

MUSICAL FORM IN *HYMNS*
OF THE CHURCH OF JESUS CHRIST
OF LATTER-DAY SAINTS

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ABSTRACT

MUSICAL FORM IN *HYMNS OF THE CHURCH OF JESUS CHRIST OF LATTER-DAY SAINTS*

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Hymn singing is an integral part of both congregational and private worship for millions across the globe. While hymns have been the subject of research regarding history, origins, and cultural influence, there has been very little research regarding musical forms and harmonic structures found in nineteenth- and twentieth-century Protestant hymns. In discussing form, many theory texts describe the bulk of modern hymn music as “strophic.”

Using William Caplin’s text *Classical Form* (1998) as a model of analytical techniques and principles, this thesis examines the Mormon collection *Hymns of the Church of Jesus Christ of Latter-day Saints* (1985) and reveals that “strophic” is too narrow a label for an entire hymnal. Four formal models and one harmonic structure emerge. Each is identified by specific musical characteristics (illustrated using hymn examples), and together these five structures encompass a majority of the 341 hymns in the hymnal. Chapter 1 gives a brief historical review of Protestant hymn development and of the LDS hymnal. Chapter 2 discusses the analytical methods used in this study. Chapter 3 introduces the two smaller multi-phrase models: the “small-scale model” that manifests as any of several variations of an *aaba* phrase structure; and the “two-phrase model” that manifests as an extremely compact binary structure. Chapter 3 also introduces the “standard harmonic structure” that circumscribes expository, transitional, developmental, and closing/cadential harmonic functions across a single hymn. Chapter 4 introduces the two larger sectional models (made up of phrase groups): the “verse-chorus model” that manifests as a sectional binary form with distinctive musical characteristics in each half; and the “large-scale model” that encompasses all other sectional hymns. There are dozens of ways individual hymns can manifest the characteristics of one model or another, and much of the interest of studying hymns is found in discovering that within these five structures the hymns exhibit an abundance of structural variety, creativity, and interest. Chapter 5 examines ways that many hymns stretch the model boundaries, exhibit formal trends outside the model boundaries, or largely defy formal categorization based on the four models and the standard harmonic structure outlined in this study.

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CHAPTER 1: INTRODUCTION

Introduction to Hymnody

Modern Christian congregational worship is often characterized by preaching and prayer, rites and recitation, study and service. It is also almost universally associated with singing. For many of the 2.2 billion Christians spread throughout the globe,¹ the singing of hymns and other worship songs is a regular and important part of life. Worship music can teach, inspire, comfort, console, remind, strengthen, and stir individuals, families, and congregations to spiritual passion or peace. The First Presidency Preface to *Hymns of the Church of Jesus Christ of Latter-day Saints* (often abbreviated as the LDS hymnal) lists a number of purposes that hymns can serve for congregations, families, and individuals:

“The hymns *invite the Spirit* of the Lord, *create a feeling of reverence*, *unify* us as members, and provide a way for us to *offer praises* to the Lord.

Some of the greatest sermons are preached by the singing of hymns. Hymns *move us to repentance and good works*, *build testimony and faith*, *comfort the weary*, *console the mourning*, and *inspire* us to endure to the end. ...

The hymns can bring families a spirit of beauty and peace and can inspire love and unity among family members. ...

Hymns can lift our spirits, give us courage, and move us to righteous action. They can fill our souls with heavenly thoughts and bring us a spirit of peace.

Hymns can also help us withstand the temptations of the adversary.”²

¹ The Global Religious Landscape, 2012.

² 1985, emphasis added.

In a 1936 General Conference address to the church, President J. Reuben Clark said, “We get nearer to the Lord through music than perhaps through any other thing except prayer.”

‘Hymn’ is a term with a long history. The ancient Greek *hymnos* was one of several types of sung poetry praising or honoring a deity. Early Christians adopted the Latin *hymn* for sung poetry praising or supplicating God. Over the centuries Christian hymns could refer to several types of music, but their fundamental purpose of religious worship survived.³

The music in the current LDS hymnal (1985) might trace its roots back to the New England Singing School Movement of the early eighteenth century.⁴ Congregational worship music in early colonial America consisted primarily of psalm tunes. Hymnals at the time contained hymn texts without notated music, and were sung to tunes either known generally to a congregation or taught by rote, often using a type of call and response singing known as “lining out.” Without written music many tunes were forgotten, and others were changed by oral transmission. Additionally, the congregational singing practice tended toward a disunity that ministers of the time found unfavorable (a young

³ Stapert 2007, Faulkner 1996, Anderson et al. 2013.

⁴ Southern folk hymns are a part of the musical lineage of modern Protestant hymnody, though Dorothy Horn’s comparative analysis of harmonic characteristics in Early American hymns with those in folk hymns (1970, 180) suggests that the LDS hymnal likely has deeper roots in Early American hymns than in folk hymnody. In addition, Henderson (2011) suggests that the history of LDS church music has strong ties to Lowell Mason and the New England schools of music: several prominent musical figures in the church during the nineteenth and twentieth centuries studied music at the Lowell Conservatory in Boston.

minister named Thomas Walter called it “an horrid Medly of confused and disorderly noises”⁵).

The response to this need for written music and musically literate churchgoers came in the form of “singing schools” where members of a community or congregation would gather under the tutelage of an educated musician to learn to read and sing music notation. One of the earliest contributions to the singing school movement was the publication of the *Introduction to the Singing of Psalm Tunes*, by Reverend John Tufts. This 1721 publication was a first of its kind in early America: a compilation of tunes that included instruction in the rudiments of music.⁶ Innovations of the southern singing school movement encouraged the creation of three- and four-voice hymn tunes and popular tunes. The increased popularity of this singing practice fostered the creation, publication, and dissemination of tunebooks for teachers and singers to use. These tunebooks typically included a mix of hymns, folk hymns, fusing tunes, psalm tunes, and other popular tunes. The needs and preferences of singers, publishers, and church leaders led to a gradual homogenization of musical style among this music, and by the mid-twentieth century many Protestant-tradition communities had adopted this style for their hymnals.

This ‘hymn’ music style entailed four-voice congregational music that tended to be short, melodically and harmonically condensed, largely homophonic, and strophic. The soprano line usually carried the melody,

⁵ Lowens 1964, 281.

⁶ Marrocco and Gleason 1964, 43–5.

although it was sometimes in the tenor. The music used the common-practice tonal harmonization and part-writing conventions of Western classical music. Each 'hymn' was the musical complement of religious texts such as hymns, psalms, and other devotional poetry written for purposes of praise and worship, inspiration and adoration, supplication and gratitude, instruction and spiritual expression. The two-staff, four-voice typesetting allowed for unison or four-part singing with optional accompaniment in a simplified format. This format made efficient use of printing space, allowing for a large number of songs to be collected, bound, and distributed economically. This was an ideal setup for a religious congregation.

Following these trends, a typical modern Protestant hymnal is now a collection of a wide variety of musical types (including the aforementioned psalm tunes and folk hymns) that have all been treated in a somewhat modernizing fashion with the imposition of the 'hymn style' described above.⁷ Out of simplicity and convenience this typical hymnal will refer to its entire contents as 'hymns,' and it may be argued that the imposition of a 'hymn style' and name has homogenized them into a new genre of music that has appropriated the appellation 'hymn' from its historic roots.

Some additional clarification may be useful at this point regarding the term *hymn*. In the eighteenth and nineteenth centuries, worship services made use of *hymns* and *hymn tunes*. The term *hymn* referred to the text that would be

⁷ Most twenty-first-century churchgoers will not consider this hymn style to be modern, but it nevertheless represents the imposition of four-part voicing, homophonic style, or a particular harmonic idiom that would have been foreign to the people and times that actually composed many of these hymn tunes.

sung to a particular *hymn tune*.⁸ The hymns and hymn tunes were often interchangeable, meaning that a given hymn could be sung to one of several hymn tunes, and any given hymn tune could accommodate several hymns. For example, the song leader for a meeting might direct the congregation to sing the hymn “What a Friend We Have in Jesus” to the tune “ERIE.” While hymn scholars and enthusiasts still make a point of learning tune names, this distinction between hymn and hymn tune has been lost to much of the laity of the twenty-first century. In common usage, the term ‘hymn’ now typically refers to the combination of text and tune as a single song printed in a hymnal. With a few noted exceptions, the present study will also use ‘hymn’ in this manner.

The Church of Jesus Christ of Latter-day Saints (commonly called the Mormon Church or the LDS Church) had its beginnings in the early nineteenth century with a young Joseph Smith, who claimed to have seen a vision in which God the Father and Jesus Christ visited him in rural New York and directed him ultimately to form a church patterned after the New Testament church organized by Christ himself. Over the next several years the church grew by thousands, most of whom converted from Protestant traditions (largely Methodist, Baptist, and Presbyterian).⁹ Early church leaders struggled to instill in new members various doctrines and principles that were somewhat distinct

⁸ Hicks 1989.

⁹ Cross (1950, 3–13) describes the predominant religious traditions active during the Great Revival in the New England area around 1800, and Rust (2004, 18) shows that over 70% of early church converts were born in New York or New England. While Rust (2004, 1–19) also argues that early converts often found themselves on the fringes of the mainstream religions of the time, they lived and worshipped in an area and culture whose musical traditions were those of the predominant religions, mostly Protestant. Wilkes (1957, 80–1) specifies that the bulk of borrowed hymn tunes come from North American and British origins.

from many contemporary denominations, but the people came to this new church bringing with them the cultural traditions and practices common to many Protestant groups, including their music.

Early church history records that in 1830 Joseph was directed by God that his wife Emma should "... make a selection of sacred hymns, as it shall be given thee, which is pleasing unto me, to be had in my church."¹⁰ This declaration established for Joseph and the church the importance of hymns in the practice of Mormon worship.

The next few years saw the compilation and printing of a number of hymnals for use in Mormon congregations, and not a small measure of disagreement over which were proper to use in Mormon services.¹¹

Most contemporary hymnals of the early nineteenth century were printed compilations of hymn texts (see Figure 1.1), which would have been sung to some tune that was familiar to many in the congregation – the melodies were not printed in the hymnal, but were usually familiar to the congregation, or were taught by rote as needed.¹² Wilkes¹³ describes it succinctly:

But concern for hymns in the early church referred only to hymn words. The matter of hymn melodies seems to have been left largely to chance and conventional usage. All publications, with the exception of one insignificant hymnal, had only hymn texts. There was no music given, no tune book known to have been adopted, and only a few references given to specific tunes used. Apparently, most of the hymn tunes circulated orally.

¹⁰ Doctrine and Covenants 25:11; Roberts 1978, 2:273.

¹¹ Hicks 1989, 18–34.

¹² Hicks *ibid.*, 22.

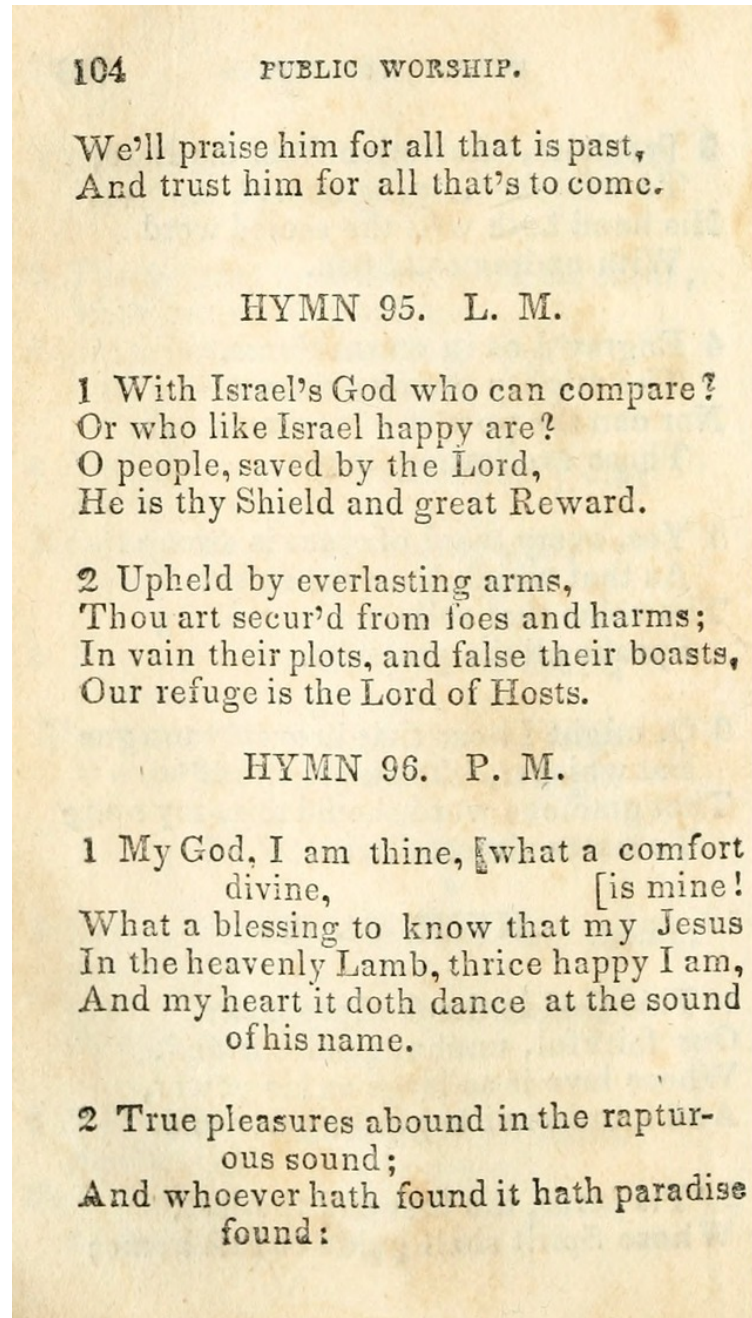
¹³ 1957, 21.

The history of the hymnals used in the church seems to be one of gradual standardization and eventual near-universal adoption of a single hymnal by the church as a whole. By the early twentieth century there were still multiple music books used widely in the church, including the words-only *Sacred Hymns and Spiritual Songs*, and a companion volume titled *Psalmody* that contained printed music for use with the hymns (texts) in *Sacred Hymns*. In 1927 the church printed *Latter-day Saint Hymns*, a single volume of hymns including both the text and the music, marking the end of wide-spread use of text-only hymnals in the church. Changing musical values and tastes influenced the publication of new hymnals in 1948 and 1951, adding both new hymns and hymns borrowed from other hymnals, while removing hymns that were generally disused or no longer in agreement with the values of the church and its people.

Eventually in 1985 the church introduced *Hymns of the Church of Jesus Christ of Latter-day Saints*, a collection of 341 hymns for use in any and all church activities as well as in the home of its members, with an express endorsement by the First Presidency of the church.¹⁴

¹⁴ Moody, 1989 (128–145).

Figure 1.1: Until the turn of the twentieth century most hymnals were collections of hymn texts (each called a *hymn*). The figure shows a page from the 1841 hymnal published in Nauvoo, titled *A Collection of Sacred Hymns, for the Church of Jesus Christ of Latter Day Saints*, showing the text of hymns 95 and 96. L.M. stands for Long Meter (four lines, each with eight syllables), and PM stands for Peculiar Meter (uncommon or irregular poetic meter).



Focus and Justification for This Study

The 341 hymns in *Hymns of the Church of Jesus Christ of Latter-day Saints* (1985, often abbreviated as the LDS hymnal) form a body of music that will be the focus of this study.

I grew up in the Church of Jesus Christ of Latter-day Saints, singing from the LDS hymnal. The church fostered a love and appreciation for hymn singing, and as a theory enthusiast I developed a lifelong habit of doing harmonic analyses of the hymns.

Graduate school introduced me to the work of William Caplin. His book *Classical Form* (1998) presents a detailed description of forms and harmonic structures in the works of Mozart, Haydn, and Beethoven. His detailed classifications across an extensive but limited body of music were compelling. Studying his work suggested that it would be interesting to attempt a similar approach with a hymnal.

In choosing a body of music to study there were endless options available among English Protestant-tradition hymnals. The choice of the LDS hymnal was an obvious one, if not very scientific. I already knew and loved the music, and my familiarity with it would expedite an earnest analytical process that built on the casual analysis I had been doing for years. Preliminary research uncovered no scholarly musical analysis of contemporary hymn music, and to my thinking the hymnal I knew was as good a place to start as any other.

The work that proceeded was a process of analysis, research, and discovery. It was clear that the hymns would exhibit common musical

structures, but it was not clear which would be most common or meaningful. Analysis confirmed that there were common structures, and Caplin's terminology and methodology proved useful in identifying and describing their distinctive characteristics and the ways they interacted with the contents of the LDS hymnal.

Research into the history of hymnody revealed the historical and musical differences between the various types of music that contributed to the LDS hymnal. This study needed to acknowledge the centuries of evolution of hymnody, from biblical and ancient Greek hymns to early Christian Ambrosian hymns, to hymns of the Protestant Reformation. It also had to acknowledge the differences between the psalm tunes, odes, anthems, fusing tunes, folk hymns, chorales, and popular tunes that all contributed to the music lay Protestants (and Latter-day Saints) recognize today as hymns.

This research underscored the impracticality of making generalizations based on such a diverse body of music. However, while the music in the hymnal comes from a wide mix of sources, it also has been deliberately arranged to conform to the specific 'modern' hymn style described previously (see p. 3–4).

Consequently, a study of the LDS hymnal is a study of harmonized hymn tunes arranged in this modern hymn style. This study is an attempt to classify and catalogue the most common musical structures found in the modern LDS hymnal, and to establish that these classifications encompass a majority of the hymns in the hymnal. As with any body of music there are outliers and exceptions, and examining these offers insight into the body examined and into

the analytical process. It is exciting to explore the many ways individual hymns interact with the musical structures found in the hymnal, and the outliers and exceptions reaffirm this excitement about the possibilities.

At least four formal models emerge from a study of the LDS hymnal. I have labeled these the **small-scale** model, the **two-phrase** model, the **verse-chorus** model, and the **large-scale** model. Chapter 3 will introduce and discuss the small-scale and two-phrase models, and chapter 4 will introduce and discuss the verse-chorus and large-scale models. In addition, many hymns also feature a **standard harmonic structure** that occurs independently in some hymns, while appearing in conjunction with one or more of the four formal models in others. Chapter 3 will discuss the standard harmonic structure in conjunction with the small-scale and two-phrase models.

As stated above, exceptions are to be expected. Some hymns exhibit many traits of a model, but not all traits. Other hymns exhibit traits of more than one model, and others defy categorization using these structural guidelines. Chapters 3 and 4 will address a few of these outlying possibilities, and chapter 5 will dissect others using hymn examples that demonstrate some of the more interesting harmonic and structural characteristics found in the hymnal.

There are good reasons to study musical structures in modern hymns. First, an understanding of the forms and structures in the hymnal is valuable to those who create worship music for their communities and congregations. This understanding may serve to increase the quality of the music created, and would therefore increase its effectiveness for worship. As a possible consequence, this

has the potential for reducing the need for and circulation of those hymns that are less effective in modern congregations.¹⁵

This is especially appealing given the broad scope of hymn music in use. Hymnody forms a body of music that is pervasive and personal to the vast world of Christianity. Hymns both shape and reflect the values of a multitude of worshippers throughout the world. By studying the form and structure of the hymns, scholars, students, and Sunday singers alike can better appreciate hymns as works of musical art.

There is little scholarship about form in twentieth-century Protestant hymns, and in analyzing hymn forms, few look beyond identifying hymns as strophic.¹⁶ While strophic is an accurate label, it does not account for the formal potential that is found in hymns. A careful, in-depth formal/structural study of the LDS hymnal reveals a variety of formal structures and a wealth of musical interest all found within this body of music.

Finally, and perhaps most importantly, each hymn is a complete musical work in an extremely compact form. Many hymns offer an opportunity to make a detailed, insightful exploration of musical concepts on a comparatively tiny scale. This compact analysis often provides perspective and insight into musical

¹⁵ Some scholars might argue that religious institutions do a disservice in weeding out hymns that have become dated or are less in harmony with changing musical tastes, that to cull these hymns for being somehow inferior cuts away pieces of the history and cultural heritage that have contributed to the heart of the institution. On the other hand many religious leaders might argue that they need hymns that serve the needs of their present flock, that cultures evolve for survival and success, and that perhaps cultural preservation is of less importance than theological concerns such as salvation. Addressing these perspectives is outside the purposes of this study, though I find both arguments compelling.

¹⁶ 'Strophic' is not a form, though this distinction is increasingly lost or ignored. Many lay musicians label the form of a strophic piece as A A A, and simply call this form 'strophic'.

concepts that may be more difficult to understand on a larger scale, especially for those with limited instruction or experience with musical analysis.

Examining structural concepts on such a small scale allows for a greater appreciation of unique hymn structures and unusual cases.

I have attempted to model this work on William Caplin's seminal text on *Classical Form* (1998). I have imitated his approach to classifying forms and structures within a limited body of music. I found that his terms and techniques added clarity and specificity to my attempts to classify what I found in the hymnal, though I have also modified many of his terms and devices to accommodate the distinct idiosyncrasies of music in the modern hymn style. I wanted to create a work similar to his, but with the LDS hymnal instead of the works of the classical masters. His writing both broadened and gave crisp definition to my perspective on form. I hope to do the same for readers of this study of the hymns, or at least give readers food for thought and fodder for analytical contradiction and counter-argument.

A project of this scope will have inherent challenges. Where Caplin was studying the work of three composers spanning some 50 years, this study will attempt to account for hymns by roughly 200 composers and arrangers, arguably spanning three or four centuries. The nature of hymnody involves a great deal of borrowing across religious boundaries¹⁷ that results in some

¹⁷ In a survey of 40 widely-used hymnals from a variety of religious traditions, Hawn (1997, 30 – 34) lists over 300 hymn tunes that are common to at least 10 hymnals, and over 50 tunes that were found in at least 30 of those hymnals. Just under a third of the hymn tunes in the LDS hymnal are credited to members of the LDS Church, indicating that the rest of the tunes are borrowed from other sources.

stylistic homogeneity throughout the world of Christian hymnody, but has also resulted in a great deal of musical variety within the LDS hymnal.

Further, modern Western Protestant hymnody draws musical material from a wide variety of sources, from classical and baroque to popular tunes and folk melodies in addition to original, proprietary tunes. While the music in the hymnal has deliberately been made stylistically similar, the broad pool of source music will likely result in some hymns that do not fit any current model or convention.

Meeting these challenges — defining a lexicon of formal and structural hymn classifications — has required that this study be inclusive and descriptive, rather than exclusive and proscriptive. I have looked for common trends and traits, knowing that the models will not be a perfect fit for most hymns, but that describing how and to what extent a hymn interacts with a particular model or the standard harmonic structure will be valuable and instructive.

LITERATURE REVIEW

A survey of the literature pertinent to this study reveals a few common trends. Most of the scholarly sources related to twentieth-century Protestant hymn music analysis fall into one of three categories: 1. commentary on hymns and hymn tunes; 2. writings about music theory and harmonic analysis, which include undergraduate-level theory and harmony textbooks; and 3. writings about analysis of musical form.

In addition, there is considerable historical research into the origins, evolution, and transmission of hymns and hymns tunes,¹⁸ and this includes some significant musical analysis of tunes.¹⁹ However, there exists very little scholarly analysis of twentieth-century Protestant hymn style music.

Commentary on Hymns and Hymn Tunes

Most works discussing nineteenth- and twentieth-century hymns confine their commentary almost exclusively to the treatment, history, stories, and meaning of the *text*. This is justified considering that the poetry is central to any hymn, and that historically hymns have been defined by the text. Some commentaries also offer background information, historical context, and origins of hymn tunes as well, though they offer very little commentary on the actual musical structure of the hymns. Leaver (1990) gives a detailed bibliography of hymnals and hymn commentary books.

Notable among these hymn commentary books are *Studies of Familiar Hymns* by Louis F. Benson (1926), *Our Hymnal: A Manual of the Methodist Hymnal* by Robert Guy McCutchan (1937), *Stories of Latter-day Saint Hymns* by George D. Pyper (1939), and *Our Latter-day Hymns: the Stories and the Messages* by Karen Lynn Davidson (2009). Each of these gives historical and background information about the text of hymns, and occasionally historical information about a hymn tune, but none gives any musical or structural analysis of the

¹⁸ This includes research into the various types of song that have contributed to the collection of music in the LDS and many other current Protestant hymnals, e.g., psalm tune, ode, anthem, folk hymn, chorale, etc. Useful sources include Faulkner 1996, Lowens 1964, and Marrocco and Gleason 1964.

¹⁹ Horn 1970 is one exceptional example.

hymns they discuss. *Bach's Chorales* by Charles Sanford Terry (1915–1921) takes this same approach, giving background information, sources, history, and uses of the chorales in Bach's work. Occasionally a work will give some basic commentary on the meter of the tune or text (*A Survey of Christian Hymnody* by William Jensen Reynolds, 1963), or basic instruction on the use of hymns in worship services (*Singing With Understanding: Including 101 Favorite Hymn Backgrounds* by Kenneth W. Osbeck, 1979), but by and large these are all texts designed to bring meaning to the experience of the singer, listener, or leader in a religious context. Anything beyond a rudimentary analysis of the music would be outside the purposes of the work and likely beyond the understanding of most of those for whom the work is intended.

Theory Textbooks and Commentary

There are countless music theory textbooks most often used with undergraduate college music programs.²⁰ These are books that specialize in the pedagogy and practice of basic and intermediate music theory principles, with minimal coverage of other concepts. They seldom use harmonized hymn tunes, and while they often discuss Bach chorales, they typically consider only isolated phrases from a harmonic standpoint. They rarely consider entire chorales, and of those books reviewed for this study, none looked at chorales from a formal standpoint. Even in cases where these books contain a treatment of small forms

²⁰ Some of the more common textbooks include *Harmony and Voice Leading* by Edward Aldwell and Carl Schachter (1989), *Harmonic Practice in Tonal Music* by Robert Gauldin (1997), *Tonal Harmony* by Stefan M. Kostka and Dorothy Payne (2004), *The Complete Musician* by Steven G. Laitz (2004), *The Musician's Guide to Theory and Analysis* by Jane Piper Clendinning and Elizabeth West Marvin (2005), and *Music Theory through Literature* by John Baur (1985).

(brief at best), they rarely examine hymns for small-form structures, and none address small-forms in the depth and with the detail employed in this study of the hymns.

Form Texts

Traditional texts about musical form discuss small forms in terms of phrases and cadences, phrase groupings and periodic structures, song forms, binary and ternary, and a few miscellaneous small forms such as bar form (AAB).²¹ They tend to overlook harmonized hymn tunes except for an occasional cursory comment. The closest hymn analog from baroque and classical literature is the collection of Bach chorales, but these are also poorly represented.

In recent years there has been a resurgence of scholarship dealing with musical form, particularly classical form. While these works retain much of the traditional terminology, they often redefine terms such as ‘phrase’ and ‘cadence’ with more specific, restrictive definitions, as well as adding an increased focus on the *function* of formal components as opposed to simply dividing a work into phrases and sections. For example, *A Practical Approach to the Study of Form in Music* by Peter Spencer and Peter M. Temko (1988) describes expository, transitional, developmental, and terminative functions, and applies these functions more universally across the scope of formal analysis: from formal elements as small as the cadence and phrase to larger elements found, for example, in sonata Form. *Classical Form* by William E. Caplin (1998) and *Elements of Sonata Theory* by James A.

²¹ These include *Musical Form* by Hugo Leichtentritt (1951), *Form in Music* by Wallace Berry (1986), and the seminal and forward-thinking *Form in Tonal Music; an Introduction to Analysis* by Douglass Green (1965).

Hepokoski and Warren Darcy (2006) exemplify this recent approach. It should be recognized, however, that Caplin restricts himself exclusively to the works of Haydn, Mozart, and Beethoven; and while the Hepokoski/Darcy includes many works from pre- and post-classical composers, about 70% of the examples come from the same three high classical composers as in the Caplin text. While neither text addresses small structures in harmonized hymn tunes or similar works, their approach sets a modern precedent for identifying formal models in musical works, and for recognizing that composers work with and react to those models.

These more recent approaches show the increasing influence of the work of Heinrich Schenker on scholarship of musical form. The present study will also utilize some fundamental Schenkerian concepts. In *Free Composition (Der Freie Satz)* (1979), Schenker includes analysis excerpts of several Bach chorales, though most of the excerpts are short examples of no more than a small handful of measures, and most are used each to illustrate a single concept, often having to do with melodic or harmonic relationships in a small portion of the foreground. *Analysis of Tonal Music: A Schenkerian Approach* (1998) by Allen Cadwallader and David Gagné is a widely-used and more accessible treatment of Schenker's ideas. Their work does not analyze any contemporary hymns, though it does include one analysis of the fundamental structure (bass – Ursatz) and fundamental line (melody – Urlinie) of a single Bach chorale that makes for useful comparison with the work in the present study.

I have attempted to include sufficient graphical examples so that this study will be understandable on its own, but it is recommended that the reader have a copy of the LDS hymnal on hand while reading this work. Many of the

concepts will be easier to follow, and the reader will have access to the many other examples mentioned in the hymnal.

Limitations Regarding Textual Analysis

This study addresses very little regarding the text of hymns, disregarding a defining hymn component. Historically, hymns have been defined as a text intended to be sung to a hymn tune. The term ‘hymn’ referred to the text, not the tune. The musical form of a contemporary hymn is tied directly to the form and poetic meter of the text. The number, length, and meter of musical lines necessarily account for the number, length, and rhyme scheme of the text.²² In addition, the mood and musical style of the music is intended to match the meaning and tone of the poetry.^{23 24} In sum, a thorough study of hymns is incomplete without addressing the relationship between the words and the music.

Yet the broad scope of the topic required some delimitation. My experience and interests aligned with a focus on musical form as a place to begin.

²² Among hymns, most poetic meters are fairly common, meaning that the texts of most hymns are interchangeable with those of other hymn tunes both in the LDS hymnal and others. Indeed, through the late nineteenth century the tradition among Protestant hymnody was that most texts were not necessarily attached to a single melody, but were sung to any of a variety of tunes depending on the experience and preferences of the song leader and the congregation (Wilkes 1957, 21). Though Wilkes (21–22) also points out that many original tunes were also composed for hymns in the church, and a handful are the same tunes associated with favorite hymns still in use today.

²³ For example, a sacramental hymn text (see footnote 26) will be set to a tune that tends to be reverent, contemplative, or perhaps somber; it would never be sung to a martial tune even if the music of that martial tune fit the poetic meter.

²⁴ In the sacrament portion of an LDS worship service the body and blood of Christ are symbolically blessed (as bread and water) and given to the congregation. It is a time to ponder the sacrifice of Christ and its influence on each person individually. For this reason it is treated with great reverence by those who administer and partake of the sacrament. The hymns chosen for this portion of the service will have that same reverence; they will never have the lively or energetic character appropriate to other praise and worship hymns.

This leaves opportunities for further research into the poetry/music relationship in the LDS hymnal and other hymn music.

CHAPTER 2: METHODOLOGY, APPROACH, AND TERMINOLOGY

A structural analysis of all hymns in a hymnal requires an understanding of several concepts. First and most basic is traditional harmonic analysis using roman numerals and identifying non-chord tones. Next is a recognition of basic musical characteristics such as melody, contour, tessitura, texture, and rhythm. In addition, structural models of the hymns will make use of commonly used formal building blocks such as phrases,²⁵ cadences, periods, and sentences. For this study the following additional or expanded definitions and terms are useful.

The fundamental harmonic structure of virtually every hymn will have **initial tonic**, and close with **pre-dominant**, **dominant**, and **final tonic** harmonies, abbreviated **T**, **P**, **D**, and **T** in the figures throughout this study. Dominant harmony precedes the final tonic, is most commonly a root-position V or V⁷ chord, and is often preceded by a cadential 6/4.^{26 27} Pre-dominant harmony precedes and prepares the final dominant, and most commonly consists of a ii⁶ or IV chord. Several other chords are also possible, including N⁶ and augmented sixth chords, and multiple chords together can fill the pre-dominant role.

²⁵ There is no definitive length for a phrase, but Caplin's study (1998) suggests that a four-measure phrase is the norm for classical composers. Hymns are different structures from most classical works, and yet in hymnody the four-measure phrase is the well-established rule to which there are occasional exceptions.

²⁶ Ibid., 23–24; Laitz 2004.

²⁷ The cadential $\frac{6}{4}$ has traditionally been analyzed as a tonic chord, and technically it is spelled as a tonic chord, but it functions as part of the dominant harmony (Caplin *ibid.*).

In the hymns a cadence will typically be characterized by a moment of rhythmic rest and a longer note value, indicating the end of the phrase.²⁸ Additionally the hymns occasionally have moments of rest that do not confirm the tonic, but that still function as phrase endings. In this study we will call these moments **non-cadential phrase endings** (abbreviated **NC**) that indicate the end of a phrase but lack the harmonic arrival defining a cadence.²⁹ Other cadence abbreviations include **PAC** for perfect authentic cadence, **HC** for half cadence, **PC** for plagal cadence, and **DC** for deceptive cadence. Some analyses will also identify a **tonicized half cadence** (abbreviated **H Ct**) where a half cadence preceded by a secondary dominant (V/V). It can often be easily identified by a raised $\hat{4}$ in the previous chord.

Some cadences take place in an alternate local harmony. A PAC in the dominant key might be depicted **V:PAC**, with the colon indicating that the PAC has occurred in the dominant local harmony. A vi:HC would indicate a brief motion to the submediant harmony (vi) ending with a half cadence (HC).

The **period** (also called a parallel period) consists of two phrases: an **antecedent** phrase (**ant**) and a **consequent** phrase (**cons**). Each of these two phrases starts with the same two-measure **basic idea (bi)**, follows with a two-measure **contrasting idea (ci)**; usually a *different* contrasting idea for each

²⁸ Caplin (ibid.) gives his definition of the various cadences on pages 42-45.

²⁹ There are theorists who insist that a phrase is defined by the fact that it ends with a structural cadence. Caplin's (1998) definition of the term phrase is more flexible, allowing, for example, the presentational phrase of a sentence that does not end with a cadence. Hymn analysis also seems to be served best by allowing a phrase to end without a cadence, and I have suggested the term non-cadential phrase ending as a useful label.

phrase) and closes with a cadence.³⁰ The following example shows one possibility, with the numbers in parenthesis indicating the number of measures of each component:

ant(4 measures) = bi(2), ci(2), IAC
cons(4 measures) = bi(2), ci'(2), V:PAC

In hymn analysis it is occasionally useful to identify a **contrasting period** where the two phrases do not share any melodic content but still have the hierarchy of cadences.³¹ In this study contrasting periods will always be labeled as contrasting; the term 'period' alone refers to a parallel period.

For this study the basic concept of a **sentence** is borrowed largely from Caplin's work, and the following terminology and definitions are his. His classical sentence consists of a two-measure musical basic idea (bi), followed by a repeat of that basic idea either stated the same or varied (bi'), that together form a **presentational phrase** (pres.) that prolongs tonic. This is followed by a four-measure **continuation phrase** (cont.) that drives to a final cadence and may contain harmonic acceleration ("an increase in the rate of harmonic change") and fragmentation ("a reduction in the size of the units").³² There is no cadences at the end of the presentational phrase, meaning that the only cadence

³⁰ For this study the defining characteristics of a period are taken almost entirely from Caplin (ibid., 50–58), though he gives even more specific parameters for the various components than are used in the hymns. Theorists commonly refer to *antecedent* and *consequent* phrases, but the *basic idea* and *contrasting idea* are Caplinian concepts.

³¹ Caplin's definition of a period (1998, 12) is more specific and more restrictive. A Caplinian period is always a parallel period, and for him a contrasting period would be a type of hybrid theme. While much of his definition is useful and applicable, hymnody arguably comes from a broader scope of musical styles and sources than Caplin's classical work, and requires perhaps more analytical flexibility.

³² Ibid., 10.

is the one that ends the sentence.³³ While Caplin's definition (9–12) is even more specific, the hymns will generally make use of the pattern above.

Binary refers to a form of hymn consisting of two parts or sections, each usually consisting of more than one phrase, where the first section moves to and closes in the dominant and the second resolves from the dominant back to a final tonic. It can be represented I – V, V – I, referring to the two sections of the hymn.³⁴

A **ternary** hymn will have three sections (each section consisting of one or more phrases, where the sections are usually balanced), in an **A B A** format, where the A section is in the tonic key and the B section is typically in the dominant key, giving the hymn a harmonic structure of I – V – I.³⁵

Some hymns will be referred to by approximate length as either **short**, **typical**, or **long**: a short hymn almost always has eight measures, a typical hymn has roughly 16 measures, and a long hymn generally has 24 to 32 measures.

Harmonic extension and expansion are means of lengthening and embellishing music, and asymmetric phrase lengths and hymn lengths are usually attributed to one of these two techniques. **Extension** adds musical material to extend a harmony past its arrival, such as when a passage arrives on a half cadence that is followed by a measure of additional reiteration of the

³³ Examples of sentences in hymns include hymn 252, mm. 9–16 (the last half), and hymn 254, mm. 9–16 (again, the last half).

³⁴ Baroque and classical binary forms generally have written repeats around both sections. The short length and strophic nature of hymns make repeats extremely uncommon. Caplin's definitions of binary (and ternary) give specific parameters and functions for each of the phrases. The definitions used in this study will be much more general, though I have borrowed the term 'contrasting middle' that he uses in both his ternary and binary discussions.

³⁵ The ABA variant of i – III – i commonly found in a minor key is not really applicable here considering that only six hymns in the hymnal are in modal or minor keys.

dominant harmony.³⁶ **Expansion** is internal, pre-cadential lengthening of a harmony, such as when the final cadence slows down the dominant chords to lengthen the resolution to the final tonic.³⁷

A useful tool for formal analysis is Caplin's distinction between **real** and **notated measures** (35). A real measure is the unit experienced by the listener, which may not correspond directly with notated measures. Some hymns that are written in 4/4 sing more comfortably in 2/4. This type of hymn would be marked $R = \frac{1}{2} N$, meaning the real measures as observed by the listener are half the length of notated measures on the page.

Prolongation and Multiple Structural Levels

The hymn models listed in the following chapters are characterized primarily by formal and structural elements. The forms and structures are built using phrase lengths and characteristics, repetition and contrast between passages and phrases, and harmonic devices and trends. In most cases a harmonic trend consists of a harmonic prolongation. **Prolongation**, then, is an essential defining characteristic in identifying and describing the models found throughout the hymnal.

A few methods of prolongation function similar to non-chord tones. Two chords of the same harmony can be separated by a contrasting chord that comes

³⁶ Examples of harmonic extension in the hymns tend to be brief and uncommon. Among them are the last two measures of hymn 251, where the structural cadence occurs on the downbeat of the penultimate measure and is followed by a tonic extension using a IV – I progression.

³⁷ For an example of harmonic expansion, the last three measures of hymn 109 expand the dominant harmony, lengthening the final cadence.

between them and connects them in a way that can sustain a single harmony over multiple chords.³⁸

Caplin describes it this way:

A harmonic prolongation is created when a single harmonic entity is perceived in the listener's imagination to be sustained through time, despite the presence of an intervening chord (or chords) of different harmonic meaning. The *prolonged harmony* thus "remains in effect without being literally represented at every moment" throughout the progression. (Caplin, 24, quoting Allen Forte and Steven Gilbert, *An Introduction to Schenkerian Analysis* [New York: Norton, 1982], 142.)

Identifying a prolongation in a musical phrase also inherently involves analyzing the music on multiple structural levels:³⁹

- On the surface level (described by Schenker as the *foreground*) each note and each chord are identified and labeled, including non-chord tones and inversions.
- On an intermediate level (or *middleground*) one might omit or ignore all non-chord tones, leaving just the harmonic motion.
- On an even deeper level (or *background*) one might omit all prolongational harmonies, leaving only the fundamental harmony prolonged through a phrase or passage of music.

Figure 2.1 shows these three levels of harmonic analysis: a surface level (*Sf*), an intermediate level (*Int*), and a deep level (*Dp*).

³⁸ Laitz (2008) gives an extensive discussion of the concepts of elaboration and reduction that give rise to multiple structural levels. These techniques are used in nearly every aspect of this present work. Chapters 8-17 discuss at length the concepts of expanding a harmony and reducing a musical passage to its fundamental melodic/harmonic material. Chapter 13 specifically addresses the use of non-chord tones as fundamental concepts of elaboration and reduction.

³⁹ While Schenker describes three harmonic levels, note that Caplin (25) states that "prolongation thus entails two levels of harmonic activity: a local level that contains the succession of prolonged and subordinate harmonies and a deeper level that contains the prolonged harmony alone." Caplin is likely omitting Schenker's *foreground*, ignoring any non-chordal ornamentation to focus solely on harmony and harmonic motion. Note also that Schenker's *middleground* can potentially have a multiple sub-layers depending on the length of the piece being analyzed, which means there is potential for many levels between the foreground and the deepest background.

Three methods of prolongation are analogous to non-chord tones: pedal prolongation, passing prolongation, and neighbor prolongation. A **pedal chord** occurs when the harmony of a passage moves away and back, but the bass note remains static. A **passing chord** connects two chords of different inversions of the same harmony, usually by stepwise motion in one or more voices. A **neighbor chord** connects two identical chords, prolonging their harmony through neighbor motion.

Figure 2.1 below contains examples of these three types of prolongation. The IV⁶/₄ is a pedal chord (Ped) that changes harmony while keeping the tonic bass note; the V² is a neighbor chord (N) embellishing two identical tonic chords and prolonging tonic harmony between them, and the V⁴/₃ is a passing chord (Pass), connecting two tonic chords of different inversions. Using three different types of prolongational techniques this entire phrase prolongs tonic harmony.

Figure 2.1, Hymn 268

1. Come, all whose souls are light - ed With wis - dom from on high.
 2. From Green - land's i - cy moun - tains, From In - dia's cor - al strand,
 3. Go tell, ye winds, his sto - ry, And might - y wa - ters, roll,

Sf D: I IV⁶/₄ I 6 V² I⁶ V⁴/₃ I V⁶/₄ 5/3
Int I (Ped) I 6 (N) I⁶ (Pass) I V
Dp I - - - - - V

Cadential confirmation also serves a prolongational function. According to Caplin, it is the function of the cadence to confirm “that an implied tonality is indeed the actual tonality of the musical passage in question...” (1998, 27). A cadential progression (a cadence that manifests the P, D, and T at the end of a phrase) confirms the tonic key and can be part of a tonic prolongation. A half cadence sounds like an authentic cadence left incomplete. Because it leaves the listener expecting the resolution to tonic, it confirms the tonic key through expectation and anticipation rather than by direct resolution.

An additional prolongational device described by Caplin is the concept of **substitute chords** that can serve the same function as the original (prolonged) harmony. “In such cases, the original and substitute harmonies have two chord-tones in common, which largely accounts for their functional similarity” (1998, 25). Common examples include the I and iii chords, and the IV and ii⁽⁶⁾ chords. Substitution allows for more harmonic interest and variation while maintaining the prolongation of a particular harmony.

In hymn 101 (Figure 2.2) the first two measures of phrases one and two are identical except for a single note: the third note in the bass line. The neighbor chord (N) in the first measure prolongs the tonic harmony as it is sandwiched between two identical tonic chords. In the second phrase the vi chord functions the same as the tonic chord it replaces in the first phrase. It is a substitute chord (sub) that, like its counterpart in phrase 1, serves to prolong tonic harmony.

Figure 2.2, Hymn 101

Phrase 1

1. Je - sus, my Sav - ior true,
 2. Through this dark world of strife,
 3. When strife and sin a - rise,
 4. When si - lent death draws near,

E♭: I I V⁷ (N) I V⁶ V⁴₃/ V⁷
 (Half-cadential progression)

Phrase 2

Help me thy will to do.
 Teach me a bet - ter life.
 When tears be - dim my eyes,
 Calm thou my trem - bling fear.

E♭: I I V⁷ (N) vi (Sub) V⁶ V⁴₃/ V⁷
 (Half-cadential progression)

The image displays the musical score for Hymn 101, divided into two phrases. Each phrase consists of a vocal line (treble clef) and a bass line (bass clef). The key signature is E-flat major (two flats). The time signature is 8/8. The lyrics are written below the vocal line. Below the bass line, the chord progressions are indicated using Roman numerals and figured bass notation. The first phrase ends with a half-cadential progression, and the second phrase also ends with a half-cadential progression.

Bookending

Bookending occurs when the first and last structural chords of a phrase are identical: the same harmony is heard in the same voicing and in the same register.⁴⁰ The bass may be displaced an octave up or down, but is almost always in root position; inner voices may trade notes, but the soprano must be on the same pitch in the same register in both chords. This technique supports

⁴⁰ I have coined the usage of *bookending* to refer to a specific musical device found frequently in the LDS hymnal, but the concept of establishing a unit by placing a poetic or musical marker at either end is ancient. The rhetorical device of chiasmus is as old as literature itself.

prolongation of a phrase or a harmonic progression by drawing the ear at the end of the progression back to the beginning. It occurs most often at the beginning of a hymn, in the first few chords or the first phrase. Figure 2.3 illustrates this concept, though there are also examples in several other figures throughout this study.⁴¹ See Figures 3.12, 3.16, 4.6, and 5.2 for useful examples.

Figure 2.3, Hymn 203

1. An - gels we have heard on high
 2. Shep-herds, why this ju - bi - lee?
 3. Come to Beth - le - hem and see

F: I iii ii V ⁷ I
 I (sub) Cadential progression

Summary

Most of the hymn models described in the following chapters begin with an opening phrase that prolongs tonic harmony, and many make use of a contrasting prolongation (usually dominant) somewhere in the middle. Indeed, a survey of any number of hymns in the hymnal will show that most of them begin by prolonging tonic harmony for some length, from a few notes to several measures. In many of these prolonged passages every chord can be accounted

⁴¹ Notice the substitute prolongation as well.

for among the devices listed above: pedal, passing, and neighbor prolongations, substitute chords, and cadential confirmation of tonic (either half cadence or authentic cadence).

Prolongation is essential in the establishment of the hymn models that follow. In addition the hymns will use the formal and harmonic devices common to most students of form.

Hymn examples in chapters 3 and 4 are intended to illustrate the analytical concepts unambiguously. Further examples of analytical concepts are listed in footnotes.

CHAPTER 3: MULTI-PHRASE HYMN MODELS

Hymn classifications will be grouped into two categories. First are those that are made up of multiple phrases. These include the small-scale model and the two-phrase model. In addition, this category typically includes the standard harmonic structure. Chapter 3 will discuss the standard harmonic structure in conjunction with both multi-phrase models.

The second category is that of sectional hymns. Sectional hymns are made up of multiple sections, where each section consists of at least two phrases. These include verse-chorus hymns and other large-scale hymns, and chapter 4 will address these forms.

SMALL-SCALE MODEL (*aaba*)

It is common to describe music using terms comparing it to a journey. A musician may say that he was transported by a passage of music, that it has taken him somewhere. Often this journey takes a familiar route: establish a home or beginning, travel to somewhere new and interesting and perhaps exotic, then to return home afterwards, grateful for the journey, but also relieved and happy to be home.

A number of forms and musical structures reflect this journey, from rounded binary (which Caplin equates with small ternary¹); to the ABA da capo aria form; to the path of exposition, development, and recapitulation in a sonata form movement, to the order of keys or tonal areas in a concerto or symphony,

¹ 1998, 71–73.

to contemporary song form. Hymnody is a traditional genre of music, and it is no surprise then that among hymns we frequently find manifestations of this journey, most simply described as ABA, ternary, or *aaba* phrase structure.

The basic small-scale model makes use of this concept by presenting a musical statement, restating it to establish it as central and important, then giving a contrasting musical idea, and finally returning to the original to give a sense of catharsis and closure. Each element plays an essential role in the concept of this musical journey. The initial *a* statement introduces the key and the basic musical idea, giving the listener a point of reference or departure. The repeat (sometimes varied) of the *a* statement reaffirms the key and reference point, and establishes it as central to the immediate musical experience. The departure of the developmental *b* section is crucial to the sense of a journey, for if a traveler hasn't traveled anywhere then there is nothing significant about coming home again. Indeed there is no 'coming home,' but only the stasis of existence in an unchanged musical space. The final *a* return represents a transformation of the original musical idea. Like the prodigal son returning home, a musical idea that still sounds the same as the original is nonetheless transformed by the journey into something more than it was in the beginning.

Small-Scale Basic Structure

The small-scale model is the most straightforward of the hymn models. Its most basic form is *aaba*, which comprises a statement, a repeat, a departure, and a return. It may be considered basic in part because it is a clear, often obvious manifestation of the journey described above, but also because it

involves an almost excessive amount of structural repetition. With three of the four phrases consisting of the same music, the repetition could become boring and meaningless unless there were means of adding variety and interest. This necessary variety often comes through changes to the phrase structure and to the hierarchy of cadences. The small-scale model includes several phrase structures: *aaba*, *aa'ba*, *aaba'*, *aa'ba"*, *aabc*, *aa'bc*. The differences between these structures may appear trivial or superficial, but these differences become significant for the ways they bring interest and variety to the hymns. Examples will be examined in more detail below.

The typical small-scale hymn consists of four phrases. The first two phrases will comprise either an **expository period** or a **periodic initial statement**. The third phrase will be a contrasting middle phrase², whose function is a musical departure from the two initial phrases. The fourth phrase will have the final cadential closure of the hymn, bringing the hymn to its conclusion.

First Two Phrases: Expository period

Most small-scale hymns in the LDS hymnal open with a two-phrase expository period that serves the functions of introducing the key and the opening melodic material, and of reaffirming them by repetition. This period is called *expository* only because it serves the expositional function at the beginning of a small-scale hymn. Its internal structure is simply that of a period.

² The term 'contrasting middle' is borrowed from Caplin, 71.

Figure 3.2: Hymn 156, Expository Period (Modulating)

Period (8)
ant. (4)
bi (2) ci (2) HC

1. Sing we now at part - ing One more strain of praise.
2. Praise him for his mer - cy; Praise him for his love.
3. Je - sus, our Re - deem - er, Now our prais - es hear.

C: I IV I⁶ $\frac{5}{3}$ V

Some of the simpler hymns will open with a ***periodic initial statement*** consisting essentially of a repeated phrase. The two phrases lack the hierarchy of cadences needed to qualify as a period, but they still have the same parallel characteristics as those of a period, and they will serve the same functions of introducing the key and mood of the hymn and reaffirming it by repetition of the basic idea in each phrase.⁵

⁵ Examples include hymns that begin with a repeated phrase – two phrases that contain identical harmonic/melodic content: 48, 58, 101, 236, 237, 296, 322.

Figure 3.3 below shows a periodic initial statement. The hymn has two initial phrases that are musically identical; each has the same opening basic idea and the same contrasting idea, and both of them end with the same PAC.

Figure 3.3: Hymn 58, Periodic Initial Statement

bi (2) ci (2) PAC

1. Come, ye chil - dren of the Lord, Let us sing with one ac - cord.
 2. Oh, how joy - ful it will be When our Sav - ior we shall see!
 3. All ar - rayed in spot - less white, We will dwell 'mid truth and light.

bi (2) ci (2) PAC

Let us raise a joy - ful strain To our Lord who soon will reign
 When in splen - dor he'll de - scend, Then all wick - ed - ness will end.
 We will sing the songs of praise; We will shout in joy - ous lays.

Periodic initial statement

Third Phrase: Contrasting Middle

The third phrase serves a contrasting and/or developmental role. That is, it will evidence a distinct musical departure from the initial material. It is intended to give contrast and variety to the piece. I have identified seven devices by which this contrast is achieved. These are:

1. a change in rhythmic motives

The contrasting middle will make use of different rhythmic motives from the first two phrases, i.e., emphasizing longer or shorter note values, changing from a dotted-eighth figure (♩.) to straight eighths (♩), etc.⁶

2. a change, and often an inversion of melodic contour

In simple terms, the melody in the third phrase will be different from that of the first two. Stepwise motion might be changed to skips, ascending melodic motion might be changed to descending, etc. Often this will mean that the general contour of the melodic notes will change (the basic up-and-down patterns of the melody). Further, while the third phrase is seldom a strict inversion of the first, it is not uncommon for the contour of the third phrase to be a loosely inverted shape from the first phrase.⁷

3. a change in register or tessitura, often displaced at the octave

The melody of the third phrase will sit generally higher or lower in register, and the phrase may displace the opening note an octave higher (or, rarely, lower) than the beginning of the entire hymn.⁸

4. a change in texture, often omitting or adding voices

⁶ Examples of rhythmic change are found in hymns 30, 34, 59, 97, 237, 256, 264, 278, and 307.

⁷ Most small-scale hymns exhibit a change in melodic contour, but useful examples include hymns 15, 26, 27, 29, 41, 48, 59, 143, 163, 207, 268, and 283.

⁸ A change in register can be seen in hymns 27, 29, 41, 64, 100, 101, 139, 140, 163, 237, 256, 264, 307, and 338.

The third phrase might omit the bass line, or both the bass and tenor. It might change from homophonic to unison or some basic form of polyphony, like duetting between men and women. A voice other than the soprano might take a more prominent melodic role.⁹

5. sequence or sequence-like passages

Usually this will consist of a two-measure statement followed by a single two-measure sequential response (the short character of the hymn genre generally doesn't allow for multiple responses). Not all examples will be strict sequences, but often the melodic/harmonic character of the response is similar enough to the statement that it is still recognizable as having a sequential character.¹⁰

6. harmonic wandering, harmonic instability, and/or increased chromaticism

The third phrase will often move to more distant harmonies than any other phrase in the hymn. It may feature harmonies and chordal inversions that are considered less stable, avoiding root-position chords. In largely diatonic hymns, the third phrase may have the only chromatic note or notes in the hymn.^{11 12}

⁹ A change in texture can be seen in hymns 18, 21, 41, 59, 99, 216, 282, and 311.

¹⁰ Sequential characteristics can be seen in hymns 207, 297, and 311.

¹¹ When identifying chromatic notes, I generally ignore a raised $\hat{4}$ where it tonicizes a dominant harmony because in this case it serves the pre-dominant function of establishing or emphasizing the dominant.

7. non-tonic prolongation

The third phrase often shows harmonic contrast with a prolongation of non-tonic harmony, usually dominant. While the harmonic prolongation in the third phrase is particularly characteristic of the standard harmonic structure discussed later, it is nevertheless a useful and effective device for achieving contrast between the first (and second) phrases of a small-scale hymn.^{13 14}

The following four examples illustrate the contrasting devices listed above. Each example depicts only the first and third phrases. The second phrase of a small-scale hymn will always be musically the same as or similar to the first phrase, so the examples below will show contrast between the first and third phrases.

Figure 3.4 below illustrates three developmental techniques that are used to give contrast to the third phrase of this simple hymn. First, **inverted melodic contour**: the arrows indicate the change from the downward stepwise motion in the first two phrases to the upward stepwise motion in the third phrase.

¹² Examples include hymns 3, 9, 18, 39, 48, 103, 163, 207, 267, 283, 311, 321, 325, and 338.

¹³ Examples of non-tonic prolongation include hymns 7, 18, 21, 39, 91, 97, 99, 156, 216, 263, 267, 278, 283, and 289.

¹⁴ The contrasting middle described here is similar to that described by Caplin (1998, 75–81), but the two have a few key differences. Caplin describes characteristics such as loose organization, sequential progressions, harmonic instability, focus on dominant harmony, appearance of new musical material, and changes in texture that are all similar to those found in the hymns. However, his discussion of sentential themes and standing on the dominant suggest a passage of music generally longer than the typical four-measure phrase found in the hymns. Likewise, changes in dynamics, articulation, and accompanimental figuration generally do not apply to hymns (which are typically written without dynamics, articulations, or accompaniment). The developmental devices described here almost always appear in forms that are much more compact, and thus better suited to hymns, than those described by Caplin.

Second, **harmonic contrast**: the third phrase contains subdominant harmonies, which are the only harmonies in this hymn that are not either tonic or dominant.

Third, **higher tessitura**: most of the melody in the first two phrases is confined to three notes and highlights the melody tone G, while the third phrase moves the focal pitch up to the B♭.

Figure 3.4: Hymn 163

The image displays a musical score for Hymn 163 in E♭ major, 4/4 time. It consists of two systems, each with a treble and bass staff. The first system is labeled 'Phrase 1' and the second 'Phrase 3'. Arrows above the treble staves indicate melodic contours: an arch for Phrase 1 and a leveling off for Phrase 3. The lyrics are written below the staves, with two versions provided for the first phrase. Harmonic analysis is shown below the bass staves using Roman numerals.

Phrase 1

1. Lord, dis-miss us with thy bless-ing; Fill our hearts with joy and peace.
 2. Thanks we give and ad - o - ra - tion For the gos-pel's joy - ful sound.

Harmony: E♭: I V I I V⁷ I

Phrase 3

Oh, re - fresh us, oh, re - fresh us, Trav'-ling thru this wil-der-ness.
 Ev - er faith - ful, ev - er faith - ful To the truth may we be found.

Harmony: I IV⁶ I I IV⁶ I

Figure 3.5 below illustrates four developmental techniques in the third phrase. First, there is a **change in melodic contour**. The contour lines (above the staff, below the brackets) show a leveling off of the melodic contour in phrase 3 as compared to the arched contour of phrase 1. Second, there is a **change in texture**. The alto line of phrase 3 becomes the more prominent

melodic line. This might countermand the change in contour listed above, except that the alto line of phrase three has a downward arching contour that is still a contrast to the upward arch and leaps of the melody in phrase 1. Third, there is **harmonic contrast**. Phrase 3 moves to and tonicizes IV and ii, both relatively distant from the tonics and dominants of the other phrases. Fourth, there is a **sequence-like passage**. The straight brackets (above the contour lines) indicate a two-measure harmonic sequence. The hymn music alters the melody and inner parts, but retains the sequence.

Figure 3.5: Hymn 311

The figure displays two musical phrases from Hymn 311 in G major (one sharp) and 4/4 time. The score includes a treble and bass staff for each phrase, with lyrics written below the treble staff. Above the treble staff, contour lines and brackets indicate melodic and harmonic structures. Below the bass staff, Roman numerals provide the harmonic analysis for each measure.

Phrase 1:

1. We meet a-gain as sis-ters On this the Sab-bath day
 2. We meet to plan our ser-vice To neigh-bors now in need.
 3. We meet to sing to- geth-er The prais-es of our Lord,

Harmonic analysis for Phrase 1: D: I 6 IV ii⁷ I⁶ IV I⁶ $\frac{5}{3}$ V

Phrase 3:

Now may the Ho-ly Spir-it, De-scend-ing like a dove,
 And as we use our tal-ents For good and no-ble ends,
 To ev-'ry gos-pel bless-ing The Lord has turned the key,

Harmonic analysis for Phrase 3: IV: ii ⁷ V⁷ I vi⁷ ii: i⁷ ii V⁷ i

Phrase 3 of hymn 59 (Figure 3.6) is a useful demonstration of three developmental techniques. First, there is a **change in melodic contour**. The double arches shown in the first phrase are traded in the third for a long steady ascending line. Second, there is a **change in texture**. The first two phrases have a standard homophonic texture with all parts singing all syllables together in rhythm. The third phrase varies this with diaphonic duetting between the men and women, evidenced by the staggered entrances of the text. And third, there is a **change in rhythmic motives**. The rhythm in the first two phrases consists largely of running eighth notes (♩.♩.♩.♩.♩.). In contrast, the third phrase lengthens the rhythm of the melodic line (♩.♩.) while leaving the men with steady, straight quarters (♩.♩.♩.♩.).

Figure 3.6: Hymn 59

Phrase 1

1. Come, O thou King of Kings! We've wait - ed long for thee,
 2. Come, make an end to sin, And cleanse the earth by fire,
 3. Ho - san - nas now shall sound From all the ran - somed throng,
 4. Hail! Prince of life and peace! Thrice wel - come to thy throne!

G: I ii⁶ V⁴ $\frac{5}{3}$ I IV I

Phrase 3

Come, thou de - sire of na - tions, come;
 With songs of joy, a hap - pier strain,
 The wide ex - panse of heav - en fill
 The hea - then na - tions bow the knee,
 Come, thou de - sire, Come, thou de - sire of na - tions, come;

I V I V⁴₃/V V

Phrase three of hymn 283 (Figure 3.7) is a useful example of four developmental techniques. First, **harmonic contrast**: the second measure of phrase three is a V^2/I which is the only case in the hymn of a chord tonicizing a harmony other than dominant. Second, **harmonic instability**: the third phrase has only three root-position chords, including the downbeat and the cadence. Everything else is inverted. The V^2 , V^4_3 , and IV^6 all on downbeats evidence particular instability. Third, a **change in melodic contour**: the largely stepwise descent of the opening basic idea contrasts with the sharp, angular melodic leaps in the third phrase. And fourth, **dominant prolongation**: the third phrase

begins and ends on dominant, consists primarily of dominant harmony, and ends with a tonicized half cadence (HCt) that reinforces the dominant. In addition, the melody outlines a dominant chord: $\hat{7} \hat{1} \hat{2} \hat{3} \hat{4} \hat{3} \hat{2} \hat{1} \hat{7}$, all set against and alternating with a repeated dominant pedal in the alto line. Note that each chord in parentheses is a secondary dominant tonicizing the chord that follows it.

Figure 3.7: Hymn 283

Phrase 1

1. The glo-rious gos - pel light has shone In this the lat - ter day
 2. And thru the priest-hood now re-stored A - gain pre-pared the way
 3. And we for them can be bap-tized, Yes, for our friends most dear,
 4. Now, O ye Saints, re - joice to - day That you can sav - iors be

G: I ⁶ IV ⁶ I IV I ⁶ IV ii V₄⁶ ₃ I

Phrase 3

The pre-cious things which had been sealed And from the world kept hid,
 As Christ to spir - its went to preach Who were to pris - on led,
 That they may come with Christ a - gain When he to earth de-scends,
 Then let us rise with - out re-straint And act for those we love,

G: V² I⁶ V₃⁴ I (V²) IV⁶ I₄⁶ ii⁶ (V₅⁶) V

Fourth Phrase: Cadential/Closing

The function of the fourth phrase is to bring musical closure to the hymn. When this is done well, the listener will feel a sense of resolution or catharsis upon reaching the final cadence, because the fourth phrase has brought together any ideas that have been left unfinished. The first three phrases, in conjunction or individually, will have created a sense of incompleteness, expectation, or anticipation. Until this incompleteness, expectation, or anticipation is satisfactorily resolved, the listener will be left wanting. This is the function and purpose of the final phrase of a small-scale hymn.

In order to effect this resolution, the closing phrase must close with a PAC in the home key, which will contain the final P, D, and T (predominant, dominant, and tonic) of the hymn.¹⁵ In addition to this requirement there are a few key devices by which the sense of completion or closure may be strengthened in the final phrase. The strongest cadences will consist not only of the P, D, and T of a PAC, but the dominant will be intensified by use of a cadential 6/4 resolving to the root-position V⁷. In addition, the P of the final cadence will often be prepared

¹⁵ Theorists describe trends and patterns, some of which are extremely strong, but in the vast body of any genre there are exceptions to every rule. I say the final cadence *must* end in a PAC containing the final P, D, and T of the hymn, but there are rare hymns that for their own justifiable musical reasons don't end with a PAC. Examples include hymns 23, 105, 106, 213, 279, 284, and 302.

with a **rising tonic**¹⁶, a I⁶ chord, that will give the cadence a final bass line of $\hat{3} \hat{4} \hat{5} \hat{1}$.¹⁷

The sense of closure may also be strengthened by lengthening the P and D of the final cadence. Early in the hymn a P or D might consist of a single chord or two, whereas in the final cadence these can fill an entire measure. This is especially true of the D, which is occasionally expanded with longer note values to draw out and intensify the final closure.¹⁸

In Figure 3.8 the rising tonic (enclosed in a square) is followed by V and I chords that serve to prolong or extend the rising tonic harmony. The $\hat{3} \hat{4} \hat{5} \hat{1}$ bass line is superficially interrupted by these two chords, but the underlying rising tonic function still carries through to the predominant. In addition, the phrase draws out the dominant using longer note values as well as the cadential 6/4.

¹⁶ Caplin (1998, 27) calls this an **initial tonic** and states that it usually occurs in first inversion. The term **rising tonic** is used here to refer to cases that *always* occur in first inversion, and it specifically describes the bass motion that rises stepwise to the dominant before resolving to tonic.

¹⁷ Note that the pre-dominant $\hat{4}$ may be implied rather than literally present in the bass, as is the case, for example, with a root position ii chord instead of the more typical ii⁶ (see hymns 46, 113). Note also that at any point the $\hat{3} \hat{4} \hat{5} \hat{1}$ bass line may be displaced an octave up or down without breaking the effective continuity of the line.

¹⁸ See, for example, hymns 9, 22, 38, 59, 113, 128, and lastly 325, which extends the final verse with a coda that by nature draws out and intensifies the final closure, and that also has expanded note values in the final cadence.

Figure 3.8: Hymn 296

T P D PAC
T

homes in which thy peo - ple dwell.
know - ing thee, may grow in grace.
be the dwell - ing place of peace.

F: I^6 (V I) IV V_4^6 $\frac{5}{3}$ 7 I
Bass: $\hat{3}$ $\hat{4}$ $\hat{5}$ $\hat{1}$

Two Small-Scale Hymn Examples

The *aaba* form (seen in Figure 3.9) is the simplest variety of the small-scale hymns, involving three out of four identical phrases and considerable repetition. In spite of its simplicity, the example below does contain all the characteristics of the small-scale model. It opens with a periodic initial statement consisting of the two identical phrases, each closing with a perfect authentic cadence (although the PAC in both cases is relatively weak because there isn't a clear predominant chord). The third phrase has a contrasting middle that, curiously, is tonic prolongational rather than dominant,¹⁹ and exhibits at least three developmental devices (see this same hymn in Figure 3.4 above for details about the developmental character of the third phrase). The

¹⁹ The phrase ends with what some might call a plagal cadence, though in this case the phrase has no cadential character, and is better labeled with a non-cadential phrase ending. The phrase instead consists of two I – IV – I neighbor figures, making it entirely tonic prolongational.

fourth phrase is the cadential/closing phrase containing the final (still admittedly weak) PAC.²⁰

Figure 3.9: Hymn 163

The figure displays the musical score for Hymn 163, organized into four systems. Each system consists of a vocal line (treble clef) and a bass line (bass clef), both in 4/4 time with a key signature of two flats. The lyrics are written below the vocal line. Structural labels are placed above the vocal line: 'PAC' for the first and third systems, 'N-C' for the second system, and 'PAC' for the fourth system. A bracket on the left side of the first two systems is labeled 'Periodic Initial Statement' and 'a'. A bracket on the left side of the third and fourth systems is labeled 'b' and 'a' respectively.

System 1 (PAC):
 1. Lord, dis - miss us with thy bless - ing; Fill our hearts with joy and peace.
 2. Thanks we give and ad - o - ra - tion For the gos - pel's joy - ful sound.

System 2 (N-C):
 Let us each, thy love pos - sess - ing, Tri - umph in re - deem - ing grace.
 May the fruits of thy sal - va - tion In our hearts and lives a - bound.

System 3 (PAC):
 Oh, re - fresh us, oh, re - fresh us, Trav - 'ling thru this wil - der - ness.
 Ev - er faith - ful, ev - er faith - ful To the truth may we be found.

System 4 (PAC):
 Oh, re - fresh us, oh, re - fresh us, Trav - 'ling thru this wil - der - ness.
 Ev - er faith - ful, ev - er faith - ful To the truth may we be found.

²⁰ Given that the repetitive nature of this form may leave a listener hungering for variety, it is worth recognizing that there are hymns using this form that, with varying degrees of success, compensate for the phrasal repetition and create musical interest with harmonic motion that is more dense or involved, or with melodic or rhythmic ideas that can give a hymn some additional dynamic character. For examples, see hymns 15, 48, 58, and 101.

Beginning a small-scale hymn with an expository period immediately opens up options for a more complete musical journey over the course of the hymn. In a strict *aaba* hymn each of the three *a* phrases ends with the same cadence. This repetition limits a hymn's capacity to create tension and the anticipation of a return, and to grant the corresponding catharsis of that return. By contrast the expository period of an *aa'ba'* hymn allows for the hierarchy of cadences that can give the final phrase a greater sense of completion or finality. The expository period in hymn 41 (Figure 3.10) has that sense of presenting an idea and then completing it, and when the consequent phrase of the period is then recapitulated as the final phrase it gives the entire hymn a greater sense of completion as well. The third phrase qualifies as a contrasting middle, containing at least three developmental characteristics: a change in tessitura with the melody sitting at a higher general pitch range; a change of texture as the phrase forgoes the unison beginning of the other phrases in favor of a three- and four-part texture; and a focus on or prolongation of non-tonic harmony with two short musical ideas both moving to and closing on dominant.

Figure 3.10: Hymn 41

ant. (4) IAC

Expository Period

a

1. Let Zi - on in her beau - ty rise; Her light be - gins to shine.
 2. Ye her - alds, sound the gold - en trump To earth's re - mot - est bound.
 3. That glo - rious rest will then com - mence Which proph - ets did fore - tell,

cons. (4) PAC

a'

Ere long her King will rend the skies, Ma - jes - tic and di - vine,
 Go spread the news from pole to pole In all the na - tions round:
 When Saints will reign with Christ on earth, And in his pres - ence dwell

contrasting middle HC

b

The gos - pel spread - ing thru the land, A peo - ple to pre - pare
 That Je - sus in the clouds a - bove, With hosts of an - gels too,
 A thou - sand years, oh, glo - rious day! Dear Lord, pre - pare my heart

cadential final phrase PAC

a'

To meet the Lord and E - noch's band Tri - um - phant in the air.
 Will soon ap - pear, his Saints to save, His en - e - mies sub - due.
 To stand with thee on Zi - on's mount And nev - er - more to part.

Small-Scale Sub-Type: *aabc*

There is a subtype of the small-scale model that presents alternate perspectives on the journey allegory presented at the beginning of the chapter. The perspective above is that the traveler is changed by the journey even when he returns home – that is, a melody may be identical at the end as it was in the beginning, and yet the effect the melody has on the listener at the end is different than it is at the beginning *because* of the journey. A second perspective suggests that upon returning home the traveler finds that *home* has changed, that the experience and substance of home is no longer the same as it was before the journey. In many cases it will still be somewhat musically recognizable as home, as is the case when most of the final phrase is different from the beginning of the hymn, but it still contains one or more clearly recognizable musical landmarks from one or both of the *a* phrases. These landmarks may come in several types, including borrowed melodic fragments and rhythmic motives. A final perspective on the musical journey is that some journeys do not return the traveler home, but to an entirely new destination. In some hymns the closing phrase bears no significant resemblance to the opening phrases, but uses new melodic/harmonic material to return the listener home to the original key and bring the piece to a satisfying close.

These two additional perspectives, the home-has-changed perspective and the new destination perspective, are found in the small-scale sub-type *aabc* (and its variant *aa'bc*). Even in cases where the final phrase is fundamentally different from the opening phrases, most *aabc* small-scale hymns will recall the

opening phrase material in some way. The most straightforward examples will reprise a measure or two directly from one of the first two phrases in the final phrase.²¹ Other examples will borrow a melodic/harmonic fragment from the earlier phrases, i.e., a passage of a few notes or chords where the melody and harmony are similar but not identical to that of the original phrase.²² Still other *aabc* hymns are unified stylistically across all four phrases, but early phrases do not necessarily share melodic/harmonic components with later phrases. In these cases the entire hymn will be characterized by common rhythmic motives or ideas or by other stylistic elements (textural, metrical).²³

Hymn 172 (Figure 3.11) is an *aabc* hymn. The first phrase ends with a cadence that includes a melodic descent from $\hat{5}$ to $\hat{1}$ over a I – V – I – V – I harmony that corresponds to an expanded iteration of that same melodic/harmonic passage in the final phrase (marked with brackets). The final phrase is more accurately labeled *c* than *a'*, and yet the borrowed melodic/harmonic fragment clearly harkens back to material from the first phrase enough to suggest a return home.

²¹ Examples include hymns 30, 97, and 99.

²² Examples include hymns 26, 38, 147, 172, 211, 296, and 338.

²³ Examples include hymns 131, 139, 156, 197, 225, and 257.

Figure 3.11: Hymn 172

Phrase 1

1. In hu - mil - i - ty, our Sav - ior, Grant thy Spir - it here, we pray,
2. Fill our hearts with sweet for - giv - ing; Teach us tol - er - ance and love.

F: I⁶ V₃⁴ I V⁷ I

Phrase 4

When thy heart was stilled and bro - ken On the cross at Cal - va - ry.
Lord, let us re - gain thy pres - ence; Let thy glo - ry round us shine.

I⁶ V₃⁴ I V ... V⁷ I

In contrast, there are several hymns that seem to have the *aabc* phrase structure (opening with an expository period or periodic initial statement) that are more bipartite in character than small-scale.²⁴ The bipartite nature of these hymns begins to blur the lines between the small-scale model and the verse-chorus model that will be described in the following chapter.

²⁴ Examples include hymns 11, 25, 40, 55, and 274.

STANDARD HARMONIC STRUCTURE

One attribute that makes hymns an interesting subject of analysis is the capacity to create, in an extremely compact space, music that is structurally sound, complete, and harmonically and melodically satisfying. Indeed, in the harmonic structure of hymns it is possible to find harmonic concepts and elements that are specifically characteristic of the great works of the Classical era, such as sonata form.

In the short span of sixteen measure, a hymn can establish the tonic, transition to the dominant, introduce harmonic instability and dominant prolongation, and return to close in the home key. Hymns that exhibit these four functions can be said to follow the standard harmonic structure.

The standard harmonic structure is not a hymn model comparable to the small-scale or the other models. Each of the four hymn models is characterized in large part by the phrase structure of the music. In contrast, the standard harmonic structure is characterized by the underlying *harmonic* function and motion of the phrases. Consequently, there is often some overlap among the hymns between the standard harmonic structure and the hymn models. The small-scale model, for example, will frequently exhibit the underlying harmonic function and motion of the standard harmonic structure.

The discussion that follows will use terms, devices, and examples that will be similar to those in the small-scale model. It should be noted that while the small-scale model and the standard harmonic structure often occur in the same hymn using similar phrase structures and harmonic functions corresponding to

each of the phrases, the small-scale model and the standard harmonic structure are distinctive. There are roughly 30 small-scale standard harmonic hymns in the hymnal, but the model and the harmonic structure are both found more frequently independently of each other than they are found together.¹

Many standard harmonic hymns have their four phrases laid out in four music lines on a page. These four phrases often correspond to the four harmonic functions as follows.

1. Tonic prolongational
2. Transitional: motion to the dominant, usually emphasized with V/V cadencing on a V:PAC
3. Developmental and/or dominant prolongational
4. Cadential closing, final PDT and PAC

Hymn 216 illustrates these four functions in its four corresponding phrases, which will be examined one phrase at a time in the discussions below. This hymn is also an example of the small-scale model, as it also illustrates the overlap that is possible between the small-scale model and the standard harmonic structure.

Phrase 1, Tonic Prolongation (Expositional)

Much like the opening portion of a classical sonata form, the function of the first phrase is to establish and confirm the key. In the hymns this usually consists of a tonic prolongation using the prolongational concepts listed at the

¹ Discussing the standard harmonic structure at this point in the study interrupts the presentation of the four hymn models, and yet it also lays essential groundwork for the discussion of each model that follows.

beginning of this chapter: pedal, passing, and neighbor chords, substitute chords, and a cadential confirmation by either an authentic cadence or a half cadence.² Additionally, the phrase may arpeggiate a tonic chord for a measure,³ simply repeat the tonic chord,⁴ utilize neighbor tones or passing tones to prolong tonic,⁵ or use the *bookending* technique, in which the final tonic chord has the same voicing as the opening chord, emphasizing the prolongation.⁶ In essence, the entire phrase will serve to establish the key of the piece by introducing, emphasizing, and confirming – prolonging – tonic.

This first phrase can be loosely described as being expositional, though not quite in the traditional sense of classical forms. Rather, it establishes (or *exposes*) and confirms the key and the tonic, introducing the listener to the harmonic point of origin from which the hymn will depart, and to which it will return.

The first phrase of hymn 216 (Figure 3.12) consists almost entirely of tonic. It prolongs tonic across the passing tones in the pickup measure, the pedal chord in the first measure, and the cadential progression in the last two measures. The passage features two examples of bookending marked by the

² It is worth reiterating here that although a half cadence ends on a dominant chord rather than the tonic, it is still an effective means of confirming the tonic. The half cadence is generally felt as an authentic cadence left incomplete. The effectiveness of the HC rests on the fact that it leaves the listener expecting the final resolution *to the tonic* (rather than to the dominant or another alternate key), and thus it can be said to confirm the tonic key through expectation and anticipation rather than by resolution. Caplin agrees, stating that a half cadence can partially confirm the home key (196).

³ See hymns 40, 66, 71, 146, and 186.

⁴ See hymns 133, 141, 153, and 191.

⁵ See hymns 21, 103, 216, and 225.

⁶ See hymns 4, 54, 59, 61, and 78.

brackets above, and cadences with an imperfect authentic cadence.⁷ The strong tonic presence and clear tonic prolongation firmly establish the key of the piece and lay the groundwork for the rest of the hymn.

Figure 3.12: Hymn 216, Phrase 1

Expository Phrase

a IAC

Phrase 1

1. We are sow-ing, dai - ly sow - ing Count-less seeds of good and ill,
 2. Seeds that fall a - mid the still - ness Of the lone - ly moun-tain glen;
 3. Seeds that lie un-changed, un-quick-ened, Life - less on the teem-ing mold;
 4. Thou who know-est all our weak-ness, Leave us not to sow a - lone!

E♭: I I (Ped) I V $\frac{6}{4}$ $\frac{7}{4}$ I

Phrase 2, Motion to the Dominant (Transitional)

Phrase 2 is typically a transitional phrase that serves to move the overall harmony to the dominant. Most commonly it will end in a V:PAC, but even in cases where the cadence doesn't contain the full V:P, D, and T in root position, the resulting half cadence will typically be tonicized. Tonicizing the dominant emphasizes and reinforces the transitional function of the phrase. (A tonicized half cadence uses the abbreviation HCt.)^{8 9}

⁷ This IAC at the end of this phrase is debatable. There is no predominant chord, and what appears as the cadential progression could be a re-statement of a prolonged tonic more than a cadential confirmation.

⁸ While the dominant harmony is by far the most typical contrasting harmony, the harmonic journey of the standard harmonic structure can be fulfilled as well by a transition to and prolongation of other non-tonic harmonies. For example, the second phrase of hymn 310

Phrase 2 in this case (Figure 3.13) is the consequent phrase of a modulating expository period. It begins in the tonic, then modulates to and cadences firmly in the dominant. The last beat of measure 2 can be considered the pivot chord in the modulation to the dominant, indicating the transition. Figure 3.13 represents the cadential phrase in the dominant key, and the P, D, and T of the parenthetical V:PAC as a secondary key area.¹⁰

Figure 3.13: Hymn 216, Phrase 2

Transitional Phrase

a'

(P) D V:PAC (T)

Phrase 2

Scat - tered on the lev - el low-land, Cast up - on the wind - y hill;
 Seeds cast out in crowd-ed plac - es, Trod - den un - der foot of men;
 Seeds that live and grow and flour-ish When the sow-er's hand is cold.
 Bid thine an - gels guard the fur-rows Where the pre-cious grain is sown,

V: IV V₄⁶ 7 I

cadences in iii with a full PAC, and hymn 190 cadences in iii with an IAC, though it doesn't stay in iii for the third phrase. See also hymn 151.

⁹ One might ask whether minor hymns also move to the dominant. For this study the question is moot, as the LDS hymnal has only four hymns in minor keys (126, 162, 198, and 215), and one modal hymn (284). None of the five exhibit significant standard harmonic characteristics. Hymn 154 begins in minor, but immediately modulates to the relative major, where it then transitions to the dominant and eventually closes. It exhibits most standard harmonic characteristics, but offers no insight to their use in a minor key.

¹⁰ A cadence consisting of a P, D, and T without an initial tonic is often referred to as an auxiliary cadence. This occurs frequently when a passage modulates and cadences in a new key (Burstein 2005).

Phrase 3, Contrasting Prolongation (Developmental Phrase)

The third phrase of the standard harmonic structure is comparable in many ways to the third phrase of the small-scale model, and again there are several hymns in which both overlap.¹¹ In both cases the third phrase can be described as contrasting and developmental, and both will often evidence many of the same developmental devices. The difference between the two is difficult to quantify, and many characteristics of either could be used to support both.

The standard harmonic structure, as the name suggests, is primarily a categorization of harmonic motion and harmonic devices. It is built on the premise of establishing a home key (exposition), moving away from home (transition), playing for awhile away from home (developmental, harmonic wandering), and finally returning home (recapitulation). This suggests that the third phrase, while it will likely evidence other developmental devices, will concern itself most importantly with exploring, establishing, or reinforcing non-tonic harmonies, or in some cases non-conclusive tonic resolutions. Most commonly the dominant harmony will be the focus and the final goal of this phrase. Caplin writes, in reference to the contrasting middle of a small ternary form:

Whereas the exposition emphasizes tonic harmony (...), the contrasting middle emphasizes dominant harmony. The harmonic goal of the section is, with rare exceptions, the dominant of the home key, and this harmony is frequently found at the very beginning of the section as well. The phrase structure of the B section [the developmental passage] is looser and usually less conventional in its thematic design than the preceding A section [expositional passage] is. (71)

¹¹ My survey found at least 20 small-scale standard harmonic hymns. Useful examples include hymns 11, 21, 55, 283.

Like a classical developmental passage, this third phrase will typically move to, close with, and thus emphasize the dominant.¹²

In cases where the third phrase is more developmental and contains more harmonic wandering than dominant prolongation, such digressions may be found in a circle-of-fifths progression,¹³ in other sequences,¹⁴ or in relative harmonic instability.¹⁵ Whereas contrasting melodic or rhythmic characteristics are central to the small-scale model, in the standard harmonic structure they are secondary to the harmonic contrast.

The dominant (contrasting) prolongation serves to delay the resolution to the tonic. This intensifies the need for that resolution and makes the resolution much more satisfying when it finally arrives at the end. Where the transitional phrase often briefly modulates to the dominant key (tonicizing the dominant), the developmental phrase often emphasizes dominant harmony *in the tonic key* (without the raised $\hat{4}$ tonicizing the dominant). This further drives the anticipation of ultimate harmonic closure in the tonic.¹⁶

While the third phrase of the example hymn (Figure 3.14) spends more or less the same amount of time in dominant and tonic harmonies, it manifests the dominant prolongation and developmental harmonic character in a few key ways. First, where the alto and bass follow a tonic pedal through most of each of

¹² Some examples of clear dominant prolongation across the third phrase include hymns 39, 187, 209, and 216.

¹³ See hymns 54 and 183.

¹⁴ See hymns 66, 94, 178, and 186.

¹⁵ See hymns 54, 55, 78, 183, and 187.

¹⁶ The development section in sonata form is also characterized by a dominant emphasis in the tonic key, as opposed to a modulation to the dominant. This often takes the form of standing on the dominant, in anticipation of the recapitulation in tonic.

the other three phrases, in the third phrase the soprano and tenor hold a *dominant* pedal throughout. Second, this phrase consists almost entirely of inverted chords, showing the developmental character and harmonic instability of a developmental passage. Third, the phrase begins with, moves to, and cadences on dominant harmony, making dominant the structural endpoint.

Figure 3.14: Hymn 216, Phrase 3

Developmental Phrase

b HC

Phrase 3

Seeds that sink in rich, brown fur - rows, Soft with heav-en's gra - cious rain;
 Seeds by i - dle hearts for - got - ten, Flung at ran - dom on the air;
 By a whis-per sow we bless - ings; By a breath we scat - ter strife.
 Till the fields are crown'd with glo - ry, Filled with mel - low, rip - ened ears,

V³ 6₄ 2 I⁶ I 6 V⁶₄ 2 I⁶ V⁴₃ I V⁶₄ 5₃

On a side note, this phrase is also the contrasting middle phrase of a small-scale hymn, and it contains a handful of the developmental devices listed above in the small-scale description. Notice the change in texture evident as the alto and bass take the melody leaving the soprano and tenor to a pedal tone. Here the soprano shows a change of melodic contour and a higher tessitura. Notice also the harmonic instability introduced by the melodic bass, and the dominant prolongation.

Phrase 4, Cadential Closing

This is the cadential phrase that closes the hymn, leaving the listener harmonically satisfied. Like the final phrase of the small-scale model (or of almost any hymn), it resolves incomplete ideas heard throughout the hymn.

In the case of the standard harmonic structure, the final phrase resolves any unresolved structural harmony by confirming the tonic with the strongest authentic cadence of the hymn. It closes the cadential predominant, dominant, and tonic with a PAC. The PAC arrives, attended by more variation than in the other three phrases. Common closing devices include a V/IV to prepare the predominant, and the rising tonic that prepares the ear for the drive to P (IV or ii⁶), D, and T using the $\hat{3} \hat{4} \hat{5} \hat{1}$ bass line.

The fourth phrase of hymn 216 (Figure 3.15) contains the final T, P, D, and T of the hymn as well as its strongest authentic cadence. It brings to a close the harmonic structure of the hymn as well as musical ideas introduced in the other three phrases.¹⁷

¹⁷ Other useful examples of the small-scale, standard harmonic hymns include 21, 26, 39, 114, 156, 225, 263, 283, 289, and 311. Useful examples of standard harmonic hymns that do not fit the small-scale model include 5, 36, 54, 66, 78, 113, 132, 183, 187, 190, 202, and 288.

Figure 3.15: Hymn 216, Phrase 4

Closing/Cadential Phrase

a''

P D T

Phrase 4

Seeds that rest up - on the sur - face Of the dry, un - yield - ing plain;
Seeds by faith - ful souls re - mem - bered, Sown in tears and love and prayer;
In our words and thoughts and ac - tions Lie the seeds of death and life.
Filled with fruit of life e - ter - nal From the seed we sowed in tears.

E♭: ii₅⁶ IV V₄⁶ ⁷ I

Case Study: a standard harmonic non-small-scale hymn

Hymn 113 (Figure 3.16) is an interesting example of the standard harmonic structure. It features the four harmonic functions in a hymn that is harmonically rich and less traditional. It also features a developmental phrase characterized by harmonic wandering rather than dominant prolongation.

The first phrase prolongs the tonic harmony by the use of bookending (the first and last tonic chords are identical – see the bracket above the first phrase), and by the authentic cadential progression (ii – V – I in measures 3–4).¹⁸ The IV^{M7} in m. 2 might loosely be considered a neighbor chord connecting the tonic at the beginning with the tonic at the end, though that argument is weakened somewhat by the interruption of the cadential progression. It might

¹⁸ Again, this IAC is relatively weak and arguably non-cadential, though the ii – V⁶ – I progression does offer a sense of cadential confirmation of tonic even with the inverted dominant and the melodic passing tones clouding the tonic arrival (m. 4).

also be considered a substitute chord to the ii that follows it. In either case, it gives variety to a phrase that otherwise serves as a tonic prolongation.

The second phrase can be analyzed as a circle-of-fifths authentic cadential progression in the dominant key. It includes a predominant, dominant, and tonic chord; a cadential 6/4 and a dominant 7th; and a perfect authentic cadence. It is nearly as strong a transitional phrase as can be found among the hymns.

While the third phrase does not prolong dominant, it is a good example of the harmonic wandering that is also associated with the developmental phrase of the standard harmonic structure. The V² in the first measure introduces harmonic instability, but the last half of the phrase contains the more wandering character of the phrase: ii⁷ – ² – IV⁶ – V⁶ – vi – iii⁶. It is perhaps as far from a cadential resolution to the tonic as can be found in music as traditional and compact as the hymns.

The harmonic wandering of the third phrase leads to a non-cadential phrase ending, closing on iii, that is both harmonically unstable and wanting of resolution. The function of the final phrase is to bring resolution. It does so by using deceptive and plagal motion and a stepwise bass line to return to a still-inconclusive tonic harmony (I⁶) before an extended final cadential phrase gives the P, D, and T of the conclusive PAC.

Figure 3.16: Hymn 113

Expository Phrase

1. Our Sav - ior's love Shines like the sun with per - fect light,
 2. The Spir - it, voice Of good-ness, whis - pers to our hearts
 3. Our Fa - ther, God Of all cre - a - tion, hear us pray

D: I IV^{M7} (N) ii₅⁶ (P) 7 V⁶ I

Transitional Phrase

As from a - bove It breaks thru clouds of strife.
 A bet - ter choice Than e - vil's an - guished cries.
 In rev - 'rence, awed By thy Son's sac - ri - fice.

V: vi ii V₄⁶ 7 I

Developmental Phrase

Light - ing our way, It leads us back in - to his sight,
 Loud may the sound Of hope ring till all doubt de - parts,
 Prais - es we sing. We love thy law; we will o - bey.

D: V² I⁶ ii⁷ 2 V⁶ IV⁶ vi iii⁶

Closing/Cadential Phrase

Where we may stay To share e - ter - nal life.
 And we are bound To him by lov - ing ties.
 Our heav'n - ly King, In thee our hearts re - joice.

D: IV^{M7} I^{M4}₃ 6 ii⁷ 6₅ 7 V 7 I

IAC

T) V:PAC

N-C

P D T PAC

Variants and Exceptions

While the standard harmonic structure is a useful categorization, the hymnal's variety would suggest that it also must be flexible. While many hymns exhibit most fundamental traits of that form, many more lack one or two, calling into question their belonging to the standard harmonic structure. Perhaps the important question is not *whether* they follow the structure, but the *degree* to which they follow the structure. The hymns that deviate from the template often yield insight into the form as well as into the harmonic nature of hymns in general.

The possible deviations are many and varied. In many hymns the expositional, transitional, and closing/cadential functions are easily identified, but ambiguities arise in the developmental or non-tonic prolongational passage.¹⁹ Occasionally we hear the four harmonic functions, lacking only clear cadences.²⁰ In other hymns the phrases do not line up with the functions, i.e., the first phrase may contain both the tonic prolongation and the beginning of the transitional passage,²¹ or the developmental phrase may elide with the final phrase, yielding no clear delineation between development and cadential/closing.²² Some transitional or developmental hymn phrases emphasize more distant key areas rather than dominant.²³ And some hymns feature the four functions of the standard harmonic structure in miniature — an

¹⁹ See hymns 16, 17, 93, 98, 122, 150, 191, 227, and 301.

²⁰ See hymns 53, 63, and 149.

²¹ See hymn 298.

²² See hymns 66 and 222.

²³ See hymns 71, 151, and 190.

eight-measure hymn. The following section will discuss these briefly in connection with the two-phrase model, and chapter 5 will examine other deviations further.

TWO-PHRASE MODEL

At first glance the two-phrase model may appear to be the simplest and least interesting hymn model. But careful scrutiny demonstrates noteworthy patterns and overlap with the other models.

As the name suggests, the two-phrase model consists of two phrases, generally of four measures each. These eight measures offer but little time to create a complete musical experience. Some of the interest of this model is a result of the means by which a composer creates that complete musical experience in so short a space.

The harmonic structure of the model is comparable to the baroque binary form, consisting of two halves, where the first cadences on the dominant, and the second resolves to tonic. The first phrase of the two-phrase model will introduce the tonic, and move to and cadence on the dominant, often with a V:PAC (or, less frequently, an HC or HCt).²⁴ The second phrase will return to a closing cadence in the tonic (PAC). Hymn 277 (Figure 3.17) demonstrates this binary structure.²⁵

²⁴ It is curious that in a surprising number of basic two-phrase hymns the melody of the first phrase ends on $\hat{2}$. This may suggest a Schenkerian three-line descent with interruption as a common occurrence in the two-phrase model. The number of hymns closing the first phrase on $\hat{2}$ drops drastically among two-phrase sentential hymns (discussed later) and among two-phrase standard harmonic hymns. In the latter case this drop may be because standard harmonic hymns much more frequently close the first phrase with a V:PAC, putting the soprano voice on $\hat{5}$.

²⁵ It should be recognized that the small-scale model is typically built on a contrasting period. Most two-phrase hymns qualify as contrasting periods, but the model describes additional characteristics that are specific to two-phrase hymns.

Figure 3.17: Hymn 277

HCt

1. As I search the ho - ly scrip-tures, Lov - ing Fa-ther of man-kind,
 2. As I search the ho - ly scrip-tures, Touch my spir - it, Lord, I pray.
 3. As I search the ho - ly scrip-tures, May thy mer-cy be re-vealed.
 4. As I search the ho - ly scrip-tures, Help me pon-der and o - bey.

Bb: I I^{M2} vi I^{M3}₄ IV I⁶ ii⁷ V⁶₅ I V⁶ V:(ii⁶ V⁶₅ I) Rt

PAC

May my heart be blessed with wis-dom, And may knowl-edge fill my mind.
 May life's mys-t'ries be un-fold-ed As I stud - y day by day.
 Soothe my trou-bled heart and spir - it; May my un - seen wounds be healed.
 In thy word is life e - ter - nal; May thy light show me the way.

Bb: I⁶ (vii^{o6}₅) ii⁶ - ct^{o6}₅ 6 I⁶₄ - vi I⁶₄ IV I⁶ ii⁷ V⁷ I

Here again we also see the echoes of the standard harmonic structure, but on a microcosmic scale. Because the short space limits extensive prolongation, tonic is established and prolonged usually in the space of a single measure or handful of chords before beginning the transition, which culminates in an HC, HCt, or a V:PAC. The tonic prolongation in hymn 277 is obscured somewhat in the first measure by the walking bass line and inverted chords, but it culminates with the root-position tonic on the downbeat of measure 3 following a ii - V - I progression. Indeed, the transition follows immediately in measure 3, tonicizing

and cadencing on the dominant. The modulation, however, is quickly canceled by a retransition in the bass line.

The second phrase is often characterized initially by the instability and dense harmonic motion that indicates developmental character. Measures 5 and 6 of hymn 277 are highly chromatic, consist entirely of inverted chords, and use dissonant unstable harmonies that are further stretched by appoggiaturas. The phrase closes with a return to the tonic punctuated by a PAC.²⁶

The compressed nature of two-phrase hymns requires some creativity and inventiveness to maintain musical interest. For this reason they tend to be characterized by harmonic motion that is more dense than in other hymns, often with a constantly moving bass line and chord changes on nearly every beat.²⁷ Hymn 277 has a bass line that seldom rests, and no two adjacent chords are identical.

The shorter hymn length also means that the tonic must be established in a much smaller musical space, often in only two or three chords, rather than prolonging an entire tonic phrase. Though a two-measure basic idea will often prolong tonic in the same way that the first four-measure phrase may prolong it in the standard harmonic structure. In addition the cadences tend to be shorter, with the P, D, and T coming one after another, with few embellishments and other intermediary material. For the same reasons, the cadential 6/4 also occurs

²⁶ Notice the standard harmonic elements: a tonic beginning (with a tonic reaffirmation on the downbeat of m. 3), a transition to the dominant (ii, V, I in the dominant, though it's not a V:PAC), harmonic wandering (vii^{o7} tonicizing vi, and the common-tone diminished 7 resolving to an inverted tonic), and a move to the closing cadence with the final P, D, and T of the hymn.

²⁷ Some longer hymns also share these characteristics (constantly moving bass line and chord changes on every beat), but they appear more consistently among two-phrase hymns.

less frequently in this model, with the cadence in many cases moving straight to the V⁽⁷⁾. In hymn 277 the P, D, and T fall on the last three chords, respectively.

The compressed hymn does not spend valuable time on a cadential 6/4.

The increased harmonic interest in the short space of a two-phrase hymn often necessitates simplifying the rhythmic structure, which allows the chords to be heard clearly and uncluttered. Two-phrase hymns in 4/4 consist predominantly of quarter notes except for the lengthened note values at cadences, as seen in hymn 277 above. In this model, dotted quarter notes and eighth notes occur less frequently than in other models. Two-phrase hymns in 3/4 tend to consist of quarter notes, or the more common triple lilting rhythm of a half-note followed by a quarter note in most measures.²⁸

Hymn 184 (Figure 3.18) is another textbook example of two-phrase characteristics. It has a binary phrase structure, simple rhythms, dense harmonic motion, a constantly moving bass line, chord changes on almost every beat, and a condensed final cadence (P, D, and T on the final three chords). It establishes tonic in the neighbor figure in the first three beats, and further prolongs tonic across most of the first two measures. It also shows the other standard harmonic functions (in two-measure segments): the move to dominant, increased chromaticism and harmonic wandering (tonicizing vi and then V — the arrows indicate secondary function), and the drive to the final cadence.

²⁸ See hymns 57, 63, 180.

Figure 3.18: Hymn 184

HC

1. Up - on the cross of Cal - va - ry They cru - ci - fied our Lord
 2. Up - on the cross he meek - ly died For all man - kind to see
 3. Up - on the cross our Sav - ior died, But, dy - ing, brought new birth

G: I IV₄⁶ I vi V₃/V I₄⁶ IV I⁶ vi ii vi₄⁶ ii₅⁶ vi V

PAC

And sealed with blood the sac - ri - fice That sanc - ti - fied his word.
 That death un - locks the pas - sage - way In - to e - ter - ni - ty.
 Through res - ur - rec - tion's mir - a - cle To all the sons of earth.

ii (V $\xrightarrow{\frac{6}{5}}$ vi (V⁶) V (vii⁰⁶) V⁶ I IV I⁶ ii⁷ V I

P D T

It is not uncommon to find two-phrase hymns in which each phrase has eight measures rather than four. This typically occurs when the hymn meter is not 4/4: usually being either 3/4²⁹ or 2/2.³⁰ This may be because a measure in 4/4 has two strong beats, the downbeat and the third beat (which is subsidiary but still prominent), whereas a measure of 3/4 only has one strong beat. This means 4/4 has more harmonic/ melodic focal points, and music in 4/4 can

²⁹ See hymns 63, 88, 178, and 180.

³⁰ See hymns 53 and 79.

comfortably contain more harmonic motion per measure than music in 3/4, which requires double the measures to present the same number of strong beats. Putting harmonic motion on every beat in an entire 3/4 hymn would likely result in the music feeling bulky and overburdened.³¹ What results is often a hymn where one real measure is the equivalent of two notated measures: $R = 2N$.³²

Hymn 57 (Figure 3.19) illustrates how the two-phrase model works with this metric variation. It still has the binary harmonic and phrase structure, though in this case the phrases are 7 measures long. Most of the hymn can be read in paired measures ($R = 2N$), although the asymmetric phrase lengths mean that both cadences are somewhat abrupt. The half cadence at the end of the first phrase does not really come to a stop, and the presence of a cadence is indicated primarily by the harmonic arrival and by the poetic meter of the text.

This hymn exhibits the functions of the standard harmonic structure. The form introduces but does not prolong the tonic; instead, the phrase has begun a transition by measure 3 that follows a circle-of-fifths progression around to the

³¹ By way of further illustration: a simple measure in 4/4 contains four chords with two strong beats, 1 and 3, and two weak beats, 2 and 4, i.e. *STRONG, weak, Strong, weak* corresponding to beats 1, 2, 3, and 4, respectively. This means that each measure can have a primary harmony followed by a subsidiary harmony, and then *another* primary harmony followed by a subsidiary harmony. A measure of 3/4 contains only one strong chord and two weak chords, i.e. *STRONG, weak, weak*, which often takes the form of *STRONG, hold, weak*, where the first note is a half note. This means that each measure generally has only one primary harmony and one subsidiary harmony, compared to two of each in a measure of 4/4. For this reason hymns in 3/4 usually require double-length phrases to contain the same amount of harmonic motion as a phrase in 4/4.

³² Dances like the waltz and minuet illustrate this principle well. The music tends to be grouped into *pairs* of measures because as bipeds we like our foot patterns to have an even number of steps, and this requires a pairing of two 3/4 measures. Indeed, a brisk 3/4 like a waltz conducts more comfortably as a duple pattern (such as 6/8) than the vigorous arm waving required to conduct the fast triple.

half cadence. Phrase two begins with a sequence-like passage (mm. 8–11, indicated by brackets) indicating harmonic wandering (V – I, V/ii – ii), and the final cadence draws out the dominant harmony and ends with a peculiar harmonic arrival that might loosely be called an authentic cadence.³³

The metric change often causes adjustments both to the surface and harmonic rhythms. Instead of unbroken quarter notes, the default rhythm in a measure of triple meter (seen in the hymn below) is a half-note/quarter-note combination. This lilting pattern slows the harmonic rhythm and results in a bass line with less walking motion. The chords (along with the bass) tend to change twice each measure rather than every beat. But in the context of this slower triple rhythm the bass line is still in relatively constant motion and the harmony is still relatively dense.³⁴

³³ The final cadence (marked with an asterisk in Figure 3.19) is a musical anomaly among the hymns. It has been marked tentatively with an AC – an authentic cadence – though its classification is somewhat peculiar. It is not quite an authentic cadence and not quite a plagal cadence. The penultimate chord might be analyzed either as a $V^9(\text{sus}^4)$ whose suspension figure never resolves, or as a IV over a C bass note, which would create a plagal cadence where the bass note gave it an element of an authentic feel – a touch of authenticity.

³⁴ Additional two-phrase hymns include 14, 31, 45, 123, 137, 155, 168, 194, 214, 234, 238, 245, 253, 261, 279, 287, and 293, though this list allows for some variation. Not all hymns listed here have all of the characteristics of the two-phrase model, but as a body they become useful in seeing the common patterns and traits that justify outlining a model.

Figure 3.19: Hymn 57

Phrase 1 (7 mm.)

1. We're not a - shamed to own our Lord And
 2. When Je - sus comes in burn - ing flame To
 3. When he comes down from heav'n to earth With
 4. He then will give us a new name, With

F: I I^{M2} vi $V^{\frac{4}{3}}/V$ (V $\frac{6}{5}$)/vi

Phrase 2 (7 mm.)

wor - ship him on earth. We love to learn his
 rec - om - pense the just, The world will know the
 all his ho - ly band, Be - fore cre - a - tion's
 robes of righ - teous - ness, And, in the New Je -

vi 2 IV ii^9 V 2 I^6 $V^{\frac{4}{3}}$ I V^2/IV

ho - ly word And know what souls are worth.
 on - ly name In which the Saints can trust.
 sec - ond birth, We hope with him to stand.
 ru - sa - lem, E - ter - nal hap - pi - ness.

(V $\frac{7}{}$)/ ii 6 $V^{\frac{4}{5}}$ V * I

Two-Phrase Sentential (Variant)

The two-phrase sentential variant of the model is common enough to merit its own classification. Rather than two phrases each with its own cadence,

this variant bears some resemblance to a sentence. A classical sentence consists of a two-measure basic musical idea (bi) that is then repeated. The bi' typically involves an exchange of I and V chords from the typical bi. This is followed by a four-measure *continuation* that terminates in a cadence.

The name two-phrase sentential is slightly misleading, but appropriate nonetheless. Hymns following this structure will begin with a two-measure basic idea that comes to a short rest, followed by a two-measure response that repeats the *rhythm* of the first while the melodic/harmonic structure generally bears little resemblance. This response will then come to another rest that will often be classified as a half cadence. It is significant that the compact nature of hymns allows for cadences or cadence-like endings in a sentential structure, where the classical sentence has only the cadence at the end. The two basic ideas are followed by a continuation characterized primarily by unbroken rhythm and continuous harmonic and melodic movement driving to the final cadence.

The lack of melodic and harmonic repetition between the presentation and response would make a classical listener ask why the structure might be labeled a sentence at all. Yet listening to several of these hymns in succession leaves a listener with a clear sense of a pattern: short idea, rest, short idea with enough similar characteristics to feel derived from the first, rest, longer musical drive toward a cadence. These hymns are not strictly sentential in the classical sense, but possessed of enough sentential characteristics to *feel* sentential.

As hymn 222 (Figure 3.20) illustrates, it is common for the two-measure basic idea to prolong the tonic, ending with an IAC. The two-measure response of the basic idea will then typically transition to the dominant, ending with the HC, HCt, or V:PAC that closes the first half of the two-phrase model. The four-measure continuation often contains both the developmental and cadential elements that are found in the standard harmonic structure, which means that often the entire eight-measure hymn can be said to fit the standard harmonic structure in miniature.

This hymn features most of the standard two-phrase characteristics: the short, eight-measure structure; the walking bass line and dense, constantly moving harmony; the simplified rhythm; and the short cadence consisting of only four chords on four successive beats.

It also features a rhythmic/phrase structure that is comparable to a sentence: short basic musical idea, stop, related basic musical idea, stop, longer musical drive toward the final cadence (the two basic ideas are indicated by brackets above). However, the two-phrase hymn is such a short piece of music that there is very little space for repetition. If even an opening two-measure basic idea were repeated, it would be difficult to fit enough satisfying variety through the rest of the hymn to give it a sense of completion. So rather than repeat the basic idea, the response parallels the presentation by using the same (admittedly simple) rhythmic structure and cadence point, while allowing for variety and harmonic motion toward the next structural goal, the dominant.

In this case the two-measure presentational basic idea introduces and prolongs the tonic (notice the bookending indicated by vertical brackets). The response immediately transitions to the dominant (the V^6 beginning the phrase functions as a pivot chord). The last four measures compose the continuation, with its unbroken harmonic motion, somewhat developmental character, and drive toward the final cadence.³⁵

Figure 3.20: Hymn 222

pres (2mm.) IAC *response (2mm.)* V:PAC

[P (N) P D T]

1. Hear thou our hymn, O Lord,
2. Keep thou our hearts a - glow

With thank - ful hearts we pray.
With thy e - ter - nal word.

D: I IV I⁶ ii⁷ V I

V: V⁶ I⁶ ii⁷ I⁶ ii₅⁶ V⁷ I

Help us thy will to fol - low now, And walk the nar - row way.
Give us thy Spir - it ev - 'ry hour, We ask thee, gra - cious Lord.

I IV V₃⁴ I ⁶ ii⁷ V I IV I₄⁶ vi V₄⁶ ⁷ I

³⁵ Additional two-phrase sentential hymns include 119, 125, 135, 218, 306, and 324.

CHAPTER 4: SECTIONAL MODELS

The analysis thus far has focused on multi-phrase models. Two-phrase hymns consist, as the name obviously suggests, of two phrases. Small-scale hymns and those that follow the standard harmonic structure generally have four phrases. Yet with multiple phrases these hymns are nearly always mono-sectional, that is, the entire hymn is one unified whole divided into phrases.

These last two models, the **verse-chorus model** and the **large-scale model**, would better be described as multi-sectional, where a section at its most basic consists of more than one phrase. In contrast to the multi-phrase (or mono-sectional) models, which are described entirely by the number and relationship of individual phrases, multi-sectional hymns are described by the number and relationship of sections, where each section will consist of one or more of the following:

- phrase pair or phrase group
- a period
- a sentence
- the two-phrase model
- the small-scale mode
- the standard harmonic structure
- a compound period or sentence
- a Caplinian hybrid theme¹ or combination of phrase types

The large-scale model will be discussed later in the chapter, but a brief definition is useful at this point. Large-scale simply denotes a multi-sectional hymn, meaning any hymn that fits the parameters above. The verse-chorus

¹ Caplin (59–63) describes a few ‘hybrid’ themes: each is a musical construct that combines different components from a sentence and a period. For example, an eight-measure theme might have the antecedent phrase of a period followed not by a consequent phrase, but by a continuational phrase that usually ends a sentence.

model is a specific subset of all large-scale hymns, and after the verse-chorus model is presented and explored, other possible large-scale configurations will be examined in the following section of this chapter.

VERSE-CHORUS MODEL

The two-part (bi-sectional, or bipartite) verse-chorus model consists, as the name suggests, of a verse and a chorus. It is a structure with two musical sections of contrasting characters, almost like two independent pieces that are joined together.

The verse will consist of a smaller musical form or hymn model: a period, a double or compound period, a sentence, a repeated phrase, one of the Caplinian hybrid themes, the two-phrase model, or the small-scale model. The standard harmonic structure may also occur in conjunction with these forms and models. The chorus will often consist of a smaller form or theme, though this occurs somewhat less often than with the verse, and it is rare for the chorus to consist of one of the small hymn models (two-phrase, small-scale, standard harmonic).

The verse will typically be a complete, independent musical idea. For example, the hymn could end at the end of the verse and it would feel complete even without the chorus. The chorus may be either *independent* (it could stand on its own) or *dependent* (it clearly starts partway through a musical idea rather than at the beginning). Dependent and independent choruses occur in roughly even proportions throughout the hymns in the LDS hymnal.

Traditional use of the terms *verse* and *chorus* relates to the text of a piece. A hymn or folk song will have several verses, each with a different text, and each followed by a chorus consisting of the same repeated text and music after every verse. While the verse-chorus hymn model bears some resemblance to traditional verse-chorus hymn and song structures, it is a distinctly musical structure and not a textual structure. Most verse-chorus hymns have multiple verses with different texts, followed by a single chorus text repeated after each verse. However, this is not necessarily the case for all of them, and the exceptions still demonstrate the other verse-chorus characteristics strongly enough that they might still be classified as verse-chorus hymns.²

Hymn 89 (Figure 4.1) illustrates the clear distinction between the verse and the chorus. The verse could stand on its own as a complete musical thought. It is not very long, but it has a clear beginning, sufficient musical journey, and a conclusive, if slightly abrupt, ending. It is a textbook example of a classical period.

The chorus is also a period, but has a distinct musical character. Where the verse is homophonic, the chorus features strong rhythmic and textual duetting between the men and women. Where the verse primarily uses straight eighth-note rhythms, the chorus features dotted-eighth-sixteenth-note figure and eighth-note triplets.

² For examples of verse-chorus hymns that do not have a single chorus text repeated after each verse, see hymns 96, 107, and 330, though with the last one the 'chorus' might instead be considered a coda, which would change the classification of the hymn to a different model.

Figure 4.1: Hymn 89

Period (8)
VERSE ant. (4)
 bi (2) ci (2)

1. The Lord is my light; then why should I fear? By day and by night his
 2. The Lord is my light; tho clouds may a - rise, Faith, stron-ger than sight, looks
 3. The Lord is my light; the Lord is my strength. I know in his might I'll
 4. The Lord is my light, my all and in all. There is in his sight no

HC cons (4)
 bi (2)

pres - ence is near. He is my sal - va - tion from sor - row and sin; This
 up thru the skies Where Je - sus for - ev - er in glo - ry doth reign. Then
 con - quer at length. My weak-ness in mer - cy he cov - ers with pow'r, And,
 dark - ness at all. He is my Re-deem-er, my Sav - ior, and King. With

Period (8)
CHORUS ant. (4)
 ci (2) PAC bi (2)

bless - ed as-sur - ance the Spir - it doth bring.
 how can I ev - er in dark-ness re - main? The Lord is my
 walk - ing by faith, I am blest ev-'ry hour. The Lord is my light, the
 Saints and with an - gels his prais - es I'll sing.

light;
Lord is my light; He is my joy and my song. By

day and by night, by day and by night He leads, he leads me a-long.
day and by night, by day and by night He leads, he leads me a-long.

Hymn 251 (Figure 4.2) also shows a self-contained verse, and distinctive musical characters for the verse and chorus. The verse is homophonic, while the chorus is a unison melody with accompaniment. Also, the chorus has slower harmonic rhythm and less harmonic motion (half-note accompaniment figure), but a distinctive rhythmic snap for the text “Victory, victory.”

As illustrated in the figure below, the verse fits the standard harmonic structure, but the chorus seems to be a compound sentence of 16 measures instead of eight ($R = 2N$). The $bi(4)$ and $bi'(4)$ have parallel melody and the $I - V$, $V - I$ tonic prolongational phrase structure. The final eight measures lack the continual forward motion that characterizes a continuational phrase, but they do exhibit fragmentation and harmonic acceleration.

Figure 4.2: Hymn 251

VERSE

Phrase 1: Tonic Prolongational

N-C

1. Be - hold! A roy - al ar - my, With ban - ner, sword, and shield,
2. And now the foe ad - vanc - ing, That val - iant host as - sails,
3. Oh, when the war is end - ed, When strife and con - flicts cease,

Phrase 2: Transitional (modulates to V)

V:PAC

Is march - ing forth to con - quer On life's great bat - tle - field.
And yet they nev - er fal - ter; Their cour - age nev - er fails.
When all are safe - ly gath - ered With - in the vale of peace,

Phrase 3: Developmental

vi:HC

Its ranks are filled with sol - diers, U - nit - ed, bold, and strong,
Their Lead - er calls, "Be faith - ful!" They pass the word a - long;
Be - fore the King e - ter - nal, That vast and might - y throng

Phrase 4: Closing/cadential (circle of fifths)

PAC

Who fol - low their Com - mand - er And sing their joy - ful song:
They see his sig - nal flash - ing And shout their joy - ful song:
Shall praise his name for - ev - er, And this shall be their song:

CHORUS

Presentation (8) – tonic prolongation

bi (4)

bi' (4)

Unison

Vic - to - ry, vic - to - ry, Thru him that re - deemed us! Vic - to - ry,

vic - to - ry, Thru Je - sus Christ, our Lord! Vic - to - ry, vic - to - ry,

vic - to - ry, Thru Je - sus Christ, our Lord! Thru Christ, our Lord!

cont (8) *Fragmentation and Harmony*

accelerated harmonic rhythm

P D PAC T

The verse-chorus model is characterized by two distinct musical sections, like the classical binary form. It is often important then that the hymn have some way of unifying the two sections – something to make clear that while they have different flavors, they are still part of the same entrée.

There are several of common unifying elements that can serve this purpose. The most obvious are key and meter, though in some cases there are rhythmic or harmonic characteristics in the chorus that are similar to or seem derived from those in the verse, and in some cases the text of the chorus will be derived from that of the verse.

It is also very common for the chorus to borrow some of the musical material (a fragment of melody, harmony, rhythm, or all of them) from the verse to serve this unifying function. Most often the chorus will copy the last few notes or chords (or the last two or three entire measures) from the end of the verse.

Hymn 273 (Figure 4.3) demonstrates two less-common formal aspects found in verse-chorus hymns. First, the verse is a compound period with an eight-measure antecedent section and an eight-measure consequent section, each consisting of two phrases.³ Second, the chorus seems to be just a phrase pair rather than any identifiable structure. It would be peculiar even to call it a contrasting period considering that it begins on the subdominant harmony.

The chorus does, however, borrow the dotted rhythm and one complete phrase from the verse, using that common musical excerpt to add continuity. The last six beats of the chorus are taken from the end of the verse (indicated by brackets in the figure).

³ The abbreviations 'cbi' and 'cci' in Figure 4.3 stand for compound basic idea and compound contrasting idea. These are essentially four-measure phrases serving the functions of a basic idea and a contrasting idea, respectively, in a typical period. I have borrowed the term 'compound basic idea' from Caplin (61), though here the term simply refers to a four-measure basic idea. Caplin's compound basic idea is a more specific combination of components and characteristics. This form is also known simply as a double period, and this case would be a double parallel period.

Figure 4.3: Hymn 273

VERSE ant (8)
 cbi (4)

NC

Duet
1. Truth re-flects up-on our sens-es; Gos-pel light re-veals to some.
2. Je - sus said, "Be meek and low - ly," For 'tis high to be a judge;
3. Once I said un-to an - oth - er, "In thine eye there is a mote;

HCt

cci (4)
If there still should be of-fens-es, Woe to them by whom they come!
If I would be pure and ho-ly, I must love with-out a grudge.
If thou art a friend, a broth-er, Hold, and let me pull it out."

NC

cons (8)
cbi (4)
Judge not, that ye be not judg-ed, Was the coun-sel Je-sus gave;
It re-quires a con-stant la-bor All his pre-cepts to o-bey.
But I could not see it fair-ly, For my sight was ver-y dim.

PAC

cci' (4)
Mea-sure giv-en, large or grudg-ed, Just the same you must re-ceive.
If I tru-ly love my neigh-bor, I am in the nar-row way.
When I came to search more clear-ly, In mine eye there was a beam.

CHORUS

HCt

Harmony
Bless - ed Sav - ior, thou wilt guide us, Till we reach that bliss-ful shore

PAC

Where the an - gels wait to join us In thy praise for - ev - er - more.

The return in the chorus of musical material from the verse can potentially blur the lines of classification between musical forms. When the chorus only quotes a few chords or a couple of measures the effect seems to be a momentary harkening-back to what came before (see hymns 52, 152). If, at the other extreme, the entire verse were to be quoted at the end of the chorus, the result would be an ABA form (see hymns 250, 280). Somewhere in between the two might be something resembling an abbreviated rounded binary (without repeats) consisting of an *a* section, a *b* section, and the return of half of the *a* section. The line between verse-chorus and the abbreviated rounded binary is difficult to draw, and there are likely hymns that could fall into both categories. Chapter 5 will elaborate further.⁴

⁴ Additional verse-chorus hymns include 44, 52, 86, 89, 105, 136, 144, 152, 177, 221, 228, 229, 230, 233, 239, 241, 243, 244, 251, 271, 273, 274, and 276.

LARGE-SCALE MODEL

The large-scale model describes hymns that are multi-sectional, usually bi-sectional or tri-sectional, though there are some large-scale hymns that have four sections.

There are two primary indicators of sectional division. The first is a break in the music followed by a change in musical character. The second indication is sectional repetition, i.e., the end of a section is followed by a repeat of the beginning of the section or of another section. Much like a parallel period is partially identified by the repetition of initial material, a section can be identified when musical material is re-initiated following a cadence.

The verse-chorus model is a subset of the large-scale model, but with its own specific set of characteristics. The large scale model is a broader category that also includes instances that do not fit the confines of verse-chorus hymns, but that are still multi-sectional. Common large-scale forms include ABA, AAB ABB, AABA, and bi-sectional (not all bi-sectional hymns are verse-chorus).

Hymn 280 (Figure 4.4) is a textbook example of the ABA large-scale format, divided into three sections indicated primarily by a difference in key area (this is a rare example of a hymn that actually changes key signatures between sections) and by the note-for-note (and in the first verse word-for-word) repetition of the A section after the B section. Each section consists of a

multi-phrase construct – in this case, a period. The hymn follows the I – V – I overall harmonic progression strictly in conjunction with the ABA structure.⁵

Figure 4.4: Hymn 280, Large-Scale, Ternary (ABA)

Section A. Form: Period. Key of C. IAC

1. Wel - come, wel - come, Sab - bath morn - ing; Now we rest from ev - 'ry care.
 2. Hark! the Sab - bath bells are ring - ing; Hear the ech - oes all a - round.
 3. Here we bow in meek de - vo - tion; Here we sing God's ho - ly praise.
 4. Here we meet with friends and neigh-bors; Par - ents too are in the throng.

Wel - come, wel - come is thy dawn-ing, Ho - ly Sab - bath, day of prayer.
 List! the mer - ry child-ren sing - ing! What a pleas-ing, joy - ful sound!
 Here our hearts, with fond e - mo - tion, Seek to learn his ho - ly ways.
 We are earn - est in our la - bors. To God's king-dom we be - long.

C: I I V I I IV V I

⁵ Additional ternary large-scale hymns include 250, 260, 323, and 336.

Section B. Form: **Period**. Key of G (V).

V:IAC

Lov - ing teach - ers kind - ly greet us As we meet in Sun - day School,
 Ev - 'ry ten - der note en - treats us, Bids us come, nor long - er stay.
 From the books of rev - e - la - tion We are taught while yet in youth.
 Tri - als make our faith grow strong - er; Truth is no - bler than a crown.

V: I V V I

V:PAC

Where they la - bor hard to teach us By the Sav - ior's gold - en rule.
 On our way the mu - sic greets us; Has - ten, has - ten, come a - way.
 Words of heav'n - ly in - spi - ra - tion Guide us in the path of truth.
 We will brave the tem - pest long - er Tho the world up - on us frown.

V: I IV V I

Section A. Form: **Period**. Key of C.

IAC

Wel - come, wel - come, Sab - bath morn - ing; Now we rest from ev - 'ry care.

C: I I V I

PAC

Wel - come, wel - come is thy dawn - ing, Ho - ly Sab - bath, day of prayer.

I IV V I

Hymn 305 (Figure 4.5) is also multi-sectional consisting of either two or three sections. The ABB' form suggests three. Yet while the A section is a modulatory period, the two B sections form a single compound period. From this perspective the hymn might be considered bi-sectional, with an A first half and a longer B second half. This conclusion is supported by the fact that the A section contains the three verses of the hymn text, while the two B sections together contain a single chorus text to be repeated after each verse⁶. Whether the hymn contains two sections or three, each section is still multi-phrase, and qualifies the work as large-scale.⁷

⁶ While this hymn has a verse text and a chorus text, it is worth reiterating that the structure of the text is not what determines whether a hymn fits the verse-chorus model. This hymn does not have an independent musical verse followed by an add-on chorus structure. Rather, the A section ultimately transitions to and closes in the dominant, setting up a continuation of musical direction that follows in the paired B sections, which eventually close the musical and harmonic structure left open at the end of the A section.

⁷ Additional large-scale ABB hymns include 124, 249, and 270.

Section A. Form: **Modulatory Period**. Key Eb.

1. The light of God rests on the face Of brook and flow'r and tree
 2. The light of faith a - bides with - in The heart of ev - 'ry child;
 3. To - day thine un - seen pur - pos - es By faith's rare light we feel.

Section B. Key of **E_b**. Form: Sections **B** and **B'** comprise a **compound period** (16 mm.).

Ant. (8)

The musical score for Antiphona 8 is written for two voices, Soprano and Alto, in G-flat major (three flats) and 4/4 time. The Soprano part begins with a treble clef and the Alto part with a bass clef. The lyrics are: "Fa - ther, let thy light di - vine Shine on us, we pray." The piece concludes with a double bar line and a repeat sign. The text "IAC" is written in the upper right corner of the staff.

IAC

Fa - ther, let thy light di - vine Shine on us, we pray.

94

Section B'. Key of E \flat .

Cons. (8)

IAC

Hymn 223 (Figure 4.6) has a tripartite ABC form with little sectional repetition. The C section borrows a measure of melody from the A section (notice the solid brackets). The harmonic structure is similar between the two,⁸ but C does not use enough material to be called A'. Yet even without sectional repetition, the boundaries between the three sections are clear, primarily because the B section is entirely in the dominant. Each section consists of a contrasting period. The graphics below indicate the prolongational bookending in section A (the dashed bracket) and the re-transition at the end of section B (marked with RT).

⁸ The harmonic correlation between sections A and C can be seen by looking at the downbeat of each measure, though there are additional minor correlations as well. The ii⁶ chord identified in the C section refers to the supertonic harmony prominent across the measure, and it is used to help clarify the harmonic correlation between sections A and C, even though the downbeat of the measure is technically a IV chord.

Figure 4.6: Hymn 223, Large-Scale, ABC

Section A. Form: Contrasting Period. Key G (tonic).

Ant. (4) bookending HCt

Have I done an - y good in the world to - day? Have I helped an - y - one in need? Have I
Has are chan - ces for work all a - round just now, Op - por - tu - ni - ties right in our way. Do not

G: I (V₃⁴ $\frac{5}{3}$)/ V

Cons. (4) (contrasting) P D T PAC

cheered up the sad and made some - one feel glad? If not, I have failed in - deed. let
let them pass by, say - ing, "Some-time I'll try," But go and do some-thing to - day.

I vi ii⁶ V₃⁴/ V₄⁶ 7 I

Section B. Form: **Contrasting Period**. Key D (dominant).

Ant. (4)

V:HCt

Have an - y - one's but - den been light - er to - day Be - cause I was will - ing to share? — Have the
'Tis no - ble of man — to work and to give; Love's la - bor has mer - it a - lone. — On - ly

Cons. (4) (contrasting)

V:PAC + RT

sick and the wea - ry been helped on their way? When they need - ed my help was I there?
he who does some - thing helps oth - ers to live. To God each good work will be known.

P D T

Section C. Form: **Contrasting Period**. Key G (tonic).

Ant. (4)

HCt

Then wake up and do some - thing more Than dream of your man - sion a - bove. — Do - ing

G: I (V³₄)⁷/ V

Cons. (4) (contrasting)

PAC

good is a plea - sure, a joy be - yond mea - sure, A bless - ing of du - ty and love. —

P D T

I ii⁶ V⁶₄ I

Because large-scale is a broad category that includes every multi-sectional hymn, it can take many different forms. Interesting examples include the following:

- Hymn 252 is bi-sectional, where the first section is a modulatory contrasting period and the second has most of the characteristics of a classical sentence.
- Hymn 134 is a large-scale periodic structure. The antecedent section consists of three different four-measure phrases and closes with a half cadence. The consequent section is nearly identical, but closes with a one-measure cadential expansion and a PAC for finality.
- Hymn 255 has an AA'BA'' form. Initially this appears the same as the small-scale model, but each section made up of two phrases that compose a contrasting period.
- Hymns 109 and 112 each might be considered a form of AAB, though the classification of the form is not quite straightforward. While each of the six phrases in both hymns consists of the typical four measures (except the last phrase of hymn 109), the phrases feel shorter in triple meter, making sectional boundaries less clear. The hymns might still be justified as large-scale considering that the short length of hymns often requires a condensing of phrases and other elements of the structure.

CHAPTER 5: EXCEPTIONAL CASES

The four models and the standard harmonic structure outlined in the previous two chapters are obviously not universal. They encompass a majority of the hymns in the LDS hymnal, but they are imperfect at best, and as with most musical forms, they cannot account for the endless variety of creativity found even in a collection as conservative as a Christian hymnal. Exceptions, variations, and outliers are inevitable.

Exceptional hymns fall most often into one of four different groups. The first are the “almost-model” hymns: those hymns that *almost* fit a particular model. The second group are the “cross-model” hymns: hymns that seem to have characteristics of more than one model. A reasonably supported argument could be made for classifying these hymns in each of two (or, rarely, three) different models. The third category are “lesser trends”: hymns that have a clear, identifiable structure that occurs more than once in the hymnal, but not often enough in isolation to be considered a model in the broader sense of an entire hymnal. In the final category are the “*sui generis*”: those hymns that seem to stretch the process of structural categorization based on the principles outlined in the previous chapters. These are often some of the most interesting hymns to analyze.

ALMOST-MODEL HYMNS

Case Study: a four-part three-phrase hymn

Hymn 51 (fig. 5.1) has three phrases of four measures each. Most hymns like this do not fit easily into any of the models. At first glance it appears to be *aa'b*. The *a* and *a'* phrases compose a modulatory expository period where the antecedent phrase is tonic prolongational and the consequent is transitional, closing with a V:PAC. Together, the two fit the small-scale model as well as the standard harmonic structure, leaving one phrase in the hymn. However, the third phrase does have both a developmental/contrasting middle passage (mm. 9–10) and a cadential passage (mm. 11–12). In consequence, the hymn is in a standard harmonic small-scale form, where the third and fourth phrases are condensed into a single final phrase.

The rhyme scheme supports this assertion (notice the block letters enclosed in boxes in the graphic below): the two *a* phrases rhyme at the end, not internally, while the *b* phrase is broken into two shorter lines that rhyme with each other even though they are only half as long.¹

¹ For comparison, similar three-phrase hymns include 43, 112, and 157. They are not structurally identical to the example shown here, but similar enough for useful comparison.

Figure 5.1, Hymn 51

a: ant. (4) IAC

1. Sons of Mi-chael, he ap-proach-es! Rise, the an-cient fa-ther greet.
 2. Sons of Mi-chael, 'tis his char-iot Rolls its burn-ing wheels a-long!
 3. Moth-er of our gen-er-a-tions, Glo-rious by great Mi-chael's side,
 4. Raise a cho-rus, sons of Mi-chael, Like old o-cean's roar-ing swell,

a': cons. (4) V:PAC (V: P D T)

Bow, ye thou-sands, low be-fore him; Min-is-ter be-fore his feet.
 Raise a-loft your voic-es mil-lion In a tor-rent pow'r of song.
 Take thy chil-dren's ad-o-ra-tion; End-less with thy seed a-bide.
 Till the might-y ac-cla-ma-tion Thru re-bound-ing space doth tell

b: (4) contrasting middle (2) cadential passage (2) PAC (P D T)

Hail the pa-tri-arch's glad reign, Spread-ing o-ver sea and main.
 Hail our head with mu-sic soft! Raise sweet mel-o-dies a-loft!
 Lo! to greet thee now ad-vance Thou-sands in the glo-rious dance!
 That the an-cient one doth reign In his Fa-ther's house a-gain!

Modulatory Expository Period

Case Study: a four-part five-phrase hymn

Hymn 191 (fig. 5.2) is one of several with five phrases in the hymnal.

Because the models are fundamentally symmetrical in structure, the asymmetry of five phrases presents a challenge. How does it relate to any model? Breaking

this hymn down by phrases, however, demonstrates that it is not overly complex.

The first phrase (mm. 1–4) is tonic prolongational as denoted in part by the bookending indicated by the dashed line, and the second phrase is transitional, ending with a V:PAC. The functions of the third and fourth phrases are not immediately apparent, but the fifth phrase has the final harmonic and melodic drive toward the closing cadence of the piece. Three of the four standard harmonic components are present in the first, second, and fifth phrases of the hymn, with two phrases substituting for the single phrase that typically fills the developmental function. Yet even accounting for these two inner phrases, the hymn most closely adheres to the standard harmonic structure.

Neither of the two inner phrases appears very developmental. The first has a change in texture (omitting the bass and tenor voices), but harmonically seems to prolong tonic. The second seems transitional because it moves to the dominant. At least minimally it fills the missing structural harmonic role of emphasizing non-tonic harmony. In sum, these phrases are moderately developmental at best. However, their text is identical, giving additional emphasis to the words, but also linking the phrases to each other.²

² There are several standard harmonic hymns that follow this pattern: first, second, and last phrases correspond to the first, second, and fourth functions of the standard harmonic structure, but there are two (and in one case, three) phrases in place of the developmental phrase. Incidentally, several of these use a change in texture in at least one of the inner developmental phrases. See hymns 1, 16, 17, 87, 122, 150, and 202.

Figure 5.2, Hymn 191

1: Tonic Prolongation (4) IAC 2: Transitional (4)

1. Be - hold the great Re - deem - er die, A bro - ken
 2. While guilt - y men his pains de - ride, They pierce his
 3. Al - though in ag - o - ny he hung, No mur - m'ring
 4. "Fa - ther, from me re - move this cup. Yet, if thou

(V: P D — V:PAC T) 3: First middle phrase (4)

law to sat - is - fy. He dies a sac - ri -
 hands and feet and side; And with in - sult - ing
 word es - caped his tongue. His high com - mis - sion
 wilt, I'll drink it up. I've done the work thou

IAC? 4: Second middle phrase with repeated text (4) (V: P D —

fice for sin, He dies a sac - ri - fice for
 scoffs and scorns, And with in - sult - ing scoffs and
 to ful - fill, His high com - mis - sion to ful -
 gav - est me, I've done the work thou gav - est

V:PAC T) 5: Closing/Cadential (4) P D PAC T)

sin, That man may live and glo - ry win.
 scoffs, They crown his head with plait - ed thorns.
 fill, He mag - ni - fied his Fa - ther's will.
 me; Re - ceive my spir - it un - to thee."

CROSS-MODEL HYMNS

This type of analysis occasionally leads to hymns that have characteristics of more than one model, thus blurring their distinctions. The following two hymns treat these blurred lines and illustrate some interesting issues that arise in the attempt to fit all hymns into a few categories.

Case Study: a large-small-scale hymn

The typical hymn of four phrases has 16 measures. The shorter hymns have eight, and the longer have 24–32. Hymn 255 (Figure 5.3) is a long one, given that it is composed of eight phrases of four measures each. Whereas the length and page layout suggest a large-scale hymn, the phrase relationships are yet correlated with a typical small-scale hymn. An *AA'BA''* hymn, each of its four sections is eight measures long, consisting of two four-measure phrases. At two phrases per section and four sections in the hymn, this clearly qualifies as a large-scale hymn.

On the other hand, it has all of the components of a small-scale hymn. The *A* and *A'* together form a compound period, comparable to the expository period of a small-scale hymn, including the typical hierarchy of cadences: the *A* ends with a tonicized half cadence, while the *A'* ends stronger with a full *V:PAC*. It might be called a compound modulatory expository period. The *B* section exhibits several characteristics of a contrasting middle: changes in texture, register, rhythmic motives, and melodic contour. It should be noted, however, that these contrasting characteristics are most evident in the first phrase of the *B*

section, while the second phrase has material taken from earlier in the hymn, negating some of the contrast (see the stylized brackets marking the specific musical components borrowed from earlier phrases). The final *A*" section returns material from the compound modulatory expository period before closing the hymn with the final cadence. In sum, this hymn arguably qualifies in both the large-scale and the small-scale models, a seeming contradiction in terms.

Figure 5.3, Hymn 255

Compound modulatory expository period (16)

ant. (8) PC

A

Unison

1. — Firm as the moun-tains a-round us, Stal-wart and brave we stand
2. We'll build on the rock they plant-ed A pal-ace to the King.

On the rock our fa-thers plant - ed For us in this good-ly land—
In - to its shin-ing cor-ri-dors Our songs of praise we'll bring,

cons. (8) V/vi vi (V₄⁶ ⁷/V V⁷ vi:HC

A'

The rock of hon-or and vir-tue, Of faith in the liv-ing God.
For the her-i-tage they left us, Not of gold or of world-ly wealth,

It⁶ V:PAC

V: P D T

They raised his ban-ner tri-um-phant — O-ver the des-ert sod.
But a bless-ing ev-er-last-ing Of love and joy and health.

V: IV V⁷ I

IAC

B *Harmony*

And we hear the des - ert sing-ing: Car - ry on, car - ry on, car - ry on!

V:PAC

Hills and vales and moun-tains ring-ing: Car - ry on, car - ry on, car - ry on! ³

vi:HC

A''

Hold - ing a-loft our col - ors, We march in the glo - rious dawn.

It⁺⁶

PAC

O youth of the no - ble birth - right, Car - ry on, car - ry on, car - ry on!

Ger⁺⁶

Case Study: a two-phrase small-scale hymn

Hymn 28 (Figure 5.4) has only 8 measures. Most short hymns fit the two-phrase model, as does this one. Despite its brevity, it has dense harmonic motion and a constantly moving bass line. Its first phrase cadences on the dominant and the second resolves to the tonic, and it has the short final cadence (P, D, and T on the final three beats).

It also appears to have the *aaba*' structure of a small-scale hymn. Whether this could be considered its phrase structure is questionable but not entirely implausible. The hymn could comfortably be read or sung with a duple meter (2/4 instead of 4/4), suggesting a half-phrase length for the hymn ($R = \frac{1}{2}N$), resulting in a brisk, snappy hymn of four phrases with four measures each. Placement of cadences is still somewhat problematic considering that the first phrase is in unison and doesn't have a clear cadence, though it might be considered a non-cadential phrase ending. The second and third phrases close on a half cadence (in Figure 5.5 below the suggested cadence points at measures 2 and 6 have been placed in parentheses). The first two phrases could be called a periodic initial statement, the third has qualities of a contrasting middle (harmonic contrast with submediant chords, change in melodic contour, dominant prolongation), and the last has the cadential closure, including a rising tonic (enclosed in a square). In sum, the hymn contains most characteristics of both the two-phrase model and the small-scale model.

Figure 5.4, Hymn 28

a (HC?) *a'* HC

1. Saints, be - hold how great Je - ho - vah Hath his bless - ings on you shed.
 2. Out of all past dis - pen - sa - tions, God is bring - ing in - to one
 3. Rise and lift up Zi - on's stan - dard; Tell our Fa - ther's chil - dren now:

G: I I V I V $\frac{4}{3}$ I V $\frac{6}{3}$ $\frac{5}{3}$ IV $\frac{6}{3}$ ii $\frac{6}{3}$ IV V

b (HC) *a''* PAC

Zi - on ev - 'ry - where is grow - ing As the gos - pel light is spread!
 Ev - 'ry truth by proph - ets spo - ken, For the last days have be - gun.
 Heav - en's bless - ed King ap - proach - es; All men must be - fore him bow.

I IV $\frac{6}{3}$ vi ii $\frac{7}{3}$ V vi ii $\frac{6}{3}$ $\frac{6}{5}$ V I V $\frac{6}{3}$ I $\frac{6}{3}$ IV $\frac{M7}{3}$ V $\frac{7}{3}$ I

LESSER TRENDS

The proposed models do not account for every hymn. There are hymns that conform to other known forms and musical structures. Not surprisingly, many of these are in familiar forms. Many of these small structures are too short or small to form an entire musical piece. However, hymns are an extremely condensed genre, and these small structures are ideal frameworks for some hymns. Among these are the period, small ternary, and sentence.

Some two-phrase hymns have but a single period (see hymns 137, 238, and 291). Others do not fit the two-phrase model, but use a periodic structure (see 160, 162, and 247).

Some hymns are in a small ternary form consisting of only three phrases with four measures each, a compact *aba* form. Hymns 104 and 111 are strikingly similar, with an *a* phrase, a *b* phrase consisting of two iterations of the same musical idea, and a repeat of the *a* phrase that is nearly identical to the first phrase. These hymns do not conform to any of the models previously described, but their form is unmistakable.

Although few hymns in the LDS hymnal consist of a single textbook classical sentence, the sentential characteristics in the hymns are often modified to account for the compact nature of the music. Hymn 188 (Figure 5.5) has several sentential characteristics (see also hymn 308).

The hymn is asymmetric with a four-measure presentational phrase and a five-measure continuational phrase. The opening *bi* is two measures long,

beginning with the initial pickup note, and ending before the pickup to measure

3. The *bi'* is the same length, momentarily shifting the harmonic center to the mediant. The basic idea and its repeat are not perfectly parallel, but close.

Together they form a presentational phrase that shifts to the mediant rather than prolonging tonic.³

The continuational phrase fragments by scalar descent (F to E, A to G, and C to B) found in the two iterations of the basic idea (the correlation is shown by the stylized brackets in Figure 5.5). It also accelerates the harmonic rhythm to the final cadence. While the hymn does not adhere to all the characteristics of a classical sentence, it is nevertheless sentential, fitting the sentence structure with minor abnormalities.⁴

³ While it is not unprecedented, it is extremely uncommon for a presentational phrase *not* to prolong tonic. For one example, Beethoven's Piano Sonata Op. 14, no. 2 features a presentational phrase that does not prolong tonic.

⁴ This hymn also has many two-phrase characteristics: dense harmonic motion, a continually moving bass line, and chord changes on nearly every beat. However, the sentence structure consists of a single long phrase and cannot, therefore, be a two-phrase hymn.

Figure 5.5, Hymn 188

Pres. (4)

bi (2)

bi' (2)

1. When in the won - drous realms a - bove Our
 2. The King of Kings left worlds of light, Be -
 3. No crown of thorns, no cru - el cross Could
 4. We take the bread and cup this day In

C: I IV⁶ I IV V² I⁶ iii: i

Sav - ior had been called up - on To save our world of
 came the meek and low - ly One; In bright - est day or
 make our great Re - deem - er shun. He count - ed his own
 mem - 'ry of the sin - less One, And pray for strength, that

iii: V² i⁶ vii^{o6}₅ i C: V⁷/vi vi I^{M4}₃ ct^{o7}

sin by love, He said, "Thy will, O Lord, be done."
 dark - est night, He said, "Thy will, O Lord, be done."
 will but naught, And said, "Thy will, O Lord, be done."
 we may say, As he, "Thy will, O Lord, be done."

I⁶₄ vii^{o7}/vi vi ² IV ii⁶ I⁶ ii⁷ V ⁷ I

Rounded binary does not appear in the hymnal, but three hymns exhibit a form that is reminiscent of its phrase structure. To take one example, hymn 70 (Figure 5.6) uses a form that can best be labeled $a a b \frac{1}{2}a$. However, it does not

have the binary harmonic structure, nor does it repeat the second half as is typical of baroque binary form.^{5 6 7}

The *a* phrase consists of four measures that prolong tonic, including the use of bookending across the entire phrase (indicated by the dashed line above the score). The repeat of the *a* phrase is identical to the first. Except for the new text in the second phrase the music could be rendered with repeat bars. The four-measure *b* phrase includes a harmonic change, first tonicizing iii, then V, cadencing with a V:PAC, thereby prolonging dominant harmony.⁸

A small-scale hymn would follow with the final return of the *a* phrase. Instead, the phrase is truncated to a compact, two-measure idea reprising only a modified closing cadence. The ending spans the last half of the *a* phrase.^{9 10}

⁵ See also hymns 68 and 72.

⁶ It happens that all three of these hymn tunes date from the sixteenth and seventeenth centuries. Hymn 68 is here attributed to Martin Luther, hymn 70 is from the *Bohemian Brethren's Songbook*, 1566, and hymn 72 is from *Stralsund Gesangbuch*, 1665, though the arrangement in the hymnal dates from the nineteenth century. This suggests the possibility that this form was more commonplace among hymns in sixteenth and seventeenth centuries.

⁷ The *A* section is harmonically closed, suggesting the less-common sectional binary. Also, because the end of the *B* section uses music identical to the end of the *A* section, the piece might be labeled balanced binary (Green 1965, 72–76).

⁸ The *b* phrase is also made up almost entirely of melodic components from the *a* phrase, providing increased unity and continuity throughout the hymn even with the harmonic contrast. The descending line D C# B A that appears twice at the beginning of the *b* phrase is taken from the second measure of the *a* phrase, and the D F# G(♯) A ascent that ends the *b* phrase can be seen as a chromatic variation of the opening ascent of the *a* phrase.

⁹ The reprised cadential melody is not identical to that of the original, but the descending B G E of the penultimate measure might be seen as an abbreviated rendering of the B A G F# E descent that begins the last half of the *a* phrase.

¹⁰ The small-scale characteristics qualify this as an 'almost model' hymn. It is included among the 'lesser trends' simply as an example of a small collection of hymns that all have the same distinctive form (see footnotes 6 and 7).

Figure 5.6, Hymn 70

a (4)

1. Sing praise to him who reigns a - bove, The Lord of all cre -
 2. What his al-might - y pow'r hath made His gra-cious mer - cy
 3. The Lord is nev - er far a - way, But, thru all grief dis -
 4. Thus, all my toil - some way a - long, I sing a - loud thy

D: I - - - - - ii - - - - -

PAC *a* (4)

a - tion, The source of pow'r, the fount of love, The
 keep - eth. By morn - ing glow or eve - ning shade His
 tress - ing, An ev - er - pres - ent help and stay, Our
 prais - es, That men may hear the grate - ful song My

V 7 I

PAC *b* (4)

rock of our sal - va - tion. With heal - ing balm my soul he fills
 watch - ful eye ne'er sleep - eth. With - in the king - dom of his might,
 peace and joy and bless - ing. As with a moth - er's ten - der hand,
 voice un - wea - ried rais - es. Be joy - ful in the Lord, my heart!

(iii: iv V_4^6 7 i) (V: V_3^4 I⁶ V^7 I)

V: PAC $\frac{1}{2}$ *a* (4) PAC

V: P D T P D T

And ev - 'ry faith - less mur - mur stills. To him all praise and glo - ry!
 Lo! all is just and all is right. To him all praise and glo - ry!
 He leads his own, his cho - sen band. To him all praise and glo - ry!
 Both soul and bod - y bear your part. To him all praise and glo - ry!

D: V^2 I⁶ p I (V: ii V^7 I)

There is one final musical anomaly among the “lesser trends” that warrants brief discussion. Many theoreticians relegate the majority of contemporary Protestant hymns to the single simplified form category of strophic, meaning a single verse that is repeated. A structural analysis of a hymn is sometimes rendered as *A A A*, representing the multiple repeats of the same music. There are hymns that follow this pattern on a small scale within a single hymn, that is, the phrase structure of a single verse of a hymn might be

represented as *a a a*, the entire hymn thereby consisting of three similar phrases melodically and functionally. This form can be termed *condensed strophic*.¹¹ The *a a a* structure does allow for some harmonic or melodic variation between phrases. The condensed strophic form requires enough variation to keep the music interesting across multiple verses.

¹¹ See hymns 213 (“The First Noel”) and 319.

SUI GENERIS

At the far end of the spectrum of model structural conformity, beyond hymns that conform to most model aspects, those that could conform to more than one model, and those that conform to a lesser trend, are hymns that stretch the analytical process both within and beyond the techniques already explored. The following hymns “think” outside the formal box.

Case Study: a formal paragraph

Hymn 37 (Figure 5.7) has eight phrases and 32 measures, and it is balanced and symmetrical. Its sheer length suggests a large-scale hymn, though a look at possible phrase groupings calls this into question. There are no repeated phrases or melodies, and there is no periodic structure between any phrase pairs. There is motivic variation, but lacking any sectional repetition, the hymn might feel like a musical paragraph or run-on sentence. The hymn’s strongest unifying elements are a parallel rhythm in the phrases and its repetition of a chromatic lower neighbor figure that begins the first six phrases (indicated by the short dotted bars in Figure 5.7).

The eight phrases are easy to identify by their parallel rhythmic structure, though some of them end with non-cadential phrase endings rather than cadences. While there is no sectional repetition, a careful scrutiny suggests four phrase pairs.

The first two phrases are both tonic prolongational: phrase 1 has a I – V – I neighbor chord structure and ends with a non-structural IAC, while the

neighbor chord in phrase 2 can't decide whether it is a IV or a V², leading to a NC. The second two phrases form a transitional passage that walks through the circle of fifths to end with a V:PAC (phrase 3 cadencing on the submediant, which is part of an extended cadential progression driving to the V:PAC). The third pair is developmental, with a chromatic bass line that walks through both phrases. It also changes register in all voices, and drives toward non-tonic harmony. In addition, the soprano and tenor voices in phrase 5 have traded melodies from phrase 1, adding double counterpoint. The elimination of the rests on the downbeat also sets these two phrases apart from the first four. Phrases 7 and 8 do not employ the chromatic lower neighbor. This unites them and contrasts them from the other six phrases. In tandem they drive toward the final cadence.

A large-scale hymn emerges, consisting of four phrase pairs that fill the four functions of the standard harmonic structure. The first pair is tonic prolongational, the second transitional, the third developmental, and the final closing/cadential.

Figure 5.7, Hymn 37

IAC

Tonic Prolongational

Phrase 1

1. The win - try day, de - scend - ing to its close,
 2. I can - not go to rest, but lin - ger still
 3. A - way be - yond the prai - ries of the West,
 4. The wil - der - ness, that naught be - fore would yield,

Ab: I V I
 I - - - - (Neighbor - - - - -) I

N-C

Phrase 2

In - vites all wea - ried na - ture to re - pose,
 In med - i - ta - tion at my win - dow - sill,
 Where ex - iled Saints in sol - i - tude were blest,
 Is now be - come a fer - tile, fruit - ful field.

I IV V² V² IV V² IV I
 I - - - - (Neighbor - - - - -) I

vi:IAC (N-C)

Transitional

Phrase 3

And shades of night are fall - ing dense and fast,
 While, like the twin - kling stars in heav - en's dome,
 Where in - dus - try the seal of wealth has set
 Where roamed at will the fear - less In - dian band,

V: (V⁷/ii) ii

Phrasing and Harmonic Analysis of a Musical Score

Phrasing: The score is divided into three phrases: Phrase 4, Phrase 5, and Phrase 6. A bracket labeled "Developmental" spans Phrases 5 and 6.

Phrase 4:

Like sa - ble cur - tains clos - ing o'er the past.
 Come one by one sweet mem - o - ries of home.
 A - mid the peace - ful vales of Des - er - et,
 The tem - pled cit - ies of the Saints now stand.

Harmonic Analysis: V:PAC (Treble), ... V (Bass)

Phrase 5:

Pale through the gloom the new - ly fall - en snow
 And wouldst thou ask me where my fan - cy roves
 Un - heed - ing still the fierc - est blasts that blow,
 And sweet re - li - gion in its pur - i - ty

Harmonic Analysis: A \flat : I (Bass), N-C (HC) (Treble), V (Bass)

Phrase 6:

Wraps in a shroud the si - lent earth be - low
 To re - pro - duce the hap - py scenes it loves,
 With tops en - crust - ed by e - ter - nal snow,
 In - vites all men to its se - cu - ri - ty.

Harmonic Analysis: V²/IV (Bass), V⁷/ii (Bass), ii:IAC (Treble), ii ... (Bass)

Cadential/Closing

Phrase 7

As tho 'twere mer - cy's hand had spread the pall,
 Where hope and mem - o - ry to - geth - er dwell
 The tow - 'ring peaks that shield the ten - der sod
 There is my home, the spot I love so well,

ct^{o7} V₄⁶ V⁶/vi vi

Phrase 8

A sym - bol of for - give - ness un - to all.
 And paint the pic - tured beau - ties that I tell?
 Stand, types of free - dom reared by na - ture's God.
 Whose worth and beau - ty pen nor tongue can tell.

P D T PAC

I⁶ IV (P) ii⁷ V₄⁶ 7 I

Case Study: a curious combination of formal fragments influenced by the text

Hymn 217 (Figure 5.8) is difficult to parse with relation to the models and the standard harmonic structure. It has several instances of musical imbalance, yet maintains a unity of elements that make it cohere. The hymn repeats both rhythmic and melodic ideas throughout, effecting this cohesion amid structural oddities.

The hymn spans only 12 measures, but its martial style might sing more comfortably in a duple meter than in quadruple.

The first cadence occurs in m. 5, already showing an asymmetrical phrase. The first two measures are the bi and bi' of a presentational phrase functioning as a tonic prolongation through the downbeat of m. 3. M. 4 is a dominant expansion (indicated by brackets) preceding the V:PAC in m. 5. Musically, the expansion could be removed leaving a more symmetric phrase that resembles a modulatory sentence.

The other two cadences are the half cadence in m. 10 and the PAC at the end. These last four measures form a period with two-measure antecedent and consequent phrases. The other three measures (6–8) display another anomaly. Measures 6 and 7 have the primary characteristics of a presentational phrase: the same melody presented twice in different transpositions over harmonic motion of I – V, V – I prolonging tonic across the phrase. As in the opening measures, another harmonic expansion is inserted (tonic, though with an implied dominant on the final fermata). However, the presentational phrase is never completed with a continuation, or even a consequent phrase. It is left unfulfilled until the period brings closure. A diagram follows:

Pres. (2), + Cont. (3 with V expansion)	— V:PAC
Pres. (2) + I expansion (1)	— No cadence
Ant. (2) + Cons. (2).	— HC, — PAC

The two harmonic expansions and the unfulfilled presentational phrase demonstrate the imbalance.¹²

Much of the perceived imbalance through the phrases can be attributed to the poetic structure. The text features rhyming lines of asymmetrical lengths that require care in their setting. The first verse will stand in for the other two in illustrating these difficulties.

a	a
Come, let us anew our journey pursue,	
b	
Roll round with the year,	
	b
And never stand still till the Master appear.	
c	c
His adorable will let us gladly fulfill,	
d	
And our talents improve	
	d
By the patience of hope and the labor of love.	
(the last line is repeated).	

The rhyme scheme has been marked in the text above (aabb ccdd), but as the following table illustrates, the lengths of these lines are inconsistent. The extra syllables added to the last *b* and *d* lines require accommodation in the musical setting. The composer here has accounted for the extra syllables by adding a harmonic expansion in the middle two lines.

¹² The hymn also fits a binary structure. Measures 1–5 form the A section, moving to the dominant and closing with a V:PAC. Measures 6–12 compose the B section, with 6–8 forming a contrasting middle, and measures 9–12 forming a return to the tonic harmony.

Rhymed line	a	a	b	b	c	c	d	d
Number of Syllables	5	5	5	11	6	6	6	12

The last four measures form a period that accounts for the repeat of the last line of text: the parallel nature of the antecedent and consequent phrases illustrates that the composer read them as a unit, as does the repeated text of both phrases.

Figure 5.8, Hymn 217

Sentence-ish (5)

Pres (2)

bi (1)

bi' (1)

1. Come, let us a - new our jour - ney pur - sue, Roll
 2. Our life as a dream, our time as a stream Glide
 3. Oh, that each in the day of His com - ing may say, "I have

G:

I

V

modulating, interrupted,
 cont.-like phrase (3)

V expansion

V: T P D

V:PAC

round with the year, And nev - er stand still till the Mas - ter ap - pear.
 swift - ly a - way, And the fu - gi - tive mo - ment re - fus - es to stay;
 fought my way thru; I have fin - ished the work thou didst give me to do."

harmonic acceleration

I

6

V

V

V: (I IV V₄ 7 I)

Pres (2)

bi (1)

bi' (1)

His a - dor - a - ble will let us glad - ly ful - fill, And our
 For the ar - row is flown and the mo - ments are gone. The mil -
 Oh, that each from his Lord may re - ceive the glad word: "Well and

G: I

V

V

I

I expansion Period (4) HC

ant. (2)

tal - ents im-prove By the pa - tience of hope and the la - bor of love,
 len - ni - al year Press-es on to our view, and e - ter - ni-ty's here,
 faith-ful - ly done; En - ter in - to my joy and sit down on my throne;

I (V) (V) I V

cons. (2) PAC

By the pa - tience of hope and the la - bor of love.
 Press-es on to our view, and e - ter - ni - ty's here.
 En - ter in - to my joy and sit down on my throne."

V I V₄⁶ 7 I

CHAPTER 6: CONCLUSION

Summary

Modern hymns are used by a wide demographic of people for worship and devotion, both public and private. They speak to the hearts and minds of individuals and communities, and they offer musical interest to students and scholars.

The hymnal used for this study, titled *Hymns of the Church of Jesus Christ of Latter-day Saints* (1985), shows the homogenizing influence of the New England Singing Schools on modern Protestant hymnody. It includes a majority of borrowed hymn tunes as well as a sizeable minority of proprietary hymn tunes that are stylistically similar.

Together, Caplinian and Schenkerian methods offer a valuable approach for analyzing hymns. When large numbers of hymns are analyzed using these methods, patterns emerge revealing structures that are common to many hymns.

The structures identified in this study include two smaller multi-phrase models and two larger sectional models. The multi-phrase models include the small-scale model that is typically some variation of *aaba* phrase structure; and the compact two-phrase model consisting of a short two-phrase binary hymn structure. The standard harmonic structure is found most commonly in conjunction with the two smaller models; it circumscribes expository, transitional, developmental, and closing/cadential harmonic functions across a single hymn.

The larger sectional models are made up of two or more sections; each made up of two or more phrases. These models include the verse-chorus model that consists of two sections, a verse and a chorus, that have distinct musical characters; and the large-scale model that is a looser, more generic category describing all other sectional hymns.

These four models and the standard harmonic structure together can account for a majority of the hymns in the LDS hymnal. Much of the interest of studying the hymns is found in discovering that, within the structures described by this study, the hymns exhibit an abundance of structural variety, creativity, and interest. Many hymns stretch the definitions of models or share characteristics of more than one structure. Other hymns exhibit less-common formal trends, and still others further challenge model boundaries or largely defy formal categorization based on the principles and methods in this study.

Additional Observations

Hymns are a microcosm of larger forms and structures. Many of the same principles that are studied in larger works are evident in the hymns on a comparatively tiny scale. The analytical methods of Caplin and Schenker¹ offer new insight and greater clarity to classical works, and it should be no surprise that they also give insight and clarity to a study of modern Protestant hymns.

Hymns interact with these modern analytical methods in ways that challenge the

¹ These two theorists are representative of a multitude of scholars and students of musical form, a few of whom are mentioned as well in the literature review in chapter 1.

principles, but that also ultimately uphold them as comprising a sound, valid perspective from which to examine a wide swath of traditionally tonal music.

Because the hymns are a microcosm of larger formal concepts, and because those formal concepts emerge through the use of modern analytical principles, the hymns have a great pedagogical potential for teaching both the analytical process and the formal concepts on a scale that is smaller and, perhaps, more accessible to the novice.

It is clear that hymn arrangers work deliberately within a framework that produces stylistic consistency, but the variety produced within that framework is still remarkable.

Further Research

This study is potentially a valuable addition to musical research in hymnody, but it is plainly only a step. There are many possible ways this research might be expanded.

Perhaps the first and most obvious would be to apply this methodology to additional hymnals, i.e., to evaluate whether and to what extent the hymns in other hymnals can be described by these models. This may serve to validate the work done here, or it could demonstrate a need to revise or expand these models. Additionally, a study of hymnals of different denominations and faith traditions could establish the LDS hymnal either as representative of the wider body of hymnody (as I believe), or as having a style distinct from other religious hymn traditions. Either discovery would have fascinating implications.

This study only sparingly considers the ways hymn texts influence the shape and form of hymn music. Yet hymn text is central to the definition, form, and content of congregational hymns. An in-depth formal analysis incorporating hymn texts would certainly shed light on a survey of musical hymn forms.

The work and methods of Heinrich Schenker are cited several times in this study, two of his most fundamental theoretical concepts are poorly represented: the fundamental line representing the overarching melodic line, and the fundamental bass representing the harmonic structure that supports the overarching line. The fundamental bass is related to the concepts of harmonic prolongation and cadential closure discussed initially in chapter 2, but this study does not attempt to identify the fundamental lines of hymns. A fuller Schenkerian study would likely influence the identification of harmonic structures throughout the hymnal, and could therefore offer a valuable or even transformative perspective on this work.

Another possibility would be to track the development of the music of several hymns from earliest musical transcripts to their modern equivalents. For example, there exists a written harmonization of “The Spirit of God” (hymn 2 in the current LDS hymnal) from the 1840’s that has the same melody and essentially the same harmony, but seems to be the work of amateurs by comparison with the modern arrangement.² Additional historical research

² The earliest LDS hymnal that contained printed music is called *A Collection of Sacred Hymns for the Use of Latter-day Saints* (Little and Gardner 1844; Moody 1989, 30). It is nicknamed the Bellows-Falls hymnal, after the location it was published, and it contained a melody and bass line for two hymns that are also found in the 1985 LDS hymnal: “The Spirit of God” (hymn 2) and “Adam-ondi-Ahman” (hymn 49).

would likely uncover other hymns, of both the LDS and other faiths, whose music has evolved over the decades and centuries since they were written.

As a genre of musical art, hymns have not been given fair credit for the musical possibilities found therein. A careful, in-depth study of hymn structures, such as this one has striven to be, reveals that there is a surprising amount of musical interest in the LDS hymnal.

Hymns of the Church of Jesus Christ of Latter-day Saints is a valued collection for many reasons. It is filled with poetry that speaks to the faith and beliefs of churchgoers, it is an efficient tool for teaching and encouraging singing among the Saints, and it holds historical and cultural memory of the community. Additionally, as this study demonstrates, the musical interest and structural variety in the hymnal justify its treasured place in Latter-day Saint churches and homes.

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APPENDIX A

Index of Referenced Hymns

Entries in bold include analyzed figures. The entire index of the hymnal has been included, though not all hymns are mentioned in this study. This does not mean they were not analyzed, only that some analytical material had to be excluded in the interest of concise work.

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317	Sweet Is the Work (Women)	See Hymn 147
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APPENDIX B

Sources of Hymn Texts and Tunes used in Examples

Source information is taken primarily from the appendices of *Hymns of the Church of Jesus Christ of Latter-day Saints, Our Latter-day Hymns* by Karen Lynn Davidson, hymnary.org, and the *Psalter Hymnal Handbook* by Emily Ruth Brink and Bertus Frederick Polman. LDS artists are marked in bold.

Poetic Meter Abbreviations:

D = Doubled

CM = Common Meter (8686)

CMD = Common Meter Doubled

SM = Short Meter (6686)

LM = Long Meter (8888)

Figure 2.1, Hymn 268

Come, All Who's Souls are Lighted

Text: Reginald Heber (1783-1826)

Music: Lowell Mason (1792-1872)

Meter: 7 6 7 6 D

Tune name: Missionary Hymn

This tune was written specifically as a setting for Heber's text.

Figure 2.2, Hymn 101

Guide Me to Thee

Text and Music: **Orson Pratt Huish** (1851-1932; LDS)

Meter: 6 4 6 4 6 6 6 4

Tune Name: JAMES

Serves a Litany type function, learning through repetition. First published in Deseret Sunday School Songbook in 1892.

Figure 2.3, Hymn 203

Angels We Have Heard on High

Text: French carol (ca. 1862)

Music: French Carol

Meter: 7 7 7 7 (with refrain)

Tune name: GLORIA

Figure 3.1, Hymn 7

Israel, Israel, God is Calling

Text: **Richard Smyth** (1838-1914; LDS)

Music: Charles C. Converse (1832-1918)

Meter: 8 7 8 7 D

8 7 8 7 8 7

Tune name: ERIE

Already a popular tune with the saints, earlier it was paired with “Oh My Father.” Many Protestant denominations sing it to Joseph Scriven’s text “What a friend we have in Jesus.”

Figure 3.2, Hymn 156

Sing We Now at Parting

Text: **George Manwaring** (1854-1889; LDS)

Music: **Ebenezer Beesley** (1840-1906; LDS)

Meter: 6 5 6 5 D

Tune name: PARTING

First published in 1880 by the *Juvenile Instructor* and the *Tune Book for the Primary Association*.

Figure 3.3, Hymn 58

Come Ye Children of the Lord

Text: **James H Wallis** (1861-1940; LDS)

Music: Spanish melody; arranged by Benjamin Carr (1768-1831)

Meter: 7 7 7 7 D

Tune name: SPANISH HYMN

Spanish Folk Melody. Carr’s arrangement is used as a setting for different texts in several Christian hymnals.

Figure 3.4, Hymn 163

Lord, Dismiss Us with Thy Blessing

Text: John Fawcett (1740-1817)

Music: Jean Jacques Rousseau (1712-1778)

Meter: 8 7 8 7 D

8 7 8 7 8 7

Tune name: GREENVILLE

From the opera *Le Devin du Village* (The Village Soothsayer), 1752.

Figure 3.5, Hymn 311

We Meet Again As Sisters

Text: **Paul L. Anderson** (b. 1946; LDS)

Music: **Bonnie Lauper Goodliffe** (b.1943; LDS), associate Tabernacle organist

Meter: 7 6 7 6 D

Tune name: SISTERHOOD

Published in LDS hymnal 1985

Music written specifically for this text. "Intended to 'highlight the text and be easily learned and easily sung.'"³

³ Davidson 1988, 313, quoting composer Bonnie Goodliffe.

Figure 3.6, Hymn 59

Come, O Thou King of Kings

Text: **Parley P. Pratt** (1807-1857; LDS)

Music: Anonymous (ca. 1889)

Meter: 6 6 6 6 8 8

Tune name: SANFORD

Figure 3.7, Hymn 283

The Glorious Gospel Light Has Shown

Text: **Joel H. Johnson** (1802-1882; LDS)

Music: Gottfried W. Fink (1783-1846)

Meter: CM

Tune name: BETHLEHEM

BETHLEHEM was originally a setting to "While Shepherds Watch Their Flocks."

Figure 3.8, Hymn 296

Our Father by Whose Name

Text: F Bland Tucker (1895-1984) altered

Music: John David Edwards (1806-1885)

Meter: 6 6 6 6 8 8 8

Tune name: RHOSYMEDRE

Anglican hymn tune named for the village in North Wales where the composer served as vicar. Published by the composer in *Original Sacred Music* (1836) for use in Anglican churches in Wales. "This tune has achieved some fame in a hymn prelude arrangement by Ralph Vaughan Williams"⁴

Figure 3.9, Hymn 163

See Figure 3.4

Figure 3.10, Hymn 41

Let Zion in Her Beauty Rise

Text: **Edward Partridge** (1793-1840; LDS)

Music: Anonymous (Württemberg, Germany, ca. 1784)

Meter: CMD

Tune name : ELLACOMBE

"Published in a chapel hymnal for the Duke of Württemberg (*Gesangbuch der Herzogl*, 1784), ELLACOMBE (the name of a village in Devonshire, England) was first set to the words "Ave Maria, klarer und lichter Morgenstern." During the first half of the nineteenth century various German hymnals altered the tune. Since ELLACOMBE's inclusion in the 1868 Appendix to *Hymns Ancient and Modern*, where it was set to John

⁴ Davidson 1988, 299.

Daniell's children's hymn "Come, Sing with Holy Gladness," its use throughout the English-speaking world has spread."⁵

Figure 3.11, Hymn 172

In Humility, Our Savior

Text: **Mabel Jones Gabbott** (b. 1910; LDS)

Music: Rowland Hugh Prichard (1811-1887)

Meter: 8 7 8 7 D

Tune name: HYFRYDOL (Welsh for good cheer, tuneful, or pleasant).

"One of the most loved Welsh tunes, HYFRYDOL was composed ... in 1830 when [Prichard] was only nineteen. It was published with about forty of his other tunes in his children's hymnal *Cyfaill y Cantorion (The Singers' Friend)* in 1844."⁶

Figures 3.12, 3.13, 3.14, 3.15, Hymn 216

We Are Sowing

Text: Anonymous (from the hymnal *Pure Diamonds*, Cleveland, 1872)

Music: **Henry A. Tackett** (1852-1918; LDS)

Meter: 8 7 8 7 D

Tune name: WESTWOOD

Deseret Sunday School Union Music Book 1884.

Figure 3.16, Hymn 113

Our Savior's Love

Text: **Edward L. Hart** (b. 1916; LDS)

Music: **Crawford Gates** (b. 1921; LDS)

Meter: 4 8 4 6 D

Tune name: ETERNAL LIFE

Tune written specifically for this text. Published in *Ensign*, July 1977.

Figure 3.17, Hymn 277

As I Search the Holy Scriptures

Text and Music by: **C. Marianne Johnson Fisher** (b. 1932; LDS)

Meter: 8 7 8 7

Tune name: ABIDING PEACE

Blind since birth, the author/composer originally set the text in Braille and then dictated text and music to a friend.

Figure 3.18, Hymn 184

Upon the Cross of Calvary

Text: **Vilate Raile** (1890-1954; LDS)

Music: **Leroy J. Robertson** (1896-1971; LDS)

Meter: (CM)

⁵ Brink 1998.

⁶ Ibid.

Tune name: MARIAN

Figure 3.19, Hymn 57

We're Not Ashamed to Own Our Lord

Text: **William W. Phelps** (1792-1872; LDS) altered

Music: **John Longhurst**: (b. 1940; LDS) Tabernacle organist

Meter: (CM)

Tune name: AUSTIN

Tune set to this text for the 1985 hymnal to replace a much more difficult setting used in earlier hymnals.

Figure 3.20, Hymn 222

Hear Thou Our Hymn, O Lord

Text and Music: **Frank W. Asper** (1892-1973; LDS)

Meter: (SM)

Tune name: REBECCA

Figure 4.1, Hymn 89

The Lord is My Light

Text: James Nicholson (1828-1876)

Music: John R. Sweeney (1837-1899)

Meter: 10 10 11 11 5 7 5 7

Tune name: WANAMAKER

Presbyterian Sunday School hymn.

Figure 4.2, Hymn 251

Behold! A Royal Army

Text: Fanny J. Crosby (1820-1915)

Music: Adam Geibel (1885-1933)

Meter: Irregular

Tune name: ROYAL ARMY

First published in 1894. A collaboration of a blind author with a blind musician.

Figure 4.3, Hymn 273

Truth Reflects Upon Our Senses

Text: **Eliza R. Snow** (1804-1887; LDS)

Chorus by M. E. Abbey

Music: Charles Davis Tillman (1861-1943)

Meter: 8 7 8 7 (12 lines)

Tune name: RAILWAY TO HEAVEN

The tune was originally written for M. E. Abbey's poem "Life's Railway to Heaven." Because the tune was longer than Snow's text, the chorus from Abbey's poem was retained, thus creating some disconnect between the theme of the verses and the chorus.

Figure 4.4, Hymn 280

Welcome, Welcome, Sabbath Morning

Text: **Robert B Baird** (1855-1916; LDS)

Music: **Ebenezer Beesley** (1840-1906; LDS)

Meter: 8 7 8 7 (12 lines)

Tune name: WELCOME

Sunday school song.

Figure 4.5, Hymn 305

The Light Divine

Text: **Matilda Watts Cahoon** (1881-1973; LDS)

Music: **Mildred T. Pettit** (1895-1977; LDS)

Meter: 8 6 8 6 7 5 7 5 7 6 8 5

Tune name: LIGHT DIVINE

Written as a chorus for primary children.

Figure 4.6, Hymn 223

Have I Done Any Good?

Text and music: Will L. Thompson (1847-1909)

Meter: Irregular

Tune name: EAST LIVERPOOL

First published in 1904.

Figure 5.1, Hymn 51

Sons of Michael, He Approaches

Text: **Elias L. T. Harrison** (1830-1900; LDS); altered

Music: **Darwin K. Wolford** (b. 1936; LDS)

Meter: 8 7 8 7 7 7

Tune name: JULIE

Figure 5.2, Hymn 191

Behold the Great Redeemer Die

Text: **Eliza R. Snow** (1804-1887; LDS)

Music: **George Careless** (1839-1932; LDS)

Meter: (LM)

8 8 8 8 8

Tune name: SACRAMENT

First published in *Utah Musical Times* in 1877.

Figure 5.3, Hymn 255

Carry On

Text: **Ruth May Fox** (1853-1958; LDS)

Music: **Alfred M. Durham** (1872-1957; LDS)

Meter: Irregular

Tune name: PAROWAN

Written for and performed at the Mutual Improvement Association conference of June 1930.

Figure 5.4, Hymn 28

Saints, Behold How Great Jehovah

Text: **Douglas W. Stott** (b. 1925; LDS)

Music: **A. Laurence Lyon** (b. 1934; LDS)

Meter: 8 7 8 7

Tune name: EDGAR

Lyon said "I wanted to write a short, energetic piece not unlike the spirited pieces of English origin, such as 'For All the Saints.'" First published in the 1985 hymnal.

Figure 5.5, Hymn 188

Thy Will, O Lord, Be Done

Text: **Frank J. Kooyman** (1880-1963; LDS)

Music: **Robert P. Manookin** (b. 1918; LDS)

Meter: (LM)

Tune name: HELENE

This tune was written by request for the 1985 hymnal, but was originally intended for a different text.

Figure 5.6, Hymn 70

Sing Praise to Him

Text: Johann J. Shütz (1640-1690);

Translated by Frances Elizabeth Cox (1812-1897)

Music: From Bohemian Brethren's Songbook, 1566; altered

Meter: 8 7 8 8 7

Tune name: MIT FREUDEN ZART

This tune was originally written for the reformation hymn text of the same name.

Figure 5.7, Hymn 37

The Wintry Day, Descending to Its Close

Text: **Orson F. Whitney** (1855-1931; LDS)

Music: **Edward P. Kimball** (1882-1937; LDS)

Meter: 10 10 10 10 D

Tune name: ALEX

Figure 5.8, Hymn 217

Come, Let Us Anew

Text: Charles Wesley (1707-1788)

Music: Attributed to James Lucas (b. 1726)

Meter: 10 16 6 6 6 12 12

Tune name: LUCAS

Wesley's text was first published with Lucas' tune in an 1833 hymn collection edited by Lowell Mason.