TUNES

OF THE

ANGLO – GENEVAN PSALTER

Dennis Teitsma

Preface

A provisional *Hymn Section* of the *Book of Praise*, Anglo-Genevan Psalter, was submitted to General Synod 1980 and the churches, by the Synod Committee of the Canadian Reformed Churches. In reaction to it, I wrote a discussion paper under the title 'Tunes of the Anglo-Genevan Psalter" in the spring of 1980. From its examination and evaluation of genevan tunes, so-called genevan standards were identified. These were then applied to each of the hymn tunes proposed in the provisional *Hymn Section 1979*. Suggested improvements and corrections in the notation, as well as alternative tunes were added.

The Reverend G.VanDooren used it in booklet form as 'required reading' for students, whom he lectured in Diaconology at the Theological College of the Canadian Reformed Churches in Hamilton, Ontario.

Recently a few requests for a copy encouraged me to publish an updated **revision**. It now includes background information, which had led to the above named provisional Hymn Section. This revision, therefore, addresses the present notation of the 150 Psalms tunes and the 65 Hymns tunes in the *Book of Praise*, as they were published since 1984. The goal of this booklet is still the same, namely, to shed some reasonable light on the subject of tunes, in non-technical, common terms. This may help to better understand the unique benefits of the reformatory musical endeavours, initiated by John Calvin.

It is my hope and desire that laymen as myself may benefit from the simple explanations presented in this booklet**.** May it enrich our joy in glorifying God our Creator and Redeemer in public worship**.**

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I   Introduction

A psalter is a song book for liturgical or devotional use. Its content is primarily a rhymed paraphrase of Bible songs in western style. The Book of Psalms consists of 150 psalms, hymns and prayers. The apostle Paul encourages its use. He first reminds us and the Ephesians to live as children of light and find out what pleases the Lord (Eph.5:8-14). Believers are to be careful and wise, "making the most of every opportunity" and being "filled with the Spirit". He concludes that such a life means to "speak to one another with psalms, hymns and spiritual songs. Sing and make music in your heart to the Lord, always giving thanks to God the Father for everything, in the name of our Lord Jesus Christ. Submit to one another out of reference of Christ."

These terms, psalms, hymns and spiritual songs, indicate the orderly reaction of God's people, born of the Spirit and welling up from the heart. They are a response to the redemptive acts of the Lord God Almighty. Dr. S.Greydanus further explains Eph.5:19 in his commentary, the '*Korte Verklaring'*, that, slightly different connotations can be ascribed to each of these expressions. In this context a Psalm is a heartfelt song of praise and thanksgiving for gracious blessings, often with instrumental accompaniment. They are not restricted to the *Book of Psalms* only, for example, Luke 2:29-32 (H18), and compare James 5:13 and 1 Cor.14:26. A Hymn is a Song of Praise, for example, Ps.29, 93, 104, 145 and Rev.4:11. A Spiritual Song is in contrast to a secular song governed by the Spirit such as Ps.101, 108, 112, Rev.5:9. Together, however, these expressions indicate another form of prayer. It is an orderly and 'en masse' prayer, voiced in unison. Calvin viewed congregational singing as "public prayer with one common voice". By its own nature, it is more colourful and refreshing than en masse recitation.

The Genevan Psalter consists of songs from the *Book of Psalms,* as well as from other Bible books, on tunes that are particularly suitable for congregational use.

Why is our psalter called 'genevan'? By the fourth century A.D., the people sang hymns by Ambrose (397) in Milan. Those tunes were rooted in music from Syria and the Jewish Synagogues. Congregational singing, however, disappeared after 400 AD. During the Great Reformation, John Calvin (1509-1564) understood with Ambrose and Augustine (354-430) how important it was, that all God's people are active participants in worship by singing God's praises. He rediscovered the value of congregational singing in their mother tongue, which he had experienced in Strasbourg. When he returned to Geneva, he right away went to work on a psalter. His first publication (1543) of versified Psalms, included the Songs of Zacharias, Mary and Simeon. Eventually all the songs from the Book of Psalms, as well as other Bible songs, were versified and set to music. It has been said, that if Calvin had lived another thirty years beyond his 55 years, the French Reformed Psalter would have consisted of songs that resounded all of Holy Writ (Milo). That is a Genevan Psalter.

II   Historical Background

In 1773 the Reformed Churches in the Netherlands adopted a Dutch text of all the Psalms and nine Hymns on Genevan tunes. Regrettably, the text did not fit the rhythm of the tunes, but only the number of syllables per line. Eventually, long and short notes were all sung as long ones. The rhythm was restored in the 1930's and 40's and a revised text was adopted by the Reformed Churches (liberated). This Dutch version was published in 1976.

How did we get an English version of the Psalter with genevan tunes?
After WW II, reformed immigrants from the Netherlands joined either the Protestant Reformed Church or the Christian Reformed Church. When this was no longer possible, the Canadian Reformed Churches were established in 1950 (see also *Inheritance Preserved* by the Rev. W.W.J.VanOene, 1975, Premier, Winnipeg).
Synod Homewood-1954, appointed a committee to study English psalters. For the time being, a green booklet of 34 Psalms served the few services in English. These songs were taken from the Psalter Hymnal. This synod committee published an extensive report in 1958, written in the Dutch language, called '*Op weg naar een Engelse Reformatorische Psalmbundel*' (On the way to an English Reformatory Psalter).
In this report, the committee observed that Scripture and church history show how church deformation and the decline of singing Psalms go hand in hand. The one feeds the other "almost out of necessity" (p.7). The committee explains that Calvin showed the way to radically break with all bitter fruits of deformation. He provided faithful versifications of scripture songs, and he had the text reflected on musical tunes that were simple, expressive, powerful, alive and never boring. He despised false emotions and sentimentality (p.8). Therefore, no more choirs, but *congregational* singing. The inspired Word of God must be sung, and in unison on exalted tunes, that are singable by *anyone* in the congregation.

The committee concluded that Calvin's idea of a reformatory psalter meant that (quote)
        a. congregational singing is part of congregational prayer.
        b. this singing is to include the Book of Psalms and all other songs in Scripture ('there are none
           better than those taught by the Holy Spirit'). Therefore songs from the whole history
           of salvation in O.T and N.T. With respect to the liturgy, also the Law and Credo are included.
        c. this congregational singing in the vernacular and with its testifying character, must be truly
           congregational singing, therefore, no part-singing, no 'artistry', nor choruses, but flowing
           tunes that posses 'weight and dignity' befitting the text. It is all about ecclesiastical folksongs.

        In that way songs serve to 'edify' like an organism, to praise God, to lift our hearts to Him, to
        magnify His deeds and to rejoice in Him.
        That answers the question, "What is a reformatory psalter?" It is a collection, whereby **the**
        congregation professes God's Word in songs of Covenant and Kingdom, **proclaiming God's**
        great deeds throughout the ages, **voiced in a way that befits the majesty of his greatness**
        p.9)".

The synod committee looked in vain for such a Psalter in the English language. From an extensive and detailed review, the committee concluded that the Reformatory Psalter in the Anglo-Saxon world had run aground (p.15).
        "Church deformation became the cause as well as the effect (or expression) of the decline in
        singing psalms. Methodist hymns took their place and promoted further deformation" (p.10).

They further noted that even the Psalter Hymnal showed a tendency of subjectivism. It also deleted Bible passages that mention enemies, war or wrath, as well as many historic indicators. For example, our present Hymn 42 is a versification of Ps.90:1-6. It stops at verse 7, which mentions God's wrath and anger toward His covenant people on their way to the promised land. The committee concluded that none of the English collections qualified to be taken over.

The idea to select so-called 'new testamentic' songs along with so-called 'old testamentic' songs is denounced in this report.

> "This suggestion is so full of sectarian and heretical ideas, that a reformed person must avoid taking even the very first step on such a wicked path of reasoning. Psalms are not 'old testamentic' in the sense of being 'antiquated' or on a 'lower level' than hymns. And hymns are not 'new testamentic' just because they were composed many years after Christ's birth. We have only one Bible, not two" (p.31)

The report points out that versification of other parts of scripture are generally composed in the common metre (8, 6, 8, 6 syllables per line). This makes them quite monotonous, and one melody could serve all of them. Even with different tunes, the simplistic, metered structure will result in poetic and musical **poverty** as well as an **ill reflection of the differences in context**.

In relation to the Scottish Psalter, the report mentions as yet the establishment in 1854 of a 'General Association for the improvement of Psalmody'. This association promoted the establishment of singing classes and stimulated a new publication.

> "In summary, serious attempts were made to remain faithful to Calvin's example. With respect to the versification this meant a close adherence to Scripture (examples will follow) and no deletion of any texts, the so-called *selected verses,* as occurred later. One wished to sing the Word of God. Concerning the musical notation, however, it is a pitiful story. At first, there is a rather close relationship to the French collection. Later we see the triumph of the mentally dulling *common metre*. The people gave up singing, also due to political, social and anti-cultural causes. In the end, the Psalter is left on the shelf".

The report mentions also that Puritans, immigrating to America, published versifications

> "faithful to Scripture, however, regrettably ... that same monotonous, simple metre. In our opinion it is one of the strongest causes whereby church people, who no longer knew the beauty of psalm-singing, were driven towards … the (Methodist, tr.) "*hymns*" (p.13).

The committee further states that,

> "For all kinds of reasons (especially poverty, ignorance, cultural enmity) the singing of Psalms fell by the wayside. Retreating to the simple rhythm discredited the singing of the church. The so-called revival from this 'death' produced no reformation. Choirs replaced the congregation and Psalms were shoved aside by hymns influenced by methodism, subjectivism as well as modernism. Not only the text of hymns, but also their tunes caused further decline" (p.53).

Although reluctantly and with much trepidation, the committee set out to establish an Anglo-Genevan Psalter. Whatever was available from other collections was adapted where possible. Knowledgeable people were engaged to paraphrase the Biblical texts in verse form. A complete collection of the 150 Psalms and 62 Hymns crowned this difficult and painstaking work. These were first published in 1972. The Hymn section was later re-arranged, revised and now consists of 65 Hymns since 1984.

III   Reformatory Tunes

What made those tunes in Geneva so special, so suitable and significant, that they survived, even in different countries, for more that four hundred years? While addressing specific characteristic components of these tunes, we will come across several aspects that may be used as guidelines or standards. Understanding the 'genevan standards', may prove helpful in our joint appreciation of this congregational activity in public worship. It may also be helpful is assessing other tunes to see if they deserve the collective title of 'genevan' psalter. Therefore, it appears appropriate to first gain a clear understanding of these genevan tunes.

An attempt will be made to identify components that make these tunes so enduring, majestic and uniquely suitable for *congregational* use. We will find that these tunes are non-metrical, but that they show a free-flowing rhythm. These tunes only use two tone values, and one tone for each syllable. They never start on an up-beat, but always with one or more long tones. Sentences and almost all lines end with a long rest. For these and other reasons, these tunes are still the most suitable for reformed congregational singing. They promote full participation and a dignified, orderly offering of sacrifices of praise to God (c. f. Heb.13:15; 1 Cor.I4:40).

Synod 1968 expressed preference for these *Genevan tunes*, composed in the 16th century. We are grateful that all these tunes re-appeared in our Book of Praise (1972 edition) and without 'accidentals' or sharps (temporarily raising an odd note) which had crept in over time.

It is rather regrettable that we do not have *Calvin's prescription* or his 'mandate' for the musicians. It would have been beneficial to know exactly what this great reformer desired in the composition of tunes for unison, congregational singing. This 'en masse' singing during the public worship service in the people's own language, was certainly something new, for it had disappeared for a thousand years.

The composers did not *explain* their work either, nor did they *describe the recipe* they obviously followed. Moreover, there appear to be different historical interpretations, for the notation of the music differs from one publisher to the next. They possessed a great influence, for they were the final authority on what and how the music should be printed. It is for that reason that one edition may at the end of sentences print a rest and another a 'fermata', a sign for an indeterminate pause. Therefore, we will review the tunes, the final result of that reformatory work started in Geneva around 1540. We will *listen to the tunes* and see what they tell us about their suitability for 'en masse' use.

By listening to the tunes, the music itself will tell us how to clearly print its notation. In that way we will also hear, recognize and understand what is expressed and how a genevan style becomes apparent. The tunes will show us the reasons why they are most *suitable* for congregational use.

Congregational singing is unique. It is not artistry. It is an **act of professing faith**. A congregation is not a mass choir. It should never be required to behave like one. Every single believer is encouraged to join and partake in offering the fruit of lips from the heart, and sustained, carried and driven by the Holy Spirit. The preaching of God's Word is never in vain or without result. Lack of proper response draws guilt (c.f. Isa.55:11). Therefore, everyone participates. Everyone ... sings.

a. Psalms

The Psalms were written by men who "spoke from God, being moved by the Holy Spirit" some ten or more centuries before Christ's birth. Their part in public worship services was fully established by King David. One may interrupt by saying that in O.T. times mainly the Levites sang the Psalms on *behalf* of the people, and that kingship, priesthood and prophesy had not yet 'come of age'. Indeed, David appointed 4000 singers, Levites, and the people usually responded with an 'Amen'. Having the congregation sing only an 'Amen' is therefore nothing but a return to O.T. times, or to 'immaturity' and the slavery under the church's priesthood since 600 A.D.

The proper response to the proclamation of redemption is *professing faith*, which appropriates salvation in public prayer, songs of praise. An 'Amen song' is not singing a musically embellished Amen, but a song, inspired by the Holy Spirit, written by the "men of old", Asaph, Moses, Marie etc. The divinely inspired bible songs must be the content of a reformatory response. Therefore, a brief look at the poetry of the Hebrew psalms may prove to be beneficial and helpful.

b. Hebrew Poetry

Hebrew poetry is characterized by its free-flowing rhythm. Its form is not based on a fixed *number* of syllables, neither on a *metre* of regular, recurring strong and weak accents, nor on *rhyming* syllables. The rhythm, like the up and down progressive movement of river waves, is caused by the **content**, the thoughts and the feelings expressed in words. The number of accents may give it some form, but this can vary from one sentence to another. The rhythm is *varied* and expressed by the content, the *meaning of words*, rather than by continuous, repetitious recurrence of strong and weak syllables in a metre. Therefore it is a **free-flowing rhythm** and non-metrical.

This flexibility of patterns allows a wide variety of forms or structures, which are created in a natural way to suit the movement and the expression of thoughts. Therefore, the basic characteristic of the Psalm is not form, rhyme or metre, but the meaning of words, the *content*. These divinely inspired song-poems reveal a clear message by matching, echoing and contrasting one thought or idea with another. After the initial sentence follows one that reinforces, explains, enlarges or opposes that statement. This results in a free-flowing poetic way of expression (for further elaboration see appendix *Why use Bible Songs and Genevan Tunes*?) Therefore, the content, the idea, the thought characterizes the Hebrew poems. It has been said that this is a most marvellous thing, because it can be taken over into any language without losing its meaning, its beauty, subtlety or force. Misinterpretation is not likely. Kidner (TOTC) concludes, that Hebrew poetry is therefore,

> "Well fitted by God's providence to invite 'all the earth' to 'sing the glory of his name'."

c. Genevan Tunes

- It is rather obvious that the Genevan tunes also have a *free-flowing rhythm* and no metre. The notation of the tunes no longer show a time signature, bar-lines or divisions into equal parts with recurring strong and weak accents. Accentuations are related to the content, the meaning of words, rather than a metre.
- These tunes consist of only *two* note values and not three, four or more as in other music. We will refer to them as *long and short notes*, because they have been written as whole and half notes,(𝅝 𝅗𝅥) half and quarter notes, (𝅘𝅥 𝅘𝅥) or quarter and eighth notes (𝅘𝅥 𝅘𝅥𝅮).

- There is a *long rest* at the end of all sentences and almost all lines. Singers do not require training in breathing methods. Therefore, anyone can be involved. The duration of rests corresponds with that of the notes, long and short ones.

- The tunes have *one* tone for *each word syllable*. The only exceptions are found in Psalms 2, 6, 91 and 138, where only a few extra passing notes are used.

- All genevan tunes and sentences *start and end* with *long* tones; 59% of the tunes have *one* long tone at the beginning; 18 tunes start with *two* long tones; 26 tunes start with three , one tune has *four* long tones at the beginning for Ps.24, 62, 95, and 111, while seven tunes start with *five* long tones: Ps.1, 8, 10, 32, 57, 79, and 104. The notation of genevan tunes show *no* up-beat starts, either after an initial short rest (e.g.H15, 19) or before a bar-line, such as H55, 56, 62 etc.

- Steps between tones are mostly *small* intervals. The notation shows that one and two steps up or down from one note to the next, are most common. This pictures the natural inflections of normal speech.

- Genevan tunes have a *varied* number of *lines* and each line has a *varied* number of *syllables* such as 6.6.8-7.7.8 (Ps 26); 9.8.8.-9.5.(Ps.64); 8 lines of 10 syllables (Ps 85); 6 lines of 7 syllables (Ps.75); 11.11.11.11-6.6.7-6.6.7 (Ps.79); 9.6.6.-9.7.7(Ps.71); 5.6-5.5.5.6 (Ps.81); 8.4.7-8.4.7 (Ps.38, 61). The structure of these tunes are nothing like the monotonous tunes of mostly four-liners that are prevalent in other psalters, like e.g. H.23 and H 28 (8.6-8.6).

- Another characteristic is that genevan tunes are not written in just two keys, the major and minor keys, as most music since the 16th century. These tunes use no less than *nine* characteristic modes (keys, scales or series of notes). Their main characteristic is the *absence of a restless tension*. This is primarily expressed by a whole step between the 7th and 8th step. Modern composers are again using these modes at times. Nevertheless, we have become so used to hearing the raised 7th step, or lead-tone of the major and minor keys, that we find anything else odd or peculiar.

The above explains in principle why the genevan tunes are so significant, suitable and long lasting. These tunes express majestic pomp, or as it is called in French, "poids et majeste". The melodies are nevertheless simple, but not flighty, monotonous, restless or frivolous. They have 'weight', pomp or dignity and gravity. They accentuate the content and they also reflect poise, grandeur and glory with an exalted magnificence.

d. Summary

The above aspects of Genevan tunes are quite valuable. More details will be addressed in the following chapters. Particular elements define and explain the tunes' suitability for **congregational use**. Their identification can also be helpful in evaluating other tunes. Used as guidelines, they can assist in assessing the additional tunes' suitability for congregational use, as well as their eligibility of deserving a place in a 'Genevan' Psalter.

The presence as well as the absence of specific structural components shown in the genevan tunes, could very well be classified as 'Genevan Standards'.

So far we have seen that the **Hebrew poetry** shows,
> 1. a free-flowing (non-metrical) rhythm
> 2. a great variety of patterns and mood expressions
> 3. an emphasis on the meaning of words, their content,
>   rather than on rhythm, metre or form.

The **tunes**, composed in the 16th century, reflect the poetic rendition of Bible songs. The following

characteristics have surfaced,

    1. a melodic, free-flowing rhythm, rather than a metre
    2. the use of only two note values, a long and a short one
    3. long rests at the end of sentences and most lines
    4. the use of one tone per syllable and therefore no passing notes
    5. the use of one or more long notes starting and ending each sentence and most lines.
    6. the absence of up-beat starts
    7. small intervals between notes and no 'jumpy' tunes
    8. a varied number of lines with a varied number of syllables per line
    9. the use of nine different modes or keys, that are more 'peaceful' than major and minor keys.

Further elaboration of the last characteristic may, out of necessity, become rather technical, but I'll do my best to explain those expressions and keep them to the very minimum. Reading only certain sections is quite possible, because explanations may often repeat comments made earlier. Readers familiar with musical terms will hopefully not become too impatient.

IV   Modes

What is a mode? A mode or key is a series of tones used as building blocks to compose music. Over the ages all kinds of songs were composed to express feelings, knowledge, prophesy, moods or prayers. The range of sounds and the complexity of music increased as instruments developed. Ancient Greeks used instruments of one or two strings. Around 500 B.C., the group of tones consisted of four tones. Each district had their own peculiar order (Lydia, Phrygia etc.). The space between two tones is called an 'interval'. Such a step from one tone to another can be a whole-tone or a semitone interval. The order of steps differed from one geographic area to another, for example 1-1-1/2 or 1-1/2-1 etc. Over time a wider range of tones was used and the series 'doubled' to eight tones.

The natural difference in tone between a male voice and a female voice singing the same note is called an 'octave' or the 'eighth' interval. Series developed that consist of eight notes and seven spaces within an octave. The most common series still in use is called 'diatonic'. A diatonic scale consists of 5 whole spaces and 2 half spaces (5 whole-tone intervals and 2 half-tone intervals. A series with only half-tone spaces or 12 semi-tone intervals is called a chromatic scale). The successive order of the 7 intervals of a diatonic scale can **vary** in many ways. These are called 'modes', keys or in Dutch 'tone species' (*toonsoort*). Used in succession, such a series is called a *scale* after the Latin word 'scala', meaning ladder and in Dutch: 'toonladder'). Each series forms a specific set of such 'building blocks', with its own peculiar characteristics to form a song.

During the Early Middle Ages, an analysis of existing religious songs concluded that there were **four basic tones** to which melodies always returned (D= the first or Protus; E= the second or Deuterus; F= the third or Tritus; and G= the fourth or Tetrardus). These four tones were, therefore, called 'finalis' and 'tonics' (key-tones).

a. Eight Church Modes

In the eleventh century, theorists concluded that there were eight basic ways of arranging the seven intervals. These eight different tone series, used in songs, were called 'church modes' or 'ecclesiastical scales'. All series, built on the original four basic 'finales' are called 'authentic' modes. Its melody moves about a pivotal tone, the fifth step up from the tonic, called the 'dominant'. Melodies that use the same building blocks, but that venture *outside the range* between the two basic notes (of the octave), are identified as 'plagal', (sideways). They have the key-note or tonic in the middle. The lower systems use the prefix 'hypo'. The higher series were identified as 'hyper' modes, but these are no longer identified as such. Be it incorrectly, the theorists applied Greek names to these modes (see table 1).

[Music notation is visualized sound: **Tones** (sounds) are represented on paper by notes, like speech is visualized by letters. The notes were first written as crosses, squares or dots on, above and below one line. Songs were generally passed on from memory. Soon more lines were needed to identify the increase of lower and higher tones. Around 600 AD the four-line system was well established. An outstanding church leader, Gregory the Great or Pope Gregory I (540-604), designed a liturgy and systematized all the existing songs in accordance with an ecclesiastical calendar in memory of saints. His liturgical prescription and the four-line notation are still used today and known as 'gregorian'. A five-line system was well established by the eleventh century. Present day music students learn what is called the eleven-line method, i.e. one five-line bar for each hand on a keyboard plus an imaginary line

in between for the so called middle C. (Humans can at once identify up to five identical objects. The brain, however, will automatically view or interpret a *larger* number as two or more groups).

Visual representations of tones are **notes**. They were given singing names in the 11th century. The theorist, Guido D'Arezzo, introduced these names for singers. He came across a Gregorian song, wherein each line started one tone higher than the previous one. He took the syllables assigned to those tones and named the notes accordingly.

> **Ut**-queant laxis, **Re**-sonare fibris, **Mi**-re gestorium,
> **Fa**-multi tuorim, **Sol**-ve polluti, **La**-bii reatum,
> Sancte Joannes.

In the 19th century the 'do, re, mi, fa, so, la, ti' were quite commonly used by singers. They were more popular than other names. In most countries, however, they no longer represent an absolute pitch or sound level. In that case, they identify the degrees or steps of a scale. The tonic or key note, regardless of pitch, is called 'do' and therefore the names mean: the first, second, third etc.

The use of the first seven letters of the alphabet for naming notes existed already in the time of the Ancient Greeks around 500 BC.]

b. Twelve Church Modes

In the 16th century, theorists made an *addition* to the eight church modes mentioned above. They registered two more authentic modes with their plagal derivatives, #9 to #12 (see table 1). These modes were the theoretical result of arrangements found in folksongs of the ninth to the twelfth century. These series became the predecessors of the major and minor keys. They became so prominent since the sixteenth century, that most people now think that all music is either in a major or a minor key.

TABLE 1   TWELVE CHURCH MODES

	Church mode	Range	Name	Finales
Protos	1st	d e f g <u>a</u> b c d	Dorian	d
	2nd	a b c d e <u>f</u> g a	Hypodorian	d
Deuterus	3rd	e f g a <u>b</u> c d e	Phrygian	e
	4th	b c d e f g <u>a</u> b	Hypophrygian	e
Tritus	5th	f g a b <u>c</u> d e	Lydian	f
	6th	c d e f g <u>a</u> b c	Hypolydian	f
Tetrardus	7th	g a b c <u>d</u> e f g	Mixolydian	g
	8th	d e f g a b <u>c</u> d	Hypomixolydian	g
	9th	a b c d <u>e</u> f g a	Aeolian	a
	10th	e f g a b <u>c</u> d	Hypoaeolian	a
	11th	c d e f <u>g</u> a b c	Ionian	c
	12th	g a b c d <u>e</u> f g	Hypoionian	c
	Pure Minor	a b c d <u>e</u> f g a	a	
	Major	c d e f <u>g</u> a b c	c	

Note. The fundamental tone of each melody is the 'tonic' or 'finalis', shown in
       the far right column. Melodies move around the 'dominant' (underlined)
        tone, and always return to the finalis or key-tone.

c. Reformatory music

During the Great Reformation of the 16th century, reformers recognized the need to get the people more involved in the worship service. Of the liturgy, Martin Luther maintained as many parts as possible. His way of involving the congregation was to have more songs introduced in the German language. He translated Latin songs and even composed a few songs. He also introduced German spiritual songs into the public worship. He had his friend, Johann Walter, provide four-voice settings of these songs, so that the choir could use them and encourage the people to join in. These chorale settings were also played on the organ. A Roman Catholic music historian, Dr. Bernet Kempers, remarks that this eventually led to the demise of choirs. He also explains that the chorale motets are the forerunners of the cantatas, passions and oratories. More than a century later, J.S.Bach and C.Ph.Teleman used these forms extensively in public worship. He then writes,

> "Musical performance underwent secularization. Church music after Bach became infected by
> the weak and sentimental tendencies in the time of 'Experientialism'. Church choirs disappeared
> and only congregational singing remained. In those days, however, they no longer used the old
> chorale tunes, but the soft, spineless melodies. This changed in the 19th century after the third
> centenary of the Reformation. They returned to the old chorales (p.123 Dr.K.Ph.Bernet Kempers,
> *Muziek Geschiedenis*, Rotterdam, 1947).

He also notes that even some Calvinistic churches, such as the 'Nederlandse Hervormde', adopted a set of 'hymns' from other churches and showed an apparent desire to introduce *four-voice chorales*. For that purpose, he writes, an official edition was published in 1938 of all psalms and hymns in a four-part setting for choir, by Dr.John Wagenaar and others, like Adriaan Engels and Leo Mens. Indeed, almost all other harmonizations, used to accompany the congregation, were regrettably written for a *four-voice choir* rather than for the accompaniment of *unison* singing.

Luther used liturgical components that were still suitable to his renewed worship service in which believers could participate in their own language. He also maintained the use of trained choirs in the worship service. Until the present, church buildings also left the altar center stage, but with an *empty* cross instead of a crucifix, and the pulpit stayed on the side. The reason appears to be that, also in the liturgy, Christ's offering is central in the Lutheran Church.

Jean Calvin, on the other hand, viewed the proclamation of the full gospel to be central in the church's liturgy placing the pulpit at the center. He *restored* full congregational participation in meeting their Creator and Redeemer in public worship. His reformatory action reached back to the early Christian churches and the work of Ambrose and Augustine. This means that there is no longer a mystical and poetic liturgy instituted by Gregory I. There is no longer even a hint of an artistic performance by choirs, organists or priests, who demand to be honoured as sole distributors of grace, mercy and salvation.

d. Singing in unison

Calvin understood the importance of congregational involvement as well as singing in their own language. He eliminated the use of Latin in public worship. He had no use for *choirs* and organ music. He was never confronted with the question whether pipe organs could be used to support congregational singing. In his days, such use of the organ was not an issue, but rather the fact that people could not read or write. Therefore he said, "Just teach the children". In my opinion, that is still the best advice to stimulate participation in singing in public worship services.

Calvin had no use for the musical forms of his days or any artistry, because he intended to have all believers participate, and not only those with musical ability or inclination. He rejected the four or five voice 'chansons' and 'motets' of his days. He encouraged unison (one voice) singing by everyone! Moreover, the believer's action in worship was to take the *inspired Word of God* on their lips to His praise and glory.

In Geneva, Calvin 'commissioned' Louis Bourgeois and Maitre Pierre to compose single tunes for unison singing by singers, untrained singers and non-singers alike. The people should express themselves in unity and together in public worship and so "pray as in one voice". These musicians were to compose melodies for the Bible songs written in verse form by the poet Marot and the scholar Beza. Marot had paraphrased 50 Psalms into verse and Beza had versified the remaining 100. In the preface of the first partial publication of songs (1542), Calvin spoke of two kinds of prayer, that is one offered in only *words* and the other in *songs* (cf. Eph.5:19, 20).

Tunes were written to reflect the content of a *whole* psalm regardless of the number of stanzas. Therefore, tunes were not to be boring, but stimulating. They also had to be simple enough for anyone to sing. The tunes were to reflect a wide range of expressions. Bible songs show guilt, sorrow and happiness. They may express anxiety, hope or joy and address sin, sorrow and salvation. Songs can, for

example, start with a personal lament and end in collective jubilation. To suit this variety, the composers faced a rather monumental task. They started by using nine modes, rather than only the popular Major and Minor keys, as well as numerous themes from songs of the early Christian church. The 150 Psalms are set to 124 different tunes in nine modes (37 Dorian, 9 Hypodorian, 11 Phrygian, 11 Mixolydian, 8 Hypomixolydian, 6 Aeolian, 5 Hypoaeolian, 19 Ionian and 18 Hypoionian, - see table 2).

[An obvious question may be: why are not all twelve modes used? A satisfactory answer requires too much technical and historical detail. The main consideration appears to be, that in the Lydian mode, the fourth step from the tonic is and *augmented fourth interval*, consisting of three whole tones. This step (e.g. f - b or c - #f) is awkward to sing. It was always avoided and so it had been nicknamed the 'Diabolus in Musica', or the devil's interval. It is therefore difficult to avoid in Lydian modes. In the Dorian mode, a lowered b (b flat) avoids a tendency toward the augmented fourth. If such were applied to the Lydian mode, it would better be called an Ionian mode.]

Table 2   ORDER of INTERVALS

Modes	finales	steps:	1-2;	2-3;	3-4;	4-5;	5-6;	6-7;	7-8;	number of Psalm tunes
Dorian	d		1	½	1	1	1	½	1	46
- Aeolian (pure minor)	a		1	½	1	1	½	1	1	11
Phrygian	e		½	1	1	1	½	1	1	11
Lydian	f		1	1	1	½	1	1	½	0
- Ionian (and Major)	c		1	1	½	1	1	1	½	37
Mixolydian	g		1	1	½	1	1	½	1	19
										total 124

- alternatively,

Modes	c	–	d	–	e	–	f	–	g	–	a	–	b	–	c	–	d	–	e	–	f	–	g	–	a	–	b	–	c
										degrees/steps																		
Dorian			d 1		½		1		1		1		½		1 d														
Phrygian					e ½		1		1		1		½		1		1 e											
Lydian							f 1		1		1		½		1		1		½ f									
Mixolydian									g 1		1		½		1		1		½		1 g							
Aeolian (pure minor)											a 1		½		1		1		½		1		1 a					
Ionian and Major															c 1		1		½		1		1		1		½ c		
Harmonic Minor											a 1		½		1		1		½		1½		½ a					

Melodic Minor

ascending   descending

a – b – c – d – e – #f – #g – a   a – b – c – d – e – f – g – a
1   ½   1   1   1   1   ½   1   ½   1   1   ½   1   1

e. Modes - Keys

Taking a closer look at the *order* of the 2 half steps and the 5 whole steps of the modes, one can see how they compare to each other. Table 2 only shows the spaces of *authentic* modes. The corresponding

plagal modes are not listed, because they only differ in *range*. The spaces or intervals between the steps/degrees are the same.

The major key looks like the Ionian mode. It shows a half step or a semitone between the 7th and 8th step, whereas all other modes have a *whole*-note between the 7th and 8th degree. The *minor* key also took on this semitone characteristic. The 7th note is called the 'lead tone'.

Being only a semitone away from the finalis, this step expresses a restless tension, a strong drive to reach the 8th or finalis. The raised 7th step produces an increased force or thrust towards resolving its melodic tension (Such a tension is amplified, for example, in the restless songs of European gypsies or Hungarian folksongs, because those songs are built on a scale with two such lead-tones, i.e. the 4th as well as the 7th).

The Dorian, Phrygian, Mixolydian and Aeolian modes of the Psalms do not display such a demanding *tension* in their make up, partially due to a whole-tone space between the 7th and 8th degree. Therefore, they generally reflect a calm, quiet dignity, rather than a restless feeling. Accidentals, sharps and flats, that may raise or lower a step with one semitone, may occur from time to time in the accompaniment for unison singing. It should be readily understood, however, that the use of chromatics or accidentals in the *melody* reduces and may even *erase* the characteristics of a mode.

[Readers with a keyboard can listen to the pecularity of each mode. Start the scale on the note shown in table 2 and play only the white keys. For the minor key, play first only white keys starting on 'a' (Aeolian), and then play the '#g' instead of a 'g natural'. Listen to the tension this creates. With a gypsy scale the tension is doubled by playing 'a, b, c, #d, e, f, #g, a' (two lead-tones). A recorder or other instrument can, of course, also give voice to these differences. Listen also to the other modes in this way to get a feel for the differences they express.]

Having a *whole-tone* space rather than a semitone interval between the 7th and 8th, is an obvious characteristic of church modes in general. It reflects contentment. In addition, modes *also* have their own, *individual* and distinctive characteristic. Comparing them to Major and Minor keys, these characteristics can be identified as follows,

> the Dorian major 6th interval
>   (it is like a Pure Minor with a raised sixth)
> the Phrygian minor 2nd. interval
>   (it is like a Pure Minor with a lowered second)
> the Lydian augmented 4th interval
>   (it is like a Major with a raised fourth)
> the Mixolydian minor 7th interval
>   (it is like a Major with a lowered seventh)

[The Aeolian, (pure minor) mode changed over time under the influence of chromatics. Descending lines of a song were not affected, but when the melody ascended, the 6th and the 7th step were raised. It makes a tune more tense and restless. Theorists called this series the Melodic Minor. A theoretical minor is called a Harmonic Minor. It only differs from the pure minor (Aeolian) in that the 7th step is raised. Ascending or descending, the Harmonic Minor key has a semitone between the 7th and 8th step.]

A two-pronged conclusion can be made at this time.
> 1. The variety of song poems is, above all, reflected in the music by the use of nine different modes rather than only major or minor keys.

2. A slight alteration of one tone or interval can easily obscure or even erase the expression of its specific mood or character.

f. Notation – Practice

The important reformatory work, done by John Calvin and 'associates', should, in my opinion, not be abandoned, but rather be *reclaimed* and *maintained*. It is gratifying to see that the Book of Praise took over a music notation without the numerous alterations that had crept in over time (sharps (#), i.e. raising a tone, altering the intervals).

It is unknown to me how many Can. Reformed Churches actually use the tunes as they are written. The 1972 edition of the Book of Praise showed a continuous notation and not line by line as at present. It also showed the notes without *any* sharps. Apparently hardly anyone seemed to notice. Organists often use old-style harmonizations that include those accidentals and even metre indicators (time-signatures and bar-lines). Moreover, such harmonizations are, as noted above, written for four-voice choirs and not just for the accompaniment of unison singing.

A return to an improved use of the modes, or to the way the tunes are now written in the BoP, would simply take, above all, a conscious decision. In the fifties we also made such a decision. We had to learn to sing the psalms in a rhythm that had been lost in the Netherlands for more than two hundred years. It was called learning to sing 'on whole-notes and half-notes' instead of only whole-notes. It required a political will to do so, and it was indeed a *reformatory decision*. Such a decision must now also be made with respect to sharps, accidentals or chromatics.

The present notation was apparently verified by European musicologists and historians. Our sister churches in the Netherlands introduced this notation, along with their revised text, in the late seventies. It was a pleasant, refreshing surprise a few years later when I heard young and old alike sing the corrected notes. As it is with all habits, they can only be broken by first of all deciding to change, and then just doing it (see chapter. V - c).

When organists and teachers give the reformed notation their conscious attention, improvements in the proper use of the modal tunes will grow. Just teach the children, Calvin said, and there will be no problem. For example, we now sing an 'f' instead of '#f' at the beginning of line 1, 2, and 3 of Psalm 110, but why not elsewhere?(e.g. Ps.68; see also *150 Psalmen* by G.Stam, Wolters, Groningen 1970 or the Worp/Stam 1953 edition.

V   Tune Architecture

Musical sound is the result of regular and periodic vibrations of air. On the surface, a tune is a group of tone intervals presented in a rhythmical, often metrical order. Music is more than that. It is the art by which these ordered tones are arranged in such a way, that the result of this moving sound
> "... pleases the ear, moves the soul, entertains the intellect and stirs the imagination" (Answer to question #1 of the music catechism by Joh. Chr. Lobe).

We did already touch upon a few melody components that contribute to such a musical presentation, such as modality, long and short tones, slow starts, rests at the end of sentences, intervals, etc.

The reformatory work of the Synod Committee was *different* from that of Calvin's 'helpers". In his days a scriptural and poetic rendition of Bible songs was composed first. Only after these were made available, were the musicians given the task to ornament these songs with music. The Synod Committee, however, had to produce an English text that suited *those inherited tunes*. In the Netherlands such a task resulted in an inferior text, which in turn contributed to singing all syllables on long tones or notes of one value. Therefore, to produce 'rhymes' and versifications that suit the given tunes, is rather difficult.

a. Melodic movement

The Genevan tunes are built within a range of six to nine steps. Those that generally move between the two keynotes, the tonic and finalis, and around the 'dominant', the 5th, are called **authentic** tunes. Those composed around the 'tonic' are called **plagal** tunes (Hypo-, see table 1). Tunes always return to that keynote of any mode, key or scale.

[To identify a mode on a lower or higher level, one needs to know the finalis and the typical order of intervals (see table 2 and cf. Index of my '*Organ Offertories'*, 30 short pieces in a variety of modes and keys, Winnipeg, 1990)].

The **authentic** tunes usually display a solid, resolute and **stately**, royal character. The **plagal** tunes (hypo-modes) show action, energy and a **dynamic** character. In either case, the last note in psalm tunes is always the tonic, which determines the mode of a tune, because every melody has an inner drive and desire to come to completion on that restful final key-note, the 'finalis'.

A melody moves. It has energy. The movement is called **rhythm**. Its speed is called **tempo**. When a melody is schematically ordered or divided, its natural rhythm is gone and metre takes over. **Metre** is the division of time into equal parts. This can destroy the natural flow of the rhythm. Genevan tunes have rhythm, but no metre. Rhythm is like the movement of waves in a river. Metered measurements with bar-lines, are like barrier dams, that obstruct or break the natural flow of river waves. The natural, quiet and free-flowing movement of a genevan tune is gone when bar-lines and time-signature are imposed. Bar-lines prescribe where accents are to occur. The *natural* highs and lows of the waves are gone. Any type of metre applied to genevan tunes destroys it unique ability of reflecting the rhythm or movement of the Hebrew poetry. Also the different number of notes per sentence makes it impossible to correctly apply a metre.

Melodic rhythm is caused by groups of long and short notes. A series of short notes that follow a set of long ones, *increases* the tune's drive. This can also be observed in the genevan tunes, even though they only use two note values, for example, line 1 and 2 of Psalm 24. On the other hand, a group of long

notes after a series of short ones *decreases* the driving force (see e.g. the end of the first sentence or line two in Psalm 66 or 67). All sentences start and end with *long* notes.

As a rule, the fifth step up from the tonic is called the 'dominant' degree, because it 'rules' the movement of a tune. It functions as a kind of pivot. Also the fourth step may at times fill such a role. It is called the 'sub-dominant'. When a melody descents, the fourth note is the fifth step down from the upper tonic. The peculiarity of the **plagal** or 'hypo' modes is that the 'dominant' is in most cases **not** the fifth step (see table 1). These hypo modes have so to speak *two* pivots: the tonic, as well as the dominant. Both influence the movement of a plagal tune. This gives it that dynamic character referred to earlier.

The idea, that small alterations of intervals, could turn a plagal tune into a major or minor key, is impossible. The simple reason is that the structure of the melody will not allow such a re-classification. After all, the role of the 'dominant' cannot be erased. Its position in the plagal tunes is not the fifth step, but the *third or fourth* above the tonic. This functional influence cannot be taken away without totally altering the tune. For example, in Psalm 110, (hypoaeolian), the 'g' is the tonic. The dominant, the 'ruler' or the co-pivot is not the 'd' (fifth), but the 'b flat'. That can be readily recognized, and it can never be changed.

b. Intervals

As already shown, an interval is the difference in pitch between two sounds (tones), or the distance between two notes. A melody moves up and down a particular scale in small and large steps or degrees. The space of the **2nd interval** is most prevalent in any melody. It is the space between one note and the next, up or down the scale. Less frequent are **3rd intervals**. To a somewhat lesser extend yet, are the **4th intervals**. All others occur a lot less often (Lursen). The genevan tunes seldom show a **5th** and **never** a **6th** and **7th interval**.

Drawing a line from one note to the next will show the tune's curves. It is reminiscent of the waves of a river. Small intervals are the rule for any melody, and this clearly demonstrates its vocal origin, for the progression of small intervals is similar to the voice inflections in speech.
Frequently repeating a note, called the first interval, gives a melody an urging push. Tension tends to build up (e.g.H.4, 37, 50). This tension is usually resolved when a series of **first intervals** is followed by a large interval. Such an interval functions, so to speak, as a release valve or a shout. Such patterns are foreign to genevan tunes. Only a few repeated notes may at times show up, for example in Psalm 37, but no large interval is needed to equalize the well controlled pressure.

Large intervals increase the tune's jumpiness, restlessness and lack of dignity. Melodic pressure builds up as the number of large steps increases. Characteristic of all musical melodies is that such large, jumpy spaces between notes are followed by a series of small intervals, which decrease the built-up stress. See for example Hymn 35 and 36. Large intervals (fifths) occur very seldom in genevan tunes and certainly not in succession.

The space of a **4th interval** (c - f) portrays a royal dignity (e.g. H 38, Ps.90). When the space is one semitone *larger*, however, this interval has always been avoided, for it is difficult to sing. This **augmented 4th interval** was therefore called the "Diabolis in Musica", the devil's interval. As mentioned before, it appeared in the Lydian mode, which is not used in genevan tunes (table 2).

The space of an **octave or 8th interval** is very seldom used in genevan tunes. It may occur at the beginning of the second half of a tune, or the end of a phrase (e.g.Ps. 2, 10, 19, 27, 32, 36), but not in the middle of a sentence like in H 52.

The **sixth interval** does not occur in genevan tunes (e.g. c - a). This **major 6th interval** is generously used in love songs, for it awakens sentimental feelings. It is therefore nicknamed the **sentimental-sixth**. Although Calvin convinced us that sentimentality has no place in reformed public worship, the stirring of sentimental feelings seems to always find ready ears and minds. The use of this interval is naturally attractive, for it pleases one's inner-self. It is *never* used in genevan tunes, for they are not composed to please man, but to glorify God in reformed, public worship services. There is a different occasion, time and place for such songs.

Five hymn tunes, which were added to the Anglo-Genevan Psalter in 1984, display the sentimental-sixth, and some quite prominently. It occurs *five times* in the tune added in 1972 as H 22, namely the present tune of Hymn 32. It happens *three times* in H 5, *twice* in H 35 and *once* in H 19 and H 40. Changing these intervals, especially when they occur frequently, will likely ruin the tune. They were not written for congregational, unison singing in a reformed public worship, but more likely for evangelistic choirs. Only the tune of Hymn 40 could probably be altered without any negative effects. There seems to be no *other* impediments in this tune. After all, the third note in line 2 could easily become a '#f' instead of a 'b', which now emphasizes a non-accented syllable. This change would, therefore, even be an improvement.

c. Accidentals – Habits

The distance between notes, intervals, can be temporarily altered at times by the use of chromatics. *Raising* the second of two notes by one half step, *increases* that distance. This is shown in the notation by a sign, a 'sharp' (#). *Lowering* the second of two notes occurs when using a sign of a 'flat' before a note (♭). This *decreases* the space of an interval by one semitone. These alterations are called incidental chromatics, and the signs are called **accidentals**. As mentioned earlier, such slight alterations will in fact change the character of the mode. Therefore, the reflection of the *content* of a Psalm is also altered and no longer unique.

[A genevan tune may at times show a 'flat' to lower a note. For example in line 3 of Psalm 11, the 'b' note is lowered to a 'b flat'. Without a flat, the distance would be an augmented 4th interval. Such a step has always been avoided (see above). The sixth step in the Dorian mode may often be lowered to take away any notion of a modulation or transition to the Lydian mode (e.g. Ps.5, 10 and 24) Repeated use might result in turning the Dorian mode into an Aeolian mode].

Occasional chromatics, therefore, *obscure* or *damage* the mode's *unique* character. Notations of genevan tunes generally show *no* accidentals any longer. Having a whole space between the 7th and 8th step expresses a calm, quiet dignity. Changing it to a half step or a semitone interval stimulates a restless and tense feeling.

[When the 7th step was raised in the Mixolydian mode, it turned into a Major key. Introduced in the Aeolian mode, resulted in the Minor key, which portrays a different character (cf. table 2)].

When a sharp results in leaving only a semitone between the 4th and the 'dominant', it becomes, in fact, a modulation or transition to another key. The more often this happens, the more the tune's tension

increases (e.g. H.51, 55, 56).The Psalm tunes, however, are not boring, and therefore they display no need for such variation or ornamentation. Chromatic alterations only *disturb* their unique character.

There is a need, however, to improve and attune our *listening ability and habits*. We need to hear the difference and learn to recognize and appreciate that special reflection of the whole content of a Psalm. And then we can adjust our singing accordingly. As Calvin said, just teach the children. Regrettably, I must add, just teach and encourage organists as well. I was privileged to experience it in the the early fifties by using a song book by D.W.L.Milo, '*En nu…allemaal*', Oosterbaan, Goes, 1950.

As noted earlier, the 1972 edition of the *Book of Praise* printed a notation of tunes without any sharps. The present notation still shows a few sharps usually at the end of sentences when the tune moves from the 8th degree via the 7th back to the 8th , for example, Ps. 110 at the end of line 2, and in Ps.7 1ine 4 and 8. These examples also show that this pattern (8th-7th-8th), may occur elsewhere in a sentence, however, there the customary sharps have been *deleted*. This is a *reformatory* step, for it is returning to the original. It corrects what was damaged and obscured for several centuries.

The raised 7th step or 'lead-tone', disturbed the calm, dignified and comforting modal expression. The present notation also shows such a correction when the melody *moves up the scale towards the 'tonic'* or the 'dominant', for example, line 2 in Psalm 1, and lines 1, 2, 4, 5 in Psalm 36/68. Some people claim that it is *too difficult* to sing a whole-note between the 7th and the 8th (lead-tone to finalis). But it is not difficult at all, for we do that frequently. For example, just take another look at Psalm 1, line 2. Singing 'f-g-a' at the end of the line (instead of the habitual f-#g-a), is just as 'difficult' or easy as singing it at the beginning of the line (d-f-g-a). Therefore, it must be admitted that it is not difficult, but *simply unfamiliar* to sing a 'g' at that juncture. Also Psalm 110 still shows a sharp (g-#f-g) at the end of line 2, but no '#f' between two 'g' notes at the start of line 1, 2, and 3. It is not difficult. We just did not notice, for it is *habitual*.

The tune of H.39 appears to cause no problems either. This tune had three sharps when we sang it fifty years ago in the Netherlands (*Gezang* 9). It is an eleventh-century tune in the Aeolian mode. Accidentals eventually turned it into Minor. Minor tunes were not even identified until the 16th century, when almost indiscriminate use of chromatics became fashionable. Why was it not difficult to learn it correctly and without accidentals? The reason must be that it was generally *un*-familiar, for the corrected tune only appeared in the Book of Praise in 1984. Listen to it, please. Realize and recognize its calm, content and wave-like movement, which is as relaxing as listening to the murmuring sounds of a purling brook. It is, therefore, a matter of changing habits and upholding the original and unique modal characteristics. Of all people, as true believers, we know all about changing bad habits, right?

In our congregation, the tune of Psalm 50 was generally unknown. When a minister reintroduced it, we learned it *without* the sharps that had been added over time in line 2 (the fourth note) and line 5 (the fifth note). It caused no trouble at all to learn and to sing the tune in the *unaltered* mode and without a rest. There was no reason to raise the note between two tonic tones (line 5), or between the two dominant tones in line 2. The same happened with Ps. 52 and others. Reform changed bad habits, until another organist comes along and plays the accidentals again. Hearing them is still more common to our ears and so, the reform gained is quickly lost.

Hearing the tunes in the unadulterated modal version, and using them in that manner, will bring about *familiarity and reform*. Organists may have to scrutinize and correct their music editions, which were written in the 'debased' style with extra sharps, which had become so customary. Our ears will eventually widen their hearing field, and we will learn to appreciate the different nuances in the musical

ornamentation of these songs for public worship. Of course, organists must show patience. For only in an orderly fashion may an organist, with tact and subtleness, assist, coach and lead the congregation to become re-acquainted with the peculiar modal expressions of these Bible songs. Schools and other groups can help. Explanations and practice can be offered at times when the congregation is together in a meeting other than a public worship service.

Such an approach is recommended not only with respect to accidentals, but also to learning to sing sentences rather than lines (for example, long rests are no longer shown or required at the end of every line in Ps. 52, 56, 81, etc.

d. Sentences - Rests.

A musical sentence can consist of two or more lines. For example, Psalm 2 consists of four *two-line* sentences and Psalm 3 has four *three-line* sentences. In prose a period shows the end of a sentence. This represents a pause in speech. Music notation uses other signs to indicate such a breather. The duration of a rest depends on its shape and corresponds with note values. The genevan tunes have two note values, the long and the short (half and quarter notes). So we also speak of long and short rests, the half-rest (-) and the quarter-rest, (ᶓ).

At the end of a musical sentence, we naturally experience a *point of relaxation*. Tunes for the specific purpose of 'en masse' singing, like the genevan tunes, show a well-defined rest. This makes them more suitable for congregational use. Hymns often write a long note at such a juncture, if it fits the metric notation. However, part of such a note is *actually* used as a *rest*. Other Hymn notations show such arbitrary signs as a comma or a fermata over a note (𝄐). This will be addressed at the end of this section.

The present notation of the genevan tunes, however, shows a **long rest** at the end of sentences and at the end of almost all lines as well. For the past few hundred years, it was customary to observe a long rest at the end of every *line*.

[The notation of music depended on the opinion of publishers rather than composers. Music publishers first established themselves in the 16th century (Susato in 1543 and Hubert Waebrant in 1554 at Antwerp). They likely placed a long rest after every line, because the congregation paused after every line to allow the 'precentor' to sing the next line for them. Without the use of pipe-organs (usually owned by the city government), illiteracy contributed to this situation. Nevertheless, singing 'line by line', even without the help of a precentor, became so prominent, that some publishers adorned the four-line settings with extra music to be played during those pauses between lines. In the Netherlands, the versification did not suit the rhythm of the tunes, so all syllables were sung on long notes only. It was called 'singing on whole notes'. In some churches the precentor cleared the stage for a choir and in others he yielded to the use of a pipe-organ. English versions adopted versifications with simple metric tunes (e.g. the Bay Psalter). It was regrettable that these simple, monotonous and uninspiring melodies were introduced to help out. Sung by four-voice choirs, they soon drowned the genevan tunes *and* congregational 'psalm-singing' (see '*Op weg ...*' p. 13)].

The notation of 'rhythmic' tunes initially showed whole-notes and half-notes, like H.47, but with a whole rest between lines. The present notation has half-notes and quarter-notes. Some editions with harmonizations show quarter-notes and eighth-notes, because the quarter-note (♩) is now generally viewed to represent the counting unit or beat (e.g. Hasper's harmonizations). It is for that reason that I

refer to the two note values as 'long' and 'short'. In all notations, the **longer** always represents the beat, or rather the pulse (see chapter V-e, and Notes from *The Hymns 1990* in the appendix re: Tactus).

With a long rest between lines, congregational singing is enhanced and without a doubt made easier and more natural. After all, everyone should be encouraged to join in and not feel embarrassed to open his or her mouth in worship. Moreover, psalm tunes often consist of long sentences, and church members are not choir members trained in proper breathing methods.

Singing the tunes rhythmically or 'on whole and half-notes' was re-established in the 1950's. The revival of the proper rhythm resulted in renewed versifications in Dutch and in English. Present notations of the music show at times no rests between *certain* lines. This encourages an awareness of sentences and the song's content (see *Liedboek der Kerken*, 1973; *'Gereformeerd Kerkboek'*, 1975; and *Book of Praise*, 1984). Tying one line to the next by *erasing the long rest signs* occurs in 34 psalm tunes.

[In seven tunes, a line may start with a *short rest* and a *short note*, instead of a long one. So the short note falls on the second half of the beat, and the line is in this way tied to the previous one. (Ps. 1 (2x), 8, 9, 103, 104, 115, 137).
-When a line *ends* and the next line *starts* with a short note, the long rest is erased in twelve tunes (Ps.20 (2x), 23, 32, 41 (4x), 50, 57, 79, 110, 121 (2x), 128 (2x) and 149).
-In a few melodies (3), two lines are tied together where the *one ends and the next starts* with a *long* note (Ps. 56, 97, 150).
-Two tunes show a 'syncopation', a shift in the beat, where the long rest between lines was deleted (Ps.38 and 61).
-A few other tunes (5) show a combination of situations mentioned above (Ps. 43, 48, 52, 75, 81).
-The notation of five other tunes was changed when rests were eliminated. Psalm 47 used to consist of 12 lines of 5 syllables each. The present notation shows 6 lines of 10 syllables. (10,10,10 - 10,10,10). Psalm 92 was 7,6,6,7 - 7,6,6,7. Its present notation shows four lines with 13 syllables each.
-In Psalm 81, three rests were erased, so that we now sing three lines of 11 syllables. Unlike Ps.47, however, it is still printed as a six-line psalm with 5,6 - 5,5 - 5,6 - 5,6 syllables.
Psalm 138 used to be four three-line sentences of 8, 4, 5 syllables each. It is now written as four two-line sentences or 8,9 - 8,9 - 8,9 - 8,9. Psalm 99 (5,5 - 5,5 - 5,5 - 6,6) is now 10, 10, 10, 12.]

[I wish that more rests could be deleted in a few other genevan tunes where the music 'desires' it. For example, listen to the tune of Ps.146 and Psalm 135. Keeping the pulse rhythm on the long note, it seems to tell you *not* to pause at the end of line 1, 3 and 5. In Psalm 128, rests were erased at the end of line 1 and 3, which clarifies the structure of a sentence. The tune now appears to desire that the rests at the end of line 5 and 7 be deleted as well. It probably could then also be *printed* in that way, i.e. four lines of 13 syllables each, like Psalm 92. Psalm 5 appears to desire no rest at the end of line 4; -Psalm 19 (6,6,6 - 6,6,6 - 6,6,7 - 6,6,7) would sound more like a four three-line poem, when rests were erased at the end of line 2, 5, 8 and 11. (Compare it with the notation of Ps. 81). And what about others? (Ps. 20 end of line 5,7; Ps. 21(2,5); Ps.22 (3,7); Ps.26 (2,5); Ps.29 (3,7); Ps. 107 (1,3,5); Ps. 135 (1,3,5) etc.??)]

Hymn tunes more often tie two lines together. This is likely, because the lines are short. Nevertheless, the time may have come to more clearly sing sentences by tying lines together where the text and the *music directs or demands* it, and **without losing its suitability for congregational** use.

Unlike short Hymns, four-line genevan tunes do not express a desire to tie line 1 to 2 and line 3 to 4. (Ps.12, 74/116, 87, 93, 100/131/142, 101, 129, 134, 136, 140, 141). They appear not to have such

inclination. Lines seem rather independent, if you like, or self-contained and at ease within themselves, perhaps with the exception of Psalm 136. Therefore, a pause at the end of each line is appropriate and desirable. It strengthens the tune's peaceful poise. Each line expresses a relaxing calm by its own construction. These tunes show no desire to tie one line to another, nor to observe a longer pause at the halfway mark, like the short hymn tunes tend to demand.

Four-line Hymns invariably consist of two musical sentences. A strong relaxation point is desired at the end of line 2, halfway the song. The notation of Hymn 38 shows no rest, but the tune still has a tendency to pause halfway for congregational use. Also the tune of H.28 was written like that in the 1972 edition (as H.39), with only quarter notes and no rests. It showed no time signature, but bar-lines in front of every two short notes, which indicates an apparent *two-part pulse rhythm*. The end of line two showed a fermata sign. The present notation, however, puts the tune in four-quarter time ($\frac{4}{4}$) and bar-lines. Apparently, this opened the way to lengthen the last note of line 2, which gives singers a breather, without writing a *proper rest sign*. To see how a **free rhythm notation** is preferable, please compare it with the revised version in the appendix. After all, in a free rhythm notation, the long note represents the beat, and a proper rest can be clearly indicated at the halfway point of the song. The notation of H.23, 30, 34, 42 and 54 show a similar pattern (chapter VI, 3-b).

A hymn that consists of two *three-line* sentences is, for example, Hymn 31. It shows a fermata at the end of line 3, with commas at the end of line 2 and 4. Please compare it with the revised notation in the appendix, which shows a *proper rest*.

A **fermata** is a sign written over a note or a rest (a bow over top of a period). It means that such a note or rest may be held *longer* than normally prescribed by its own shape. The rhythm may slow down somewhat, but for an unspecified time. It depends solely on an individual's taste, interpretation or discretion, and therefore it is quite indefinite and subjective.

A **comma** may indicate the end of a phrase. It is the spot to take a breath or break the 'legato' style, but *not* to take a pause. Therefore, commas and fermatas do *not* indicate a definite pause like a rest sign. A notation with fermatas and commas does not clearly reflect how the congregation **actually** performs: When a congregation pauses, it will automatically be a full rest, for the half-note rhythm pulse will naturally continue. Should notations not clearly *show* such a well-defined rest? (compare it with revised versions in the appendix to clearly visualize it).

Hymn 20 shows a whole-note at the end of line 2. Congregations actually sing only a half-note and then take a half-rest. Again, the comma at this juncture has no musical significance. The same applies to the end of line 1 in Hymn 19. Should the notation not show the *actual* way a tune is used, i.e. a half-note plus a half-rest ($\downarrow$ -)? At any rate, clearly written in the notation or not, a pause will be taken. The music itself requires it at the end of the sentence. We learned from the genevan tunes, that a clearly-indicated pause will only *benefit* congregational use, and it also reflects a consistent 'style'.

e. Rhythm - Pulse

Rhythm enlivens, invigorates and moves a melody. Rhythm provides energy, impetus and progression. It produces tension as well as relaxation, climax and anti-climax. When short notes follow long ones, the energetic flow tends to speed up. The rhythmic drive slows down, however, when long notes follow a series of short notes. Although the genevan tunes have only long and short note values, such surges in

rhythm are limited, but still evident as mentioned above in chapter V- a (e.g. the two three-line sentences of Ps.62 and the first two-line sentence of Ps.66).

All sentences in the genevan tunes start and end with long notes. Therefore, these tunes are relaxing, stable and secure. Rhythm is movement, which compares to the flowing waves of a river and the beat of a heart. A wave has two parts, an up and a down movement. We can also describe a heart-beat as having two parts, a contraction plus an expansion of the heart. In the same way, the long note is divisible into two equal parts, two short notes.

A wave, a heart-beat or a long note moves freely and without emphasizing either part over the other. This rhythmic pulse of the long note continues at a regular, quiet pace. That feel is felt more clearly in harmonizations when bass notes (and chords), are mostly long notes. This also promotes the free flow of unison singing (e.g. *150 Psalmen* by G. Stam, *Harmonizations for accompaniment* by H. Hasper, or *The Hymns,* - see the copied examples in the appendix).

To 'get that feel', take Psalm 8, which starts with five long notes. Tap once for each note and maintain that tempo throughout the song (at the speed of about one tap per second). The long rests also represent one tap and so, the *rhythmic pulse* never stops. The singing may pause on the rest, but the rhythm, the pulse goes on and on. It is rather regrettable that there are as yet only few organ pieces, partitas or fantasies and fugues, as well as hamonizations on these tunes, which show that *basic*, *all-important rhythm*, with a pulse-beat on the long note rather than on the short one.

The **tempo** or speed of this pulse is also important. Our Sunday is a prescribed day of rest, to come together in worship and to enter the eternal Sabbath. To put the fourth commandment in one phrase, permit me to say, that on Sunday we "are getting our batteries re-charged" by the LORD our Creator and Redeemer. (cf. Heidelberg Catech., L.D.38). We meet Him in public worship services and listen to his Word of forgiveness, comfort and assurance. Guilt is dispelled, stress dissipates and His peace is distributed among us. How does all that affect the heart-beat? Our pulse was likely racing all week. Keeping-the-Sabbath, gives rest. Our heart-beat slows down. This is reflected in our songs and the singing of the inspired Word is, therefore, the **effect as well as the cause** of a slower heart-beat in the enjoyment of His peace.

Therefore, the *rhythm*, the beat of genevan songs is **slower** than our heart beat or below 70 beats per minute. After all, the genevan tunes are comforting and not boring, consoling but not intoxicating, or they can be uplifting and exuberant but never frantic. They are elevating and edifying, but not frivolous or hysterical.

f. Tempo – Speed

The speed of moving sounds (rhythm) is either faster or slower that the beat of a human heart. Prof. Dr. H. Riemann classified the speed of melodic movements from a central point that he called 'normal'. A normal tempo, he figured is about 75-80 beats per minute, which is similar to a human pulse and a walking pace.

> "According the Riemann, this tempo is experienced as neither fast nor slow, because this movement is completely absorbed by the natural body frequency "(Mart J. Lursen, p.22).

For the past few hundred years, Italian terms have been used to indicate an approximate range of speed in music. Dr. Riemann called a *normal* tempo 'Andante' (from 'andare', Italian for walking or strolling).

Faster speeds are Allegro, Presto, Vivace (rapid) etc. Slower tempos are such as Adagio, Largo (broad, noble), Lento or Grave (weighty, pompous, majestic, regal). The latter represent a range of slow speeds for genevan tunes. But how slow is slow?

Before 1600 AD, composers did not indicate a tempo. They likely assumed a natural rhythm, which nevertheless might differ from one people to another (for example a brisk march of about 95 steps per minute, may turn out to be 90 steps for an American soldier, but 110 paces for a Japanese soldier). The Maelzel Metronome, after 1800 AD, is an instrument invented to tick off any prescribed number of beats per minute. Ludwig van Beethoven was the first major composer to use such speed indicators. For example, MM♩ =50, means that 50 half-notes are to be played or sung in one minute. The above mentioned Italian terms for the *slow range of speed* is about 40-60 beats per minute. So, for genevan tunes it is on average around 50 long notes per minute. Of course, this is only an approximation and not a prescription for two reasons. First of all, the content of the songs demands a difference in tempo. For example, Psalm 51 and 130 expect a somewhat slower pace than Psalm 47 or 150. Moreover, one congregation may differ significantly from another in character, customs or configurations.
Speed indicators are not necessary for genevan songs, because the *content* prescribes a tempo that is naturally slower than the speed of a pulsating human heart. This overall speed also clearly suggests that the *long* note is the counting *unit*, the *pulse*. In the *Book of Praise,* it is shown at the beginning of a tune with the figure 1 over a half-note (or ½).

[All genevan psalm and hymn tunes show that mark. It is also written at the beginning of H.16, 37 and 51, but H.9, 25, 29, 47 and 65 show a figure 2 above a half-note or ²⁄₂.This sign (²⁄₂) means, however, that each measure not only contains two half-notes (or its equivalence), but that the first has a stronger accent than the second. That is a *metrical* notation and cannot be applied to genevan tunes (also see below and 'Tactus/Rhythm' in the appendix).The rhythm may at times shift. In other words, the natural pulse may be temporarily disturbed or displaced. This is called '*syncopation*'. It occurs, for example, in the tunes of Ps. 25, 35, 42, 141 and between lines in Ps.38 and 61].

g. Metre - Time signature

A pulse beat, a wave or a long note can be described as consisting of two equal parts, as was discussed above. In Medieval times, the long note was also divided into two equal halves. Overemphasis of the first of the two, however, eventually led to lengthening it. In this way a division into three equal notes developed. This was viewed as 'perfect' time, for it was reminiscent of the Trinity, and it was represented by a circle. Therefore, a circle was placed at the beginning to identify 'triple time', three in one. A broken circle or the letter C became known as a two-part rhythm. Until the present, all musical time measurements still fall in either the binary or ternary category (binary: 2/4, 4/4, 6/8 etc. and ternary: 3/4, 3/8, 9/8 etc. The expansion of music and music notation correlated with the development of musical instruments. Medieval vocal principles no longer dominated the music. Further division of notes led to many smaller notes in the space of a long note, because each note was in turn again subdivided into two, so that 4, 8, 16 notes might take the space of a long note. Eventually the short note became the counting unit and today the *quarter-note* is generally viewed as the counting unit. In poetry, accenting one syllable over another developed into different rhythmic patterns.

Iambic metre	◡ _ ◡ _ ◡_	weak - strong
Trochaic metre	_◡ _◡ _◡	strong - weak
Anapaestic metre	◡◡_ ◡◡_	weak - weak - strong
Dactylic metre	_◡◡ _◡◡	strong - weak - weak

Time signatures are placed at the beginning of the music to indicate which kind of beat is to continue throughout that piece of music. The broken circle, or C now stand for (4/4) measure. Music is now divided into spaces of equal duration, called bars or measures, separated by bar-lines. The strong accent falls on the first note in a bar.

[A *time-signature* consist of two numbers written like a fraction. The *upper* figure (the numerator) indicates the *number* of beats in each bar (quantity). The *lower* figure (the nominator) shows *which note value represents* the beat (quality). For example, 3/4 indicates that there are three counts in each measure and that the quarter-note represents one count. A 2/2 means that there are two counts in a bar, and that the first of the two half-notes has the strong accent. This regular recurrence of strong and weak beats is foreign to genevan tunes that are written for congregational use (see chapter,V- a)]

The unique genevan tunes have a **free**-**flowing pulse**-**rhythm** like the Hebrew poetry with an irregular amount of notes per sentence. They cannot fit any metric 'harness'. A metre with regular recurring strong and weak accents or syllables, erases this inherent and characteristic pulse rhythm.

h. Triple time - Hop-scotches

As mentioned above, accenting the first half over the second part of a divided long note, led to a musical division in three, *triple* time and ternary time signatures. The present notation of H.62 appears to show such a development, by making the one note twice as long as the next. The text is not in 'triple time'. It has a two-part pattern that accents every second syllable. Originally this tune was believed to have been written in notes of one value, all long or short notes. *Triple time* music is, *not in concert* with the text in this case. A binary metrical music notation can easily be adapted to a *free rhythm* notation as shown, for example, in H.33 and H.37. These tunes were usually cast in 4/4 measure.

Changing a triple time song to a regular two-part pulse rhythm is not possible. Hymn 62, however, has a two-part text. Using a *free rhythm notation* and **reducing** the long notes to short ones, *better reflects* the two-part rhythm of the text. At the same time, it is more appropriate and suitable for en masse singing in public worship. The extra passing notes are non-essential and can be dropped. Please, see below and consider the revised notation of H.62 in the appendix.

Also the notation of H.48 could be treated in the same way, because the text of H.48 is also *not* a three-part pattern. Such slight changes would not alter the tune, but only *improve* the notation and reflect the correct rhythm. These changes do not harm, but add to the tune's expression of security, peace and certainty. In a free rhythm notation, it would be appropriate, of course, to also have long notes starting line 1, 3, 5 (see comments re: up-beat starts). A recast in 'genevan' style is shown in the appendix.

Another way to accent a note in a metric notation, has been done by adding *passing notes* to the first part of the measure. See Hymn 61. This tune, however, has a mixed word metre. An alternative tune might be helpful, such as the one called, "Von Himmel Hoch" (see appendix for alternative tunes).

Accenting the first note in triple time is intended and *expected* in a metric notation. To boost that strong accent can also be done by yet another method. The first note of the three, can 'steal' half the time of the second note. In this way, the first note becomes three times as long as the second. (a dotted quarter-note and an eighth-note, ♩. ♪). This is clearly shown in the tunes of H.59 and H.60. I like to refer to such

incidents as 'hop-scotches'. The melody no longer 'walks or strolls', but it 'skips'. Could that be conducive to congregational use, which is to involve literally every individual believer in an *orderly and dignified way*?

When a song is cast in a three-part measure, it is *at odds* with a pulsing two-part rhythm. What exactly *is* its proper tempo and rhythm? The long note as counting unit is divided into two, like a wave, a heart beat. In a *metric* notation of triple time, the *short* note is by its own design the counting unit. Therefore, a slow tempo, like Adagio or Largo, means 40-60 quarter-notes per minute. That would result in a speed that is *twice* as slow as the other songs. A *three-prong* pulse just does not fit. It is unnatural and perhaps unwittingly problematic for en masse use in liturgy. Recognizing that or not, it still alters the style of a reformed Genevan Psalter.

Both triple-time and hop-scotches, are not just 'foreign' to a Genevan Psalter, but they are also *not conducive* to congregational use, which is so uniquely reformatory for total membership participation.

i.   Passing-notes

The use of passing-notes was already mentioned. These are notes that fill the gap or the interval between two notes. The result is to have *two or more* notes on one syllable. It occurred once in Ps. 2, 6, 138 and twice in Ps.91. When passing notes are repeatedly used, it affects the tune's character and style. Does is still express the content of the song? Or are the passing notes just ornamentations for the tune's own sake? The tune of H.12 has six lines, but 11 extra notes. Three notes on one syllable is not only non-essential, but frivolous and sentimental. When used that frequently, it may be an attractive tune, but could such embellishment contribute to the edification of *congregational singing in public worship*?

Passing notes may be intended to boost the accent of its 'parting-note' syllable. In the tune of H.15 and 61, these extra notes are often used on syllables that should **not** be accented. Again, do such tunes truly give expression to the *content* of the song? They rather appear to promote their own artistry (for alternatives see the appendix).

Therefore, passing notes may sooner cause distraction, confusion, disorder or embarrassment, for those who do not 'catch on'. For example, in H.19, some fellow believers hesitate or mumble along at the end of line three, and sing the second syllable of 'glory' on the second last note. And then the hallelujah's - 8 syllables, but where exactly do the 12 notes belong? People, who can read notes, attend choirs or, love singing for its own sake, have no trouble. But what about others? It seems not to be congregationally friendly, to say the least. Even if it caused only a *very few* believers not to participate out of embarrassment, does it belong in a genevan psalter? In addition, the tune starts as if it comes 'falling from the blue sky' and the first line ends with a sentimental-sixth on an extra long note. All this fits with the tune itself, its own artistry. But for *congregational* use in reformatory public worship, is it not rather odd and unbecoming in a *genevan* psalter especially designed for en masse, unison singing by everyone?

j.   Up-beat starts - down-beat starts

When a melody starts *on* the beat, it is called a 'down-beat' start. Starting *off* beat is called an 'up-beat' start. Starting on the **down**-**beat** is the most appropriate, logical and orderly way for en masse singing in

reformatory public worship. It invites and stimulates participation by every one. This is no doubt the reason why genevan tunes start on one or more long notes and **never** on an **up**-**beat**.

A few Hymn tunes start with a *short* note, but on the *down*-beat (H.4, 26/36, 45, 50 and 57). Strictly following the genevan example would require that two or more notes be changed to long notes. But that would change the tune too much. *Starting* on a *down*-beat with *either* a long or a short note, is certainly more edifying for en masse singing, than starting on an up-beat.

In a **metric notation** of music, the strong accent is identified by vertical lines, bar-lines, in front of the accented note. Therefore, tunes that start with a short note before a bar-line, are starting with an up-beat, e.g. H.10 and 15. Two Hymns (24 and 37) are written *without* bar-lines. They still start with an up-beat, because the accent is on the *second* note or syllable. Starting with an up-beat is awkward, to say the least, for a congregation and an organist as well. Those who did not seem to notice, may probably argue that there is no beat at all in genevan tunes, while others may view the quarter-note as the counting unit. Nevertheless, it is self-evident, that starting with an up-beat is rather hap-hazard and unnatural for congregational use in an edifying, orderly worship service.

Tunes with an *up-beat start* can easily be adapted. It will make a tune more suitable for congregational use. It is a matter of *notation*, more than anything else. The tune will not change when the first note is a long note. This was, for example, done with Hymn 9. The tune did not change, but there is no doubt that it is more suitable now for congregational, en masse, singing in a reformed public worship service (by the way, the first note of the second half could just as well be a long one).

Metric notations, however, can only allow such improvements, when it is conform to the predetermined duration of time in each bar. Therefore, **deleting metric indicators** from the notation is, above all, necessary. A **free**-**rhythm notation** will allow to start a tune, not on a short *up*-beat, but with a *long* note **on the beat**. It prevents the recurrence of strong and weak accents of the *quarter-note* beat. It promotes a *pulse-like rhythm* with the long note as the counting unit. It also allows showing proper *rest* signs, where they actually occur or tend to occur in congregational use. It shows *consistency* in the notation of reformatory tunes for *congregational* singing in unison. It encourages participation by *everyone*. It will *not* alter a tune, but provide a notation that *properly reflects* the rhythm of a reformatory style, and en masse singing in public worship.

k. Free-rhythm in Hymns

Without the restrictions of bar-lines and time-signatures, the notation of a tune shows a free-flowing rhythm. The up-beat starts can easily be changed (H.9), and proper signs for rests can be added. Other notes could also be long notes, if necessary. This was done in Geneva with tunes from Strasbourg, which had been written for choirs in one note value (see above).

Overall, the notation would more clearly reflect how some tunes are actually used. For example, the notation of H.56 or H.50 shows no rest at the end of line 2 and 4. Nevertheless, most congregations and organists may tend to pause, or actually rest for a time equivalent to one beat, or a half-rest. Such a **rest cannot properly be identified in the metric notation**, because the bar-lines 'do not permit it'. Compare it with the notation of Hymn 51. Without a proper rest, some organists may not pause and expect the congregation to act like a mass choir. Such a requirement, however, is contrary to a reformed understanding of public worship, where everyone can be expected to join in, singers and non-singers alike.

When metre indicators are erased, the first note can be changed to a long one. Writing a long note at the start and the end of each sentence, could also be done. This was done with the tunes such as Ps. 36 and H.33. The tune of H.33 showed a 'free rhythm' in the 1972 edition (as H.35), without bar-lines, but with *only short* notes. The present edition shows a long note at the start and end of each line. With a time-signature and bar-lines, this would not have been possible, and each line would have started with an up-beat. The *tune did not change*, *but the* **rhythm** *became more suitable for 'en masse' singing*. The notation is now also consistent with the 'genevan style'.

The notation of the tune for H.38 was also written in a 'free rhythm' without bar-lines in the 1972 edition of the *Book of Praise* (#32). The present notation, however, *added* bar-lines and a time-signature. Not treating this tune in the same manner as H.33 is at least in-consistent. With no metre indicators, the notation and the consequent rhythmic flow of this tune, could be just like H.33, H.39 or any genevan tune (cf. e.g.Ps.92).

Therefore, the benefits of a free-rhythm notation is all encompassing. Metre indicators, as well as up-beats can easily be deleted and all first notes can be changed to long ones. This will no doubt **facilitate** en masse use and participation by everyone. The free-flowing and pulse-like rhythm will be quite clear (see the suggested revision of notations in the appendix, e. g. H.31, and H.34).

I. Conclusion

This chapter has shown how several structural components have contributed to the suitability and durability of genevan tunes. The architecture of effective and proper tunes is just as important as the scriptural, truthful and inspired content of the songs.

The melodic movement of authentic and plagal tunes with small intervals, but without stress provoking steps, have been explained. The negative effects of accidentals, large intervals and the need to include proper rest signs in the notation, appear self-evident. The characteristic free pulse-rhythm, without recurring strong and weak accents of a metre, as well as a relaxing speed, clearly assure the expression of peace attained in public worship.

Metre, triple time, hop-scotches, a lack of properly identified rests, an abundance of passing notes, up-beat starts, sentimental-sixth intervals and temporarily raised notes are all foreign and detrimental to what is called 'genevan' or reformatory. These tune components prevent a tune from being conducive to congregational involvement. The primary goal of *suitability for congregational use in reformed public worship* was *reached* in Geneva. Should that not be reclaimed and maintained?

Calvin did not pick and choose from whatever was available. He engaged competent composers. Although regrettable, he did not have to spell out a mandate or 'reformed standards'. The resulting tunes show what these standards must have been. A few tunes from Strasbourg were altered in accordance with these standards. By changing the first and last notes of each line and adding rests, those tunes became just as suitable as all the others. Such a style did not hamper, but enhance a tune for en masse use. In other words, as the Dutch have it, "*Goed voorbeeld doet goed volgen*" (good examples make good guides, or an effective example is worth copying). Only a few hymn tunes were altered in a similar manner (H.16, 24, 33, 51).

Therefore, using tunes with such foreign elements, require adaptations, to say the least. Replacing a text with scriptural content is not good enough. It may often also be ineffective, especially when a tune was originally written to reflect, not the divinely inspired Word, but human sentiment, as is the case with most subjective 'Wesley tunes'. They indeed touch, stir or vibrate the soul, but to the honour of ... one self or man. Such a tune, but with a scriptural text, is a song that belies its content.

Whatever will not *edify*, will *disturb* participation and unity in singing in public worship. Foreign and detrimental components contribute to causing some members to withdraw from participation out of embarrassment. Such aspects may also move others to promote the use of choirs to 'stimulate' the singing. We know how that is the beginning of the end of congregational participation and singing of Psalms or songs from scripture. *Human* ideas of what is pleasing to God in worshipping Him, may then become the *standard* of our striving for improvements, rather than asking what *He requires*. Remembering Jereboam, such a way is not reformatory, but 'rebellious', in spite of how pious it may sound (see chapter I).

Fellow believers, who are not musically inclined, must feel *encouraged* to participate in singing. Heartening words may be helpful, but ineffective. The *style* of tunes can be more effective, for tunes in accord with reformatory standards, are uniquely simple, easy to learn and edifying. Why would anyone not join and sing along?

It is regrettable, that most of us do not know **how great a treasure** we possess in these genevan tunes. In his book *Fulfill Your Ministry*, Premier, 1990, p.101-111, Dr. K.Deddens concludes, that the genevan melodies,

> "were of undoubtedly high quality for congregational singing. The link of the Genevan melodies with the ancient world and via the synagogue with the Old Testament church, has been established as proven fact, ... (and further he writes), Thankfull use of the Psalm melodies of the Genevan Psalter will mean a really ecumenical labour of love: we will be singing in communion with the saints of bygone ages"(p.111).

It has been said that some genevan tunes are difficult, but it might be more appropriate to say, that they are just *unfamiliar*. Neglect or disuse *alienates* and only regular use *familiarizes.*

[When trying to become familiar with an unknown tune, it may be most helpful to first of all try to learn that tune *without the words,* with the use of an instrument. The reason is that, at times, the word accents do not coincide with the note accents. For example, line 5 and 6 in Ps.149. "Be in Him glad …", would better fit than, "Be glad in Him …"; and line 6, "of your Ma-ker his greatness tell", instead of "Your migh-ty Maker's greatness tell". The stanzas 2, 3 and 4 appear to present the same 'mismatching'. Also the tune of e.g. Psalm 114 should first be learned *without* words.]

The design, style and construction of genevan tunes clearly shows, that they are simple but not simplistic, unique but not difficult, characteristic but not odd, easy to learn but not repetitive, uplifting but not frantic, comforting but not boring, edifying but not hysterical, regal but not haughty, majestic but not pretentious, mood reflective but not sentimental, rhythmic but not metric, varied but not strange, elevating but not frivolous.

VI   Classification of Hymn Tunes

The *Book of Praise*, Anglo-Genevan Psalter, presents not only versifications of songs from the *Book of Psalms*. Just like the original Genevan Psalter of the 16th century, already the first edition included songs and psalms from *other* Bible books. The 1967 edition of the BoP presented 34 Psalms and 17 Hymns in the English language for worship in the Dutch oriented Canadian Reformed Churches. The 1972 edition included all 150 Psalms on genevan tunes plus 62 Hymns. Several changes were made, also to the notation of tunes in the provisional Hymn Section-1979. This resulted in the present collection, first published in 1984 with 150 Psalms and 65 Hymns.

Characteristic components of genevan tunes have been presented as 'standards' for tunes that can be *adapted* to also be as uniquely suitable for congregational use as the original reformatory tunes. Musical aspects that impact *negatively* on congregational participation have also been identified and explained. The unique pulse-rhythm, with the beat on the long note, is of utmost importance. Harmonizations can express this clearly by using mostly long-note chords, but especially long bass notes. In the foillowing classification of Hymn tuners, the "Genevan Standards" are applied and enumerated in the editorial comments.

1. Genevan Tunes (16)

The Hymn section of the *Book of Praise* includes several Bible songs on genevan tunes.

Du Seigneur	H.2	(ps.89) Geneva 1562	Te Deum
Old Hundredth	H.6	(ps.134) Geneva 1551	Praise Father, Son
O Dieu donne moy	H.7	(ps.140) Lyons 1548	The Decalogue
Ainsi qu'on oit	H.11	(ps.42) Geneva 1551	Isa. 40:1-5 14
Magnificat	H.13	(S.ofMary) Strasb.1539	Luke 1:46-55
An Wasserflussen	H.14	(S.of Zach.) " 1525	Luke 1:68-79
Nun dimittes	H.18	(S.of Simeon) Geneva 1551	Luke 2:29-32
Mon Dieu, mon Dieu	H.21	(ps.22) Strasb.Gen.1551	Isa. 53
U Heilig Godslam	H.22	(ps.54) 1562, cadence 1933	Thee Holy Lamb
Du Seigneur	H.27	(ps.89) 1562-as Hymn 2	Rom.8:11-29
Christe qui lux es	H.39	Verona 11th century	2 Tim.2:11-13
Avec les tiens	H.44	(ps.85) Geneva 1562	Come take by faith
Vater Unser	H.47	Leipzig 1539 based on	The Lord's Prayer
Misericorde	H.49	(ps.56) Geneva 1562	L.D. 1 Heid.Catech.
Rendez a Dieu	H.53	(ps.66/98/118) Geneva 1543	The Hope of Faith
Old 124th	H.58	(ps.124) Geneva 1551	Let Israel now say

[Comments
        H.2 and H.27 – use the same tune. An additional tune is shown in the appendix.
        H.13 – Rhythmic flow would be improved, if rests at the end of line1,2,4,5 were
                erased.
        H.22 – The last line was added to the tune of Psalm 54 by Synod Middelburg,1933. However,
                the 'syncopation' has regrettably disappeared, because the last four notes are *now*

                shown as long-short-short-long, instead of the **original** short-long-short-long (♩ ♪ ♪ ♩).
        H.39 – Old Dutch Gezang 9. Notation is greatly improved by erasing the three accidental sharps!

H.47 – The present notation uses whole-notes and half-notes, instead of the system of half-notes and quarter notes used everywhere else. Also the rests at the end off all lines have been deleted.Nevertheless, the notation shows the **correct note** for the third syllable in line 5 ('a' instead of the 'b'!!!).]

2. **Similar Tunes** (10)

In addition to the Genevan hymn tunes, there are ten tunes that show *genevan characteristics*. The notation, however, is inconsistent and not uniform. The 'genevan standards' are shown in only a few notations (H.29, 33, 51). Erasing the time-signature and bar-lines will also allow the remaining tunes in this category to show a *free rhythm*. This will not alter them in any way, but it will provide an opportunity to add rest signs and so properly define what is actually practised. (e.g. like the notation of Hymn 51).

Oblation	H. 3	11,11,11,5	1653	We praise Thee
Song 67	H. 9	8,8 – 9,9	1623	Isa.40:28-31
Es ist ein Ros'	H.16	7,6–7,6–6–7,6	1599	A great and mighty wonder
Grafenberg	H.20	8,6 – 8,6	1653	based on 1 Tim.3:16
St.Theodulph	H.25	7,6–7,6–7,6–7,6	1615	All glory laud and honour
Lof zij den Heer	H.29	8,8,7 – 8,8,8	1806	Hallelujah! Praise be the Son
Erhalt uns Herr	H.33	8,8,8,8	1543	Heb.4:14-16
Jesu meine Zuver	H.51	7,8 – 7,8 – 7,8	1653	based on 1 Cor.15:35-58
Folkingham	H.52	8,8 – 8,8 – 8,8	1708	base - Rev.7:13-15; 5:9,10
Nun danket alle	H.65	7,7,6,7 – 6,6,6,6	1648	Now thank we all our God.

[Comments

H.16 – The tune is quite repetitive. After singing one musical sentence twice and before repeating it a third time, the singers remind themselves to do it again by singing in each stanza, "Repeat the song again" (see alternative tune in the appendix).

H.25 – The notation has been improved by starting line 1 and 3 with a *long* note,by deleting passing notes (end of line 5 and 7), and by presenting the tune one whole tone *lower*. Line 6, however, now starts with an 'f' instead of an 'a'!!!

H.33 – The first line is identical to the first line of H.39, and so this could be a source of confusion in public worship.

H.51 – The notation is better than in the Hymn Section 1979, for three hop-scotches disappeared and rests were added. The first sharp in line 5, however, is unnecessary, illogic and causing unwarranted tension.

H.65 – The notation has been improved considerably since the 1979 proposal. The time -signature disappeared, a long note starts line 1 and 3, and the 'hop-scotches' in line 1, 3, 5 have been deleted. Moreover, rests were added where pauses actually occur. (Now that's what I call 'genevan' and en masse friendly!!]

3. Adaptable Tunes (26)

All the songs in the *Book of Praise* are sung at about the same speed i.e. Andante, Largo, Maestoso, Adagio etc. (or 40–60 long notes per minute). The metric notation, however, requires that the quarter-note is the unit of measure, which means that the speed at these rates will be *twice as slow*. The metric notation, therefore, does not give a true picture.

 The long tune of H.1b or H.8 was originally written like the psalm tunes of those days with only long notes, and also with long rests at the end of every line (1933). At least, we now sing sentences, - two *two-line* sentences and two *three-line* sentences. The metrical notation, however, will not allow a more relaxed expression, because long notes or rests can *not* be added. At a slow speed, the song becomes tiring, for it is rather long. At a 'normal' speed, many people run out of breath, because the second half has the three lines per sentence all tied together. Without metre indicators, a free rhythm notation can so easily make improvements by applying a 'reformatory style' as the 'genevans' did with some tunes from Strasbourg . Proper long rest signs can be added to only line 2, 4 and 7 and perhaps line 9, instead of short ones. Lines 1, 3, 5, 8 can *start with a long note,* eliminating the *up-beat* starts. Please compare with the revised notation shown in the appendix.

This category of "Adaptable Tunes" also includes tunes that start with short notes in a metrical notation. Again, the previous chapter offered reasons why the time-signature and the bar-lines should be *deleted*, and how *long*-note *starts* with well-defined *rests* can assist in using and writing these tunes in a *consistent* way, like all the others. The **tunes will not change**, but the **notation** and the **rhythm** will improve the **suitability for congregational use**!

a. Down-beat Starts

Only a few hymn tunes start with a short note on the down-beat. A uniform notation without metre indicators, would more correctly reflect their actual use and character. The rhythm would, no doubt, become as naturally free-flowing as all others i.e. 40-60 long notes per minute (not short ones). At the end of sentences, and where congregations tend to pause or already rest, a proper rest-sign should be written.

Nicaea	H. 4	11,12,12,10	1861	Holy, holy, holy!
Solt' ich	H.26	8,7, - 8,7 – 8,7,7 – 8,7,7	1641	Christ has risen
Meinen Gott	H.36	as above		He has come the Holy Spirit
Song 13	H.45	7,7 – 7,7 alt.	1623	Loving Shepherd
Lauda Anima	H.50	8,7 – 8,7 – 8,7	1869	Come lord Jesus
St. George	H.57	7,7 – 7,7 – 7,7 – 7,7	1858	Thank the LORD

[Comments
> H.4 – Although it has numerous 'repeated notes', the 'hop-scotches' are not needed. They can easily be erased, but an alternative tune is preferred.
> H.26/36 – *Rests* at the end of lines 2, 4, 6, 7, 9 would properly reflect the actual way many congregations use it or tend to use it. This will also contribute to its suitability for en masse singing and prevent organists from 'rushing' this rather long tune. See an additional tune H.26 in the appendix.
> H.45 – A natural pause is experienced halfway and a whole note at the end is more realistic.

H.50 – A half-rest at the end of line 2 and 4 reflects how it is actually used (cf.H.51).
H.57 – Rests at the end of line 2, 4, 6 in a free rhythm notation reflects how it is generally used.
N.B.   This tune displays another impediment. It has no less than 8 'hop-scotches'. These have a negative effect on the style and structure of reformatory tunes, such as those mentioned so far. (see chapter V – h). It may take a little time to get used to changing them. Without the hop-scotches the tune is not changed, but only its rhythm. The adapted tune will express more poise and polish that befits a worship service. Please refer to a recast notation in a reformatory style and a suggested alternative tune in the appendix.]

b.   Up-beat Starts

Short or four-line tunes usually show a point of relaxation at the end of line two, or halfway the song. This is indicated by a longer note, except in H38, where the metric notation cannot allow such an opportunity to pause. Rather than a dotted half-note, congregations sing a half-note and pause for a short rest ($\natural$ = $\natural$ $\sharp$).

A free rhythm notation allows not only that the starting note is a half-note on line 1 and 3. It also allows you to write a half-rest at the end of line two. Again the *tune* is not changed, but the *rhythm* is adapted to suit en masse singing, and the notation is more uniform. See also the revised notation or the alternative in the appendix.

Winchester	H.17	8,6 – 8,6	Este's Psalter 1592	Luke 2:8-14
St.Magnus	H.23	8,6 – 8,6	J.Clark? 1707	based on Rev.5:9-13
Farrant	H.28	8,6 – 8,6	R.Farrant 1580	1 Peter 1:3-5
Coventry	H.30	8,6 – 8,6	S.Howard 1762	John 14:1-3, 6
St.Flavian	H.34	8,6 – 8,6	Day's Psalter 1562 alt.	Heb.12:1-3
Winch.new	H.38	8,8 – 8,8	Hamburg 1670	The Spirit sent
St. Anne	H.42	8,6 – 8,6	W.Croft 1708	Ps.90:1-6
Dundee	H.54	8,6 – 8,6	Edinburgh 1615	1 John 3:1-3

[Comments
H.17 – Without metre indicators and 'hop-scotches' and with a long note starting line 1 and 3, its character can be reformatory and more suitable to public worship.
H.28 – The 'hop-scotch' in line one is superfluous. See chapter V - h.
H.34 – In the *Hymn-Book* of the Anglican and United Church of Canada, #59, this tune is shown with a *long* note *starting and ending* each line. Also our H.33 shows such a notation]

Longer tunes starting with an *up-beat* show several points of relaxation. In Geneva some tunes from Strasbourg were altered to facilitate congregational use. Originally they had been written in notes of equal value for each syllable, like the present notation of H.38 and H.36. Cast in a *metre* and written for choirs, the notation often showed *commas and fermatas* instead of rests.

A proper notation that also promotes the free-flowing pulse-rhythm, will show long notes at the beginning of sentences and proper *rest* signs where most congregations pause. Especially for long songs, such pauses are necessary for congregational use, which must always involve *every* individual without exception.

'k Geloof in God	H. 1b	10,9–8,9–8,8,9–8,9,8	1933	The Apostles'Creed
'k Geloof in God	H. 8	10,9–8,9–8,8,9–8,9,8	1933	Deut.32:1-43
Llangloffen	H.10	7,6 – 7,6 – 7,6 – 7,6	1865	Habakkuk 3
Es ist gewisslich	H.24	8,7 – 8,7 – 8,8,7	1535	based on Rom.3-5
Der Du allein	H.31	8,8,7 – 8,8,7	1738	The Lord ascended
Ick wil mij gaan	H.37	7,6,7,6 – 7,6,7,6	1537	1 Peter 10, etc.
Aurelia	H.40	7,6,7,6 – 7,6,7,6	1864	The Church's
Ein Feste Burg	H.41	8,7,8,7 – 6,6,6,7 alt.	1529	A Mighty Fortress
Was mein Gott	H.43	8,7,8,7 – 8,7,8,7 alt.	1529	Who trusts in God
Daar is uit 's	H.46	9,8,9,8 – 9,8,9,8 -	1868	We thank Thee
Melita	H.56	8,8 – 8,8 – 8,8 -	1861	2 Cor.4:16-5:1ff
Die Tugend wird	H.63	9,8–9,8 – 9,8–9,8	1704	Evensong

[Comments

H.1b and H.8 use the same tune from 'Enige Gezangen'. See above and compare
with the suggested revisions in the appendix.

H.24 – The notation shows no bar-lines, but the song still starts sentences with an up-beat on line
1, 3, 5, where a half-note is more appropriate with half-rests at the end of line 2 and 4.

H.31 – With long-note starts, no metre and a half-rest instead of a fermata, the notation will be
consistent with others and more suitable for en masse use in reformed public worship
(see examples in the appendix).

H.37 – Lines 1, 3, 5, 7 can start with a half-note and lines 2, 4, 6 end with a half-rest. In this way
it better expresses the dignity the tune itself demands.

H.40 – Half-note starts on line 1 and 5 plus a rest halfway, or at the end of line 4, will promote
suitability. The 'hop-scotch' in line 6 has no value. Also the sentimental-sixth interval
starting line 2, is a frivolous aberration in a reformatory and genevan psalter. A simple
solution is a *fourth* interval, i.e. a #f instead of a 'b' (see appendix).

H.41 – Extra passing notes in line 1 and 3 minimize the tune's regal dignity. Compare it with the
suggested revision in the appendix – no up-beat, no metre, no fermatas, but rests.
Reformatory! Genevan!

H.43 – The reformers would at least have no up-beat starts of sentences, and proper rest signs.
(Oops! My version in *The Hymns*, 1990, is erroneously written in 'a'-minor, instead of
'a'-hypodorian. NB: finalis is 'a', but the 'dominant' is not 'e' but 'c'. Sorry!)

H.46 – In a free rhythm notation with half-notes starting lines 1,3,5,7 and consequent half-rests
at the end of line 2,4,6, the tune's character is maintained, and it is more in tune with the
reformatory approach to congregational singing in public worship, even in spite of
several larger steps.

H.56 – Without metre, hop-scotches and up-beats, the tune's suitability, style and dignity will be
greatly enhanced (see appendix).

H.63 – In addition to the above general comments, the arbitrary and subjective fermatas could
best be replaced by proper rests in a free rhythm notation.]

4. Alterable Tunes (5)

The reformers of the 16th century gave us solemn, simple and singable tunes that enable every individual
to participate in public worship. With the Genevan tunes, we possess a treasure, which was the result of
endeavours initiated by Calvin. From its evaluation, it was concluded that the use of triple-time appears
to be incompatible with the unique pulse rhythm of these tunes and congregational singing (H.48, 55,

59, 60, 61, 62, 64). This has been specifically addressed in chapter V – h. It does not mean that all these tunes should be rejected. Upon closer scrutiny, a few tunes can be altered and even improved.

a. Triple-time plus a two-part word pattern

The triple-time tunes of H.48 and H.62 do not fit the word pattern. Please refer to the discussion in chapter V–h, which provides specific information on these two tunes. Suggested adaptations do not change the tunes, but only the rhythm.

Wer nun den leben Gott   H.48   9,8 – 9,8 – 8,8   1657   If you but let
Allein Gott in der Hoh   H.62   8,7 – 8,7 – 8,8,7 1539   All glory be

[Comments – Please refer to the appendix and chapter V–h, for specific comments.]

b. Triple-time plus numerous passing-notes

The tunes of H.55 and H.61 require more definite alterations to become as suitable as all others for congregational use. The reason is that they include numerous passing notes that are unnecessary and frivolous. Hymn 55 has no less than 13 non-essential notes and H.61 has 11 extra passing-notes. Erasing them seems drastic, but it is an improvement, for the rhythm of the text and the tune will be similar or in concert with each other. It may, however, take a little time to get accustomed to such altered tunes. Nevertheless, it will not only show a uniform notation, but an architecture that is more sober, serious and solid.

St.Matthew   H.55   8,6 – 8, 6 – 8, 6 – 8, 6   1707   Rev.21:1-8
    number of notes: 9,9 – 10,7 – 10,7 – 10,7
Wareham   H.61   8, 8 – 8, 8   1738 alt.   Give to the
    number of notes: 10,11 – 10,11   God of gods

[Comments
       H.55 – A recommended alternative is entitled "Sarah", Rhys Thomas, 1867-1932,
           as shown in the appendix.
       H.61 - A recommended alternative is the tune called, 'Von Himmel Hoch',
           composed by Martin Luther, shown in the appendix.]

c. Triple-time plus up-beat start

Lyons   H.64   5,5 – 5,5 – 6,5 – 6,5   1770   Ye servants of God

[Comments – See chapter V - h, and a suggested alternative in the appendix]

5. Unalterable Tunes (8)

Chapter V addressed structural components of *reformatory tunes*. It also showed how certain components may render a tune unsuitable for reformed public worship. Rather than *contributing* to 'en masse' unison singing, such tunes *debilitate congregational involvement*. They undermine the goal to enable every individual member to fully participate in congregational offerings of thanksgiving. In public worship not one member should ever be too embarrassed to join in.

There are thousands of so-called religious tunes, but most were written to reflect not the divinely inspired reactions of true believers to God's honour, but to express one's own individual experience and feelings to the honour of …'self'. How could such musical reflections ever become unique reflections of what is expressed in reformed, scriptural songs?

Providing a *scriptural text,* will not make a tune acceptable, let alone suitable for 'en masse' use in a reformed service. A subjective 'like or dislike' of a familiar tune can neither be a criteria for what may be proper and fitting in the liturgy. What must be decisive is to have reformatory tunes, or tunes after the example from Geneva. After all, should we not **join Calvin** in his reformatory endeavour? It included a particular design, style and construction of music, which has *proven* to be uniquely suitable for reformed public worship.

Attempting to attract outsiders by using tunes familiar to *them*, or tunes for evangelism purposes, is an unscriptural, humanistic and deceptive approach. It may make them feel at home, but it is a *disguise*. We do not peddle or corrupt the gospel in such a way (2 Cor. 2:17). Reformatory music reflects the Word of God. As the aroma of Christ, that Word, and therefore such a song, is to some "the smell of death" and to others the "fragrance of life". Calvin explains that we do not corrupt or adulterate the gospel to attract others, *to please men* or to "hunt after the applause of the world … by making it subservient to depraved inclinations"(*Calvin's Commentaries*). Therefore, should such tunes have a rightful place in a *genevan* psalter?

The remaining tunes show more than one kind of impediment. Several components are foreign to reformatory principles and style. When these negative aspects are prevalent or *basic* to a tune, alterations will simply destroy the intended expression. Some of these tunes not only show triple-time, but they also display several hop-scotches. Others include numerous passing notes as well as jumpy intervals or sentimental-sixth intervals. See chapter V for further details or explanations.

a. Triple-time plus several 'hop-scotches'

Two tunes, written in triple-time, cannot easily be adapted for two reasons. First of all, the text or their word-pattern is also in triple-time (H.59, 60). Moreover, these tunes have numerous 'hop-scotches' that clearly infringe upon the unique design, style and structure of reformatory tunes written for the specific purpose of full congregational participation. Hymn 59 has 11 hop-scotches, and Hymn 60 has 6 of those frivolities (chapter V-h). Alterations would likely ruin these tunes, which were originally written for a different purpose.

Without alterations, however, it is a serious question, if they really deserve a place in a Genevan Psalter. What they have in common with genevan tunes is the fact that each syllable has one note. But so do thousands of other tunes, dating back to the times of Gregory the Great and the early Christian church. Alternative tunes are suggested and shown in the appendix

| Kremer | H.59 | 12,11,12,11 | 1626 | We praise Thee, O God |
| Lobe den Herren | H.60 | 14,14,4,7,8 | 1665 | Praise to the Lord(ps.103, 150) |

b. Multiple impediments

Six tunes present, so to speak, double trouble or several impediments. Hymn 12, 15 and 19, show numerous un-essential passing-notes, as well as up-beat starts. Hymn 5, 32 and 35, have several sentimental-sixth intervals and also hop-scotches, passing-notes and up-beat notes respectively. Please refer to chapter V for more information. Alterations will completely change these tunes. Suggested alternative tunes are, therefore, shown in the appendix.

Regent Square	H. 5	8,7 – 8,7 – 8,7	1866	Glory be to God
Veni Emmanuel	H.12	8, 8 – 8, 8 – 8, 8	1856	O come, O come
(notes:		10,10 – 9,10 – 10,10)		
Ellacombe	H.15	8,6 – 8,6 – 8 ,6 – 8,6 alt.	1784	Isa.9:2-7
(notes:		9,7 – 9,7 – 10,7 – 9,7)		
Sine Nomine	H.19	10,10,10, 8	1906	Phil.2:6-11
(notes:		10,10,12,12)		
Beecher	H.32	8,7 – 8,7 – 8,7 – 8,7	1870	Christ above all
(notes:		9,8 – 9,8 – 9,8 – 9,8)		
Darwall	H.35	6,6 – 6,6 – 8,8	1770	Rejoice the Lord

[Comments

    H. 5 - three sentimental-sixth intervals and three hop-scotches
    H.12 - eleven extra passing-notes and up-beat starts
    H.15 – see appendix for version without passing notes
    H.19 – off beat start, sentimental-sixth interval and six extra notes
    H.32 – five sentimental-sixth intervals and eight extra notes
    H.35 – jumpy tune with large intervals and two sentimental-sixth intervals]

6. Hymn IA

Hymn IA cannot be included in any of the above categories for the simple reason that it is *not* written in verse. It is not a paraphrased versification of the Apostles' Creed like Hymn IB. It is prose, a written language without the metrical structure of a poem or verse. The musical expression for unison singing is, therefore, also different.

 The Apostles' Creed is recited in unison and a *musical* way. The advantage of a musical melody is that it keeps the en masse profession of faith more **orderly**. Music has identifiable levels of *sound*, and it also has a definite *rhythm*. Both, the inherent tones and rhythm, help to keep a 'recitation' from sounding like a 'resuscitation'. Melody also *invites* and encourages *participation*.

The tune of this Hymn was first published in 1966. Although no time-signature is shown, bar-lines seem to indicate a 4/4, 6/4 measure. The hand-written accompaniment, written by the composer, Joop Schouten, shows the style of 2/2, 3/2 measure. That means that the *half-note* is the measuring unit, the

beat. A few changes were made. "Pontius" had three notes, and the second syllable of "Pilate" was accented, reflecting a Dutch pronunciation. A very long pause occurred after a fermata on the word "hell". This showed a division of the 12 articles into *two*, instead of three or four, confessing God the Father, Son and Holy Spirit as well as Christ's benefits.

In a **free rhythm notation** without bar-lines, the half-note is the counting unit as it is in the notation of the genevan tunes. A **slow** speed is recommended for two reasons. It is a solemn profession of faith, a declaration by the church of all ages. In addition, the half-note pulse is not just divided into *two* 'short' notes, but also into **four** notes. A harmonization that clearly shows the slow pulse, helps to make the singing of such a long tune more lifted-up, lighter and lyrical, for the tune is then carried by the ongoing pulse-beat of the half-note bass line and chords. [Compare my *The Hymns* (Harmonizations for the accompaniment of the unison singing of the 65 Hymns in the *Book of Praise*, Anglo-Genevan Psalter of the Canadian Reformed Churches) Winnipeg, 1990].

It has been said that the tune for H.IA is **unsuitable,** "for it contains Gregorian elements" (Clarion Vol.38 – No.23, 1989 and Acts Synod 1989, art.145-B-9). *What are Gregorian elements***?**

Any *Encyclopedia* and *History of Music* will explain that a **Gregorian chant** has a melody sung in unison. It is not divided into bars like modern music. Its rhythm is flexible and follows the text, which is usually Biblical. Gregorian chants employ eight church modes. The songs grew out of the Ambrosian hymn under influence of Gallic and Ancient Greek music. The Ambrosian Hymn is in turn rooted in Jewish Synagogical songs and Syrian music. Hierarchically imposed by Pope Gregory I, from whom these liturgical songs received their name, they are still in use.

Like our songs, Gregorian songs are **syllabic** (*one* note for each syllable). Gregorian chants can, however, also be **melismatic** (*many* notes on one syllable, like singing a melody, a musical phrase, on one word such as the term 'Amen'). Hymn IA is just as syllabic as any other. It is not even written in a church mode, but in the Major key. So what 'Gregorian elements' are we to avoid?? (You tell me).

7. Summary

The notation of the Hymns that have Genevan tunes (16), are written in a **free rhythm style** just like the the notation of the Psalms. A few other Hymns also show such a notation (H.29, 33, 51). This study suggests that all hymn tunes can be written in this style. A free rhythm notation is one without a time-signature and bar-lines. To adopt such a notation for *all* Hymns has several benefits(see V-k).

The first benefit of such a notation is that the music notation of the *Book of Praise* is more uniform and **consistent**. It will also more clearly show that the *long* note is the pulse unit. A free rhythm notation has the advantage that **proper rests** can be written instead of fermatas. After all a fermata is an arbitrary and subjective sign. One organist may pause for an undetermined time period, while another may push forward without any pause. A *metric notation* cannot allow a long rest to be inserted, for that does not fit its own schematic division. *Without* metre indicators, rests can also be written where a pause is *actually* observed or required by congregational use. With respect to up-beat or off beat starts, the **first** note can be written as a half-note, as was done with the tune of Hymn 9 and as the Calvinist reformers did with Lutheran tunes written for choirs. This **promotes order** and **stimulates participation**. It does *not* alter a tune, but it **improves its notation** and **suitability** for congregational use.

The suggested improvements in the **notation** of the first three categories (52 tunes) will not change the tunes, but the rhythm to the advantage of congregational, en masse use. Properly identified pauses and a realistic, consistent notation will also reflect a truly genevan and reformatory style. Also musically, our *Book of Praise* can be an Anglo-*Genevan* Psalter.

When all of these aspects are properly addressed, a **truly reformatory style** becomes quite apparent in the music notation of the *Book of Praise,* and in our joint praises as well. **A clear, correct and consistent notation reflects a specific reformatory style and purpose of singing in public worship service that invites "all the earth" to join in and "sing the glory of his name".**

Trying to improve our service in public worship by what *we* prefer, desire or judge to be appropriate, will satisfy oneself and is, therefore, **deformatory**,. The question is not, "What will *we do* to please God", but "What does *He* require of us", for that is the whole duty of man (cf. Eccl.12: 9-14). Improving our service in public worship must be **reformatory**. It means to RETURN for,
> "To do what is right and just is more acceptable to the LORD than sacrifice"(Prov. 21:3).

Consider how other churches have fared and lets learn from history (see chapter II).
> "What has been will be again, what has been done will be done again"(Eccl.1:9a).
> "Remember your leaders who spoke the Word of God to you. Consider the outcome of their way of life and imitate their faith. Jesus Christ is the same yesterday and today and forever" (Heb.13:7, 8).

Let's serve Him! Calvin not only showed us the way, but he also went ahead and gave us a reformatory **treasure of tunes** in a particular style. Let's walk in his footsteps. Let's join the "communion of saints of bygone years" in singing God's word on tunes that are so uniquely suitable for congregational use. This means "a really ecumenical labour of love"(K. Deddens).

Having reached the end, I like to close as I did in the original edition of 1980 by quoting what John Calvin said about the style of congregational singing. The term 'reformatory' has often been used, and I sincerely hope that reformatory action will continue to permeate every aspect of our existence and endeavour.

Congregational Singing
(John Calvin, *Institutes III*, *20*, *32*)

"And certainly if singing is tempered
to a gravity befitting the presence of God and angels,
it both gives dignity and grace to sacred actions,
and has a very powerful tendency to stir up the mind
to true zeal and ardour prayer.
We must, however, carefully beware,
lest our ears be more intent on the music
than our minds on the spiritual meaning of the words.

Augustine confesses that the fear of this danger sometimes made him wish
for the introduction of a practice observed by Athanasius,
who ordered the reader to use only a gentle inflection of the voice
more akin to recitation than singing. But on again considering
how many advantages were derived from singing
he inclined to the other side.

If this moderation is used, there cannot be a doubt
that the practice is most sacred and salutary.
On the other hand,
songs composed merely to tickle and delight the ear
are unbecoming the majesty of the church
and cannot but be most displeasing to God.

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Appendix

Syllabic Structure of Psalm Tunes

Ps	mode	syllables	same tune
1	Ionian	10,10 – 11,11 – 10,10	
2	Dorian	10,11 – 10,11 – 11,10 – 11,10	
3	Ionian	6,6,7 – 6,6,7 – 6,6,7 – 6,6,7	
4	Aeolian	9,8 – 9,9,8 – 9,8 – 9,9,8	
5	Dorian	9 – 8,8 – 9,5	64
6	Aeolian	7,7,6 – 7,7,6	
7	Hypodorian	9,9 – 8,8 – 9,9 – 8,8	
8	Dorian	11,11 – 10,10,	
9	Dorian	8,8 – 9,9	
10	Dorian	10,10 – 10,10 – 10,11,11	
11	Dorian	11,10,11 – 10,11 – 10,11	
12	Dorian	11,10 – 11,10	
13	Dorian	8,8,9 – 9,8	
14	Dorian	10,11 – 11,10,4	53
15	Mixolydian	8,9 – 8,8,9	
16	Hypoaeolian	10,11,10,11 – 11,11	
17	Phrygian	8,9,9,8 – 9,8,8,9	63/70
18	Hypoaeolian	11,11 – 10,10, - 11,11 – 10,10	144
19	Mixolydian	6,6,6 – 6,6,6 – 6,6,7 – 6,6,7	
20	Dorian	9,6,9,6 – 9,7 – 9,7	
21	Ionian	8,7,7 – 8,6,6	
22	Aeolian	10,10,10,5 – 10,11,11,4	
23	Hypodorian	11,11 – 11,11 – 11,11	
24	Dorian	8,8,9 – 8,8,9	62/95/111
25	Hypoionian	8,7 – 8,7 – 7,8 - 7,8	
26	Phrygian	6,6,8 – 7,7,8	
27	Mixolydian	11,10 – 11,10 – 10,10 – 10,10	
28	Hypodorian	9,9 – 9,9 – 8,8	109
29	Ionian	7,7 – 7,7 – 8,8 – 8,8	
30	Hypomixolydian	8,8 – 8,8 – 9,9	76/139
31	Phrygian	9,6,6 – 9,7,7	71
32	Ionian	11,11 – 10,10 – 11,11 – 10,10	
33	Dorian	9,8 – 9,8 – 6,6,5 – 6,6,5	67
34	Dorian	6,8,8,6 – 6,8,8,6	
35	Hypoionian	8,8,9,9 – 8,8 – 8,8	
36	Ionian	8,8,7 – 8,8,7 – 8,8,7 – 8,8,7	68
37	Dorian	11,10,11,10 – 11,10	
38	Aeolian	8,4,7 – 8,4,7	
39	Hypoaeolian	10,8,10,8 – 10,8	
40	Hypodorian	10,8,8,10 – 7,7,6 – 6,6,6	
41	Dorian	10,6 – 10,6 – 10,6 – 10,6	
42	Hypoionian	8,7 – 8,7 – 7,7 – 8,8	
43	Hypoionian	9,8 – 9,9 – 8,6	
44	Hypomixolydian	9,9 – 8,8 – 8,9 – 8,9	
45	Dorian	11.11 - 10,10 – 11,11 – 10,10	

46	Mixolydian	9,9 – 8,8 – 9,9 – 8,8	82
47	Ionian	10,10,10, – 10,10,10	
48	Dorian	8,8,9,9 – 7,7 – 8,8 – 8,8	
49	Hypoionian	10,10 – 10,10 – 10,10 – 11,11	
50	Dorian	10,10 – 10,10,11 – 11	
51	Phrygian	10,11 – 11,10 – 10,11 – 10,11	69
52	Ionian	9,6 – 9,6 – 8,6	
53	Dorian	10,11 – 11,10,4	14
54	Hypoionian	8,8 – 8,8 – 8,9 – 9,8	
55	Hypoaeolian	9,9 – 9,8 – 8,9	
56	Hypoionian	10,10 – 10,7 – 11,11 – 11,6	
57	Mixolydian	10,10 – 11,10 – 11	
58	Hypomixolydian	9,8,8 – 9,8,8	
59	Dorian	9,9,8,8 – 9,9,8,8	
60	Hypoionian	8,8,8,8 – 8,8,9,9	108
61	Hypodorian	8,4,7 – 8,4,7 (12,7 – 12,7)	
62	Dorian	8,8,9 – 8,8,9	24/95/111
63	Phrygian	8,9,9,8 – 9,8,8,9	17/70
64	Dorian	9,8,8 – 9,5	5
65	Aeolian	9,6 – 9,6 – 9,6 – 9,6	72
66	Hypoionian	9,8 – 9,8 – 9,8 – 9,8	98/118
67	Dorian	9,8 – 9,8 – 6,6,5 – 6,6,5	33
68	Ionian	8,8,7 – 8,8,7 – 8,8,7 – 8,8,7	36
69	Phrygian	10,11 – 11,10 – 10,11 – 10,11	51
70	Phrygian	8,9,9,8 – 9,8,8,9	17/63
71	Phrygian	9,6,6 – 9,7,7	31
72	Aeolian	9,6 – 9,6 – 9,6 – 9,6	65
73	Ionian	8,8 – 9,9 – 8,8 – 8,8	
74	Mixolydian	10,11,11,10,	116
75	Ionian	7,7 – 7,7 – 7,7	
76	Hypomixolydian	8,8 – 8,8 – 9,9	30/139
77	Hypodorian	8,8 – 7,7 – 8,8 – 7,7	86
78	Dorian	11,11 – 11,11 – 10,10	90
79	Hypoionian	11,11,11,11 – 6,6,7 – 6,6,7	
80	Dorian	9,9 – 8,8 – 8,8	
81	Ionian	5,6 – 5,5 – 5,6 (11,10,11)	
82	Mixolydian	9,9 – 8,8 – 9,9 – 8,8	46
83	Phrygian	8,8,9 – 9,9,9	
84	Ionian	8,8,9 – 8,8,9 – 8,8	
85	Mixolydian	10,10 – 10,10 – 10,10 – 10,10	
86	Hypodorian	8,8 – 7,7 – 8,8 – 7,7	77
87	Hypomixolydian	11,10 – 10,11	
88	Dorian	8,9 – 9,8 – 9,9	
89	Hypoionian	12,12 – 13,13 – 13,13	
90	Dorian	11,11 – 11,11 – 10,10	78
91	Dorian	8,8 – 8,8 – 8,7 – 8,7	
92	Dorian	13,13 – 13,13	
93	Hypomixolydian	10,10 – 10,10	
94	Phrygian	9,9,8 – 8,8,8	

95	Dorian	8,8,9 – 8,8,9	24/62/111
96	Dorian	9,9 – 8,8,9	
97	Ionian	6,6,7,7 – 6,6 – 6,6,6	
98	Hypoionian	9,8 – 9,8 – 9,8 – 9,8	66/118
99	Hypoionian	10,10 – 10,12	
100	Phrygian	8,8 – 8,8	131/142
101	Hypoionian	11,11 – 10,4	
102	Phrygian	8,8 – 7,7 – 8,8 – 8,8	
103	Hypomixolydian	11,11,10 - 11,11,10	
104	Dorian	10,10 – 11,11 – 10,10 – 11,11	
105	Ionian	9,9 – 8,8 – 8,8	
106	Hypoaeolian	8,8 – 9,8 – 9,8	
107	Dorian	7,6 – 7,6 – 6,7 – 6,7	
108	Hypoionian	8,8 – 8,8 – 8,8 – 9,9	60
109	Hypodorian	9,9 – 9,9 – 8,8	28
110	Hypoaeolian	11,10 – 11,10	
111	Dorian	8,8,9 – 8,8,9	24/62/95
112	Dorian	9,9 – 9,9 – 9,9	
113	Hypomixolydian	8,8,9 – 8,8,9	
114	Dorian	10,10,7 – 10,10,7	
115	Dorian	10,10,7 – 10,10,7	
116	Mixolydian	10,11 – 11,10	74
117	Hypomixolydian	8,8 – 8,8 – 8,8	127
118	Hypoionian	9,8 – 9,8 – 9,8 – 9,8	66/98
119	Hypoionian	10,11,10 – 11,10,11	
120	Hypodorian	9,9 – 9,9 – 9,9 – 8,8	
121	Hypomixolydian	8,6,6 – 8,7,7	
122	Ionian	8,8,8,8 – 8,8,9 – 8,8,9	
123	Hypoionian	10,6 – 11,7 – 11,7 – 10,6	
124	Hypoionian	10,10,10,10,10	
125	Dorian	9,6,6 – 9,9,5	
126	Mixolydian	8,8 – 8,8 – 9,9 – 8,8	
127	Hypomixolydian	8,8 – 8,8 – 8,8	117
128	Dorian	7,6 – 7,6 – 7,6 – 7,6	
129	Hypodorian	10,11 – 10,11	
130	Dorian	7,6 – 7,6 – 7,6 – 7,6	
131	Phrygian	8,8 – 8,8	100/142
132	Phrygian	8,8,8 – 8,8	
133	Ionian	11,11,8 – 10,10,8	
134	Hypoionian	8,8,8,8	
135	Ionian	7,7 – 7,7 – 7,7	
136	Mixolydian	7,7 – 7,7	
137	Dorian	11,11,10 – 10,11 11	
138	Ionian	8,9 – 8,9 – 8,9 – 8,9	
139	Hypomixolydian	8,8 – 8,8 – 9,9	30/76
140	Hypoionian	9,8 – 9,8	
141	Phrygian	9,8 – 8,9	
142	Phrygian	8,8 – 8,8	100/131
143	Dorian	9,9 – 8,9,8	

144	Hypoaeolian	11,11 – 10,10 – 11,11 – 10,10	18
145	Mixolydian	10,10,10,10 – 11,11,11,11	
146	Hypodorian	8,7 – 8,7 – 7,7	
147	Phrygian	9,9 – 9,9 – 9,9 – 9,9	
148	Dorian	8,8 – 8,8 – 9,9 – 8,8	
149	Dorian	9,9 – 9,7 – 8,8 – 8,6	
150	Ionian	7,7 – 7,7,8 – 7,7,8	

There are 124 different tunes.
One tune is used *four* times,
 four tunes are used for *three* Psalms
and 15 tunes are used *twice*.

From – Deputies' Report to Synod 1958

The following is a translation of "Conclusions and Suggestions" made in the committee report to Synod (1958) of the Canadian/American Reformed Churches. The 56 page report is entitled, '*Op weg naar een Engelse Reformatorische Psalmbundel'*.(p.53, 54)

a. Conclusions

The result of our research, mandated by Synod-Homewood 1954, can be briefly summarized as follows. Whereas Synod intended to seriously address the business of singing Psalms in the English language, it has been determined from the whole history of singing psalms in the New Testament church, that this must be (if we wish to maintain the reformatory direction): singing the versified songs of Scripture, in or outside the Book of Psalms, on melodies that are appropriate for congregational use and in accordance with the style of the worship service: "poids et majeste" (Calvin).
Initially, the English-language churches of the Reformation strictly maintained this principle (John Knox), for such is clearly shown in the old collections discussed in this report.
For all kinds of reasons, especially poverty, ignorance and cultural animosity, this singing of Psalms fell into disuse. One slid back to that singular rhythm, which discredited church songs. The 'resurrection' from this 'death' did not produce reformation. Under the influence of methodism and subjectivism, choirs replaced congregations, and the Psalms were forced aside by the 'hymns' which caused further decline, not only in words, but also in melodies.
Our examination of collections, along with the convictions within English speaking churches, taught us that the text as well as the melodies of old collections, are useless in their uncorrected format for congregational use at this time.
Moreover, within circles of English speaking churches (except an odd, isolated voice), there appears to be no desire to reform congregational singing in accordance with scriptural principles. At present, singing in worship among different churches anywhere in the world, has been taken over by choirs and their disturbing place in the liturgy, while the 'hymn' has become triumphant. And also the preservation of part of the old Scottish, reformatory heritage only has the appearance of conservatism.
Therefore, at this time only a very few Psalms can be taken over, but require a more modern versification. To that end, initial steps were taken, but much has to be done in this direction. Such could include taking over a few good tunes in the old style.

The familiar '*Psalter Hymnal*' cannot be characterized as a reformatory collection. To date, there has been little evidence in the Christian Reformed Church of a principled approach. Neither did recent revisions give the impression that they view a reformatory approach as necessary. Whereas the old collection, as a whole, is certainly unacceptable, the 34 Psalms, mentioned by Synod Homewood (1954), can thankfully be accepted in spite of comments made in this report. The incomplete numbers can only be acceptable, when there is a way to finish them.

Attempts from the Netherlands to assist the English speaking churches with a reformatory Psalm collection, are still not past the starting point. They will not benefit us, the more so, because they are mostly related to the same '34'.

Home-made versifications have been presented for trial. The testing by professionals with respect to text and music, has been started. Their initial reactions are encouraging to continue in this vain. With greater participation, also from sister churches abroad that have similar perspectives, it will be possible to bring us closer to the desired goal.

Deputies hope to have satisfactorily outlined the way to establishing a reformatory Psalm-collection. Thorough research must continue. Along the given guidelines and with the use of all existing sources, a proof collection of half the Psalms could possibly be presented to the churches within one year. This is only a beginning, because Calvin's ideal must be maintained, namely, a collection that includes all songs in Scripture, from the Old and New Testament.

b. Suggestions

1. Synod appoints deputies with the mandate to compile a Psalm-collection in the English language, including if possible other songs of Holy Scripture in accordance with the direction given in this report.
2. Synod expresses the desirability that Deputies, for the sake of uniformity, will closely cooperate with sister-churches in other English speaking countries; and to benefit their work, Synod grants permission for Deputies to contact professionals outside our own circle of churches.
3. Synod mandates Deputies to present to the churches within one year, a proof collection with at least 75 Psalms, and to request the churches to immediately use this collection, replacing '*The Green Booklet*'.
4. Synod mandates Deputies to make all necessary provisions for publication (a.o. copy-rights).

While presenting this report to the churches, Deputies urge the churches to consider and submit to Synod, via Classes or not, proposals in the spirit of the above suggestions.

(Signed by Deputies – 1958)

Why use Bible Songs and Genevan Tunes?

(The following was initially presented in a speech delivered at a meeting of the Canadian Reformed Women Societies in Winnipeg on September 15, 1998).

Indeed, why use two and three thousand year-old-poems and 450 year old melodies? I'm not a poet in words nor in music. Nevertheless, let's look at the 'stuff' that apparently makes these word-poems and tune-poems so valuable, enduring, and so appropriate and endearing.

Origins

We use words to formulate or describe things, issues, or thoughts. To be effective, however, such a formulation must include both context and content. For example, the term 'fire' may describe that something is **burning.** When we hear the word in the context of a store or a forest, it means more than that. It usually spells **danger.** To add content, the word must come from the heart. In that way it expresses emotion, feeling or passion. When the word 'fire' comes from the heart, it may be shouted and then it evokes **panic.** In other words, descriptive words form a **picture,** but the heart gives it **colour.** Singing is an elevated way of speaking (Milo).

A rhythmic presentation of words may result in a formula, a proverb, a curse or a blessing. Rhythmic words spoken with passion give birth to poetry, word poems or tune poems.

A musicologist, Mart Lursen, showed that man's need to express his deepest, intimate and innermost emotions of the soul is the source of rhythmic sounds or music. The most beautiful sound, he said, is **tone**, the musical voice. Instruments imitate such rhythmic sounds when making music. Scripture says, however, that the deeper source or the origin for making rhythmic sounds is not man's **need** to express himself. The Bible states, "In the beginning was the Word". God spoke first. He equipped man with ears to hear, a brain to understand and a heart to give life to expressions of the tongue, formed by vocal chords, moved by the breath of life. He gave that breath of life before man could do anything. (Gen 2:7; Ezek 37:9, 10). And what is man to do? He is called God's fellow worker, His co-creator, crown-prince, who is to have dominion over creation. He is to continue the work of creation and recreation to the glorification of God's name. God spoke – and so it was! He created and re-created by speaking (Gen 1 and 3:15). - Sound. - Rhythm. The whole, amazing beauty of creation was spoken or sung by the LORD. And what did Adam do in the first instance? He gave it back by naming the animals.

God brought him the animals, which were to serve mankind. He presented them to His co-worker to see what he would do. This was like a father giving his toddler a toy. And how did Adam react? He used his intellect, his brain as well as his senses, to understand and interpret the nature of the animal. Then, from his heart he showed his comprehension by singing and naming the animal. He acted like a toddler who rolls his new toy car while making engine noises. (He did not act like the toddler who throws his new toy car like a ball).

In his book "Zangers en Speellieden", Oosterbaan, 1946, D.W.L. Milo shows that naming the animals indicated three things,
1. Adam's **authority** over creation as God's crown prince.
2. His co-creative **powers** as image bearer and ambassador.
3. His **confession** as a child of God, his Father.

In each name, Adam acknowledged God as sovereign, as creator and as father. So God gave man the Word, that is everything He created, and man gave it back by 'wording' it, 'mouthing' it and 'singing' it from the heart. He named the animals and God gave His approval, for "Whatever the man called each living creature that was its name" (Gen 2:19).

The origin and the effects of words resound first of all in what God accomplished. Words were given to man and to no other creature. Faithful, truthful and proper use-of-words involve the brain as well as the heart; intellect and emotion. Bible songs are man's reaction to God, his response. However, let's never forget that these poems from man's soul are above all "inspired" by the Holy Spirit, and so spoken by Christ himself. Therefore, they are most appropriate in worship, then, now and in the future.

Characteristics of Hebrew poetry

In the Bible we come across rhythmic words, formulas, poems. For example, the blessing of Numbers 6:24-26 is a poem, a poetic formula (Milo). It consists of three lines, each starting with the words, "the LORD'. It also shows an increasing climax, by using first three times five letters, then four times five letters and ending with a line using five times five letters. In English, this can by shown by key words, first three, then four and finally five key words.

> "The **LORD bless** you and **keep** you.
> The **LORD make his face** to **shine** upon you and be **gracious** to you.
> The **LORD turn** his face **toward** you and **give** you **peace**.

A climax is also shown in alphabet psalms. Each phrase or paragraph starts with the next letter of the alphabet (Psalms 9, 10, 25, 34, 37, 111, 112, 119, 145).

Other poetic and symbolic uses of the number of letters, words or phrases are e.g. Psalm 19 (seven times "LORD") and Psalm 29 (seven times "Voice of the LORD"). The five Books of Moses are said to start in Hebrew with seven words and end with 12 words, as the twelve tribes arrive in Canaan.

However, what is more important than the number of words or syllables is the Hebrew WORD-RHYTHM. Hebrew poetry, I gather, is characterized by a free-flowing rhythm. Its poetic format is not shown by a fixed number of lines and syllables, nor by rhyming syllables or regularly recurring stresses (meter).

The important characteristic of Hebrew poetry is determined by the **content**, the thought or feeling expressed by words from the heart. It is non-metric. In all its variety, the basic characteristic is how the content is matched, echoed or contrasted from one phrase to the next, from one thought or idea to the next, regardless of the number of words or syllables. Some call this *parallelism* (see Keil-Delitzsch and TOTC by Kidner). After the initial sentence follows one that reinforces, explains, enlarges or opposes the expressed idea. By using synonyms or other words that echo or match the initial statement, a free-flowing, poetic way of expression is created. We Westerners are usually right-away inclined to separate ideas when different words are used. We tend to analyze, dissect or separate parts to understand the whole. But I read somewhere that Asian languages use other words as additives, to give the initial expression more meaning or colour. For example, Psalm 119 uses eight different Hebrew words to express God's covenant law. Each term may have a slightly different connotation, but the cumulative effect turns the law, as it were, into an eight-sided jewel. Each facet **adds** to its beauty. Adding other expressions is intended to make it clearer, more colourful or more forceful. For example, the pairing of

ideas in Psalm 8:4, man and son of man, in Psalm 63:1, my soul and my flesh. Both expressions mean the whole person like soul and body or heart and mind. Psalm 145:18 shows a climax in enlarging an idea,

> "the LORD is near to all who call on him, to all who call on him in truth".

Or Psalm 92:9,

> "For surely your enemies O LORD, surely your enemies will perish; all evildoers will be scattered".

First, the idea is enlarged with one word, and then it is expanded into a larger picture. So, misinterpretation is less likely.

A contrast in Hebrew poetry is not just a contrast of words, but of whole ideas, whole sentences. This is often found in Proverbs and in so-called didactic psalms, songs of instruction. For example, Psalm 37:21,

> "The wicked borrows and cannot pay,
> but the righteous is generous and gives".

Therefore, Hebrew poetry is characterized by **content** rather than by outward formats of sounds, rhymes or number of lines and syllables.

This is a most marvelous thing, because such word content, such ideas, such truth can be taken over into any kind of language without losing its beauty, its subtlety or force. Kidner concludes that Hebrew poetry is therefore, "well fitted by God's providence to invite 'all the earth' to 'sing the glory of His name'" (Psalm 66).

Music in Worship

The Book of Psalms is a collection of five sets of songs used in the worship services since the days of David. Elsewhere in the Bible, we also find songs, poems, hymns or psalms. For example, the song of Moses: Deut 32, (Hymn 8, Book of Praise). It is a psalm with prophetic power describing the future of Israel's history. It is like a window into the future. It pictures, like a video, God's faithfulness and Israel's ingratitude.

Also in the New Testament we find such poetry, for example, Luke 1:46-55; 68-79; 2:29-32; and I Cor 13. Paul's dissertation in Romans 11 reaches a high point, a climax (33-36). It is as if he explodes into dancing and singing when the rhythmic sounds of well chosen words express from the heart,

> "Oh, the depth of the riches of the wisdom and knowledge of God! How unsearchable his judgments, and his paths beyond tracing out!
> Who has known the mind of the Lord? Or who has been his counselor?
> Who has ever given to God that God should repay him? For from him and through him and to him are all things. To him be the glory forever! Amen".

Music is basically, and perhaps in simplistic terms, no more than exalted-rhythmic-speech (Milo). Music in the worship service is not some added decoration. Calvin said music is a gift of God, and God's gifts are for **life** and **service**. God's gift of music is presented to the church and it must go from the church into the world. For a dozen centuries, the development of Western music came out of the Christian church. Faith appropriates that gift of life. Calvin showed that God brings recreation or renewal and pleasure in the worship service. The main components of the worship service, he said, are preaching, prayer and sacraments. He called congregational singing **public prayer in unison**. He added that it is

the most important part of thankfulness (LD 45, H.C.). Also at the end of Psalm 72 we read, "This concludes the 'prayers' of David son of Jesse".

In the preface of the first published song book, Calvin writes that songs are the principal things that accomplish the purpose of the worship service, namely re-creation and pleasure. Regeneration, rebirth, renewal is what it is all about. God brings that to us in the proclamation of His Word. This results in pleasure and a life of joyful obedience. For that is how believers are **expected to react**. To glorify God and enjoy His presence, today and in the future, is not only our duty. It is also our delight, for it is God's gift in us, and so a fruit of faith (c.f. LD 32, QA 86, H.C.).

Therefore, Calvin searched for the most edifying way to have the congregation fully exercise their office of prophet, priest and king. He tried to ban from the church the rationalism and humanism of his days. So he did not pick and choose songs that might sound biblical, religious or pious, for they were always subjective. He wanted reformation.

Responding to the message of salvation means professing faith, which appropriates the gift of faith in public prayer, in songs of praise. Songs of faith, written by "the men of old", David, Moses, Mary, Paul, are **inspired by the Holy Spirit**. The church says 'amen', a confession of faith, by singing a song provided by the Holy Spirit. God's people 'give back' what he gave them – the Word.

Calvin agreed with Ambrose and Augustine to sing songs not about man, not even about God, but **to** God. A congregation should be able to do that together, in unison, and in their mother-tongue. He wanted to return to singing the Word of God, and so pay back to God what is His in the most appropriate way.

Characteristics of Genevan Tunes

Western poets attempted to reflect the Hebrew poetry and so did the music composers. Poets 'versified' the important content of Bible songs in the style of western poetry. The prosaic version of the translated Hebrew poems was recast or converted into a poetic format of western meter or verse. Each verse or stanza had the same format as the initial one.

While Calvin was forced to spend three years in Strasbourg, he learned that versification was the way to go. Therefore, after trying it himself, he engaged competent and faithful composers of poetry and of music.

Music composers had to reflect the overall content of a versified song in one melody, one tune for all stanzas. A most difficult task, no doubt. The composers made their tunes fit the French poems. Their melodies reflected the whole song. They were so valuable that in other languages the versification of the songs was to fit these tunes. An opposite and more difficult task. (In the Netherlands, this resulted in singing the songs for over 200 years until the 1940's, on notes of one value, all long ones. The Psalms were sung on non-rhythmic melodies).

Bible songs, inspired by the Holy Spirit, show a wide variety of emotions. They express truthful guilt or happiness, sincere anxiety or joy, ongoing doubt or confidence, etc. They faithfully address sin, repentance and redemption. Their world-view fits in the framework of true reality, i.e. Creation-Fall-Recreation. They acknowledge our misery, deliverance and thankfulness. To musically express all this variety seems rather impossible. Moreover, several songs start by voicing personal feelings of despair or

regret, but end with communal praise after recounting God's deeds (e.g. Psalms 5, 64, 77). How can one tune be expected to reflect such variety?

To achieve all that, the Genevan tunes were not composed by using just the two series of building blocks of the day, the major and minor scales. The composers used <u>nine</u> distinct series. These so-called church-modes had developed in the western world from within the church since before 500 A.D. Their use also diminished the tension caused by the 'lead-tone', which had become most prominently displayed in the new major and minor series. (For more information please refer to 'Notes' in my <u>Organ Offertories</u> or <u>The Hymns,</u> both distributed by Inheritance Publications).

 Bible songs, or the inspired Word of God, give peace, confidence and comfort. The quiet pulse of the tunes has a similar effect, for it slows down the heart beat. One pulsation of the heart consists of two parts, a contraction and an expansion. The 'Genevans' used a long note to represent a complete pulse. It is, therefore, the basic unit of the beat. It can be divided into two short notes, which are equal to each other. The one is not stressed over the other, as for example, in a march (**One**-two, **one** -) or a dance (**one**-two-three, **one**-two-three). It is more akin to the ticking of a clock. Therefore, the melodies are not divided into equal sections that emphasize the first beat of each measurement, and so, you will see no 'bar lines' in the music notation. In this way, the pulse of the Genevan tunes is regular, undisturbed and peaceful.

There are other peculiar aspects besides the use of nine mood-reflecting series and the two-note pulse that contribute to the 'poids et majeste' or gravity and majesty. All tunes show **one** note for each syllable (except Ps. 2, 6, 10, 91, 138). Moreover, all songs **start** with a **long** note and never with a short, off-beat note. (Almost 60% of psalm tunes start with one long note, 18 melodies show two long notes at the start, 26 tunes have three, and one tune starts with four long notes (Ps 24), while seven tunes start with five long notes (Ps 1, 8, 10, 32, 57, 79, 104).

Another aspect of their unique style is the fact that the distances between notes or **steps** are small. They do not jump more than three notes (a fifth interval). In addition, these tunes never use the so-called 'sentimental' sixth interval, shown in a few hymns and loved by 'romantics' (e.g. appearing four times in Hymn 5, an 1866 tune).

The Genevan tunes have a numerical **variety** of syllables per line. They do not follow the usual pattern of 8 notes on 4 lines, like many other songs: 8,8,8,8, called the long meter, and 8,6,8,6, the common meter, etc. Those simple structures usually do not reflect the content of a song. Therefore, one melody can serve several songs.

Every Genevan tune has its own unique structure that differs from any other. This helps reflect the variety of content from one poem to another. For examples, the Psalms 1 through 10 show the following patterns respectively,
      10,10,11;11,10,10   –   10,11,10,11;11,10,11,10   –   6,6,7;6,6,7 (2x)   –   9,8,9,9,8 (2x)
      –   9,8,8,9,5   –   7,7,6;7,7,6   –   9,9;8,8 (2x)   –   11,11,10,10   –   8,8;9,9   –
      10,10;10,10;10,11,11.

All the above factors or standards contribute to the original intent of the Hebrew poems. These tunes also promote the congregational, or 'en masse' singing with one voice, in unison. The Bible message, as well as the melody aim to bring about a peaceful joy, a comforting happiness and a certainty of faith. Everyone is enabled to participate. Although composed in the 16th century, these Genevan tunes are ageless. They incorporate styles, themes and building blocks from the days of Moses, the Davidian

temple service, the Jewish synagogue and the early Christian church (see also <u>Fulfill Your Ministry</u>, Dr. K. Deddens, 1990, Premier Publ., p.107ff).

Genevan tunes are simple but not simplistic, unique but not difficult, characteristic but not odd, easy to learn but not repetitive, uplifting but not agitating, comforting but not boring, exuberant but not frantic, consoling but not intoxicating, edifying but not hysterical, emotional but not sentimental, lively but not restless, dignified but not haughty, majestic but not pompous, rhythmic but not metric, varied but not strange, joyful but not frivolous.

Bible songs

Music that comes from the heart reflects the content of the song. Apostate men also speak from the heart. They also bare the innermost feelings of their souls, but they become self-centered. They aim to honour man above all. They speak **to** the heart. They are directed to touch the man's soul and to solicit sentimental piety. They satisfy **personal needs** and feelings (see Lursen's definition above). And so, they sing a lullaby to their souls. They do not present to God the gifts he gave in His word, like the inspired songs of old.

Their melodies aim to do the same. Therefore, even with other words, their tunes are still inappropriate in a reformed worship service (e.g. Mozart's Ave Maria, a touchy tune). Such tunes detract rather than contribute to true worship. Prime examples of such songs are those of Joh. de Heer (in the Netherlands, 1930s) and the Wesley songs of the 18th century. Charles Wesley, an English Methodist, published 7,000 autobiographical songs. Overall, they touch, stir and vibrate the soul to the honour of … oneself. They express what is learned experientially rather than what God require and privides. Bible words may be used, but the content is warped and it does not fit a reformed framework. And the music does the same. It satisfies the flesh. Tunes in a reformed service should be assessed by the above mentioned standards of, for example, the Genevan tunes, as is shown in songs like Hymns 20, 29, 39 etc.

Believers, inspired by the Holy Spirit, gave back what God gave them. They provided us with many songs throughout Scripture. Singing psalms, hymns and spiritual songs from the Bible are the most appropriate responses to the redemptive acts of the Lord God Almighty. Welling up from the heart and soul, these songs were born by the Holy Spirit. Someone once said they are the orderly reaction of God's people, responding together in one voice with the church of all ages, for they are divinely inspired.

The church father Ambrose (fourth century) said that history instructs, the law teaches, prophecy announces, rebuke chastens, morality persuades, but in the Book of Psalms we have the fruit of all these. It is a kind of medicine for the salvation of man.

Calvin said that in the Psalms prophets are holding converse with God, for they lay bare all their innermost feelings. In that way, Psalms invite and compel everyone to true self-examination. Calvin described the tremendous variety of moods and characters of the psalms by calling this collection the 'anatomy' of the soul and the greatest safeguard of our salvation. Did not Luther say, Satan is scared and chased away when he hears the congregation sing psalms? It is regrettable that the composition of bible songs was terminated by Calvin's early death.

Dr. Noordzij explains that in the Psalms, God and man have fellowship. They again communicate together (p.25). In the Psalms,

"…man speaks to God, because God first spoke to man. Man sings to God, because God taught him first of all. Man struggles with sin, because God first told him what sin was. Out of the darkness, man reaches for the light, because God did first of all put that light in his heart.
How could man's soul sound more pure than after it had been loaded with God's message of salvation?
How could man's soul sing a loftier song than after the sounding board had been made ready by God Himself?"

This applies not only to the Book of Psalms, but to all psalms or songs found in the inspired Word of God. Guided by the Holy Spirit, they resonate what God provided. Thanks be to Him alone.

Bring lips

In the worship service, the proclamation of God's Word is central, and in response to that message of salvation, we cannot but praise Him. Calvin explains that the function of singing in the worship service is to make the preached salvation our own, in our heart and memory. Songs are like photographs to help us remember. We take them home and share them with others.

Singing these songs in the worship service is communicating in one voice with God. As his people, our singing (praying) is a response to His great deeds of redemption. That is how the church says amen. The church **professes faith** by giving back what the Father gave His children. The children resound or recount His deeds, His Word, to His glory and honour. By singing the **divinely inspired songs** in worship, each believer **responds** like Adam, as God's crown prince, ambassador and child. Under the Old Testament (and Romish) priesthood, God's people were restricted to singing only the word 'Amen', "it is true and certain". In New Testament times and as prophets, priests and kings, the believers may take **all** God's Word on their lips.

After Christ's final offering on the cross, the ceremonial sin and guilt offerings were no longer required. However, one offering was maintained. Already in Old Testament times, this offering was the "crown of the worship service", writes Dr. Grosheide in his commentary on Hebrews. That offering was the freewill offering of thankful praise (lof-offer).Leviticus 7:11-15 describes how to bring this peace or freewill offering of thanksgiving. The Old Testament believers, says Dr. Grosheide, did no doubt desire to bring that offering in the way we do today. But they could not do that. They had to slaughter an animal, etc. but **now**, that sacrifice is "the fruit of lips, that confess his name" (Heb 13:15). This type of offering was already known in Old Testament times. Hosea 14:1, 2 reads,
"Return, O Israel, the LORD your God…
Take words with you and return to the LORD".
In other words, bring lips instead of cattle. Also David said that a song of thanksgiving will please the Lord more than an ox or a bull (Ps 69:30, 31). The fruit of lips are the songs that acknowledge his name. The inspired songs of the Bible reflect, return or give back (confess) the Word of God to His honour and glory. Such a sacrifice pleases the LORD (Heb 13:15, 16). That is our duty and delight. Bring lips, together, in unison, inspired by the Spirit.

References for further reading

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Definitions

Intervals –
the difference in pitch between two sounds (tones) or the distance between two notes (signs), and the steps or degrees of a scale.

Accidentals –
signs to show temporary chromatics (raising or lowering a tone by half a degree.
- a 'sharp' (#) in front of a note means to raise the note by one semitone
- a 'flat' (♭) in front of a note means to lower the note by one semitone

Tonic / Finalis –
the key-note of a scale. Any melody or tune ends on that key-note

Dominant –
the fifth note, step or degree up from the tonic. It functions as the 'ruler' or the pivot of a melody.

Octave –
the 'eighth-note' above or below a similar note. It is also the difference in sound between a male voice and a female voice singing the same note.

Modes –
this term may denote a particular aspect of a key e.g. its major mode or its minor mode. It usually refers to **Church Modes** or Ecclesiastical scales, tone series used in songs since the early Christian church. Eight such different series were identified in the 11th century and four more in the 16th century(see table 1). Depending on the range of a melody, modes and tunes can be called *authentic* or *plagal*.

Authentic (original) tunes –
are melodies that move around the dominant interval and resolve or end on the mode's key-note or finalis. Authentic tunes display a **stately** character.

Plagal (side-ways) tunes –
are melodies that move around the tonic and its own dominant (the 3rd or the 4th step above the tonic), resolving always on the same key-note of a mode, the finalis. It has, so to speak, two 'pivots'. *Plagal* tunes, therefore, display a **dynamic** character.

Gregorian chant –
see chapter VI – 6
a. syllabic chants   = one note for each syllable
b. melismatic chants = several notes for one syllable

Psalters, Liturgy – Pipe-organs

350 BC	First pipe-organ invented in Alexandria, by combining the idea of a panflute with that of forced air, as in a bag-pipe.
800 AD	Organ building started in Western and Central Europe along side the development of polyphonic music (all voices with independent melodies sounding together).
1324	The Pope forbids the use of polyphonic music in church
1517	Start of the Great Reformation.
1544	Publication of a German Spiritual Songbook for four-voice choirs in

Lutheran worship services.

1562   Publication of a Calvinistic (French) Psalter with Bible songs on new melodies for *unison singing* in church services by the congregation. A Dutch versification by Datheen on the same tunes soon followed.

1773   Publication of a new Dutch versification of all 150 Psalms on the Genevan tunes, but only on long notes, or used non-rhythmically.

1938   Publication of a Dutch song book by the Synod of the *Nederlandse Hervormde Kerk*. The Psalm tunes were written in half-notes and quarter-notes *and* without most sharps, which had crept in over time. The tunes were written for four-voice choirs, which gained greater prominence in the deformatory church

1972   Publication of an English versification of the 150 Psalms on *unblemished* (no sharps)16th century Genevan tunes, the *Book of Praise*, *Anglo-Genevan Psalter* (first complete edition with 62 Hymns) by the Canadian Reformed churches.

1973   Publication of '*Liedboek der Kerken'* by the *Interkerkelijke Stichting voor het Kerklied*, 'sGravenhage 1973, consisting of 150 Psalms on Genevan tunes (in the notation copied in the BoP) and 491 Hymns.

1975   Publication of a revised Dutch versification of the 150 Psalms and 36 Hymns The notation of the genevan tunes was taken over from the "Liedboek".

1984   Publication of the revised edition of the *Book of Praise* with 150 Psalms and 65 Hymns, by the Standing Committee for the Publication of the *Book of Praise* of the Canadian Reformed Churches, consisting of songs, doctrinal standards and liturgical forms and prayers. The one-voice notation was taken from the "Liedboek"

John Calvin (1509-1564 did *not oppose* the use of a pipe-organ to accompany or lead the congregational singing. He was never confronted with that question, for his advice was to teach the children and the congregation will follow. He *opposed* '*artistry'* and the place organ music had in the liturgy. A Calvinistic liturgy has no room for that. He also opposed the use of *choirs*, because Calvin was intent on involving the whole congregation in "song prayers". He obviously delighted in music. He initiated the versification of bible songs on simple, but dignified, rhythmic tunes. Choirs, instruments, videos, organ music or any such activity, should never be part of a liturgy, for it will diminish and eventually replace congregational involvement, as has been clearly shown in history. Therefore, an organist will only play a short prelude to identify the tune, its pitch and its rhythm and at the end a brief closing cadence that respects the dignity of worship. After all, we are not in church to be entertained by a performance of a choir, a soloist, an orator or an organist. We are there to meet our covenant God, hear His Word proclaimed and respond with thanksgiving prayer and praise, singing songs that fit such a holy occasion.

A 15 or 20 rank pipe-organ can be compared to an orchestra with 15-20 instrumentalists. It is self-evident that the use of such an '*orchestra'* in a reformed service, is served better by *one* person than a group of musicians. An organist is only to promote, stimulate and accompany congregational singing. He is to **serve** the congregation in the freewill offering to God by all His people (Heb.13:15). In the Netherlands, pipe-organs were owned by the civil authorities, and organists were civil servants. They were required to play one hour after the service to keep people a little longer out of the pubs. Civil authorities also required that the churches held worship services on civil holidays for the same reasons.
Jan Pieterszoon Sweelinck (1562-1621), was an influential and important composer and organist at the famous 'Oude Kerk' at Amsterdam from age 15 to his death at age 59. He earned the name of "the maker of German organists"(Praetorius, Scheidt etc.). He wrote Psalm variations and fantasias for the one hour recitals after a church service. Starting in the north, reformed churches in the Netherlands made

more and more use of organs to accompany congregational singing. No other instrument could accomplish that in churches with 500 -2000 in attendance. It is advisable that aspirant organists practice accompanying en masse singing at other occasions, than in public worship. In the worship service, "the best is not good enough" (Dr. K. Schilder).

Number of Stanzas of the Versified Psalms

Almost **half** the Psalms (71) or 47% have an average of 3.6 or <u>five or less</u> stanzas
Almost 80% (119 Psalms) have <u>less than ten stanzas.</u>
Almost one-third (32%) or 48 Psalms have <u>six to nine stanzas.</u>
<u>Ten or more stanzas</u> occur in 31 Psalms or 20%.
Twenty-one (14%) have <u>10-13 stanzas </u>and *ten* Psalms have <u>14+ stanzas each</u>.

6 psalms have 2 stanzas			3 psalms have	9 stanzas
18	"	3 "	8	10
23		4	5	11
23		5	2	12
22		6	6	13
12		7	3	15
11		8		

There is one psalm each with the following number of stanzas: 1, 14, 16, 17, 20, 24, 28, and 66 stanzas.

Notes from *The Hymns 1990*

The following are some of the comments published in my key-board accompaniments for unison singing of the 65 Hymns in the *Book of Praise*.

Chorale playing

It is generally understood that a chorale is a four-part composition, basically written for a choir. Therefore, playing a chorale on an instrument such as an organ calls for some adjustments. The right hand usually plays the soprano and alto parts, the left hand plays the tenor line, while the bass notes are played on the pedals. The fundamental problem is often caused by the repeated notes. As a rule, these notes are tied when they appear in the alto and tenor voices. Repeated notes in the soprano and bass lines are commonly not tied, but repeated. Therefore, on the organ, such a legato style is preferred, unless the singers are too sluggish. A detached bass voice for a few measures can help to brighten up the singing or to pull it along. However, the normal technique is legato and the bass line usually represents the beat.

At phrase endings, one might break all voices together by taking the actual time away from the previous chord. However, in order not to "leave" the congregation and to maintain the pulse, it seems best to continue the legato style in the bass. Breaking off all voices tends to impart rhythmic vigour to the next entrance, but this is generally not recommended. Players who do not break at all show ill respect for the singers, and so do those who hold the melody note while a rest is indicated.

On occasion, for example, with a third or fourth stanza, passing notes could be added to let the voices run through. Sometimes a break in the middle of a line may be required by the text. One should be aware of the words of each stanza. After all, the words are of primary importance. This does not mean that one is to interpret the words on the organ, but rather that one should take note of the Word, the content of the song. Understanding the song, as a whole, provides reasons to decide on tempo, volume and registration. This will at best allow for an effective prelude and an edifying accompaniment. It is exceptional that a change in volume or registration is required within one stanza. A variation in volume or registration from one stanza to the next, could be effective and appropriate to embellish the singing. Another way may be the use of another harmonization or a transposition. However, one should use such variations only sparingly. A transposition should of course never reach a pitch outside the range of c - e'.

Application of the above remarks depend largely on the type of instrument available, the organist's ability to make the most of it, and the cooperation of an understanding, responsive, and supportive congregation. One should not forget that the instrumental music should not become a dominant aspect of reformed church services. Its task is to ornament the service and to embellish the congregational singing by providing a musical accompaniment that supports, guides and coaches that activity.

Congregational singing

The church-goer sings to be active in the church service and to be edified in the faith. Participants do not just sing along because they like to sing. Congregational singing is a freewill offering to God; "through Him then, let us continually offer up a sacrifice of praise to God, that is, the fruit of lips that give thanks to His Name" (Hebrews 13:15). This collective, mass singing is part of the New Testamentic communication between Christ and His Bride. It cannot be measured or judged by requirements set for a choir or a solo performer. The reason is simply that, although trained and experienced singers are part of the congregation, there are also screechy, squeaky, as well as hollow, grumbling, low-pitched and even non-pitched voices among them. Altogether, this aggregation of vibrant, collective, unison sound constitutes that special, significant, and incomparable beauty of congregational singing. It has its own tempo, its own characteristic forcefulness, and little or no dynamics. It will always start a fraction "too late." The melody may at times sound rather rough and unclear. But an important aspect of this en masse singing is its rhythm. The strong, slow, steady bass notes represent that pulse. These bass notes can provide the framework for the calm but energetic flow of the melody; "the rhythm ... is the throbbing heart of the Bride" (Milo).

Pulse notation and rhythm

The main difference with other editions is that this one attempts to show that the unit of measure is not what 20th century man appears to have become used to, namely, the quarter note (♩) but the half note (♩) (c.f. George Stam, 150 Psalmen) At first one may have to remind oneself of this fact. A firm, moving bass line in the pedal will certainly help to emphasize that pulse. The congregation will soon tune in to that most dignified pulse rhythm. The rhythm varies only slightly from one song to another, in accordance with the content of the words and the type of melody. For all Genevan tunes, the tempo ranges from M = 40 to 70. Emphasizing the long note as the pulse makes the singing more flowing but also forceful (see Tactus).

Rests/Phrasing

Reformed congregational singing is generally characterized by starting slightly later than the organ. The people wait for the organ to sound the first chord before responding. Such may even happen at the beginning of each line, however, that can be prevented.

The delayed reaction may stem from the use of the Genevan tunes in the Netherlands. Each line ended with a rest and all notes were long notes. The rests often consisted of several counts. The revival of the original rhythm in the 1940's helped to improve that aspect also. These tunes do show a rest at the end of almost every line consisting of one beat. However, organists who do not "play the rest" in the melody, but extend the last note of every line, are delaying congregational response at the entrance of the new line. Those who allow the bass line to clearly show the rhythm (by maintaining the beat in the bass and by playing the rest in the melody) will find that the congregation responds positively. After all it is more natural to continue the pulse beat of a song than to interrupt the rhythm by an undetermined period of time after every line.

When the end of a phrase is shown by a comma instead of a rest, a break in the legato style is called for. However, this break is not a pause. Technically one takes the actual time for such a break from the previous note in order to be right on time at the entrance of the next phrase. It is not necessary to break all voices but one must break at least the melody line. Not breaking the legato style seems to show ill respect or laziness. The bass line usually maintains the legato style also when the melody shows a full rest. In this way the correct pulse continues.

Another pause maybe the use of quarter rests (ⁱ). It consists of half a beat and that seems to cause some problems when playing line by line. Although this rest is often shown at the end of a line, it usually is on the beat of the next line. Therefore, maintaining the pulse beat in the bass (on the half note) and "playing the rest" in the melody will automatically result in a proper execution by the congregation. Again, the pulse continues.

Nevertheless, when no rest is shown, but the congregation is used to pausing anyway, the organist should not "run off" and continue as if nothing happened. One can hear this done in some denominations. It shows that those organists expect the congregation to abide by choir standards. I hope that such will remain foreign to reformed church services where, at all times, the whole congregation participates.

A gentle but consistent coaching or pulling along will eventually result in necessary improvements. After all, it is not that long ago, when we learned to sing the Genevan tunes "rhythmically." Even though it took some time, we also learned to sing two lines in one, for example line 2 and line 3 of Psalm 138. This also happened when one line ended and the next line started with a quarter-note. Therefore changes must be allowed to grow and organists should never give up nurturing such improvements.

Tactus/Rhythm

Tactus (German: Takt) is defined in the Random House dictionary as the basic metrical unit of medieval times. It is derived from a Latin word meaning touch and it is related to the word tact, which expresses a feeling and a keen sense of awareness of touch. Therefore tactus represents a regular beat (like a heartbeat), and a recurring motion, like the waves of a river. Therefore tactus means rhythm (Greek: rhythmos is flow, movement).

Music was not always divided into equal parts (bars). Such metrical divisions in written music did not emerge until the 17th century. The Genevan tunes originated before that time. They are not metrical but rhythmical (see above).

During the 13th century, P. de Cruce assigned a time value to notes in accordance with their shape. The long note represented the basic unit. Two or three shorter notes could take the place of one long one. The names and shapes of notes changed between 1300 and 1500 AD along with the names of the systems. The systems were called Modus, Tempus, Prolatio and Proportio. Modus (method) showed the note relationship between the Longa (long) ⊟ and the Brevis (short) ⊡. Tempus (time) used the Brevis and the Semibrevis (⊟, ◇). Prolatio (extend) mainly showed the use of the Semibrevis and the Minim ◇, ◈). The system Proportio (ratio) developed into today's system, showing a division of each note into two others, i.e. the Semibrevis equals two Minim (shortest); the Minim consists of two Quavers (quarter-notes); the Quaver is divided into two semiquavers (eighth-notes), etc. Nevertheless, in the above systems, the longer of the two notes always represented the basic unit, the natural pulse or beat of the music.

In those days each long note -could be divided into either two or three shorter ones. When a tune showed three notes in the space of one long one, it was called "perfect" (Modus *Perfectum*, Tempus *Perfectum*, etc.). When the basic unit was divided into two, the form was called *Imperfectum*. Later on in the 15th century, signs were introduced at the beginning of the music. The division into three showed a circle (think of trinity, heaven, perfection). An incomplete circle, or the letter C, was used to show a division into two. Today all musical meters are still divided into these main categories: the tripartite and the bipartite time signatures (simple or compound). During the 15th century the division into two added further subdivisions so that the space of a whole note can now be used by two halves, four quarters, etc.

These changes and the development of metrical music resulted in the concept of bars as units of equal duration. It consisted of a group of notes. These shorter notes came to represent the counting unit. The long note is no longer the basic unit that can be divided into two or three, but several shorter units now make up the long note. The half circle sign, the

C, is still used in written music today. However, it no longer shows that the basic unit is divided into two rather than three. It now shows (generally speaking) that each whole note (Semibreve) is made up of four quarter notes or counts, and, of course, the half-note has two counts. The metrical system assigned the shorter note as the counting unit, C = 4/4. It also divided the music into equal parts, bars, separated by vertical lines. All these developments can be seen as the result of an increase in musical forms, in new instruments, and in instrumental music after about 1400 AD. The Genevan tunes,however, were composed in the style of earlier centuries (see above).

With respect to the beat, these Genevan tunes did not only restrict themselves to the use of two note values, a long one and a short one. These tunes also showed that the basic counting unit (the long one) was maintained and was divided into two (C) rather than three (O), which the Reverend Hasper initially had argued. The long note is still the basic unit, the basic count, pulse or wave. The Genevan tunes are not divided into bars of two or more counts each. They do not stress one count over the other as a one-two, one-two meter does.

The original rhythm of the Genevan tunes was almost lost during the past few centuries of singing these tunes on only long notes in the Dutch language. However, this rhythm has resurfaced. The pulse beat is determined by the longer of the two note values.A pulsation of the heart includes both a complete systole plus a diastole (contraction plus expansion). This applies to any rhythmic sound produced by any other means, like clapping hands, pounding hammers or clanging symbols. At all times two movements are involved to constitute one sound or one beat. Even when one counts with a pointing finger, the down movement (representing both the up and down movement) makes up for one count. Let's not confuse such a natural beat with the movements of a present day music director, whose wrist motion in any direction may represent one count. In medieval times a choir leader would use wrist movements to show a rise or fall in the melody (*punctum* or *virga*), rather than a metrical beat.

When speaking of the Genevan tunes, the long note is historically determined to form the basic unit. The Book of Praise shows this by the sign at the beginning of each tune. This sign $\frac{1}{P}$, means that every such open note has one beat. From this follows that we sing two short (closed) notes on each beat. Instrumental accompaniment may wish to show the beat by mainly using long notes in the accompaniment.

A shifting of the beat, syncopation, is obvious when the long note, not the short one, forms the basic unit; for example, in the first line of Psalm 25 and Psalm 35 or repeatedly in Psalm 42. Using the short note as the basic unit would erase the intended shift in rhythm, unless one makes the tunes metrical by counting one-two, one-two (on each long note). That impoverishes the flowing rhythm of the Genevan tunes, for they do not have a meter. They do not stress one short note over the next as, for example, in a march, left-right, left-right, left . . ., left ...

(The purpose of a time signature is to show what kind of time is to continue at a regular pace throughout the piece of music. The upper figure (the numerator of the quotient) indicates the number of beats per measure, while the lower figure (the denominator) shows which note value represents one beat, e.g. $\frac{3}{4}$ indicates that there are three beats in each measure and that the quarter note or its equivalent receives one count. ₵ or $\frac{2}{2}$ shows that there are two counts in each measure or bar, and that the "half note" has one beat. In other words, $\frac{3}{4}$ = ♩ ♩ ♩, or ♩ ♩ etc.; ₵ or $\frac{2}{2}$ = ♩ ♩ or ♩ ♩ ♩ or ○ etc. The first beat of any measure is always stressed. This regularly, metrical recurrence of strong and weak beats is foreign to the Genevan tunes).

In the Genevan tunes two short notes are the two equal halves of the one basic unit. D.J. Zwart correctly concluded his brief article with respect to tactus (backcover, *Koraalboek* deel 1, Bureau voor koraalmuziek, Waddinxveen, The Netherlands) when he stated that (my translation) "The half tactus exists only as a half of the whole tactus, never as an independent whole," (Dutch: grootheid - quantity or unit).

It seems that tactus was a confusing issue already in the 16th century, for D.J. Zwart quoted Sebastian Heyden (1540) as saying, "One should not split the duration of the tactus. Therefore one should not differentiate between the several signs for modus, tempus, prolatio, proportio." D.J. Zwart went on to say that "this theory of one tactus was literally adopted and practised by Bourgeois" (Genevan composer) "and by Valette" (Genevan precentor- Dutch: voorzanger).

D.J. Zwart also quoted Pierre Valette in his explanation of the time-signature used in a 1556 psalmbook as follows: "Concerning this sign ₵, one will find it at the beginning of every psalm. It indicates the value (duration) of the notes i.e. the whole (or the long note DT) has the value of one beat or tactus, which means the up plus the down movement (or count DT) i.e. the one (short note DT) the lowering and the other the raising of the hand." D.J. Zwart concluded that "From this (statement) it appears that the long note in the psalm tunes has the value of a whole tactus; every short note lasts one half a tactus." Nevertheless, his other statements as well as his compositions suggest that he adopted the opposite, i.e. that the shorter of the two notes determines the basic counting unit.

To describe the rhythm of a throbbing pulse is difficult. The beat in the Genevan tunes needs to be experienced. But how can that be accomplished? Musicians could emphasize the beat by using only long notes in the bass. Those who have little or even no musical know-how, can just as well experience the stately pulse of the Genevan tunes. When listen-

ing to music one may feel the beat and inadvertently start toe-tapping. One may even have done so with our psalm tunes. However, each long note was likely given two taps. Learning to feel a different rhythm, one may at first have to make a conscious effort to tap once on every long note and one for every two short notes. All Genevan tunes start with one or more

long notes; so that makes it easier to feel the beat on the long notes. I would suggest to try first with Psalm 150 and 111 followed by Psalm 107, 34, and then Psalm 68. Only after some practise will the natural pulse be felt. This change from the customary will no doubt enrich the enjoyment of the Genevan tune music catechism, defines music as the art to please the ear, to stir the heart, to entertain the mind and to awaken the imagination (Johann Christian Lobe). Another theorist proposed that music is an art form embodied by sounds that are aligned in accordance with time, pitch and volume (Lürsen). With respect to "time" we have so far only discussed the relationship between the long and the short notes in Genevan tunes. Another aspect is speed or tempo.

Tempo/Speed

Opinions may differ with respect to the proper tempo for the Genevan tunes or for congregational singing. The actual length of the notes depends on the speed by which these units follow each other. For the past few centuries Italian words have been used in music to indicate the relative speed of a composition i.e. Adagio - slow, Largo - broad, Andante - walking pace, Allegro - quick, etc. The Genevan tunes are dignified and slow. However, how slow is slow?

Around 1800, an instrument was invented that could tick-off any set number per minute. This instrument, the metronome, was marketed by Maelzel after 1816. Ludwig van Beethoven was the first major composer to indicate such exact speed. For example, the indication MM ♩ = 50 means that one should have 50 of that type of notes (♩) in one minute. In other words one would have set the Maelzel Metronome on 50 and play one such note on every tick of the metronome.

Composers before and during the 16th century did not add speed indicators of any kind. They likely assumed a natural rhythm and so they saw no need to prescribe anything. The natural speed of the Genevan tunes may therefore differ from one country or culture to the next. For example, a brisk march (95) may turn out to be 90 beats per minute for an American soldier while a Japanese soldier might take 110 steps per minute. Therefore, it seems obvious not to talk about a particular speed, but about an approximate range of speed.

What range of speed then applies to the Genevan tunes? Speeds in music vary from very slow to very fast. Prof. Dr. H. Riemann calls the center of such a range normal i.e. 70 to 80 beats per minute. This may be comparative to the natural frequency of the beat of a human heart or the step of a walking pace. All other speeds or tempos are generally experienced either as slower or as faster than that natural norm.

The Genevan tunes do not drag, they are not monotonous, nor are they restless, flighty or frivolous. Rather, they all show dignity, majestic poise, and grandeur. Therefore, these tunes fall on the slow side of the scale. The content of the songs support such a classification. The content also determines differences within that range. For it seems obvious that, for example, Psalm 51 or Psalm 130 demand a slower pace than the slow majestic pace of Psalm 47 or Psalm 150. The tunes themselves also show such a difference. But at what speed ought we to sing them then? Or what might be an appropriate range of tempos?

As categorized above, the intended speed falls no doubt in the slow range. The following speed indicating terms apply to most of them, i.e. Largo - broad, Lento - slow, Grave - solemn, Maestoso - stately, Adagio - gracefully, calm, etc. The metronome shows that these tempos are generally understood to fall within the range of 40-60 beats per minute. In other words, the speed is slower than a normal, natural pace. The psalms can be expected to slow down the heart beat, because in singing them we are no longer uncertain or anxious, but we abide and rest in Him.

Of course, we are not going to ask the organist and the congregation to follow the "tick-tock" of the metronome. Nevertheless, the above does provide a guideline. Speeds will become correspondingly similar from one congregation to the next, once we have learned to experience the beat of the long note, rather than the short one. Then the rhythm of these tunes will feel slower, but also lighter, smoother, and naturally comforting. The tunes are not metrical, but they communicate a calming rhythmical flow. Speeds may differ from one place to another, from one culture, country or congregation to the next. Responsible organists will respect the customary ways and not push but coach for changes. Attempts for improvement should be unobtrusive and modest. They will then allow for growth over time. The calming effect of experiencing the beat on the long note at a slow speed is to me almost as important as the scriptural content of these songs. Rather, the sound and the rhythm of the Genevan tunes are inseparable from the content. Together, these songs enrich our service to Him, our Creator and Redeemer. I hope that the reformatory work performed during the past fifty years will continue to effect all of us and that it will further improve the musical aspects of our songs of praise.

Examples

Hymn 57

Hymn 40

Hymn 48

Hymn 61

Hymn 55

Hymn 15