

CONGREGATIONAL SONG,
BASED ON REFORMED-CALVINISTIC PRINCIPLES

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presented by
J.P. VAN GRONINGEN

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PREFACE

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SOLI DEO GLORIA

INTRODUCTION

This dissertation, as the title suggests, is concerned with that part of church music which may be called *Congregational Song*. Many people may prefer the designation *Hymns*, but this author feels that because of the many connotations which hymns can and do have for various people, and because of their varied associations, congregational song is a more suitable and general description of the music under discussion in this dissertation and one less open to abuse or misunderstanding. Concurrently, it is vital to note that this work is viewed from a Reformed-Calvinistic viewpoint. This has a direct bearing on the basic principles used and formulated, and must be recognized for a complete understanding of the forthcoming results and conclusions. It must also be immediately stated, that this dissertation is mainly concerned with the musical aspects of congregational song. That is, the text involved in congregational song is given only cursory treatment and then, generally, only in its relation to the accompanying music. The reasons for this limitation are fully discussed in the body of the dissertation. Concerning the music itself, there are also some limitations. For example, the music discussed is normally limited to the Major-minor tonality system. The complete limitations and reasons for them are given in the body of the dissertation. The choices and limitations were made in such a way as to enable an examination of the most basic and familiar aspects of the music of congregational song.

The main purpose of this dissertation is to formulate a set of norms or guidelines by which a concrete musical evaluation, concerning the strengths and weaknesses of the music of congregational song, can be made. Thus, after the governing principles have been given, the melody and harmony, with all of their individual elements, are examined individually, and then, together with the text. A basic system or method of evaluation is set up together with examples of its use. The basic norms which result can be generally applied to any congregational song in Protestant churches for reasons of evaluation, with changes necessary only in accordance with different doctrinal and theological beliefs, and with differing cultural-historical backgrounds.

Concerning the basic governing principles which have been formulated, an attempt is made to provide a new, general, yet comprehensive basis from which to work. But it is in the area of melodic evaluation that the most original

work is presented with an attempt at a new method of evaluating the strengths and weaknesses of the melodies involved in congregational song. Concerning harmony, the method of harmonic evaluation itself is not basically new, but its application in the limited role of congregational song is original. And similarly, the discussion on congregational song as a unit does not provide much new material, but rather different insights into the various relationships when governed by congregational song.

It is because this area has been so neglected, that this author has begun some work in this direction. In the research that was undertaken, no relatively complete book or thesis was found that deals directly with this area, and in regard to various articles, these are normally so general in their approach as to be rather unhelpful. For example, comments concerning only one specific hymn, or such general comments as, church music should be dignified, offer no real help in the general evaluation of the music of congregational song. Concerning melody specifically, much has been written, but even with the work done by Edwards (1956), Goetschius (1928), Hindemith (1941, 1945), and Smits Van Waesberghe (1955), a useable method of evaluating the melodies of congregational song was not available. As regards harmony, Christ (1967), Forte (1974), Morris (1946) and Prout (1913) among many others help to give a basic method of harmonic evaluation, but the special circumstances involved with the use of harmony in congregational song are nowhere specifically discussed. Thus, while general comments and observations abound, the matter of a concrete musical evaluation of the music in congregational song is relatively untouched.

Finally, this dissertation, while presupposing a good musical background on the part of the reader, is not directed only at professional musicians, but at all those people who are interested and concerned with the standard of congregational song in its role in worship.

SECTION A

GENERAL BACKGROUND INFORMATION FOR CONGREGATIONAL SONG

CHAPTER I - CONGREGATIONAL SONG AND ITS PLACE IN WORSHIP

1.1 Introductory Remarks to Chapter I

Congregational song is an aspect of worship. Specifically, it is an integral part of that organized activity known as the worship service. Therefore, before examining congregational song - especially the musical aspects - and attempting to give basic guidelines in its evaluation, it is necessary and important to view congregational song first in its broader setting, as an integral part of the worship service. In accordance with this, the first chapter will consist of the following sections:

first, an examination of the nature of worship (1.2);

second, a look at the historical basis and precedents for the inclusion of congregational song in the worship service (1.3);

third, the distinguishing of specific qualities or uses of music which show its unique contribution to the worship service (1.4);

fourth, a look at the main aims and purposes of congregational song, that is, its task in the worship service (1.5);

and fifth, an examination of the main cautions associated with the use of music in the worship service, especially in regard to congregational song (1.6). Treatment of these five areas will necessarily be brief, but it is necessary for the setting of a good perspective and context on which to base the body of the dissertation.

1.2 The Nature of Worship

1.2.1 The following are some representative definitions of worship.

"To worship God is to ascribe to Him supreme worth. It is in the words of the Psalmist to give unto the Lord the glory due unto His name - Psalm 29:2" (Abba, 1960, p.1).

"Worship is the act of standing outside of our normal consciousness in order to become aware of God and to respond to Him" (White, 1967, p.20).

"In the broadest sense, worship is simply the recognition of worth. In the religious sense it means rendering homage to a deity in recognition of His worth" (Schroeder, 1966, p.31).¹

These three definitions of worship are generally representative, and many general characteristics of the nature of worship can be deduced from them.

1.2.2 One of the common and important characteristics stressed by most definitions of worship is the theo-centric nature of worship (Schroeder, 1966, p.31). In worship God is all-important, and any other aspects, such as the benefits which the congregation receives, are secondary. As Abba (1960, p.133) has expressed it, "the purpose of worship is to turn our attention from ourselves to God. We assemble and meet together not primarily to bring our needs to God, nor primarily to seek strength for coming days, but first and foremost to set forth God's most worthy praise". Mickelm (1954, p.19) agrees when he says that "worship is essentially ... the recognition of God's worth. It is an offering to God, acceptable to Him and incumbent on man. All other aspects of worship are subordinate to this primary emphasis". This God-centeredness must always be recognized as the primary aspect of worship in relation to the many other aspects of worship.

1.2.3 Closely linked to the God-centeredness of worship is the characteristic of response. Man does not assemble simply to acknowledge God, but to suitably respond to His glory and majesty. "Christian worship depends upon the revelation of God in Jesus Christ ... and worship is essentially a response, man's response to God's word of grace, to what He has done for us men and for our salvation" (Abba, 1960, p.5). Schroeder (1966, p.36) remarks that "the recognition of God's inestimable greatness and goodness ... calls for a response commensurate with the place God has in life or, more correctly stated, the place God ought to have in life".

Implicit in man's response is also his own enrichment. As man acknowledges the triune God and strives to suitably respond, as man seeks the face of God

1. Schroeder also gives a number of other definitions of worship.

and worships Him exalting Him in his thoughts, man becomes more like God (Vanden Heuval, 1968, p.21).

1.2.4 The necessity of man's response in worship also establishes another aspect of worship, namely that it is a dynamic activity. Worship is not something static or lifeless, but rather can be characterized as something which has life and movement. That is, true worship inspired by the Holy Spirit comes from the heart of a believer and is directed toward God. As John Calvin wrote, 'a good affection toward God is not a thing dead and brutish, but a lively movement proceeding from the Holy Spirit when the heart is rightly touched and the understanding enlightened' (Strunk, 1950, p.346). It is the Holy Spirit then that breathes life into worship helping to make it acceptable to God, and giving worship its dynamic character.

1.2.5 Through man's dynamic response to God, his main purpose is to show and express adoration of God (Douglas, 1962, p.2). Worship is a means whereby God's people can come together to adore Him and glorify His Name. Worship is a means of outwardly - through words and actions - expressing a knowledge of God's glory and majesty.

1.2.6 The corporate nature of worship, shown through the congregation together responding to God in worship, is another significant aspect. It is in this aspect that congregational song plays a vital role. Worship is a time and means for the priesthood of believers to communally express their adoration of God. This communal act of adoration calls for active participation on the part of all believers. From the beginning of time this has been accomplished not through sacrifices or preaching, but through prayer; specifically musical prayer or congregational song.

1.2.7 Finally, since worship is theo-centric and a response to God, that response must be based on the Word of God as it reveals God's will for man. Obedience to God's Word and His commands is fundamental to all worship (Mickelm, 1954, p.156).

1.3 Historical Basis

The purpose of this section is to briefly show historical precedents for the use of music in the worship service, with emphasis on congregational song, and the development of the use of that music.

1.3.1 During Old Testament times, music played a large and significant role in general life and in worship. There are many examples of the use of music in general living, - the song of Lamech found in Genesis chapter 4 and the

song of Deborah in Judges chapter 5 are two good examples - while "the first certain mention of the use of music for religious purposes is the account of David's joyous processional with the ark from Gibeah" (Hedley, 1953, p.103). Music was used after the offering of sacrifices, with processions, along with daily work, at important ceremonial occasions; in fact, in just about every area of life music played some kind of role for the children of Israel.

Prophets and kings of the Old Testament times also spoke often of music, with the prophets especially, showing a keen awareness of the moral force of music (Routely, 1959, p.18). Martin Luther, in his *Forward to the First Edition of the Wittenburg Gesangbuch* wrote, 'that the singing of spiritual songs is a good thing and one pleasing to God is, I believe, not hidden from any Christian, for not only the example of the prophets and kings in the Old Testament (who praised God with singing and playing, with hymns and the sound of all manner of stringed instruments), but also the special customs of singing Psalms, have been known to everyone, and to universal Christianity from the beginning' (Strunk, 1950, p.341).

The Psalms are indeed a prominent witness to the importance of music in the Old Testament and form the basis of much Christian practice today, especially congregational song. Throughout the existence of the Church, the Psalms, in all their wonderful variety and speaking to all situations, have played an integral role in worship.

1.3.2 In the New Testament there are a number of references to music, though usually not in a specifically musical way. Many of the references are quotations from the Psalms and other portions of the Old Testament, showing that the high regard for music and its use continued. Smith (1962, p. 162,166) notes that praise is the keynote of the musical performance in the New Testament, and that the Holy Spirit is the dynamic of that praise. People sang because they were filled with the spirit.²

1.3.3 "The early Christian Church took over its form of organization and its general order of worship from the synagogue, and this was done under the supervision and authority of the apostles to whom Christ had given power to set His

2. Smith gives a very complete and detailed explanation of the various references to music in the New Testament in his dissertation.

Church in order. Among other features taken over from the synagogue was the use of Psalms for singing in divine worship" (Vos, 1974, p.304). Similar sentiments are expressed by Maxwell (1963, p.2). "From the beginning, the reading and exposition of the Holy Scriptures in a setting of praise and prayer has been one of the essential elements in Christian worship. This is a direct inheritance from the Jewish Synagogue". In fact, it is generally agreed that the worship and forms of the Jewish Synagogue had a powerful influence on the worship of the early Christian Church, with music - and especially the singing of Psalms - continuing to play an important role in the worship service (Abba, 1960, p.122).

1.3.4 Use of music in the worship service continued to flourish after the early Christian Church, but with some gradually developing changes. Maxwell (1963, p.45) divides this time into three general periods. The first was from 50 to 500 A.D. when worship gradually passed from fluid ideas to fixed forms. From 500 to 900 A.D., the second period, two rites were gradually developed - the Roman and Gallican rites - each influencing the other in various ways. The Roman rites eventually dominated. The third period was from 900 to 1520 A.D. when the Roman rites became very prominent. Quite a few internal changes were made in these rites with the ceremonial aspects eventually becoming more and more prominent.

One of the important occurrences during that last period was the eventual rise and development of the music known today as Gregorian Chant or Plainsong. This was a body of songs written expressly for use in the worship service. The prominence given to Plainsong by the medieval Church and the very nature of Plainsong indicate with what importance it was regarded by the Church in worship (Phillips, 1968, p.259).

However, the prominence of Plainsong also eventually caused controversy in the Church. "Plainsong as a specialized art manifestly required specialists for its performance. The insistence that the chants should be rightly sung meant that the ignorant and untrained might not be allowed to tamper at all with their effect. Church music thus became a monopoly of clergy and choir, and the congregation was effectually debarred from taking any active part in the music of worship" (Hedley, 1953, p.108).

1.3.5 One of the areas of worship against which the Reformers reacted strongly,

was this specialized music for the musically trained alone. The worship service, for the Reformers, was not a dramatic spectacle, but an active, corporate response to God. Participation by all believers was deemed to be essential. Luther and Calvin may have had differing views on the type of music to be used in the worship service - Luther took over popular tunes of the time and set them to different words, while Calvin favored the metrical Psalm paraphrases - but they agreed on the basic changes which had to be made. Those were: use of the vernacular for the text; simplicity as against the complexity of Plainsong; and uniformity in the type of music used (Douglas, 1962, p.100-102). Under the Reformers, worship again became a corporate action with the two characteristics of the early Church - fellowship and joy - predominant (Maxwell, 1963, p.98).

1.3.6 From the time of the Reformation till today, the use and type of music for the worship service has undergone constant change. The establishment of Hymnody by Isaac Watts was an especially far-reaching development in congregational song. Watts is considered by many people to be the greatest hymnwriter of all time, and his work has undoubtedly had a profound effect on the music of many churches.

Charles Wesley is another of the important figures in the history of hymns, having given great impetus to their writing and use. In fact, soon after Watts there was a great proliferation of hymns and hymnwriters which continues up to the present day. Space does not permit even a brief mention of their varied contributions to the music of the worship service.

1.3.7 One other very important influence on the music of worship in history was that of nineteenth century Romanticism. "Nineteenth century Romanticism ran riot in producing hyperdramatic settings for masses, canticles and motets, turning the service into a concert performance rather than an act of worship" (Hedley, 1953, p.108). Romanticism touched every part of church music and in congregational song eventually spawned an offshoot that is currently known as *Gospel Songs*, a type of song that provides constant debate among various church leaders and musicians.

1.3.8 From the foregoing historical survey it is clearly evident that music has always played an important role in the worship service, and that there has been a distinct development and process of change in its style and use. As

Vander Hoven (1969, p.2) has expressed it, "the worshippers of the true God have always been singers".³

1.4 Qualities of Music for Worship

That music has played an important role in worship throughout history has now been established. But it is also necessary to examine the peculiar qualities inherent in music which make it uniquely suited for a role in the worship service. In other words, for which reasons other than historical example and precedent, is music suitable for inclusion in the worship service.

1.4.1 First, and most consequential of these reasons for including music in the worship service, is simply that God has commanded us to sing His praises, and since worship is essentially the adoration of God, the worship service is a most appropriate occasion on which to serve, obey and honor God by singing His praises.

Throughout the Psalms man is told to sing to the glory of God, a command often echoed in the New Testament. The Apostle Paul especially, encouraged believers to be joyful and sing to God, a fact which Calvin noted (Strunk, 1950, p.346). God has ordained that man should sing praises to Him and He is pleased by that offering.

1.4.2 As well as commanding man to sing praises, God has also created man in such a way that singing is a most natural and spontaneous means of expressing that praise (Routely, 1959, p.14). Various Psalms especially, reflect this view of singing being a most natural and excellent means of expressing praise, and often they urge the people to burst out in joyful song. This type of natural, joyful and uninhibited singing was lost with the pre-Reformation formalized mass (Schroeder, 1966, p.87), and it was the Reformers who strove to bring it back. It is this created naturalness of singing that makes hymn singing, "perhaps more than any other part of the liturgy, ... the most complete and satisfying outlet for the people in the pew to contribute something

3. This section on historical background has been necessarily brief, because there are many comprehensive books available on this subject. Some included in the Bibliography are: Douglas (1962), Etherington (1965), Jefferson (1950) and Phillips (1968).

to corporate worship" (Schroeder, 1966, p.87).

1.4.3 Participation by the congregation, which has been previously alluded to, is a very central and necessary aspect of worship (Schroeder, 1966, p.22).

The early Christian Church particularly, stressed participation in worship as in all of life. "Of the apostolic community, it can be said that it was very much aware of being a *koinonia*, a fellowship uniquely bound together by its devotion to the crucified and risen Lord" (Schroeder, 1966, p.18). Theirs was a fellowship that stressed a need for a community perspective in all of life, and especially in worship, which occupied a prominent place.

This aspect of participation was also strongly emphasized during the Reformation. "Both Calvin and Knox ... conceived liturgical service as the best way to involve people in worship. The object was common or corporate worship as a suitable expression of the priesthood of believers" (Harrington, 1974, p.240). Similarly Luther, in his *Formula Missae*, 1523, called "... for German poets to prepare suitable hymns so that God's people might participate in the praise to God in their own tongue. Here we see the thinking common to Lutheran and Reformed Churches, that all of God's people are priests and fit to offer worship to God" (Harrington, 1974, p.236). And, the most natural, suitable and excellent way to involve the people was through singing, which is why the Reformation gave such prominence to congregational song.

1.4.4 Two closely related facets of music on which all people seem to agree, are what may be called the psychological and moral facets of music. Music can be a powerful inflamer of hearts, an inspiration, a binder of morals and a leader of thoughts and actions. Here again, Calvin was a strong believer in both the psychological and moral force of music. Concerning the former, he wrote in his *Foreword to the Genevan Psalter*, 'and in truth we know by experience that song has great force and vigor to move and inflame the hearts of men to invoke and praise God with a more vehement and ardent zeal' (Strunk, 1950, p.346). Later, in the same *Foreword*, he comments on the moral power of music writing, '... for there is hardly anything in the world with more power to turn or bend this way and that the morals of men ... and in fact we find by experience that it has a secret and almost incredible power to move our hearts in one way or another' (Strunk, 1950, p.347).

1.4.5 If music has both psychological and moral force, it follows that music can and must communicate in a different way than words. In fact, sometimes words alone are an insufficient means of expression and "music has a peculiar power to allow one to stand outside of his normal means of articulation and to communicate at a deeper level" (White, 1967, p.30). Schroeder (1966, p.87) expresses the same thought in the following way; music can "... stimulate thought and kindle emotions that would otherwise have remained dormant and inarticulate". "Music is an art of human expression which directly voices the human soul in tone governed by rhythm. It can really utter the voice of the spirit through the flesh; and make the spoken word more intensely vital, more sincere, truer" (Douglas, 1962, p.6). This is why Calvin can say that the music funnels the words into the heart (Strunk, 1950, p.347). Music operates on a different level than do the words.

But, it must be noticed that in the foregoing expressions, "... music goes with the spoken message to make a complete experience in music" (Thayer, 1971, p.86) even as they communicate on different levels. The music and the words are always coupled together. Insofar as music in worship is concerned, and especially with congregational song, the music loses much of its force and direction when divorced from the words. Without words, musical meaning and communication is much more subjective. This is not to say that all music used in worship must be attached to words. However, it must be recognized that when music is linked with words, its force and direction, when properly used, become much more powerful and purposeful. That is another reason why congregational song, as opposed to just music, is such an important aspect of worship.

1.4.6 One final thought is that the use of music in the worship service is a foreshadowing of the activities of eternal life (Allmen, 1968, p.170) as shown especially in the book of Revelations. "It is supremely in the hymn of praise that we unite with the Universal Church in heaven and earth to magnify the grace and glory of God" (Mickelm, 1954, p.239). Douglas (1962, p.11) also remarks that Church music is "... the earthly form of an eternal and primary activity of redeemed mankind". With the use of music in worship there is anticipation of the glorious life with Christ, including its eternal praise and adoration.

1.5 The Purpose of Music in Worship

In this section, after having examined the qualities which give music an important role in worship, the main purposes and aims of that music will be outlined. Again, it must be noted that the emphasis is on congregational song and not just general church music.

1.5.1 Though previously mentioned, it is pertinent and necessary to restate that the chief purpose of music in the worship service is to assist in our adoration of God. As the Heidelberg Catechism (Christian Reformed Church, 1959, p.41) says, the chief end of man is to glorify God and enjoy Him forever. In the worship service, congregational song is the main means whereby the body of believers can together express their adoration of God. As Douglas (1962, p.3) has expressed it, "an increasing awareness of God almost inevitably results in some degree of adoration, a prayer of outgoing to the Supreme Good; unmindful of self; for adoration is the movement not of the mouth only, but of the heart, of the mind and of the will as well; in short, of the entire being toward God". Calvin too "... held the main thing in religion to be the adoration of God. In worship, as in life, God's glory is man's end" (Harrington, 1974, p.238).

1.5.2 If the chief purpose of congregational song in worship is to assist in expressing adoration and praise of God, it is not the only function. Here, Calvin's discussion of congregational song under the heading of Prayer, becomes significant. Calvin always divided public prayers into those made only with words, and others made with words and music (Roper, 1972, p.139). Implicit in this idea of congregational song as a prayer, is that congregational song is to be used not only for praise - as important as that is - but also for penitence, confession, telling of God's mighty deeds, asking for His blessing and so on. Through the use of music the congregation can together praise God or confess their sins, ask for forgiveness or implore Him for His blessing.

1.5.3 The music of congregational song has two specific functions when related to the text, the first of which has been called the *impressive* function. By this it is meant that the music, by intensifying and emphasizing the words, channels those words and meanings into the heart of the believer (Abba, 1960, p.118). Music can help to strengthen and interpret the text it is helping to proclaim. Because it can communicate on a deeper level than mere words, music can strengthen, intensify and enrich the words, thus impressing them on the heart more securely. This intensification is seen as a necessity by Slenk

(1968, p.3) when he says that "all events in the service ... must carry forward the action of worship. And if we are to have music, it must contribute to this forward motion by intensifying certain acts of worship for which we deem the mere spoken word insufficient". Calvin similarly speaks of music as a concentrator of the text (Strunk, 1950, p.347). Thus another purpose of music is to clarify, reveal and intensify the truth and so impress it more clearly on the heart of man.

1.5.4 At the same time, music related to text also has an *expressive* function. That is, when people sing praise to God, they testify to the world of God's glory. In Colossians, Paul tells believers to sing Psalms and hymns in order that God's Word and Christ's teaching may be thus spread abroad and practiced in every way (Abba, 1960, pp.117-122). In other words, music also aids in teaching and admonishing, in leading to the truth.

This missionary aspect of music, as it can also be called, was another main force in the Reformation. Martin Luther gives a good summary in his *Foreword to the Wittenberg Gesangbuch* where he says, 'accordingly as a good beginning and to encourage those who can do better, I and several others have brought together certain spiritual songs with a view to spreading abroad and setting in motion the Holy Gospel which now, by the grace of God, has again emerged' (Strunk, 1950, p.342). Smith (1962, p.174) comments that "the Church's song is to God, but also to the Church and to the world". Contained within that statement is recognition of the fact that the missionary aspect of song is evident within the Church itself in the worship service as well as outside of the worship service.

This expressive function, as it pertains to the people within the Church, also has a special task. Through song man is to encourage his fellow believers in their praise of God. In Ephesians chapter 5, Paul tells Christians to "address" one another with Psalms and Hymns and Spiritual Songs. This is a means of admonishing fellow believers, of urging them to praise God (Topp, 1978).

1.5.5 In summary, the purpose of music, and especially of congregational song, in the Church is basically to aid man in worship. It does this first by giving man a natural means of corporately expressing adoration, and other responses to God. At the same time music helps to clarify and intensify the words of the text so that they are distilled in the heart of man, and assists

in teaching and proclaiming the Word of God both within and outside of the worship service.

1.6 Basic Cautions

Because music is such a powerful medium, there are of necessity, some cautions to be observed when using it in the worship service so that the music is properly used and not abused.

1.6.1 Calvin once more shows insight into this problem of the abuse of music. He notes that music is a gift of God '... for which reason we must be the more careful not to abuse it, for fear of soiling and contaminating it, converting it to our condemnation when it has been dedicated to our profit and welfare' (Strunk, 1950, p.347). This is especially true of music used in congregational song, where it must be made certain that the music does indeed intensify and vitalize the text and does not detract from it. The text and its meaning must always be the most important aspects of congregational song.

1.6.2 Music then, can be seen to play simply a supportive role, though it is a vital and necessary part of the worship service. That is, in worship, the Word of God is always central and music is simply a means of responding to God and His Word (White, 1967, p.15).

1.6.3 Closely related to the previous cautions is the fact that music should never be an end in itself. "There is a subtle danger which besets church musicians ... it is the danger of making the music of worship an end in itself, instead of a means to a greater end. Thus the very thing which should lead men into the presence of God may become a vain show which distracts their minds from Him" (Abba, 1960, p.119). White (1967, p.175) expresses similar sentiments. "Music like all the arts, appears in worship as a servant, and where it draws attention to itself, must be banished from the premises".

1.6.4 Finally, the music used in congregational song must express or reflect the faith, teaching and glory with which it is concerned.

CHAPTER II - BASIC PRINCIPLES GOVERNING THE MUSIC OF CONGREGATIONAL SONG

2.1 Introductory Remarks to Chapter II

In the following chapters specific musical aspects of congregational song will be examined. However, before that can be done it is necessary to formulate a set of principles or guide-lines which will govern that analysis.

2.1.1 It must be stated immediately that the following principles are based on a Reformed-Calvinistic perspective of life, while the inspired Word of God, as it speaks to all aspects of life, is the ultimate basis on which these principles are grounded. This is the key to understanding the motivation and formulation of the following principles.

2.1.1 At the same time, it must be understood that the following principles are specifically applicable only to that music which is involved in congregational song and not to church music in general. It is possible that the following principles could be applied in various ways to all aspects of church music, but they have been conceived with the express purpose and duty of the music of congregational song in mind.

2.2 The Principle of Excellence

2.2.1 It is first necessary to clarify the term *excellence* as used in this principle, since many different interpretations are possible. The main point is that excellence, in essence, refers to a theoretical estimate of quality applicable to all music. However, since a specific body of songs is being discussed, namely congregational song, another factor must be included to fully understand excellence - the function of the music involved. No matter how excellent the music is in a theoretical way, if it does not support and fill the function of the music, it is not truly excellent music. Thus, the function of the music must be fulfilled, but it does not affect the actual essence of excellence which must always be present. Excellent music for congregational song has two criteria : first, the music must be of a high quality which is applicable to all excellent music; second, the function of congregational song must be fulfilled in order for the music to be excellent in its fullest sense.

2.2.2 The idea of excellence pervades Christian thought. In all of the gifts offered to God, He has the same expectations, the same standard of excellence (Leafblad, 1978, p.20). This is clearly shown in both the Old and New Testaments. In the Old Testament times, when sacrifices were a part of daily life, only the best unblemished animals were acceptable to God. In the New Testament, Christ is shown to be the only perfect sacrifice for all mankind, and man is commanded to model his life according to Christ's perfect life here on earth. In whatever man does on earth, he is commanded to give of his best to the Lord. And in this connection, music is certainly no exception. Music involved in congregational song should be in accordance with this tradition and command of excellence.

2.2.3 At the same time, wherever music itself is dealt with in the Bible, the use of the intellect in praise is emphasized (Smith, 1962, p.168). Man was created in the image of God and his intellect is an integral part of being made in God's image. This intellect must be used fully; mediocrity means a less than full use of this gift of God. "Music must be well-executed, a gift of beauty back to beauty's giver" (Slenk, 1968, p.14).

2.2.4 Another means of showing the necessity of excellence comes through the idea of congregational song being primarily a response. If man desires to properly respond to God, then man's response must honor God in all possible ways. This does not occur with second-rate music. The music of congregational song must help to provide a proper and fitting means of response for the communion of the saints here on earth. As Calvin wrote, 'touching the melody, it has seemed best that it be moderated in the way that we have adopted in order that it may have the weight and majesty proper to the subject and may even be suitable for singing in Church according to what has been said' (Strunk, 1950, p.348).

2.2.5 Another aspect of excellence related to that of music providing an appropriate response in worship is that this music "must not insinuate a conception of Christ markedly weaker and more limited than that revealed by the Word of God" (Routely, 1954, p.65). This is what is actually meant when it is said that the music of congregational song should be "distinguished" or "ecclesiastical". Any emphasis on emotion, pomp, impressiveness, and so on, results in the intrusion of the music in worship - an undesirable occurrence which is avoided if the music is in harmony with the character of God, as all of worship should be (Schroeder, 1966, p.38).

2.2.6 It must not be forgotten that the music of congregational song is evaluated not only by the same musical standards as any other music, but also according to its function in the worship service, that is, to further the aim of worship (Routely, 1954, p.53). Therefore excellence requires not only music of high quality forming an appropriate response, but also that it be suited to its surroundings and purpose. There is an abundance of good quality music, such as Bach chorales, various opera choruses, and so on, but if this music and/or its form is not appropriate or suitable for congregational song, then its quality as music is not enough to rate it as excellent music for congregational song.¹ Slenk (1968, p.3) expresses it in the following way; "music ... must contribute to the forward motion of worship along with all the other parts".

2.2.7 Leafblad (1978, p.20) provides a fine summary for this principle of excellence. "There is no justification for mediocrity in church music or in any other ministry of the Church. Excellence is a theological term - an attribute of God. Perfection is the supreme expression of qualitative excellence, and God is perfect - perfect in His essential nature (Matt. 5:48), perfect in His work (Deut. 32:4), perfect in His ways (Ps. 18:30) and perfect in His will (Rom. 12:2). In Matthew 5 we are commanded to be perfect. This is a goal that, impossible as it seems, must shape the direction of our lives and ministries. He whose name is excellent and who does all things well does not call us to a life of mediocrity in ministry. It is the Master's 'well done' that we are to long for and strive after". This principle of excellence in the music of congregational song demands appropriate music of high quality which faithfully reflects a true and worthy response to God by people created in His image.

2.3 The Principle of Suitability

2.3.1 Suitability is possibly not the best term to use in this second principle, but it is very descriptive of the desired concept. The essence of this principle is that the music of congregational song must take into account or

1. Here it can be seen that form also plays a decisive role in interpreting the meaning of excellence as discussed in 2.2.1. Form does not affect what may be called the essence of excellence, yet it must be taken into account.

respond to the cultural, social and educational background of the people involved in its use.

2.3.2 The historical foundations of this principle are evident throughout history, but are especially emphasized through the teachings of the Bible and of the Reformation.

From the beginning of time music has been used in worship as a means whereby people could together, make a meaningful response to God in a way which was familiar and appreciated by themselves. Both the Old and New Testaments stress the participation of the people in worship through music (Smith, 1962, p.29).

When, after a period of many centuries, the music had eventually been completely taken away from the ordinary worshipper, it was the leaders of the Reformation, with their reaffirmation of the priesthood of all believers, that brought back music as a means of corporately responding to God. As Leslie (1962, p.35) has said, "One of the more dominating thoughts of this statement of his musical principles (Calvin's *Preface to the Psalter*) is his insistence that music was given to man as a medium for the expression of human joy and gratitude for divine mercies received and experienced"; given to man for his use.

It is also not difficult to understand that, if the idea of the words of congregational song being in a vernacular language was so important to Calvin, then so too, was the idea of a "vernacular music". "From a twentieth century perspective, the exclusive use of metrical settings of the Scriptures (and predominantly of the Psalms) may seem austere; but in terms of sixteenth century art, it was probably the most popular form of congregational praise that Calvin could have found" (Roper, 1972, p.40). This is a significant point. The music which Calvin used and promoted was not radically new, or adaptations of current melodies. However, the basic materials, the musical elements and the musical style, were familiar to and appreciated by the people for whom they were written.

2.3.3 Apart from the historical foundations, the aspect of familiarity of basic styles and individual elements is also of prime significance.

Familiarity in its various aspects, is basic to the suitability of music in congregational song. Rousseau wrote, 'everybody in the world takes pleasure in listening to beautiful sounds, but if this experience is not enlivened by melodic inflections which are familiar, it will not be a pleasure nor will it change into sensuous enjoyment. To our way of thinking, the most beautiful melodies will always indifferently affect the ear which is not accustomed to them' (Morgenstern, 1956, p.53). In congregational song, sensuous enjoyment is undesirable and indicates that the music is becoming an intrusion. But if the music is unfamiliar and gives no pleasure or satisfaction because of that unfamiliarity, it may well hinder the task of music. That is, the music could easily be detrimental to congregational song by blocking the text rather than intensifying it. Members of the congregation must be accustomed to such areas as primary musical elements and the general style of the music. Obviously, there is still more than enough latitude within the music itself even if these requirements do impose some limits.

Included in this idea of familiarity, is the fact that music from country to country may well differ. There will not be as big a difference between, for example, Western European countries, as that between Western and Eastern countries. But each country has its own cultural, social and educational history and background which affects music and on which then, their congregational song must be based. It is necessary to note however, that even within countries there is a wide range of backgrounds and educational levels. Therefore, for the music of congregational song to be familiar and suitable, that music must be simple and familiar enough so that even the least musically inclined person within the congregation is able to have some contact with the music, so that it has meaning and purpose for everyone involved in the worship service (Peat, 1961, p.431).

A caution must also be noted in connection with the word *familiarity*. This idea of familiarity must never be confused or equated with musical taste or preference. Leafblad (1978, p.18) made the following remarks when commenting on church music rooted in musical taste. "The goal here is maximum pleasure for a particular audience. The quality of the composition or the theological solidity of the text matters little as long as the majority of the congregation likes the way it sounds - a seduction of the ear. When a church chooses music based primarily on certain tastes, it is on a weak Biblical foundation". Personal taste must not be equated with familiarity. Personal taste is a sub-

jective response to music, and it often leads to a choice of music for congregational song that is neither excellent nor suitable. Familiarity, on the other hand, should be an objective evaluation of music which is based on a wide variety of people with different educational levels. Only then can it lead to a more suitable music in congregational song.

2.3.4 Inherent in this principle of suitability is the need for many of the styles and types of music present in the musical background of today to be used in congregational song. Not all the music of history is suitable for incorporation in the music of congregational song, nor should it be. But, that music which is suitable and excellent should not be disallowed. In this way it can be seen, for example, that the Genevan melodies of Calvin's time do have a place in congregational song today even though some changes may be necessary - most obvious is the addition of some kind of harmonic accompaniment. These melodies play a vital role in helping to draw from the whole musical background, music which has played an integral role in forming that music which is familiar and appreciated today.

Similarly, music of the twentieth century cannot be summarily dismissed, for some of it, too, can play a role in the music of congregational song. It may be that much of the twentieth century music, especially its style and form, is basically unsuited for the worship service - the music of John Cage is a good example. And, some twentieth century music may need more time to become familiar and appreciated, but it cannot be just excluded without searching for music which is both excellent and suitable. In this way the cultural and educational background of the congregation can be taken into account (Hewerton, 1955, p.17), and a music used which is consistent with the principles both of excellence and suitability. As Williamson (1967, p.42) has written, the "sound and style (of the music of the Church) must have musicological integrity as it deals with its own and other traditions of theology and music, and it must also have contemporary integrity as it meets the many voices of the world".

2.3.5 It can now be clearly seen that the principles of excellence and suitability must always be applied concurrently. Neither affects the essence of the other, but each has its own definite demands on the music of congregational song that must be recognized. "No one can make the faith response for anyone else. Therefore, the corporate prayer song must be in vernacular

language and in a musical form which will permit a personal, authentic voicing of the worshipper's own inner conviction. At the same time, the corporate song of the elect people of God is directed to the glory of God in His sovereign majesty. As such, the style is characterized by dignity and awe-ful reverence" (Williamson, 1967, p.202).

2.4 The Principle of Humility

2.4.1 The concept of humility involves the recognition of a person's own worth, without vanity, while at the same time recognizing the worth of others and giving them more importance. This idea characterizes this last principle which deals with the relation of the text and music involved in congregational song. Essentially, the text and music have the same function, that is, to provide a meaningful response to God in worship. But within this function they each have a different role to play.

2.4.2 Music and text in congregational song are a partnership where neither should assume or usurp the role of the other. They are, or should be, an indivisible unit where music, which accompanies and supports the text should be expressive and in true agreement with the text (Allmen, 1965, p.171).

2.4.3 In this partnership of text and music, the text is of more importance than the music. It is not an equal partnership. As Calvin said, it is the text which sanctifies the music (Leslie, 1962, p.79). "The word is an essential element of relationship between God and man and therefore is a primary determinant of the form of church music" (Williamson, 1967, p.146). The thoughts expressed by the text must dominate the mind while the music remains in the background (Leslie, 1962, p.53). Thus the text is always the more important part of the partnership of music and text in congregational song.

2.4.4 If the text has the more important role, the role of music is not to be neglected or belittled. As the less important member of the partnership, the main role of music is to support and intensify the meaning of the text without itself intruding. Music in congregational song must illuminate the meaning of the words, heighten their significance and reinforce them. It must be realized that the music, of itself, cannot give a concrete meaning. Therefore, music is neither master nor servant, but there must be a relation of free and cheerful service of the music to the text (Routely, 1959, p.86).

2.4.5 In summary then, the principle of humility shows that the music involved in congregational song is present as a reinforcer of the text which has the primary importance. This relationship must be present at all times.²

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2. Since these principles deal primarily with the music of congregational song, the requirements of the text itself or principles affecting it have not been included, though they, too, are of high importance. Chapter X devotes some time to the aspect of text and its relationship to music.

SECTION B

MELODY IN RELATION TO CONGREGATIONAL SONG

CHAPTER III - BACKGROUND INFORMATION RELATIVE TO MELODY

3.1 Introductory Remarks to Chapter III

3.1.1 Having examined the historical background of the use of music in the worship service, with special reference to congregational song, and having formulated basic principles governing that music, it is necessary to examine the actual musical content involved in congregational song. That is, following chapters will examine the many different elements which together form music, their roles and interrelationships, and the main musical principles which govern them. The purpose of this examination is to reveal general, but basic norms or standards, which can be used to assist in a truly musical evaluation of the relative strengths and weaknesses of the music currently used in congregational song. These various chapters of Section B involve a study on melody.

3.1.2 Before proceeding with this chapter, one basic consideration which affects all of the musical elements involved in congregational song in one way or another, must be discussed; the scope of congregational song. By nature, and due to its function, congregational song is a strophic song of rather limited duration. This fact has a wide-ranging effect on the music - melody included. For example, the small scope involved places drastic limits on different types of musical development such as motivic development, while the various phrases must also be tailored to suit strophic demands. These two general examples clearly show that the nature and scope of congregational song must be prime considerations in the following discussions on the elements of music.

3.2 General Observations on Melody

3.2.1 Expressed in various ways by different people, melody is considered to

be the most important element in music. A variety of reasons is given to support and clarify this position such as the following: melody is the only musical element which has been common to all people and times (Apel, 1970, p. 518); melody is the most important and all-embracing element in music (Porter, 1966, p.471); and, melody is at the summit of the hierarchy of elements (Stravinsky, 1947, p.40).

Whether melody is indeed the most important element in music is, for this dissertation, a moot point. However, the significance of melody must be recognized - in congregational song, because of its nature and function, it is obviously very significant and a vital part of the music - while remembering that it remains just one element of music. The role of harmony, for example, is also important in its own right, and will be discussed in the following section (C).

3.2.2 What precisely is melody? This is not an easy question to answer. Melody is extremely difficult to define, and although many attempts have been made, few people are in complete agreement with the results.

3.2.2.1 One of the earliest recorded definitions comes from Tinctoris (1963, p.41) who wrote that "melody is the same as harmony". In the accompanying notes, the compiler explains this definition as "an agreeable intervallic relationship of two or more notes whether sounded successively or simultaneously" (Tinctoris, 1963, p.80).

3.2.2.2 Interestingly, many contemporary definitions are just as subjective and no more satisfactory as the following examples show.

"Any series of single tones is a melody" (Goetschius, 1928, p.1).

"Melody, in the scientific meaning of the word, is applied to the top voice of polyphony" (Stravinsky, 1947, p.39).

"Melody consists of a series of related notes" (Porter, 1963, p.471).

"Melody is used to denote successions of single notes which make musical sense" (Grove, 1954, Vol.5, p.666).

"Melody, in the broadest sense, is a succession of musical tones" (Apel, 1970, p.517).

All of the above definitions, while explaining or clarifying some part of melody, seem to leave much unsaid, and use many terms that need qualification or further explanation.

3.2.2.3 Busoni (1965, p.33) is one of the few people who have attempted to formulate a more complete definition. "A melody is a row of ascending and descending intervals which, organized and moving rhythmically, contains in itself a latent harmony and which gives back a certain atmosphere of feeling; which can and does exist independent of text for expression and independent of accompanying voices for form; and in performance of which the choice of pitch and of instrument exercise no change over its essence". Complete as this definition seems to be, it, too, raises many questions and uses terms that need clarification or qualifications as is shown by Imogen Holst (1962, pp.13-20) in her critique of this definition.

3.2.2.4 From the preceding information, it is clear that a concise, yet complete, definition of melody is seemingly impossible to formulate. Yet, the amazing fact is, that most people have a reasonably clear idea in their mind of the meaning or concept of melody. There is simply some undefineable quality about melody which defies description but does not hinder recognition of it.

3.2.3 Imogen Holst (1962, p.11) makes a distinction between a tune and a melody. "Tunes are not only clear-cut and compact and easily remembered: they are also self-sufficient and can sound completely satisfying when taken out of context. A melody, in contrast to a tune, is inclined to spread itself intangibly. It is less easily held in the memory, and, from its very birth, it can be so deeply involved in what is going on all around it that it is seldom willing to live an independent life".

However, because congregational song is a specific body of songs, with its own form and demands, and because these songs encompass elements of both melody and tune as set out above, in this dissertation, only the term *melody* will be used. Moreover, since in general, some sort of accompaniment is used with congregational song, melody can be regarded, for purposes of recognition, as the top voice of polyphony or harmony.

3.3 Tension and Relaxation

3.3.1 The primary, all-encompassing and necessary musical principle to which all other musical principles are related and subordinate in some way, is that of *tension*, and its opposite, *relaxation*. Degrees of tension and relaxation

are a basic necessity or requirement of music. Specifically, it is the manner in which tension and relaxation are produced through the different elements of music that is of basic importance.

3.3.1.1 Many different theories of tension and relaxation have been expounded on over the centuries, often using different terms to express the same general viewpoint. One of the first of these was by Smits Van Waesberghe. In discussing the theory of melody, restricted to vocal melodies before 1600, he stresses the role of linked thirds. Smits Van Waesberghe claims that the fundamental (central tone) and the third above are functionally linked, while the tones above and below the fundamental tone form a contrasting link. As the range of tones is extended, these linkages are also extended. But since the primary linkage is usually only by thirds and at most by fifths, contrast between the alternating tones is maintained in any particular area. In the commentary to each of his examples, it is shown how the melody gains coherence and structure through the proper alteration of these contrasting links; that is, a proper balance between tension and relaxation (based on Hill, 1956, p.648).

3.3.1.2 Many other writers of the twentieth century, such as A. Halms, turned against the nineteenth century conviction that "Taktrhythmik" (rhythm within the measure) and "Akkordharmonik" (chordal harmony) were fundamental to all melody. To divide a melody into harmonic and non-harmonic tones on the one hand, and on the other hand to group them into motives based strictly on rhythm, was not acceptable. Halms maintains that a melody is not the piecing together of motives, but the sum of relations between tones and groups of tones. A melody containing fewer of these relations will be a weaker melody. Basic categories of analysis are "Inhalt" (content) and "Wille" (will). "Inhalt" concerns the basic scale material or succession of pitches, while "Wille" concerns the melodic "Strebungen und Widerständen" (striving and resistance).

3.3.1.3 R. Steglich also says that the scale is not a mere ordering of pitches, but is interwoven with strivings and resistance. In the major scale there is special resistance with the movement between tone six and tone seven.¹ Only

1. This major scale is not the normal scale from a to a^1 , but is made up from the hexachord a to a^1 which is extended through the lower "subsemitonium" b to the lower a . Thus the scale is from a to a^1 , but a remains the tonal center.

a strong melodic force can overcome this resistance.

3.3.1.4 Kurth's theory of "linearen Zuges" (linear pull) supports Halms' concept of striving and resistance on the one hand, and observations by H. Riemanns concerning the "innere Dynamik" (inner dynamics) of melodic-rhythmic form on the other hand.

3.3.1.5 In H. Mersmann's attempt at Typology, four factors can be distinguished in melos, and all melodies can be classified according to their preference for one of these factors. The four factors are: "Kraft" and "Fläche" (force and surface), "Bewegung" and "Klang" (movement and sound). The term *Fläche* does not imply a linear pull or "Unterströmung" (undercurrents), but single tones and "Oberfläche" (intervals) determine the character of melos. "Bewegung" refers to the inner dynamics of rhythm, and "Kraft" refers not to "Kinetische Energie" (kinetic energy), but to "Gestaltung".

3.3.1.6 According to P. Hindemith, a "Melodieteil" (part of a melody) should be understood as a chord; more precisely as a "Bezugsfeld" of tones. The roots of these single melodic parts form a "Stufengang" (melodic progression), (which is independent of the harmonic progression of the melody as a whole). This "Bezugsfeld" of tones includes thirds above the root up to the seventh, and also the fourth, and the third below the root. Thus a definite chord change comes only when the second (2nd), in relation to the root, appears in an emphasized position. As a second criteria of successful or unsuccessful melodies, he develops the idea of "Sekundgang" made up of whole- and half-step relationships between the "points d'attraction" (points of attraction) of a melody.²

3.3.1.7 In all of these theories, tension and relaxation play an important role in one guise or another. For example, the striving and resistance of Halms can be directly related to the terms of tension and relaxation.

3.3.1.8 Krenek (1958, p.6) speaks of tension in a more concrete way. "The melodies which make up the fabric of polyphony may be understood as manifestations of a stream of energy the fluctuations of which are made perceptible

2. Subsections from 3.3.1.2 to 3.3.1.6 have been based on information in the M.G.G. (1961, pp.38-40).

in the tones through which the melodic lines proceed". This idea of tension related to a flow of energy is quite significant. It can be applied in different ways to the various types of tensions present in music. As regards melody, this idea of different types of energy of differing amounts can be understood first in relation to tonal and intervallic tensions, and then also in regard to rhythmic tension.

3.3.1.9 This principle of tension and relaxation then, can be seen as basic to all of music and its individual elements. However, it must be stressed that it is the proper balance or proportion of tension and relaxation that is all-important. Such areas as the scope of the music, and requirements of the accompanying text help to determine if the balance achieved is a good balance.³ Too much and too little tension are equally damaging to the music.

3.3.2 There are three important secondary musical principles which should be examined, all of which are related and subordinate to tension and relaxation.

3.3.2.1 *Logical continuity*, in relation to melody, is quite self-explanatory. A melody should continue at all times in a musically logical way. Or, a melody should possess a discernable direction both within and between phrases. Inherent in this principle is the idea of inevitability. Each note of the melody should belong, and its use seem inevitable (Dallin, 1971, p.12).⁴ In a vocal melody such as occurs in congregational song, the means of effecting this logical movement are necessarily limited, especially by the scope involved. Nevertheless, it is an important principle and one which has a strong effect on a melody.

3.3.2.2 Another secondary principle is that of *movement*. Musical movement is of such a nature, that it is present or it is not present. A melody, or parts of it are either static or they have movement. Rhythm is a main factor in regard to this principle, but both tones and intervals are also involved. Generation of movement comes through various elements and their relationships,

3. The relationship of the text to the amount of tension desired in a song, as well as the relation of melodic, rhythmic and harmonic tensions, are all discussed in later chapters.

4. Inevitability should not be confused with predictability.

as will be seen in following chapters.

3.3.2.3 One other secondary principle is that of *unity and variety*. The meaning of unity and variety in this context is related to the organization of the melody (Edwards, 1956, pp.4-5), which also has a direct relation to tension and relaxation. There are various aspects of melody which influence unity and variety, and Edwards (1956, pp.7-15) has identified five main aspects in relation to this principle. They are: repetition, contrast, climax, return and balance. These aspects influence many basic elements in one or another, and the most important of these aspects is balance, which should be present between all elements.

3.3.2.4 All of these secondary principles support and clarify tension and relaxation in some way, while retaining their individual importance. In other words, if the melody does not proceed in a musically logical way, then the relation between tension and relaxation will also be affected. Similarly, problems with musical movement or unity and variety, also indicate problems with tension and relaxation. Thus, it is only when these secondary principles are also correctly adhered to, with a good balance existing between themselves, that they can properly support and clarify the tension and relaxation present and help to maintain a good comprehensive balance. The result of this balance will always be a strong melody.

3.4 Melos

To fully understand melody, the elements involved and their relationships and effects, a more basic beginning than melody must be made, namely, *Melos*.

3.4.1 The four basic characteristics of sound are: pitch, duration, intensity and color. Form-categories, as applied to individual tones, can be grouped in relation to these basic characteristics. The relationships are as follows:

1. Melos (pitch)
2. Meter (duration)
3. Dynamics (intensity)
4. Coloration (color)

That is, each individual tone can be understood to have form as seen in the four categories above. Different relationships within and between the elements of these form-categories occur in the structure-forming of the composition pro-

cess (Van der Walt, 1962, p.95).

3.4.2 Of the form-categories listed above, the most basic to melody is Melos. Melos is understood here, in a restricted sense of the word, to mean consideration of the tones and intervals of a melody without reference to the rhythm of that melody, but related to vocal melody because of its nature. That is, vocal considerations will play a role in melos because in the primary sense of the word, melody is vocally related, and because congregational song itself concerns vocal music. However, rhythm (meter, dynamics and coloration also) will influence melos itself in various ways and so must be ignored at first. Melos, alone, must first be examined to determine which of its elements form tension or relaxation, and how they produce either.

3.4.3 There are two primary considerations in melos, that of tonal relationships, and also that of the profile of melos.

Tonal relationships are concerned with what happens within and between the various intervals involved in melos. Included in this is the idea of tonal dictation or control. That is, various tonal relationships determine, to a certain extent, the interval or tones which follow. For example, after a leap of a sixth, a smaller interval should be used - especially in relation to vocal expression. Thus, the interval of the sixth has determined or controlled, to some degree, the interval which follows it. In the following chapter, tones and intervals are discussed in a more complete way, examining the various relationships and intervals, their types of dictation of following intervals, if any, their effect on tension and relaxation, and so on.

The profile of melos is concerned, generally, with its organization and articulation. That is, the first and last tones, the high and low tones, and so on, articulate melos and cannot be reduced simply to tonal relationships. These points of attraction have a separate task and importance. This aspect of profile of melos is also examined more fully in the following chapter under various sub-headings.

3.4.4 In summary then, the place and significance of melody in music, and especially in a body of songs, such as congregational song, is generally undisputed. Fully defining melody, however, is a difficult, if not impossible, task. At the same time, aspects of melody can and must be discussed in light

of the major principle of tension and relaxation. This examination of the elements and their production of tension or relaxation is an important determinant in evaluating the strengths or weaknesses of a melody. In order to obtain an unqualified result, the tones and intervals must first be examined apart from outside influences such as rhythm and text, namely as melos. After that examination, other influences such as rhythm can be examined to understand their influence on melos and qualifications which may result.

CHAPTER IV - EXAMINATION OF THE ELEMENTS INVOLVED IN MELOS

4.1 Introductory Remarks to Chapter IV

4.1.1 Before discussing the individual elements involved in melos, the aspect of tonality in general must be discussed, because it has a direct bearing on those elements. Tonality is normally understood to be a basic characteristic of music. It is generally agreed that music must have tonality if it is music, and tonality is present when there is one central tone to which the rest of the tones can be related. (Even in twentieth century "atonal" music, the music is perceived as consisting of a series of tonally-centered groups of tones, however small these groups are, thus giving the music some sort of tonality. And though some aspects of electronic music do not fit into this definition of tonality and music, it is sufficient for the purpose of this dissertation.)

4.1.2 Since the people involved in the singing of congregational songs are most familiar with the Major-Minor tonality system, and since most of those songs are based on that system, this dissertation will concentrate on that specialized system of tonality.¹ An attempt is made to examine basic elements (in this chapter, those concerning melos) which cause tension and relaxation in relation to that system, and within the scope of congregational song.

4.2 Tones

Tones are the basic physical units of melos. However, within melos they are useful for musical purposes only when they are placed in relation to other tones; that is, as the result of the intervals created between the different tones involved. At the same time, the individual tones which take part in the relationship do have an importance of their own, depending especially on the context in which they are used.

1. Dallin (1971, Ch.3) has some excellent material in regard to modal melodic resources. He gives a good indication of the possibilities in regard to modal resources, how they differ from the Major-Minor system, and their general effect.

4.2.1 In any tonality system, the central or fundamental tone is of supreme importance, and this is especially true of the Major-Minor tonality system. Tone one - the tonic or fundamental tone - of the scale on which the melos is based, is the most vital and significant tone. It is also the most stable and solid tone, and can be seen as the primary representative of relaxation in melos. In whatever relationships it forms with the other tones in the melos, the strength of the tonic tone exerts a powerful influence. The result of its use usually involves some measure of rest and relaxation. The best or strongest example of this effect is its use as the final cadence tone. Only this tone (one) can give the necessary finality to the final cadence - a complete cessation of movement and complete relaxation. (Cadences themselves are discussed more fully later in this chapter.)

4.2.2 The two tones most closely related to tone one, are tones three and five. It is because of the harmonic nature of the Major-Minor system that these tones are so closely related. That is, the system itself emphasizes, to a certain degree, the role of harmony in music, and this has an influence on all the musical elements. Hence, even in melos, tones one, three and five, forming the basic major triad, are very closely related. When these tones appear together in an interval - any combination of two tones - they promote relaxation rather than tension.

4.2.3 Tones two, four and six produce similar results to tones one, three and five when considered by themselves, though of weaker strength, because they, too, form a triad, though without the strong implications of tones one, three and five. So, when any combination of tones two, four and six are used in an interval, the result is again one of relaxation, though of less intensity.

4.2.4 The examination of intervals created between the two groups of tones above, demands a new criteria. With an interval formed of either tones one, three or five with tones two, four or six, it is the end tone which is significant. An interval can be seen as having both a first tone and an end tone. For example, in the interval from *a* to *e*, *a* is the first tone and *e* the end tone of that interval. And the end tone is vital in determining the role or effect of that interval. Thus, whenever tones one, three or five are the end tone of an interval, relaxation will be the result. Conversely, if tones two, four or six, which are not harmonically related to the scale by

themselves, are the end tone of an interval, the result will be production of tension. This general rule, it must be noted, holds true only for intervals formed between the groups of tones one, three and five, and, tones two, four and six. It has little or no effect within those separate groups.

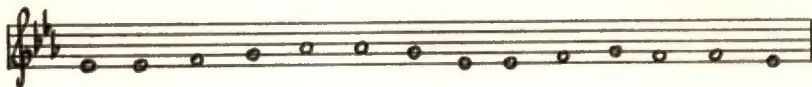
4.2.5 Up to this point, tone seven has not been mentioned. This is because it holds a unique place in the Major-Minor tonality system. Just as tone one can be seen as the basic tonal representative of relaxation, tone seven - the leading tone - can be seen as the tonal representative of tension. This tone has strong harmonic connections or relations, but the effect is the opposite of tones one, three and five.

Whenever tone seven is the end tone of an interval, tension is promoted. This results generally because tone seven is a volatile tone always leading to tone eight. When tone seven is the first tone of an interval, it almost invariably leads to tone eight. This results in relaxation, the release of all tension. Exceptional cases, where tone seven is the first tone and tone eight is not the end tone of an interval, may occur, but very rarely. In that case, the tension inherent in tone seven is still usually strong enough to cause the interval to promote tension. The intensity of this tension may be influenced by the relative strength of the end tone, but more importantly by the direction of movement. For example, in movement from tone six to tone seven to tone five, tension is continued with the final interval because tone seven has not yet reached proper resolution. However, in movement from tone eight to tone seven to tone five, some tension may still be present in the final interval, but of weak intensity. (Often the accompanying harmony clarifies the presence of tension or otherwise.)

4.2.6 Based on the above information, it can be clearly seen that while generalizations concerning individual tones are not very helpful, these individual tones can strongly influence the relationship between themselves and other tones. The position of the tones - whether an end tone or not - is the main determinant of the overall result; that is, if relaxation or tension are produced. It is only within the two basic groups of tones one, three and five, and tones two, four and six, that the position of the tones does not play a decisive role. Tone seven holds a unique place among the tones, but its effect can also be influenced by its position in the interval.

4.2.7 Since the production of tension takes place with less combinations of tones than is the case with relaxation, care must be taken to ensure that a proper balance of tension and relaxation results. As will be seen later in this chapter, the degree of tension and relaxation produced, and the intervals involved, have a direct bearing on this balance.

Example 1 (Orthodox Presbyterian Church, 1967, #415)



In this example, disregarding the tonal repetition, tones one through four are used in a good balance. None of the tones, other than tone one, is unduly emphasized, yet each is used enough to give variety and provide a good balance between them.

4.3 Intervals

As was previously mentioned, it is when tones are placed in relationship to each other that they begin to create musical meaning and purpose (Hindemith, 1945, p.109). When two tones are placed in relationship to each other, they form an interval, and, as was shown previously in this chapter, they also play a role in determining the function of that interval and its effect in melos. But, the interval itself as a unit, is the basic tension- or relaxation-producing element.

4.3.1 There are three main considerations which, together, determine the function or role and effect of the various intervals. Only the simultaneous or concurrent application of these three considerations will reveal the true function and effect of the intervals and enable a just evaluation of their role.

The first consideration is based on the previous material in this chapter (4.2). The actual tones involved, and especially the end tone of the interval can decisively influence its function and effect.

Second, the size and direction - ascending or descending - of the interval influences it. Generally - beginning with the interval of a third - the larger the interval, the greater its potential is for tension or relaxation. Also, the natural movement of any interval or series of intervals is downward or descending, while ascending movement requires varying amounts of energy (Hindemith, 1945, p.188). Thus, generally, ascending intervals are related to tension while descending intervals are related to relaxation. In considering both size and direction, Krenek (1958, p.6) makes the following comment. "Upward motion indicates increase of energy, downward motion the opposite. Skips indicate sudden changes of energy (the larger the skip, the more drastic the change) stepwise motion indicates gradual changes".

The third basic consideration, and often the most important, is the context in which the interval occurs. The relation of an interval to those which precede and follow it is often decisive in determining its function. The preceding interval(s) is usually the most determinative.

These three basic considerations then, when applied to the various intervals or series of intervals, determine its basic function and influence; whether it produces tension or relaxation, whether it helps logical movement, unity or variety and so on.

4.3.2 Minor second²

4.3.2.1 The m2nd is the smallest and simplest melodic interval (Hindemith, 1945, p.88). It is unstable by nature. Just as it is generally agreed that the M2nd is stable by nature, so the m2nd is unstable. These two intervals are the only intervals that can be generally classified in this way. All other intervals can be either stable or unstable, depending on context, and

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2. During the remainder of this chapter and during the following two chapters, except for when used in headings, abbreviations according to the following list will be used for reasons of clarity and simplicity: minor second = m2nd, Major second = M2nd, minor third = m3rd, Major 3rd = M3rd, Perfect fourth = P4th, Perfect fifth = P5th, minor sixth = m6th, Major sixth = M6th, minor seventh = m7th, Major seventh = M7th, octave = 8ve. When discussing both the Major and minor intervals together, the abbreviations will also be put together. For example, Major and minor seconds = Mm2nds, and so on.

so on. Because of its instability, the m2nd often emphasizes movement and tension, though not necessarily so.

4.3.2.2 The tones involved in the m2nd have the following influences and results. If the tones involved are natural to the scale, the end tone of the m2nd will determine its production of relaxation or tension. For example, movement from tone seven to tone eight will result in release of tension, or relaxation; while movement from tone three to tone four results in tension, because of their respective end tones. Opposite movement for each of these m2nds results in a reversal of function.

When tones not natural to the scale are used, the general result is one of tension. This is always true if the tone unnatural to the scale is the end tone of the m2nd. Tension is always produced. When the unnatural tone is the first tone of a m2nd, its function will help to determine its production of tension or relaxation. Thus, if the unnatural tone acts as a temporary leading tone or tone seven, the result will be relaxation. However, if it does not act as a leading tone, the end tone will again determine its function, which is most often a production of tension.

4.3.2.3 Size in regard to the m2nd is not a factor, but its direction can have an influence. If the end tone of the m2nd indicates tension, then ascending movement will support that tension. Similarly, if the end tone indicates relaxation, then descending movement will support that relaxation. If the motion and end tone are at cross-purposes, for example, ascending motion with an end tone indicating relaxation, then the end tone is more significant. The motion plays a supportive, reinforcing role.

In a series of ascending or descending m2nds, the motion would take precedence over the individual end tones, but because of the m2nds instability, this type of series is generally undesirable. A series of m2nds, or chromatic movement, also has strong Romantic associations. As Dallin (1971, p.12) has said, "the difficulty of drawing with certainty the fine line between emotion and sentiment is perhaps one reason this aspect of the art is neglected now". Sentiment is especially to be avoided, and even strong emotion is often undesirable in the melos or melodies of congregational song.

4.3.2.4 As regards context, the m2nd is most often, and probably best used,

in relation to M2nds. Within a series of Mm2nds it can ably support either tension or relaxation, while if a leading tone is involved, preceded by a M2nd, the general progression is very strong, resulting in final relaxation. This is why that formula is so successful in cadences; that is, M2nd followed by m2nd, of which the end tone is the cadence tone.

However, if prepared properly, a m2nd can also follow a larger interval or precede it in either the same or a different direction. In this case, the end tone will determine the result. If a tone not natural to the scale is involved, then normally, the m2nd follows rather than precedes a larger interval and again the end tone determines the resultant tension or relaxation.

4.3.2.5 Example 2 (Alexander, n.d., #106)



In example two, only the final m2nd has real significance since it is the only one which plays an integral role in the melos. This final m2nd occurs between tones three and four. With tone four the end tone, the result is one of tension, which is supported by the ascending movement.

Example 3 (Evangelical Lutheran ..., 1941, #78)



Example three shows a m2nd which involves a tone not natural to the scale. In this case, this tone acts as a leading tone creating a temporary tonal center different than the basic tonality. Since the unnatural tone is the first tone, the end tone acts as a temporary tone one and the result is one of relaxation. The importance of the unnatural tone for tension comes with the preceding M2nd. That M2nd supports the m2nd, making it more logical and setting up a contrast between the two intervals - tension followed by relaxation.

4.3.2.6 Summarizing, because of its instability and connotations, the m2nd is best used sparingly and not in series. It is often best used in connection with M2nds, though it can be used preceding or following larger intervals. The m2nds involving tones natural to the scale are the best to use, though their general effect may not be as strong as when a tone unnatural to the scale is involved. Depending mainly on the end tone and context, the m2nd can produce and support either tension or relaxation.

4.3.3 Major Second

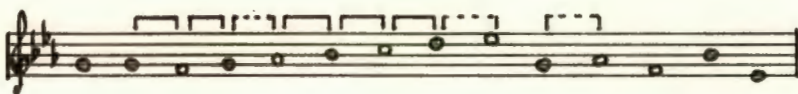
4.3.3.1 Regarded as the strongest and most beautiful melodic interval (Hindemith, 1945, p.88) the M2nd is also one of the most vital and useful intervals. As was previously stated, in contrast to the m2nd, the M2nd is generally considered to be a very stable interval. This does not imply that the M2nd does not or cannot promote movement and tension. Rather, because it is a stable interval its use in many ways and situations is enhanced. That is, its stability enhances the opportunities for use.

4.3.3.2 The end tone of the M2nd is the most significant factor where the tones involved are concerned. The end tone determines whether the individual M2nds promote tension or relaxation according to the basic rule previously given. Of the M2nds involving tones natural to the scale, the M2nd involving movement from tone six to tone seven, promotes the greatest tension. This is not only because of the instability and movement promoted by tone seven as end tone, but also because this is the only M2nd natural to the scale which does not involve one of the strong basic triadic tones of one, three or five. It therefore, holds a unique place, and promotes much tension.

If tones which are not natural to the scale are involved in a M2nd, the end tone of the interval is again the main determinant of its function. An unnatural tone as end tone promotes tension, and more strongly than tones natural to the scale. If the unnatural tone is the first tone, then the end tone will still determine the production of relaxation or tension.

4.3.3.3 As with the m2nd, size is not a dominant factor for the M2nd, and has no real effect on its tension qualities. Similarly, for individual M2nds, the direction of movement is not vitally important, simply playing a reinforcing and supportive role as explained with the m2nds (4.3.2.3). However,

Example 5 (Christian Reformed Church, 1959, #303)



of its harmonic value (Hindemith, 1945, p.88). The result in melos is almost always some degree of rest or relaxation.

4.3.4.2 With only one exception, when the tones natural to the scale are involved in a Mm3rd, the result is always one of relaxation. Difference comes only in the degree or strength of the relaxation, and that difference is not very great. When tones one, three or five are involved, the relaxation is stronger than with tones two, four and six. Similarly, the M3rd is usually stronger than the m3rd.

Involvement of tone seven provides the exception. When tone seven is the end tone of a Mm3rd, its inherent movement overrules the static nature of the 3rd and tension is produced. As a first tone in a Mm3rd, tone seven has no special difference. It is usually only as an end tone that its special harmonic association makes it strong enough to overrule the Mm3rd and produce tension. Similarly, with tones not natural to the scale, if they are the end tone of a Mm3rd and act as a temporary leading tone, they, too, will promote tension. If they do not act as a leading tone, the interval reacts normally; relaxation of some degree results.

4.3.4.3 In relation to size, the Mm3rd is considered to be a very comfortable interval. Its size does have an effect on its function, though not strongly. Generally, if tension is produced, that tension receives some support from the size. That is, because of its size, the Mm3rd can increase tension more quickly than an interval of a 2nd. And, where relaxation is promoted, it also is a little stronger because of the size.

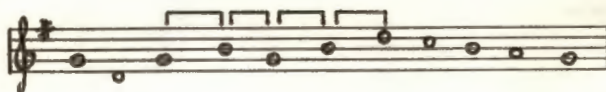
Concerning ascending and descending motion, these have generally little significance. It is only when a Mm3rd promotes tension that ascending motion will support that tension. With the normal inactivity of Mm3rds, the direction has little real effect.

4.3.4.4 Mm3rds produce their strongest effect of relaxation when used successively, or in combination with a P4th with both in the same direction, so that part of a chord or triad results. Whenever Mm3rds are part of a larger triadic or chordal grouping of intervals the general effect of relaxation is strongest. If the Mm3rds are preceded or followed by larger intervals in opposite directions, its function and effect is varied. For example, if a chor-

dal grouping still results, the effect will remain one of strong relaxation. If not, relaxation will not be as strong, and the contrast formed may be very valuable.

When used in conjunction with Mm2nds, direction again plays an important role. For example, a Mm3rd following an ascending M2nd will have a different effect depending on whether it continues the ascending direction, or if it changes direction. No general rule can be formulated. However, if a Mm3rd, not including a leading tone, occurs within a series of ascending 2nds, its effect will be diminished by the overall movement and tension surrounding it. On the other hand, a descending Mm3rd occurring within a series of descending 2nds supports and strengthens the release of tension while having minimal effect on flow and movement. Thus, context and direction play decisive roles in influencing the function of a Mm3rd, but no general rule covers all situations.

4.3.4.5 Example 6 (Orthodox Presbyterian Church, 1967, #393)



two descending 3rds follow a series of ascending and descending 2nds. The 3rds create a triad and with the descending movement, the resulting relaxation is quite strong. However, those two 3rds provide a nice contrast to the preceding 2nds without overpowering them or being overpowered. The triad formed, helps to create a new temporary tonal center which contributes greatly to the variety and contrast. Thus, there is generally a good balance between tension and relaxation (though relaxation does predominate) and between logical movement and inactivity.

4.3.4.6 In summary, the Mn3rds are most often involved with the aspect of relaxation. When they are used in greater numbers with chordal connections, their effect is very strong - often too strong. However, in contrast to 4ths and 5ths, they can be seen as "warm" intervals. When used in a series of 2nds, and so on, they can impart a warmth to the flow and movement of that series. Because of the strength of their harmonic associations, their use must be carefully regulated so that they add warmth and solidity to melos in proper balance to the tension and flow which other intervals, such as 2nds, can promote.

4.3.5 Perfect fourth

The augmented fourth (and therefore also the diminished fifth) has no place in congregational song, or many other kinds of vocal music. It is difficult to sing and, if used, works best with much preparation, for which a large scope is needed.

4.3.5.1 The P4th holds an important, and in some ways, unique role in melody. It can have strong harmonic implications, but this potential is often not realized. Thus the P4th, as will be shown, is a very versatile interval as regards promotion of tension or relaxation.

4.3.5.2 The end tone is very significant for the P4th, and even within the groups of end tones which produce either relaxation or tension there are degrees of strength. When the end tone is tone one, three or five, tone one produces the most relaxation. This results from harmonic implications. For example, movement from tone five to tone one (or eight) constitutes a chordal or triadic interval. This harmonic association combines with the solidity of tone one to produce a release of tension or relaxation. Tones five or three, as end tones, do not have the same strength, though they also promote relaxation.

When tones two, four or six are end tones, the result is normally tension. The least tension is formed normally with tone four, such as a progression from tone one to tone four. The other two tones promote more tension as end tones. Tone seven meanwhile, is not usually used as an end tone in an ascending P4th. It requires a tone unnatural to the scale, and the interval is hard to prepare. As the end tone in a descending interval, it promotes a lot of tension. At the same time, any unnatural tone as an end tone, will produce tension, but because with most P4ths, both tones of the interval must be unnatural tones, only an altered seventh tone is generally used.

4.3.5.3 As has just been shown, ascending and descending motion in connection with certain tones especially, plays an important role. But not only with certain tones; it can also support and reinforce tension or relaxation. Tension is supported with ascending motion, relaxation with descending motion.

Size also influences tension or relaxation in connection with ascending and descending motion. The size of the P4th means that there is quite a fast rise or fall in tension, depending on the end tone. Thus, for an ascending P4th, tones two four or six as the end tones, promote strong tension, quickly. The opposite occurs with relaxation. That is, there is a fast release of tension with descending motion, if the end tone is tone one, three or five.

4.3.5.4 Context of the use of the P4th is vital in its effect. Wherever the context promotes the harmonic aspect of a P4th, relaxation results. Thus, if any ascending P4th, no matter what the end tone, is followed or preceded by an ascending Mm3rd so that part of a chord is produced, the result will be relaxation. This chordal connection is more powerful than the effect of the end tone. However, if a chordal connection is not produced by the context, then the other factors, such as end tone and ascending or descending motion, will assume their normal influence. For example, a P4th followed by a 3rd in the opposite direction is usually influenced most by its end tone and not the 3rd. Similarly, when preceded by a series of 2nds, the end tone will also play the decisive role, though the contrast between the intervals may reinforce the effect.

4.3.5.5 Example 8 (Christian Reformed Church, 1959, #414)

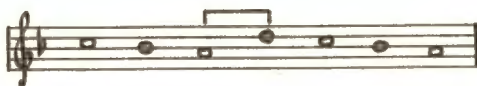
See following page

4.3.5.5 Example 8 (Christian Reformed Church, 1959, #414)



This example shows a P4th promoting strong and quick tension. The end tone of the P4th is tone six, and its tension promotion is reinforced by the ascending motion and the size of the P4th itself. The following interval of a descending m3rd - in the opposite direction - does not promote a chordal association, and so does not detract from this tension. In fact, the presence of a temporary leading tone as the end tone of that m3rd reinforces the tension by continuing it. The relaxation comes only with the final m2nd in this sequence.

Example 9 (Nederduitse Gereformeerde Kerk, 1977, Ps.75)



Example nine contains a P4th which involves the same relative tones as example eight (tones three and six) but the context is very different. Here, the ascending P4th joins two series of descending 2nds. The descending 2nds promote relaxation, but are well balanced by the tension-promotion of the P4th. The contrast between the size of the intervals reinforces this tension. The flow and movement produced by the 2nds is momentarily interrupted, but immediately given new impetus so that the overall effect is not displeasing.

A previous example - example six - indicates how an ascending P4th with tone one as an end tone, and followed by an ascending M3rd, promotes solidity and relaxation through strong harmonic associations.

4.3.5.6 In summary, it is no surprise that the P4th is often considered to be the ideal melodic interval for congregational song. Though it lacks the warmth of a Mm3rd, this in itself is not bad. It is a very versatile interval, pro-

moting either tension or relaxation quickly and with equal ease. It can also join with thirds to produce a strongly harmonic series of intervals, or equally with a series of 2nds or other intervals and promote the opposite effect. Its size is not prohibitive for comfortable singing and is often an asset. This aspect - size - is best illustrated with the use of a P4th in introducing the climax.

Example 10 (Christian Reformed Church, 1959, #223)



The end tone of this P4th is the highest tone of the melody. It is set apart well by its distance away from the preceding tone. Thus the P4th, though not a basic building interval like the M2nd, does make a unique and important contribution to melos.

4.3.6 Perfect fifth

Beginning with the interval of the P5th, the larger intervals are, or should be, seldom used in melos. It is mostly their size which becomes inhibitive, but other factors also play a role.

4.3.6.1 The P5th is actually a fairly simple tonal relationship which creates a strong effect of tonal focus (Christ a.o., 1966, p.26). Melodically, this is seen most clearly when the P5th is created between tones one and five. The centrality of tone one is strongly emphasized. When other tones natural to the scale are used, the tonal focus is weak or not present, but a basic harmonic character takes its place. The result is one of relaxation, whatever the end tone, with only one exception. Once again, tone seven produces tension if used as the end tone in a P5th, overruling the other harmonic associations.

Since, if a tone unnatural to the scale were to be used in a P5th it would necessitate both tones being unnatural, this seldom occurs. If, under unusual circumstances, it would occur, generally it would be the result of, or result in, a new temporary tonal center and the overall effect would be one of relaxa-

4.3.6.2 Any effect the size of the P5th might have is usually nullified by its harmonic associations. Only with tone seven as an end tone can its size help to promote fast tension, a quick build-up of energy. And once again ascending and descending motion play reinforcing and supportive roles, with the descending motion more useful because of the general promotion of relaxation.

A P5th can also be preceded and followed by 2nds or a series of 2nds, though at times the contrast may be interruptive. The usual result is one of relaxation by the P5th - except if tone seven is the end tone - and the variety produced can be a strong element.

4.3.6.4 Example 11 (Nederduitse Gereformeerde Kerk, 1977, Ps.83)



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Example 12 (Evangelical Lutheran ..., 1941, #58)



4.3.6.5 In summary, the P5th, because of its size and harmonic associations, is best used sparingly in melos. When adjoining intervals promote chordal ties, its general effect of relaxation is strengthened. It is only when the end tone is tone seven, that tension is produced. Again, in contrast to the 3rd, a P5th is seen as a cold interval. This, too, points to relatively small usage in melos as being best. Contrast and variety can be stimulated, but this should not be done at the expense or sacrifice of flow and movement, unless that effect is desired.

4.3.7 Major and minor sixths

4.3.7.1 In the use of tones for the Mm6th, the end tone is the most influential. Tones one, three and five promote relaxation, while tones two, four, six and seven promote tension. The most tension is produced with tone seven as the end tone, while the strongest relaxation results from tone one as the end tone.

4.3.7.2 Size is also very influential for the Mn6th, and generally, it is a negative influence. That is, the size of a Mn6th often affects its singability. This effect is felt least when the Mn6th is harmonically connected, such as a

6th between tones three and eight, but even then is still present.

Because of its size, the ascending or descending motion can also be influential. Here again, it plays a supportive role, with ascending motion supporting tension, and descending motion supporting relaxation. But, because of the size, this tension or relaxation occurs very quickly. The build-up or release of energy is a very quick event. At times this can be useful, but it needs careful regulation.

4.3.7.3 The size of the Mm6th demands the use of a smaller interval before or after it. And, because of its size, the Mm6th should always be preceded and followed by intervals in the opposite direction: 2nds or 3rds are preferable. This is not to say that larger intervals cannot occur in either of these positions, but their very size usually makes the progression awkward. Thus, 2nds and at most, 3rds, are the preferred intervals for preceding or following the Mm6th.

4.3.7.4 Example 13 (Evangelical Lutheran ..., 1941, #84)



In this situation, even though following an ascending 3rd, and with strong chordal connections, this descending m6th is very awkward and difficult to sing. The effect, because of the descending motion, chordal connection and end tone, is one of strong relaxation and inactivity, but also very awkward and undesirable movement. The following ascending 2nds do go a long way to balancing this awkwardness and inactivity by their movement, flow and tension, but balancing it does not negate the awkwardness.

Example 14 (Orthodox Presbyterian Church, 1967, #17)



This example shows the most typical use of a m6th. The end tone is tone eight (one) which gives strong relaxation, and the ascending motion has no real effect. Also, the preceding 3rds and 5th strongly emphasize a chordal progression, thus emphasizing the chordal connection of the 6th. The result of this series of intervals is a broken chord outline resulting in awkward flow, inactivity and relaxation.

4.3.7.5 In summary, any use of a Mm6th must be carefully prepared, and is often awkward. Its basic size causes many singing problems and for this reason it is best, seldom used. It is also a "warm" interval that can easily lead to sentimentalism, and this is another reason for general avoidance. Thus, its use should be rare, and only where quick tension or relaxation is necessary, is the Mm6th really useful.

4.3.8 Major and minor sevenths

Use of these intervals in a melody is, or should be, extremely rare. They have no real place in melody. Their size, awkwardness, and difficulty in singing effectively rule out their common use.

4.3.9 The octave

The 8ve is mentioned only because it does occasionally appear in a melody. Generally, its size makes it unsuitable for use, but now and then it can be useful. Generally, the result is relaxation, with that relaxation reinforced by descending motion, but not affected by ascending motion. Often though, its most effective use is between two phrases.

All intervals larger than the 8ve are unsuitable for use in the melodies of congregational song.

4.3.10 Based on the foregoing discussion of the individual intervals, various general encompassing observations on interval usage in the melos of congregational song can be made.

The most general observation is that as the intervals increase in size, their percentage of appearance decreases.³ The only important exception is the M2nd,

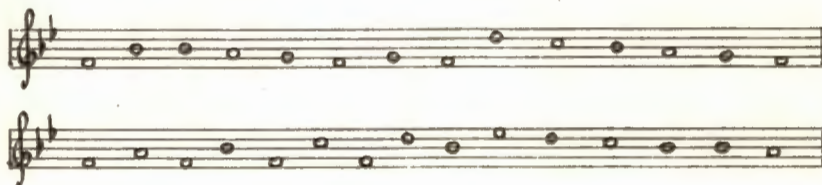
3. Interestingly, this same feature can be applied to many groups of songs.

which appears most often, and with good reason. Its versatility and stability, contribution to movement and flow, and ability to promote either tension or relaxation make it the primary interval in melody. The Mm2nds together promote the smooth melodic motion so necessary for a good melody.

Larger intervals, naturally have their own importance, but generally are not as basic or primary to melody. Their main importance comes with the promotion of contrast, which has been called the core of art form (Edwards, 1956, p.22). Contrast keeps one interval or series of intervals from becoming too dominant, and is vital to any melody. Too little contrast can lead to monotony or boredom, but equally, too much contrast can lead to confusion. With contrast, too, a good balance must be maintained.

Of the larger intervals, the 3rds and 4ths are the most important. Mm3rds are one of the principle means of relaxation, and while not promoting movement, their size does not inhibit it to a large degree. At the same time, the versatility of the P4ths coupled with their not-overpowering size make them good intervals for basic contrast and variety. The larger intervals from the P5th up, are used strictly for variety and contrast - to add some spice to the melody. Their acute angle of change leads to less unity and a disjointed movement, which can be valuable, but only when used sparingly.

Example 15 (Christian Reformed Church, 1959, #110)



These two phrases, taken from the same melody, show the basic difference between a smooth, flowing melody based on 2nds and spiced with one or two larger intervals, and the disjointed awkwardness that results from many large intervals

For example, Watt (1924, p.275-277) examined fifty-six of Schubert's songs and found that for every semitone increase in size, the usage of that interval decreased by 60%. The exceptions are the M2nd which is used most often, and the 8ve, which shows a slight increase in usage.

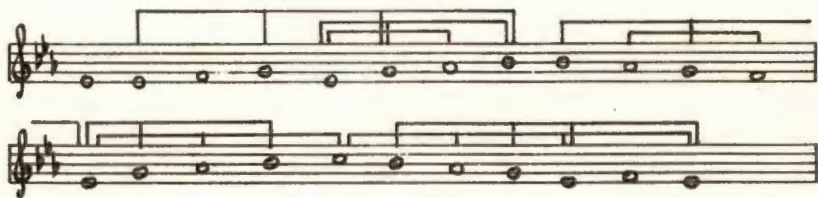
joined together. The first phrase is obviously superior to the second.

4.4 Harmonic Implications in Melos/Melody

4.4.1 Every melody has harmonic associations and implications. That is, everybody in this age gives a melody harmonic associations, whether or not the melody was conceived in that way, because of human nature, and the basic educational and cultural background existing in Western culture. Even when tones are sounded successively, the ear tends to give them a root. The ear always seeks out tones which have a strong chordal association, for example, tones one, three and five, and tries to find a broken chord path. Usually other tones which cannot be fit into this pattern are seen as non-chord tones, and therefore of less significance. It is impossible to do away with these harmonic associations, and therefore important to realize the strengths and weaknesses associated with them.

4.4.2 Hindemith (1941, p.65, 68) has divided the harmonic associations of a melody into two groups, the first of which he calls "harmonic cells". Harmonic cells are combinations of the various tones into little harmonies by the ear. These harmonies may be consecutive or even overlap at times, but the ear constantly tries to form those cells. Because rhythm and meter are key factors in the creation or formation of these harmonic cells, this aspect cannot be fully examined. However, it should be noted that proper organization and placement of the tones which form these cells can greatly contribute to the color and sheen of a melody, promoting variety and movement. Improper organization can easily lead to a dull, plodding, uninteresting melody.

Example 16 (Christian Reformed Church, 1959, #124)



The addition of meter and rhythm would probably affect the harmonic cells outlined here, but as far as melos is concerned, this example indicates the various harmonic cells.⁴ It must be remembered that harmonic cells are formations of little harmonies, and therefore, tones cannot be too widely separated within the cells.

4.4.3 Hindemith's other group of harmonic organization is called "harmonic fields". These consist of recognizable broken chords and triads. Any organization of tones into specific harmonic groups results in less movement and tension. (This fact was previously alluded to in discussions of several of the intervals such as the Mm3rd.)

There are two main reasons why harmonic fields promote relaxation and inactivity, the first being that broken chords or triads focus attention on a specific chord unit thus distracting from a steady melodic progression. In other words, melodic force is generally helpless against a chordal grouping because of its familiarity and solidity. Therefore, too much chord-related progression in a melody leads to a static melody.

The other reason for a loss of tension is that the distance between the tones - whether ascending or descending - of the chord group is outlined by that chord. There is, therefore, no suspense or interest to be created since the intervals are clearly outlined and totally predictable. Even with an ascending group of chord-related intervals, the energy of ascent with potential for tension is negated by the instant recognizability of the final destination or direction.

Example 17 (Christian Reformed Church, 1959, #447)

See following page

4. Hindemith (1941, pp.74-76) includes some very detailed analysis of melodies, including harmonic cells.

Example 17 (Christian Reformed Church, 1959, #447)



and organization of melos, or melody. These terms can be used interchangeably with the understanding that the addition of rhythm may qualify some of the following statements, but only in a minor way. Many of these following sub-sections are also strongly affected by the scope of congregational song, and that must always be taken into account.

4.5.1 The activity of these building blocks of melody (Edwards, 1956, p.79) is severely curtailed by the scope of the melodies involved. That is, there is little or no room for development of a motive and therefore, the emphasis is generally on the number of appearances a motive makes within a melody. The number of times a characteristic interval appears in a melody, and its effect, is the most important aspect of a motive in congregational song.

4.5.2 The actual interval(s) involved is of ultimate significance for a motive. If the characteristic interval creates relaxation, then the number of recurrences will strengthen this effect through familiarity. Conversely, if tension is produced, the number of recurrences may well reduce its tensional qualities through familiarity. Thus, while logicity, familiarity and unity can be strengthened through repetition of a motive, care must be taken that its effect does not weaken the melody. At the same time, use of a motivic idea is definitely not necessary for a strong melody, and in fact, is often not desirable.

4.6 Sequence

A sequence usually has no place in a melody because it is basically a harmonically-related device. It adds little or nothing in a melodic way, and is often undesirable unless supported by an appropriate harmony.

Example 18 (Evangelical Lutheran ..., 1941, #66)



The sequence evident in this example could be an effective means of building

up to a climax if supported by a strong harmony, but melodically, it stifles some of the movement and tension present.

4.7 Phrases

Phrases, more or less complete musical thoughts (Green, 1965, p.7), are an integral part of melody, especially when a strophic song is involved. They are, or should be, closely related to the text, and are important both individually and collectively. That is, each individual phrase must be well-constructed. The intervals from which it is made should promote logical movement with a definite direction, some contrast and variety, and a balance of tension and relaxation. It is possible to have phrases which are individually well constructed, but collectively lose their overall direction and movement, producing a confused, fragmented melody. Individual phrases must also be formed into an effective unit.

4.8 Cadences

4.8.1 It is first necessary to differentiate between a caesura and a cadence. The former is a slight interruption in the flow of the phrase - often for purposes of breathing - while the latter is the actual goal of the phrase. Similarly, a cadence should always give some measure of rest, a more or less complete break, while a caesura is a temporary, though necessary, interruption. Rhythm plays a vital role in differentiating between them, and is an especially important element in building a cadence. This rhythmic aspect is not considered in this sub-section, but must be remembered as a vital component.

4.8.2 There are two vital aspects to the cadence tone itself. The first is that it should in some way, be differentiated from previous tones - this is often articulated by rhythm - and second, it must give some feeling of rest and relaxation. Apart from rhythm, some measure of repetition is often used to differentiate a cadence tone. If it appears a number of times within the phrase, it is marked as being of more importance. However, this type of repetition or reappearance of a tone must be carefully regulated. The repetition should not take place too near to the cadence as it would promote too much relaxation just previous to the cadence, robbing it of its full value and effect. At the same time, this emphasis or reappearance can also help to establish a tone as a tem-

porary tonal center, thus promoting the necessary rest and relaxation. This idea of a temporary tonal center is often supported by an introducing tone which acts as a temporary leading tone, though this is not a general rule. However, the cadence tone must, in some way, be set apart from the other tones, and must also give some measure of rest.

4.8.3 The most important type of cadence is the terminal cadence, which can be divided into two groups: strong and weak terminal cadences. Terminal cadences must use tone one (or eight) as the cadence tone, while their strength is determined by the preceding tones and intervals.

The final cadence of a melody is the primary cadence and must be a strong terminal cadence. It must involve tone one as the cadence tone, since it is the only tone which gives the necessary completion and total relaxation. It can be classified as strong only when it is approached by a descending M2nd, an ascending m2nd, or both, and if preceding tones and intervals do not promote too much relaxation, weakening the relaxation of the cadence itself. There should be some tension and movement prior to the cadence in order that its rest and relaxation are emphasized and given proper importance through contrast.

Ideally, a strong terminal cadence should occur only at the end of a song. As Krenek (1958, p.6) has said, "since complete cancelling out of each other of energy created and expended is ideally seen as the net result of any musical process, a situation in which the energy level is zero must not be reached before the melody is meant to come to its end". The strong terminal cadence is the best indication and method of achieving complete and total relaxation of tension and zero energy.

A weak terminal cadence involves tone one as the cadence tone, but its context weakens it. For example, emphasis on tones three or five, or a number of harmonically related intervals prior to the cadence produces an area of relaxation which weakens the effect of the cadence. A cadence tone introduced by an interval other than the ascending m2nd or descending M2nd also weakens it.

Weak terminal cadences should not be commonly or generally used. Occasional use at the end of the first phrase is acceptable since the melody obviously is meant to continue and the finality of the cadence tone can be "overlooked". Similarly, if a melody of greater length needs to be divided into two sections,

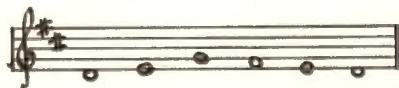
a weak terminal cadence can be quite effective. In other situations, its use must be carefully regulated.

4.8.4 Progressive cadences form the other main type of cadences. These too, can be classified as strong or weak, and should only be used as interior cadences - within the melody and not as a final cadence. Their main function is to promote rest without complete finality.

Strong progressive cadences use a tone other than tone one as the cadence tone and are approached by either ascending or descending Mm2nds or a combination. Usually the cadence tone is tone three or five, because these tones promote some rest but without the finality of tone one. However, any tone natural to the scale can be used as the cadence tone if it becomes a temporary tonal center. In this case it should be preceded by a temporary leading-tone. It, too, then promotes rest, but without any real finality. These are the cadences generally used within a melody.

The difference between a weak and strong progressive cadence is only that the weak progressive cadence occurs in a general setting of relaxation. That is, preceding tones and intervals give a general feeling of relaxation which robs the progressive cadence of any real significance. It is the weakest of all cadences and should be sparingly used.

4.8.5 Example 19 (Nederduitse Gereformeerde Kerk, 1977, Ps.40)

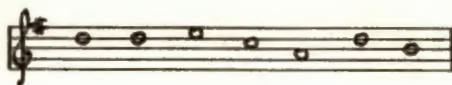


This example illustrates a strong terminal cadence and is used at the close of a melody. Tone one is set out strongly as the cadence tone, but its approach does not give a strong area of relaxation, and the preceding descending M2nd provides tension and movement just before the cadence tone. The result is that the cadence is set out well and gives complete rest and finality.

Example 20 (Christian Reformed Church, 1959, #335)

See following page.

Example 20 (Christian Reformed Church, 1959, #335)



In the example above, a weak progressive cadence is shown. The cadence tone - tone three - is introduced by a descending M3rd, which robs it of its full value. Added to this is the fact that only the ascending P4th gives any real tension, and it is negated by the two preceding descending 3rds. The general result is a balance of tension and relaxation, but the effect of the cadence is diminished. As a consequence, it is a weak progressive cadence.

Example 21 (Nederduitse Gereformeerde Kerk, 1977, Ps.46)



Example twenty-one illustrates a quite strong progressive cadence. The cadence is progressive because its cadence tone is tone five, but fairly strong because that cadence tone has become a temporary tonal center, preceded by its leading tone, and without overwhelming relaxation produced by the other tones and intervals.

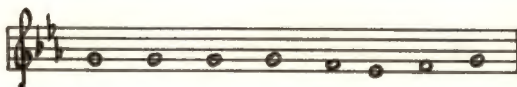
4.8.6 One final aspect of cadences involves the distribution of the various types of cadences. This distribution is also vital to a melody. Good use of different types of cadences provides unity, yet variety and contrast, without interrupting the overall flow and movement of the melody. Conversely, poor distribution of cadences, and use of wrong types of cadences, interrupts the melody, separating it into segments or allowing it to wander aimlessly. Thus, the distribution and use of the different cadence-types affects the whole melody, and often shows its strengths and weaknesses.

4.9 Repetition

Different types of repetition - tonal, motivic or phrasal - can be a significant aspect of melody.

4.9.1 Tonal repetition is quite common and sometimes vital in a melody. Goetschius (1928, p.3) maintains that melodically, tonal repetition is always correct. However, distinction must be made between melos and a harmonically supported melody. In melos, tonal repetition should play a very limited role. Of itself, it adds nothing in the way of tension or movement, or even relaxation. In fact, it generally interrupts movement. Occasionally it can give emphasis to a tone where necessary, but this should not be used very often. Conversely, in a harmonically supported melody tonal repetition is often useful, though it is the harmony that gives the tones meaning - it does not come from the tones themselves.

Example 22 (Christian Reformed Church, 1959, #173)



Example twenty-two indicates the uselessness of tonal repetition in melos. The three tones after the first tone have no real meaning or melodic function. The tone is emphasized beyond all proportion, and there is absolutely no movement, development or tension. Only an accompanying harmony could perhaps give these tones meaning and purpose, with the harmony itself providing movement and tension.

4.9.2 Repetition of a motive has been previously discussed (4.5). Suffice it to repeat that in a melody of this scope, motivic repetition only infrequently plays an important role.

4.9.3 Phrasal repetition is not uncommon in strophic songs, and especially in congregational song.

4.9.3.1 Repetition of a phrase may be a verbatim or varied repetition. Exact repetition of a phrase gives it emphasis, while a varied repetition - usually a few of the intervals are slightly altered - gives elaboration and clarification.

Example 23 (Orthodox Presbyterian Church, 1967, #269)



4.9.3.2 One aspect where phrasal repetition can be a real asset, is in the idea of the return. That is, a phrase - usually the first phrase - is repeated at the end of the song as the final phrase. This return in the melody to material previously used is related to the idea of cyclic form (Edwards, 1956, pp. 12,32). Its use can promote inner satisfaction and bring about integration and synthesis.

4.9.3.3 The danger with any type of repetition is overuse, and this is especially true of phrasal repetition used within a small scope. Generally speaking, no phrase - even a very strong one - should be repeated more than once. More repetition is likely to weaken rather than strengthen the melody. Melodically, there is rarely justification for repetition of a phrase more than once.

Similarly, if the material used in the return has too much repetition, the return loses its effect and becomes, in effect, redundant.

4.10 Climax

4.10.1 Climax is another significant aspect of melody. It is a strong formative element, a key organizational aspect. (And once again, rhythm plays a vital role, but will not be discussed.) The highest tone in a melody is usually the climax. It is a point to work towards, a guiding point. As a focal point and a key element in the profile of melos, it plays an important role in promoting logical movement and giving a definite goal to work towards and from which to relax.

4.10.2 Ideally, this high tone or climax appears only once in a melody. It is most effective in that situation. If it appears more than once there must be a sound musical reason.

One of the main reasons for a high tone appearing more than once comes with a melody that has a generally high tessitura. In that case, because of range limitations, it is difficult for the high tone to appear only once. Other considerations, such as rhythm or size of the preceding interval, help to distinguish the real climax.

Another main reason for reappearance of a high tone, is the length of a melody. For example, a longer melody may be divided into two general parts with a climax in each part. Often the climax involves the same tone. In this case, it is still desirable that the context in which the climax appears should be different in the two parts so that some differentiation can be made.

Example 24 (Evangelical Lutheran ..., 1941, #15)

See following page.

Example 24 (Evangelical Lutheran ..., 1941, #15)



In this example, the highest tone is repeated a great number of times especially because of the inordinate amount of phrasal repetition. As a result, no real climax is present. Even the leap of an 8ve to the high tone in the one instance fails to call enough attention to itself to function as a proper climax. The high tone is simply present too many times, and thus a vital organizational element is missing.

4.10.3 The climax, then, is an important part of melody. The tone involved has an importance of its own apart from its involvement in the two intervals of which it is a part. It is vital in supporting logical movement and supplying a definite goal to work towards, and also helps to unify the melody as a whole. In order to be fully effective, the climax tone should appear only once in a melody. Routely (1957, p.34) sums it up by saying, "the good melody isolates its highest notes and uses them only once, or twice at the most, in places of rhetorical emphasis. The tune with no conspicuous climax is dull; the tune with too many high notes is hysterical".

4.11 Balance

4.11.1 Balance, a most basic and primary aspect, is concerned with all aspects of melos and music in general. As regards the previous material, it is the basic aspect concerned in the relation and distribution of tension and relaxation, the other secondary principles, and the elements which produce them. As Edwards (1956, p.34) has said, "it is the basic element or aspect for obtaining

final equilibrium which is the consummation of form in melody".

4.11.2 Equally significant is the fact that balance is subjective and a matter of taste (Dallin, 1971, p.18). When the elements involved appear to be in proper proportion, when tension and relaxation are properly juxtaposed, when all aspects work together to support each other and the main principles of music then balance can be said to be functioning correctly. Balance is the proper distribution of all elements, resulting in a strong melody as perceived by the musician. One other important fact of balance is that it is usually produced from asymmetrical units; from interaction of dissimilar elements.

4.12 Basic Melody and Melos

Basic melody is closely connected to the profile of melos though its interpretation and involvement are somewhat broader. It implies a melody consisting only of the important and prominent tones (Christ, a.o., 1966, p.88). In regard to melos these consist primarily of the first and last tones, highest and lowest tones, roots of harmonic cells, and most tones involved in harmonic fields. (In melody; metric position and duration also play an important role in deciding the important tones.)

This basic melos shows mainly the structure and form of melos and can be a good indicator of relative strengths and weaknesses. For example, if the basic melos itself indicates good general progression and shape, then the melos as a whole, is likely to be quite strong (Schumann, 1947, p.76). Similarly, if the spacing of the important tones is generally equidistant, then the melos will be more predictable, and as a result, weaker. Thus, basic melos can give good indications as to the quality of a particular melody.⁶

6. Hindemith (1945, p.193ff) stresses the importance of "step progression". He maintains that a smooth and convincing melodic line comes only when the prominent tones form a progression in 2nds. Tones involved in this step progression can be in close proximity, or widely separated. Because of the relative complexity of this idea, and the fact that it is difficult to properly apply to the relatively short and simple melodies of congregational song, it is not discussed within this dissertation. However, it does provide excellent background material of a more technical nature.

4.13 Melodic Contour

Melodic contour is one other aspect which can give a general indication of the form and organization of a melody. Climax is vital in this aspect of contour, but individual phrases also graphically reveal general areas of tension and relaxation, if present. Contours do not provide many specific facts, but rather a general, pictorial idea of the shape of melody. For example, such aspects as a high percentage of tonal repetition, many large intervals in close proximity, and movement in one direction for a long time will all be shown by the contour. Since all would tend to weaken a melody, the contour helps to illuminate weaknesses.

4.14 Final Remarks for Chapter IV

The sub-sections in Chapter IV have discussed the main melodic elements and aspects of organization and form, helping to give basic norms by which to evaluate the strengths and weaknesses of a melody. The following chapter introduces rhythm and meter, the role which they play in melody; that is, in qualifying or changing melos. And then, in order to complete this Section (B) on melody, three melodies are analyzed according to the principles or findings of the previous chapters.

CHAPTER V - THE ROLE OF RHYTHM AND METER IN MELODY

5.1 Introductory Remarks to Chapter V

Though for purposes of analysis melody can be examined apart from rhythm and meter, in actual fact, a melody cannot be separated from rhythm (Apel, 1970, p.517) or, at times, meter. The results of the analysis of melos are always subject to modification, alteration, or even at times, a complete change, when rhythm and meter are taken into account. The purpose of this chapter then, is to examine the role which rhythm and meter play in the melodies of congregational song. (Here again, the scope and purpose involved have a very limiting effect on such things as rhythmic patterns, or types of meters which are suitable for use.) Since it is obviously impossible to examine even a small number of the many rhythmic patterns possible, or meters which can be used, only some of the most basic and common rhythmic patterns and meters will be examined, from which a basic approach can be evolved and general results deduced. These results will, necessarily, not be comprehensive, but should provide a firm base on which to ground an examination and understanding of the role of rhythm and meter in the melodies of congregational song.

5.2 Definitions

5.2.1 *Time*, as a general concept in music includes many aspects such as accent, beat (or pulse), meter, period, rhythm and tempo (Grove's, 1954, Vol.8, p.470). Each of these have their own unique contribution to make in melody and interact in many different ways. In regard to congregational song, meter and rhythm are the most significant and as such, will be the only major concepts examined.

5.2.2 Controversy surrounds the meaning of meter and rhythm, especially rhythm, with many different basic concepts abounding. Sachs (1953, p.11) makes the following statements. "Rooted deep in physiological grounds as a function of our bodies, rhythm permeates melody, form and harmony; it becomes the driving and shaping force, indeed, the very breath of music, and reaches up into the loftiest realm of aesthetic experience where description is doomed to fail because no language provides the vocabulary for adequate wording". Alongside this almost mystical view of rhythm, Grove (1954, Vol.8, p.478) distinguishes

between the Italian, French and German view, and the English idea of rhythm. "Italy, France and Germany have meant by 'rhythm' the larger distributions of meter, the composition of the phrase and the period. In English 'rhythm' means something more personal. A living sense of rhythm is based on an experience of actual failure and success; books cannot teach it". Stravinsky (1947, p.28) maintains that meter is a purely material element through which rhythm, which is a purely formal element, is realized. "In other words, meter answers the question of how many equal parts the musical unit which we call a measure is to be divided into, and rhythm answers the question of how these equal parts will be grouped within a given measure".

5.2.3 For the purposes of this dissertation, a more practical, workable definition of meter and rhythm is necessary rather than the larger and often more philosophical concepts expressed above. Accordingly, H. Riemann's concept of rhythm and meter will be used; namely, that meter is connected mainly with accentuation of tones, while rhythm is concerned mainly with the duration of tones (Kunst, 1950, p.5).

These distinctions may not be entirely acceptable to some musicians or theorists, but in this author's opinion, it provides a practical and realistic basis on which to work in examining the effects of rhythm and meter in the melodies of congregational song.

5.3 Tension and Relaxation

Concerning this major principle of music, meter and rhythm must be discussed in relation to the tension or relaxation which they themselves are instrumental in producing, and in relation to their effect on other types of tension and relaxation such as tonal and intervallic.

5.3.1 Meter, of itself, adds little or nothing to the production of a time tension or relaxation. It is an organizational concept, and the different general patterns of accentuation given by the various meters do not, of themselves, really promote tension or relaxation though they do obviously have an effect on the character of the melody. Therefore, meter does not produce a specific tension or relaxation of its own, but in its task of imposing more or less regularly recurring accents on the melody, it does qualify, strengthen, or moderate the various tonal and intervallic tensions present. In this way

it does have a vital effect on melodic tension and relaxation.

5.3.2 Rhythm, in contrast to meter, can and does produce tension of its own. Most time-related tensions are caused by a disturbance of regularity. Within the scope of congregational song, it is usually undesirable for any metric changes to be made, but basic rhythmic patterns are easily changed, thus setting up basic rhythmic tensions. Even minor rhythmic changes can set up some rhythmic tension.

Example 1 (Christian Reformed Church, 1959, #190)



Each measure in this example contains a slight rhythmic variation. None is exactly the same as any of the other measures. As a result of this element of newness, each measure promotes some rhythmic tension.

At the same time, the varying durations involved within rhythmic patterns also support, qualify or modify the various tonal and intervallic tensions, while also reinforcing or modifying musical movement. Rhythm is a prime generator of musical movement usually through some sort of sub-division or smaller time values. Thus, even with only two basic durations, a long and short value, the shorter time values will always stimulate some movement.

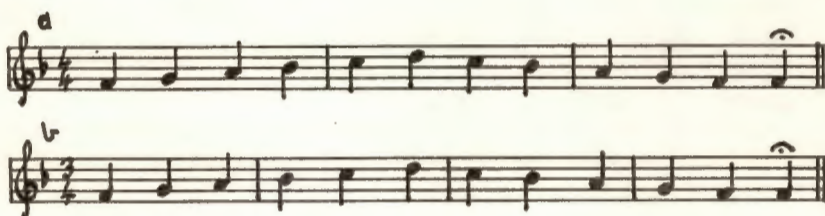
5.4 General Observations on Meter

5.4.1 Meter plays an important, though not necessary role in congregational song. Of the two major groups of meter - simple and compound - generally the most suitable are the duple, triple and quadruple simple meters, and at times duple compound meters. The basic meters must be kept reasonably simple because of the nature and purpose of congregational song. More involved or "strange" meters such as quintuple and septuple meters are not suitable or desirable. Generally, because of their simplicity and familiarity, such meters as $\frac{4}{4}$, $\frac{3}{4}$, $\frac{3}{2}$, $\frac{4}{2}$, and $\frac{2}{2}$ are the most desirable. However, use of other me-

ters is good and necessary for variety between the various songs.

5.4.2 That different meters give widely different characteristics to a series of tones is easily illustrated.

Examples 2a and 2b



In the above example, the same series of ascending and descending tones is used, but with different meters imposed, changing the whole basic effect of the series. In the first version ($\frac{4}{4}$) the primary and secondary accents fall only on tones one, three and five, emphasizing them and outlining a basic triad. This harmonic aspect weakens the inherent tension and movement. However, in the second version ($\frac{3}{4}$) both chordal and non-chordal tones are accented giving a basic variety and stimulating tensions. Similarly, the cadence is strengthened by the strong position of tone two. Thus, even a basic example such as this one effectively illustrates the impact different meters can have on tonal and intervallic tensions.

5.4.3 One further significant factor concerning meter is that it is not a necessary part of the melodies of congregational song. Many melodies - Gregorian chants and Genevan melodies are the best-known - were not originally conceived with meters, and are often appreciably changed when meters are imposed.

Example 3a (Nederduitse Gereformeerde Kerk, 1977, Ps.118)



Example 3b (Christian Reformed Church, 1959, #233)



The most obvious difference between these two examples is that the metered version with its pattern of accents lacks the flow and movement of the unmetered version. At the same time, in the metered version, tones one, three and five are given added emphasis through metrical position, changing the character of the phrase and weakening the tension. Similarly, the final cadence is given a different character and strength in the metered version because of relative metrical positions. Thus it can be seen that meters are not necessary in melodies. And, if a melody has been conceived and originally written without a meter, it is usually preferable to keep it unchanged; not to impose a meter.

5.5 General Observations on Rhythm

Rhythm, in contrast to meter, is a basic necessity to any melody. Every true melody has some basic rhythm, some involvement with relative durations.

5.5.1 The simplest rhythms involve only two durations; a long and a short duration, the long generally being twice the duration of the short. (Occasionally only one basic duration is involved in a melody, but even then the cadence tones are normally differentiated through fermatas creating a tone of different duration. These situations are not generally desirable nor should they occur with any frequency.) However, this limiting of durations does not really affect rhythmic possibilities since there are many combinations possible. And, in fact, the simplicity inherent with only two durations is often a valuable feature.

Often, it is melodies without meter that use only two basic durations. The main reason is that it helps to generate the desired flow which is usually an important feature of these melodies, and also for reasons of simplicity. More

Example 4a (Nederduitse Gereformeerde Kerk, 1977, Ps.40)



5.5.2 Often in a melody with a meter, a greater variety of durations than two, is possible and not undesirable. The meter itself usually determines the basic durations according to the basic beat duration. For example, in $\frac{4}{4}$ time, the basic beat duration is a quarter note, and general durations will be the eighth note, quarter note and half note, whereas in $\frac{3}{2}$ time, the basic beat being a half note, the normal durations will be a quarter note, half note and whole note.

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rhythms. Usually only the basic beat duration and longer durations should be dotted. Giving a shorter duration a dot creates a very small value which produces too great a contrast. Thus, in $\frac{4}{4}$ time, only the quarter and half notes should be dotted, if any, and not the eighth note, which would necessitate a sixteenth note as well.

5.5.3 Dotted rhythms however, need careful control especially when they become dominant. They can promote good tension, but often in the process call undue attention to themselves, distracting attention from the words and melody. This is their greatest danger. For that reason, dotted rhythms should be sparingly used, should not generally be the basic rhythmic pattern, and are often best used only in conjunction with longer durations.

Example 5a (Orthodox Presbyterian Church, 1967, #370)



Example 5b (Orthodox Presbyterian Church, 1967, #325)



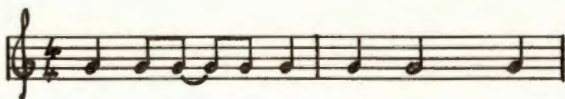
There is a great difference between the predominantly dotted rhythm in the first example with very short durations abounding, and the second example where the dotted rhythms are much more natural and add some welcome tension. The first example would be extremely difficult to sing correctly, and the dotted rhythms would most likely be ignored or glossed over by most of the people. However in the second example, the dotted rhythms would generally cause very little difficulty for singing, while adding some good rhythmic tension.

5.5.4 Another basic consideration in rhythmic patterns is that of syncopation. It is an important but controversial aspect of rhythm especially in regard to

congregational song. The basic problem with syncopation is that it, too, can easily attract attention to itself - attention which should be on the text. At the same time, even though syncopated music abounds and is quite familiar, the singing of a syncopated rhythm remains difficult for general members of the congregation. For these reasons, care should always be exercised in the use of syncopation, and its appearance should be uncommon.

However, syncopation can add rhythmic variety, contrast and tension, and should not be completely ignored. Generally speaking, what may be called "large" syncopation is preferable and more suitable for use than "small" syncopation.

Example 6



The first measure of this example shows "small" syncopation, the second measure "large" syncopation. Small syncopation, often occurring across bar lines, is much more difficult to sing and calls more attention to itself than does large syncopation. Large syncopation rarely crosses a bar line, is quite easy to sing and does not necessarily distract attention in an undesirable way. For occasional use, large syncopation can be very effective in the melodies of congregational song.

5.5.5 There are three other aspects of rhythm which also require some discussion. The first is that of repetition of rhythmic patterns. Because of the scope of the melodies involved, a great variety of rhythmic patterns is not possible nor desirable. On the other hand, many short rhythmic patterns, if repeated throughout a melody, easily become monotonous and trite, thus weakening the melody. Therefore care must be taken before any rhythmic pattern is subjected to numerous repetitions. The rhythmic pattern involved must be strong and interesting, creating some movement and tension, but also with potential for rest. Such patterns are actually quite rare. And even then, some minimal change in various places is desirable. (Melodies with only one basic duration except at cadences are obviously in a different category.)

This leads directly to the second aspect namely, contrast of rhythmic patterns. Generally, the rhythmic patterns of the melodies of congregational song are quite short, and contrast within these patterns while necessary, is difficult to discuss; and it is difficult to formulate a general rule concerning it. Most of these patterns do contain some contrast. However, within a melody, contrast between rhythmic patterns is also a vital element. Melodies are not required to have different rhythmic patterns, but even when the basic pattern is strong, some contrast between patterns is often a good thing. It must be realized that no general rule can be given, and that too much rhythmic contrast can be equally as damaging to a melody as too little contrast. But basically some type of change, in the rhythmic pattern, or to a related rhythmic pattern, or even to a fundamentally different pattern is necessary for the production of a strong melody with good rhythmic movement and tension.

Third, *rests* can play a role in rhythm, but insofar as the melodies of congregational song are concerned, they are generally insignificant. When used - if used at all - they generally are associated in some way with caesuras or ca-dences and are designed simply as breaks to allow for breathing. This is their only real function. In many melodies they are totally ignored, and longer durations are usually "robbed" at appropriate places to provide some time for breathing. If rests are used, they should never be so long as to completely break the flow of the melody, but since their actual duration is often lightly treated, they are often completely unnecessary.

5.6 The Effect of Meter and Rhythm on Tones and Intervals

5.6.1 In the previous chapter, the tones and intervals involved in melos were discussed especially in relation to their promotion of tension or relaxation. The purpose of this sub-section is to discuss those results in relation to rhythm, and thus see the basic qualification or modifications which rhythm imposes on those results.

5.6.2 The following two examples show various metric and rhythmic influences on the interval of a m2nd.

Example 7 (Evangelical Lutheran ..., 1941, #237)

See following page.

Example 7 (Evangelical Lutheran ..., 1941, #237)



In melos, the first m2nd, because of its end tone supported by ascending motion, would have promoted tension, while the second m2nd would have promoted relaxation because of its end tone supported by descending motion. However, with meter and rhythm added, neither of these m2nds is really significant. Concerning the first m2nd, its end tone is in a very weak metrical position and it is preceded and followed by tones of longer duration in strong metrical positions. The net result is one of relaxation brought on by the emphasis on tones three and five, with the m2nd itself having no real significance except to aid in a smooth flow. With the second m2nd, metrical position and duration emphasize the relaxation of the end tone, but to such a degree that again, the actual interval adds little except in the way of a smoother flow. Tones three and five are utterly dominant because of their strong metrical position reinforced by long duration. The result is overall relaxation with no real tension.

Example 8 (Evangelical Lutheran ..., 1941, #275)



The m2nd in this example involves a temporary leading tone and cadence tone. The cadence tone, as end tone, promotes rest and relaxation. In this instance, the relaxation of the cadence tone is reinforced by its metrical position and slightly increased duration, but the emphasis is not out of proportion with the remainder of the phrase. The tones and intervals preceding the cadence give good movement because of their relatively short duration, and some tension as well, emphasizing the function of the cadence and the involvement of the m2nd.

5.6.3 M2nds, as the basic intervals in melody, can undergo many alterations or modifications of function with the addition of meter and rhythm. Two represen-

tative examples are shown.

Example 9 (Orthodox Presbyterian Church, 1967, #506)



In this phrase consisting of ascending and descending M2nds, except for one ascending m3rd, the meter and rhythm help to establish a good balance between tension and relaxation, and support musical movement. The first ascending M2nd - *f* to *g* - promotes tension because of its end tone, and is supported by a , fairly strong metrical position and relatively long duration. The second ascending M2nd - *g* to *a* - promotes relaxation because of its end tone (tone three) and it is a little stronger than the preceding M2nd because it is a little longer in duration and in a little stronger metrical position.

The following pair of descending and ascending M2nds - *a* to *g* and *g* to *a* - again balance with first tension and then relaxation, but again the relaxation is stronger because of metrical position. The following ascending m3rd also supports relaxation. However, the shorter durations involved in these three intervals makes their effect less significant overall, while adding some rhythmic tension and movement.

The rhythmic tension and movement help to set up the most important M2nd - *a*¹ to *d*¹. The end tone promotes tension (tone six) and is reinforced by a quite strong metrical position, a longer duration, and the fact that it is the high tone of this phrase. All of these help to promote a good amount of tension, which ably balances the previous prominence of relaxation, and also help to set up a fairly strong progressive cadence. Thus, the rhythm and meter help to promote a good, varied balance between tension and relaxation, making this a strong phrase.

Example 10 (Orthodox Presbyterian Church, 1967, #149)

See following page.

Example 10 (Orthodox Presbyterian Church, 1967, #149)



With melos, the overall effect of this series of descending Mm2nds would be a smooth flowing release of tension. However, with meter and rhythm, there are some changes. Since tones one, three and five occupy the strongest metric positions, this series takes on a harmonic aspect which reinforces the general relaxation. At the same time, the dotted rhythms of the first two measures reinforce the prominence of those harmonic tones but, conversely, add some rhythmic tension. This tension takes the place of a smooth flow in the first two measures, but the flow and movement return in the third measure - which also helps the rhythmic tension through contrast. Thus, the character of this series is changed from a smooth flowing release of tension to a more harmonically oriented, disjointed movement with strong rhythmic tension easing into a melodic flow only at the end of the series.

5.6.4 Meter and rhythm have a strong effect on the degree of influence of the Mm3rds often making them dominant or insignificant.

Example 11 (Christian Reformed Church, 1959, #56)



Both the meter and rhythm conspire to make the relaxation of this pair of ascending and descending M3rds very weak. In melos these M3rds would interrupt the movement and balance of tension and relaxation promoted by the surrounding 2nds. However when placed in weak metrical positions, and involving tones of equally short duration, these M3rds provide only a very momentary weak relaxation which is not out of place, and the rhythmic movement in which they are caught up, makes up for any loss of melodic movement.

One other feature is that the size of the M3rd is not large enough to be interruptive, and in this situation it provides some good variety and contrast without really interrupting the flow of the melody within the measure.

5.6.4.2 Example 12 (Christian Reformed Church, 1959, #140)



In example twelve, the first measure with ascending 3rds is very harmonic. The meter and rhythm have little effect except that the two shorter durations give a little rhythmic movement. The general aura is one of rest and solidity. The following measure with its descending 2nds has the potential for some tension, but because the only tone which could produce tension - tone four, *a* - is in a weak metrical position and of very short duration, no real tension is produced. In fact, the emphasis both rhythmically and metrically on tones five and three results in a descending third being emphasized with an overall production of relaxation. The rhythmic tension of the dotted note helps give a little tension but not enough to balance the strong relaxation of the descending 3rd.

In measures three and four there is a similar occurrence. In measure three the initial emphasis on tone two - in a strong metrical position and longer duration - creates good tension which is balanced by its repetition and an ascending m3rd which produce weak relaxation supported by some rhythmic movement. However, in measure four, once again a descending m3rd is emphasized through duration and metrical position, so that only general weak relaxation is felt. The final descending M2nd - *g* to *f* - has strong potential for creating tension, but the weakness of the *g* prevents any real tension promotion. Thus, in this phrase, while the rhythm does provide some movement and tension of its own, it also joins with the meter to negate some potential melodic tension, producing a weaker melody.

5.6.5 Unlike the Mm3rds, the size of the P4th generally prohibits it from blending into, for example, a series of 2nds, whatever the rhythm or metrical position. Its size usually attracts some attention. Thus, it is the type of reinforcement or opposition of meter and rhythm which helps to determine the

function of a P4th.

Example 13 (Orthodox Presbyterian Church, 1967, #621)



This is a good example of a situation where meter is in opposition to the melodic functions of a P4th. The first P4th, *e* to *a*, promotes tension because of its end tone, reinforced by ascending motion, while the second P4th with the tonic (tone eight) as its end tone, promotes relaxation. However, in both of these intervals, movement is from a strong to a weak metrical position. The result is that both the tension of the first P4th, and the relaxation of the second P4th are greatly weakened in their melodic effect. The move to a weaker metrical position, in effect, cancels out much of the melodic result. Rhythmically, there is little interference or modification.

5.6.5.2 Example 14a (Evangelical Lutheran ..., 1941, #61)



Example 14b (Evangelical Lutheran ..., 1941, #84)



These two examples show an interesting contrast between the effects of rhythm and meter on the different melodic functions of a P4th. In the first example, the ascending P4th is preceded by a series of descending 2nds. These 2nds, because of their overall descending motion promote general relaxation, although

there are fluctuations of tension. This relaxation is confirmed by the P4th. Its end tone - tone one - promotes strong relaxation, and is emphasized by a strong metric position. Good melodic movement and tension are promoted by the changes between long and short durations preceding the P4th, but the relaxation of the P4th itself is accompanied by a loss of rhythmic movement because of the long durations involved, and melodically, movement generated by the descending 2nds is interrupted.

In the second example, the P4th follows a strong descending M3rd which promotes relaxation. However, this P4th with tone four as its end tone and assisted by ascending motion promotes strong tension. This tension is emphasized by the metrical position of the end tone. And though it is of shorter duration, this aspect does not strongly affect the tension, but does give good impetus to the following movement.

Thus, while in the first example, the ascending P4th lengthens the area of relaxation after which the rhythmic movement and tension continue, in the second example the ascending P4th promotes strong tension, aided by rhythmic tension and gives impetus to the melodic and rhythmic movement.

5.6.6 With intervals of a P5th and larger, rhythm and meter play similar roles.

Example 15 (Evangelical Lutheran ..., 1941, #259)



The relaxation promoted by this descending P5th between tones five and one is reinforced by the relatively strong metrical position of the end tone, while the consistently short durations in the measure help to promote some rhythmic movement. The surrounding Mm2nds help to minimize the effect of the size of this P5th, and add some melodic flow and movement which contrasts effectively with the relaxation of the P5th.

Example 16 (Christian Reformed Church, 1959, #175)

See following page.

Example 16 (Christian Reformed Church, 1959, #175)



The tension of this ascending M6th is greatly strengthened by its metrical position and relatively long duration. At the same time, the dotted rhythm helps to maintain some tension throughout the measure giving good life and support to the high tone. This rhythmic tension is vital because of the high percentage of tonal repetition present.

5.6.7 In summary then, it is generally the metrical position of the end tone and its relative duration that plays the most important role in the effects of rhythm and meter on tonal and intervallic tensions. However, such areas as rhythmic context and the amount of rhythmic tension and movement present, also play a significant role. Further than that, general rules are impractical, but the preceding examples clearly show the main effects of rhythm and meter on tones and intervals in various melodic situations.

5.7 Other Main Aspects of Melody Strongly Affected by Meter and Rhythm

There are many other aspects of melody in which rhythm and meter play an important role. The main aspects and the way they are affected are examined in this sub-section.

5.7.1 Both rhythm and meter play vital roles in cadences. As was noted in the previous chapter, the important aspects to a cadence are: that the cadence tone promote some measure of rest; that it be differentiated from preceding tones in some way; and that the preceding context is important in establishing it as a strong or weak cadence.

The duration of the cadence tone is a vital feature. The cadence tone is normally set apart from the rest of the phrase through a relatively long duration. When the cadence tone is preceded by shorter durations, it stands out more effectively as a tone of rest. However, one or two preceding tones at times can

be of approximately the same duration, slowing movement and creating an area of rest, in which the cadence tone should remain the strongest through tonal considerations. At the same time, the tone preceding the cadence tone is sometimes in a strong metrical position - or can even fill an entire measure. This emphasis generally points to the cadence tone, giving some tension which contrasts with the relaxation and rest of the cadence itself. However, in a strong cadence, the cadence tone itself should be in the strongest metrical position.

Example 17 (Nederduitse Gereformeerde Kerk, 1977, Ps.138)



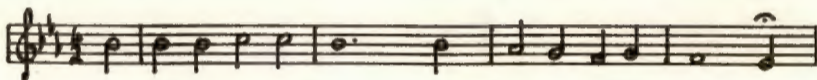
In this unmeasured melody the rhythm of the final phrase plays an important role in the final cadence. The cadence tone itself is emphasized by its long duration, giving complete rest and finality. At the same time, the preceding tone is also emphasized through duration, emphasizing its tension, and that is supported by rhythmic tension. With the preceding movement and flow, this is a very strong terminal cadence, with the rhythm an obviously important factor.

Example 18 (Orthodox Presbyterian Church, 1967, #13)



This cadence is fairly typical, but not very strong. The cadence tone itself is set apart by its relatively long duration and strong metric position, while the previous measure as a whole, provides some movement and tension, including rhythmic tension. At the same time, strong metrical emphasis of tones three and five in this measure negates most of the melodic tension thus weakening the cadence as a whole. Rhythmically, tension and movement are present, supporting the cadence; but melodically, tension is missing.

Example 19 (Christian Reformed Church, 1959, #316)



In this cadence, the preparatory cadence tone is given good emphasis by metric position and relative duration. However the cadence tone itself is almost too weak. With only a fermata to lengthen its duration it is almost not strong enough to supply enough rest. For a good balance, the cadence tone itself should be of at least equal duration with the preceding tone, and often, preferably, longer.

As the above examples have illustrated, rhythm and meter play important roles in cadential figures, in defining and articulating the cadence in contrast to the rest of the phrase so that it can better fulfill its task of being the goal of the phrase.

5.7.2 Meter and rhythm are also instrumental in defining more clearly, and strengthening harmonic cells and fields. The metric position of the various tones is particularly important in this regard, though duration can also have a strong effect.

Example 20 (Christian Reformed Church, 1959, #257)



In the first harmonic field found in the first two measures, only one tone is not an actual part of the field, - e - but because it is in such a weak metrical position and of short duration, it is not of any real significance. That is, it does not affect the harmonic field which is clearly outlined through

duration and metric position. The second harmonic field, measures three and four, is not actually complete, but metric position of the tones does emphasize a descending and ascending m3rd. which act, in effect, as a minor harmonic field, though a quite weak one. The final harmonic field actually covers measures six through eight. In measure six the chord outline is clearly seen, while in measure seven, metric position once again emphasizes the chord tones. Thus these three measures can be seen as a large harmonic field, articulated especially by meter.

5.7.3 One other aspect in which rhythm and meter can have a great effect is that of the climax. Once again, metric position and duration are often vital in reinforcing or moderating the effect of the climax.

Example 21 (Orthodox Presbyterian Church, 1967, #111)



In this example, the durations of the surrounding tones are all equal, but the metric position helps to reinforce the high tone in its importance.

Example 22 (Orthodox Presbyterian Church, 1967, #266)



Example twenty-two illustrates a climax which gets no help from meter or rhythm. It is in a weak metrical position and durations are similar. It is only the intervallic tension which helps to support it. This is not always undesirable, but usually rhythm and meter can help to make the climax more prominent and a better goal for the melody. It becomes a stronger point of attraction.

5.8 Summarizing Remarks

Rhythm is an integral part of melody, while meter, though not necessary, is also often integral to melodies. The examples in this chapter have clearly shown that meter and rhythm do have a qualifying, modifying or reinforcing effect on the various elements of melos, while also adding their own vital aspects in regard to organization, tension and relaxation. It is obviously impossible to examine all of the meters and rhythmic patterns suitable for use in congregational song. The variety possible is almost limitless. But this chapter has given basic examples of the type of effects rhythm and meter have on melody, and so provides a basis from which to evaluate the importance of rhythm and meter, and the type of effects they can and should have on melody.

CHAPTER VI - ANALYSIS OF THREE MELODIES

6.1 Introductory Remarks to Chapter VI

This chapter with its analysis of three diverse melodies, forms a type of summary of Section B. The basic aim is to analyze these melodies on the basis of the material in the previous chapters, and to discern: if there is a good balance between the various elements and especially between tension and relaxation; if the form and organization of the melody support that balance or not; and if the overall result based on these findings is a strong or weak melody. One point that must be remembered is that there are degrees of strength and weakness, so that while a melody should perhaps not be classified as weak, it could be a "weaker" strong melody. There is always some amount of subjectivism in this type of judgement. The particular three melodies which will be analyzed were chosen in an attempt to recognize and represent some of the variety of styles, form and length, that are common in congregational song.

6.2 Melody #1 Based on the Genevan Psalmbook of 1562

(Nederduitse Gereformeerde Kerk, 1977, Ps.116)



Interval Distribution¹

<u>Repetition</u>	<u>Mm2nds</u>	<u>Mm3rds</u>	<u>P4ths</u>	<u>P5ths</u>	<u>Mm6ths</u>	<u>Mm7ths</u>	<u>P8ves</u>
5	27	6	3	0	0	0	0

6.2.1 Certain general observations can be made concerning the melody, based on the interval distribution chart, and also on its organization.

This Genevan melody, using only two basic durations, was originally written without meter and therefore no meter should be imposed. The four phrases are not of equal length, with phrases two and three being longer than phrases one and four. However, all of the phrases can be divided into two parts - part A and B - which are separated by a caesura. The first part always consists of four tones with the same rhythmic pattern, the second part varies in length.

Concerning the intervals, Mm2nds are the dominant intervals with some Mm3rds and P4ths included. There is some tonal repetition, but no interval larger than a P4th appears. Thus, no abrupt changes of direction or tension are possible and the potential for a smooth, flowing melody is present. Apart from these very general observations, little else can be deduced from the interval chart.

6.2.2 Part A of phrase one begins at a quite high level - σ^1 or tone five - which gives it some initial tension. This first tone is also emphasized by its long duration which gives it added importance as a first tone. The fact that it is not tone one adds to the tension.

The first interval is a descending m3rd. It gives a weak impression of relaxation. The short duration of its end tone adds to the weakness of the effect but gives some rhythmic tension. Following this m3rd is an ascending m2nd and it is followed by an ascending M2nd. The m2nd with an end tone of b^b , or tone four, creates tension which is reinforced by the ascending motion, but because two short tone durations are involved, the effect is minimized. The melodic movement, however, is reinforced by this rhythmic movement. After this move-

1. The number of intervals includes those formed between the last tone of one phrase, and the first tone of the following phrase.

ment, the M2nd - b^b to σ^1 - resolves the tension because of its end tone, an effect which is reinforced by the long duration of the end tone. The melodic and rhythmic movement are also slowed, but some rhythmic tension appears, promoted by the two different durations. This M2nd ends Part A of phrase one.

There is a good balance between the small relaxations and tension produced in this first part of phrase one, both tonal and intervallic, and rhythmic. Good contrast and movement are shown, with tone five, however, being dominant. The dominance of tone five gives this Part a tension of its own. That is, because the central tone has not appeared, there remains an inherent tendency towards it, stimulating potential movement and tension. Overall, the effect of Part A of phrase one is that of a false start. This is not undesirable, but in fact, good. Interest and tension are heightened by this effect.

Part A and Part B of phrase one are joined by repetition of σ^1 , both tones of long duration. Melodic and rhythmic movement are momentarily halted, reinforcing the caesura. At the same time, this repetition of tone five makes it even more prominent and supports Part A in its potential for movement to the central tone.

The first two intervals of Part B, phrase one, are the same as in Part A, namely a descending m3rd followed by an ascending m2nd. Their durations and effect are also the same - weak relaxation, followed by tension, and some good rhythmic tension and movement. The next interval of Part B is another descending m3rd - b^b to g - whose effect is weaker than the previous m3rd because two short durations are involved. This rhythmic movement weakens the relaxation of the descending m3rd. Repetition of the end tone of this m3rd, which then appears, is vital and significant. This repetition slows the melodic movement, but because it is tone two, some melodic tension is retained and emphasized. The effect of the repetition itself is weakened by the two short durations which continue the rhythmic movement, and the tension is important in setting up the cadence.

The final descending M2nd between tones two and one - g to f - introduces the first cadence. The cadence is a strong terminal cadence which is very effective for the following reasons. First, the cadence is preceded by much rhythmic movement which makes its rest and relaxation even more prominent. That relaxation is created by the tone used - tone one is used for the first time in

the melody - the long duration, and the following half-note rest which emphasizes the break. And secondly, the tension caused by the emphasis of tone two and the rhythmic tension brought about by the change in durations, serve as an effective introduction to this cadence. Even though it is a strong terminal cadence, the effect is not too strong because this first phrase is obviously not the end of the melody, and so some potential for continuance is present.

In general then, this first phrase emphasizes tone five especially in Part A, and then descends to the cadence and tone one in Part B. Apart from the initial emphasis on tone five, there is a good distribution of tones one to five in this first phrase. Melodic tension and relaxation are both present, with relaxation a little stronger because of the general descending motion and the characteristic descending m3rd. There is also good rhythmic movement and tension to support the melodic movement, of which there is little.

6.2.3 Phrase two begins with a repetition of the final tone of phrase one, namely tone one. This is both necessary and desirable. It creates a smooth link between the two phrases, and gives emphasis to the central tone which first appeared at the end of the first phrase. Its long duration aids in this emphasis.

Part A of phrase two is very similar to Part A of phrase one, though with one significant change. Rhythmically, they are identical, but Part A of phrase two begins with an ascending M3rd. This ascending M3rd promotes relaxation which is only partially moderated by the short duration of its end tone. Both tones involved - tones one and three - give it added strength. This ascending M3rd is followed by the same ascending m2nd and M2nd of Part A, phrase one, and produces a similar tension followed by relaxation. The overall effect of Part A, phrase two, is melodic relaxation followed by some tension and then again relaxation, and which is strengthened by rhythmic movement and tension.

Part B of phrase two is joined to Part A by a descending M2nd and this is very significant. The M2nd weakens the caesura so that the momentary pause is very small and almost unnoticeable. At the same time, its end tone, the first tone of Part B, promotes tension. This tension is strengthened by its long duration. So then, while the rhythmic and melodic movement are temporarily slowed, Part B begins with good tension.

The first three intervals of Part B, phrase two are: a descending m2nd, descending M2nd and ascending M2nd - b^b to a to g to a . The m2nd produces relaxation, the first M2nd tension, and the second M2nd relaxation, all because of their end tones. Thus, this series of Mm2nds following the initial tension of the first tone in Part B, provides minor fluctuations in tension and relaxation, but also good melodic movement. At the same time, some rhythmic tension is produced by the change from long to short durations, and the melodic movement is supported by rhythmic movement.

After this series of 2nds comes an ascending m3rd. Its end tone helps promote relaxation, but the melodic movement is slowed only slightly, while the two short durations help the rhythmic movement to continue. And after this ascending m3rd, tension is again created through the descending m2nd - a^1 to b - involving a tone not natural to the scale. This end tone creates strong tension, first because it is not natural to the scale, and then further because it acts as a temporary leading tone. This melodic tension is also rhythmically supported by long duration and rhythmic tension. Following this unnatural tone is an ascending m2nd which introduces the cadence tone.

The cadence of phrase two is a strong progressive cadence. It is progressive because the cadence tone is tone five, even though it acts as a temporary tonal center. Its strength comes from the preceding context. The preceding tone produced strong rhythmic and melodic tension giving emphasis to the cadence, while the long duration of the cadence tone, followed by the half-note rest, assist it in giving the necessary break and relaxation to the melody.

In summary, this second phrase provides a very good answer to the first phrase. The general movement is from tone one up to tone five. Part A gives this preliminary movement and with minor fluctuations, promotes a general melodic relaxation which is supported by melodic and rhythmic movement, and rhythmic tension. In Part B, with its descending and ascending melodic motion aided by rhythmic motion, melodic tension is strong at both the beginning and end, with fluctuations inbetween, giving overall a good tensional quality. The ascending 3rds provide some necessary variety to the predominance of 2nds without jeopardizing the flow and movement, while the strong progressive cadence provides a pleasing finish to the phrase and contains some necessary potential for the continuance of the melody.

6.2.4 Phrase three continues to be loosely organized around tone five, with it acting as a quasi-tonal center. That is, it is never really established as a new tonal center, but the emphasis given to it, gives it added importance. This is helped by the absence of the actual tonal center - *f* - in this third phrase. Clear indication of the importance of tone five is its immediate repetition as the first tone of phrase three, and its long duration.

Part A of phrase three has the same rhythmic pattern as that of phrases one and two, but the overall descending nature of Part A, phrase three, gives emphasis to the melodic and rhythmic movement. The intervals involved are a descending M2nd, and m2nd and again M2nd. Both of the M2nds promote tension because of their end tones, but the second M2nd - *a* to *g* - is stronger because of the long duration of its end tone reinforced by the accompanying rhythmic tension. The m2nd between the two M2nds promotes relaxation, but because two short durations are involved, its effect is weak, except for the melodic and rhythmic movement which it helps to sustain.

Part A of phrase three then, because of its descending nature, has a tendency towards relaxation, but the strength of the M2nds, especially the final M2nd, gives some melodic tension to this part.

A P4th is used to join Parts A and B of phrase three. Because it is strongly harmonic with tone five as its end tone, and the durations involved are long, both melodic and rhythmic movement are slowed and relaxation is promoted, supporting the caesura in its slight break. However, the real value of this ascending P4th lies in the contrast it gives to the surrounding series of Mm2nds.

The first three tones of Part B are a repetition of the first three tones of Part A. The first descending M2nd promotes both melodic and rhythmic tension, while the following m2nd promotes relaxation. However, a change of direction then occurs with three ascending 2nds - *a* to *b*[♭] to *c*¹ to *d*¹. The first m2nd promotes tension followed by a M2nd promoting relaxation, and then the final ascending M2nd promotes strong tension. All of the 2nds in this Part B of phrase three, up to this point, also provide melodic and rhythmic movement.

Of the 2nds involved in this part, the final two - *c*¹ to *d*¹ to *c*¹ - are the most important. The final ascending M2nd promotes strong tension because of its end tone and long duration and is supported by rhythmic tension. At the

same time, this end tone is also the climax of the melody. It is a strong climax providing a good goal to which the melody has progressed. And simultaneously, it introduces the cadence tone in the final descending M2nd of this phrase. This cadence is once again a strong progressive cadence. Use of tone five assures potential for further movement, while the tension of the climax tone and the duration of the cadence tone, followed by a half-note rest, make this a very strong cadence.

This third phrase, with its predominance of Mm2nds is generally smooth and flowing with good melodic and rhythmic movement. The P4th between Parts A and B provides some necessary contrast. There are many fluctuations of melodic tension and relaxation, but eventually the climax and its tension dominate the phrase. The smooth movement to the climax is very effective and the climax plays a strong formative role in the melody as a whole.

6.2.5 Phrase four is closely related to phrase one. Instead of repeating the last tone of phrase three however, it begins a P4th lower, thus setting the climax apart even more, differentiating this part from Part A of phrase one, and promoting initial tension for phrase four.

In Part A of phrase four, the last three tones are repetitions of Part A of phrase one, and at the same time, the whole of Part A, phrase four mirrors Part A of phrase three. These close relations are a subtle and effective means of unification with variety. The emphasis on tone two at the beginning of Part A, phrase four gives this part some initial tension reinforced by the long duration. The intervals are an ascending M2nd, m2nd and then M2nd. Both M2nds promote relaxation, with the second M2nd - b^b to σ^1 - stronger because of its end tone and longer duration. The m2nd between the two M2nds promotes tension but the short durations limit its effect.

Thus, Part A of phrase four begins with tension which is supported by the ascending motion, but the strength of the final tone - σ^1 - gives overall relaxation. Within, there are fluctuations of melodic tension and relaxation with the relaxation a little stronger. Melodic and rhythmic movement are also both present as in the previous phrases.

One again a P4th now appears, joining Parts A and B of phrase four. Emphasis again falls on tone two giving Part B initial melodic tension which is height-

ened by the long duration. After the initial ascending M2nd, Part B of phrase four is a repetition of Part B, phrase one. The initial ascending M2nd produces relaxation, and then the fluctuations of tension and relaxation are similar to phrase one, with relaxation slightly stronger.

The final strong terminal cadence with the repetition of tone two giving good preceding tension, is given extra finality by the extra long duration of the cadence tone. Similarly, the fact that tone one last appeared as the initial tone of phrase two gives it added strength and importance. This cadence is very strong and final.

6.2.6 In summary, the following general conclusions can be made. The predominance of Mm2nds gives this melody good, smooth, flowing movement, supported by rhythmic movement because of the large percentage of short durations, while the larger intervals give good contrast and variety without interrupting the flow in an undesirable way. The constant changes of direction also help to prevent the Mm2nds from becoming monotonous.

Unification of the melody is provided in three main ways: first, the rhythmic similarity of Part A of all the phrases and the dissimilarities of rhythm in Part B of the phrases helps to unify the melody; second, the strong climax, providing a goal towards which to work, also helps with the unification; and third, the varied return to previous material in phrase four strongly reinforces this unification.

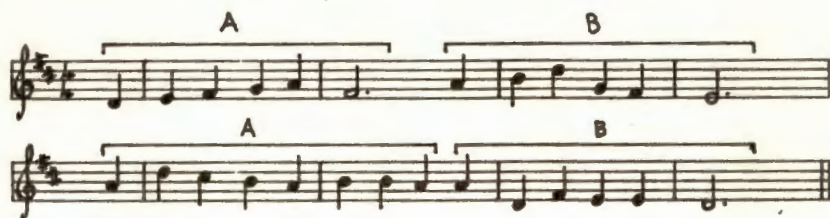
The phrases themselves are individually well-constructed with, in a general way, relaxation being a little stronger in phrases one and four, while tension is stronger in phrases two and three. At the same time, the phrases fit together well and the cadences, all quite strong, are nicely varied.

Thus, overall, a good balance of tension and relaxation is attained, and good melodic and rhythmic movement are present, as is logical melodic progression. The strength of this melody, based on the foregoing analysis, is obvious.

6.3 Melody #2 "Franconia" Frankfurt, 1738 (Evangelical Lutheran ..., 1941, #302)

See following page.

6.3 Melody #2 "Franconia" Frankfurt, 1738
(Evangelical Lutheran ..., 1941, #302)



Interval distribution

<u>Repetition</u>	<u>Mm2nd</u>	<u>Mm3rds</u>	<u>P4ths</u>	<u>P5ths</u>	<u>Mm6ths</u>	<u>Mm7ths</u>	<u>8ves</u>
3	14	4	2	2	0	0	0

6.3.1 Various general observations on the organization of this melody can be made before the intensive analysis, and also some comments based on the interval distribution chart.

This melody consists of two main phrases, each of which is divided into two Parts - A and B - by a caesura, and which are approximately equivalent in length. There are basically only two rhythmic durations, of which the shorter is by far the most prominent. At the same time, the basic accents are governed by $\frac{4}{4}$ meter, which gives accents to the first and third beats of each measure.

Considering the length of the melody, Mm2nds do dominate, making up the highest percentage of the intervals, but there is a good representation of Mm3rds, P4ths and P5ths, with also some tonal repetition.

6.3.2 In phrase one, Parts A and B have exactly the same number of tones and are also rhythmically identical. Part A begins with tone one, but metrically, it is very weak since the melody begins with a pick-up note. Metrically, it is in the weakest position. Therefore, though it establishes the tonic immediately, the strength of this tonic tone is actually very diminished. The short duration adds to this effect.

The first interval in Part A, phrase one, is an ascending M2nd whose end tone is tone two. It is also of short duration, but in the strongest metrical posi-

tion. Both this metrical position and the end tone promote a lot of tension. And since tone two is given strong emphasis in relation to tone one, the totality is momentarily obscured, promoting even more tension. Following this interval is an ascending M2nd, m2nd and M2nd - *e* to *f*[#] to *g* to *a*. Both of the M2nds promote relaxation, while the m2nd promotes tension, all because of their end tones. But, since the general motion is ascending and the end tone of the m2nd falls in a stronger metrical position, the overall effect of this series of 2nds is promotion of tension, along with good melodic movement. The melodic movement is also supported by rhythmic movement.

The final interval of Part A, phrase one, is a descending m3rd. The m3rd itself, promotes relaxation and rest because of its basic harmonic character, and this is reinforced by its end tone - tone three - and the long duration of that end tone. In fact, this tone - *f*[#] - is so strong that it almost acts as a cadence. But, since the melody has only just started, and since the preceding context is very weak as regards cadential requirements, this is best seen as a strong caesura rather than an actual cadence. It is also the final tone in Part A, phrase one.

Parts A and B of phrase one are joined by an ascending m3rd. Again, the third promotes relaxation because of its harmonic character, but since its end tone is in a weak metrical position and of short duration, this effect is weakened appreciably and some rhythmic tension is present. The first interval of Part B, phrase one, is an ascending M2nd - *a* to *b* - and again, its metrical position is vital. The strong metrical position reinforces the tension, promoted by the end tone and the ascending motion.

Following this ascending M2nd is an ascending m3rd which promotes some relaxation because of its harmonic nature, and because its end tone is tone eight. At the same time, this end tone is also the highest tone of this first phrase, giving it added importance and making it the focal point of this phrase. However, because the movement is from a strong to a weak beat, the strength of this high tone is diminished. The descending P5th - *d*¹ to *g* - which follows, does help to draw attention to this focal point. This P5th, though a little awkward to sing - the awkwardness comes mostly from the P5th being followed by a m2nd in the same direction - combines with the previous ascending m3rd to produce a harmonic field, which promotes relaxation. However, since the chord outlined is not the basic tonic chord, the effect is one of interest and solid-

ity, which, combined with the contrast present, provides good variety and balance to the first tension-producing interval of Part B, phrase one. The fact that the end tone of the P5th would promote tension and is in a stronger metric position modifies the relaxation to some degree.

The two descending 2nds - the first a m2nd, the other M2nd - which are the final intervals of Part B, phrase one, help to set up the cadence. The cadence tone is tone two, and it gives some rest because of its duration and strong metric position, but more importantly, because it is set up as a weak tonal center by the ascending m3rd and descending P5th of the previous measure. The tones present in those intervals help to establish the cadence tone as a weak temporary tonal center. The two preceding descending 2nds help to make a smooth approach and give the cadence more credence. The end result is actually a strong progressive cadence. It is progressive because of the actual cadence tone itself, but strong because of the preceding context.

In summary then, the first phrase of this melody maintains a good balance between tension and relaxation. In Part A, the tones emphasized promote tension in the first measure, which is aided by the obscuring of the tonal center with the series of ascending 2nds. These ascending 2nds also promote logical melodic movement, supported by rhythmic movement. The following descending m3rd helps to re-establish the tonal center and promotes a strong caesura. Rhythmic and melodic movement are temporarily stopped, only to appear again in the first section of Part B. The harmonic field in Part B slows the melodic movement and promotes good solidity in contrast to the first two tones, and also helps to establish the cadence tone as a weak temporary tonal center. The high tone in Part B also forms a melodic focus for this phrase, even though it is weakened by its metrical position, while the cadence gives strong rest but with good potential for continuing movement.

6.3.3 The second phrase is quite similar, organization-wise to the first, and is joined to it by an ascending P4th. This P4th helps to create a little distance between the two phrases. But, because the first tone of phrase two is tone five, it also helps to define the original tonal center.

The first interval of Part A, phrase one, is another ascending P4th. This interval completes the re-establishment of the original tonal center with tone eight as its end tone. At the same time, this end tone - d^1 - is also the climax of the melody. Two factors, especially, help to make this appearance of

tone eight the climax, rather than the appearance in phrase one. The most important fact is its strong metrical position. This gives it a strong accent, marking it as being more important. And second, the size of the P4th, of which it is the end tone, helps to set it apart. Because this high tone had appeared before, it is not as strong a climax as it could be, but the two factors mentioned do set it out as the indisputable climax of this melody.

This climax, while a strong formative element, also promotes relaxation because of the tones involved. Therefore, Part B of phrase two, begins with relaxation. However, following the climax, and in the same measure, are three descending 2nds; a m2nd, M2nd, and another M2nd. First, the m2nd promotes a lot of tension because of the leading tone as its end tone. The following M2nd continues this tension with tone six as its end tone and its relatively strong metrical position. The final M2nd promotes relaxation with tone five as its end tone. The descending motion supports this relaxation, but because of the strong tension promoted by the first two descending 2nds, the relaxation is outweighed, and the overall result of this descending series of 2nds is still some tension.

This tension is further supported by one more M2nd, - *a* to *b* - this time ascending. With *b* as the end tone, tension is again promoted, reinforced by strong metrical position. Thus from the climax to this *b*, overall tension is produced, though there are fluctuations, and melodic and rhythmic movement are also present. Melodic movement is momentarily slowed by the tonal repetition that follows, but the tension is maintained. The short durations involved help to prevent stagnation of the melody with this tonal repetition. A final descending M2nd completes Part A, phrase two. The end tone of this interval, tone five, further slows the melodic movement and promotes relaxation. In fact, the preceding emphasis on tone six with its repetition, gives this tone a slight cadential feeling. The metric position is quite strong, but the short duration precludes any real cadence. The result is a fairly strong but short caesura.

Part B of phrase two begins with a repetition of the last tone of Part A - tone five. This repetition supports the caesura, although it also continues to prevent any melodic movement. Similarly, the first interval of Part B also stimulates no melodic movement. This descending P5th between tones five and one, is strongly harmonic, and with tone one as its end tone and in a strong metric position, relaxation is also quite strong. The rhythmic movement is valuable in keeping this tonic tone from being too powerful, especially as the next in-

terval, an ascending M3rd - d to $f^\sharp$ - is also strongly harmonic and continues the relaxation and loss of melodic movement. It is with the M2nd which follows - $f^\sharp$ to e - that melodic tension first appears in Part B, phrase two. The end tone is tone two, and being in a fairly strong rhythmic position, it promotes good tension and also generates a little melodic movement.

The repetition which follows the tension-giving M2nd emphasizes this tension while slowing the melodic movement once again. However, its main function is to emphasize that tension and thus set up a good cadence. The final descending M2nd introduces the final cadence tone - tone one. Its tension-filled introduction, long duration and strong metric position all work together to make this a fitting, strong, terminal cadence. This cadence, with its finality and resolution of tension and movement provides a fine close to this melody.

6.3.4 In summary, this short melody derives most of its tension and relaxation, variety and contrast from its melodic resources. In both phrases, Part A gives general overall melodic tension and movement ending in a fairly strong caesura, while Part B in both phrases, contains definite harmonic fields, though in slightly different places, and promotes general overall relaxation, with some tension before the cadence. Parts A and B of the phrases provide a fairly good balance between each other, while the phrases also fit together in a logical and complementary way.

The cadences fit their positions quite well, although the first cadence at the end of phrase one may not provide a strong enough break because of its inherent tension. The final cadence is strong and final. Also, the climax, while weakened by a previous appearance of the high tone, is set apart in a distinctive way, and does provide a goal for the melody; a good focal point.

Rhythmically, very little tension is present, generally only at the cadences. But the rhythmic movement stimulated by the high percentage of short durations is a vital factor. It reinforces melodic movement, and also helps to make the more static areas of the melody weaker in their significance.

With a range of an 8ve, good variety of intervals with only one really awkward leap, and a good balance of tension and relaxation, in the opinion of the author, this melody can be considered quite strong.

6.4 Melody #3 Guide, Marcus M. Wells, 1858

(Christian Reformed Church, 1959, #260)

Interval distribution

<u>Repetition</u>	<u>Mm2nds</u>	<u>Mm3rds</u>	<u>P4ths</u>	<u>P5ths</u>	<u>Mm6ths</u>	<u>Mm7ths</u>	<u>8ves</u>
13	32	8	5	4	0	0	0

6.4.1 Based on the interval distribution chart, it can be seen that, while there is a predominance of Mm2nds, they are not as dominant as in previous melodies. The combination of the other intervals, including repetition, adds up to approximately the same number of appearances, with repetition appearing an inordinate amount of times for a melody of this scope.

Various general statements can also be made concerning this melody, especially

its organization. First, the meter is $\frac{3}{4}$, indicating that the first beat in the measure will always be accented, while the second and third beats will be weaker. There are four phrases in this melody, all of approximately the same length - sixteen tones. (Only phrase three has fifteen.) Each of these phrases can be divided into two Parts, A and B, of eight tones each. (Part B of phrase three has seven tones.) Each of these Parts has the same rhythmic pattern except for Part B of phrase three, which shows a slight change.

Similarly, each of these Parts of the phrases, in turn, can be divided into Groups I and II of four tones each. In each Part - A and B - of the phrases, these Groups - I and II - have identical rhythms and similar melodic characteristics. (Again, Group II of Part B of phrase three is the only exception.) Thus, generally, avoiding for now the one exception, each of the four phrases of sixteen tones can be divided into two Parts - A and B - of eight tones each, and each of these Parts can be divided into two Groups - I and II - of four tones each. Each of these Groups in a similar position in the phrases - for example, Part A, Group I of all the phrases - has a similar rhythmic and melodic character.

6.4.2 Phrase one begins on tone five, below the tonal center, and is of long duration. This tone is immediately repeated, only the repetition is of short duration. Following it is an interval of an ascending P4th. Tone one is the end tone, in a strong metrical position and again, is of long duration. It is also immediately succeeded by a repeated tone of short duration. That ends Group I of Part A, phrase one. Thus, melodically, Group I consists of two repeated tones - tones five and one - joined by an ascending P4th. The strong harmonic association and repetition produce no melodic tension or movement, while both tones seem to be over emphasized. Rhythmically, the pattern of long-short, long-short provides some tension and movement, and therefore, Group I is rhythmically quite strong and interesting.

Group II of Part A, phrase one, is joined to Group I by an ascending M3rd. This M3rd continues the relaxation and harmonic aspect of Group I, with its end tone of medium-long duration and in a strong metric position. The three intervals involved in Group II are two descending M2nds and one ascending M2nd. The first M2nd - b to a - with tone two as its end tone, produces tension, but because of the very short duration of that end tone, this tension is weak and fleeting. The metric position offers no real help to the tension. Continuing,

the second descending M2nd - α to g - is also in a weak metric position, but its end tone - tone one - produces relaxation. The short duration of the end tone does not help the relaxation but does stimulate the melodic movement. The final ascending M2nd - g to α - promotes the first real tension of this melody. The end tone, tone two, is reinforced by very long duration and strong metric position. It is this tension that prevents this tone from being a cadence tone. The effect is, rather, a caesura. Thus, Group II of Part A, phrase one, consists of descending and ascending M2nds. Melodic movement is present with this little series, but no real melodic tension appears until the final tone. Rhythmically, the dotted rhythm of the first two tones followed by a tone of short duration and then very long duration supports the melodic movement, and adds some rhythmic tension.

Part B of phrase one is joined to Part A by an ascending M2nd. Since the end tone is tone three, relaxation is promoted. Rhythmically, Group I of Part B is exactly the same as Group I of Part A, namely, long-short, long-short. There is, however, a slight melodic change, though it remains similar. The first tone of Group I, Part B, is repeated, and then followed by an ascending M3rd and a descending P5th. Thus, instead of two groups of repeated tones, a general harmonic field is formed. The effect is the same as Group I, Part A - no melodic movement, and promotion of relaxation.

Group II of Part B is also rhythmically equivalent to Group II, Part A with its dotted rhythm and very long tone at the end. The two Groups of Part B are joined by a descending m2nd. This m2nd - g to $f^\#$ - promotes tension because of the leading tone as end tone, reinforced by duration and metric position. The ascending m2nd which follows it - $f^\#$ to g - dissolves this tension, but its effect is weakened by the very short duration of its end tone. And then the ascending M2nd which now follows - g to α - again promotes tension, though neither duration nor metric position support this tension. After this little series of tension-promoting 2nds, the cadence arrives, introduced by a descending M2nd. The cadence tone is tone one. It is in a strong metrical position, of very long duration, and with the preceding tension-promoting context all of these conspire to make this a strong terminal cadence. Thus, while Group I of Part B is generally a harmonic field, Group II consists of a strong cadence formula.

In retrospect, Parts A and B of phrase one are very similar. Rhythmically,

they are identical, providing some rhythmic tension and movement. In fact, the constant changes of duration are, in some ways, too strong, attracting much attention. Melodically, Parts A and B are also similar. Group I in both Parts is harmonically related in some way, and the general result is relaxation and no melodic movement. In Group II, some melodic movement and tension appear, though in different places. Overall then, in phrase one there is a constant change of melodic relaxation and tension, with the relaxation dominant, and there is little melodic movement or flow. On the other hand, rhythmic tension and movement are very strong.

6.4.3 Phrase two is an exact repetition of phrase one. Because the entire phrase has appeared before, there is no forward movement in the melody overall, and the dominance of the relaxation-producing elements is emphasized. However, the repetition of the rhythm does tone down its strong tensional qualities, making it a little more acceptable. One other effect, is that the repetition of the strong terminal cadence actually strengthens its effect. There is no real potential for the continuance of the melody, making this cadence overly strong, and too much of a final break for the second phrase.

6.4.4 Phrase three, joined by an ascending P4th to phrase two, and beginning on tone four, begins with some good tension. This melodic tension of tone four is reinforced by its duration and metric position, and given added importance by its position as first tone in a new phrase. Group I of Part A, phrase three, is rhythmically the same as previous Group I's, and melodically, quite similar. Once again the tones involved include two repetitions, but this time joined by a descending m2nd. The first repeated tone - tone four - promotes tension, but the effect is weakened by the repetition, while the second repeated tone - tone three - promotes relaxation, aided by the m2nd. Thus, Group I contains a minor balance between tension and relaxation.

Group II of Part one, phrase three, supported by the normal dotted rhythm of all Group II's, is joined to Group I by a descending m2nd - b to a . The end tone, and first tone of Group II, is tone two and supported by medium-long duration and strong metric position, it promotes good tension. It is followed by an ascending M2nd and then m2nd. The end tone of the M2nd promotes relaxation, but its short duration makes the effect very fleeting and the following m2nd with short duration and tension-producing end tone is actually stronger. This minor series of ascending 2nds is followed by a descending m2nd. The end

tone, and only tone in this measure, promotes relaxation assisted by its very long duration. In fact, this final tone of Group II acts very much like a cadence. It could be interpreted either as a quite strong progressive cadence, or a very strong caesura. Either interpretation shows a big break in the middle of this phrase.

In Group I of Part B, phrase three, once again two repeated tones appear this time joined by a descending m3rd. Since Part B and Part A of phrase three were joined by an ascending m3rd, the result is strongly harmonic, and promotion of relaxation. With the normal rhythm of Group I, the only significant fact of this group is that it contains a climax - of sorts. The first repeated tones - d^1 - can be seen as the climax of this melody, though a rather weak one. The fact that this appearance of the high tone is at the beginning of Part B, after a quite decisive break, and that it is repeated, are the only reasons that this appearance of d^1 is stronger than its previous appearances. The result is a very weak climax which cannot be a really strong formative element in this melody.

Group II of Part B, phrase three, provides the only break in rhythmic and melodic design. Consisting of only three tones, it continues the long-short pattern and ends with a very long duration. This provides some rhythmic tension and movement. Melodically, this Group II is joined to Group I by an ascending m2nd. The end tone - σ^1 - promotes tension assisted by metric position and duration. Thus, Group II begins with tension. The other two intervals of Group II are a descending m2nd and M2nd - σ^1 to b to a . The m2nd promotes some relaxation, though it is weak. The following M2nd introduces the cadence tone. Duration helps this cadence tone, as does its relation to σ^1 of the previous measure. Both of these aspects give the cadence tone some measure of rest. However, this effect is quite weak, and in some ways, this cadence at the end of the phrase - a progressive cadence - is weaker than the break between Parts A and B. The result is not very satisfactory, cadentially.

Phrase three is very similar to phrase one. Rhythmically, it is identical except for Group II of Part B, which shows a combination of the two basic rhythmic patterns. Melodically, Group I of both Parts A and B again involves two joined tonal repetitions. However, in Part A there is no real harmonic association, while there is in Part B. Again the overall result is production of relaxation, which is contrasted by the melodic movement and tension of Group II

in both Parts A and B. The climax at the beginning of Part B is a weak one, while the caesura-cadence, and final cadence of phrase three are also unsatisfactory. There is a little more melodic tension in phrase three, but the tonal repetition present and similarity of melodic patterns results in relaxation again being dominant, while the melodic movement is present only in short spurts. However, this phrase does have better melodic flow, especially in Part A.

6.4.5 The final phrase of this melody is once more a repetition of phrase one. It detracts, rather than adds, to the forward movement of the melody as a whole and the only aspect which might have a positive effect is the return to previous material in order to unify the melody. However, previous repetition and the material involved do not even justify this aspect.

6.4.6 This melody can be classified as weak, with repetition of various types being primarily responsible for this classification. First, the high amount of tonal repetition in Group I of all of the phrases inhibits any amount of melodic tension and movement. Similarly, the basic sameness of melodic character in Group II of all the phrases, except phrase three, detracts from its movement and tension potential. Then, the repetition of a phrase that was not basically very strong, and not a varied repetition at that, reinforced the weaknesses of that phrase. When that same phrase was again repeated, all of the weaknesses and basic relaxed nature of that phrase were again reinforced. Only phrase three provided any real stimulation and melodic forward movement, but because of its similarity to the first phrase, it was not nearly strong enough to balance the other three phrases. Other results of this phrasal repetition are a weakness in distribution of cadences, and a weakening of the climax. The high tone appears too often for a strong climax to be formed.

And finally, the repetition of the two basic rhythmic patterns added yet more repetition. The patterns themselves created quite good rhythmic tension and movement, but the constant repetition soon negated these effects, and the end result was a stagnation of rhythm combined with the stagnation of the melody itself.

Thus it is the repetition that is basically responsible for the weakness of this melody. It has moments of interest, but these moments are fleeting and without enough strength to affect the basic stagnant and directionless character of this melody.

SECTION C

HARMONY IN RELATION TO CONGREGATIONAL SONG

CHAPTER VII - BACKGROUND INFORMATION TO THE HARMONY OF CONGREGATIONAL SONG

7.1 Introductory Remarks to Chapter VII

In the previous Section (B), the melodic aspect of the music of congregational song was discussed, and it was seen that melody and rhythm are inseparable. There is, however, also a strong relationship between melody and harmony. "Harmony forms no part of it (melody); yet from the point of Western musical art only such melodies can be regarded as successful which call for, or at least imply a satisfying harmonic association" (Blom, 1958, p.360).

While some twentieth century musicians may hasten to disagree with this statement, as regards congregational song, the necessity of harmony is generally indisputable. That is, if it is agreed that the music of congregational song must be suited to the needs and understanding of the common man, then some form of harmony or harmonic accompaniment is desirable and necessary in congregational song. The musical knowledge and background of the common person in this age, are inextricably bound up with and reliant on some type of harmonic accompaniment. That is the type or style of music with which they are comfortable and familiar. Except for situations where unique historical, cultural and educational factors prevail, the unaccompanied melody should be viewed as an exception rather than the rule.¹

General practice in Western Protestant Churches is for some type of instrumental accompaniment - usually organ, or perhaps piano - to be used to lead and support the congregation. Depending on the style or form of the harmony, it is possible for the members of the congregation to sing the various harmonic

1. This is in fact born out in practice as well as theory. It is only the exceptional denomination or congregation which sings an unaccompanied melody.

parts or "voices" and not simply the melody alone. In this respect, however, the opposite of unaccompanied melody, namely, the largely nineteenth century practice of subordinating the melody to harmony so that the melody was often nothing more than the surface of harmony (Apel, 1970, p.517) and therefore subservient to it, is also undesirable.

Harmony and melody serve congregational song best when they are used as complementary elements. Usually neither is strong enough to stand alone and each needs the other for a full unfolding and complete utilization of the many musical facets involved (Hindemith, 1945, p.87).

7.2 Basic Aspects of the Harmony of Congregational Song

7.2.1 Various definitions of *harmony* can be found, with the following two being among the best-known, and quite representative. "Harmony may be most simply defined as the vertical aspect of music. It concerns itself with the synthetic effect of combining sounds of a different pitch at a point of time (chord), and particularly with the relationship of one such combination to others formed in a similar way, and the larger process of relating these chords progressions to a tonal center" (Grove, 1954, Vol.4, p.77). "Harmony denotes the chordal (or vertical) structure of a musical composition in contrast to counterpoint, i.e., its melodic (or horizontal) structure" (Apel, 1970, p.371).

7.2.2 Two main styles of harmonization are, or can be, used with congregational song, the choice usually depending on the intended role of that harmonization. These two styles may be distinguished as the "instrumental" and "choral" styles of harmonization.

The instrumental style is characterized by a strongly contrapuntal approach to harmonization, with each voice striving to be important in its own right and with its own unique significance. The actual harmonies produced are often more of a by-product of the combination of these individual voices. This style is designed solely for unison singing, because the melody, or soprano voice, is usually the only voice subjected to such singers' considerations as voice range, smoothness of line, tones of relatively longer duration, and so on. Other voices are normally treated in a much freer manner, with less restrictions on their type of movement and shortness of duration. This harmonic style then, acts strictly as a support to the melody sung by the congregation and

tends to be relatively undramatic and impersonal (Davison, 1952, p.34)

In contrast, the choral or "four-part" style of harmonization usually supports part-singing by the congregation, and demands a more careful regulation. Each voice must be subjected to vocal considerations so that it is suitable for those people who normally sing in that range. Similarly, aspects such as chord progressions and use of less common or familiar chords should be kept at a low percentage. The main unfavorable aspect in this style of harmonization is that it can easily become overly dramatic and too personal (Davison, 1952, p.34).

Both of these harmonic styles are legitimate and are used extensively in congregational song. Usually, the educational and cultural background of the members of the congregation is the deciding factor in a choice between these two styles. In this dissertation, emphasis is placed on the choral style mainly because it normally demands more careful regulation, and is subject to greater limitations than is the instrumental style. However, many of the results or conclusions will be applicable in a general way to both styles.

Often, the most successful songs attain a balance or compromise between these two styles. That is, there is a mutual interpenetration of melody and chords (Hindemith, 1945, p.110) so that while the basic harmonies and progressions remain relatively simple, and the voice parts are subject to limitations in such areas as range and duration, each voice also retains a melodic movement and interest of its own, making each a pleasing melodic line. This mixture of styles is not always the best, but is often successful.

7.2.3 A difference in harmonization styles also involves the aspect of part or unison singing. In regard to this aspect, no hard and fast rule can, or should, be submitted. The historical, cultural and educational background of the people involved is usually the most significant factor. Both unison and part singing have advantages and disadvantages. For example, unison singing often helps with quicker, livelier singing, while part singing allows for more natural voice ranges (Routely, 1959, p.95). Thus, neither style is better or worse, and neither should be specifically discouraged. Rather, the type and style of music with which the majority of the members of a congregation or denomination are familiar, and which best satisfies their needs will be the most desirable style. Often, both styles can be included for use where specific cases demand different approaches. This type of variety can also be very welcome.

7.2.4 The question of whether or not modal-type harmonies should or can be used in congregational song must be referred to. In certain specific circumstances, it may be that strong arguments can be advanced for the inclusion of modally-based harmonies, especially in regard to a greater variety of musical colors and means of expression. Undoubtedly, use of some of the "church modes" will have a different impact on melody and harmony than the Major-Minor tonality system. However, once again it is the needs and background of the common member that must be taken into account. In this regard, it can be readily seen that to most members of a congregation, modally-based harmonies are strange and unsatisfactory. Rather than assisting a melody, they often detract from it because of their basic unfamiliarity.

Apart from these facts, modally-based harmonies may be a contradiction in terms. When the church modes were in common use, the harmonic aspect of music was not yet a recognized concept. There was a vertical aspect or awareness in music, but not a specifically harmonic aspect. Thus, the idea of a modally-based harmony raises many problems. However, this does not mean that all modally-based harmonies must be rejected, but rather that since many problems and questions are raised with this type of harmony, its use should be exceptional rather than normal.

7.3 Tension and Relaxation

7.3.1 As was the case with melody, *Tension* and *Relaxation* are again prime concerns in harmony. Tension is produced in two ways, which must be considered together to enable a proper evaluation of the tension-production of a particular chord, or chord progression.

First, harmonic tension can be seen in terms of energy, where energy is expended, and therefore tension produced, whenever a move is made away from the all-important tonic chord. The tonic chord is the representative of relaxation, repose and rest. Any movement away from the tonic, such as a move to the dominant or sub-dominant, requires energy. The further the distance from the tonic, the more tension is generated. Thus, if the tonic does not appear at all in a progression, after its first appearance, then there will always be some tension present and building, though there may be fluctuations in the intensity of that tension. Conversely, if the tonic makes many appearances, there

will be a constant change of tension and resolution of that tension.

Along with this, consonance and dissonance play a vital role in promoting tension or relaxation. "Consonance and dissonance are the very foundations of harmonic music, in which the former represents the element of normalcy and repose, the latter the no less important element of irregularity and disturbance" (Apel, 1970, p.180). In a chord, the several tones occurring simultaneously form intervals with the bass or root of that chord, intervals which can be classified as consonant or dissonant. The intervals of a 3rd, 5th (and 8ve) and their inversions, the 6th and the 4th, are consonant and stable intervals (Forte, 1974, p.39). (The P4th is a special case and there are occasions when it should be treated as a dissonant interval.) Any chord containing only consonant intervals is a consonant chord (Christ a.o., 1966, p.24). Conversely, the remaining intervals of a 2nd, 7th and the tritone are dissonant and therefore active intervals (Forte, 1974, p.39). If any interval which is dissonant with the bass is present in a chord, then that chord is dissonant. Further, the more complicated the total interval structure is within a chord, the more dissonant that chord is (Christ a.o., 1966, p.214). And the more dissonant a chord is, the more "irregular" and "disturbing" it is, resulting in a higher degree of tension.

Thus it can be seen that both the distance away from the tonic, and the number and degree of dissonances involved together indicate the strength of the tension or relaxation being promoted. But, it must also be noted that both too little and too much tension are unsuitable in congregational song. The scope and nature of congregational song place drastic limits on the means of attaining tension, and the necessity for it. In other words, consonant chords are the basic harmonic elements for congregational song, but they promote less tension than do the often desirable dissonant chords. Too little tension results in an uninteresting and plodding harmony, while too much tension results in confusion and distaste. Therefore, a judicious use of dissonant chords may be desirable, but at the same time, their use is often unnecessary. So, whatever the means, it is easily seen that a balance of tension and relaxation are vital to any good harmony.

7.3.2 Other secondary principles related to tension and relaxation are also significant, the first of which is *Logical Continuity*. This principle is closely linked with the aspect of chord progression, which will be dealt with

more fully in the following chapter. Suffice it to explain at this time, that various types of chord progressions can be classified as weaker or stronger, and these have a direct bearing on the logicity of the harmony involved. Similarly, cadences and cadential formulae also play a prime role in regard to this principle.

7.3.3 *Harmonic Movement* is dependent on, and to some extent consists of, a combination of the two previously mentioned principles. It is extremely difficult to define and once again just about all that can be said is, that either a harmony is static, or it has some movement inherent in it. This movement is not just movement from chord to chord, it is that and much more, which is seemingly impossible to define. "In our composed music, harmonic motion pervades musical structure" (Christ a.o., 1966, p.216), but that is about as precisely as it can be stated. One other way in which harmonic motion can perhaps be partially understood is the following: logical chord progression contains within it an idea or potential of motion to which energy or tension gives the impetus.

7.3.4 The principle of *Unity and Variety* again manifests itself mainly through repetition, contrast, climax, return and balance, with climax and return playing very limited roles, as well as other elements such as the cadence - which is so important for unity. Balance again is the key aspect especially as it denotes a retaining of key sense and interest, without aggravation.

7.3.5 These then, are the key principles which govern the harmony involved in congregational song. In the following chapter, their specific application is evident in the discussion on the various individual elements, which together, form harmony.

CHAPTER VIII - INDIVIDUAL ELEMENTS AND ASPECTS OF HARMONY

8.1 Introductory Remarks to Chapter VIII

8.1.1 Each type of chord, chord progression, cadence and other more organizational aspects play individually important roles in harmony. Since it is impossible to discuss each chord, type of progression, and so on, more attention will be paid to those elements most basic and necessary to congregational song, while other, less important aspects will only be briefly mentioned, if at all.

8.1.2 There are different systems on which a harmonic analysis can be based. The harmonic analysis and discussion of this dissertation are based on what may be called the *Substitute Chord System*. Briefly, the tonic, dominant and subdominant chords are considered to be the three main chords, and all other chords, including the secondary diatonic chords, secondary dominant chords and so on, function as substitutes for these three main chords when used. Various substitutions are stronger than others. For example, concerning the secondary diatonic chords, the strongest substitution is present when the root of the substitute chord is the lower third of the main function, except for the dominant, where the upper third is strongest. Thus the strongest substitute for the tonic chord in the submediant, for the subdominant, the best substitute is the supertonic, and for the dominant the strongest substitute is the leading-tone chord. At times, the doubling of a certain tone within a chord can help to delineate its substitute function, such as with the mediant chord. But, any chord which is not one of the three main chords, functions as a relatively stronger or weaker substitute for one of those chords. This then, is the basic chord system which will form the basis of the following discussions.

8.1.3 The ultimate purpose of this chapter is to formulate basic norms and guidelines which can help in an evaluation of the strengths and weaknesses of the harmonies presently used in congregational song. Diatonic chords, because of their simplicity and familiarity, are, or should be, the basic and most-used chords in the harmonies of congregational song. Therefore, the discussion of individual harmonic elements begins with those chords.

8.2 Diatonic Chords

Each of the basic diatonic chords has its own unique function or functions

which are of basic importance. Therefore, each will be considered individually, examining their basic use and role.

8.2.1 Tonic chord¹

8.2.1.1 This chord is the most basic, fundamental and important chord in harmony (Christ a.o., 1966, p.219) and especially so in relation to congregational song. It is the most easily recognized and familiar chord, and is also the strongest, most solid and stable chord. These considerations give it a unique place in harmony.

8.2.1.2 Two principle harmonic functions of the tonic chord are; that it serves as the primary point of departure for chords and chord progressions, and it also serves as the ultimate goal of those progressions (Forte, 1974, p.100). In other words, it is the harmonic focal point (Christ a.o., 1966, p.276). Relaxation and rest, are the results of the tonic chord in these roles. Its immobility and release of all energy are seen most strongly when it is used as a point of departure or a goal for chord progressions. But, this immobility and relaxation occur whenever the tonic is used, and it can be used almost anywhere within a harmony and in a variety of metric positions. Whenever the tonic occurs, it promotes stability and release of energy. It is only with a relatively short rhythmic duration that the effect of the tonic can be weakened to a small degree.

Because of its strength and promotion of relaxation, the tonic must be carefully regulated, especially within phrases. Within a longer phrase or chord progression, it can provide good respite from tension within that progression so that the tension-building does not carry on too long and thus cause confusion and, often, a resulting loss of tension. However, if the tonic is used too often within a progression, or a song as a whole, the result is also unsatisfactory.

1. At various times in the rest of this chapter, and in following chapters, the normal abbreviations for various chords will be used for reasons of clarity and simplicity. For example, tonic chord = I, dominant chord = V, tonic chord in first inversion = I₆, dominant seventh chord = V₇, dominant of the dominant = V:V, and so on.

8.2.1.3 Example 1 (Orthodox Presbyterian Church, 1967, #238)

C: I I I₆ I I₆ I₆ I I

With the tonic chord at both the beginning and end of this phrase, its main function as a point of departure, and goal of a progression can be seen. However the tonic appears many other times within this phrase as well, whether in root position or first inversion (which has a similar function). The result is an almost complete lack of harmonic tension. Tension is promoted by only a few chords, but that tension is immediately released with the reappearance of the tonic chord. Thus, no real build up of tension is present, while there are many areas of strong relaxation. A further result is loss of harmonic movement and direction. The tonic chord functions well as the first and last chord, but appears too often within this relatively short phrase.

8.2.1.4 Summarizing, the tonic chord is the most basic and significant chord in the harmony of congregational song. Its most important functions are as the goal and beginning of a chordal progression. Since it promotes strong relaxation, use of the tonic within a progression must be carefully regulated so that the progression does not lose its overall direction and movement.

8.2.2 Supertonic chord

8.2.2.1 Since it is a secondary diatonic chord, the supertonic's main function is as a substitute for the subdominant. It is the strongest substitute for the subdominant, and its function is usually signified by the doubling of the chord tone of the third, which is the root in the subdominant.

Because of this main substitute function, the supertonic almost without exception has, or should have, some relation to the dominant. (This may be the normal diatonic dominant or a secondary dominant, and so on.) Most often this relationship takes on the aspect of the supertonic acting as a preparatory

chord just before the dominant (Forte, 1974, p.100). And in this role of dominant preparation, the supertonic is especially useful in helping to set up a cadence. The progression II-V-I, is one of the strongest cadential formulae, with the supertonic strengthening the cadence by its strong relation to the dominant. In the same manner, often the supertonic plays a major role in establishing a modulation. If any chromatic dominant is prepared by its supertonic, the modulation sounds convincing. The supertonic helps establish the strength of the dominant - tonic movement.

In all of its uses, the supertonic promotes tension, mainly because of its normal distance from the tonic. Thus, in the progression II-V-I, the tension of the supertonic helps to strengthen the cadence and rest produced by the tonic. Similarly, in a progression from I - II the supertonic continues to function as a substitute subdominant, but because its relation to the tonic is not as close as that of the subdominant, this movement produces more tension.

8.2.2.2 The supertonic based on the minor scale is a dissonant chord because of the interval of a diminished 5th within it. It is used most often in first inversion (Forte, 1974, p.66) and is also used normally as a preparatory chord for the dominant. Because of its dissonance, it is an unstable chord which provides good tension, but must also be handled more carefully in the limited scope of congregational song. When used and prepared properly, it promotes tension and can help to create a strong progression.

8.2.2.3 Example 2 (Evangelical Lutheran ..., 1941, #85)



The use of the supertonic here helps to promote a strong cadence. It is preceded by the tonic, which emphasizes its promotion of tension. At the same time, the supertonic functions as a substitute subdominant and preparatory chord to the dominant. With its strong metric position emphasizing its tension, this

supertonic chord, through its tension, promotes variety, good logical movement and therefore also a strong cadence. This is a typical and strong use of the supertonic chord.

8.2.2.4 It can thus be seen that as the primary substitute of the subdominant, and with its close relation to the dominant, the supertonic can play an important role in the harmony of congregational song. Without normally being dissonant, it promotes tension and logical movement when properly used, and adds variety and contrast to a chord progression. It is effective in a variety of situations when used with the dominant, and so its versatility is an added asset.

8.2.3 Mediant chord

8.2.3.1 The mediant chord, because of its limited application and the relatively minor roles it plays, is probably the least important of the basic diatonic chords. One main instance where it can be significant is when harmonizing the leading tone of a descending Major scale. It is the best chord for that situation, and is usually followed by a subdominant or submediant chord. Its strongest progression is to the submediant and it is often used to avoid a progression from V - VI; that is, the progression becomes V - III - VI which is not as weak.

As a secondary diatonic chord, the mediant also functions as a substitute chord, but for either the tonic or the dominant. In this situation, the doubled tone plays an important role in characterizing the chord. Two other minor, weak roles it can play are as a suffix to the tonic or dominant, and as a connective chord between two more important chords (Forte, 1974, p.102) such as I - III - IV. (In this instance, the mediant would likely be a substitute for the tonic.)

In relation to tension and the other secondary principles, the minor importance of the mediant is shown. Because it is quite far removed from the tonic, it can promote tension, but since it often leads to a weaker type of progression, the logical movement of the harmony is weakened. For this reason, even though it may produce some tension, its other effects may make the mediant unsuitable for use in many situations.

8.2.3.2 The mediant based on the minor scale has a different function, depend-

ing on whether or not the leading tone is raised or flatted. With the leading tone raised, it acts as a dominant to the submediant, while with the leading tone flatted, it acts as a quasi-tonic chord. But since relatively few congregational songs do appear in the minor key, and since the mediant is not a significant chord in a minor key, its use and function are not very important in this situation either.

8.2.3.3 Example 3 (Evangelical Lutheran 1941. #244)

C: I_b III II_b II₅ I₄ V I

The mediant, in this example, following the tonic and with its root doubled, acts as a substitute tonic. The movement from the tonic to its substitute is not very strong. The mediant is followed not by the submediant, but by the supertonic in first inversion. The result is actually movement from a tonic substitute to subdominant substitute which is quite strong. This strength is also evident in the bass line. Thus, even though this is not a "normal" use of the mediant, it is very satisfactory. A smooth bass line and melodic factors help to make it satisfactory, and in this regard, the use of a first inversion chord is very important. This illustrates the fact that while general usage of chords can be given, unusual factors will always create circumstances where new and strong uses can result.

8.2.3.4 Summarizing, the mediant chord is not by nature a versatile chord in the sense that it can be used with good results in a large variety of situations. It functions mainly as a substitute chord for the tonic or dominant and is most often followed by the submediant. But as the example has shown, in specific instances it can take part in other progressions contributing to the strength and tension.

8.2.4 Subdominant chord

8.2.4.1 The subdominant chord, whether based on the major or minor scale holds an important position in the harmony of congregational song. It is one of the three main chords and because of its importance is a main builder of tension. (Some theorists dispute the place of the subdominant with the tonic and dominant as a major chord, but for the purposes of this dissertation and according to the basic chord system which is being used, the subdominant is indisputably a main chord.)

As a major chord, it has two main functions. First, it is the main dominant preparation chord (Christ a.o., 1966, p.28) and it is in this role that it is used most often. This function includes movement to the main substitute of the dominant, namely, the leading-tone chord. It should be noted that in this progression, IV-VII₆, the inversion of the leading-tone chord is vital to the strength of that progression. And second, the subdominant is also easily connected with the tonic, such as I-IV or IV-I, or its substitutes, making the subdominant a very versatile chord. In a more unimportant function, the subdominant can also assume a melodic role as an embellishment of the tonic, I-IV-I (Forte, 1974, p.105). And, one other use of the subdominant important to congregational song is its role in the plagal cadence, IV-I. While not a normal final cadence, it is the traditional cadence used with the added "Amen".

As was previously mentioned, the subdominant as one of the major or basic chords is also a main tension-builder. Its relation to the dominant and tonic is, almost without exception, very strong, and it usually promotes strong, logical progressions. Thus, it also promotes tension, though not in the fleeting, unstable way of dissonant chords, but in a more basic way with the tension characterized by stability and strength.

8.2.4.2 Examples 4a and 4b (Christian Reformed Church, 1959, #330)

See following page.

8.2.4.2 Examples 4a and 4b (Christian Reformed Church, 1959, #330)

Example 4a: I, b, V_3, I, IV, V, I

Example 4b: I, b, IV, I, II, V, I

These examples are two different harmonizations of the same part of a melody illustrating different uses of the subdominant. In the first example, the subdominant displays its main functions as a dominant preparation, and related to the tonic. The final sequence of I-IV-V-I, is very strong, with the subdominant promoting tension and logical movement. This is an example of a typical and strong cadence. In the second part of the example - 4b - the subdominant functions in a completely different way; as an independent chord between two tonic chords. It is then followed by another strong cadential formula, II-V-I. Thus, both of the main uses of the subdominant are highlighted in the different harmonizations of this same melodic part.

8.2.4.3 In summary, the subdominant is one of the three main diatonic chords with a significant place in congregational song. It is an important tension-builder in its main function as dominant preparatory chord and as an independent chord. Because of its importance and relative stability, it can be used quite often within a song, if the context so demands, without weakening the harmony, and in fact adding to the tension and strength of the progression.

8.2.5 Dominant chord

8.2.5.1 The dominant chord, based on the major scale, is indeed a "dominant" force in harmony - a chord of vital importance. Its main function as the other member of the three main diatonic chords, is to establish the tonic (Christ a.o., 1966, p.279), and along with the tonic, it is one of the most-used chords. The tonic is the key to stability, familiarity, solidity, and so on, while the dominant, also basic and familiar, points to and establishes the tonic (Forte, 1974, p.106). For this reason, the dominant is most often followed by the tonic, or the submediant which acts as a substitute for the tonic. (This last

mentioned progression is actually quite weak, but intentionally so, as in a deceptive cadence.)

Many chords can be used to introduce the dominant, with the specific dominant preparatory chords being the strongest, but generally, only the tonic or perhaps submediant should follow it. The one main exception to this is caused by secondary or chromatic dominants. A secondary dominant can be preceded or followed by the dominant, with good results; that is, a strong progression.

One further aspect of the dominant is that because of its stability, it can also be used as the final chord in certain types of cadences. This function will be discussed more fully at a later stage, but it helps to underline the basic nature and primary importance of the dominant. It is a stable, versatile chord which can be used in a variety of situations.

Use of the dominant always creates tension because it, too, can be seen to be a distance away from the tonic, even though it establishes the tonic. This tension-building, yet establishing of the tonic aspect of the dominant is best seen in its cadential role. The V-I cadence is the strongest cadence because the tonic is established, but tension is also present, contrasting the relaxation of the tonic. Thus the dominant with the subdominant is a basic tension-builder, but also in a different way than that of dissonant chords.

8.2.5.2 If the dominant is based on the minor scale, the presence, or otherwise, of the leading tone is vital. If the seventh degree is present as leading tone, then its function is similar to that of the dominant based on the major scale. However, if the leading tone is not present, that is, if the seventh degree is flatted, the dominant assumes a more independent role and is not as closely linked to the tonic.(Forte, 1974, p.107).

8.2.5.3 In each of the preceding examples (1 to 4), use of the dominant in its cadential role can be seen. Each of those examples contains a V-I cadence.

Example 5 (Christian Reformed Church, 1959, #461)

See following page.

Example 5 (Christian Reformed Church, 1959, #461)

E^b : I - IV I, VI V I IV I V VI IV V I

A variety of uses of the dominant is evident in this example. In the first instance the dominant is introduced by the submediant and then followed in a normal manner by the tonic itself. In the second instance, it is preceded by the tonic and then moves to the submediant, while in the final instance it plays its accustomed role in a cadence. This example highlights some of the more common and useful ways in which the dominant can be utilized.

8.2.5.4 In summary, the dominant can be seen to hold a very important role in the harmony of congregational song. It is especially vital as the prime means of establishing the tonic, but as one of the three main chords it is also significant in a variety of other ways as well as being a main tension-builder. Its importance and stability ensure that it can be used often without weakening the various harmonic progressions, unless of course, it becomes too powerful or over-bearing.

8.2.6 Submediant chord

8.2.6.1 Whether it is based on the major or minor scales, the submediant has two basic functions. Its most important function is as the major diatonic substitute for the tonic chord, and it also functions as another dominant preparation (Forte, 1974, p.108). As a substitute for the tonic, it promotes variety and some tension, while often generating movement and interest. As a dominant preparation, it is quite weak, but becomes stronger when linked to other dominant preparations. Thus, VI - V is weaker than VI-IV-V. The submediant can also link with the mediant in a fairly strong but rather insignificant function, and is a key ingredient in the deceptive cadence (which will be fully discussed in a later subsection.)

The submediant chord usually produces tension because of the distance between it and the tonic, and because of the variety it adds to a progression. Since it is a substitute for the tonic, it should not precede the tonic - which would be a weak progression - but when properly used it can promote tension. Usually the most tension is produced with its use in the deceptive cadence.

8.2.6.2 Example 6 (Christian Reformed Church, 1959, #468)

F: I IV I IV I V VI IV V I

The submediant in this example is shown in one of its strongest positions, and where it is most useful. Following the dominant and acting as a substitute tonic, the submediant is followed by the subdominant, and both act as dominant preparations for the dominant involved in the cadence. In the first part of this progression, using only diatonic chords, the tonic appears three times thus preventing any build-up of tension. However, in the second part of the progression, the submediant substitutes for the tonic, thus adding tension, and, combined with the surrounding chords, promotes good harmonic tension and logical movement.

8.2.6.3 The submediant, then, is not a terribly significant chord, but in its own way, especially as a substitute tonic and part of a series of dominant preparatory chords, is valuable in promoting and building tension and in creating variety and contrast.

8.2.7 Leading tone or natural seventh chord

If this chord is based on either the harmonic minor or major scales, it is known as the leading-tone chord. When based on the natural minor scale, it is known simply as the natural seventh chord.

8.2.7.1 Inherent in the leading-tone chord is the interval of a tritone,

making this chord naturally dissonant and therefore, unstable and volatile. It is the only basic diatonic chord which is naturally dissonant. Again, the leading-tone chord has two basic functions. It functions as a melodic embellishment of the tonic, and as the main dominant substitute (Forte, 1974, p.110). Normally, because of melodic or "voice" considerations, the leading-tone chord appears in first inversion. Thus, as a melodic embellishment of the tonic, a typical progression would be I-VII₆-I₆. As a dominant substitute, it is most often and best linked with the subdominant in the following way, IV-VII₆. (Movement of the subdominant to leading-tone chord without the latter being in first inversion is usually weak.) Normal resolution of the leading-tone chord is, as its name suggests to the tonic. This further points to its function as dominant substitute. One other function of the leading-tone chord is its use as a pivot chord in quick modulation to a foreign key. However, since this type of modulation is generally not suitable in the limited scope of congregational song, it is, and should be, rarely seen in this function.

In relation to tension, the leading-tone chord is a strong promoter of tension, but its dissonance gives it a different character than that of other diatonic chords. Thus, the supertonic and leading-tone chords both promote tension because of their distance away from the tonic, but the leading-tone chord also promotes tension because of its dissonance. Hence, of the natural diatonic chords, the leading-tone chord holds a special place in its tension-producing capabilities.

8.2.7.2 The natural seventh chord, when it appears, usually functions as a secondary dominant in relation to the mediant. But, as its function suggests, this chord should not be used except in unusual circumstances.

8.2.7.3 Example 7 (Evangelical Lutheran ..., 1941, #88)

F: I V VI VII₆ I IV I V

Here again, only basic diatonic chords have been used with the first inversion leading-tone chord functioning as a melodic embellishment between the submediant, which is the tonic substitute, and the tonic itself. This progression creates more tension than if two actual tonic chords had been used.

8.2.7.4 In summary then, the leading-tone chord, because of its natural dissonance, promotes good tension, but its dissonant nature also demands careful management. Its use is quite restricted because of its relatively limited application, but it can be useful especially as an occasional dominant substitute and as a melodic embellishment of the tonic.

8.2.8 These then, are the primary diatonic triads which should form the framework and basis of the harmony of congregational song. This is so because these chords remain the most familiar and suitable chords to provide that framework. The harmony of congregational song must not intrude or call undue attention to itself as harmony, but rather should play a supportive role. Following sub-sections examine many other useful chords, but these chords should never usurp the basic preeminence of these diatonic chords.

8.3 Further Chordal Material

8.3.1 Seventh chords, not to be confused with leading-tone chords, are basic triads with an added 3rd, such as V_7 and II_7 . Any seventh chord is a dissonant chord because of that added seventh, but in some cases, such as a V_7 , a tritone is also created which adds to the dissonance. These various seventh chords are probably the most important dissonant chords in the harmony of congregational song because, as far as dissonant chords are concerned, they are quite basic or simple and because these chords are still quite closely related to the basic diatonic chords.

The two main functions of seventh chords are; to expand the harmonic content of progressions, and to emphasize the direction or role of the chord (Forte, 1974, p.139). In helping to expand the harmonic content, they make available a wider range and color of chords, sustaining interest through variety and contrast and creating greater tension and movement. At the same time, they also often imply a shifting of tonality, thus creating a restlessness which emphasizes tension. Seventh chords also reinforce the direction of the basic dia-

tonic chord. For example, V_7 moves more strongly to the tonic than does V . The direction and movement are emphasized, thus setting the tonic out more clearly. One other aspect of the seventh chord is that the seventh itself is usually involved in some type of melodic embellishment, often a suspension.

In congregational song, because of their greater familiarity and greater opportunities for utilization, the dominant seventh and supertonic seventh chords are normally the most suitable of the seventh chords. Of these two, the dominant seventh should predominate, if any, because it is the most familiar and basic of the seventh chords and its function of establishing the tonic is the most important. However, the supertonic seventh, in its role as preparatory dominant, can also be significant. Neither the subdominant nor mediant seventh chords, and so on, are as familiar as these other two seventh chords and melodically they are called for in fewer circumstances. However, if circumstances arise in which they could be useful, the subdominant seventh, mediant seventh, and other seventh chords should certainly not be neglected as they, too, can add variety and contrast while making the direction of the basic chord more specific.

Some caution must be exercised with the use of these seventh chords - especially V_7 - so that they are not used too often. A high percentage of use can negate their effect and cause too much instability and motion within a harmony. Similarly, this inherent instability also rules out their use as the final chord in a cadence, where they would not create enough rest and stability.

Example 8 (Christian Reformed Church, 1959, #206)

G: $V_7:III$ $V_7:I$ II II_2 $V_7:$ I - II_6 II_6 V I

Both the supertonic seventh and the dominant seventh appear in this example. After some secondary dominants, the supertonic seventh follows the supertonic,

emphasizing it and its function after the momentary shift of the tonal center. The seventh itself appears in the bass as a passing tone. The dominant seventh follows the supertonic seventh, forcefully reestablishing the tonic as the real tonal center immediately before the final cadence. Its seventh tone appears in the soprano voice and can be classified as an appoggiatura. The use of the seventh chords here is especially important for a reestablishing of the true tonal center after the temporary shift in tonality, setting up a strong progression of themselves, and allowing for a strong final cadence.

8.3.2 Diminished seventh chords are more dissonant and active than seventh chords. Consequently, their use in congregational song is decidedly limited, though not always undesirable or unsatisfactory. The main problem with their use comes because of their emotional nature. A large number of diminished chords within the small scope of congregational song generally creates much emotion, thus detracting from other more important aspects, and losing any real effectiveness through overuse.

Generally, it is the function of the diminished chord that is of greatest significance since the diminished chord itself can appear in many forms. Most often the diminished chord functions as a dominant with a minor 9th, and the root missing. That is, it often acts as a dominant substitute. However, other functions are possible, though not as normal.

Because of its dissonance, a diminished chord is naturally a promoter of tension. And, at the same time, its instability creates much movement. These are its strengths, but can also be its weaknesses. That is, when used sparingly and with good preparation, diminished chords can be very useful, and their emotional aspect welcome. However, if used in profusion, and where not really demanded or useful, these diminished chords can weaken a melody and cause confusion. Therefore, they should be used circumspectly in order to avoid misuse or abuse.

Example 9a and 9b (Christian Reformed Church, 1959, #46)

See following page.

Example 9a and 9b (Christian Reformed Church, 1959, #46)

F: I I₂ N; I(V₄;II)I V, I V₄;II I I I₆ I₄ V I

This example is based on the first and last phrases of a song, and contains two uses of the diminished chord. In the first instance, the diminished chord is built on the tonic, and has a linear function with its position between two tonic chords. However, in the second instance (b) the more normal function appears, with the diminished chord acting as a dominant with the minor 9th, and root missing, of the supertonic. It is then also followed by the supertonic. (It can also be noted that the first cadence is very weak with the dominant seventh as the final chord.)

8.3.3 Secondary dominant chords, created through the use of chromatic tones which become temporary leading tones, imitate the structure and function of a dominant without usurping the place of the real dominant (Forte, 1974, p.88). They enhance the progression to the following chord in a normal resolution, by forming a temporary dominant to tonic relationship. A normal resolution is not a necessity, but usually in the limited scope of congregational song it is the most satisfactory. Secondary dominants can also function as temporary pivot chords for temporary or full modulatory passages. (Details on modulation are given in a later sub-section.)

A unique facet of secondary dominants, especially with a normal resolution, is the way in which they promote both stability and tension. The temporary dominant to tonic relation gives an illusion of stability and rest, which crumbles when the following chords show how far removed from the basic tonality they really are, thus revealing a latent energy and tension. In other words, a temporary feeling of rest may be created, but the overall effect is one of tension and movement. Hence, secondary dominants can provide variety, contrast and interest in a harmony while also contributing to strong logical movement.

However, with their unique function, these secondary dominants also require caution in their employment especially in the limited scope of congregational song. Their strong tensional qualities and the fact that they often create temporary dominant to tonic relationships, forego their use in great numbers or in close proximity. Especially when a number of secondary dominants are used in close proximity, they can obscure the basic tonality to such a degree that confusion results. Thus, their best interests, and that of the harmony in general, are served when they are used only after the basic tonality is well-established, and then not in great numbers. In other words, occasional appearance in the later phrases of a song is the most desirable for secondary dominants.

Example 10 (Christian Reformed Church, 1959, #214)

G: I V⁷ V⁷ IV I I IV V⁷ V⁷ IV I₂ I₂ V IV

These two groups of chord progressions, found in the same song, show various uses and functions of secondary dominant chords. In the first progression, the secondary dominant of the subdominant is preceded by the tonic and followed by the subdominant in a very normal use. The secondary dominant itself gives added tension and variety to the progression as a whole. In the second progression (10b) two secondary dominants on the subdominant occur. Because dominant seventh constructions are involved, and the fact that this secondary dominant appears twice, the impression is given of an excursion into a foreign key. The context helps to determine if an actual modulation has taken place, but whether it has or not, in this instance, the secondary dominants definitely help to emphasize a different tonality again promoting both logical movement and tension.

8.3.4 There are various other chords which can play a role in congregational song, but only infrequently. These chords, such as the various altered 6th chords and the dominant eleventh and thirteenth chords, are generally rather exotic for the milieu of congregational song. Their use should always be in

exceptional circumstances where they are used for specific reasons. If a specific melody or context does not really call for and support this type of chord, its use weakens rather than strengthens the progression of which it is a part.

8.4 Chord Inversions

That various chord inversions do play a significant role in harmony is clearly illustrated by the progression of subdominant to leading-tone chord. If the latter is not in first inversion, an otherwise strong progression becomes weak. Not all inversions have this drastic an effect, but they undoubtedly influence harmony in many ways.

8.4.1 First inversion chords, such as I_6 , IV_6 , and so on, function as extensions or representatives of the parent chord and as such, there are only minor differences between them (Forte, 1974, pp.61,64). Their main importance in congregational song comes with the facilitating of good voice leading, especially in the bass. This is their main justification for use. Since they function in a similar way to their parent chords, they can do this without disturbing a strong progression, and in fact, add to it by their variety and stimulation of interest. Two other noteworthy facts concerning chords in their first inversion are: that a series of these chords is possible and often useful because of their sameness in function; and that diminished chords are preferably used in first inversion, thus avoiding the placement of the leading tone in the bass.

Example five (p.122) shows a typical use of the tonic in first inversion. After the tonic has appeared in root position, and is followed by the subdominant, the tonic reappears but in first inversion, to create a smoother and stronger bass voice, and contributing to variety and interest.

8.4.2 Some controversy surrounds the interpretation of second inversion chords such as I_4^6 , IV_4^6 and so on. For the purposes of this dissertation with reference to their use in the harmony of congregational song, chords in the second inversion are considered to be dependent, unstable chords that usually find fulfilment in the following chord and which function either as a melodic embellishment or as a linear chord. Thus the most useable second inversion chord, the I_4^6 , is normally found in a cadential formula where it functions as an embellishment of the dominant, and finds fulfilment in the dominant which usually

follows. This second inversion of the tonic is the most useful of these second inversion chords especially in a cadential formula. However, other second inversion chords can also be useful in specific circumstances, such as the subdominant and dominant second inversions. For example, the dominant second inversion can be used between the tonic and its first inversion, I-V²-I₆, providing good movement in the bass line.

Both example 9b (p.128) and 10a (p.129), among others, show the tonic second inversion in its normal cadential role, where it is strongest following the supertonic and being followed by the dominant.

8.4.3 Seventh chords, in any of their possible inversions, are similar to first inversion diatonic chords in that the harmonic function of the chord does not change in any of the inversions. Since seventh chords normally serve as prefixes to more essential or basic diatonic chords, usually melodic or voice-leading demands govern their use. In this connection, it is the bass voice and its movement which is often the most important consideration. Inversions of seventh chords should have some type of motivation to be most useful and pertinent in a harmonic progression.

Example 8 (p.126) contains a fine example of motivation for the inversion of a seventh chord. In that example, the supertonic seventh is seen with its seventh in the bass producing a strong, smooth bass line.

8.5 Chord Progression and Root Movement

8.5.1 This sub-section deals with the connection of the individual chords previously discussed, and that this chord connection is vital, can be seen by the general acceptance that it is the beginning of harmonic reality (Hindemith, 1945, p.109). It is the connection of chords, their relation to each other, that comprises the harmonic form of a song and gives its harmonic character. A chord, like the melodic intervals, is only really significant when it appears with another chord and thus a space is created between them. This juxtaposition of chords creates varying amounts of tension and movement, with the logic of the juxtaposition a prime factor and influence. Therefore, a harmonic progression consists of the selecting and ordering of harmonies to form coherent and effective units; progressions which promote orderly motion from one point to another (Forte, 1974, pp.78,80). In regard to congregational song, it is then important to know what types of progressions

involving which types of chords will normally best support the melody. Obviously, the melody - and text - will, or should, be the main determinant in specific situations, but general guidelines can be shown, which will help in a basic evaluation of stronger and weaker types of harmonic progressions.

8.5.2 An orderly harmonic motion demands a goal. That is, the chord progression must have a specific direction, and work to a specific goal. Without a goal, real direction is, in fact, impossible. However, a strong point of departure is also a necessity in any harmonic progression. Within a chord progression, several sub-groups or minor progressions may occur. These sub-groups have their own significance, but the main departure point and goal of a full progression is unaffected by these sub-groups (Forte, 1974, p.90).

There are two chords connected with this point of departure and harmonic goal, namely the tonic and the dominant. These chords may be called the harmonic axis of tonal music (Forte, 1974, p.90). In congregational song, they are the only chords that should be used as the point of departure for a harmonic progression and, especially, as the harmonic goal of a progression. It is only under unusual circumstances that any other chord can or should function in this way and even then, that function is usually qualified. For example, the presence of a secondary dominant chord may help to set up an intermediate goal (Forte, 1974, p.98) or a modulatory passage may have a quasi-tonic as its goal, but even in these cases, the eventual goal or direction is always the true tonic or dominant. In the same way, some substitute chords can also serve as temporary goals which eventually give way to the stronger overall goal of the dominant or tonic. Dissonant chords, such as the leading-tone chord, seventh chords, diminished chords and so on, should never be so placed that they attempt to serve as temporary goals. These chords contain too much inherent energy and movement to truly function as the goal of a harmonic progression.

8.5.3 Forte (1974, p.92) has defined three main types of harmonic progressions which constitute a harmonic phrase or unit. They are: a circular progression, an opening progression, and a closing progression.

In the opening progression, departure is made from one chord, while a different chord is the goal of that phrase. The most common example would be the tonic as the departure chord and the dominant as the eventual goal. Circular progressions have the same chord - usually the tonic or dominant - as both the

chord of departure and the goal of the progression. One of the most common examples of this type of progression is movement by a series of descending 5ths in the root of the chords from the tonic to the tonic. And finally, in a closing progression, the goal is always the tonic, while a different chord, usually the dominant, is the initial chord of the progression.

Each of these different types of progressions have different potential and suitabilities for use that should be correctly utilized. For example, both the circular and closing progressions can be suitable for the closing phrase of a song, but in different situations, often controlled by the melody, either may be stronger and therefore more suitable for use according to their strength in that particular situation. Similarly, if a song consists of only one type of progression, for example, a particular circular progression, variety and movement within the harmony as a whole will be greatly affected. Therefore, where possible, a harmony is best constructed when it shows an interplay of two or all three of these types of progressions.

8.5.4 So far, only the basic outlines of chord progressions have been discussed, but equally or even more important, is the juxtaposition of the various chords within the harmonic phrase. The relationship of these chords can be described in terms of the intervals between their root tones. There are three main ways in which various chords can be linked together - three main types of root movement: first, root movement by a Perfect fifth (and its inversion, a fourth); second, root movement by a second (and its inversion, a seventh - which is very rare); and third, root movement by a third (and its inversion, a sixth). Movement through repetition is considered in a later section.

Strongest of the three types of progressions, and most important, is movement by a fifth (Hindemith, 1945, p.122). The strength of this progression is best illustrated by the movement of dominant to tonic. This type of movement always involves the most logical aspects of a progression and promotes both movement and tension. Its value lies in its strength and logicity. Concerning movement by a second or third, differentiation must be made according to direction. Generally, both the ascending second and the descending third are strong types of movement. They are not as strong as movement by a fifth, but have their own importance, such as promoting a smooth progression and so on. Movement by a descending second and by an ascending third is usually the weakest type of movement, and as such appears, or should appear, less often in a progression.

However, this scheme must also be immediately qualified according to the chord system which is being used. In this connection, some modifications must be made or allowed for, and some reinforcing also takes place. Movement between any of the main chords of I, IV and V is strong, except for movement from V to IV. The movement between these chords, but for that exception, is always strong because they are the main tension builders. Also, movement from one of the main chords to the substitute of another main chord is also usually quite strong. (This is modified by the findings of the previous paragraph.) Thus, movement such as I-II and I-VII, can both be strong, although the former will be relatively stronger and more logical than the latter. But, movement involving a main chord and its substitute is often weak. A substitute chord should never precede the chord for which it is substituting, such as II-IV. This is unacceptable or very weak. But, movement from a main chord to its substitute, such as IV-II, is acceptable though harmonic movement is hindered because no new function is created.

Therefore, in an evaluation of chord progressions, the root movement itself can be classified in a general way, but the specific chords involved and their function must also be considered in order to completely understand the strength or weakness of a particular progression. This strength or weakness directly affects tension and logical movement. The strongest progressions always promote the best tension and logical movement. Hence it can again be seen that the basic diatonic chords must form the framework of the harmonies of congregational song. When juxtaposed correctly, these chords, with their inherent stability, provide the best logical movement and tension. To be sure, dissonant chords are necessary, producing a sharper, more volatile tension; but, the spice of these intervals should not overpower the harmony as a whole.

One other type of root movement must be briefly mentioned, namely, chromatic root movement. This is a special type of movement associated especially with the late Romantic period. Such factors as the scope of congregational song, and its many connotations makes general use of chromatic movement undesirable. If it is used, chromatic movement is most suitable when it is used only occasionally, perhaps in one or two sub-groups of a progression, but not pervading a whole song.

8.5.5 Example 11 (Christian Reformed Church, 1959, #468)
See following page.

8.5.5 Example 11 (Christian Reformed Church, 1959, #468)

F: I V VI V:VI VI II₆ II I₆ V (7) I

This example shows a circular type progression - beginning and ending with the tonic - for the final phrase of a song. Root movement begins with a descending fifth, I-V. This is a very strong beginning, involving main chords and promoting tension in a logical, stable way. The following ascending second in root movement, V-VI, with VI a substitute for I, continues the logical movement and builds on the tension present. Following the VI, comes a secondary dominant of VI and then back to VI. This movement is also very strong, providing a temporary V-I relation adding some stability, but also increasing tension and continuing strong logical movement. Root movement of a descending fourth follows, VI-II₆, again very strong, continuing the logical, tension-building movement. Repetition of II momentarily slows the movement, but only fleetingly, and the emphasis adds to the tension. The tension is finally released with the appearance of I₆. The root movement of II-I₆ is a little weak, but the strong bass line movement makes up for it. The appearance of I₆ also helps set up the final cadence with very strong progression, I₆-V(7)-I, providing a very strong final cadence.

Throughout this phrase, the root movement is generally very strong, with excellent logical movement and building of tension. The purpose of movement in the bass line - composed mostly of chords in the root position - confirms this strength, while the final cadence provides a strong and fitting conclusion. Even without an intensive analysis, this harmonic phrase can be seen to be very strong, with good tension and logical movement.

Example 12 (Die Hallelujah, 1951, #230)

See following page.

Example 12 (Die Hallelujah, 1951, #230)

G: V_2 I_6 VI I_4^6 I_6 I VI_7 $\text{V}_4:\text{V}$ $\text{V}_7:\text{V}$ $\text{V}_3:\text{V}$ V_6

This interior phrase of a song also shows circular type progression, but from dominant to dominant. After the initial V_7 which promotes good tension and movement, I_6 appears, being strongly delineated by the preceding V_7 . After this appearance of the tonic, the following five chords are: VI , I_4^6 , I_6 , I and VI_7 . All of these chords represent the tonic in some way or other with the result being no real progression or movement. A static harmony must result from this type of harmonic repetition. After the final VI_7 , three forms of the secondary dominant of the dominant appear. Once again, after the initial tension and movement from VI_7 to $\text{V}_9:\text{V}$, the harmony stagnates with no real progression or movement. And with the final dominant appearing in first inversion, V_6 , the general weakness of this phrase is underlined. There is no real harmonic tension, and the movement is non-existent. All in all, this is a very weak harmonic phrase.

8.5.6 In summary, it is obvious that while types of progressions and root movement can be discussed, and general strengths and weaknesses outlined, as has been done, it is impossible to actually prescribe specific chords within these progressions. An attempt would only result in stereotyping specific chord relations. Also, it must again be stressed that insofar as congregational song is concerned, basic consonant diatonic chords should form the framework of harmony to which is added the spice of dissonance. However, generalizations are always dangerous, including this situation. Specific cases may call for and need greater amounts of dissonance or irregular chord progressions which may result in a strong harmony. Allowance must always be made for these types of situations.

8.6 Cadences

Cadences are, in some ways, the most important aspects of individual harmonic phrases. Type and relative strength of the cadence involved can color or affect the phrase as a whole. As the goals of harmonic phrases, cadences are very significant elements of harmonic progressions, and because of their significance, they are discussed here in a separate sub-section, rather than as a part of chord progressions.

8.6.1 Cadences are vital elements in any piece of music. "They ... confirm the tonality of the melody ... and are important to the feeling of flow and order in music through their power to regulate and define" (Boyden, 1971, p.49). In congregational song, its strophic nature heightens the importance of cadences. The requirement of a number of verses to be sung to the same music demands relatively short phrases well set apart from each other. The cadences are necessary in helping to define form, but must also maintain interest. Added to this, is the fact that congregational song is meant to be sung by a large number of people simultaneously. All of these aspects show the need for well-prepared cadences, which can help define the tonality, provide a place of rest and regroupment and organize the music as a whole.

It is also necessary for a distinction to be made between caesuras and cadences, which can be easily confused. A caesura is a light break in the flow of a melody (Green, 1965, p.4) while a cadence is a point of rest, a more complete break in the music. Care must be taken in distinguishing between the two, especially when the harmonic progression coincides with the caesura to give a slight cadential effect. Duration of the tones and chords involved is always a main determining factor as is also the context preceding the cadence chord. A caesura relies more on relaxation of tension and slackening of movement for its temporary effect while a cadence most often involves specific preparation and a longer duration(s).

8.6.2 There are four main types of cadences, each with their own unique significance, of which the main one is called the authentic cadence. The authentic cadence, basically V-I, is the best known, most familiar and most important cadence in congregational song. Its main function is only fully utilized and best used in the final cadence of a song, though under various circumstances it can also be used at interior cadences.

An important distinction must be made between the perfect and imperfect authen-

tic cadences. In the perfect authentic cadence, the tonic tone appears in both of the outer voices - soprano and bass - while in the imperfect authentic cadence, either of the outer voices, usually the soprano, is a tone other than the tonic (Berry, 1966, pp.10,11). The perfect authentic cadence should be used at the completion of a song because of its greater completeness and aura of finality, while the imperfect authentic cadence is preferable for interior cadences because there is always some measure of continuation retained in it (Forte, 1974, pp.204-205). At times, voice leading can prevent or take precedence over these general uses, but only under specific and exceptional circumstances.

Example 13 (Orthodox Presbyterian Church, 1967, #562)

D: I IV - V - I

The cadence shown in this example is a very strong authentic cadence with the progression I-IV-V-I, but because it is imperfect - tone three in the soprano voice - it is not really suitable for a final cadence in a song, which is the function of the cadence in this example.

8.6.3 A special place is reserved in congregational song for the plagal cadence, IV-I. It can also be divided into perfect and imperfect, according to the tones which appear in the outer voices. Within a song, the use of the plagal cadence is quite restricted because of associations, but occasionally its less powerful impact, smaller aura of finality, and melodic considerations combine to make its appearance necessary. In these cases it can stimulate both interest and variety. However, it is with the final *Amen*, placed after the final cadence and sung only after the final verse, that the plagal cadence is most used and familiar. At the same time, it should be recognized that the use of this "extra" cadence and the *Amen* is very much a stylistic feature, favored more in previous years, and currently used less often. It should not be viewed as a necessity in congregational song, and in fact is probably best used sparingly and only with such songs as psychologically demand its presence

because of familiarity, or those relatively few songs which benefit from its addition.

8.6.4 Half cadences consist of a progression from any chord - usually a dominant preparation - to the dominant (Christ a.o., 1966, p.291), and are especially useful and practical within a song, that is, as interior cadences. The dominant does not have the same associations of finality and rest as the tonic, but because of its importance and stability as a main chord, its place with the tonic as the harmonic axis of tonal music, and because it helps to establish the tonic and define the basic tonality, the dominant does, or can, give a measure of rest, some measure of relaxation and cessation of movement and therefore can be used as a cadence chord. It is also because the finality and break created are not as great, that the half-cadence is necessary within a song in places where a cadence is desired, but where some idea of continuing motion and energy is also necessary. Again, it must be emphasized that a dominant seventh chord is not suitable for use as a cadence chord. This dissonant chord is too active for use as a cadence chord. The balance between relaxation and yet impulse to movement is destroyed with the instability of the dominant seventh overpowering the quality of relaxation. As the penultimate chord in a cadential formula, the dominant seventh is very effective, but as an ultimate cadence chord, it is not suitable.

Example 14 (Evangelical Lutheran ..., 1941, #239)

G: VI V I V₃ V₆ I V

A typical half cadence is shown in this example with the dominant cadence chord introduced by the tonic. The tonality is well established, and the dominant still gives enough rest, assisted by its duration, to make this a firm cadence.

8.6.5 The deceptive cadence - normally V-VI, but possibly dominant to any

chord other than the tonic - is the fourth main type of cadence. It is the weakest of the cadences and is used mostly for reasons of interest and variety. The submediant is normally used because it is a substitute for the tonic. It takes over some of the functions of the tonic, bringing about necessary cadence conditions, but the whole cadential effect is greatly weakened. Usually this type of cadence is only used where a definite break is not as important as the potential for continuing. For example, if a phrase is repeated, avoidance of an authentic cadence is often desirable, and a deceptive cadence can be much more suitable with its potential for movement and in creating interest and variety. The cadence is weak, but desirably so.

Example 15 (Christian Reformed Church, 1959, #371)

C: V_6 I IV I_4^bV , VI

That the deceptive cadence is well named, is illustrated in this example. The cadential formula would most often be completed with a tonic chord, while the actual appearance of the submediant is deceiving. The result is a weak cadence which gives some break, but also the potential and necessity of continuing movement.

8.6.6 Apart from these four main types of cadences, other cadences are also possible and at times desirable. In fact, almost any of the basic diatonic chords can be used as cadence chords, usually for interior cadences. If such a cadence is used, preparation and the relative durations involved are extremely important. The cadence chord itself should normally be of a longer duration than preceding chords to delineate it and assist in producing a break in the song. Similarly, the preceding root movement must be strong to properly set up the cadence. Movement by a fourth or fifth is the most desirable. Many of the cadences so produced act as substitutes for one of the four main types of cadences.

Chromatic movement, can also be used to introduce different cadences, usually resulting in temporary modulations. Thus, often a temporary dominant to tonic relation is present at the cadence. This type of cadence can also be very useful in specific situations, again mainly with interior cadences. A special case involving chromatic movement is the Phrygian cadence. In this cadence, the mediant with a raised 3rd is the final cadence chord. It can be introduced in a variety of ways, but often is preceded by the supertonic.

Motivation for these various cadences normally comes in two ways. First, the text should be the main influence in the use of these cadences. That is, many of these relatively different or unusual cadences can intensify and reinforce the text in a stronger way than the more normal cadences. Hence they can be very valuable. And second, the need for variety and contrast between the cadences should also influence their use. Cadences are important formal and organizational elements, and variety in their use, when properly prepared and supported, always strengthens a melody.

8.6.7 Distribution and placement of the various types of cadences is a final significant aspect. Each of the cadences has different qualities which can and should be exploited in varying situations and contexts. And, equally important is the need for a balance between the types of cadences in a song. For example, a song containing only, or mostly, authentic cadences will normally show much interruption, while conversely, a great majority of half cadences or various other types of cadences may not produce a strong enough break within a song to provide a place for regroupment and strong relaxation. A balance between the cadences is vital to the flow, movement and interest of a song.

It can be seen that use of the four main types of cadences often takes prior importance to the other cadences in congregational song because of simplicity and familiarity. But, the other cadences must not be neglected and often their use or inclusion is vital. At the same time, an instrumental style harmony, because of the greater variety possible in chord progression and individual voice movement, will often provide a greater allowance for cadences other than the main four. Conversely, more care must be taken in the choral style. When cadences other than the main four are used, they must be carefully prepared and the normal Singers' concerns must be taken into account. Notwithstanding all of the above, variety and interest through contrast between cadences is always desirable.

8.7 Harmonic Rhythm

8.7.1 Rhythm, as discussed with melody, generally affects the whole song, including harmony. Especially in the choral style of harmonization of congregational song, all of the voice parts have the same basic rhythm, with perhaps only one or two minor variations, such as additional passing tones in one voice. So, as far as general rhythm is concerned, it affects harmony in much the same way as was discussed under melody, and the same applies for meter. Hence, duration and accents also affect harmony. Harmonic rhythm, however, is a different concept altogether.

Harmonic rhythm has been defined as "... the rhythmic pattern provided by changes in harmony" (Apel, 1970, p.369). It should be seen as a complementary aspect to the normal or common concept of rhythm. It is a vital life-giving element in harmony produced by the basic changes in harmony. One important aspect to note is that inversions of a chord usually represent a refinement in harmonic rhythm but not actual change, and thus obviously have a strong effect on harmonic rhythm.

8.7.2 There are two essential elements in harmonic rhythm; the time or durations involved, and the frequency of chord change. The element of time contributes essentially, to alteration of strong and weak beats in a harmonic progression. Chords of relatively longer duration will tend to have emphasis and therefore be stronger than chords of shorter duration (Apel, 1970, p.369). Thus, a rhythmic pattern of strong and weak beats is produced within the harmony itself. At the same time, accents produced by metrical position will also have an influence on these strong and weak beats, either reinforcing them or perhaps modifying their strength or weakness. Frequently, the harmonic rhythm of a song coincides with the general rhythm and meter, but it is not unusual for them to differ (Apel, 1970, p.369); if not throughout the whole song, at least in various smaller groups. This coincidence or non-coincidence can greatly affect the strength, interest and variety of a song.

Frequency of chord change within the harmony affects motion, energy and intensity. In congregational song, especially when dealing with this choral style of harmony, and considering its limited scope, a continually slow rate of change can especially slow down all movement and intensity producing a feeling of sameness and boredom (Tischler, 1964, p.184). Conversely, too great a rate of change can lead to confusion and loss of logical direction. In general, the

rate of change should not be faster than the unit of measure (Tischler, 1964, p.184). In other words, in $\frac{4}{4}$ meter the unit of measure is a quarter note and harmony should normally be left unchanged between eighth notes. Even a constant change equal to the unit of measure can become too much, unless there are enough inversions and the basic rhythm itself is varied enough to break up this constant harmonic change.

As regards different types of chords and chord progressions, no specific rules can or should be given in relation to a desired rate of change. The melody, style of the song and the text should all play roles in determining a desirable harmonic rhythm.

8.7.3 Example 16 (Christian Reformed Church, 1959, #213)



G: I ∇_3^4 I ∇_6 I ∇_6 ∇_3^4 I

In this example, with the basic beat a quarter note, in the first measure the harmony changes between eighth notes. Especially if this song was sung at a fast tempo, this rapid chord change could cause confusion, and actually adds nothing to the progression itself. The constant change between tonic and dominant occurs too often in one measure and thus weakens the progression rather than strengthens it.

Example 17 (Christian Reformed Church, 1959, #412)



Showing a complete contrast to the previous example, the harmonic rhythm in this example is extremely slow. Except for two inversions, the first two measures are all based on the exact same chord. And then, in the third measure, after a chord change, again only one chord is seen in the whole measure. In fact, in these first four measures, only two chords appear and the actual harmonic rhythm is terribly slow. With a harmonic rhythm this slow, there is no chance for harmonic progression or development, resulting in a stagnant uninteresting harmony.

8.8 Individual Voices

In the choral style of harmonization, chord choice, chord progressions, and so on, are obviously important, but the treatment of the individual voice parts as they exist within these chord progressions, is also very significant.

8.8.1 The soprano voice, or melody, is the most important voice in congregational song. Since melody itself has been fully discussed in the previous section, and since the following section will include a discussion on the relation of melody and harmony, little will be added at this stage. Two important aspects, however, should be noted at this time. First, there must be a close relationship between melody and harmony, including, naturally, the role of the melody in the harmony and as a part of that harmony. And second, it should be reiterated that singers' concerns, such as the range covered, smoothness of movement, shortness of duration, and so on, must also be carefully considered and adhered to in a proper manner.

8.8.2 The bass voice is the foundation of harmonic structure and as such, has a uniquely vital role in harmony. It should provide a firm foundation for the song as a whole, while at the same time, being itself well written as regards voice-leading and smoothness of line should, in fact, be treated like a second melody, remaining within a single register, and possessing the same type of continuity. Together, the bass and soprano should provide a good skeleton of the song. This combination can easily show up many weaknesses, because apart from providing a very basic, but solid two-part harmony, such areas as constant similar motion between these voices are shown, pointing to obvious weak areas. Oblique or contrary motion usually indicates a stronger melody than when a high percentage of similar motion is present. Similarly, an overly repetitious

bass line is often the first indication of a slow harmonic rhythm and weak chord progressions. Hence, after the melody, the bass voice is most important and if it is weak, or shows up areas of weakness in connection with the melody, the likelihood of a weak song overall, is great.

Example 18 (Christian Reformed Church, 1959, #222)

The musical score for Example 18 consists of two staves. The top staff is a melody in G major (one sharp) and 2/4 time, spanning 8 measures. The bottom staff is a bass line in the same key and time, also spanning 8 measures. Below the bass staff, the Roman numeral chord progression is written: I - - V₇ I₆ - IV VII^o I VII^o VI II₆ V₇ V I. The bass line shows a strong upward motion in the first five measures, followed by a drop and then a final strong drop in the last two measures.

The bass voice movement in this example is very strong. For the first three measures, it contains some repetition, indicating a relatively slow harmonic rhythm, but moves steadily up by M2nds. In the fourth and fifth measures, this smooth upward movement is continued, but with m2nd movement appearing both within and between these two measures. In the sixth measure, there is a drop of a M3rd after final ascending chromatic movement, and then the final two measures, after one more ascending M2nd, contain repetition and the very strong drop of a fifth. Thus, the second half of the phrase contrasts with the first insofar as harmonic rhythm is concerned, and this is reflected in the bass line. But it is only at the end of the phrase that the smooth, strong, steady ascending motion of the bass line is halted. And in connection with the melody, a quite strong harmonic skeleton is formed, while the few larger intervals in the melody, followed by steady descending motion, ensure that the largest percentage of motion is in contrary direction.

8.8.3 The tenor and alto voices as the inner voices of the harmony are normally less active and correspondingly less important melodically than the two previous outer voices. Theirs, the alto and tenor, is more of a binding function and it is considerations such as voice leading, repetition and vocal range that give the greatest indications of strengths and weaknesses in these voices. In the previous example (18) the alto and tenor are seen in quite strong roles. The alto voice has similar ascending motion to the bass voice for the first

four measures and then branches out with a little activity before the cadence, while the tenor voice provides some contrasting motion in the first three measures and then does some melodic embellishing. Both of the voices are in fairly comfortable ranges throughout and both generally show good voice-leading, avoiding too much repetition.

8.8.4 The following are basic aspects which involve all of the voices to some degree. Repetition of tones in any of the voices can indicate troublesome areas. Voice-leading may demand repetition, but that very repetition may easily cause a loss of interest in the voice part. It is imperative that tonal repetition does not monopolize a voice, especially the alto or tenor. Some compromise between good voice-leading and repetition may be the only solution, but a high percentage of repetition always weakens the voice part. In all of the voice parts, the tones used should lie comfortably within their range. A tenor line, for example, with a constantly high tessitura, demands too much from an untrained singer and thus discourages singing of it. In the same way, none of the voices should place difficult demands on the voice, especially as regards range. Similarly, doubling of notes and their spacing can also affect the individual voices and the harmony as a whole. Good basic harmonic practices, such as are found in any good harmony text book, should always be followed. In fact, in congregational song, their application should have special care. The type of motion and intervals used between the various voices also often indicates strengths and weaknesses. Continuous intervals of a third or sixth between the soprano and alto voices, or between the bass and tenor voices usually indicates a loss of variety, contrast and interest in favor of a sweet sentimentality. And finally, the chord progressions and the lines of the individual voices should always be complementary. That is, often chord choice dictates what will happen in the various voice parts, but the needs of the individual voice parts must also be considered so that voice-leading and smoothness of line should also, at times, influence chord choice. There must be a mutual working together for the strongest results. All of these are basic general aspects concerning the voice parts that must not be overlooked or glossed over. They, too, have vital roles in promoting the best and strongest harmonies in congregational song.

8.9 Some Further General Aspects Concerning Harmony

8.9.1 Repetition, either chordal or phrasal, can easily become a pitfall in

harmony. Usually, chordal repetition occurs because of textual consideration - for example, to allow for a greater number of syllables. But in the scope of congregational song, chordal repetition should be avoided wherever possible. It can easily affect the harmonic rhythm and progression adversely, and hence is best kept to a minimum. Even chord inversion is normally desirable to direct repetition. In the same way, chordal repetition over a bar-line should always be avoided since it disturbs harmonic movement and flow, and chord repetition from a weak to a strong beat is also best avoided because of the resulting syncopated effect. The basic and simple harmonies used in congregational song just do not allow for any real chordal repetition.

Phrasal repetition, that is, direct repetition of a harmonic phrase, is also best avoided. Even minor changes help to make a repetition a stronger part of the harmony. A good example of this is seen in the cadences. A similar cadence in a repeated harmonic phrase is usually much weaker than two different cadences. The phrases have a different role in the song and thus usually are better served by different types of cadences. A varied repetition is, almost without exception, stronger harmonically than verbatim repetition of a phrase.

Example 19a and b (Christian Reformed Church, 1959, #217)

The musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains two measures of music, each with a melodic line and a chord. The bottom staff is in bass clef with the same key signature and time signature, containing two measures of music, each with a bass line and a chord. Below the staves, the harmonic progression is written in Roman numerals: F: I, I - - - V^b I V V, I IV^b I V^b IV^b I V.

Poor voice-leading, parallel motion and chord repetition are all evident in the first part of this example (19a) leading to a slow harmonic rhythm and quite weak progression, and which makes this harmony unsuitable for repetition. Thus, when the same melody appears later in the song, the new harmony, with a faster harmonic rhythm and relatively stronger progression, greatly enhances this repetition, bringing new interest and variety.

8.9.2 A brief excursion into a new tonality without establishing that tonality may be called a temporary modulation. These temporary modulations, such as are

set up by secondary dominants, and full modulations, can be valuable in congregational song. Temporary modulations, when used judiciously and sparingly, can add variety and strength, energy, yet solidity to a melody. It is only when their constant appearance causes confusion through too great a number of these brief tonality excursions that they are undesirable in congregational song. Full modulations must be treated with more care. They, too, can stimulate interest and energy, but within the limited scope of congregational song, confusion and distaste are easily caused through too long a change of tonality, or a change to a tonality which is far removed from the original one. Usually the melody should be a very determinative factor. If a melody demands modulation and it doesn't occur, the result is very unsatisfactory. However, if a melody doesn't call for a modulation but one is introduced, the result can be very stimulating, if it is well supported and doesn't lead to ambiguity. One other factor to be noted is that chromatic movement should not be confused with modulation. The former is often undesirable while the latter is often permissible and valuable. Chromatic movement often involves a series of temporary modulations which leads to unsatisfactory ambiguity.

8.9.3 Where possible, musical clichés and platitudes must be avoided (Routely, 1959, p.73), and it is in the area of melodic and harmonic embellishments that these clichés often appear. Accented passing tones, appoggiaturas, anticipations, suspensions and other melodic embellishments within the various voices, should be used only when they can add a new dimension to the music without calling undue attention to themselves and without adding unnecessarily sentimental overtones to the music. That is the basic test which these embellishments must pass. Similarly, such harmonic embellishments as the "linear chord" (Forte, 1974, p.314), formed by two simultaneous passing tones, and important mostly for their horizontal aspects, should not be used in a manner or place where they distract from more important harmonies. They should always be an incidental transient position because they have little harmonic significance.

8.9.4 Some chords, and chord progressions, because of their normal use and nature, have quite strong Romantic associations. Their connotations, and reliance on emotion and sentimentality, usually make them undesirable for use in congregational song. Included in this category are: augmented sixth chords, most dominant ninth, eleventh and thirteenth chords, a chord progression made up of a series of diminished chords, and so on. There may be specific circumstances in which these chords and progressions may appear, but they will or

should be unusual. The harmonies of congregational song should not be cluttered and weakened with emotionalism.²

8.9.5 Not every aspect involved in the harmony of congregational song has been discussed, nor could it be. However, the most basic and prime aspects which have been discussed should give a firm foundation on which an initial and fairly comprehensive evaluation of relative strengths and weaknesses can be based.

8.10 Instrumental Style

Before closing this chapter, a few final comments on the other main style of harmonization, namely the instrumental style, are necessary and pertinent. Space does not allow for a complete analysis of this style as has been done with the choral style, but neither is it really necessary. Much of the material would be redundant and mere repetition. Some general observations should suffice to clarify the major differences.

Above all other considerations, the main difference between the instrumental and choral styles is that while the latter must be tailored in all voices to meet the needs, demands and levels of the ordinary member of the congregation, as far as vocal aspects are concerned, the former need only apply these considerations strictly to the melody. There remains the limitations imposed by scope and general cultural and educational background of the congregation, but the overall effect is one of greater freedom of harmony in the instrumental style. Basic rules of good harmony must, of course, always be followed.

The following examples clarify this idea of greater freedom.

Instrumental style harmony need not be as concerned with a high percentage of diatonic chords as long as the melody is not obscured or hindered. In other words, as long as the melody is well supported, choice of chords and chord progressions is much freer and bigger, however always within the scope and needs of congregational song. Similarly, more embellishments are possible since they do not attract as much attention to themselves when the congregation sings the melody in unison. A greater rhythmic variety (not harmonic rhythm) is possible since it is not necessary for all parts to have the same or very similar melody,

2. Routely, (1959, Ch.V) includes an excellent chapter dealing with various aspects of Romanticism.

while harmonic rhythm, itself, will also be affected. Most often it slows down since a high rate of change is no longer necessary with the new freedoms. All such areas as vocal range, awkward leaps or intervals, in fact, any purely vocal concerns within the lower three voices can be discarded if necessary. These examples show that while the aim and purpose of the harmony in congregational song, as it relates to the ordinary member, must never be obscured, greater freedom of harmonization is possible in the instrumental style.

CHAPTER IX - ANALYSIS OF THE HARMONY OF THREE SONGS

9.1 Introductory Remarks to Chapter IX

Basic aspects of harmony in relation to congregational song have now been discussed, and the following three songs, fairly representative of different styles and quality, will be examined on the basis of the two preceding chapters. It should be noted that the melody as an individual entity, and the relationship of the harmony to the melody will not be discussed except in a brief and general way when it has a direct and obvious influence on the harmony.

That is, these analyses are chiefly concerned with the harmony itself, and other aspects are secondary. In regard to the method of analysis, the chords, chordal progressions, cadences, and so on, of the different phrases will be dealt with first, while other more general areas such as the individual voices, rhythm and harmonic rhythm will follow, but also be discussed phrase by phrase.

9.2 Lobe den Herren, 1668 (Christian Reformed Church, 1959, #327)

The musical score for "Lobe den Herren" is presented in three systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The harmonic analysis is provided below the staves using Roman numerals.

System 1: The first system contains two measures. The harmonic analysis for the first measure is $I, 2$ above the staff, and the chord progression below the staff is $C: I \text{ VI } V_6 I \text{ V VI III IV I IV VII}_6 VI \text{ II}_5 V I$.

System 2: The second system contains two measures. The harmonic analysis for the first measure is 3 above the staff, and the chord progression below the staff is $I V_6 I IV I V_6 V_6 I II I V$.

System 3: The third system contains two measures. The harmonic analysis for the first measure is 4 above the staff, and the chord progression below the staff is $I_6 IV VII_6 VI II_6 V:VI II_6 V I$.

9.2.1 Phrase 1

Phrase one begins strongly, with a tonic chord in root position declaring and establishing the basic tonality. Immediately following it, comes its main substitute - VI - providing interest and movement, especially with a repeated tone in the soprano voice. Some tension is present with this chord because of its distance from I, even though it does act as a tonic substitute. Movement to the dominant which follows is not especially strong, but its appearance in first inversion promotes a good smooth bass line, which is desirable. The appearance of the dominant provides stability but also tension. This tension is immediately resolved with the reappearance of the tonic, which also firmly establishes the basic tonality. Both the progression and bass movement are strong, emphasizing the importance of the tonic, as does also its strong metrical position.

After this reappearance of the tonic, the dominant follows, in root position, providing strong movement and the beginning of harmonic tension once again. The short duration involved does weaken its effect, but provides good rhythmic tension. The tension and progression are continued with movement to the submediant, also in root position. With the mediant that follows this submediant, the tension continues to build. This mediant chord, acting as a substitute tonic, provides good root movement and the best harmonization of the descending leading tone which appears in the soprano. Movement and tension are emphasized by its strong metric position, and variety and interest are also stimulated. Following the mediant, the subdominant provides good stability as a main chord, while continuing the strong root movement and the building of tension. Once again, the appearance of the tonic chord resolves the tension, built over the previous measures, but its weaker metrical position weakens its influence and the harmonic movement is not interrupted as strongly.

Reappearance of the subdominant begins the tension once again, while its stability, metric position and the good root movement involved combine to add to its effect. The tension is strongly continued with a leading-tone chord in first inversion. This chord provides the best means of harmonizing the ascending leading-tone which appears in the soprano voice, while good root movement is also continued. Involvement of dissonance sharpens the tension creating variety and interest, while the dominant substitute nature of the leading-tone chord adds to its desirability. Normally the submediant following this chord

would not be strong, but since it is a tonic substitute, the movement is from dominant substitute to tonic substitute, while the bass movement of an ascending 5th strengthens the progression. Tension is also continued.

The supertonic seventh chord in first inversion, which follows in good root movement, increases the tension and adds character through its dissonance. At the same time, in its role as subdominant substitute, it acts as a dominant preparatory chord and begins to set up a strong cadence. The seventh tone enhances movement to the dominant, while the strong metrical position enhances the strong tension of this chord. Following is the expected dominant, continuing the tension and strength of the cadential formula. The larger durations involved in the bass and tenor give a slightly syncopated feeling which adds rhythmic tension and interest, while the appearance of the dominant seventh tone as a passing tone in the alto enhances the movement of the dominant. A perfect authentic cadence concludes this first phrase. The tonic chord, with the tonic tone in both outer voices, resolves the tension, while its duration - filling a complete measure - adds to its strength and relaxation.

This phrase of circular type progression, with the tonic as its first chord and goal, contains mostly basic diatonic chords in root position, with some inversions to aid smoothness of movement, and dissonance to give spice to the harmony. The basic progressions are thus very strong, with good tension built up and relieved at intervals by the tonic. The perfect authentic cadence provides a necessarily firm conclusion to this phrase and a firm goal for the progression. Rhythmically, use of a dotted rhythm in one measure and some slight syncopation and rhythmic differences between voices in the measure before the cadence, produce fine rhythmic movement and tension. The harmonic rhythm basically coincides with the melodic rhythm producing active and quite fast chord changes. Use of mostly basic diatonic chords allows for this fast change without it becoming confusing. Concerning the individual voices, the bass and soprano voices can be seen to form a quite firm two-part harmony without too much similar motion, and with each showing good movement, while the alto and tenor voices show a little tonal repetition, but also contain some interest and movement. Thirds and sixths between voices are not unduly emphasized, while voice-leading is generally very good, and the various voice-ranges remain comfortable throughout.

This first phrase, based on diatonic chords, showing good logical movement,

interest, variety and tension is a strong opening harmonic phrase.

9.2.2 Phrase two is an exact repetition of phrase one. Because of the strength of phrase one as seen in the previous sub-section, this repetition, harmonically does not weaken the song. The emphasis on basic diatonic chords, the preference for chords in root position, the strong root movement and absence of chord repetition, plus much more, combine to allow for repetition of this phrase. The perfect authentic cadence is perhaps a little too strong at the end of the second phrase, but no other cadence would really be satisfactory either. Therefore, though the song as a whole, shows no forward movement with this phrasal repetition, neither is it weakened to any marked degree.

9.2.3 Phrase three, shorter than the two previous phrases, also begins with the tonic chord, though with a different type of spacing. It is followed by the dominant in first inversion and then the tonic is repeated. Together, this provides a good progression and smooth bass movement, while the dominant provides some tension which is immediately resolved by the tonic. Thus this minor group, through the use of stable main chords and the repetition of the tonic, slows overall movement and tension, as is indicated by the tonal repetition in the soprano voice. However, this slowing of movement has a definite purpose in that the subdominant, which now appears, supports the melodic climax. The slowing of movement, long duration involved, firm root progression and stability of the subdominant chord together emphasize this climax, making it a noticeable and prominent goal. The tension of the subdominant also supports this melodic feature.

After the caesura, which is formed after these first four chords in phrase three, the tonic reappears resolving the harmonic tension and signalling the second part of this phrase. It is again followed by the subdominant but this time in first inversion. Variety and interest are stimulated by this usage, while tension is begun and the progression itself is strong. With movement to the dominant, another main chord is used adding strength and tension to the harmonic movement and providing a smooth bass line. Once again the tonic appears after the dominant continuing the smooth bass line, but also again producing relaxation and resolution of the tension. Its metric position strengthens this relaxation. The supertonic which follows, is a weaker progression. However, with the leading tone introduced in the alto, some ambiguity is introduced. Thus, this chord could possibly be analyzed as a lead-

ing-tone chord in first inversion. This aspect of ambiguity strengthens this normally weak progression, and the supertonic itself, acting as a substitute for the subdominant, provides tension, interest and variety. It is the first non-main chord in this phrase.

For one last time in this phrase, the tonic is again used following the supertonic in good root movement, but resolving its tension. However, the main importance of this tonic chord is its setting up of the half cadence which follows. Use of the dominant as the cadence chord for this phrase is very suitable. The stability of the dominant is enhanced with its introduction by the tonic, while the necessary relaxation and break is reinforced by the relatively long duration. But, at the same time, the dominant does produce some tension and feeling of progression which makes it very suitable for this third phrase.

This third phrase, with opening type progression - the beginning chord is the tonic, the goal of the phrase is the dominant - provides a very good contrast to the first and second phrases. With the exception of only one chord, the supertonic, this phrase contains only main diatonic chords mostly in root position, and without any chordal repetition. Obviously, the root movement is also then generally very strong. The high percentage of tonic chords results in smaller fluctuations of tension rather than a build-up of tension and also inhibits any real harmonic movement. This is in direct contrast to the previous phrases where tension was built over longer time periods and harmonic movement was very visible. Rhythmically, this phrase is also contrasted not only because the phrase itself is shorter, but also because of the longer duration in the second measure of this phrase which halts the rhythmic flow and movement. After this break, the rhythmic movement and flow continue, with some tension introduced by the use of eighth-note durations. Again, the harmonic rhythm coincides with this basic rhythm producing frequent changes but of a different nature than the previous phrases because of the different rhythms involved. Concerning individual voices, the bass voice is very strong and smooth, combining well with the soprano, while the soprano voice, after initial tonal repetition, also shows good movement and flow while its climax is well-supported. The tenor and alto show quite varied movement with the tenor especially being interesting and flowing. Once again voice-leading is strong, spacing and movement are also varied, and voice ranges are suitable. Thus while harmonic movement and tension are not great and are of a different nature, this phrase is certainly not weak, and provides an interesting and well-

come contrast to the previous two phrases.

9.2.4 The fourth and final phrase of this melody, and also the shortest phrase, begins with the tonic. Since, this time, the tonic appears in first inversion, some interest and variety are created even though the phrase itself begins with harmonic relaxation. This tonic also follows the dominant involved in the previous half cadence in a strong and logical way. The following three chords, IV - VII₆ - VI, coupled with the tonic, are similar to a progression in the first phrase. Metrically they are different, but otherwise the progressions are identical. The subdominant promotes strong, logical movement and tension which is continued by the leading-tone chord in first inversion. It provides the best means of harmonizing the leading tone and its dissonance increases and sharpens the tension. The submediant which follows is strengthened by movement of an ascending fifth in the bass and also continues to build tension. It is given added emphasis by a stronger metrical position. Once again, this progression is followed by the supertonic in first inversion, but this time without the added seventh. This movement is logical and strong, adding to the tension while the supertonic, itself, functions as a substitute subdominant.

A mediant with a raised third is introduced following the supertonic. Functioning as a secondary dominant, a dominant of the submediant, this chord is not actually necessary - a diatonic chord or progression could have been used - but its use does not really weaken the progression and stimulates much interest, variety and especially tension. The variety and tension it produces are especially useful and desirable in this progression. The supertonic in first inversion again appears but this time in a strong metrical position. It functions as a subdominant substitute and continues building the tension and provides good, logical movement. Though the doubling involved is not the most desirable, this chord does play a very important role in setting up the final cadence. The relatively long durations, except for in the tenor, reinforce its tension and significance as a cadence preparatory chord. The dominant itself follows the supertonic in good, logical progression, giving final tension and establishing the tonic which follows. The tonic chord, with the tonic tone in both outer voices, and with relatively long duration, ably concludes the perfect authentic cadence.

This fourth and final phrase, again a circular type progression from tonic to

tonic, provides a very strong conclusion to this song. Basic diatonic chords predominate, but inversions are used and the introduction of a secondary dominant stimulates great variety and tension. The root movement is strong throughout the phrase and is brought to a fine conclusion with the strong cadence. In regard to tension, after the initial tonic chord, the tension continues to build right up to the final cadence chord, given special emphasis by the secondary dominant and the dissonance of the leading-tone chord. Rhythmically, movement is supported throughout the first half of the phrase and then, with some differing durations introduced in the next-to-last measure, rhythmic tension is introduced, supporting the harmonic tension which precedes the cadence chord. The harmonic rhythm continues to be fast, differing only in the next-to-last measure. It supports and reinforces the strong harmonic tension. Once again the individual voice-parts also show strength and interest with generally smooth voice-leading, a minimum of tonal repetition and good changes in types of movement.

9.2.5 In summary, the harmony of this song can be evaluated as strong. Its main virtues lie in: the predominance of basic diatonic chords, many in root position; the use of some dissonances and a secondary dominant chord to add spice and variety; the contrast and variety between the different phrases, which still fit together in a logical way; the tension produced in varying amounts and in different ways but which is always present where necessary; the inherent movement in this song, both rhythmic and harmonic; and the strength of the individual voices. Weaker points include the use of the perfect authentic cadence in three phrases and the predominance of circular-type progression, both results of the phrasal repetition. However, these are not great weaknesses and have only a small effect on the song itself. Similarly, the phrasal repetition does not appreciably weaken the song or harmony while it does not actually add to the forward movement. The strengths of this harmony far outweigh its very few weaknesses.

9.3 Melcombe 1782 (Christian Reformed Church, 1959, #223)

See following page.

The image displays a musical score for a hymn, consisting of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one flat (B-flat), and the time signature is 4/4. Roman numeral chord progressions are written below the piano staves.

System 1:

Vocal line: Starts with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody begins with a quarter note G4, followed by a half note A4, and then a quarter note B4. The phrase continues with a half note C5, a quarter note B4, and a quarter note A4. The system ends with a half note G4 and a quarter note F#4.

Piano line: Starts with a bass clef, a key signature of one flat, and a 4/4 time signature. The accompaniment begins with a quarter note G2, followed by a half note A2, and then a quarter note B2. The phrase continues with a half note C3, a quarter note B2, and a quarter note A2. The system ends with a half note G2 and a quarter note F#2.

Chord progression for System 1: E♭: I I₆ V₇ I V₇ VI IV I E♭: I V₇ I V₇ VI IV I E♭: V₇ I

System 2:

Vocal line: Starts with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody begins with a quarter note G4, followed by a half note A4, and then a quarter note B4. The phrase continues with a half note C5, a quarter note B4, and a quarter note A4. The system ends with a half note G4 and a quarter note F#4.

Piano line: Starts with a bass clef, a key signature of one flat, and a 4/4 time signature. The accompaniment begins with a quarter note G2, followed by a half note A2, and then a quarter note B2. The phrase continues with a half note C3, a quarter note B2, and a quarter note A2. The system ends with a half note G2 and a quarter note F#2.

Chord progression for System 2: E♭: I I V₇ I₆ I V V₇ II IV V₇ I V₇ I₆ IV I₆ V₇ I

9.3.1 Phrase one begins with the tonic chord, immediately establishing the tonality, but the effect is weakened by its introductory nature and weak metrical position. The tonic chord is immediately repeated in a rather weak progression which is only slightly modified by the use of the first inversion. This movement from a weak to strong beat over a bar line and retaining the same basic chord is quite weak. This is followed by the dominant seventh chord in first inversion. Root progression and bass movement are very strong while the chord itself promotes tension aided by the dissonance introduced by the seventh tone. This tension and movement are immediately resolved with the reappearance of the tonic, again in a stronger metrical position. Root progression and bass movement continue to be good. Once again, the tonic is followed by a tension-producing, dissonant, dominant seventh, this time in root position. The tension and movement produced are then continued with the submediant, functioning as a tonic substitute. The progression is quite strong and once again, good, smooth bass movement is produced, while its strong metrical positions aids the tension. This tension is further built up with the following subdominant which also brings stability, and continues the firm progression. Relaxation and resolution come with the tonic which appears in a stronger metrical position. A caesura-like break, though very momentary, is also produced.

Following this slight break, the dominant in first inversion appears, but this

dominant chord can also be seen as a pivot chord in a modulation. The rest of this first phrase continues in a new tonality, namely, B $\flat$ Major. This dominant of E $\flat$ is also the tonic of B $\flat$ in first inversion. The rest of this phrase will be analyzed in B $\flat$ Major.

Immediately following the pivot chord is a dominant seventh in second inversion, followed again by a tonic in root position. The progression is very strong with the dominant seventh producing good tension which is resolved by the tonic. Bass movement is also strong and smooth. One other important function of this dominant to tonic progression is that it establishes the new tonality very strongly. The tonic is again followed by a dominant seventh chord which provides good root movement and tension, especially with its dissonance. It, in turn, is followed by the main tonic substitute, the submediant. Both bass movement and root progression are strong, while the variety is also welcome. This submediant also builds on the tension begun by the dominant seventh. Appearance of the supertonic seventh chord in first inversion greatly reinforces this tension especially by its dissonant nature. The root movement is strong with this chord functioning as a substitute for the subdominant. But also important is the fact that this supertonic seventh, together with the dominant seventh which follows, erase all doubts about the tonality involved while they set up the cadence. The dominant seventh chord - the seventh appears as a passing tone - gives final impetus to the tension and introduces the cadence chord which is the tonic, thus forming a perfect authentic cadence. It should be noted, however, that this cadence chord is also a pivot chord with a return to the original tonality. Thus, while it ably serves as a goal for the phrase, and with its added length produces a necessary break, this cadence chord does contain some measure of tension and progression.

In this first phrase, both before and during the modulation, basic diatonic chords predominate with a few seventh chords used for variety and spice. After some initial weakness, the chord progressions are generally very strong. The cadence functions very well as the goal of this phrase, and because of its nature, also encourages some further movement which is desirable for this interior cadence. Because of its pivotal nature the cadence chord can be identified as a dominant in the original tonality, which leads this phrase to be classified as an opening-type progression - the tonic as the initial chord and the dominant as the goal of the phrase. The modulation itself as a whole, promotes excellent interest, variety and tension and is well-prepared. Rhyth-

mically, the constant use of shorter durations aids rhythmic and harmonic movement, but no rhythmic tension is present. The harmonic rhythm coincides with the basic rhythm showing a fast rate of change which is not undesirable because of the prominence of diatonic chords. However, the appearance of the tonic three times before the modulation, is a little interruptive as concerns the overall harmonic movement. In regard to the individual voices, the bass and soprano voices are generally strong and smooth, forming a quite good two-part harmony. The tenor and alto are a little weaker, with some variety but also a fair amount of tonal repetition. This repetition results mainly from voice-leading, which is actually quite good. Thus, this phrase has both strong and weak aspects, though overall, it can be considered quite strong.

9.3.2 The second and final phrase of this song also begins with the tonic which acts as a pick-up beat. This use of the tonic serves to delineate the return of the original tonality, but weakly, because of its poor metrical position. Repetition of the tonic chord, now in strong metrical position, reinforces this emphasis of tonality, but the progression itself is very weak. It does not even involve an inversion and is quite an inauspicious beginning for this second phrase. The dominant seventh in second inversion which follows provides good bass movement, a strong progression and tension, the last of which is heightened by the dissonant nature of the chord. However, this tension is immediately resolved by the following tonic, in first inversion. Once again bass movement and progression are strong. With the tonic again appearing, this time in root position, the harmonic movement is effectively halted and all tension resolved. A small, stagnant area is created. Movement is restarted by a dominant chord in a strong metrical position. This progression is strong and the bass movement is also good. It is interesting to note that this is the first dominant to appear in this song without an added seventh tone. This dominant is followed by a secondary dominant; namely, the dominant of the supertonic. And it is followed by the supertonic. The movement involved is quite strong, but the basic importance is given through variety, interest and tension. Tension, especially, is built up quite quickly. At the same time, the temporary dominant to tonic movement involved does give some stability and creates a slight caesura. This break, like the one in the first phrase, is very slight.

After this slight caesura, the dominant seventh reappears, again in first inversion. Root movement is strong with this progression, and the tension of

the supertonic is continued with the supertonic being an obvious dominant preparatory chord. The tonic follows the dominant seventh chord, resolving all tension and creating relaxation. Its effect is reinforced by its strong metric position. The root movement and bass movement are both good. This tonic is once more followed by a dominant. The dominant, beginning tension again, is in root position, but the seventh is added as a passing tone. The slight tension, however, disappears with the presence of the tonic in first inversion. Root progression is strong, bass movement smooth, but the tension only appears in minor fluctuations, with this constant use of the tonic. The stronger metric position of the tonic chords gives them added emphasis. However, after this last tonic chord in first inversion, the subdominant is used, bringing variety, stability and tension. It is followed by a cadential formula. First, the tonic appears in second inversion. It functions as a dominant, giving a smooth bass line, but the progression is not very strong. This chord only really finds fulfilment in the dominant which follows, but does add some variety and tension. The dominant sets up the cadence chord, with the seventh tone appearing as a passing tone in the tenor and making the dominant stronger. The tonic chord used assures a perfect authentic cadence for the close of this song.

This second phrase can be classified as circular-type progression with movement from the tonic to the tonic. It is composed of mostly basic diatonic chords, with a fair amount of inversions, and also a secondary dominant progression. Thus root movement, and the chord progression as a whole, is fairly strong. The perfect authentic cadence provides a firm goal for this phrase and a suitable final ending. Rhythmically, it is very similar to the first phrase with only shorter durations involved. These tend to help movement, but no rhythmic tension is produced. The harmonic rhythm slows in the initial part of this phrase, but then speeds up and coincides with the basic rhythm. Generally, it supports the logical movement, except for the first part of the phrase, where the slow harmonic rhythm combines with the weaker chord progressions to slow the harmony until it begins to stagnate. Actually, the high number of tonic chords present in this phrase not only prevent any real build up of tension, but also inhibit harmonic movement. Movement is really given no chance to flow because of the interruptive effect of the tonic chords. In connection with the individual voices, the bass and soprano are again quite smooth, flowing and strong, while the alto and tenor contain a fair amount of tonal repetition and consequently are weaker.

9.3.3 In summary, this song can be seen to have both strong and weak points harmonically. Its main strength lies with the predominance of basic diatonic chords that are contrasted with some dissonance and a secondary dominant, and given interest through use of inversions. Similarly, the modulation which appears is a very strong element. The types of progressions - opening followed by circular - are well balanced as are also the two cadences. However, weakness is caused mainly by the fact that the dominant and tonic are used more than 60% of the time in this harmony. Obviously, few contrasting chords can result. At the same time, the dominant appears almost invariably with an added seventh which begins to lose its effect. This large number of dominants is probably the weakest aspect of the harmony. Similarly, the high percentage of tonic chords prevents a real buildup of tension and good harmonic movement. The only appearance of steady harmonic movement and tension comes in the modulatory part of phrase one. Hence, while the harmony of this song is not very weak, neither is it very strong.

9.4 Manoa, 1851 (Christian Reformed Church, 1959, #376)

The musical score consists of three systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The first system begins with a '1' above the first measure. The guitar chords are indicated below the staves as follows:

System 1: G: I - (I) - I^b₅ IV² - - I V⁷:I

System 2: II V⁷:I II^b V⁷:III I^b₄ V V⁷ I - - -

System 3: IV V⁷:II II I^b I^b₄ - - V⁷ I IV I

9.4.1 Phrase one begins with a tonic chord acting as a pick-up beat. It establishes the basic tonality, but is weakened by its metrical position. This tonic chord is repeated, but with different spacing. The progression itself is weak, especially as the second tonic chord comes in a strong metrical position. Passing tones in the soprano and tenor give some interest and the tonality is firmly established, but the movement remains weak. The next chord is not really a chord at all, but a combination of non-chord tones over a pedal tone, with both the soprano and tenor voices containing passing tones. There is something of a dominant character to this group, and it does promote tension, but chordally it is not very significant. Whatever tension may have been present is immediately resolved by the reappearance of the tonic, and a strong metrical position. The relaxation created halts both harmonic movement and flow. The following chord, which is a tonic substitute, is the tonic seventh chord in first inversion. This movement from a main chord to its substitute is not very strong. However, the dissonance of the tonic seventh does promote tension and the inversion gives variety and a smoother bass line. This tonic seventh chord is followed by three subdominant chords. The first subdominant, in strong metrical position, promotes good root and bass movement and continues the tension. It also contains an appoggiatura in the soprano voice which is resolved in the following chord. The appoggiatura adds tension and aids movement or direction. With the first repetition of the subdominant, harmonic movement is slowed, tension lessened and the root movement is weak. And then with a further repetition, this time across a bar line, the chord progression is extremely weak. All harmonic movement is stopped and very little tension is present. At the same time, this lack of movement also creates a fairly strong caesura after the last subdominant.

After this short break, there are two chords of very short duration. The first is a supertonic chord. With its function as a subdominant substitute, the progression is again not very strong, but some tension is promoted. It is immediately followed by a diminished chord which functions as a dominant of the supertonic. The chord progression is quite strong and is supported by smooth bass movement, but the harmonic rhythm involved is very fast. The following three chords are the supertonic, another diminished chord, which functions as a dominant of the supertonic, and once again, the supertonic - this time in first inversion. Both of the supertonic chords are in strong metric positions. The root progression is quite strong and again a smooth bass line is produced. However, the constant change from the supertonic to its dominant and back again

is actually very poor. Voice-leading involved in this part of the progression is also quite poor. Some tension does build, but the movement is not logical enough to really support it. That is, the constant chord alteration involves chords which can promote tension, but, without a real logical direction the potential tension is not fully realized. The chord which follows the supertonic in first inversion may be identified as a dominant ninth, with the root missing, of the mediant. Smooth bass movement is continued with this secondary dominant, and the progression itself is quite strong. Tension is also added by this chord, which is very unstable. The second inversion tonic chord which then appears, actually functions as a dominant and finds fulfilment in the dominant which follows. These last two mentioned chords are also cadentially important. The second inversion tonic, emphasized by long duration, gives some tension and introduces the dominant, which is the cadence chord. Thus, this phrase closes with a half cadence, though a weak one.

This first phrase is an opening-type progression, beginning with the tonic and ending with the dominant. Of the types of chords used, the main chords, that is I, IV and V, are each used only once, though the tonic is repeated. The remainder of the chords in this phrase consist of diatonic chords, often with the seventh added, and secondary dominants. The chord progression itself is mixed. There are some quite strong individual chord groups, but the phrase as a whole lacks real logical chord movement. There are some inversions used which give variety and a little interest. As regards tension, after the initial tonic there is some tension continually present throughout this first phrase. However, because the progression is not very logical throughout, the tension does not build up and in fact becomes rather overwhelming in a confusing way. There is very little stability inherent in the chords, and the high percentage of dissonant chords and secondary dominants combines to cause confusion through tension, rather than interest. The cadence itself is quite weak, with too little real tension preceding it - the tonic second inversion chord is too ambiguous. Rhythmically, the basic long-short pattern is used throughout, relieved only by a few eighth notes. Some initial tension is produced, but negated through repetition, while rhythmic movement is present but not smooth. At the same time, the harmonic rhythm begins very slowly up to the caesura and then coincides with the basic rhythm throughout the rest of the phrase. The change between eighth notes is actually too fast, especially after the previous slow rate of change. Concerning individual voices, the soprano is quite smooth, but the bass begins with a fair amount of repetition.

Only in the second half of the phrase is the bass voice quite smooth and strong. The two-part harmony between the bass and soprano reflects the difference between the first and second half of the phrase, with the first half being quite weak, the second half stronger. The alto and tenor voices show some variety and interest, but also repetition. They are generally quite mediocre. Voice ranges throughout are quite comfortable. There are also a few embellishments - two appoggiaturas in the soprano, and harmonically a group of non-chord tones - which are not wrong, but neither do they really contribute anything essential to the phrase.

9.4.2 Phrase two, the final phrase, begins with a repetition of the dominant but with an added seventh. Its weak metrical position also causes it to function as a pick-up beat. The seventh adds tension and makes the movement of the dominant more emphatic. This movement leads to the tonic, which is in a strong metrical position. Welcome relaxation and resolution of tension come with this appearance of the tonic. It provides some much needed stability and a new beginning for movement and tension. The tonic chord is repeated, giving a rather weak progression which also reinforces the stability and rest of the previous tonic chord. Some variety and interest are seen with the auxiliary tones of the soprano and alto voices, but this is rather weak and fleeting. Actually, these auxiliaries combine with the soprano and alto tones of the following chord to produce a changing note pattern over basic tonic chords. And then another tonic chord follows. Thus, after the initial dominant seventh chord, four tonic chords appear with a changing note group appearing in the soprano and alto during the second and third tonic chords. The result is weak progression and no harmonic movement. Only a little variety is present, and there is no real tension.

Tension is introduced with the subdominant chord which follows. It brings stability as well as tension and ably supports the melodic climax which appears in the soprano voice. Good root movement and bass movement are also produced. The subdominant is followed by a submediant with a raised third which functions as a secondary dominant; more precisely, as a dominant of the supertonic. Quite strong root movement and tension are continued. With the supertonic which follows it, a temporary dominant to tonic relation is formed providing a strong chord progression and giving some stability without inhibiting its tensional qualities. The strong metric position of the supertonic reinforces this effect. With a repetition of the supertonic, this time in

first inversion, harmonic movement is slowed while the tension is not really increased though a little variety is added by the inversion. The root progression is not very strong. Following the first inversion supertonic is a tonic chord in second inversion. The root movement is not very strong though the smooth bass line supports it quite well. However, this chord is repeated twice, once each in a weak and strong metric position, though with different spacing. The total effect of these three chords, which are actually quasi-dominants, is an interruption in harmonic flow, weak chord progression and confusion in regard to tension. Their use is actually detrimental to the song. They do, however, combine with a dominant seventh chord to introduce the tonic cadence chord. It is the dominant seventh which adds some necessary movement and tension to the cadential formula, but unfortunately, the effect of the cadence is weakened by the second inversion tonic chords and the perfect authentic cadence is thus not as strong as it should be.

A plagal cadence is added to this song to accompany the final "Amen". Its effect is actually quite negligible as it adds little to the song itself. Familiarity would be the only viable reason for its inclusion.

This second phrase, a closing progression, is dominated by two groups of chords. Initially the tonic chord with the changing group included, dominates the first half of the phrase, while the prominence of the second inversion tonic chords rules the second half of the phrase. Between these two groups lies the only really logical, strong, tension-producing movement in this second phrase. It is only with this group, and the initial and final two chords - V_7 to I - that strong root movement is seen. At other times, the progression is very weak, leading to a static harmony and little real tension. Even the final cadence is not as strong as is desirable for a final cadence. The basic rhythm continues unchanged from the first phrase, although some auxiliary tones are added. The harmonic rhythm is generally very slow except for the middle tension-producing group of chords where it coincides with the basic rhythm. Rhythmically little movement or tension are present. In regard to the individual voices, none of them can be considered very strong with a fairly high proportion of tonal repetition present in all the voices except the soprano. Voice spacing and voice-leading are quite mediocre adding little real interest or variety. Similarly, the melodic embellishments which appear, while not detracting strongly from the song, also do not add anything specifically worthwhile.

9.4.3 The basic weakness of this harmony is illustrated by a variety of factors. Most importantly, basic unembellished diatonic chords do not form the framework for this harmony, and that produces many problems. Most significant of the problems raised, is that logical movement is difficult to attain and appears rarely in this harmony. And in connection with this, tension is handled very poorly. Either it builds up over a long period and becomes confusing, or no real tension is present. This type of contrast is in fact present in many aspects of the harmony. For example, the harmonic rhythm is not consistent, nor does it undergo a natural change. Rather, it is either very slow or very fast creating undesirable contrasts. The basic rhythmic pattern of long-short also reinforces the various stagnant areas of the melody and contributes nothing of itself in the way of tension or variety. The only reasonably strong points of this harmony are the balances between the types of progression - opening followed by closing - and the types of cadences. Obviously, these are not enough to provide a good harmony. The harmony involved in this song is basically weak.

SECTION D

GENERAL ASPECTS CONCERNING CONGREGATIONAL SONG AS A UNIT

CHAPTER X - THE ROLE OF THE TEXT IN CONGREGATIONAL SONG

10.1 Introductory Remarks to Chapter X

Having examined the two main musical aspects of congregational song as individual entities, one further basic component of congregational song must be briefly discussed. The place, function and effect of the text in congregational song often has, or should have, prior significance to the musical elements. Since this dissertation is primarily concerned with the musical aspects of congregational song, much that should be considered in regard to the text must, of necessity, be either very abbreviated, or even left untouched. However, insofar as the text is a vital element and also has far-reaching influences on, and implications for, the melody, some of the most primary of these influences and implications will be considered. Thus, this chapter will first examine elements related to, or part of, the text itself, and following that the influences which the text can and/or should have over various musical aspects. Most often these textual influences will not negate previous conclusions or norms, but they can place additional priorities and claims on the music, which must not be ignored. For example, the text - as will be shown - places certain demands on the melody that can be decisive in evaluating whether or not the melody is successful.

10.2 Specific Textual Aspects

10.2.1 Even though, up to this point, the text has not been mentioned to any great degree due to the fact that this dissertation is concerned mainly with the musical aspects of congregational song, this fact should not obscure the primary significance of the text. In the first chapter of this dissertation, it was shown that music is an aid to worship, a means whereby the body of believers can together express their praise and adoration of God. At this time, it is important to emphasize that music is an aid to worship. It is a means

of assisting the congregation in corporate, simultaneous expressions of praise, but it is the words or text, which the music channels and intensifies, that express concrete meaning. That is, the music explains, impresses and distills the truth found in the text; and this is the crux of the matter. Music is vital in its intensifying, channeling role, but real meaning is only expressed through the text. And thus, it is the text which is of supreme importance to congregational song. Only the text, and not the accompanying music, can contain a concrete, understandable and relatively unambiguous meaning or concept.

10.2.2 Since the text is of such high importance, great care must be taken with the contents or meaning of the text. Doctrinally and theologically, the text should be sound (Paul, 1953, p.25). That is, it must be of a high qualitative standard and in complete agreement with the beliefs of the Church. As Buszin has said, 'if theology and church music are to be in perfect agreement with each other, and the one complement the other, the text-based music of the Church must share the objectives of Christian Theology. Notes and tones are added to texts not to weaken but to strengthen these texts as bearers and interpreters of their message' (Vanden Heuval, 1968, p.22). Obviously, if care is not taken with textual contents, the accompanying music will be intensifying and channelling into the believers' hearts words and meanings contrary to the Church's teachings through its own songs. This would be an untenable and unsatisfactory state of affairs which could, in extreme instances, lead to the undermining of some of the Church's teachings through its own songs. "There is more poor theology or outright heresy propagated through the music of many churches than would ever be tolerated from the preacher in the pulpit" (Vanden Heuval, 1968, p.24). Therefore, prior to any musical considerations, the text itself must be examined to find out if it is true to the Word of God and in complete harmony with the full range of the teachings of the Church (Thayer, 1971, p.88). (This is one clear reason why certain songs may be considered suitable for use in one church, but not in another church which has different doctrinal standards.) It is outside the scope of this dissertation to actually examine different texts, since, in the first place, that would require the knowledge of a competent theologian, and second, the results would often be limited to one denomination, to a large degree. However, it should be recognized that whatever musical conclusions are arrived at in this dissertation, they will be useless, or fulfilling an undesired function if applied to an unsound text.

10.2.3 Poetry is another aspect of text which must be briefly considered since the texts involved in congregational song are poetic by nature.

Basically, in regard to poetry, the two main principles of *excellence* and *suitability* must again be applied. The poetry involved in congregational song should be good poetry; that is, of a high qualitative standard. It is true that congregational song is in no way a poetic forum, nor is the poetic nature of the text in any way of primary significance; but, weak or even mediocre poetry lowers the quality of the song as a whole and does not coincide with the standards applied to the meaning of the text, or the accompanying music. Indeed, in some situations a weak or mediocre poetry can be actively detrimental or even harmful to the song and the thoughts being expressed in the text. The poetry, as a formal element, must also express, in its limited way, the meanings and concepts of the text involved. At the same time, the thoughts contained within the text, and the poetry itself as an art form should be kept at a reasonably simple level. This is a rather subjective qualification, but it must be remembered that the words and thoughts are there for every member of the congregation to use as their own, in a time of corporate praise, and hence, they must be suited to the needs of those members. The poetic grasp of the average member of a congregation is not at a high level and therefore the level of the poetry should reflect this fact. In other words, the thoughts contained in the text and the poetry itself should be relatively simple, while maintaining a good lyrical quality.

Expression, rather than definition, is the main aim of congregational song, and different patterns of accents within the various poetic meters must be carefully used since each is best suited to different expressions and moods. There are four basic patterns of accents commonly used in congregational song. They are: iambic foot, weak-strong (w/); trochaic foot, strong-weak (/w); dactylic foot, strong-weak-weak (/ww); and anapaestic foot, weak-weak-strong (ww/). (There are many other patterns, including variations on these basic patterns, which are and can be used, but these four are the most basic and familiar patterns.) Each of these patterns of accents are more suitable for certain general types of expressions or moods. For example, the trochaic foot is normally best used for directness of thought and excitement, such as *Hark the Herald Angels Sing* (Orthodox Presbyterian Church, 1967, #168). Similarly, the dactylic and anapaestic patterns (usually found in slight variations in congregational song) are normally best used for exuberant, ecstatic

texts, such as *Immortal, Invisible, God Only Wise* (Orthodox Presbyterian Church, 1967, #35). Other patterns, variations or combinations are best suited to meditation, confession, and so on. These categories are quite general and somewhat subjective in their classification, but this does not preclude them from being useful guides and a basis for general observations.

Similar observations can also be made concerning the larger aspect of poetic meter. (Poetic meter is calculated in the following way: the number of syllables in a line of the verse are counted, and then the numbers of each of the lines are placed together, the combination of which is called the poetic meter. Thus in the common meter, lines one and three contain eight syllables, while lines two and four contain six syllables - 68.68) These meters can be classified in a general way according to their suitability for different expressions and moods. In other words, the poetic meter and the patterns of accents within that meter both have a bearing on the expressions of the text and the mood which it sets. Therefore their selection must be carefully handled. It is these poetic meters and patterns of accents that create the rhythmic life and vitality of the text while the rhyme aids in memorability and therefore also has an important use.¹

While most of the above information on poetry is of more direct concern to the poet, it is also applicable to the music of congregational song because of its influence on that music. Of primary importance is the need for direct correlation between the poetic meter and patterns of accents, and the musical meter and rhythm. The former must, to a large degree, dictate to the latter. For example, use of different musical meters - $\frac{4}{4}$, $\frac{3}{4}$, and so on - has varying effects when applied to poetic meters. If the two are not suitably correlated, a song can easily become boring and tiresome, or too light-hearted, weakening the whole song (Lovelace, 1965, Ch.2). Likewise, if to begin with, the poetic meter and/or pattern of accent are not suitable in setting the correct mood of the text involved, then no matter how good or strong the music is, it will not be able to totally correct this situation and the result will remain unsatisfactory. Thus, the meaning of the words must be brought out as completely as possible, first through the poetry used, and then also through the accompany-

1. Much of the information in this sub-section (10.2.3) has been based on work by Lovelace (1965, Ch's 1 and 2). Lovelace goes into great detail on the subject of poetry in congregational song, its uses and influences. He documents many hymns, and provides many examples to support his conclusions and observations.

ing music. If the poetry is unsuccessful in its task, then neither can the music be totally successful because it will reflect either poetic aspects or the meaning of the words, and not both as it should.

10.2.4 Other aspects of the text which have an impact on music are those of word accent, and punctuation. In these matters again, the musical interpretation should be closely linked so that the fullest meaning is brought out through the cooperation of the textual and musical elements. If these musical and textual elements are in opposition to each other, weakness results.

In regard to accents, this means that where possible, word and musical accents should coincide. If musical accents emphasize a wrong or weak syllable, or an unimportant word, then the full meaning of the text cannot be brought out. In fact some of the meaning may be hidden, and the music will be hindering rather than helping the text. Accented syllables and words of more and less importance are an important part of communication and understanding. As such it is important and necessary that, as far as possible, these aspects of the text should be properly reinforced by the accompanying music.

In the same way, punctuation is also a textual aspect that cannot be overlooked or simply avoided. If the caesuras and cadences of the music do not coincide in a specific or general way with the punctuation of the text, many problems arise and the effectiveness of a song is reduced. As far as cadences are concerned, these should always be suited to the demands of the text. If the text indicates or demands an interruption or pause, the music should not continue to flow. Apart from contradicting the text, the music itself is usually interrupted anyway because of vocal considerations - such as breathing - and also loses its effectiveness. Similarly, if the music indicates a major break or pause, while the text continues to move on, equally unsatisfactory results are obtained. The text normally loses its logicity or direction and the music becomes detrimental rather than helpful. There are times when the text demands a slight break, that even though this pause is not specifically contained in the music, it can be encompassed without detracting too much from the flow of the music. These situations are not undesirable and are sometimes unavoidable. However, generally a caesura in the melody is most effective in supporting these slight pauses in the text. Again, main cadences should coincide with major breaks in the text so that the song is as effective as possible, and confusion, resulting from two elements in opposition to each other, can be

avoided.

10.2.5 One major complicating factor to the above considerations is produced by the number of verses a congregational song normally possesses. If accompanying music in congregational song needed only to contend with one verse, musical difficulties and problems in relation to the text would be greatly reduced. However, a song with only one verse is exceptional rather than common in relation to congregational song. Normally a song contains from three to six verses, with a higher number of verses not uncommon. This situation brings many difficulties for the accompanying music, unless the poet has produced exceptional results in all of the verses. That is, if the poet has managed to obtain similar punctuation and accentuation in the same places for every verse, then the accompanying music will obviously be equally suitable for all of the verses. Most often this is not the result, nor is it possible. Therefore, some sort of compromise is usually necessary.

Two methods of approach are possible in trying to obtain a compromise between the many verses, and the music which accompanies them. First, the music may be written in such a way that it responds as completely as possible to the demands of the first verse, and then the needs of following verses are ignored. Or second, all of the verses can be examined to determine general areas of prominence, accentuation, placement of breaks, and so on, so that a compromise is made between the needs and demands of all of the verses. Either of these methods may be more suitable for specific situations. But, whatever method is used, it is important that the verses be as similar in as many areas as possible. General mood, types of expressions, word accents, punctuation, and so on, must all be very similar for each of the verses, so that the accompanying music can be successful in some measure, with all of the verses. And, when it is impossible for the music to be tailored to the demands of each verse, then textual considerations should preferably take precedence over musical demands. For example, if textual and musical phrases do not coincide, then the textual phrase should be followed, as far as possible, in preference to the musical phrase. At times this may necessitate a strong musical cadence being ignored in one verse, and so on. (Areas such as the best, or most suitable number of verses for congregational song are outside the scope of this dissertation. But it should be noted that when the verses of a song, that is, the text as a whole, is conceived as a unit, then that unit should not summarily be broken.)

10.3 The Relation of Text, Melody and Harmony

10.3.1 Up to this point, only the most basic relations between text, melody, harmony and to a lesser extent, rhythm, have been discussed. But, the text does have some far-reaching implications for its accompanying music. While it is clear that the text cannot and should not dictate every tone or chord used, it should be a main source of guidance and influence in the many decisions which are made in the composition process. Similarly, a few further statements on the relationship of melody and harmony, together with rhythm, are necessary to obtain a fuller picture as to the relationship of various musical elements, and the influences which the text can and should have on them. This sub-section, then, will discuss in a general way these various relationships, and provide some means of evaluating the strength and weaknesses of the various relationships.

10.3.2 If the three major elements of congregational song were placed in a hierarchy, the following order would result: text, melody, harmony. (Rhythm may modify these, but is not a main element in itself.)

The text, because of its concrete meaning, is the most important element as was previously shown. Music is added as an aid to the text and so has a responsibility to it, and not vice versa. Melody, meanwhile, has a prior importance to harmony not only because, theoretically, many people feel it is more basic than harmony, but, more importantly for congregational song, because it is more familiar and suitable for a large percentage of the congregation to sing. If other voices than the melody are sung, a smaller percentage of people is normally involved, while the majority sing the melody. Harmony is not inferior to melody, but plays a different role, namely, a supporting role. And in its own way, according to the *Principle of Suitability* (2.3), it is just as necessary and significant as the melody. Thus, though the function of harmony is generally to support the melody, it has its own importance and is in no way inferior to the melody. Ultimately however, it is the text which determines, to a large degree, the type, form, style, and so on, of both the melody and the harmony, so the relation of melody and harmony should not be examined without including the influence of the text, in congregational song. In other words, the relation of melody and harmony is vital, but since both have prior responsibilities to the text, their own relation is also affected by this prior claim.

10.3.3 Tension is a vital aspect of music. Individual types of tension - melodic, rhythmic, harmonic - have previously been examined and their significance shown. But equally as important as their make-up and individual roles, is their response to the text and the relation of the different types of tensions to each other. All of these different types of tensions should be governed to a large degree by the needs of the text, and should work with each other to support the text.

It is clear that certain texts require more tension than others, while different types of tensions are also necessary in various specific circumstances. There is certainly a great deal of subjectivism in decisions made concerning this aspect of congregational song, and only very vague and general statements can be made. However, the following examples should clarify some of the different roles the various tensions can and must play, basically due to textual requirements. One very general statement that can be made in this connection is that texts dealing with more weighty and serious matters normally require greater musical tension to support them, than do texts dealing with more simple or joyful ideas.

Example 1 (Christian Reformed Church, 1959, #328)

F: I VI V I II, I₄ V I V I I, I I V

My God, how wonderful Thou art,
Thy majesty how bright!

Profoundness of thought, awe and reverence characterize these two lines. And those are the concepts which the music must intensify, reinforce and support. There is an obvious need for tension to fully interpret and intensify these thoughts and in this song there is a great deal of melodic tension. The major intervals are Mm2nds with only one other interval, a m3rd. Fluctuations in

tension are present, and even though in the first part of this phrase, tones one, three and five are in stronger metrical positions, there is undoubtedly tension supported by smooth, logical melodic movement. This strong melody is supported by an equally strong harmony. Only basic diatonic chords are used, most of them in root position. General chord progression, beginning with the tonic and ending with the dominant, is very strong and logical, a fact which is clearly shown through the bass line. The harmonic rhythm shows frequent changes, but because of the longer durations involved no confusion results, and in fact, tension and logical movement are supported. With a fairly high proportion of tonic chords, tension is built in shorter rather than longer periods, but is well supported through the basic stability and strength of the chords used. Thus, it can be seen that while together the melody and harmony support the text very well, they also fit together in a desirable way. Also, it is interesting to note that rhythmically there is no tension - neither is it necessary or really desirable. The use of similar long durations better supports the harmony and melody, without calling attention to the rhythm. It also helps to set the proper mood suggested by the text.

Example 2 (Orthodox Presbyterian Church, 1967, #149)



D: I - IV₇ I I₆ I₄ V₇ I I₆ IV - V₇ - I

Joy to the world! the Lord is come!
Let earth receive her King;

These lines express triumphant joy; an uncomplicated rendering of praise. And again those are the basic concepts to be mirrored and intensified by the accompanying music. But clearly a different approach is needed than with the previous song. Melodically, intervals of the Mm2nds again predominate, with a P5th and two repetitions added. In the first part of the phrase, there are

minor fluctuations in tension, but the overall descending motion promotes general relaxation, assisted by strong metric positions of tones one, three and five. Some tension appears after the ascending P5th with emphasis on tones six and seven, but it is weakened a little by the repetition involved. However, strong logical movement is generally present throughout this phrase. Harmonically, only diatonic chords are used, with emphasis on the tonic, subdominant and dominant. The result is generally strong chord progression, but harmonic movement is slightly inhibited by chord repetition. The harmonic rhythm is also quite slow, especially in the first two measures with their emphasis on the tonic. Thus, it is clear that melodically and harmonically, while these phrases are not weak, neither are they terribly strong, especially in regard to tension. In that way, they are well balanced. However, in this instance rhythmic tension is a decisive factor. The rhythmic life and movement imparted to the music help to make it eminently suitable for the text which it accompanies. Therefore, in this song, while the melody and harmony are well suited to each other, the rhythmic aspect is vital.

Example 3 (Evangelical Lutheran ..., 1941, #146)

The image shows a musical score for two systems. The first system consists of a treble and bass staff. The treble staff has a melody with notes G4, A4, B4, A4-G4, F4, E4, D4. The bass staff has chords: E2-G2, E2-G2, E2-G2, E2-G2, E2-G2, E2-G2, E2-G2. Below the bass staff are Roman numerals: E♭: I - V, I - VI V, I V:V V. The second system also has a treble and bass staff. The treble staff has notes G4, A4, B4, A4-G4, F4, E4, D4. The bass staff has chords: E2-G2, E2-G2, E2-G2, E2-G2, E2-G2, E2-G2, E2-G2. Below the bass staff are Roman numerals: II VI V I IV V I.

Lamb of God, pure and holy,
Who on the cross didst suffer,

Reverence, wonder, acknowledgement of anguish and pain, and humility are all expressed through these lines. Though not weighty or solemn like the first song, they are certainly not expressing a jubilant praise. Hence, the accompanying music must reflect and intensify a simple, yet profound, statement of awe and reverence. Unfortunately, this music does not totally succeed, especially in the first half of the phrase. Melodically there are a variety of intervals used. The result is that in the first half of the phrase, relaxation is prominent, especially due to an outlined triad and tonal repetition, while the second half of the phrase shows much better melodic movement and direction, and some fluctuations in tension. Harmonically this contrast is also seen with the chord progression being much stronger and more logical in the second half of the phrase. The first half progressions are not weak, but do not move as logically or strongly, nor is tension built up to any degree. Similarly in the first half of the phrase the harmonic rhythm changes from slow to very fast, while in the second half of the phrase, there is an even, steady change. Rhythmically there is much movement and tension in the first half of the phrase, but little or none in the second half. The overall result is that the second half of this phrase is much more suitable for use than the first half, in regard to the text. In the first half of the phrase there are times when the harmony is too complicated for the melody - especially due to a fast harmonic rhythm - and this combines with the rhythmic tension to produce a mood of light-hearted gaiety rather than reverence. However, the smoother movement and less complicated rhythm of the second half of the phrase are suitable for awe and reverence.

These examples then, illustrate that different texts expressing different moods and concepts must be supported by different types of music. And the musical tension, in its variety of expressions, plays a major role in the way the music supports, reinforces, mirrors and intensifies the meanings and concepts of the text. Also clearly seen is the fact that different types of tensions are more or less suitable and vital in specific situations; and, that the melody and harmony must be compatible, with the harmony providing suitable support for the melody while both have prior duties to the text. Opposition between melody and harmony, and especially the tension they produce, will inevitably weaken the song as a whole.

10.3.4 Along with tension, the other three secondary principles also influence the relationships between text, melody and harmony. The principle of logical continuity, as seen in different ways in both melody and harmony, is not directly

influenced by the text, being a strictly musical aspect affecting the quality of the music. But, for that very reason, it does have an influence on the text. That is, for the music to properly support the text, this aspect of logicity must be present in both harmony and melody, and in such a way that neither interferes with the other, but rather support each other.

Concerning musical movement, as it applies to both melody and harmony, it was seen that this principle is rather obtuse. But it is recognizeable and the text should play a role in determining a desireable amount of musical movement. As was the case with tension, here again the different moods and concepts displayed by a text demand different types of musical movement in varying quantities. This is difficult to judge, and rhythm certainly plays an important role in characterizing the type of movement present. Notwithstanding its subjectivity, this is another significant area of relation between text and music.

With the principle of unity and variety, the music again has an effect on the text. That is, the text does not really dictate to the music in this sphere, but application of this principle to the music is vital for strong support and intensification of the text. And in this regard the concept of balance or proportion is vital. Balance is not something that can be applied to music, but must be inherent in it. To attempt to give formulas or norms would be ludicrous as balance can be produced or found in many different ways. It is enough to say that using a variety of elements, an effective unit should be formed in which no element is emphasized out of proportion to the others. Specific reference must be made at this time to the relation of melody and harmony. It is clear that a balance must be maintained between these two major musical aspects. At the same time, it should be noted that if a melody is weak, a strong harmony cannot strengthen the melody. Neither can a strong melody strengthen a weak harmony. If either is weak, neither can be balanced by a stronger element in the expectation that a strong song will result. It is only when, for example, a melody has both weak and strong points that the harmony, by its strength or weakness, can determine the strength or weakness of the song as a whole.

Example 4 (Christian Reformed Church, 1959, #493)

See following page.

Example 4 (Christian Reformed Church, 1959, #493)

The musical score consists of three systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. Roman numeral chord figures are written below the staves to indicate the harmonic structure.

System 1:
 Treble staff: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B2, A2, G2.
 Bass staff: G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1.
 Roman numerals: G: I - V VI III VI V I - - -

System 2:
 Treble staff: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B2, A2, G2.
 Bass staff: G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1.
 Roman numerals: V VI IV I V VI V I V I6

System 3:
 Treble staff: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B2, A2, G2.
 Bass staff: G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1.
 Roman numerals: IV V4; I - - VI V I I6 V (7) I IV I

Praise God, from whom all blessings flow;
 Praise Him, all creatures here below;
 Praise Him above, ye heavenly host;
 Praise Father, Son and Holy Ghost. Amen.

This example, with only minor flaws, shows a very strong music accompaniment for its text. Movement of various types is present, and that movement is very logical, while a balance exists between the elements - none is unduly emphasized. This song is a fine example of how, when the various musical principles are followed and where the text is responded to by the music, music does indeed reinforce, support and intensify the text.

Example 5 (Orthodox Presbyterian Church, 1967, #278)

D: I I₁ V₂ I₁ V - V₁ V₂ - V₁ I V₁ V₁: I I₁ - ()

I V₁ I₁ V₁: I V₁: I I I₁ VI III VI V₇ I

The melody in this example is rather mediocre - neither strong nor terribly weak. Some tension is present, while the movement is strongly logical in some places but wanders in others. Unfortunately, the accompanying harmony does not provide the kind of support that would assist the melody best. Strong, logical chord movement with emphasis on basic diatonic chords is necessary to give strong basic support to a mediocre melody. What is used in fact, is a large number of secondary dominants, diminished seventh chords with varying functions, and dominant seventh chords in different inversions. Thus, rather than stability, instability is cultivated along with a strong emotional character. Overall, the result is a weak rather than strong harmonic accompaniment.

10.3.5 In summary, it must be restated that only rather vague, general and subjective remarks can be made about these various relations between the text, melody and harmony. It is impossible to be more precise and if attempted, would be infringing on the area of composition and the area of musical possibilities which is almost unlimited. These relationships are vital, however, and the examples given with the discussion on the different musical principles, should suffice to illustrate some of the various relationships which can take place and their general effect. Little has been said specifically on rhythm and meter since these have been thoroughly discussed in previous chapters. That

they have wide-ranging effects is obvious. Similarly, nothing has been said on the influence of the text on individual musical elements, chiefly because the text has only a secondary or filtered effect on those elements. The elements are indirectly affected through the aspect of the musical principles. Basically, it should be clear that the text does, or should, influence its accompanying music, or, that the music must be responsive to the needs of the text as well as being high quality music.

11.1 Consistency in Concept

11.1.1 In many ways, the most important general aspect concerning congregational song as a unit or entity, is whether or not a consistent concept or spirit is displayed throughout the entire song, and in all of its basic aspects (Brown, 1962, p.14). Often the idea of totality in concept is limited to the reflection of the text in the music; and this is undoubtedly vital as was shown in the previous chapter. But actually, it is only one aspect of this concern. To deal properly with the spirit or concept of a song, both the text and the music (as far as is possible) must of themselves show consistency of spirit, as well as in their interrelationships.

11.1.2 Unity within the text of a song is often taken for granted, and usually one concept or theme, though often broad, is displayed throughout the entire text - in all of the verses. But, it is not unusual, especially in songs with many verses, to find that different themes or broad concepts appear within the text. Different groups of verses, or even individual verses, can and often do display different basic concepts. One such example, given by George (1963, p. 10) is, *For All the Saints*. (This song can be found in; Evangelical Lutheran ..., 1941, #463). Verses 1,2,7 and 8 contain words of a very triumphal character, while verses 3,4,5 and 6 display a more mystical concept. This facet of two different concepts is not intrinsically bad, and if the two are closely linked, at times the accompanying music is adequate in its support of both of them. However, often the two concepts are quite different, posing problems which can result in the weakening of a song. In this case, either the music must be concentrated on only one concept - to the detriment of the other - so that only certain verses show true unity of purpose with the music, or, the music itself can be generalized to the point where it can be seen to incorporate or reinforce both concepts, but neither really in a satisfactory way. Best results in congregational song are obtained if only one concept is displayed throughout all of the verses. (It is for this reason that problems can arise in the paraphrasing of entire Psalms and using the same music for all of the verses. Many Psalms contain more than one basic concept, and so, if the same music is used for the entire Psalm, problems can arise.)

11.1.3 Musically, both style and concept must be discussed in connection with this aspect. That is, music of itself does not give a clearly defined meaning, but a certain musical style is recognizable, and within that style different basic concepts can be supported. As regards congregational song, there are not big differences in style, but whatever basic style is used, it must remain consistent throughout the song. The melody, harmony and rhythm, with all of their individual elements, must together form a recognizable stylistically uniform unit. This unit must function in a logical way - as was seen in the previous chapter - and the style must adequately reinforce the concept of the text in a musical way. Different styles are, at times, more suited for expressing different moods or concepts, and this must be recognized and followed. The musical concept must be consistent with the textual concept and at the same time be properly encompassed in the general musical style. This aspect of musical concept is necessarily vague since music does not give concrete meaning as does the text.

11.1.4 The idea of compatibility between the concepts displayed by text and music must be stressed. If the text does show only one general concept throughout, and the music also shows one concept within a suitable style which is compatible with, and supports or intensifies, the concept of the text, then the resultant song will form a truly unified whole in spirit and concept. Problems arise only when the text contains different themes, or when the music is not compatible with the meaning and mood of the text.

11.1.5 Throughout the above discussion on the concept and spirit of a song, the implication has been that there are many different concepts that can and should be seen in congregational song. In fact, these differences in concept are not only permissible, but necessary and desirable. In order to properly reflect the variety of life, the different aspects of God's nature and man's response to them, different concepts and, musically, different styles are an absolute necessity. For example, music used to intensify a song of confession, such as Psalm 51, would not be suitable to express the joyous praise of Psalm 150. Both acknowledge God in their own unique ways, and to attempt to compose music which would really be suitable for both concepts, would be a ridiculous exercise. It is for this reason, that attempts to limit suitable music to music which has an "ecclesiastical air" is doomed to failure. Congregational song must reflect the fullness of God, His revelation to man, and man's response to that revelation. This is more often the case with the text than with the music. It is not

difficult to find texts which speak on almost any of the above-mentioned aspects. But, too often, well-meaning attempts at limiting "church music" to certain styles or concepts have succeeded. Solemn, dignified music is not always suitable for the textual expressions found in congregational song. The music must also reflect, in conjunction with the words, all aspects of God, His revelations and man's response (Routely, 1959, p.69). This is not to say that any style or type of music is suitable so long as it supports the right concept; by no means. Music must still have limitations as discussed throughout this dissertation. But, the principles discussed must not be used to stifle legitimate expressions or musical styles, as long as they basically adhere to those principles.

11.2 Unity Through Development

11.2.1 Another aspect which affects all parts of congregational song is that of development. This term should not be understood in the musical, classical sense, such as the development section of a sonata. The scope of congregational song effectively rules out that type of development. Actually, as is often the case with this type of musical term, a precise definition or understanding is difficult to attain. Yet, the idea of development is important enough to warrant an attempt at explaining its effect or meaning when applied to congregational song. Basically, the idea of development can be closely linked with the principle of logicity as it was previously discussed in connection with both harmony and melody. Again, this aspect of development must be applied individually to the text and music as well as the two together.

11.2.2 As regards the text, development can be applied both to the individual verses and the text as a whole. Concerning an individual verse, it means that the main idea should not be simply repeated, but also enlarged on to some degree. Repetition or near repetition of one or two lines within a verse does not show development. If, however, the main thought is expressed in a different way so as to bring a slightly new or larger perspective and understanding, then development is present and normally the main thought will be more powerfully expressed. In certain specific situations, it may be that repetition can make a thought more definite or impressive, but these situations are exceptions and normally a verse should show some development of idea.

Similarly, within the text as a whole, there must also be development, though

this can be achieved in a variety of ways. For example, one method would be for each verse to cover a different aspect of the main idea, rather than having each verse repeat the same idea in a slightly different way with no real added insight. Another method would be for the verses to tell a story, or explain a specific idea with each verse adding new information. The important point is, that while the text, as a whole, should preferably retain one central concept or idea, some sort of logical development of that concept should also be shown.

11.2.3 Musically, the aspect of development has been previously discussed as regards direction and movement, but it must be reiterated that the music as a unit, should have a feeling of progression to a logical goal. Many individual elements, such as cadences, different types of repetition, and so on, will affect development, but without this logical forward movement the music will be static and lifeless, unable to properly support or intensify the text which it accompanies.

11.2.4 Bringing together the aspects of textual and musical development, again illustrates the need for a good relationship between text and music, and the significance of a unified concept. If the individual verses, and the text as a whole show development while retaining a basic unified concept or theme, then the music, if it responds to the needs and concept of the text and itself shows good development, will be able to properly intensify and inspire the text creating a strong, vibrant song. Absence of development - or unified concept - in either text, music, or both, will always result in a weaker song and often will be detrimental in its effect rather than providing a unified, dynamic means of praising God.

11.3 Variety and Contrast, Tempo and Dynamics

11.3.1 Variety and contrast, especially seen in connection with the principle of unity and variety, have been referred to throughout this dissertation as significant aspects. When dealing with congregational song as a unit, these aspects take on a slightly different meaning. Every good work of art needs a quality of freshness, an element of newness or difference which distinguishes it from any other similar work, and congregational songs are no different (Routely, 1959, p.71). Each of these songs, while following the basic principles previously outlined, should show some characteristic element, aspect,

approach, and so on, which differentiates it from the body of songs with which it is grouped. This is not to say that each song must be radically different. That would have a limiting and confusing overall effect, betraying an also necessary unity between songs. But some freshness or newness must be apparent so that each song can make a unique contribution. Often it is with songs of a similar style and approach, such as that group of songs known as *Gospel Songs*, that this element or aspect of newness is absent (Routely, 1959, p.72). Too many of these songs show similarities in all of the musical aspects especially, without enough differentiation being apparent. For example, melodies, rhythms and chord progressions all fit into various basic patterns producing very similar songs. This same type of criticism is often leveled at the so-called *Sankey Songs* for similar reasons.

However, it must also be remembered that any limited number of songs that have many similar characteristics can also eventually lose their individual aspects of freshness and newness, and become submerged in a type of group identity. This group identity is not necessarily bad, but it can impose unnecessary and unwarranted limitations on congregational song, which is undesirable. For example, if congregational song were to be limited to a certain number of early Lutheran chorales even though many of these chorales do show evidence of newness, for the ordinary member of the congregation the aspects of group identity could dominate the individual freshness of the chorales thus effectively negating that aspect. Hence, it can be seen that whenever congregational songs are restricted to songs of a specific time-period or style, the important aspect of contrast and variety between songs is often lost or submerged. Freshness and newness, variety and contrast are necessary aspects both within and between songs.

11.3.2 One musical aspect which has the potential to negate many of the aspects discussed in this chapter, is that of tempo. Often a right or correct tempo is critical in maintaining the true character and spirit of congregational songs and at the same time strengthening their uniqueness. Such sentiments as, all congregational songs should be sung in a slow and solemn manner are very detrimental. It was Bach who set the fashion of slow singing especially for church music, but this idea is often overworked in regard to congregational song. Slow tempo seems to add dignity, but often an unwanted and undesirable impressiveness takes over. This impressiveness can overshadow the text (Routely, 1959, p.94). Just as there are many suitable and desirable concepts shown

and reflected in congregational songs, so the tempo applied must reflect those varied concepts in conjunction with, and in relation to, the elements themselves. That is, the relation of rhythm, harmony and melody as they reflect the text, should determine the basic tempo. No general rules can or should be given. Each song has differing factors, such as these various relations and the basic rhythm, which should determine the tempo. At the same time, the needs of the congregation must be kept in mind. Tempos which are too fast to permit intelligent singing are just as harmful as overly slow tempos which destroy interest and cause inattention. Obviously, tempo is, in many ways, a very subjective aspect especially in areas such as too slow or too fast, but this subjectiveness can be a strength. Songs can be sung with different tempos according to basic cultural and educational differences without destroying the basic concept, as long as the tempo does, in some way, and to a strong degree, reflect that concept. Actually, in the most basic sense, any good or well-written song will prescribe its own tempo - a tempo which is always the right one.

11.3.3 The aspect of dynamics has not been previously discussed in relation to congregational song, nor is it in fact, of vital significance. It is difficult enough for a choir conductor to obtain good, consistent, dynamic response from a mass choir, while within a worship situation, controlled or directed dynamics pose even more problems. Apart from the subjective understanding of different dynamic markings, great differences between the vocal capabilities and responses of different members in the congregation are always present. Therefore, the aspect of dynamics in congregational song is difficult to specifically control, and possibly unnecessary. Most often the mood and basic concept shown in the text and supported by the music will set their own general dynamics. And, too, familiarity and popularity of a song will also have an effect. Normally, in a well-written song, these types of factors will set firm general dynamics which is all that is necessary in congregational song.

11.4 Cautions and Typical Problem Areas

11.4.1 Excesses, of whatever kind, are probably the biggest problems and cause the most weakness in congregational song. There are so many areas, especially on the musical side, in which excesses can and do show through, usually weakening a song or even rendering it ineffective or unsuitable for use in a worship service. A few examples should suffice to illustrate this problem.

It is possibly in chord choice and chord progressions that excesses occur most frequently. An overabundance of dominant seventh chords, dependence on diminished seventh chords, constant use of secondary dominant chords, chord progressions never deviating from ordinary "formulas", chord progressions involving constant use of "favorite" chords, and so on, are all unfortunately, quite common in congregational song, and all weaken the songs tremendously. Similarly sequential movement, often resulting from a lack of imagination, easily dominates a melody resulting in little real life or movement within the song as a whole. There are also many melodic, harmonic and rhythmic "gimmicks" which are used in profusion but which actually add little or nothing except confusion to a song. Such elements as suspensions, linear chords and constant syncopation must all be used very circumspectly if they are not to result in the weakening of a song. Actually, this type of list could go on and on. Many of the problem areas have been dealt with, at least briefly, in the previous chapters. Suffice it then to note that excesses of whatever kind should be avoided at all cost.

11.4.2 Any music has some kind of emotional impact. This emotional quality must be carefully watched because though it can be a strength in music, it can also easily turn into a weakness, especially in congregational song. This emotional aspect of music is difficult to translate to another form, or to define, but the power of music to provoke or arouse emotional reactions is one of its strongest and most characteristic attributes. (The use of background music to set moods and arouse reactions in movies and television programs are excellent examples.) However, attempts to capitalize on this emotional aspect of music and channel it in a specific direction, except for in a most general way, would seem to be unwise as regards congregational song (Davison, 1952, p.18). Rather, this emotional aspect must be recognized and respected, while it should not be avoided nor manipulated so that the emotion provoked becomes stronger than the text itself. Any well-written music will result in some type of emotional reaction which strengthens the impact of that music. However, in congregational song, this emotion must never be permitted to usurp a place not rightfully its own. That is, emotion should not affect the main concept of the text in such a way that the emotions aroused become more important than the text itself. Only when the emotion reinforces the basic concept without being unduly significant of itself is its presence desirable in congregational song.

11.4.3 Associations, which are always present with old, familiar and favorite

songs, pose a difficult problem. Much has been written concerning this area, and its impact is often controversial. Many favorite congregational songs, though considered to be inferior or weaker in comparison to other songs, can or do play a role in the body of congregational song. Many of these songs, because of their associations, have a greater effect than so-called stronger songs. This fact must be recognized. Jefferson (1950, p.260) remarks that inferior tunes can be better at times, if they are sung with sincerity and fervour, because of their wealth of associations. One vital aspect must be noted at this time. If a "favorite" song is felt or judged to be actively detrimental in some way to the worship service, for example, if the text is doctrinally unsound, then it should not be used. The use of congregational songs must never be allowed to contradict basic teachings of the church. On the other hand, if the song and its contents are not harmful to the worship service, and the song itself is generally appreciated, then perhaps it should not be summarily rejected. Perhaps it should be sung less often because of its perceived weaknesses, and viable substitutes may be taught with the idea of eventually replacing it. But, technically weaker songs, if not actually detrimental, can, through their associations, play a role, albeit limited, in congregational song. As long as these types of songs are not a dominant factor in the body of congregational song, their presence can be permitted and, at times be useful. Above all, the principles of *excellence* and *suitability* must also be applied in this situation: they must not be compromised.

11.4.4 One other aspect, which is in some ways closely related to the previous sub-section, is that there is always something unexplainable about music. At times it can play a vital role. Perhaps Holst's term of "vitality" (1962, p.12) is the best description. This vitality of music is as impossible to describe as the soul of man. It is this vitality that can make a melody, considered to be theoretically weak, into a favorite and well-known song for hundreds of years. Though it cannot be explained, this vitality of music must be recognized and allowed for in congregational song. It should never be used as an excuse for permitting any favorite song to be included, but at times, it can affect the final evaluation of a song.

CONCLUDING REMARKS

That congregational song is not only a vital aspect of worship, but also one whose standards must be in keeping with the other main aspects of worship, should now be clear. The principles of *Excellence*, *Suitability* and *Humility*, when simultaneously applied, form a solid Reformed-Calvinistic basis on which to ground an evaluation of the music involved in congregational song. And while not every musical element or aspect has been dealt with in a complete way, the main musical elements of melody, harmony and rhythm, together with the lesser elements which form them, have been discussed in relation to their role and significance in congregational song, and a workable set of norms or guidelines, as shown also by the accompanying examples, has been formulated by which to evaluate those elements. This is the most important aspect of this dissertation - that useable norms can be formulated for the evaluation of the music of congregational song. And, while the text itself was discussed only to a lesser extent as were, of necessity, the various relations between text, melody and harmony, the impact and influence of these and other general aspects was also discussed, and methods or guidelines given on which to base an evaluation of that influence and the resulting strengths or weaknesses. Thus, it was shown that it is possible, as well as necessary, to produce a concrete and truly musical evaluation of the music involved in congregational song.

One final fact must be stressed. All of the norms posited in this dissertation are aimed at producing the most excellent music for congregational song. That is, a musical ideal is posited. Naturally, the ideal itself is rarely attained, but much music can approximate this ideal. In this type of evaluation, there is always some subjective aspect, and each church, denomination, committee, and so on, concerned with an evaluation of congregational song must set its own standards to determine precisely which music comes close enough to the ideal, and which music does not. However, above all, the basic teachings and standards of the church must never be lowered or compromised in relation to its music. The music of congregational song must serve in an honest and worthy manner.

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