

AN HISTORICAL SURVEY OF CHRISTIAN HYMNODY

by

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B.A., Warren Wilson College, 1974

A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

Kansas State University

Manhattan, Kansas

1982

Approved by:


Major Professor

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PREFACE

This document is an instructional package for the teaching of a college level course on the history of hymnody from the time of Christ to the present day. Major emphasis is placed on hymnody from the Age of Reformation through the twentieth century.

Included in this document are historical summaries of six units of study with study sheets, daily lesson outlines, and methods of evaluation corresponding to each unit. The units of study are:

1. Early Christian Hymnody
2. The Reformation: Luther, Calvin, and Psalmody
3. Other Lutheran Hymnody and Hymns of the Pietists
4. Eighteenth Century Evangelical Hymnody
5. The Oxford Movement, Other English Hymnody throughout the Twentieth Century
6. The Hymn in America

This course is important for students who are planning a career in church music ministry. The course attempts to provide the students with information, materials, and skills to assist them in such a vocation.

I wish to express my appreciation to my family and to the members of my academic advisory committee, Dr. C. Edward Brookhart, Dr. Mary Ellen Sutton, and Dr. Sara Funkhouser, for their helpful assistance in preparing this study.

GOALS AND OBJECTIVES

- 1) For students to accumulate a working vocabulary of terminology relating to the study of hymnody.
- 2) For students to understand and verbalize a relationship between church history and the development of hymnody.
- 3) For students, by listening, to identify at least 20 specific hymns and give their tune name and common first line.
- 4) For students to become familiar with major events and publications throughout the development of Christian hymnody.
- 5) For students to participate in singing hymns of the church throughout the semester.
- 6) For students to accumulate materials and develop skills that will assist them in church music ministry.
- 7) For students to gain the necessary knowledge and information to enable them to assess the merit of hymnals, hymns, and other materials for use in church music ministry.

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UNIT 1

INTRODUCTION: THE BEGINNINGS OF HYMNODY

The story of our Christian hymnody begins far earlier than the advent of the word "Christian". Part of what we know, still today, as some of the most lovely of all hymn texts are settings of the Psalm of David. The Psalms were used by the Jewish people long before the birth of Christ as part of their public and private devotions.

In the scriptures of the Christian church and other historical documents there are references to the singing of praise to God in the form of hymns and spiritual odes. With the beginnings of Christianity came the need for new expressions of praise and thanksgiving and, therefore, new hymns.

People have been singing hymns to God since the earliest times. The Christian church, however, in its efforts to regulate and maintain the faith grew into such confusion that many of the acts of praise and worship formerly done by the people were removed from them by the clergy.

By the time Martin Luther challenged the Roman church to reforms in 1517, religious professionals were the only persons to actually participate in the sacrament of the Lord's Supper. The common people only witnessed. The hierarchy of the church had banned singing of anything other than scriptures as being the only thing pure enough to praise God rightly. Thus, hymns and non-scriptural songs were strictly forbidden in formal eucharistic worship.

Intermittently for centuries, the church had tried to ban the use of polyphonic music because it muddled the message of the scripture. Luther, a scholar, priest, and accomplished musician, took the church to task over many issues, but one we will be most concerned with is that of congregational

participation in worship -- specifically, congregational singing. His love of music led him to write verses and tunes and to commission them from other German poets and musicians for use in corporate worship by the people in the vernacular.

The reformation was the beginning of the rich heritage of chorales and hymns which hold an important place in our worship today. Luther gave back to the people the opportunity to express in their own words praise, thanks, confession, and petitions to God. Erik Routley, a contemporary hymnologist, believes that hymns are the people's music, the texts expressive of their own experience of God in their life and world.¹

Hymns written from human experience and used by the everyday Christian do more to form one's religious thinking than anything else except the Bible. Today, all churches put two books in the hands of their people: the canon of Scripture as the revelation of the spiritual view of life, and a canon of hymnody as a manual of spiritual life.²

The history of hymnody begins at the earliest of times. This study will have as its thesis the following:

- 1) The necessity of hymnody to human life
- 2) The rise of hymnody from the clash of controversy
- 3) The beginnings of a systematic non-scriptural hymnody³

Robert McCutchan makes an interesting comparison of a Jewish Psalm (104) and an ancient Egyptian Sun Hymn. The Jewish Psalm praises God for the wonders of creation and the Egyptian Ode praises their various gods for exactly the same things. From the example, the likeness is unmistakable in translation.

¹Erik Routley, Hymns and Human Life (New York: Philosophical Library, 1952), p.3.

²Robert Guy McCutchan, Hymns in the Lives of Men (New York: Abingdon-Cokesbury Press, 1945), pp. 46-47.

³Ibid., p.22.

The definition of "hymn" is similar to "ode" and can be taken to mean any poetic writing in praise of something. Examples are a hymn to the sun, a hymn to the moon, a hymn of joy, and a hymn in praise of God. For purposes of this study, "hymn" will be used in the context of the Christian church, the text being scriptural and the text also non-scriptural, speaking of man's spiritual experience, and such texts being sung to a melody.

The Hebrew/Jewish Psalter provided the early Christians with songs for worship. They were greatly persecuted for their beliefs in Jesus as the Son of God, His death and resurrection, and the promise of the companionship of God's spirit. As they worshipped together, they undoubtedly followed the format of worship and devotion to which they were accustomed including the singing of Psalms and hymns. To this they added new songs that spoke of their new experiences and faith. The Gospel of Luke contains three such songs:

Luke 1:46 - the Magnificat
 Luke 1:68 - the Benedictus
 Luke 2:29-31 - the Nunc Dimittis

The metrical structure of these passages would imply that they were sung or chanted. The Greek original version of 1Tim 3:16, indicates the following metrical structure: 8.9.6.8.7.7.¹ In modern English, it reads:

Manifest in flesh
 Justified in spirit,
 Visible to angels,
 Preached among the nations,
 Believed on in the world,
 Taken up into glory.

1 Timothy 3:16

Benson calls these and other examples evidence of new Psalm making, the texts being reminiscent of the Psalms and prophecy, with a clear note of Mess-

¹Fred D. Gealy, "I and II Timothy and the Epistle to Titus", The Interpreter's Bible, ed. George Arthur Buttrick (Nashville: Abingdon Press, 1955), (vol.11) p.421.

ianic fulfillment.¹ Others of these New Testament hymns are found in Paul's letters. There is much documentation in the scriptures about singing and extemporized expressions of early Christians.² The most quoted passage, which has been used as the justification for writing and singing hymns in Christian worship, is:

Let the word of Christ dwell in you richly in all wisdom; teaching and admonishing one another in psalms, hymns, and spiritual songs, singing with grace in your hearts to the Lord.³

Christians have responded to this mandate, making song a method of praising God as well as a teaching tool for doctrine.

During the next two centuries, the Christian church spread even as it suffered extreme persecution at the hands of governments. In A.D. 323, Constantine was converted and he declared Christianity to be a legal religion. Public worship then became possible. With the growth of the Church also came opinions about doctrine and beliefs which the church called heresy.

The Gnostics and Arians were the two largest sects in the early centuries who held varied beliefs. Gruesome battles were fought. The Gnostics used hymns and group chanting and singing as a sort of propaganda.⁴ For the Arians, hymns were also a favorite carrier of their beliefs. In A.D. 398, Chrysostom combatted the Arians with hymns of the Christian faith and doctrine of the Trinity. (this activity is particularly believable when in the present day one can see the impact of a chanting crowd on group morale and support.)

¹Benson, pp. 30-31.

²William Jensen Reynolds, A Joyful Sound (New York: Holt, Pinehart and Winston, 1978), p.3.

³Col. 3:16

⁴Benson, p.64.

Through this process, and singing in worship, congregational hymn singing was established.

By the end of the fourth century, the Old and New Testaments were canonized and were only to be read in worship by the officiants. The people had been silenced in this area but singing was still an act of participation in which they were included.

Ambrose, Bishop of Milan (ca. 340-397), composed hymns - "office hymns" - to be sung at certain times during worship. He laid the foundations of systematic hymnody and adopted the practice of antiphonal singing. He, also, recognized the importance of hymns in strengthening Christian beliefs in the minds of the people and that being a means of combatting Arianism. Many hymns are attributed to Ambrose. Among those hymns are "Veni, Redemptor gentium" (Come Thou Savior of our Race). These hymns appear in a new symmetrical form.¹

For the early Latin church, Ambrose was the father of hymnody. Popular hymn singing spread through Italy and Gaul and became permanently established. Morning and evening personal devotions - "hours" - included hymns. Those devotional times soon became church services, directed by the clergy. Eventually, there were too many services to attend so it became the responsibility of the clergy to continue them. Hence, hymns became the exclusive property of the clergy.²

From this point onward in time, the question of the Psalms versus Hymns (non-scriptural) became a major controversy which continued through the nineteenth century. The Question being whether anything outside of scripture is

¹Reynolds, p. 7.

²Benson, p. 60.

worthy of use in praising God.

For early Christians, singing was essential to devotions. They wrote their own verses, sentences, songs, and proverbs for such use.¹ For the Greek Christians, the hymn was necessary for group cohesiveness and maintaining clear doctrine in the minds of the common people who came into contact with the Gnostics and Arians.

By the time of Pope Gregory (590-604) the Kyrie eleison, Gloria in excelsis, and the Sanctus were sung by the congregation. The Gloria Patri, Te-deum laudamus, and Credo were sung by choirs. Under Gregory's leadership the melodies of these Roman Chants were gathered together and notated into a recognized repertoire. Generally, the chants are modal, monophonic, unaccompanied (though this is not for certain) and with an absence of strict meter. Some chants found in hymnals today are: Dies Irae, Veni Creator, and Splendor Paternae. This collection of chant remains the basis of current plainsong.

In the ninth and tenth centuries, a new form of the hymn appeared called the "sequence". Many of these are attributed to Notker (840-912), a monk at St. Gall who added his own text to the final mellisma of the Alleluia which closed the singing of the Psalms. It was, therefore, a text composed by man and was not scriptural. In later years, the use of sequences was forbidden by the church.

Other hymnists who wrote during this period were: Peter Abelard (1079-1142), Bernard of Clairvaux (1091-1153), Bernard of Cluny (twelfth century), Francis of Assisi (ca. 1181-1226), and St. Thomas Aquinas. Such non-scriptural hymns were allowed only during certain of the offices.

¹Benson, p. 60.

Throughout the middle ages, polyphonic music was being developed. The harmonic technique of organum was used and highly developed with plainsong melodies, tropes and sequences. A body of non-liturgical song, termed laude spirituale, developed during the thirteenth and fourteenth centuries. The texts were in the vernacular. Polyphony and songs in the vernacular were scorned by the church in lieu of the purity of plainsong. Nonetheless, polyphony and vernacular song were widespread in their popularity.¹

Masses by composers such as Machaut, Dufay, and DePrez were often based on secular melodies. Secular influences were very much becoming part of church music and were rejected by the hierarchy of the church. Church music was still almost totally performed by religious professionals. The age of the Renaissance, approximately 1400-1600, brought renewed interest in art and music and the accomplishments of man.

Such was the situation in the church into which Martin Luther interjected his strong opposition. He greatly loved Latin plainsong, admired the compositions of Josquin DePrez, and, as a musician, enjoyed making music and felt it should be returned to the people for their joyful praise of God in worship.

¹ Reynolds, p.11.

UNIT 2

THE ROLE OF PSALMODY IN EARLY REFORMATION HYMNS

Martin Luther (1483-1546) a religious scholar, musician, and poet, would not exclude music and other artistic creations of man from the church.¹ Luther's hymns date from 1523 and continue until shortly before his death. He translated the Bible into the German language and, also, sought to have people singing praises to God in their own language.

Luther, a forceful crusader, wrote 37 hymns, some of which were original compositions and others were translations of pre-reformation hymns and paraphrases of scripture.² His "Ein Feste Burg ist unser Gott" (A Mighty Fortress is our God) is a paraphrase of Psalm 46 and is possibly his most well-known hymn. It has been called the "Marseillaise" of the Reformation. Luther's Acht Liederbuch appeared in 1524 and was the first evangelical German hymnal.³ A contemporary hymnist of Luther's time characterized his hymns in this way:

"The rhymes are easy and good, the words choice and proper, the meaning clear and intelligible, the melodies lovely and hearty, and, in summa, all is so rare and majestic, so full of pith and power, so cheering and comforting that you will not find his equal, much less his master."⁴

Another of his hymns is "Herzliebster Jesu" (Ah, Dearest Jesus, Holy Child) .

During the early years of the Reformation, Luther invited poets and others to compose hymns in the vernacular for the church. Among those who did so

¹Erik Routley, Hymns and Human Life. New York: Philosophical Library, 1952, p.34.

²Reynolds, p. 13.

³John Julian, A Dictionary of Hymnology, Vol. 1, (New York: Dover Publications, 1957, reprint of the Second Revised Edition 1907), p. 414.

⁴Ibid.

were: Justas Jonas (1493-1555), Hans Sachs (1494-1576), Johann Walther (1496-1570), and Philip Nicolai (1536-1608). These writers drew from the following source for their texts and tunes:¹

- 1) liturgy of the Catholic Church
- 2) pre-reformation non-liturgical vernacular hymns
- 3) secular folk songs
- 4) original creativity

A number of hymnal collections were published and became enormously popular. Singing from these hymnals was in unison. Choirs still performed any polyphonic works.

During the mid-sixteenth century, John Calvin, (1509-1564) a young lawyer, was busy with reforms and challenges to the church. Calvin settled in Geneva and had definite ideas about the importance of congregational singing but with the theological belief that singing should only be scriptural and specifically, the Psalms.

Calvin began to work on the Psalms, setting them metrically so as to be easily sung to simple tunes of the day. Marot, a poet, was contracted by Calvin to continue his project. Theodore Beza (1519-1605) completed the work and in 1562, the Genevan Psalter was published containing all 150 Psalms in a metrical version.

Louis Bourgeois, a noted composer of the time, arrived in Geneva in 1541, and Calvin enlisted his skill in creating tunes to be used with the Psalter. He produced many tunes. The most reknowned today are: "Old 100th", "Old 134", and "Psalm 42". Treatment of the texts was almost entirely syllabic.

Non-scriptural hymns were ruled out by Calvin. Only the best was good enough for public worship and, therefore, the Bible was the sole source of hymn texts. "We owe the passion of words to Luther, but we owe the poise and sin-

¹ Reynolds, p. 14.

plicity of our best hymn-tunes to John Calvin . . ."¹

The English were also working in the realm of Psalmody. Henry VIII had been declared head of the Anglican Church by Parliament, a result of his split with Rome over his marriage to Anne Bolyn. Sternhold, a groom to the king, wrote a metrical version of the Psalms, "Certayne Psalmes, chose out of the Psalter of David and drawen into English metre, by Thomas Sternhold, Groome of ye Kynges Maiesties roobes, " using common English Ballad meter.² This collection was the basis of the English metrical Psalter throughout Elizabethan times and, essentially, lasted until the nineteenth century along with many other versions. During the brief but terrifying reign of Bloody Mary, (1530-1557) the Roman Church was restored, but its use of the Psalter never waned.

Many English protestants fled to Geneva during that time. On their return to England, they brought with them the congregational singing and the Genevan tunes firmly impressed in them. The Sternhold Psalter was somewhat rewritten to fit some of the Genevan tunes and was published in 1562 as The Whole Booke of Psalms, now known as the "old version".

There were many other versions of the Psalms including the Scottish Psalter, 1562; Tate and Brady's official New Version, 1696; and the Ainsworth Psalter, 1612, which the Pilgrims took with them to America. The poet John Milton also wrote some metrical settings of the Psalms.

Tune books accompanied the Psalters. The 1615 Scottish Psalter had twelve "common tunes" to be used. Tate and Brady's "New Version" had no tunes but had a Supplement with tunes which appeared in 1708.

English and Scottish Psalm tunes had been syllabic for ease of singing

¹ Routley, p. 39.

² Benson, p. 103.

but lacked musical interest. Efforts were made at embellishment of the tunes with mixed results. The Genevan tunes had been somewhat more lively, described by Queen Elizabeth as those "Genevan jigs". Some tunebooks included instructions for music reading in the seventeenth and eighteenth centuries.¹

¹ Reynolds, pp. 35-36.

UNIT 3

GERMAN HYMNODY AND THE HYMNODY OF THE PIETISTS

Lutheranism and the spirit of the Reformation spread throughout Germany and other areas of Europe during the latter part of the sixteenth century. There was considerable conflict between the reformers and the Catholic Church.

The outbreak of the plague increased and intensified the problems of everyday life. In the village of Unna, 1300 villagers died between July 1597 and January 1598. Philip Nicolai, pastor of the village, wrote two of the most famous chorales, "Wachet Auf" (Wake, Awake for Night is Flying) and "Wie schön leuchtet der Morgenstern" (How Brightly Beams the Morning Star). Out of this severely depressed time arose many hymns of joyful triumph and personal devotion.

Many hymns, through the ages, have emerged from conflict and great affliction. The Thirty Years War in Germany between the Catholic Church and the Protestant Church, 1618-1648, brought hymns that speak of the trial and tests made on the Christian faith. Courage, comfort and consolation from God are important subjects of these hymns.¹ The hymns are expressions of Christian devotion and individual self-consciousness. As individuals were confronted with the atrocities of war, they looked for consolation in a personal and subjective approach to God.² Johann Heerman's "Herzliebster Jesu" (Ah, Holy

¹ Reynolds, p. 18.

² Ibid.

Jesus, How have you Offended) and Martin Rinkart's "Nun Danket Alle Gott" (Now Thank We All Our God) are representative examples of the many famous hymns of that wartime.

Among other writers of the period were Paul Gerhardt (1607-1676), Georg Neumark (1621-1681), and Johann Franck (1618-1677). Some hymns are "Jesu, meine Freude" (Jesus, Priceless Treasure) and "Neumark" (If Thou but suffer God to Guide Thee).

Johann Crüger (1598-1662), a cantor at St. Nicholas Church in Berlin, published five collections of hymn tunes, many composed for the above mentioned hymnists. His hymnal published in 1664, Praxis Pietatis Melica, was the most influential and widely used collection of Lutheran tunes during the seventeenth century. His most well-known tune is "Nun danket alle Gott".

Out of the trying war years came a great amount of subjective religious thought. Thus, Pietism became an independent movement in the latter half of the seventeenth century. Pietists strove for the pure religious life, adhering to strict standards of living, banding together in groups. The hymns of these people were of and for deep personal devotion and often were very literal and graphic in character. A translation by Paul Gerhardt of a Latin twelfth century hymn, "O Haupt, voll Blut und Wunden" (O Sacred Head, Now Wounded), is a good example of a hymn from this period because the subject of the text is representative of the thinking of the Pietists. The hymn appeared in Crüger's Praxis. Other hymnists were Joachim Neander, 1650-1680, and Gerhard Tersteegen, 1697-1769.

Congregational singing was, again, declining for several reasons. From the war, and later, from the influence of the Pietists, there was a greater emphasis on personal devotion and the hymns written for that use. Art music, during that time, found a place in the church, as evidenced by greater development of the organ and increased skill of the organists. Johann Sebastian

Bach, however, made much use of chorale melodies in his many works for organ, as did many other composers. Bach's harmonizations of the chorale tunes were a massive gift to Protestant hymnody. The position of the choir was maintained and Bach and others wrote many works based on chorale melodies.¹

Another facet of the Reformation spirit was the Anabaptist sect. Their religious beliefs came from Zwingli, a reformer in Zurich, but eventually split with him due to their theological belief about believer's baptism as opposed to infant baptism. The movement spread in the early sixteenth century into Southern Germany, Tyrol, Austria, and Moravia. The Anabaptists were considered heretics by the other reformers due to their baptism belief. The hymns they sang were in the vernacular, the largest collection of which was the Ausbund, 1565. Some of the hymns reflect the persecution of Anabaptist thought. Melodies used were predominately popular folk tunes but Lutheran chorale tunes were also used.² A later edition of this is still used by Old Order Amish in the United States today. In the mid-sixteenth century, the Anabaptists became known as Mennonites from the name of one of their leaders, Menno Simons.

Another group whose activity was revived during the reformation was the Moravians, followers of John Hus, d. 1415. Hymn singing had been a vigorous part of their heritage. Michael Weisse was an early Moravian hymnist, 1460-1534. "Mit Freuden zart" (Sing Praise to God Who Reigns Above) is his composition.

The moravians were severely persecuted for hundreds of years and finally found refuge on the estate of Count Zinzendorf in Saxony in the year 1722. The settlement was called Herrnhut. For this group, and through his mission-

¹E.E. Ryden, The Story of Christian Hymnody (Philadelphia: Fortress Press, 1959) p. 132.

²Ibid.

ary spirit, Zinzendorf wrote over 2000 hymns. Wesley later translated some of these for English use. Zinzendorf appropriated Lutheran chorale tunes and popular melodies for use with some of his hymns. The Moravians immigrated to America and formed colonies where their musical heritage of singing and instrumental music was of great importance.

UNIT 4

EVANGELICAL HYMNODY OF THE EIGHTEENTH CENTURY

The Psalms, in various metrical versions, were dominant in England for nearly a century. Elizabeth's long reign meant years without persecution for the Protestants and, among other things, congregational singing remained an essential part of worship services.

The emergence of independent hymns was somewhat slow in England, because the church had accepted a Calvinist view of worship and the Psalms were the only acceptable song material. Myles Coverdale had published Goostly Psalmes and Spirituall Songes/drawn out of the Holy Scripture, 1539, in an attempt to bring the German chorale to England. Henry VIII caused this to fail. However, other publications for a century included several metrical hymns and paraphrases of other scripture which could be sung to Psalm tunes.

Much lyric poetry was written during the reign of Elizabeth. Some of these poems were made to fit the Psalm tunes and some new tunes were written, also. Gradually, hymn writing and singing were on the increase.

The Baptist Churches (Calvin's influence) were most active in the singing of hymns, adhering to the scripture, "and when they had sung an hymn, they went out to the Mount of Olives . . ."¹, dealing with the Lord's Supper. Hymns were added at other points of the services of public worship. Writers of this period were George Herbert, 1593-1633 -- "All the World" (Let All the World in Every Corner Sing) which he meant as an antiphon² -- Benjamin Keach, Thomas

¹ Matt. 26:30

² Ryden, p. 254.

Ken, and John Bunyan (1623-1680) -- "He Who Would Valiant Be" (St. Dunstan's).

Isaac Watts (1674-1748) has been called the father of English hymnody. As a young man he studied for the ministry of the Independent Church. Independency was new and there was, again, much suffering and persecution. The humble people grasped Watts' faith and he wrote hymns for them, "vulgar Christians" as he called them. ¹

Watts became disheartened by the doggerel of English Psalmody and verse and was challenged to write something new. Beginning at the age of eighteen, he continued writing hymns throughout his life. His first collection, Hymns and Spiritual Songs was published in 1707 and contained 210 hymns. This constituted one of the first real hymnbooks in English. ²

He later wrote a version of the Psalms in 1719 entitled The Psalms of David Imitated in the language of the New Testament. Some of his most well-known hymns are "Our God, Our Help in Ages Past" (St. Anne) and "Jesus Shall Reign where e'er the Sun" (Duke Street). Watts' hymns were in the meters for Psalm versions so that people could sing them to tunes they knew.

Routley calls Watts not only the father of English hymnody but the "liberator" as well. He liberated hymns from scriptural paraphrases to those of man's own words to God. Watts said, "Leave a man, leave a church free to worship and to wonder at the almighty power and grace of God." ³ His belief was that the songs of the people were a human offering of praise to God and there-

¹Benson, p. 112.

²Ryden, p. 270.

³Routley, p. 64.

fore the words should be the people's.¹ He protested the lack of Christian gospel in the Psalms and modernized them. His main gift to hymnody was the setting free of the English Protestant Christian to wonder and adore.² Watts' hymns were written to be sung in church and were inspired by the needs of the humblest of Christians.

The Wesleys, equally brilliant hymnists, were more emotional and wrote hymns of personal devotion as well as for open air audiences.³ The work of John and Charles Wesley marked the beginnings of the Methodist tradition. They drew converts from the common laborers and the texts and tunes of their hymns were influenced by the "common man." Charles was the poet of the two brothers. John, however, guided the promotion of this new Methodist hymnody. On a trip to America in 1735, he became acquainted with Moravian hymnody and made translations for his use.⁴

The most comprehensive collection of Wesleyan hymns was entitled A Collection of Hymns for the Use of the People called Methodists, 1780. An abandoned foundry was the location of the Wesleyan movement in the early eighteenth century and the first collection to contain tunes as well as texts was called A Collection of Tunes, set to Music, as they are commonly sung at the Foundry. Many other tune books followed.

Charles wrote 6500 hymns, some of which are: "Easter Hymn" (Christ the Lord is Risen Today), "Hark the Herald Angels Sing" (Mendelssohn), and "O for a Thousand Tongues to Sing" (Azmon). The Wesleyan movement was significant

¹Albert Edward Bailey, The Gospel of Hymns (New York: Charles Scribner's Sons, 1952), p. 48.

²Routley, p. 66.

³Ibid., p. 74.

⁴Reynolds, p. 45.

in adding to the number of hymns as well as changing hymns in a literal and spiritual sense. Their hymns were evangelical and about common Christian experiences. The poetry had a lyrical quality and their new tunes greatly expanded the boundaries of the small repertoire of metrical psalm tunes.¹

Others of the evangelical hymnists were George Whitefield, John Cennick, and Edward Perronet. Congregational singing was very much a part of the independent groups -- Baptists, Independents, Presbyterians -- most using hymns of Watts and Wesley. Hymn singing was still not allowed in the Anglican Church, though there were many exceptions. The hymns of Watts and Wesley had increasing impact on services outside the regular worship services.²

One of the most significant hymn collections of the time was The Olney Hymns, 1779, by John Newton and William Cooper. After years as a slave trader, Newton was converted to Christianity and studied with evangelicals such as the Wesleys. As the curate of the parish at Olney, he and Cooper undertook to write the 348 hymns that make the collection. Among them are "Amazing Grace", "Glorious Things of Thee are Spoken" (Austrian Hymn), "God Moves in a Mysterious Way" (Dundee), and "O, for a Closer Walk with Thee" (Caithness).

Reynolds points out that The Olney Hymns marked a point of transition in hymnody in the Church of England: "It was the last of a group of hymnals which sought to bring Evangelical hymnody within the Church of England without any effort at accommodation to the Book of Common Prayer." Benson calls The Olney Hymns a classic manual of Evangelical discipline, displaying both virility and elegance.

¹Reynolds, p. 47.

²Ibid., p. 54.

UNIT 5

OTHER ENGLISH HYMNODY THROUGH THE TWENTIETH CENTURY

Bridging the gap between the evangelical hymnody of the eighteenth century and the liturgical efforts of the nineteenth century was James Montgomery, author of "Angels from the Realms of Glory". He is representative of a transitional period that also brought to hymnody a more lyrical text.

The Oxford Movement in England in the early and middle nineteenth century was also called the Tractarian Movement. The proponents put forth their views in printed tracts and distributed them. It was intended as a push toward reform in the Church of England. The Tractarians wanted to restore liturgical dignity to public worship by improving the cathedral services and by introducing cathedral practices in parish churches. Ritual and ceremony increased and choirs were placed in a more important role. They tried to undo many of the non-conformist practices and reaffirm some of the Catholic doctrine.¹ Some of the leaders of this movement were E.B. Pusey, John Henry Newman, author of "Lead Kindly Light" and a convert to Catholicism; and John Keble, author of "Sun of My Soul".

Hymn writing flourished before and during the Oxford Movement. Many translations of hymns from other languages were made, particularly by John Mason Neale and Catherine Winkworth. The Oxford Movement caused almost one-fourth of the people in England to sever their connection with the Church of England, but it also caused renewed interest in ancient Greek and Latin

¹Charles L. Etherington, Protestant Worship Music (New York: Holt Rinehart and Winston, 1962), p. 182.

hymns and liturgy. Leaders of the movement attempted to recover some of the choicest of these hymns. Amidst other confusions it may have brought to the church, the Oxford Movement created a deeper reverence for the sanctuary, enriched the service, elevated musical standards, and stabilized the position of non-scriptural hymns in the Church of England.¹

The romantic movement in all the arts was in full flower with its dominance of subjectivity over objectivity, emotion over intellect. Hymns of specific purpose gave way to hymns of poetic feeling and literary art.² The translations of Winkworth greatly softened the vivid language of hymns of the Pietists and the Thirty Years War period so that in literary beauty, the hymns lost some of their original power.

Few harmonic devices were used by tune writers of the eighteenth century. In the nineteenth century, tune and harmony were composed simultaneously. Church composers explored developments in music, some romantic and sentimental, though all had to conform to specifications of dignity.³

The culmination of the period was the publication of Hymns Ancient and Modern in 1861, edited by W.H. Monk. This included translations of Latin and German hymns and some of English origin, with the total being 273, only ten of which were new. The book became an institution in England and went through many editions, including twentieth century editions still in use.

Later Victorian hymns and tunes reflected the new liturgical emphasis, devotional piety, humanitarian interests, as well as Christian experiences. Ellerton, Dix, Olford, Stone and Havergal were some of the writers. "Abide with Me" and "Hearer My God to Thee" were hymns written at this time.

¹ Ryden, pp. 346-347.

² Reynolds, p. 57.

³ Etherington, p. 184.

Evangelical singing gained new fervor in the light of the Oxford Movement. Dwight L. Moody and Ira D. Sankey made an impact on England as well as America with the evangelistic zeal of the gospel song. Many Welsh tunes also emerged in the mid-nineteenth century as a result of the evangelical fervor of the Wesleyans. Well-known Welsh tunes are "Aberstwyth" and "Cwm Rhondda".

There was growing interest in the study of the history of hymns. A scholarly work produced in 1892 was John Julian's Dictionary of Hymnology. Revised in 1908, it is currently being prepared for a second revision.

The end of the nineteenth century and the beginning of the twentieth century brought increased interest in hymnody as a result of the fine singing of boys in public schools. Hymns of literary merit with rich harmonies in organ accompaniments were used. New tunes were being composed by people such as Parry, Stanford, and Vaughan Williams, replacing some of the efforts of Stainer, Dykes, Wesley, and others. Vaughan Williams' efforts included the use of many folk melodies as the basis of his work. "Forest Green" and "Sine Nomine" (For all the Saints) are examples of Vaughan Williams' hymn tunes.

British-born Erik Routley is the foremost scholar in hymnody today. His many writings have provided interesting, scholarly and helpful resources for this study. Routley is currently on the faculty of Westminster Choir College in Princeton, New Jersey.

UNIT 6

THE HYMN IN AMERICA

The beginnings of American hymnody were in Florida with the landing of the Huguenots in 1564. They brought with them the Calvin-Marot Psalms. The Spaniards eventually massacred these French settlers but the Psalm singing continued for some time. Legend has it that the Indians had learned the European hymns by rote and continued singing them.

The Jamestown settlers brought with them in 1607 the "Old Version" Psalms. The Plymouth Pilgrims arrived in 1620 with the Ainsworth Psalter of 1612 that Longfellow refers to in his poem "The Courtship of Miles Standish". The description of Priscilla reads:

Open wide in her lap the well-worn psalm book of Ainsworth
Printed in Amsterdam, the words and music together
Rough-hewn, angular notes, like stones in the wall of a church yard,
Darkened and overhung by the running vine of the verses.¹

The French and Dutch brought to New Amsterdam in 1628 the Genevan Psalter and the Dutch Psalter. Within ten years of the Puritans arrival the Puritans printed their own book, The Whole Booke of Psalms Faithfully Translated into English Metre, 1640, commonly known as the Bay Psalm Book. The 1698 edition included music plus a reprint of Playford's "Instructions for singing the psalms", using the old English method of solmization with the syllables fa, sol, la, mi. Other metric versions were attempted as well as translations of the Psalms for the Indians.

As time progressed, the singing of Psalms fell into decay and methods were devised to improve the situation. Tunebooks with music methods were

¹Gilbert Chase, *America's Music* (New York: McGraw-Hill Book Company, 1966), p. 16.

published. Members of the clergy determined to teach people to sing by note rather than by rote. Leaders were John Tufts, Thomas Symmes, and Thomas Walter. Thomas Symmes' The Reasonableness of Regular Singing, or Singing by Note and Thoams Walters' The Ground Rules of Musick Explained, 1720, were the primary materials used throughout New England.

The eighteenth century Singing Schools were not a phenomenon just of American Music. The early seventeenth century was a time of efforts at improving congregational singing in England by teaching music reading skills, as seen in Playford's publication, Brief Introduction to the Skill of Musick. The advocates of "regular singing" or singing by note actually did generate enthusiasm for singing and, thus, came the rise of the singing schools in the mid-eighteenth century. A larger publication of tunes, Urania, came out in 1761 with hymn arrangements for four voices as well as fuguing tunes. Of the many singing school teachers, William Billings was perhaps the most well-known. His own tunes were vigorous and innovative. Other composers of this time were Daniel Read and Oliver Holden. Billings, Read, and others wrote many tunes and anthems which gained enormous popularity, mainly through the singing schools. Even into the late eighteen hundreds, many tune books were still published.

With the arrival of numerous immigrant groups, there was more variety in hymnody, other than just the Psalms. The Moravians brought with them their rich heritage of Pietist song and the Germans brought their chorales. There were American printings of Watts and Wesleyan hymns and tunes and, gradually, they made their way into the public services of worship as material worthy of praise to God.

In some areas of the southern United States, shaped-notation can still be found in use. It was an expansion of the old English fa-sol-la solmization,

also used in Puritan New England. The Puritans and others expanded the syllables to include shapes for each note name, now a four syllable system. See example below.



Kentucky Harmony is the first important southern collection of hymns and folktunes in shaped notation. The use of this system became very popular and quickly spread into the south and west. Davisson's Kentucky Harmony, 1817, contained 177 tunes and was the first of many collections and publications of its kind.

Seven-shape notation began to replace the four-shape system around the middle of the century, with the addition of shapes for the rest of the notes of the scale. Jesse Aiken's The Christian Minstrel established this new type. Some tunes from these southern collections include "Amazing Grace", "Land of Rest", "Pisgah", and "Kedron".

Towards the end of the eighteenth century, the religious revival termed "The Great Awakening" was having an effect on the American people. George Whitefield, an English evangelist, visited America and preached to thousands. Having been part of the Wesleyan movement in England, he brought some of the hymns and further opened the way for hymns of the Wesleyan movement plus hymns of Watts.

As the nation moved westward, there was increased denominational activity through the vehicle of camp meetings. Much hymn singing took place at these evangelistic revivals. The songs were emotional ones sung to simplistic,

repetitious melodies that were often affixed to pre-existing hymns or psalms as a kind of chorus. The ease of singing and sentimentality, that led to high pitched emotional displays, made such songs permanent in a large number of published song books.¹

An outstanding and well-renowned musician of the eighteenth century was Lowell Mason. His contribution to the music of America was paramount, particularly in the area of music education. He was a product of the musical training of the singing schools under his father's and grandfather's tutelage. His formal training was in Savannah, Georgia, from a German musician and, after that experience, he devoted his life to teaching people music in this "scientific method". He believed that all school children should be taught to sing. The early evangelistic hymns appalled him and he set about to improve church music. He wrote many hymns and tunes, among them "Olivet" and "Missionary Hymn" are best known.

Mason's requisites for a good congregational tune were:

- 1) simplicity of intervals and range; range not to exceed an octave or ninth, with a D as the preferable upper limit.
- 2) harmony as simple as possible² "because the knowledge and taste of the public cannot be forced."³

He made gigantic strides in the improvement of choral singing and in instituting music as part of the public school curriculum. However, with the increasing competence of the church choir the congregation began to do more listening.³

In the early eighteenth century, Sunday Schools were begun in an effort to meet the need for good education that was found to be lacking elsewhere.

¹Reynolds, p. 82.

²Friedrich Blume, Protestant Church Music (New York: W.W. Norton and company, 1974), pp. 675-676.

³Benson, p. 264.

Of materials that were prepared and used in the Sunday Schools, the denominational hymnals and Sunday School song books became very important. Some well known hymns from this era were "What a Friend we have in Jesus" and "He Leadeth Me".

The most unusual and distinctively American contribution to hymnody was that of the gospel song. The evangelist, Dwight L. Moody, and singer/song writer Ira B. Sankey gathered masses of people together, preached conversion and sang with them. The songs were highly characterized with emotion, had contagious melodies, and choruses. "There were Ninety and Nine" and "Safe in the Arms of Jesus" illustrate the type of song. These gospel songs have made a lasting impact upon many people for a century, bringing religion to many who were previously untouched by the established church, and continue to do so. But, they have also met with massive derision because of their emotional character and basic and "bloody" language. Gospel songs are not based on texts from the Gospels but rather the evangelistic fervor and message of the early church.

Moody, Sankey, and P.P. Bliss popularized the gospel and Sunday School songs. Bliss and Sankey collaborated on the 1875 publication of Gospel Hymns and Sacred Songs which was to go through many editions. Fanny Crosby, another gospel songwriter, was commissioned to write songs, some of which are "all the Way my Saviour Leads Me" and "Rescue the perishing". She wrote approximately 3000 in all!

These simple, emotional, repetitious (and sometimes maudlin) songs have made their way into many countries through the efforts of missionaries. It may be said that Gospel hymns are America's most typical contribution to Christian hymnody.

Larger denominations -- Episcopalians, Presbyterians, Methodists, Congregationalists, and Baptists -- began publishing their own hymnals. Only the Baptists included many of the newly popular gospel songs. Today, though, some can be found in virtually any denominational hymnal.

Singing conventions were growing in the south and shaped-note singing was the seven-shape system, still in use in some areas in the twentieth century. Many Sankey and Crosby songs became popular at those evangelistic conventions.

Slavery was an issue heightened in the minds of the nation and was a cause of splits in major denominations. The expansion of the frontier continued with evangelistic meetings of denominational and splinter groups. Itinerant ministers brought gospel songs to these areas in the southern and western parts of the new country.¹

Another major part of American hymnody that springs from the melting pot of culture is the Negro Spiritual. These songs were a mixture of African rhythms and melodies, Anglo-American religious and folk melodies, and a great freedom of harmonies. They grew out of the oppression of the plantation and the imposition of Christianity by the slave owners. Characteristics of the Spirituals are:²

- 1) freedom, independence, and individuality of vocal lines creating an unconventional sort of polyphony.
- 2) call-and-response pattern (leader-chorus)
- 3) used as working songs as well as for religious meetings
- 4) imitate Anglo-American religious and folk tunes
- 5) singing style of the Negroes was characterized by peculiar vocal effects, difficult to notate.

The end of the nineteenth century saw much interest in gathering and notating the Negro folk music.

¹ Reynolds, p. 93.

² Gilbert Chase, America's Music (New York: McGraw-Hill, 1966), pp.250-251.

The trend in American hymnody is one of much sharing of resources across denominational lines. A common core of hymnody has emerged as new publications have borrowed freely from previous hymnals of faith. Some denominations have joined together in producing hymnals. Folk, ethnic, and gospel songs are contained in nearly all hymnals to varying degrees.

There has been much interest in the ancient Greek and Latin hymns and the whole of hymnody as evidenced by the many scholarly works which have been published in this century. The Choristers' Guild Letters, published by the Hymn Society of America, Journal of Church Music, and Reformed Liturgy and Music are outstanding among publications of the study and help is available in teaching and interpreting hymns.

The study of how to properly chant the psalms has been dealt with by Pere Gelineau. Routley says Gelineau demythologised plainsong. His new French translation of the Psalms follows the Hebrew rhythm strictly. He designed rhythmical shapes so that the rhythms of the Psalms would be faithfully reflected. He constructed melodies whose change of notes (or repeated notes) would occur with the strong beat of the verbal rhythm. His tunes may be modal and diatonic or use chromatic touches.¹

Since Vatican II in 1962, the Catholic Church has made strides in incorporating congregational hymn singing into the mass. Hymns used have been chosen from many Christian traditions.

As the church and church music continues to grow and change, new musical and artistic trends are experimented with in the service of worship. Routley comments on what he sees as some confusion in the arts in the church in the

¹Erik Routley, *Twentieth Century Church Music* (New York: Oxford University Press, 1964), pp. 108-109.

twentieth century:

It can be for no other reason that "sacred" and "secular" are nowadays so thoroughly mixed up in church art. For no other reason has it been possible for twelve-tone composers to expect some sort of response among Christians, and equally for churchmen to make attempts, however mishandled these have been, to communicate with the world of "pop".¹

It is in sorting out the confusions, cultures, and controversies that the hymnody of the Christian church achieves its rich variety of texts and music.

After viewing the development of hymnody from the beginning of Christianity, it would seem that the artistic trends of the twentieth century will have the opportunity to effect change in the church's attitudes on public worship. In the end, however, it will be the common man's ability to respond and participate in the art in his own way that will continue to shape the hymnody of the Christian church.

¹ Routley, p. 211.

APPENDIXES

APPENDIX A
COURSE OUTLINE AND DAILY LESSON PLANS

Course Outline - Daily Plans

Unit 1 - Introduction to a study of Hymnody

Readings for Unit - Routley, "Hymns and Human Life" - Chapters 1-4
Bainton, "The Church of Our Fathers" - Chapters 1-14
Reynolds, "A Joyful Sound" - Chapter 1
Routley, "Church and Music" - pp. 13-106
Lovelace, "The Anatomy of Hymnody" - Chapter 1

Day 1 - What is a Hymn? Setting out basic definitions, course description
Film - "Worship and Ceremony - Music of America Series. 20 minutes
Hymns - Ein Feste Burg

Day 2 - Discussion of Meter, poetry, metrical indexes.
Handouts - vocabulary list, hymn tune list
Hymns - Austrian Hymn, students' choices

Day 3 - Ancient hymns, Odes, Psalms
Hymns - examples from Benson, the Psalms
Handouts - Report topics

Day 4 - New Testament Hymns, Early Christian Hymnody
Hymns - settings of the Magnificat, Benedictus, Nunc Dimitis
Handout - brief outline of church history

Day 5 - Ambrosian Hymnody, Office Hymns
Hymns - Aeterna rerum Conditor, Veni Redemptor gentium, Splendor
paternae gloriae
Handout - The Divine Offices
examples from Hoppin Anthology

Day 6 - Latin Hymn writers, Chant, sequence
Recording - "Laudate Dominum" - Columbia
Hymns - Dies Irae, Divinum Mysterium - use Liber Usualis, also

Day 7 - Other developments in Latin Hymnody - Laude Spirituali
Student Report
Hymns - Veni Emmanuel
Recording - Archive Production 3001

Day 8 - Rise of Polyphony as it affects hymnody
Hymns -

Day 9 - Quiz - on meter
Student Report

Unit 2 - Early Reformation Hymns

Readings for Unit - Reynolds - Chapters 2-3

Routley - Chapter 4

" (Church & Music) - Chapter 5

Bainton - Chapters 14-15

Bailey - Chapters 1-2; 11

Day 1 - Reformation: Luther, Chorales

Hymns - Ein Feste Burg, Austiefer Not

Day 2 - Other Lutheran Hymn Writers: Crüger, Janas, Sachs, Walther

Student Report

Hymns - Allien Gott in der HHh, O Haupt von Blut, Nun danket alle
Gott

Day 3 - Clavin, Marot, Beza, Bourgeois: Genevan Psalter

Hymns - Old Hundreth, Psalm 42

Day 4 - English Psalters - Sternhold & Hopkins

Hymns - St. Flavin, Tallis Canon

Day 5 - Other Psalters - Scottish, Ainsworth, Tate & Brady, Tunebooks

Student Report

Hymns - While Shepherds Watched Thier Flocks, Dundee, The Lord's
My Shepherd

Day 6 - Quiz - Tune Names. Psalmody Continued: Polyphonic settings:

Goudimel, LeJeune, Palestrina

Recording & Scores - Palestrina - "Veni Sponsa Christi: Plainchant,
Motet and Mass." ZRG 578.

Unit 3 - Other German Hymnody and the Hymns of the Pietists

Readings for Unit - Reynolds - Chapter 2

Routley - Chapter 5

" (Church and Music) - Chapter 6

Bainton - Chapters 16-18

Day 1 - Nicolai- Plague

Student Report

Hymns - Wachet auf, Wie schön leuchtet

Day 2 - Thirty Years War - Crüger, Neander, Neumark, Schütz

Hymns - Herzliebster Jesu, Lobe Den Herren, Nun Danket

Day 3 - Pietists - Moravians, Anabaptists, Brethren

Hymns - Mit Freuden Zart, Wer nur den Lieben Gott, Jesu, meine Frende

Day 4 - Influence of J.S. Bach on Hymnody, Chorale harmonizations

Recording - "Orgelbuchlein" - Riemenschneider

Day 5 - Student Report

Review for test

Day 6 - Mid-term Examination

Unit 4 - Evangelical Hymnody of The Eighteenth Century

Readings for Unit - Reynolds - Chapter 4

Routley - Chapters 7-9

" (Church and Music) - Chapter 7

Bailey - Chapters 4-6

Day 1 - English liberation from Psalmody - devotional poetry, efforts at music education.

Assign semester projects

Day 2 - Baptists and hymn singing, Bunyan and others

Hymns - He Who would Valiant Be

Student Report

Day 3 - Isaac Watts - Evangelical Revival

Hymns - When I Survey the Wondrous Cross, St. Anne, Joy
to the World, Jesus Shall Reign

Day 4 - The Wesleys: Charles and John, Methodism

Hymns- Christ the Lord is Risen Today, Hark the Herald Angels,
Jesus Lover of My Soul

Day 5 - Wesleys, continued; other evangelicals, hymns in the church of England

Hymns - O For A Thousand Tongues, All Hail the Power of Jesus'
Name, Glorious Things of Thee are Spoken

Student Report

Day 6 - Quiz; Olney Hymns: Newton and Cowper

Hymns - Amazing Grace, God Moves in a Mysterious Way

Unit 5 - Other English Hymnody through the Twentieth Century

Readings for Unit - Bainton - Chapter 22

Poutley - Chapters 7-8

" (Church and Music) - Chapter 8

Reynolds - Chapter 5

Day 1 - The Rise of the Romantic Movement - Musical and literary developments

Hymns - Holy, holy, holy; Just as I Am, In the Cross of Christ

Abide with Me

Day 2 - Oxford Movement, liturgical hymns

Hymns - Crown Him with Many Crowns, Faith of Our Fathers, Lead Kindly

Light, Sun of My Soul

Day 3 - Translation: Neale, Winkworth; Oxford, continued

Hymns - Jesus, Priceless Treasure, Sing Praise to God, The

Day of Resurrection, Of the Father's Love Begotten

Student Report

Day 4 - Hymns Ancient and Modern, Victorian hymns and tunes

Hymns - Cwm Rhondda, O Come, O Come Emmanuel, Sine Nomine, The Day

Thou Gavest, As With Gladness, Come, Ye Thankful, The Church's
One Foundation

Day 5 - Non-Anglican Hymnody - Welsh, Moody and Sankey; Julian Dictionary

Hymns - Cwm Rhondda, Aberstwyth, O Love That will Not Let Me Go.

Once To Every Man and Nation.

Day 6 - Quiz; Twentieth Century: Hymnals, Erik Poutley, R. Vaughan Williams

Hymns - Forest Green, Sine Nomine, In Christ there is No East or West,
Slane

Unit 6 - The Hymn In America

Readings for Unit - Reynolds - Chapter 6-7

Routley - Chapter 17

" (Church and Music) - Chapters 8 and 16

Bainton - Chapter 23

Day 1 - Bay Psalm Book - Psalmody in America, Singing School

Hymns - use facsimile of Bay Psalm Book

Recording - "Early American Psalmody from the Bay Psalm Book"
American Recording Society

Day 2 - Early Singing Schools, Billings

Hymns - Lennox, Coronation, When Jesus Wept

use facsimile of Urania

Recording - "Music of William Billings" - Columbia

Day 3 - Great Awakening, Camp Meetings, Sunday School Songs, Shaped notation

Recording - "White Spirituals from the Sacred Harp" New World

Hymns - Kedron, Foundation

Day 4 - Lowell Mason, Gospel Songs- Moody and Sankey, Bliss, Crosby

Hymns - Missionary Hymn, What a Friend, He Leadeth Me, Wonderful Words

Day 5 - Lowell Mason, Gospel Songs, continued

Day 6 - Late 19th Century hymnals - denominationalism; southern shaped notation expanded, singing conventions

Hymns - Come, come, Ye Saints, God of Our Fathers, O Little Town of Bethlehem.

Day 7 - Negro Spirituals, Folk/ethnic hymns

Recordings - "Brighten the Corner Where You Are: Black and White Urban Hymnody" - New World; "The Gospel Ship: Baptist Hymns and White Spirituals from the Southern Mountains-" New World.

Hymns - Let Us Break Bread, Were You There, Avery & Marsh hymns

Day 8 - 20th Century hymnals, new American Hymns

Hymns - City of God, Earth and All Stars

Day 9 - Discussion: Children's hymns, practical hymnody, publications and helps.

-presenting new hymns, use of instruments, problems of congregational singing, responses, liturgical year, theological significance of hymns.

Day 10 - Review for final exam; assign take-home portion of final

APPENDIX B
QUIZES AND EXAMINATIONS AND GRADING PROCEDURES

UNIT 1 - QUIZ

#236 - Hymnbook - Spirit of God

Using the appropriate index, find two tunes that could also be used to sing this hymn.

Define CM

UNIT 2 - QUIZ

Hymn tune recognition - a listening quiz

Listen to the tune being played. Give its tune name and common name. Give one sentence describing the origin of each hymn.

(examples will be: Dies Irae, Ein Feste Burg, Old Hundred, Veni Emmanuel)

UNIT 3 - MID TERM TEST

I. Define or describe, briefly:

Hymn	Bourgeois
Meter	Genevan Psalter
Divine Office	Nicholai
Ambrose	Zinzendorf
Luther	S.6.8.6.

II. Listening - Listen to the tune played. Give its tune and common name. Give one sentence describing the origin of each hymn.

(examples will be: Wachet Auf, Wie Schön leuchtet, Passion Chorale, Lobe den Herren, Vom Himmel Hoch, In Dulci Jubilo)

III. Brief essay - Write a paragraph or two on three of the following:

- a) Significance of J.S. Bach to hymnody
- b) Significance of the Reformation to congregational singing
- c) Genevan Psalter
- d) Pre-Reformation hymnody

UNIT 4 - QUIZ

Listening - Listen to the tune played. Give its tune and common name. Give one sentence about the origin of each hymn.

(examples will be: St. Anne, Aberswyth, Dundee)

Write one paragraph about: Watts' Psalms of David imitated
or
The Olney Hymns

UNIT 5 - QUIZ

Listening - Listen to the tune played. Give its tune and common name. Give one sentence about the origin of each hymn.

(examples will be: Easter Hymn, Cwm Rhondda, Siane, Ebenezer, Picardy)

UNIT 5 - QUIZ con't

Write one paragraph about: the Oxford Movement
or
Ralph Vaughan Williams

UNIT 6 - FINAL EXAM

Part I - Take home exam. A Given Hymn (different one for everyone)

Compile a report (typed) containing the following:

- How you would teach it as a new hymn
- Its strengths/weaknesses as a hymn
- All pertinent information - meter, key, author, composer, arranger, etc.

Part II. A. Listening - Listen to the tune played. Give its tune name and common name. Give one sentence about the origin of each hymn.

(examples will be: Forest Green, City of God, Ein Feste-Burg, Veni Emmanuel)

B. Place the following items in chronological order:

Vatican II	Singing Schools
Martin Luther	Ambrose
Pope Gregory	Ralph Vaughan Williams
Wachet Auf	Negro Spirituals
Charles Wesley	Daniel Moe

C. Match the following tune names with their common names:

___ Forest Green	a) O Come, O Come Emmanuel
___ Passion Chorale	b) Let All Mortal Flesh
___ Aberstwyth	c) Praise to the Lord
___ Picardy	d) From Heaven Above to Earth I Come
___ Lobe den Herren	e) All Beautiful the March of Days
___ Vom Himmel Hoch	f) Jesus, Lover of My Soul

D. Bibliographical information -

- 1) You have been asked to give a historical study of the hymns of the gospel song movement. Where will you look for information about the people and the hymns? Name two sources.
- 2) An organization in your church has asked about the theological background of some hymns of Isaac Watts. What are your suggestion as to resources they might consult for study?
- 3) You have been asked to teach a course on the history of the

(FINAL EXAM - CONTINUED)

Christian hymn. What would you suggest as a text book for the course that you know well? Please give title and author and three reasons for using it.

E. Short answer - one - two paragraphs

- 1) What is the significance of each of the following in the history of hymnody:

The Gospel Song

The Singing School

Shaped-notation

Negro Spirituals

- 2) What are some trends in twentieth century hymnody?

GRADING THE COURSE

4 quizzes	40
1 report	40
1 semester project	60
2 major tests	150
1 class presentation	10

Attendance and participation

300 - total

270 - 300 - A

240 - 270 - B

210 - 240 - C

180 - 210 - D

below 180 - F

APPENDIX C
SEMESTER PROJECT AND REPORT TOPICS

SEMESTER PROJECT - Students should select one project. Project will be assigned the week preceeding mid-term and will be due at the beginning of finals week. Typewritten.

I. Annotated bibliography of five selected current (in print) hymnals.

Report to include:

Summary of contents -

Aids to worship
Scripture
Indexing
Other helps
Types of hymns
Personal reaction - why you would/would not use it

Choose from:

One hymnal for youth
One Gospel hymnal
One folk/ethnic hymnal
Two Main-line denominational hymnals

II. Supplement to a hymnal of your choice. To include:

Ten hymns from the following categories:

Two hymns for children
Two folk/ethnic hymns
Six hymns of praise, prayer and faith

Summary for each hymn. Comment on the following:

history of text and tune
pertinent information as to your reasons for including it in
your collection

III. Compile: a children's hymnal that would be useful to you.

To include:

Ten hymns suitable for children under the age of twelve
Summary of history of each text and tune
Pertinent information as to why you chose to include it in
your collection
Two responses for each of the following:
Introit
Prayer
Benediction
Indexes: Alphabetical by first line
topical

REPORTS - to be assigned during third class session

Five minute class presentation on topic selected from list below.
To be presented when appropriate historical period is being studied.
Discuss significance of topic to hymnody.

One page, typewritten - copy for teacher and each class member.
may be in outline form

References to consult (consult at least three)

Groves, Dictionary of Music and Musicians

Julian, A Dictionary of Hymnology

Ryden, The Story of Christian Hymnody

Covert, Handbook to the Hymnal

Bailey, The Gospel in Hymns

Routley, Hymns and Human Life

Blume, Protestant Church Music

The Hymn, publication of the Hymn Society of America

Possible topics:

Ambrose

Augustine

Newton

Cowper

Oxford Movement

John Bunyan

Erik Routley

Catherine Winkworth

Avery and Marsh

Daniel Moe

Olney Hymns

Hymns Ancient and Modern

Gelineau

Ralph Vaughan Williams

APPENDIX D
HANDOUT WORKSHEETS

VOCABULARY LIST - Definitions to be supplied by the student as the semester progresses.

Students should add to this list as they encounter terms related to the study of hymns.

Hymn

Ode

Meter

Stanza

Verse

Offices

Chant

Plainsong

Modes

Rhythmic Modes

Sequence

Psalm

Psalter

Chorale

Liturgy

Antiphon

Spiritual

Canon

Eucharist

Acclamations

Shaped-notation

HYMN TUNE NAMES - COMMON FIRST LINE NAMES

- * You will be responsible for being able to identify these by tunes and names.
** #'s refer to Reynolds unless otherwise specified.
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- *Dies Irae - Day of Wrath - #3 Renolds
- *Passion Chorale - O Sacred Head Now Wounded - #9
- *Wie Schön Leuchtet - How Brightly Shines the Morning Star - #10
- *Wachet Auf - Wake, Awake for Night is Flying - #12
- Es ist ein Ros - Lo, How a Rose E'er Blooming - #17
- *Lobe Den Herren - Praise to the Lord , the Almighty - #21
- Lasst Uns Herren - All Creatures of Our God and King - #23
- *Old Hundredth - All People that on Earth Do Dwell - #32
- Tallis Canon - All Praise to Thee My God This Night - #41
- *Easter Hymn - Christ the Lord is Risen Today - #54
- Austrian Hymn - Glorious Things of Thee are Spoken - #62
- *Veni Emmanuel - O Come, O Come, Emmanuel - #68
- *Vom Himmel Hoch - Ah, Dearest Jesus (or- From Heaven Above to Earth I Come) - #74
- Regent Square - Angels from the Realms of Glory - #82
- *Cwm Rhondda - God of Grace and God of Glory - #87
- *Slane - Be Thou My Vision - #88
- Sine Nomine - For All the Saints
- *Adeste Fideles - O Come all Ye Faithful - #111
- Antioch - Joy to the World - #114
- Hamburg - When I Survey the Wondrous Cross - #115
- *Aberstwyth - Jesus, Lover of My Soul - #86
- *Dundee - God Moves in a Mysterious Way - #42
- *Ebenezer - Once to Every Man and Nation - #361 (Hymnbook)
- Divinum Mysterium - Of the Father's Love Begotten - #7 (Hymnbook)
- *Ein Feste Burg - A Mighty Fortress is Our God - #21 (Hymnbook)
- *Forest Green - All Beautiful the March of Days - #96 (Hymnbook)

(Hymn tunes, continued)

Madrid (Spanish Hymn) - Come, Christians, Join to Sing - #131

*Picardy - Let All Mortal Flesh Keep Silence - #148

Festal Song - Rise Up, Oh Men of God - #141

*In Dulci Jubilo - Good Christian Men, Rejoice - #165 (Hymnbook)

*City of God - O Jesus Christ, To Thee May Hymns be Rising - #149

THE DIVINE OFFICES

- services of the canonical or daily hours - as distinct from the Mass -

- 1 - Matins - between midnight and dawn
- 2 - Lauds - originally, sunrise
- 3 - Prime - 6 a.m.
- 4 - Terce - 9 a.m.
- 5 - Sext - noon
- 6 - None - 3 p.m.
- 7 - Vespers - sunset
- 8 - Compline - before retiring

Vespers is the only office for which music other than Gregorian chant is permissible. (Willi Apel, Harvard Dictionary of Music (Cambridge Massachusetts: Belknap Press, 1975), pp. 590-591.)

WHAT TO LOOK FOR IN A HYMNAL

Variety of hymns - Authors

Composers

Representative of all historical periods

Some contemporary material

Hymns for children and youth

Sexist/non-sexist language

Theological basis of hymns

Melodic range of hymns - too high, too low?

Worship aides - scripture
responses

Harmonization of hymns

Guitar chords

Ease of use for organist, choir, congregation (FORMAT)

Is it in print?

Indexing

WHAT TO LOOK FOR IN A HYMN

Appropriateness of text - theological basis

Relationship of text to tune

Musical components - range, key, harmonization, jumps and leaps in melody,
repetition of phrases

Copyright

BRIEF OUTLINE OF CHURCH HISTORY

<u>Date</u>	<u>Activity in Church, world</u>	<u>Hymnists</u>
ca. A.D. 4 1st century	Birth of Christ Jesus and disciples death and resurrection	
2nd and 3rd centuries	Apostolic Age New Testament times Paul and Gentiles Heresies - Gnostics Arians Growing importance of Rome	
313	Constantine	
325-500	Council of Nicea Chrysostom Ambrose Augustine Spread of the church	
500	Gregory Rise of Mohammedism	
800	Charlamagne Holy Roman Empire	
1070	Crusades Decline of Empire Monasticism	
12 - 14th centuries	Scholasticism Wycliff Papal Schism Renaissance Gutenberg Hus	
1517	Luther - Reformation Zwingli, Calvin	
1534	English Revolt - Henry VIII Scottish Revival	
1545	Council of Trent	
1600's	Thirty Years War King James Bible Pietism Independents Puritans to America	
1700's	English evangelical revival American Great Awakening, Camp meetings Revolutionary era in America	

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AN HISTORICAL SURVEY OF CHRISTIAN HYMNODY

by

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AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY

Manhattan, Kansas

1982

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This is an instructional package for the teaching of a college level course in the history of hymnody from the time of Christ to the present day. Major emphasis is placed on hymnody from the Age of Reformation through the twentieth century.

Included in this document are historical summaries of six units of study with study sheets, daily lesson outlines, and methods of evaluation corresponding to each unit. The units of study are:

1. Early Christian Hymnody
2. The Reformation: Luther, Calvin
3. Other Lutheran Hymnody; Hymns of the Pietists
4. Eighteenth century evangelical hymnody
5. The Oxford Movement and English hymnody
to the early twentieth century
6. The hymn in America