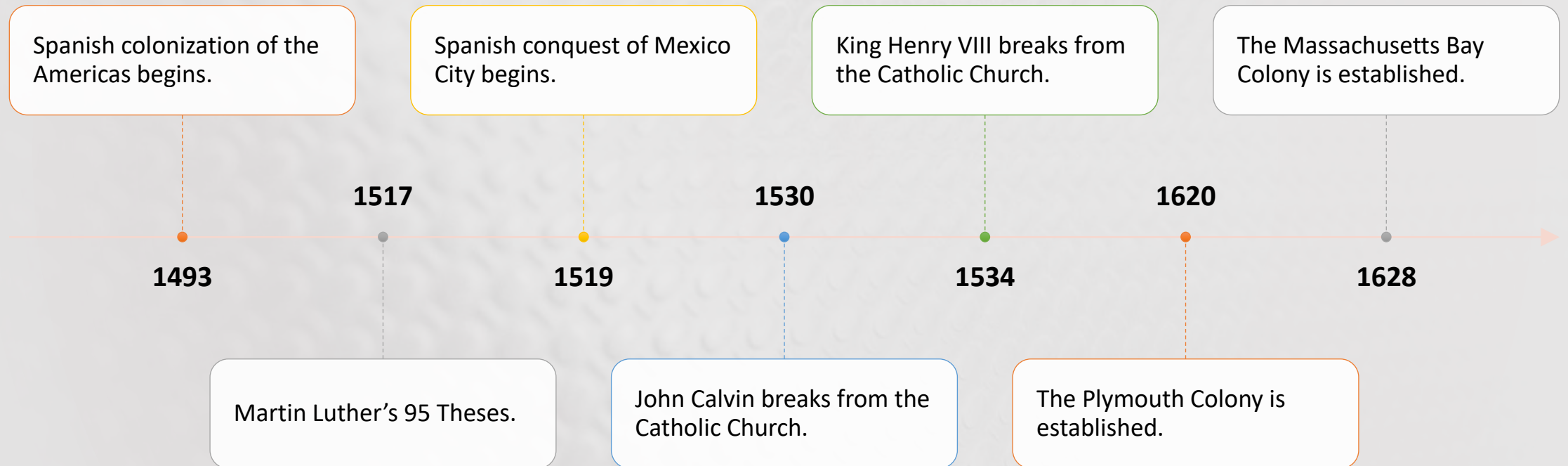


Early American Hymnody

... 11 11.11 11. 16
... (77.77.) 412
Is Well (10 6.10 6.8886.) 33
Saints New (CMD) 236
... (SM) 529
Amazing Grace (CM) 22
America (664.6664.) 392
... of Days (11 10.11 10.) 87
... of Story (76.76.D.) 48
... (CM) 414
... (886.D.) 372
... (CM) 186, (520)
... (76.76.D.) 185
Austrian Hymn (87.87.D.) 145
Autumn (87.87.D.) 46
Avon—see Martyrdom
Azmon (CM) 365
Beacon Hill (87.87.R.) 336, 523
Beatitudo (CM) 2
Beecher (87.87.D.) 11
Bellevue—see Foundation
Belmont (CM) 357
Beloved—see Davis
Bethany (64.64.6664.) 173
Bethlehem (CMD) 317
Boylston (SM) 294
Bradbury (87.87.87. or 87.87.D.) 176
Bread of Life (64.64.D.) 14
Breton Road (85.85.D.) 180
Brewster (LM) 53, 189
Bridgewater (CM) 278
Bullinger (85.83.) 335
Burning Tree (88.88.88.) 337
Camacha (64.64.6664.) 273
Campmeeting (CM) 435
Canonbury (LM) 90
Caritas—see Gordon
Carol (CMD) 78
Chautauqua (77.774.R.) 95
Christus (CM or CMD) 222
Cleansing Fountain (CMD) 17
... 86.86.66.86., opt. CMD 286
Consolation (11 10.11 10.) 329, 386
Consolator (87.87.D.) 354
Constasy (87.87.D.) 170
Conversion (87.87.D.) 141
Coronae (98.98.98.) 72
Coronae (87.87.47.) 295
Coronary (CM) 295
Crimond (CM) 50
Crusaders' Hymn (568.558.) 291
... see All Saints New
... (87.87.87.) 291
... 193
Joanna—see St. Delia
Jude—see Galilee
Kedron (64.64.664.) 375
... (66.66.86.) 7
... 20, (21)
... 55
Lyons (10 10.11 11.) 342
Madrid (66.66.D.) 127
Maitland (CM) 5, 192
Man of Sorrows (777.8.) 166
Manoah (CM) 101
Maori (10 10.10 10.) 26
Margaret (Irregular) 352
Marion (SMR) 110
Martyn (77.77.D.) 437
Martyrdom (CM) 531
Maryton (LM) 68
Materna (CMD) 93
Meditation—see Davis
Mendelsohn (76.76.D.) 165
Mendelssohn (77.77.D. or 77.77.D.R.) 74
Mercy (77.77.) 43
Merrial (65.65.) 516
Miles Lane (CM) 415
Miller (LM) 433
Missionary Chant (LM) 3
Missionary Hymn (76.76.D.) 3
Mit Freuden zart (87.87.887.) 24
Montrose (CMD) 323
More Love to Thee (64.64.664. or 64.64.66.44.) 171, 191
Morecambe (10 10.10 10.) 340
Morning Light—see Webb
Morris (9 10.9 10.) 172
Munich (76.76.D.) 362
My Prayer (65.65.D.) 362
National Hymn (10 10.10 10.) 532
Nelson (87.87.77.) 17
Nettleton (87.87.D.) 524
Nicaea (11 12.12 10.) 70
No Other Plea (CMR or CMD) 228
Nun danket (67.67.66.66.) 18
O Perfect Love (11 10.11 10.) 311 (312)
O Store Gud (11 10.11 10.R.) 37
O Hundredth (LM) Front, 8
Olive's ... (664.) 359
... 267
... 535
St. Thomas
Swabia
S M and refrain
Marching to Zion 669
Marion 813
S M D (Short Meter Double—66 86 66 86)
Diademata 525, 829
Terra Beata 856
C M (Common Meter—86 86)
Azmon 528, 697
Belmont 710
Caithness 418
Chesterfield 349
Consolation 342, 348
Damascus Road 591
Detroit 843
Indee 526, 765
... 707
... 553, 737
... 673, 859, 937
... of Rest 437
... rdom 541, 653
... 744
Britain 812, 867, 903
... nket all 720, 771
... 554
... 733
... 577, 787, 857
... 757
... t 532
... s 524
... 569
Delight 841, 845
... rth 387
... rfrain 641
Lakewood 889
Laurel 498
Mendon 854
Morning Hymn 870
Northcroft 664
Nun lasst uns den Leib 868
Nylunda 736
O Heiland, reiss die Himmel auf 759
O heilige Dreifaltigkeit 751
O Jesu Christe, wahres Licht 355, 586
O Waly Waly 876, 890
Old Hundredth 839
Puer nobis 595
Realiter 344
Rockingham Old 472
St. Crispin 426, 624
St. Luke 563, 571
Sussex Carol 614
Tallis' Canon 377
Veni Creator Spiritus 883
Vexilla regis nova 499
Vom Himmel hoch 455
Wareham 358, 385
Wenn wir in höchsten Nöten sein 866
Winchester New 562, 615
Windham 405, 441
Wo Gott zum Haus 429
Woodworth 399, 862, 934
570
L M and alleluia
Putnam 403, 874
L M and refrain
Lamb of God 550
Magdalen 575
The Solid Rock 576
Veni Emmanuel 357
... 80 88 88 88)
... 538, 511
... 661, 678
... 366
... 262
... 447, 447
... 444, 846
... 552
... 699
... 486
... 447 447 44447
Such, wer da will

How did it all begin?



Let's
Acknowledge
who was
already here.



Traits of Native American Music

Monophonic

Use of instruments (mostly acc.)

Forms are highly repetitive

Different scale systems than most Western music

Use of vocables

High degree of vocal tension

Music serves specific function.

Music is not notated.



Plainchant = Gregorian Chant

- Nearly 3000, mostly all anonymous, in part shaped by Greek, Hebrew and Syrian influences
- You will often hear the term Gregorian Chant because it was during the papacy of Pope Gregory the Great (r. 590-604) that chant was codified.

Liturgy—the set order of service and the structure of each service



The Mass

set of prayers and statements of faith
all sung in Latin until the mid-1960s

Ordinary (text remains constant)

- Kyrie
- Gloria
- Credo
- Sanctus
- Agnus dei

Proper (text changes daily)

- Introit
- Gradual
- Alleluia
- Offertory
- communion

1517 Martin
Luther posts
his 95 Theses



How does this affect music?

- There is now congregational singing.
- This singing occurs in the participants own language.



Protestant Categories

- Liturgical
 - Lutherans: German-speaking protestants led Martin Luther
 - Anglicans (Church of England): formed after King Henry VIII broke with Rome
- Non-Liturgical
 - Calvinists: led by John Calvin (groups in Switzerland, France and Netherlands)
 - Puritans: a group in England that wanted to reform the Anglican Church by adopting Calvinist principles

Calvinist View on Music

- Opposed musical professionalism
 - Music-making is assigned to the congregation itself (as opposed to a professional choir and musical director)
 - No instruments
 - No part singing; in otherwords, melody only, not harmonized
 - The only texts to be sung were the Psalms (a Biblical text)
 - This practice is called psalmody

Why is sacred
music of the
New England
colonists so
plain?

- Because these colonists were coming in part to escape religious persecution as they broke away from the Roman Catholic and Anglican Churches
- Example: The Puritans
- The Puritans adopted Calvinist beliefs and broke away from the Anglican Church
- They brought with them the *Ainsworth Psalter*

Ainsworth Psalter (1612)

Translated by Rev. Henry Ainsworth, published in Amsterdam 1612

Used by Pilgrims arriving in Plymouth, MA in 1620

Contained 39 tunes and 150 texts

- Because the texts were written in metrical verse, each tune could be sung to any tune with that same meter
 - Requires only a few tunes be learned
 - there is no text painting
 - Music is secondary to the text

Terms to know:

- Metrical Psalms: Psalms translated into rhyming English
 - usually in simple verse structure
 - Usually 4-line stanzas
 - Strophic form (meaning same music for each verse of text)
- Psalter: a book of metrical psalms
- "Old Hundred" is an example of a psalm tune that appears in several psalters and is still sung by many denominations today. (see listening list)

Common meters of metrical psalms

Common Meter 8.6.8.6.

Long Meter 8.8.8.8.

Short Meter 6.6.8.6.

The numbers refer to the number of syllables in each line of text. There are four numbers, each corresponding to one line of a 4-line stanza.

“Auld Lang Syne” and “America the Beautiful” are both in Common Meter.

“Old Hundreth” is also in Common Meter.

Psalm 23

KING JAMES VERSION

The Lord is my shepherd

I shall not want

He maketh me to lie down in

Green pastures

VERSIFIED BAY PSALM BOOK

The Lord to me a shepherd is

Want therefore shall not I

He in the folds of tender grass

Doth make me down to lie.

The Bay Area Psalm Book (1651)

A group of about 30 clergymen from Massachusetts Bay Colony, unsatisfied with the texts in the Ainsworth Psalter, created their own.

The goal was to present versified Psalms that kept the integrity of the original scriptures.

This was the first full-length book published in the colonies.

Main Points

See/hear the difference between the Roman Catholic Mass and the Protestant practice of congregational singing of metrical Psalms.

Understand the possible effect of versifying on the meaning of the text. (Is this any more or less concerning than the text getting lost in polyphony?)

Notice that this is also an issue of freedom of individual congregations to make decisions regarding their worship practices.

Lining Out

- What: A lead singer, reading from a psalter, sings the Psalm one line at a time and the congregation sings it back. (call and response)
- When: This is happening by the mid-17th century
- Why:
 - Not all the worshipers could read
 - not enough people could afford the psalter
 - Congregants didn't read musical notation or sing the tunes as written

Impact of lining out on psalmody

Slowed the pace of singing

Kept the repertoire small

- Because tunes had to be chosen from those the people already knew

Music was entrusted to the lead singer

- This person may not read music
- This person might not sing the tune as notated

Members of the group may embellish the sung response

SUMMARY

- There were already communities with thriving cultures on this continent when colonizers arrived.
- There are many different religions each with unique approach towards sacred music.
- Studying the multi-faceted development of sacred music is one lens through which we can look at history.
- All of this helps us better understand ourselves and each other—our shared humanity.