humility expressed by the text. Certainly, this is an extremely unhappy coupling, but could any devotional text gain from such an association? The selection of such music for devotional purpose is an insult to the tastes of the congregation.

Many of the basic themes used in our hymn-tunes were taken from folk-tunes and adapted for church use. In the majority of cases, the old melody possessed the characteristics appropriate to devotional use. After a period of time its old associations were forgotten and only its religious one remained. St. Denio (30), on the other hand, still betrays its earlier folk use. The melody has little value when played slowly and if it is played at its normal tempo it becomes decidedly unsuitable for church use because of its unresolved and insipid ending. It produces a sense of frustration in the listener, instead of the feeling of satisfaction and completion.

A vivid contrast, with respect to unresolved endings, is afforded by "Dix" (32). Here, the theme is set forth in the first two phrases and it is repeated in order to establish the mood of the theme more firmly. Having made the character of its theme unmistakable, the melody quickly reaches its climax in the fifth phrase. This is definitely the high point in the melody. An appropriate and consistent ending, which is reminiscent of the latter part of the theme, quickly follows. It is clear that the various parts of the theme are related to each other. The tune, as a whole, is well balanced and integrated. What is most important, the melody gives the impression of moving toward a predetermined end. When it reaches the appointed goal, a sense of satisfaction and achievement is the result. The dignified beauty of the melody, together with its balanced structure and complete development places "Dix" among the most successful compositions in the hymnal.

Let it be indelibly impressed upon the reader that hymn-tunes written in three-quarter, or three-half time (basically the waltz rhythm) are, except in rare cases like the one discussed

(Lobe Den Herren), unsuitable and unsatisfactory for purposes of devotion. This sounds like a blanket statement condemning tunes written in triple time and it is meant to be just that. However, provision was made for the exceptions, and they are rare. In the Hymns of the Spirit , of approximately eighty such tunes, only about five could be characterized as suitable and, possibly, three as good. Inherent in triple time is the chronic defect that it induces a swaying, lilting, gliding sensation. A pronounced pulsating rhythm is generated which is seldom checked until the tune reaches its close. This rhythm does not serve to enhance the contemplative atmosphere of the service but rhythmically militates against it. The waltz has few religious or serious associations.

Take, as an example of this weakness, the tune, "Orientis Partibus" (25). A definite waltz rhythm is established by this melody, in this case, for two reasons: first, because the first beat in every measure receives the stress; secondly, because the first note in every measure, receiving as it does an additional beat, distinctly creates a strong waltz rhythm. Furthermore, the rhythm continues unbroken throughout the whole of the tune. A change in the tempo has no apparent effect upon the momentum of the pulsation. In such cases only two solutions can be recommended; either select another hymn, or arbitrarily change the rhythm of the tune by playing it in some form of duple time where each note is given equal value. By making this latter change, "Orientis Partibus" becomes a very acceptable tune due to the inherent good quality of the melodic structure.

There are two other hymn-tunes, in addition to "Lobe Den Herren", that do not exhibit the general defect found in triple-time tunes; they are "Lasst Uns Erfreuen" (198), and "Mit Freuden

Zart" (363). In both of these tunes the composer has ingeniously transposed the normal accent to either the second or third beat of the measure. Further, notes of unequal length are so placed that the tendency to set up a rhythmic pulse is checked. The effect produced by these hymns is one that is consistent with the contemplative mood of the church. Both melodies possess engaging features of their own and are to be recommended on their merits, and not only because they avoid the pitfalls of the majority in their category.

It should not be inferred from the statement generally disapproving of tunes written in triple time, that melodies, composed in duple or quadruple time, are therefore all acceptable. Nearly four-score tunes, composed in some form of duple time, can be classed as effectively weak, unsuitable for rhythmic reasons, difficult or awkward because of the intervals which occur in the melody, or because they are simply insipid and inconsequential in nature. Many of the tunes are unworthy of the texts which they accompany. In these cases, the effective potentialities of the poetry is definitely neutralized or destroyed by the unsavory character of the music. That these inept ditties are carried as component parts of the fund of Protestant Church music is a reflection on the musical standards of Protestantism, and particularly of Unitarianism. These tunes cannot be too quickly discarded and replaced by music of higher quality.

The following hymn-tunes are illustrative of the type that would be considered unsuitable for devotional use when measured by our standards of evaluation. "St. Margaret" (243) specifically lacks grace and solemnity. The melody has little substance or direction and utterly fails even to approach the devotional atmosphere. "Solothurn" (98) announces an ungainly theme, repeats

it a fifth higher, devotes the third phrase in preparation to repeat the theme as a conclusion, and then so concludes. The tune seems to lack all savor. Simplicity is carried to such an extent in "Eudoxia" (128) that the tune is puerile. This, certainly, is the extreme limit of the intention of the term "simplicity" when it is applied to hymn-tunes. Such a tune produces little effect because it possesses so little substance. Immediately below is "Merrial" (128) whose melody is also built on slender proportions. In fact, the melody depends, for its support, upon the harmony. Many other instances like the foregoing could be cited.

It is regrettable that a small number of strong, appealing melodies, so badly needed in non-pulsating rhythms, is found among the hymn-tunes set to triple time. Some are attractive airs, easily learned and readily hummed. They make splendid outdoor companions. "Hyfrydol" (50), for example, is a melody particularly charming in its progressive development. Its mood is thoughtful and sedate. Still another melody, which contains a well-developed and integrated structure, is "Germany" (102). The theme is solemn and attractive in its announcement. A rapid development soon carries it to an extremely rich climax attained by only a few hymn-tunes in the collection. From this high point it gracefully comes to a fitting conclusion. These melodies deserve a place in good church music but for their tendencies to build up a rhythmic momentum. In deference to the excellence of their melodies, these hymn-tunes deserve to be sung on occasion. Their melodic qualities outweigh their rhythmic shortcomings.

A good illustration of a tune which combines the two defects of large and awkward intervals and also excessive tonal range is "Wir Pflügen" (142). A varied assortment of fourths, fifths

and sixths are found scattered throughout the composition. The limit of the acceptable tonal range is exceeded in two instances where the melody dips down to A flat, and then to B flat below the staff. In this tune the final effect produced does not warrant the excessive "ups and downs" demanded by the melody. "Stracathro" (52) also is guilty of depending upon large intervals between successive notes to achieve its purpose. Congregational singing is most successful when the intervals between notes are small and the large overall intervals are made in gradual steps.

"St. Edmund" (43) is an example of a melody with too little rhythmic flow. Every phrase is only two measures long, and all, save one, end in a long note which checks the momentum of the rhythm. This pattern produces an intermittent hesitating stop-and-go impression which is highly ungratifying. There is a sense of frustration inherent in this kind of motion. Furthermore, the melody itself is as ungraceful as the rhythm in that it rivals in the vertical dimension what the rhythm does in the horizontal. That is, at each rhythmic pause, the melody makes an awkward interval either up or down the scale. All things considered, this hymn-tune is decidedly unsuitable in the services of religion.

Swinging to the other extreme of the problem of rhythm, we are confronted by a driving and unchecked momentum which is equally as undesirable as the halting motion. This pulsation is produced in duple rhythm as well as in triple time, which was discussed earlier. "Webb" (151), "Joy" (42), "Ton-y-Botel" (319), set up a pronounced rhythm which is never checked from the time of its inception to the conclusion of the piece. This type of rhythm is characteristic of the march and, in the case of "Webb", is recognized and used in some churches as the processional and

recessional music. All three melodies are marked by their vitality and driving power. "Joy", even more than "Webb", establishes a regular pulse because it is composed largely of notes of equal value. It may be used sparingly in devotional services if played at a slow, studied pace. "Ton-y-Botel" sets up a distinct rhythmic pulse of its own wherein the first and second beat of nearly every measure receive the stress. This tune, too, should be used with caution.

In this survey of the hymn-tunes found in Hymns of the Spirit , specific examples of both the good and bad features of many hymn-tunes have been cited. The use of melodies written in triple time was generally discouraged, with the exceptions noted. Several illustrations of what constitutes poor church music were offered. Then, various defects, found in hymn-tunes written in duple or quadruple time, were pointed out. But only a few specific illustrations of tunes that measured up to, or exceeded, the standards set up, were mentioned. Therefore, since there are some two score excellent hymn-tunes interspersed among the three-hundred different compositions in the Hymns of the Spirit , a catalogue of some of the outstanding ones will follow. It should not be necessary to state that, among the tunes selected as representative of the music that meets or surpasses the standards that were established, many compositions may be guilty of violating some of the criteria by which they were judged. But in all cases, these minor infractions were not sufficiently grave to disqualify the composition from its position of eminence. The following is a partial list of the hymn-tunes that meet the standard:

TUNE TITLE	HYMN	METER	BASIC TIME
Yigdal (Leoni)	1	6.6.8.4.6.6.8.4	Quadruple
Lobe Den Herren	7	14.14.4.7.8	Triple
Praetorius	12	Common meter	Quadruple
Dix	32	7.7.7.7.7.7.	Quadruple
Lasst Uns Erfreuen	198	8.8.4.4.8.8.3.3.4.4.4.	Triple
Mit Freuden Zart	363	8.7.8.7.8.8.7	Triple
Langran	40	10.10.10.10.	Quadruple
Old First	41	10.10.10.10.	Quadruple
St. Elizabeth	45	6.6.9.6.6.8	Quadruple
St. Flavian	54	C. M.	Quadruple
Old 124th	67	10.10.10.10	Quadruple
O Gott, Du Frommer Gott	71	6.7.6.7.6.6.6.6.	Quadruple
Cannons	106	Long Meter	Duple
Aurelia	130	7.6.7.6.7.6.7.6.	Quadruple
Marton	131	C. M. D.	Quadruple
St. Anne	145	C. M.	Quadruple
O Jesu	146	8.6.8.6.8.8.	Quadruple
Veni Emmanuel	150	8.8.8.8.8.8.	Quadruple
Passion Chorale	191	7.6.7.6.7.6.7.6.	Quadruple
Dank Sei Gott	197	7.6.7.6.7.6.7.6.	Quadruple
Salzburg	199	7.7.7.7.7.7.7.7.	Quadruple
Old 137th	214	C. M. D.	Quadruple
Transylvania	215	L. M.	Quadruple
Donne Secours	230	11.10.11.10	Quadruple
Nun Danket	262	6.7.6.7.6.6.6.6.	Quadruple
Ein' Feste Burg	304	8.7.8.7.6.6.6.7.	Quadruple
Rendez a Dieu	306	9.8.9.8.9.8.9.8	---------
Komm, Seele	316	7.6.7.6.7.6.7.6.	Quadruple
Llangloffan	317	7.6.8.6.7.6.8.6.	Quadruple

TUNE TITLE	HYMN	METER	BASIC TIME
Llansannan	392	8.7.8.7.8.7.8.7.	Quadruple
Sine Nomine	428	10.10.10.4	Quadruple
Reunion	465	7.8.7.8.7.7.7.7.	Quadruple

The implications resulting from this examination of the hymn-tunes contained in Hymns of the Spirit should now be clear. What first appears to be a number of musical compositions sufficient to meet the needs of the Unitarian Church, proves to be illusory. For, when the total number is appraised in the light of a higher standard of judgment, the paucity of the hymn-tunes that meet the standard is alarming. The hymnal proper, exclusive of the supplementary section, contains slightly under three hundred different tunes. About eighty of these fall into the undesirable category of triple-time melodies which have been discussed at length. Of the remaining number, the majority of which are basically in duple or quadruple time, less than fifty could be considered devotional, emotive, effective and appealing; fifty others are definitely of a low order unworthy of a place in the repertoire; the balance of the tunes fall into a category best described as inconsequential. Clearly, the fund of good hymn-tunes is much too limited for the church year.

We must recognize the serious consequences resulting from the fact that Unitarians are not creating hymn-tunes for themselves. Except on extremely rare occasions, the tunes to which Unitarian hymns are sung are all borrowed from the past and from other denominational sources. Under these circumstances, hymns and poems that express insights and aspirations of a new order are set to music written to express different moods, attitudes and beliefs. Since it is axiomatic that there should exist a definite correlation between the sentiments expressed in the music and those

explicitly stated in the text, it is natural that the practice now followed by Unitarians results in unhappy couplings in most instances. Unitarian hymns will not achieve their optimum effect until they are set to music especially written for them. A new music and a new tradition must be created by Unitarians if their genius is to be given its fullest and best expression. In the meantime, Unitarians are forced to make the best use of the best materials at hand.

The need for relieving this situation is serious, but, on the other hand, we must not abandon all hope of ameliorating the condition. Most problems can be solved when they are clearly stated and understood. If there is any truth in the dictum, "Necessity is the mother of invention", an awareness of the necessity in this case, should work to inspire efforts directed toward solving the problem. Premeditated and conscious effort alone can bring about a change in the condition. If a definite formulation of the problem will help create interest in the matter, then it may be stated thus:

> An analysis of the hymn-tunes in the Hymns of the Spirit reveals that the majority of these tunes, when judged by the high musical standards that should obtain in church music, fail to meet those standards. While it may be true that, in general, this collection of hymn music surpasses any other in quality, the number of melodies that prove to be excellent and effective aids in services of worship is very small. A minimum of one-hundred new tunes that meet a high standard of excellence is needed. These melodies should be written to express the sentiments contained in the texts they will accompany. Unitarians cannot continue to borrow and adapt music written to other texts but must create their own music for this specific purpose. Only music of the highest quality should accompany poetry of unrivaled literary excellence.

The task as stated should not be insuperable. If a serious and concerted effort were made, it should be possible to obtain one-hundred hymn-tunes of high quality within a period of five years. Certainly there are hundreds of organists and pia-

nists with musical talent among Unitarians. If inducements stronger than mere appeal for musical contributions are necessary, they could take the form of money prizes. Based on a five-year program, twenty prizes of one-hundred dollars each could be awarded for the twenty hymn tunes selected. This award is large enough to stimulate talent to activity. A committee of five judges, whose competence in the field of church music is well established, would make the selections. It would be understood that hymn-tunes that did not meet the standard established would fail to win an award, if less than twenty contributions were submitted in any year. The adoption of a plan similar to this would solve a perennial problem in a comparatively short time, and for a comparatively small sum of money. The benefits derived from this effort would be incalculable and long-lasting.

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