

STYLISTIC DIVERSITY IN LATE TWENTIETH-CENTURY AMERICAN HYMN TUNES

An Essay

Presented to

The Faculty of the Moores School of Music

University of Houston

In Partial Fulfillment

Of the Requirements for the Degree of

Doctor of Musical Arts

By

Michael S. Bryson

May 2015

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ABSTRACT

In the closing decades of the twentieth century, America experienced a surge of hymn writing and composition sometimes referred to as a “hymn explosion.” Responding to the radical revolutions in society and religion, hymn writers initiated changes in language, subject matter, and even poetic form to create a new body of congregational song for the modern twentieth-century church. Hymn composers, seeking contemporary musical means to express the hymn texts, applied recent composition techniques to congregational song. This essay summarizes the musical style of late twentieth-century American hymns based on the analysis of over eighty-five tunes composed after 1970. The results reveal an increased flexibility in modal usage; the inclusion of rhythmic devices such as mixed meter and syncopation; experimentation with strophic form; an expanded role of accompaniments; and, most noticeably, a widened harmonic palette replete with color chords, modern modulations, and untraditional voice-leading.

Introduction

In the closing decades of the twentieth century, America experienced a surge of hymn writing and composition.¹ Responding to the radical revolutions in society and religion, hymn writers began experimenting with changes in language, subject matter, and even poetic form to create a new body of congregational song for the modern twentieth-century church. Alongside the new texts sprang freshly composed tunes for congregations to sing these contemporary expressions of faith. While some of the newly-composed tunes shared musical similarities with preceding style periods, the majority displayed an innovative, contemporary sound. This essay will explore the musical style of late twentieth-century American hymns.²

Seeking contemporary musical means to express the words of the hymn texts, composers drew upon recent techniques of the twentieth century and applied them to hymn tune composition. For example, they reexamined how to use the church modes and treated them with more freedom and flexibility. They employed rhythmic devices such as mixed meter and syncopation to add interest to the melodic line. They also experimented with ways to freshen the traditional strophic form found in hymns. By expanding the role of accompaniments, composers sought to strengthen musical expression. Most noticeably, the

¹ Erik Routley, *A Panorama of Christian Hymnody*, ed. and expanded by Paul A. Richardson (Chicago: GIA Publications, Inc., 2005), 535.

² For the purpose of this essay, a “hymn” is defined as a congregational song (both words and music) used in a liturgical or worship service. The term “hymn text” will refer to the poetry. The term “hymn tune” will signify the music and may include the accompaniment or harmony parts along with the melody. The title of a hymn text will appear in quotation marks (for example, “All Creatures of Our God and King”), and hymn tune names will appear in all capital letters (for example, LASST UNS ERFREUEN). Excluded from discussion in this essay are genres referred to as choruses or “mini-hymns” such as Karen Lafferty’s “Seek Ye First the Kingdom of God” as well as the genre of “Contemporary Christian Music.” Contributions from global hymnody, such as the Latin American and Asian traditions, will also not be included. The focus will be on hymnodic developments in main-line Protestant denominations in America with particular attention given to activity in the Episcopalian and Methodist denominations.

harmonic palette greatly expanded to include colorful chords, modern modulations, and untraditional voice-leading that reflected the sentiment of the hymn texts.

Process for Selecting Hymns for Analysis

The sheer volume of new hymns created during the past thirty-five years makes selecting representative example for discussion a daunting task. To gain a sense of what comprises the style of late twentieth-century American hymns, I reviewed main-line Protestant denominational hymnals published in last quarter of the century, beginning with the *Lutheran Book of Worship* published in 1978.³ Also, I turned to hymn collections and resources published by companies such as Hope Publishing and Selah Publishing, leading publishers of new hymn tunes and texts, to acquire a general sampling of contributions from outside the strictly denominational hymnals. Guidance for choosing which resources to review was driven by the desire to discover new large-scale developments and trends in hymn composition, not niche compositional styles limited to a few composers or denominations. From the hymnals and collections mentioned above, over eighty-five tunes composed after 1970 were analyzed for rhythmic, harmonic, melodic and formal characteristics. From this database, I was able to develop a holistic understanding of developments in American hymn tune composition of the late twentieth century.

Historical Background for the American Hymn Renaissance

Hymn writing activity in America increased so dramatically during the last three decades of the twentieth century that the term “hymn explosion” is often used to describe the

³ See the Bibliography for the full inventory of hymnals and collections surveyed. The list of hymnals for this paper mimics lists used by other hymnological survey resources such as Paul Westermeyer’s *Let the People Sing: Hymn Tunes in Perspective* and *A Panorama of Christian Hymnody* by Erik Routley and Paul Richardson.

phenomenon.⁴ To better understand the music from this renaissance in American hymnody, some brief historical perspective is helpful. The United States of America, along with the rest of the world, experienced unprecedented social, political, and theological upheaval during the 1960s.⁵ In America, radical shifts in moral attitudes began changing societal norms and expectations in behavior. Also, long-standing social structures within the culture faced intense scrutiny and defiance as testified by multiple protest movements. For example, the student protest movement questioned the basic authority and role of traditional institutions. The Civil Rights Movement fought against racial prejudice and pushed for long-overdue equality for black America. Alongside the social turmoil, political storms swept through the nation. Several national crises, such as the Cuban Missile Crisis; the assassinations of President Kennedy, Martin Luther King, and Robert Kennedy; and the unpopular Vietnam War all shook citizens' confidence in government and the leaders who promised to help.

Advancements in science and technology opened new worlds of possibility that questioned the role of God in the universe. The media, including television, began holding a significant influence on the mind and heart of the populace, especially the youth. On the theological front, the advancement of liberal ideas and secularism reexamined basic tenets of traditional Christian belief and structures. Religion seemed increasingly irrelevant and inept at addressing the problems of modern society. The United States transformed into what

⁴ Paul Westermeyer, *With Tongues of Fire: Profiles in Twentieth-Century Hymn Writing*. (St. Louis: Concordia Publishing House, 1995), 182.

⁵ Sydney E. Ahlstrom, "The Radical Turn in Theology and Ethics: Why It Occurred in the 1960s" in *Annals of the American Academy of Political and Social Science*, "The Sixties: Radical Change in American Religion," 387 (January 1970), 1-13.

religious historian Sydney Ahlstrom has described as a “post-Puritan, post-Protestant, post-Christian, post-WASP” nation.⁶

American worship practices were not exempt from undergoing enormous changes. None were more radical than those introduced by the Second Vatican Council (1962-1965), whose far-reaching reforms profoundly altered Catholic worship styles and practices. Vatican II, as it is informally known, approved policies that encouraged participation of the laity in services along with increased use of the vernacular of local congregations. This opened the composition floodgates for new Catholic service music with words in English.

The reforms of Vatican II deeply spread outside of the Catholic Church and impacted mainline Protestant denominations as well. Influenced by the Catholic example, many Protestant congregations experienced a renewal in using a lectionary and celebrating the table sacrament (communion). In addition, Catholics and Protestants heavily borrowed from each other’s congregational hymnody. Religious historian James White summarized the interaction between Catholics and Protestants post-Vatican II regarding worship issues in this way:

Essentially what happened . . . is that Catholics found that it was all right to be Protestant when it came to worship, and many mainline Protestants found Post-Vatican II Catholic reforms quite appealing, especially those dealing with the lectionary, multiple options in texts, and contemporary liturgical language.⁷

With the irrevocable changes in society and religion during the 1960s, it is understandable that the traditional body of hymnody no longer seemed compatible with contemporary,

⁶ Sydney E. Ahlstrom, “The Problem of the History of Religion in America,” *Church History* 39, No. 2 (June 1970): 232.

⁷ James F. White, *Christian Worship in North America. A Retrospective: 1955-1995* (Collegeville, Minnesota: The Liturgical Press, 1997), 129.

turbulent society. The American hymn scene was ripe for a “hymn explosion,” but not much activity seemed to be happening.

The crucial catalyst that sparked the American hymn renaissance was a parallel, but prior “hymn explosion” in Great Britain. In the 1960s, British hymnody witnessed a dramatic rise in the creation of new hymn texts and tunes by clergy and hymnologists in reaction to current social and denominational changes.⁸ British activity was upheld across the Atlantic as a model and inspiration for American hymn writers. American hymnal publishers, observing events in England, imported newly composed British hymns in an attempt to incite a hymn explosion in America.⁹ Also, during this time, several prominent British authors/composers (most notably Erik Routley, Fred Pratt Green, and Brian Wren) made extended visits or permanently relocated to America. These factors helped to jumpstart a steady stream of new hymn composition (both words and music) in America that began its flow during the mid-1970s.¹⁰

The fruit of the American hymn explosion initially manifested itself in hymn texts. Contemporary hymn poets began offering an abundance of new songs for corporate worship. These hymn texts often reflected the social and religious changes ushered in during the 1960s. For instance, authors began composing texts to address the Christian’s interaction with current social issues and interests, such as globalization, environmentalism, and humanitarian concerns. Additionally, they explored the latest theological perspectives on the nature of the Trinity. Some more adventuresome hymns incorporated updated descriptions of

⁸ Alan Dunstan, *The Hymn Explosion*, RSCM Handbook, no. 6 (Croydon: Royal School of Church Music, 1981).

⁹ Shorney, George H. *The Hymnal Explosion in North America*. (Carol Stream: Hope Publishing Company, 1988), 10-11.

¹⁰ David W. Music, “New Styles of Congregational Songs in the Late Twentieth Century,” *Creator* 20 (September/October 1998): 21-22, 24-25.

God, including feminine imagery.¹¹ Hymn writers also rushed to fill gaps in the hymn repertoire exposed by changes in worship practices when many churches began following a lectionary. New texts were written to commemorate events of the church year that were under-represented in older hymnals, especially Advent and Epiphany. Renewed interest in the sacrament of communion encouraged the composition of hymns that treated it as a celebration by invoking attitudes of joy and community rather than the more typical somber remembrance.¹²

The impact of the hymn explosion was not limited to the creation of new texts. Older, existing hymns underwent revision to improve inclusivity by removing gender bias in their pronouns. For example, “mankind” became “humankind.” Archaic terms like “Thee” and “Thine” were replaced with “you” and “yours” to improve readability and comprehension by contemporary congregations. Offensive imagery, such as referring to non-Western cultures as “heathen,” was eliminated to make the hymn applicable to all races, cultures, and age groups. In addition, hymnal editors, becoming sensitive to racial injustice and inequalities, scrubbed language and references that could be considered prejudicial.

By the end of the twentieth century, the profound changes in American society and religious denominations had thoroughly begun to work itself out in the language of its hymnody. The landscape of congregational song appeared significantly different from what hymnologist Russell Schulz-Widmar has called the “frozen repertory” that filled

¹¹ C. Michael Hawn, “Theological Trends in Twentieth-Century Hymnody in the United States,” in *The New Century Hymnal Companion: a Guide to the Hymns*, ed. Kristen L. Forman (Cleveland: The Pilgrim Press, 1998), 179, 184-5.

¹² C. Michael Hawn, “Theological Trends,” 180-1.

denominational hymnals for the first half of the twentieth century.¹³ But how did the music of the hymns change during the American hymn renaissance?

Stylistic Traits of Late Twentieth-Century American Hymn Tunes

In comparison to the texts, hymn tune styles have not changed as drastically because, in essence, hymn tunes are music used by the average person with minimal music training and experience. Many broad stylistic developments of the twentieth century such as atonality, indeterminacy, or even increased dissonance are beyond what the average congregation can effectively use in a worship setting.¹⁴ Late twentieth-century composers faced the daunting task of creating tunes that communicated the words in fresh ways while maintaining accessibility for the general population. That being said, composers of the late twentieth century developed stylistic traits that truly distinguished their contributions from previous style periods through new approaches to mode, rhythm, meter, accompaniments, form, and harmony. Perhaps the most dramatic developments in the late twentieth century have been in the area of harmony, so this essay will focus on changes in this area. But first we will begin with a high-level overview of stylistic changes in other areas.

Modal Usage in Late Twentieth-Century American Hymn Tunes

Modes have been part of congregational song for centuries. The earliest extant modal hymn tunes originate from plainchant of the Middle Ages (for instance, PANGE LINGUA in Phrygian mode, example 1). During the seventeenth century, modal tunes were still

¹³ Russell Schulz-Widmar, "Hymnody in the United States Since 1950," in *The Hymnal 1982 Companion*, vol. 1, ed. Raymond Glover (New York: The Church Hymnal Corporation, 1990), 600.

¹⁴ Paul Westermeyer, *Let the People Sing: Hymn Tunes in Perspective* (Chicago: GIA Publications, 2005), 364.

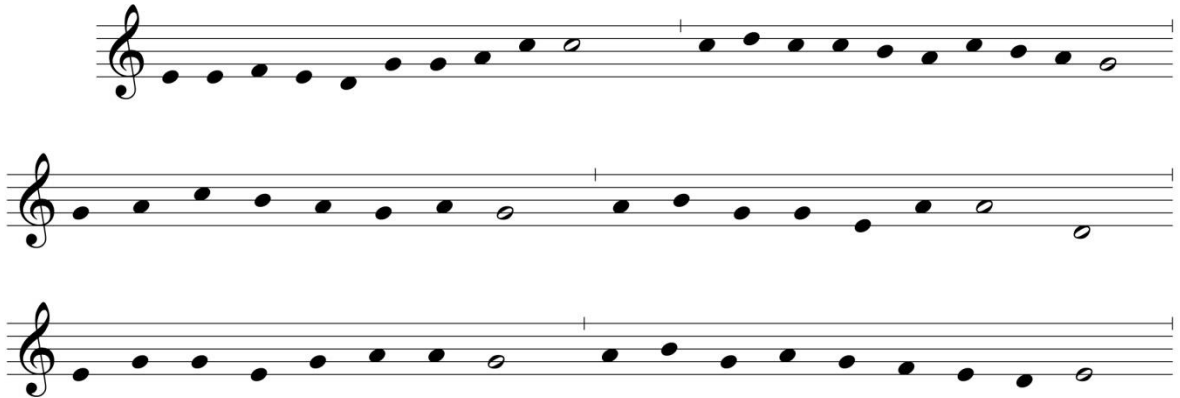
composed for congregations to sing, even while the major/minor tonal system was emerging. In late-eighteenth- and early-nineteenth-century America, modal tunes revived thanks to a rise of folk hymnody. Modality received another boost early in the twentieth century when prominent British composer Ralph Vaughn Williams, as music editor of *The English Hymnal* (1906), turned to English folk music as a source and model for congregational song. Many forgotten modal tunes were preserved, popularized, and ultimately transferred to American hymnals as a permanent part of our hymn landscape.

Late twentieth-century American hymn tune composers, like their predecessors, embraced the modes. They realized that a mode can imbue a tune with freshness that contrasts with the ubiquitous major or minor scale system. Modes allow composers to evoke older compositional styles or folk traditions. For example, Elaine Kirkland's GATHER (example 2) is a haunting melody in E Aeolian mode that the New Century Hymnal says contains a "hint of Celtic folk music."¹⁵ Through modes, composers may also exploit the scale's unique flavorful harmonic gestures as an expressive device. FORTUNATUS NEW by Carl Schalk (example 3) and MAUNDY THURSDAY by Emma Lou Diemer (example 4), both in D Aeolian, contain beautiful modal progressions that differ from traditional functional harmony. The lack of a leading tone throughout each hymn, especially at the cadence points, highlights the modal flavoring. Also, the counterpoint between the melody and the predominantly step-wise bass line drive the harmonic progressions rather than functional root motion. Late twentieth-century composers sometimes mixed scalar inflections from two different modes in the same melody. The most common manifestation of this bimodality infuses the Mixolydian's $\flat 7$ into a major-scale melody. Examples of this are found

¹⁵ Jonathan B. McNair, "A Survey of Hymn Tunes of the Late Twentieth Century," in *The New Century Hymnal Companion*, ed. Kristen L. Forman (Cleveland: The Pilgrim Press, 1998), 192.

in tunes such as BREWER (example 5) and GRINDAL (example 6). Effects like this drew composers of the last century to the church modes as they searched for modern sounds to communicate the hymn texts.

Example 1. *Pange Lingua*, plainsong (Phrygian mode).



Example 2: Kirkland, GATHER (Aeolian mode).



Example 3: Modal progressions in Schalk, FORTUNATUS NEW.

5

9

Example 4: Modal progressions in Diemer, MAUNDY THURSDAY.

3

3

Example 5: Bimodality in White, BREWER. (Text: Carl P. Daw, Jr.)



1. We have come at Christ's own bid - ding to this high and ho - ly place,
 2. Light breaks in up - on our dark - ness; splen - dor bathes the flesh - joined Word;
 3. Strength - ened by this glimpse of glo - ry, fear - ful lest our faith de - cline,

5
 where we wait with hope and long - ing for some tok - en of _____ God's grace.
 Mos - es and E - li - jah mar - vel as the heaven - ly voice _____ is heard.
 we like Pe - ter find it temp - ting to re - main and build _____ a shrine.

9
 Here we pray for new as - sur - ance that our faith is not in vain,
 Eyes and hearts be - hold with won - der how the Law and Proph - ets meet:
 But true wor - ship gives us cour - age to pro - claim what we pro - fess,

13
 search - ing like those first dis - ci - ples for a sign both clear and plain.
 Christ, with gar - ments drenched in bright - ness, stands trans - fig - ured and com - plete.
 that our dai - ly lives may prove us peo - ple of the God we bless.

Example 6: Bimodality in Parker, GRINDAL. (Text: Thomas Kingo; tr. Gracia Grindal)



1. Sor - row and glad - ness are sis - ter and broth - er, for - tune, mis - for - tune, both stand side by side;
 2. Lov - li - est ros - es grow out of the bri - ar, beau - ti - ful flow - ers grow dead - li - est fruit.
 3. There will my sor - row and suff - ring be end - ed, there will God grant me a crown and re - ward.

6
 fall - ing and ris - ing, they fol - low each oth - er, sun - shine makes shad - ows and there e - vil hides.
 Un - der the laugh - ter the heart may be cry - ing, un - der the joy may be grief at the root.
 There will I sing and my spir - it be tend - ed, in the sweet man - sions pre - pared by my Lord.

11
 Gold has no worth af - ter our death: lay up your trea - sures in heav - en, not earth.
 Deep in the rose e - vil may grow, on - ly in heav - en is life free from woe.
 Sor - row will die un - der God's eye: heav - en will blos - som like ros - es on high.

Rhythm and Metric Techniques in Late Twentieth-Century American Hymn Tunes

In most hymns, the music moves in simple, straightforward rhythms that can readily be performed by the untrained singer. Often the combination of long and short durations shadows the accent pattern of the text's poetic meter (i.e., iambic, trochaic, etc.). Melodies generally progress syllabically with an occasional short melisma, and most tunes adopt a consistent and predictable metric pattern. Even tunes from early style periods such as the middle ages, which originally employed an ametric construction, or the Renaissance, which reveled in syncopation, were often recast in later years in an isometric format using traditional meters.

While many late twentieth-century American hymn tunes follow the rhythmic/metric stylistic conventions of the past, others explore techniques to add interest and break away from the predictable patterns of the previous style periods. Usually these techniques are employed sparingly for the purpose of word painting or emphasizing a certain phrase of the hymn text. Frequently a rhythmic device combines with another compositional element (i.e., melodic climax, unusual voice leading in the accompaniment, melisma) to intensify the desired effect. The following discussion outlines some devices frequently employed in late-twentieth-century American hymn tunes.

First, mixed meter offered a means to break up the predictability of having the same meter throughout a tune. For example, David Hurd's tune KING (example 7) disrupts the four-beat meter established in the first twelve measures with a six-beat measure that includes syncopation. WATER OF BAPTISM utilizes mixed meter to heighten the contrast between its formal sections (example 8). A pattern of 3/4 and 2/4 meters in the stanzas is abandoned in the refrain, resulting in a sense of unpredictable, organic growth.

Second, rhythmic disruptions such as syncopation are used to add interest to a melodic line. For example, the tune LADUE CHAPEL reiterates the syncopated gesture of a tied eighth-note over the bar line in every phrase of text (example 9). The result is a pervading, lively rhythm reminiscent of the type found in sixteenth-century Genevan psalter tunes¹⁶. In the tune HANCOCK, the last note of measure 11 is lengthened and shifts the sense of the downbeat to the weak beat in measure 12 (example 10). The rhythmic interest in this spot adorns the melody's only melisma while creating a sense of climax, even in the absence of a melodic apex. These tunes illustrate a few of the ways American composers addressed the challenge of retaining rhythmic/metric qualities necessary for a successful hymn tune even while introducing devices that would make their tunes sound modern and fresh.

¹⁶ Tunes such as GENEVAN 42 or GENEVAN 47. See Westermeyer, *Let the People Sing*, pp. 83-98 for a discussion of sixteenth-century Genevan psalter tunes.

Example 7: Mixed meter in Hurd, KING. (Text: Jeffery Rowthorn)

Introduction/Interlude

Cre - at - ing God, your fin - gers trace the bold de-signs of

farth - est space; let sun and moon and stars and light and

what lies hid - den praise your — might.

six-beat measure

Example 8: Mixed meter in Hurd, WATER OF BAPTISM. (Text: Thomas Troeger)

1. What rul - er wades through murk - y streams and bows be - neath the wave,

Ig - nor - ing how the wolrd es - teems the po - wer - ful and brave?

Refrain

Wa - ter, Riv - er, Spir - it, Grace, sweep o - ver me, sweep o - ver me!

Re - carve the depths your fing - ers traced in sculpt - ing me.

3 + 2 + 2 + 2

2

4

3 + 2 + 2 + 2

6

8

2 + 3 + 3 + 3

10

3 + 2 + 2 + 3

12

14

Example 9: Syncopated gesture in Arnatt, LADUE CHAPEL. (Text: Ruth Duck)

1. Womb of life, — and source of be - ing, home of ev - ery rest-less heart,

7 in your arms — the worlds a - wak - ened; you have loved — us from the start.

12 We, your chil - dren, gath - er 'round you, at the ta - ble you pre - pare.

18 Shar - ing sto - ires, tears, and laugh - ter, we are nu - tured by your care.

Example 10: Rhythmic shift in Hancock, HANCOCK, measure 11-17. (Text: Jeffery

Rowthorn)

1. hid - den praise your might.
 life, pro - claim your care.
 earth your heal - - - ing love.
 praise you face to face.

2. face.

Formal Structures in Late Twentieth-Century American Hymn Tunes

Hymns, by and large, are strophic in form, meaning each stanza of the hymn text is sung to the same music. When a hymn includes a refrain, almost invariably the stanzas precede it. A hymn tune's structure and phrase length is shaped by the poetic form and meter of the text. To maintain accessibility for amateur singers, past hymn tunes consisted of two to six phrases organized into simple forms. Often the phrases followed a repetitive pattern such as ABAC, AABA, ABBA, or AAB, although some tunes are through-composed, not having any direct repetition of phrases. In addition, hymn phrases usually employ internal repetition of motives and rhythms to strengthen cohesiveness. A great diversity of formal strategies developed over the centuries, and historical style periods have often favored certain formal structures. In each era, composers have wrestled with the tensions between unity and variety to create memorable, serviceable melodies.¹⁷

Late twentieth-century American hymn composers searched for fresh expressions within the traditional strophic form. They did this in several ways. First, they looked to change or vary the form itself. For example, James Manley's tune SPIRIT begins with the refrain instead of the stanza, thereby constructing a refrain-stanza-refrain structure, which forms bookends for each stanza (example 11). This simple variant provides a different feel for the congregation to experience the hymn. Second, composers created unique formal structures that were individual to a particular hymn's text. The tune DUST AND ASHES by Hal Hopson demonstrates this with its unique A B C D B' structure (example 12). The stanzas are A B C, and the refrain is D B'. The texts in both B sections are similar in that each directly invokes the Holy Spirit. The repetition of the middle phrase of a stanza as the

¹⁷ John Wilson, "Looking at Hymn-Tunes: the Objective Factors," in *Duty and Delight: Routley Remembered*, ed. Carlton R. Young et al. (Carol Stream, IL: Hope Publishing Company, 1985), 141.

close of the refrain is distinctive. In previous styles, most repetition patterns might use the opening or closing phrases of a stanza to round off the refrain. The unfamiliar formal structure provides interest to the strophic design.

In addition to experimenting with strophic form, composers also tried to break out of the four-measure phrase pattern commonly found in nineteenth- and early twentieth-century hymn styles. By and large, the four-bar phrase has been a staple in hymn structure for centuries. Late twentieth-century composers, motivated by the desire to fully communicate the meaning and meter of the text, freely experimented with phrases of differing lengths (2, 3, 5, 6, or even 11 measures). For example, the afore-mentioned SPIRIT has phrase lengths of 9+11+6+6+6+8 measures (example 11). A tune by Emma Lou Diemer, LET US HAVE HOPE, has phrase lengths of 4+4+8+8+9 (example 13). NEW DIMENSIONS incorporates differing phrase lengths in periodic structures in which the consequent phrase is expanded, thus creating asymmetrical phrase structure of 4 + 5 and 4 + 6 (example 14). The diversity of phrase lengths adds great interest and expressivity to late twentieth-century American hymn tunes.

Example 11: Refrain-stanza-refrain structure in Manley, SPIRIT. (Text: James Manley)

Unison, brightly
Refrain

Spir - it, spir - it of gen - tle - ness, blow through the

wil - der - ness, call - ing and free,

Spir - it, spir - it of rest - less - ness, stir me from

plac - id - ness, wind, wind on the sea.

1. You moved on the wa - ters, you called to the deep,
2. You swept through the des - ert, you stung with the sand,

then you coaxed up the moun - tains from the val - leys of sleep;
and you goad - ed your peo - ple with a law and a land;

And o - ver the e - ons you called to each thing,
When they were con - found - ed by their i - dols and lies,

"A - wake from your slum - bers and rise on your wings."
then you spoke through your proph - ets to o - pen their eyes.

to Refrain

Example 12: Unique formal structure in Hopson, DUST AND ASHES. (Text: Brian Wren)

A

1. Dust and ash - es touch our face, mark our fail - ure and our
 2. Dust and ash - es soil our hands- greed of mar - ket, pride of
 3. Dust and ash - es choke our tongue in the waste - land of de -

B

5 fall - ing. Ho - ly Spir - it, come, walk with us to - mor - row,
 na - tion. Ho - ly Spir - it, come, walk with us to - mor - row
 pres - sion. Ho - ly Spir - it, come, walk with us to - mor - row

C

10 take us as dis - ci - ples, washed and wak - ened by your call - ing.
 as we pray and strug - gle through the mesh - es of op - pres - sion.
 through all gloom and griev - ing to the paths of res - ur - rec - tion.

D

15 Take us by the hand and lead us, lead us through the de - sert sands,

B'

20 bring us liv - ing wa - ter, Ho - ly Spir - it, come.

Example 13: Unequal phrase lengths in Diemer, LET US HAVE HOPE. (Text: David Beebe)

1. Let us hope when hope seems hope - less,

when the dreams we dreamed have died.

When the morn - ing breaks in bright - ness, hun - ger shall be sat - is - fied.

One who sow the fields with weep - ing shall re - trace the sor - row - ing way

and re - joice in har - vest boun - ty at the break - ing of the day.

Example 14: Asymmetrical phrase structure in Rush, NEW DIMENSIONS. (Text: Julian Rush)

The musical score is written in 4/4 time and consists of four phrases, each with a different number of measures: 4, 5, 4, and 6 measures respectively. The lyrics are: "1. In the midst of new di - men - sions, in the face of chang - ing ways, — Who will lead the pil - grim peo - ples wan - dering in their sep - arate ways? Refrain God of rain - bow, fier - y pil - lar, lead - ing where the ea - gles soar, — We your peo - ple, ours the jour - ney now and ev - er, now and ev - er, now and ev - er - more."

4 measures

1. In the midst of new di - men - sions, in the face of chang - ing ways, —

5 measures

Who will lead the pil - grim peo - ples wan - dering in their sep - arate ways?

Refrain

4 measures

God of rain - bow, fier - y pil - lar, lead - ing where the ea - gles soar, —

6 measures

We your peo - ple, ours the jour - ney now and ev - er, now and ev - er, now and ev - er - more.

Accompaniments in Late Twentieth-Century American Hymn Tunes

Accompaniments comprise an important aspect of the late twentieth-century American hymn style even though they are not a completely new development. For example, alternate harmonizations and written-out accompaniments for hymn tunes have existed since

the eighteenth century (i.e., Bach harmonizations of chorale tunes). The distinctive factor is that by the late twentieth century, the unison tune with some type of accompaniment established itself as the preferred mode of composition and presentation. As the prominent contemporary hymn composer Thomas Pavlechko has noted, “We have moved beyond the chorale and the 4 part hymn.”¹⁸

With the rise of the unison tunes, composers often crafted the accompaniment (usually playable on keyboard) to maximize the expressive effect of the tune. Most accompaniments fall into one of three general types. The first of these is a homophonic, yet semi-independent keyboard accompaniment that features a quasi-chorale style with four (sometimes more) “voices” that may or may not be vocal in nature. Often, but not always, this type of accompaniment incorporates moments, usually at cadence points or endings, when the texture thickens or becomes temporarily more contrapuntal. Examples of this include NEW DIMENSIONS (example 14), AMSTEIN (example 15), and CAMANO (example 16). The vast majority of late twentieth-century American unison hymn tunes employ this kind of accompaniment.

The second type would be a homophonic, chordal accompaniment consisting of simple patterns such as broken chords, arpeggios, or repeated chords. Frequently these types of accompaniments appear with guitar chord symbols and are reminiscent of popular style accompaniments in terms of rhythm and harmony. For example, ROBINSON by Nancy Rene uses a repeated chord that provides a rhythmic background and harmonic coloring for a syncopated melody (example 17).

¹⁸ Thomas Pavlechko, e-mail correspondence with the composer, February 20, 2013.

Example 15. Semi-independent keyboard accompaniment in Weaver, AMSTEIN. (Text: Brian Wren)

1. Thank you, God, for wa - ter, soil, and air, large gifts sup - port - ing
 2. Thank you, God, for min - er - als and ores, the ba - sis of all
 3. Thank you, God, for price - less en - er - gy, stored in each at - om,
 4. Thank you, God, for weav - ing na - ture's life in - to a seam - less
 5. Thank you, God, for mak - ing plan - et earth a home for us and

5
 ev - ery - thing that lives. For - give our spoil - ing and a - buse of
 build - ing, wealth, and speed. For - give our reck - less plun - der - ing and
 gath - ered from the sun. For - give our greed and care - less - ness of
 robe, a frag - ile whole. For - give our haste that tam - pers un - a -
 a - ges yet un - born. Help us to share, con - sid - er, save, and

9
 them. Help us re - new the face of the earth.
 waste. Help us re - new the face of the earth.
 power. Help us re - new the face of the earth.
 ware. Help us re - new the face of the earth.
 store. Come and re - new the face of the earth.

Example 16: Semi-independent keyboard accompaniment in Proulx, CAMANO. (Text: Gracia Grindal)

1. We sing to you, O God, the Rock who gave us birth, let

5
our re-joic - ing sing your name in all the earth. To you, O

10
God, let songs be raised, in joy - ful hymns, our feast of praise.

Example 17: Chordal accompaniment in René, ROBINSON. (Text: Shirley Murray)

The musical score is written in G major, 4/4 time, and consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The lyrics are written below the vocal line.

System 1: Chords: G, Bm7, Cmaj, D7. Lyrics: 1. Give thanks for life, the mea - sure of our days, 2. Give thanks for those who made thier life a light

System 2: Chords: Bm7, Em7, Am7, D7. Lyrics: mor - tal, we pass through beau - ty that de - cays, caught from the Christ - flame, burst - ing through the night,

System 3: Chords: F/G, G7(b9), CM7, Am7(b5)/C. Lyrics: Ye sing to God our hope, our love, our praise, Who touched the God truth, our who, burned for what was right,

System 4: Chords: G/D, D/E, Em7, C/D, D, C/G, D, C/G, D, G. Lyrics: Al - le - lu - ia, Al - le - lu - ia! ia!

The piano accompaniment features a steady bass line and chords that support the vocal melody. The final system includes a repeat sign and a fermata over the final notes.

The third type, a truly independent accompaniment, allows the composer the most opportunity for adding compositional and expressive interest to the hymn. Often these accompaniments exhibit a contrapuntal texture created by an independent bass line and/or other voices. Additionally composers will usually draw upon other compositional devices such as imitation, ostinato, or motivic development to add interest and complexity to a generally simple form. A prime example of this type is ANDREW by Jonathan McNair which includes an independent bass part, imitation, and motivic development (example 18). Another example, GRID by the Thomas Pavlechko quoted above, incorporates a supportive, syncopated bass ostinato beneath a calming, chant-like tune (example 19). In FALCONE by Carol Doran, the melody is adorned with active, dissonant harmonic language in the accompaniment (example 20). More on the topic of harmony will be explored later in this essay.

Composers embraced accompaniments as a means of text painting or creating a general mood that supports the hymn text. For example, the accompaniment to HANCOCK invokes a spirit of festivity through its bright repeated chords and the independent bass line (example 21). In a contrasting mood, the repeated right-hand chords above a syncopated bass line suggest an air of gentleness for the tune ROBINSON (example 17).

Example 18: Independent accompaniment in McNair, ANDREW. (Text: Jean Janzen)

Moth - er - ing God, you gave me birth in the bright
Moth - er - ing Christ, you took my form, of - fer - ing
Moth - er - ing Spir - it, nur - turing One, in arms of

G: IV V₂⁴ IV V₂⁴ IV₂⁴ vii^o6 I⁶ — 3 V⁶ IV⁶add2 3 V⁶

4
morn - ing of this world. Cre - a - tor,
me your food of light, Grain of
pa - tience hold me close, So that in

I V₃⁴ I⁶ ii⁶ IV⁷ B: V₃⁴ — 4 — 3 I⁷ IV₄⁶ iii₄⁶
(direct)

7
Source of ev - every breath, you are my rain, my wind, my
life, and grape of love, your ver - y bod - y for my
faith I root and grow un - til I flower, un - til I

IV⁶ V⁶ IV⁶ V iv⁷ I₃⁴ IV⁹ V₄⁹ — 3 — 6 I₄⁹ — 3

G: vi⁷

10
sun; you are my rain, my wind, my sun.
peace; your ver - y bod - y for my peace.
know; un - til I flower, un - til I know.

IV⁹ — 8 vi⁷ ii₄⁹ — 8 — 6 V⁹ I^{sus4} I₄⁹ — 6 — 7 — 3

Example 19: Bass ostinato in Pavlechko, GRID. (Text: Delores Dufner)

1. When from bon - dage we are sum-moned out of dark-ness in - to light,
2. When our God makes us a peo - ple, Je - sus leads us by the hand

5
we must go in hope and pa - tience, walk by faith and not by sight.
through a lone - ly, bar - ren des - ert to a great and glo - rious land.

9
Let us throw off all that hin - ders; let us run the race to win!

12
Let us has - ten to our home-land and, re - joic - ing, en - ter in.

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The piano part features a prominent bass ostinato. The lyrics are written below the vocal line. The score is in a key with one flat (B-flat) and a 4/4 time signature. The piano accompaniment includes chords and moving lines in both the right and left hands, with the left hand often playing the ostinato pattern.

Example 20: Dissonant harmonic language in accompaniment in Doran, FALCONE. (Text: Thomas Troeger)

1. Wind who makes all winds that blow- gusts that bend the sap - lings
 2. Fire who fules all fires that burn- suns a - round which plan - ets
 3. Ho - ly Spir - it, Wind and Flame, move with - in our mor - tal

low, Gales that heave the sea in waves,
 turn, Bea - cons mark - ing reefs and shoals,
 frame. Make our hearts an al - tar pyre,

stir - rings in the mind's deep caves- Aim your breath with
 shin - ing trugh to guid our souls- Come to us as
 Kin - dle them with your own fire. Breathe and blow up -

stead - y power on your church, this day, this hour.
 once you came: burst in tongues of sa - cred flame!
 on that blaze till our lives, our deeds and ways

Raise, re - new the life we've lost, Spir - it God of Pen - te - cost.
 Light and Pow - er, Might and Strength, fill your church, its breadth and length.
 Speak that tongue which ev - ery land by your grace shall un - der - stand.

Example 21: Accompaniment creating a mood in Hancock, HANCOCK. (Text: Jeffrey Rowthorn)

1. Cre - at - ing God, your fin - gers trace the bold de - signs of
 2. Sus - tain - ing God, your hands up - hold earth's mys - teries known or
 3. Re - deem - ing God, your arms em - brace all now de - spised for
 4. In - dwell - ing God, your gos - pel claims one fam - ily with a

5
 far - thest space; _____ Let sun and moon and stars and light _____
 yet un - told; _____ Let wa - ter's frag - ile blend with air, _____
 creed or race; _____ Let peace, de - scend - ing like a dove, _____
 bil - lion names; _____ Let ev - ery life be touched by grace _____

1. 2.
 and what lies hid - den praise _____ your might. _____
 en - a - bling life, pro - claim _____ your care. _____
 make known on earth your heal - ing love. _____
 un - til we praise you face _____ to face.

Additionally, hymn composers of the late twentieth century used accompaniments to increase the continuity and flow of their hymns by adding auxiliary passages in the form of

introductions, interludes, or endings. Pre-composed introductions such as the ones found in ROEDER (example 22) and JULION (example 23), often establish the general mood and styling for the congregation. In the case of NEW WORLD CAROL, the introduction also serves as an interlude between the stanzas to further the sense of continuity for the congregation (example 24). Often a separate ending for the final stanza is included. For example, HOUGHTON's final cadence allows the melody to finish on a different note than the preceding stanzas and the concluding cadence to be embellished (example 25). LAKELAND offers an optional descant to adorn the final stanza's ending (example 26). Occasionally a brief postlude or coda, such as in the tunes ST. ANDREW (example 27) and JULION (example 28), is added that allows for the emotional energy of the hymn to extend after the voices have finished.

Example 22: Pre-composed introduction in Schalk, ROEDER, measures 1-6. (Text: Jaroslav Vajda)

The musical score for Example 22 is presented in two staves. The top staff, labeled "(Introduction)", is in treble clef and 3/4 time. It begins with a series of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. This is followed by a repeat sign and a half note G4. The bottom staff, labeled "Unison", is in bass clef and 3/4 time. It begins with a series of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4. This is followed by a repeat sign and a half note G3. The lyrics are: 1. God of the spar - row God of the whale; 2. God of the earth - quake God of the storm.

Example 23: Pre-composed introduction in Hurd, JULION, measures 1-4. (Text: Edith Downing)

Introduction

1. God who
2. Called to
3. God, E -

Example 24: Introduction and interlude in Young, NEW WORLD CAROL, measures 1-3. (Text: Shirley Erena Murray)

Dmaj9 G6 Dmaj9 G6 Dmaj7 Em7

Introduction/Interlude between stanzas

1. No ob - vi - ous an - gels sing
2. Our an - gel po - ten - tial is
3. Who - ev - er will take it is

Example 25: Final ending in Young, HOUGHTON, measures 14-16. (Text: Ruth Duck)

14

ho - ly in each hu - man face.
 long - ing from the deep - est spring.
 con - flict when we choose our way.
 ho - ly cours - ing through our life.

Example 26: Optional ending descant in Fedak, LAKELAND, measures 15-16. (Text: Martin Franzmann)

Optional descant

1. breathed thine own life - giv - ing breath.
 2. all thy bright re - deem-ing might.
 3. al - le- lu - ias with - out end!

Example 27: Postlude in Hurd, ST. ANDREW, measures 10-14. (Text: Cecil Alexander)

me," say - ing, "Chri - tian, fol - low me."
sake, leav - ing all for Je - sus' sake.
more," say - ing, "Chris - tian, love me more."
these, Chris - tian love me more than these."
all, serve and love you best of all.

Last time only

Example 28: Coda in Hurd, JULION, measures 13-20. (Text: Edith Downing)

13

Give her pa - tience, cour - age, wis - dom, as she serves your tri - une name.
As she an - swers Christ'scom - mis - sion, keep her stead - fast to life's end.
May we each in word and ac - tion join in mu - tual min - is - try!

St. 1, 2, to §
St. 3 to Coda

17 *Coda*

Harmony in Late Twentieth-Century American Hymn Tunes

Perhaps the most noticeable and significant style developments of the American hymn explosion have occurred in the area of harmony. As mentioned earlier in the essay, late twentieth-century hymn composers were writing amidst times of great social, religious, and

musical change. Liturgically, the language, subject matter, and use of the hymns differed radically from even twenty years earlier. Musically, composers and congregations had been exposed to modern compositional idioms and the newer sounds of jazz, pop, and rock styles. Against this backdrop, hymn composers sought to write accessible tunes that complimented the current social, political, and religious times and reflected more closely the musical language of the day. Harmony provided the most practical and simplest venue for achieving distinctive musical modernity and relevance.

In the most basic sense, composers of the American hymn explosion continued to use harmony for the same purposes as their predecessors, that is, in a supportive role for the melody.¹⁹ But with the rise to dominance of the unison tune with accompaniment, composers discovered more harmonic and textual options than previously afforded from the standard four-voice chords of the past. By placing a more expansive harmonic palette of material in the instrumental accompaniment composers were able to write non-traditional voice leading without disrupting the congregation. The modern devices and approaches were intended to enhance expressivity of the melodies and thereby strengthen the emotional experience of the congregation. The remainder of this essay will examine these harmonic devices in some detail.

Expression through an Expanded, Colorful Harmonic Palette

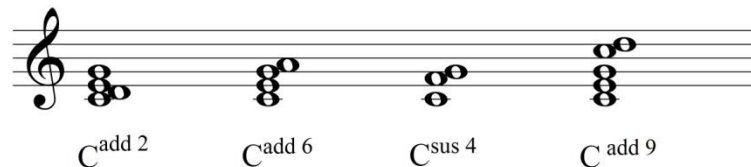
Hymns from previous periods generally displayed simpler harmonies than those of the late twentieth century. The harmonic language of late nineteenth and early twentieth centuries primarily included simple triads and seventh chords, mimicking that of the

¹⁹ Wilson, "Looking at Hymn-Tunes," 136-141.

Classical and early Romantic eras. The seventh chords used were often strictly diatonic and generally limited to the dominant and supertonic chords (dominant and predominant functions). Major seventh chords, especially those built on the tonic chord, were rare and served as dissonances needing resolution. Harmonic chromaticism generally limited itself to secondary function triads or dominant seventh chords.

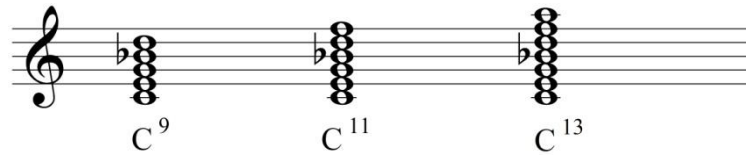
Late twentieth-century composers experimented with an expanded colorful harmonic palette that included vertical sonorities other than simple triads and seventh chords. These included added notes, extended (or tall) chords, and altered chords.²⁰ Added notes are pitches that are added to triads. The possible additions are the added 2nd, 4th, 6th, and 9th intervals above the root (example 29). Extended or tall chords involve stacking thirds beyond the seventh to include the 9th, 11th, and 13th with the 9th and 11th being the most common (example 30). Altered chords are chords that include at least one chromatically raised or lowered member. They usually appear as dominant seventh chords or ninth chords with a raised or lowered fifth or ninth. These harmonies were used in various ways to enhance the expression of the hymn text.

Example 29: Added Note Harmony.



²⁰ For a more thorough overview of these harmonic structures, see Steven Strunk, "Harmony (i)," *The New Grove Dictionary of Jazz*, 2nd ed., edited by Barry Kernfeld, *Grove Music Online*, Oxford Music Online, Oxford University Press, accessed January 6, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/J990085>.

Example 30. Tall Chords.



Many times late twentieth-century hymn tunes used the more colorful harmonic vocabulary within the style and feel of a traditional hymn. That is, in all areas except for harmony, this type of hymn could pass as one from a previous style period. The tune WINSTON-SALEM is an example of this (example 31). It has the stately stride of a Victorian hymn tune like NICEA “Holy, Holy, Holy,” see example 32, but the harmonic language is modern through its use of added notes and tall chords. For instance, the dominant chords in measures 3 and 7 are approached by a tall chord (ii¹¹) that provides a warm, colorful effect. In measure 9, a deceptive progression heightens the motion into the modulation. Non-chord tones decorate the dominant chord, and the pivot chord contains added note harmony. In measure 11¹, the VI chord contains an added 2nd (Bb) that provides additional harmonic color, possibly to emphasize the text at this juncture. The presence of the tall chords and altered notes gives a modern sound to an otherwise traditionally composed hymn. Another tune, ANDREW (example 18), accomplishes a similar effect by using colorful harmonies to alter traditional harmonic progressions. For instance, in measures 3 a IV⁶-V⁶ progression is embellished by a sustained D in the alto voice. Similarly, the approach to the final cadence is enhanced by a tall V⁹ chord. Throughout this tune, other tall sonorities are created through voice leading of non-chord tones. For example, note the chain of suspensions in measures 8-11 that results in a very colorful version of a traditional IV-ii-V-I-

IV-vi-ii-V-I progression. The third of the IV chord in measure 8, beat 4 suspends over the bar line to become the 9th in the V on the downbeat of measure 9. The fifth of that chord becomes the 9th in the tonic chord (measure 9, beats 3-4). Similar voice leading motion continues into the final cadence in measure 12.

POST STREET is a tune that infuses modern tall chords and added harmony into a style reminiscent of a Bach chorale (example 33). The accompaniment is essentially in four-part chorale style with the individual melodic lines moving in close interaction with each other. The harmonic rhythmic, as in typical chorale harmonizations, moves quickly with a new chord almost every beat. But the chord structure and embellishing tones are definitely modern. Consider the opening progression in measures 1-2: $i - i_2^4 - ii_4^6 - ^7 - IV^6/E$. The quartal chord (ii_4^6) on measure 1, beat 2 is enhanced with a 4-3 suspension in the melody and an appoggiatura in the alto voice to create a striking and unusual sonority which then moves non-functionally through a root-position chord (beat 3, ii^7 also with a 4-3 suspension) to a colorful IV/E on the downbeat of measure 2. In measure 11, the progression $VI \frac{5}{3} - ^9 - iv \frac{6}{2}$ contains several added note harmonies in quick succession. The tune ends seemingly abruptly with an inconclusive half cadence that is approached by an ambiguous tall chord sonority (measure 15, beat 3, could be understood as a vi^{11} or $ii^{\sigma 11}$, with latter interpretation missing the third, D^{\sharp}).

Example 31: Colorful harmony in Morris, WINSTON-SALEM. (Text: Herman Stuempfle)

1. O God, as with a pot - ter's_ hand, when earth was morn - ing
 2. Can clay de - fy the pot - ter's_ touch, a - lone its form de -
 3. But once you shaped from hu - man clay a life whose truth and
 4. O God, you hold our earth - en_ lives with - in your shap - ing

4

bright, you shaped from clay a hu - man_ form that
 fine, or spoil with wild, re - bel - lious_ will the
 grace re - vealed an im - age pure and_ whole that
 hand and turn our form - ing clay to_ show the

7

gave your_ eye de - light;_ You breathed in love your
 art - ist's_ true de - sign?_ Yet we, in whom your
 sin could not de - face._ And when we seized your
 im - age_ you have planned._ For - give the sin that

neighbor tone
 appoggiatura

ii¹¹ V₂ vi₄ add⁹
 c: i₄ add⁹

Example 31 continued: Morris, WINSTON-SALEM. (Text: Herman Stuempfle)

10

Spir - it's breath: a liv - ing crea - ture stirred and
hand has formed an im - age good and fair, dis -
choic - est work and broke its frag - ile clay, your
mars your work and strives a - gainst your will. Con -

VI^{add2}

13

stood with - in the gar - den green, a - wake to hear your Word.
fig - ure what you meant to be a work be - yond com - pare.
hand re - stored the shat - tered shards on eath's first Eas - ter day.
form our lives to Je - sus Christ with wis - dom, love, and skill.

Example 32: Traditional Victorian hymn style in Dykes, NICEA. (Text: Reginald Heber)

1. Ho - ly, ho - ly, ho - ly! Lord — God Al - might - y!

5 Ear - ly in the morn - ing our song shall rise to Thee;

9 Ho - ly, ho - ly, ho - ly! mer - ci - ful and might - y!

13 God in three Per - sons, bless - ed Trin - i - ty!

Example 33: Tall chords and added harmony in Damon, POST STREET. (Text: Richard Leech)

1. An out - cast a-mong out - casts, dis - missed with dou - ble scorn,
 2. An out - cast a-mong out - casts, where three were cru - ci - fied,
 3. For out - casts a-mong out - casts the bound - aries are re - drawn,

a: i i₂⁴ ii₄⁶ 7₄₋₃ IV/E v₇⁴₂ III | e: VI N₇⁶ V₄₋₃⁷

5
 be - lit - tled by the la - bles: "un - clean" and "for - eign born" -
 de - rid - ed by the oth - ers as they hung side by side -
 by words, "Your faith has saved you," by cross and Eas - ter dawn.

a: v₄⁶ sus₄ ii₇⁷ V₇⁴₂ i₆⁷ i₂⁴ | e: iv₂⁴ ii₇⁷ V₄₋₃⁴

(phrase)

9
 came back with thanks for Je - sus, and then went on his way:
 came back from death with pow - er, God had the fi - nal say:
 The dis - tant longed - for cen - ters of pow - er, peace, and care,

a: V₅⁶ i₄² VI₇⁷ IV III₂₋₁²⁻¹ VI₃⁵ 9 iv₂⁶₂ V₄₋₃⁴

(phrase)

13
 An out - cast a - mong out - casts showed grate - ful faith that day.
 An out - cast a - mong out - casts shows God to us to - day.
 where life is free to flour - ish, are found now ev - ery - where.

a: V₅⁶ i₂⁴ iii₃⁴ #vi₇⁷ Vadd₂⁴₂ i₆⁶ III₇⁷ vi₁₁¹¹ V₄₋₃⁴

(phrase)

In addition to coloring traditional harmonic progressions, added note harmony and tall chords often are used in conjunction with modern texts to compliment the new poetic language that grew out of the American hymn explosion. For instance, the tune MURRAY employs tall chords with altered tones (measures 14, 15, and 17) in conjunction with abundant use of dominant and major seventh chords (example 34). Added note harmonies in measures 4 and 13³ provide additional coloring. All these colorful, expressive harmonies support the modern text, which touts compelling action verbs at the beginning of each stanza and phrases like “new harmonies to dare.” In HANCOCK, the added note harmony in conjunction with a striking accompaniment promotes an atmosphere of festivity and stateliness to the text that describes the grandeur of God’s actions in the natural and human world (example 35). The opening measures 1-3 begin with a I^{add6} energetic repeated right-hand chord that shadows the melody. In the closing measures we see a striking use of parallel ninth chords. The final dominant in measure 13 beat 3 is also a tall chord that resolves to an I^{add9} . The tune HOUGHTON by renowned hymn composer Carlton Young provides a prime example of the expanded harmonic palette that compliments a descriptive text (example 36). The lyrics by the prolific Ruth Duck address the Deity as “Colorful Creator” and “Harmony of ages.” Young follows suit with “colorful” harmony and “creative” voice leading: In measure 4, the first cadence arrives on a tonic decorated with the unusual voice leading of 7-6. Here the leading tone ($\hat{7}$), instead of resolving up, unexpectedly steps back down to $\hat{6}$ to create a I^{add6} chord. Interesting added note sonorities temporarily materialize as a result of the melodic motion in measures 3 (I^{add6}), 6 (IV^{add2}), and 14 (IV^{add2}). In measure 12, when the text mentions finding meaning in the common-place, Young provides an uncommon, surprise cadential chord (V/vi) brightened with a chromatic added 9 (B^{\flat}_9) and a 4-3 suspension. A few

measures later, the striking altered note of the melodic climax is further highlighted by a very colorful tall chord $V^9/bIII$ (measure 15).

Example 34: Tall chords mixed with seventh chords in Clyde, MURRAY. (Text: Shirley Murray)

1. Come, teach us, Spir - it of our God, the
 2. Ex - cite our minds to fol - low you, to
 3. En - gage our wits to dance with you, to
 4. In - spire our spark to light from you to
 5. De - light our hearts to wor - ship you, to

F: V I ii₂⁴ I⁷ (vi₂⁶) ii⁹ add^b9 iv

5 lan - guage of your way, the les - sons
 trace new truths in store, the
 leap from log - ic's base, new flight paths
 catch cre - a - tion's flair, new ar - tis -
 learn com - pas - sion's code, to live in

iii⁷ (vi₄⁴) vi⁷ V⁷/V V⁷/vi vi

10 that we need to live, the faith for ev - ery
 our spir - it space, new mar - vels to ex -
 in - sight on the wing, to sense your cos - mic
 try to cel - e - brate, new har - mo - nies to
 con - text of your love, great teach - er who is

iii⁶ (V⁷) iii⁶ I₄⁶ (V⁷) ii⁷ i₄⁶ vii⁹₃ I⁶ 7 vi add2 vi¹¹

V

15 day; the faith for ev - ery day.
 plore: new mar - vels to ex - plore:
 grace: to sense your cos - mic grace:
 dare: new har - mo - nies to dare:
 God! Great teach - er who is God!

V¹³/V V⁹₇ - 8 4 2 ii¹¹₆ 5 bIII⁶ iv₄⁶ V⁷ I

ii

Example 35: Added note harmony in accompaniment in Hancock, HANCOCK. (Text:

Jeffery Rowthorn)

3

1. Cre - at - ing God, your fin - gers trace the bold de - signs of
 2. Sus - tain - ing God, your hands up - hold earth's mys - teries known or
 3. Re - deem - ing God, your arms em - brace all now de - spised for
 4. In - dwell - ing God, your gos - pel claims one fam - ily with a

F: I add6 IV⁷ I add6 IV⁷ V^{add6}_{no 3rd} vi^{sus4} $\frac{6}{5}$ $\frac{4}{3}$ V^{add6}_{no 3rd}

5 7 9

far - thest space; Let sun and moon and stars and light
 yet un - told; Let wa - ter's frag - ile blend with air,
 creed or race; Let peace, de - scend - ing like a dove,
 bil - lion names; Let ev - ery life be touched by grace

vi^{sus4} $\frac{6}{5}$ 7 vi⁹ IV⁷ I add6 IV⁷

11 13 1. 15 2. 17

and what lies hid - den praise your might.
 en - a - bling life, pro-claim your care.
 make known on earth your heal - ing love.
 un - til we praise your face to face.

V^{add6}_{no 3rd} vi^{sus4} $\frac{6}{5}$ $\frac{4}{2}$ IV⁷ I⁹ vi⁹ IV⁹ V¹¹ I^{add9} $\frac{9}{9}$ I^{add9} $\frac{9}{9}$

Example 36: Harmony complimenting a descriptive text in Young, HOUGHTON. (Text: Ruth Duck)

1. Col - or - ful Cre - a - tor, God of my - ter - y,
 2. Har - mo - ny of a - ges, God of lis - tening ear,
 3. Au - thor of our jour - ney, God of near and far,
 4. God of truth and beau - ty, Po - et of the Word,

5
 thank you for the art - ist teach - ing us to see glimps - es of the
 thank you for com - pos - ers tun - ing us to hear ech - oes of the
 praise for tale and dra - ma tell - ing who we are, strip - ping to the
 may we be cre - a - tors by the Spir - it stirred, o - pen to your

10
 mean - ing of the com - mon - place, vi - sions of the
 Gos - pel in the songs we sing, sounds of love and
 es - sence strug - gles of our day, times of change and
 pres - ence in our joy and strife, ves - sels of the

14
 ho - ly in each hu - man face.
 long - ing from the deep - est spring.
 con - flict when we choose our way.
 ho - ly cours - ing through our life.

F: ii⁷ I⁶ IV⁹⁻⁸ I⁷ add6 ii⁷ I⁷ add6
 ii⁷ I⁶ IV add2 ii⁶₅ vi⁷ V⁸⁻⁷₄₋₃/V V⁴⁻³ IV ii⁶₅
 I⁶ IV V⁴₂ V⁹₄₋₃/vi ii⁷ I⁶
 IV add2 ii⁶₅ iii⁶ IV⁶ V⁹/III V⁴ add2³ vii⁹₇ I⁷⁻⁸

Expression through Non-functional Harmony

Earlier hymn styles generally utilized straightforward harmonic progressions from the common practice period. Tonic prolongations were accomplished through arpeggiation or mini functional progressions such as $I - V^6_5 - I$. Surprise or unusual resolutions were not too adventurous and generally limited to a deceptive cadence within the key or an occasional chromatic chord (e.g., V/vi) as a harmonic goal. Chromaticism in harmonic progressions rarely ventured beyond secondary dominants with an occasional augmented-sixth or Neapolitan chord. By contrast, the harmony of late twentieth-century American hymns often sought to expand the choice of harmonic progressions by incorporating non-functional harmony and unusual resolutions.

Non-functional harmony offered a way for hymn composers to make their hymns sound modern and different from earlier style periods. For instance, VERBUM DEI opens with a non-functional passage of $I - v^6 - ii - vi^{6-5}_3 - VII - IV - I$ in measures 1-3 (example 37). Each phrase of the tune contains a lively, syncopated rhythmic gesture that, along with the modern harmony, creates a fresh, celebratory expression of a contemporary text on commemorating communion. FALCONE is another tune that involves non-functional progressions to create completely modern sound (example 38). The early and middle portions of the phrases are often non-functional, while the approaches to the cadences become functional or modal. For instance, the opening progression is non-functional and best-represented using chord symbols: $b - g\# - G^{add2} - C\#\frac{4}{3} - F\# - D^6$. As the phrase advances, the harmony turns functional only at the half cadence in measure 4 (F-sharp Aeolian: $i^{4-3} - V^{sus4}$).

Similar non-functional passages throughout this tune instill a restless energy appropriate for the present-day text that describes the Holy Spirit as a driving wind and burning fire.

Example 37: Non-functional opening progression in Rowan, VERBUM DEI. (Text: Carol Birkland)

1. Great work has God be - gun in you, so let the Spir - it
 2. In love, God calls you to this day, and gives you strength, these
 3. A - round God's ta - ble cel - e - brate the end of bond - age,
 4. Great work has God be - gun in you; tak on God's love in

D: I _____ v⁶ ii vi⁶₅ VII IV I _____ IV _____ I ii

4
 fol - low through; The mark of Christ up - on your brow, bap -
 vows to say; Take mark up of the faith that you were shown, and
 sin, and hate: A feast of love and vic - to - ry, the
 all you do, And may that love in you in - crease - now,

vi⁶₅ V⁶ vi I VII⁶ IV I _____ IV⁶₅

6
 tis - mal touch _____ re - mem - ber now.
 grow, as - sured _____ you are God's own.
 gift of Christ _____ who sets us free.
 with God's bless - ing, go in peace.

v I v⁶ IV vi VII⁶ I (IV ii)

Example 38: Non-functional progressions in Doran, FALCONE, measures 1-4. (Text: Thomas Troeger)

1. Wind who makes all winds that blow-
 2. Fire fules all fires that burn-
 3. Ho - ly Spir - it, Wind and Flame,

gusts that bend round the sap - lings low,
 suns a - round which plan - ets turn,
 move with - in our mor - tal frame.

Bm G#m A⁷add2 A₂⁴ D₄⁷ = ⁶/₃

F#m₄⁴ D⁷ Eadd2 F#m⁴⁻³ C#sus4 C#₃⁴

F# Aeolian: i⁴⁻³ V sus4 V₃⁴

Expression through Modulation

In addition to non-functional harmony, late twentieth-century American hymn composers found new ways of expression through the use of modulation, including expanded choices for key destinations, more numerous modulations, and chromatic modulation techniques.

Modulations in previous style periods were usually restricted to the expected destinations of the dominant or closely related keys. By contrast, those in late twentieth-century American hymns included more adventurous destinations. For instance, consider the diversity of key relationships explored in the tune MARJORIE: the subdominant, minor

dominant, and the lowered mediant key areas (example 39). Another tune, ANDREW, includes a chromatic modulation to the distant and uncommon major mediant (B Major) at the end of the first phrase (example 18). JUBILEE is a long tune that modulates from its tonic of D major to the major submediant key of B Major (example 40). ANNIKA'S DANCE modulates to a very atypical key choice of the major supertonic (E Major) in the opening of the second phrase (example 41). This modulation to a key a major second higher allows the unusual harmony and melodic gesture of the measure 1 (I^{6add2}) to be repeated without sounding tiresome and keeps the melody in a limited range that is appropriate for a congregation.

Example 39: Diversity of key relationships in Marshall, MARJORIE. (Text: Brian Wren)

The musical score is written in 4/4 time and consists of four systems. The lyrics are for the hymn 'Marjorie' by Brian Wren. The harmonic analysis is provided below the lyrics for each system.

System 1:

1. Who is she, nei - ther male nor fe - male,
 2. Who is she, mo - ther - ing her peo - ple,
 3. Who is she, spar - kle in the ra - pids,
 4. Who is she, mo - ther of all na - ture,

Harmonic analysis: C: I, V¹¹/IV, F: V¹¹, (IV)

System 2:

mak - er of all things, on - ly glimpsed or hint - ed,
 teach - ing them to walk, lift - ing wea - ry tod - dlers,
 coll - ness of the well, liv - ing power of Je - sus
 dy - ing to give birth, gasp - ing yet ex - ult - ing,

Harmonic analysis: Eb: ii (bIII), vi, g: vi (v)

System 3:

source of life and gen - der? She is God,
 bend - ing down to feed them? She is Love,
 flow - ing from the scip - tures? She is Life,
 to a new cre - a - tion? She is Hope,

Harmonic analysis: C: I (I)

Example 39 continued: Marshall, MARJORIE. (Text: Brian Wren)

13

mo - ther, sis - ter, lov - er; in her love we wake,
 cry - ing in a sta - ble, teach - ing from a boat,
 wa - ter, wind and laugh - ter, calm, yet nev - er still,
 nev - er tired of lov - ing, fill - ing all with worth,

17

move and grow, are daunt - ed, tri - umph and sur - ren - der.
 friend - ly with the lep - ers, bound for cru - ci - fix - ion.
 swift - ly mov - ing Spir - it, sing - ing in the chang - es.
 glad of our a - chiev - ing, lift - ing all to free - dom.

V^{11}/IV
 $F: V^{11}$
 (IV)

$E_b: ii^{\circ 4}_3$
 (direct)
 (bIII)

vi
 $C: i$
 (I)

Example 40: Modulation to major submediant key in Udis-Kessler, JUBILEE.

1. Pro - claim the ac - cept - a - ble year of the Lord! Sing
 2. But how shall we hon - or the year of the Lord, how
 3. Be - gin by pro - claim - ing the year of the Lord, how then

ti - dings of glad ju - bi - lee! Let all who have
 raise up of the song of the blessed, when debt, grain and
 live so God's vi - sion comes true by feed - ing the

la - bored be grant - ed their rest; let all the op - pressed be set
 la - bor bring prof - it to those whose wealth so sur - pass - es the
 hun - gry, re - leas - ing the slave, for - giv - ing the debts you are

free. Let all the in - debt - ed their debts be for -
 rest? Will debts be for - giv - en by those with the
 due, that all who have suf - fered may sing ju - bi -

D:

B:

Example 40 (continued): Udis-Kessler, JUBILEE.

20

giv - en; let all who are hun - gry par - take of earth's
pow - er to of - fer true free - deom and hope to the
la - tion and songs of great praise fill the earth, sky, and

24

grain. Pro - claim the ac - cept - a - ble year of the Lord that
poor? Oh, how shall we hon - or the year of the Lord and
sea. Be - gin by pro - claim - ing the yea of the Lord, then

29

D: 1-2 3

jus - tice and mer - cy may reign.
jus - tice and mer - cy re
bring with your life ju - bi - lee.

Example 41: Modulation to major supertonic key in Marshall, ANNIKA'S DANCE. (Text: Rusty Edwards)

1. Blessed are the poor in spir-it: heav - en will some-day be theirs.
 2. Blessed all who thirst or hun-ger: righ-teous - ly they will be fed.
 3. Each seek-ing peace and jus-tice shall be known as God's own heir.

5
 Blessed are the mourn-ing chil-dren: com - fort comes from One who cares.
 Those who re-spond with mer - cy will see mer - cy up a - head.
 Blessed,too,are those ill - treat-ed for what's good and right and fair.

9
 Blessed the meek and pa-tient, hav-ing cour-age to hang on.
 Blessed the clean in spir-it beau-ti-ful, the pure in heart;
 Blessed the New Cre-a-tion, joy be-yond what we con-ceive;

13
 Soon all earth they will in-her-it; times of tri-als will be gone.
 One day they will see thier Mak-er, nev-er-more to live a-part.
 Blessed all those who trust the prom-ise: with-out see-ing, they be-lieve!

Chord annotations: D: I⁶add2 ii⁶ V⁵⁻⁶ I⁶add2 iii⁷₃ IV⁶₃ V¹³₃ I⁴⁻² E: V⁴⁻³
 I⁶add2 ii⁶ V/vi* IV⁷ i⁶ V⁶vi⁶₅ vii^{o7} i⁷₇ V¹³₃ V⁴⁻³ iii⁷ V⁶
 [D: ii⁷]
 IV⁴⁻² ii⁷ V⁷ iii⁷ I⁶ IV ii⁶₅ V⁷ V⁶₃/vi vi⁶₆
 ii⁹ IV V¹³₃ V⁷₄₋₂₋₄₋₃ IV ii V⁷₄₋₃ I

*The V/vi function assumes the A^b is enharmonically reinterpreted as a G[#] and the C^b as a B[#].

In addition to expanding the choices of modulation keys, late twentieth-century American hymn tunes also generally increased the number and frequency of modulations per tune. Early style periods would include generally one or two modulations at most in a tune. But for late twentieth-century hymn tunes, it is not uncommon to modulate three, four or more times. For instance, the tune MARJORIE contains six modulations occurring an average of one every three measures (example 39). DUST AND ASHES includes five modulations including two in the opening six measures (example 42). A short tune MANTON shifts to a different tonal center for each of its four two-measure phrases (example 43). RELIANCE is another eight measure tune that includes four modulations (example 44). The quick succession of modulations often encountered in late twentieth-century American hymns provides a more urgent sense of forward motion and wider harmonic exploration than earlier styles that did not modulate as frequently. Also, in many cases, the numerous modulations served to highlight and express the hymn text.

Example 42: Five modulations in Hopson, DUST AND ASHES. (Text: Brian Wren)

1. Dust and ash - es touch our face, mark our fail - ure and our
 2. Dust and ash - es soil our hands- greed of mar - ket, pride of
 3. Dust and ash - es choke our tongue in the waste - land of de -

e: ----- G: -----

5

fall - ing. Ho - ly Spir - it, come, walk with us to - mor - row,
 na - tion. Ho - ly Spir - it, come, walk with us to - mor - row
 pres - sion. Ho - ly Spir - it, come, walk with us to - mor - row

C: -----

10

take us as dis - ci - ples, washed and wak - ened by your call - ing.
 as we pray and strug - gle through the mesh - es of op - pres - sion.
 through all gloom and griev - ing to the paths of res - ur - rec - tion.

G: -----

15

Take us by the hand and lead us, lead us through the de - sert sands,

20

bring us liv - ing wa - ter, Ho - ly Spir - it, come.

C: -----

Example 43: Frequent modulations in Marshall, MANTON. (Text: Frederick Hedge)

1. Sov - ereign and trans - form - ing Grace, we in-voke your quick-ening power;
 2. Ho - ly and cre - a - tive Light, we in-voke your kin - dling ray;
 3. To the anx - ious soul im - part hope, all oth - er hopes a - bove;
 4. Work in all; in all re - new, day by day, the life di - vine;

B \flat C Aeolian

5

Reign the spir - it of this place, bless the pur - pose of this hour.
 Dawn up - on our spir - it's night, as the dark - ness turns to day.
 Stir the dull and hard - ened heart with a long - ing and a love.
 All our wills to you sub - due, all our hearts to you in - cline.

E \flat G Aeolian

Example 44: Frequent modulations in Clyde, RELIANCE. (Text: Douglas Eschbach)

1. O Trin - i - ty, your face we see through Christ in full hu -
 2. O Ho - ly God, as three we bless the per - sons whom our
 3. Through Christ you feed us as our host, you guide us by the
 4. An yet, though in three ways you show your lve, and grace on
 5. For you are love with - in all three, and will be love e -

D Dorian: i III i IV i v V^6/v $\frac{5}{3}$ v | G Dorian: ii V^7 i v

4
 man - i - ty; For But flesh has held di -
 creeds con - fess; You each is nei - ther -
 Ho - ly Ghost. But You each is nei - ther -
 us be - stow, our You each is nei - ther -
 ter - nal - ly; May we in your love

IV VII IV^6 $\frac{5}{3}$ i E \flat : IV $\frac{6}{6}$ I

6
 vin - i - ty, that we might share your mys - ter - y.
 more nor less, for all up your ho - li - ness.
 ways that boast of love make those who need you
 stron - er grow when through each one all three we know.
 ev - er be, most bless - ed Ho - ly Trin - i - ty.

iii | v VII III | iii | v iv $\frac{6}{5}$ VII I $\frac{3}{2}$
 g: i B \flat : I d: i

Modulation in late twentieth-century American hymns also differs from earlier style periods in the modulation techniques themselves. Earlier style periods employed basic modulation techniques such as diatonic pivot chords, phrase modulation, or direct modulation through applied dominants. Late twentieth-century American hymn tunes built on these techniques, but expanded the modulations process by using more chromatic means. For instance, MARJORIE modulates from F major to E-flat in measure 5 by using a

borrowed minor tonic in F major as the pivot chord (example 39). Later in measure 15 at a parallel spot, a direct modulation is accomplished by using very chromatic voice leading to a surprising and more dissonant chord than the parallel spot in measure 5: $ii^{\circ 4}_3$ in m. 15 as opposed to ii in m. 5 (the $C\flat$ is enharmonically spelled as B-natural). In ANDREW, a deceptive progression into measure 8 enables a modulation from B major back to G major in the middle of the second phrase (example 18). The iv^7 , a deceptive resolution from the previous V^7 , becomes the common chord vi^7 in the return to the home key.

Expression through Non-Traditional Voice Leading

In addition to experiments in modulation, late twentieth-century hymn composers also explored non-traditional voice leading, particularly in the accompaniments. Early hymn styles, especially from the seventeenth through the early twentieth century, generally followed traditional voice leading: stepwise motion with occasional leaps. A leap in one direction generally preceded stepwise motion in the opposite direction. Tendency tones such as leading tones or chordal sevenths followed expected resolution paths. Harmonic dissonance was usually expressed as an embellishing tone such as a suspension, passing tone, neighbor tone, or incomplete neighbor figure. The preparation and resolution of these dissonances followed conventions of traditional counterpoint practices. In the late twentieth century, hymn composers felt free to break from some of these conventions to create a more modern sound. Means of doing this included using planing or parallel motion, unexpected resolutions of tendency tones, and other non-traditional voice leading.

One of the more striking techniques of non-traditional voice leading is the use of extended passages of planing or parallel motion. This technique lends a modern expressivity to the hymn tune. For example, WATER OF BAPTISM places planing in the refrain to create gentle chordal undulations that evoke the text's imagery of flowing water (example 45). In measures 9-10 and then again in measures 13-14, the non-functional progression is based on a succession of seventh chords in root position. Notice the omitted fifths of the chords softens the parallel motion and avoids traditionally undesirable parallel fifths. HANCOCK, another tune with planing, streams parallel 9th chords in measures 11-12 at the hymn's climatic moment to create a stunning accompaniment for the tune's only melisma (example 46). ROSEBERRY utilizes planing in a similar fashion when right after the hymn's melodic climax (measure 15) the voice leading changes to a stream of parallel diatonic seventh chords over a pedal C (measure 16) (example 47). The voice leading change occurs simultaneously with the only meter change in the entire hymn, and the striking sound of the planing adds emphasis to the final thought of each stanza. ANNIKA'S DANCE, mentioned before in context of the added note harmony, uses a stream of parallel first inversion triads at the opening of the first and second phrases (example 48). The tune was conceived and composed for a liturgical dance, so the planing lends an appropriate sweeping movement to the music.

Example 45: Chordal planing in Hurd, WATER OF BAPTISM, measures 9-16. (Text: Thomas Troeger)

9 *Refrain* 11

Wa - ter, Riv - er, Spir - it, Grace, sweep o - ver me, sweep o - ver me!

13 15

Re - carve the depths your fing - ers traced in sculpt - ing me._____

F: IV⁷ V⁷ vi⁷ vii⁷ (neighbor) ii I⁶ ⁶/₅ V

vii^{#4}₃ ii⁶₅ | c: v⁶₅ bVI⁷ bVII⁷₄₋₃ i⁷ V¹¹₃ i⁷ iv ii^{#6}₅ I V⁷ add⁶

Example 46: Parallel ninth chords in Hancock, HANCOCK, measure 11-14. (Text: Jeffery Rowthorn)

11 13 1.

hid - den praise your might.
life, pro - claim your care.
earth your heal - - - ing love.
praise you face to

⁴/₂ IV⁷ I⁹ vi⁹ IV⁹ V¹¹ I add⁹

stream of 9th chords

Example 47: Parallel seventh chords in Neswick, ROSEBERRY, measures 15-18. (Text: Shirley Murray)

15 17

frame worth, and gave to each a lan - guage and a name.
worth, dis - hon - ored is your liv - ing face on earth.
fy; love is the lan - guage we must learn, or die.

I^6add^2 ii^6 IV^4_2 iii^4_2 ii^4_2 vi^9 ii I^7 V^{11} v^7 V^9 I

IV IV pedal stream of 2 chords V pedal voice-leading $\frac{4}{9} - \frac{3}{8} - \frac{2}{3}$

Example 48: Parallel first inversion chords in Marshall, ANNIKA'S DANCE, measures 1-8.

(Text: Rusty Edwards)

1. Blessed are the poor in spir-it: heav - en will some - day be theirs.
2. Blessed all who thirst or hun-ger: righ-teous - ly they will be fed.
3. Each seek-ing peace and jus-tice shall be known as God's own heir.

Blessed are the mourn-ing chil-dren: com - fort comes from One who cares.
Those who re-pond with mer - cy will see mer - cy up a - head.
Blessed,too, are those ill - treat - ed for what's good and right and fair.

D: I^6add2 $ii^6 V^{5-6}$ I^6add2 $iii^7 \frac{5}{3}$ $IV^6 \frac{5}{3}$ $V^{13} \frac{5}{3}$ $I-2$ E: V^4-3

stream of 6 chords

5

I^6add2 $ii^6 V/vi^*$ IV^7 i^6 V^6vi^6 vii^{o7} i^7 $V^{13} \frac{5}{3}$ V^{4-3} $iii^7 V^6$

stream of 6 chords

In addition to extended passages of parallel voice leading (i.e., planing), late twentieth-century American hymns also included occasional moments of parallel fifths and octaves that were typically avoided in earlier hymn styles. Parallel fifths and octaves were considered undesirable in common-practice style because such motion undermines the independence of the voices. Late twentieth-century American hymns seem to have relaxed this convention to the extent that such parallel motion occasionally appears. For instance, RELIANCE (example 49: measure 1, beat 2 – parallel fifths between melody and bass), WATER OF BAPTISM (example 50: parallel octaves in the accompaniment moving into measure 3), WINSTON-SALEM (example 51: parallel fifths in the bass clef of the accompaniment moving into measure 3), and MURRAY (example 52: parallel fifths in treble clef moving into measure 14) all demonstrate this relaxing of voice leading. HOUGHTON uses parallel motion in a non-traditional progression to build to the melodic climax (example 53). The IV – IV⁶ expansion includes a passing iii⁶ (measure 14), which is written with parallel motion between all the voices, resulting in parallel fifths and octaves.

Example 49: Parallel fifths in Clyde, RELIANCE, measure 1. (Text: Douglas Eschbach)

1. O Trin - i - ty, your
 2. O Ho - ly God, as
 3. Through Christ you feed us
 4. An yet, though in three
 5. For you are love with -

D Dorian: i III i IV i

Example 50: Parallel octaves in Hurd, WATER OF BAPTISM, measures 1-4. (Text: Thomas Troeger)

1. What rul - er wades through murk - y streams and bows be - neath the wave, —

The musical score for Example 50 consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It features parallel octaves in measures 1-4. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The melody in the piano part follows the vocal line, with some harmonic support in the bass.

Example 51: Parallel fifths in Morris, WINSTON-SALEM, measures 1-3. (Text: Herman Stuempfle)

1. O God, as with a pot - ter's_ hand, when earth was morn - ing
 2. Can clay de - fy the pot - ter's_ touch, a - lone its form de -
 3. But once you shaped from hu - man clay a life whose truth and
 4. O God, you hold our earth - en_ lives with - in your shap - ing

The musical score for Example 51 is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The vocal line is written in a single staff with a treble clef. It contains parallel fifths in measures 1-3. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of two flats. The piano part provides harmonic support for the vocal line, with some chords and moving lines in both hands.

Example 52: Parallel fifths in Clyde, MURRAY, measures 13-14. (Text: Shirley Murray)

13
 faith for ev - ery
 mar - vels to ex -
 sense your cos - mic
 har - mo - nies to
 teach - er who is

The musical score for Example 52 is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The vocal line is written in a single staff with a treble clef. It contains parallel fifths in measures 13-14. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of two flats. The piano part provides harmonic support for the vocal line, with some chords and moving lines in both hands.

Example 53: Parallel motion in a non-traditional progression in Young, HOUGHTON,
measures 14-18. (Text: Ruth Duck)

14

ho - ly in each hu - man face.
long - ing from the deep - est spring.
con - flict when we choose our way.
ho - ly cours - ing through our life.

IV^{add2} ii⁶₅ iii⁶ IV⁶ V⁹/bIII V⁴-^{add2}₃ bVII⁹_{b7} I⁷⁻⁸

Alongside parallel motion, late twentieth-century American hymn composers often infused other instances of unusual voice leading into their hymns to create a modern sound. For example, in measures 4-5 and 10-11 of the tune HANCOCK, the chordal accompaniment doubles the melody with parallel octaves in the outer voices while the inner voices keep common tones or move in similar motion (example 35). ANDREW and FALCONE are two tunes that demonstrate unusual voice leading by the unexpected resolutions of tendency tones. In measure 8 of ANDREW, the chordal seventh of the downbeat chord, instead of resolving down by step as demanded by traditional rules of resolution, skips up a third before resolving down by step (example 54). In FALCONE, measures 5-6, the non-functional chord progression and similar motion in the voice leading disrupts the traditional downward resolution of the chordal sevenths on beats two and three (example 55). HAZELNUT demonstrates unusual voice leading in measures 7-8 when the A^b in the alto resolves unexpectedly up an augmented 2nd to a B[♯], instead of resolving down by step as is expected

from the lowered sixth scale step in common practice (example 56). The departure from traditional voice leading rules demonstrated in the examples discussed above is one way that helps give the tunes the modern sound that differs from early hymn tune styles.

Example 54: Unexpected resolution of chordal seventh in McNair, ANDREW, measure 8.

(Text: Jean Janzen)

breath, you are my
love, your ver - y
grow un - til I

$G:vi^7$ I_3 IV^9

Example 55: Unexpected resolution of chordal seventh in Doran, FALCONE, measures 5-6.

(Text: Thomas Troeger)

Gales that heave the sea in waves,
Bea - cons mark - ing reefs and shoals,
Make our hearts an al - tar pyre,

$F\#m^6$ B^7 $F\#m^2$ D_4 G_M^7 C_M^7

chordal 7th

Example 56: Unexpected voice-leading resolution in Doemland, HAZELNUT, measures 7-8. (Text: Rae Whitney)

I might un - der - stand:
for e - ter - ni - ty!
three truths bring - ing peace:

E♭: IV vii°6 / C: ii°6 V

Expression through Opening and Closing Harmonies

The final area to be examined closely relates to the earlier harmonic topics, but specifically applies to the opening and closing of late twentieth-century American hymns. The new hymn style often created opening and closings gestures that are distinctly different from earlier style periods.

In earlier style periods, the opening gesture of a hymn tune was designed to clearly establish the tonic and to facilitate the congregation's initial entrance on the melody. Usually this was accomplished by the use of a root-position dominant or tonic anacrusis (if applicable) and a root position tonic triad on the downbeat. Late twentieth-century American hymn composers experimented with different materials to fulfill the necessary functions of the opening gesture, but have a modern sound and effect. For instance, the melody of HANCOCK begins on the weak second beat and the accompaniment establishes the tonic on the downbeat, thus cueing the congregation to enter on second beat of the measure (example 35). However, the dominant pick-up to the downbeat is not the traditional $\hat{5} - \hat{1}$, but rather $\hat{7} - \hat{1}$ expressed as a descending major 7th. Interestingly, the E pick-up also resolves up a fourth

to the A in the treble clef, mimicking a typical melodic start to a hymn. TOLLEFSON, whose melody, like HANCOCK, also begins on a weak beat, the second eighth note of beat one, presents an open fifth chord as its initial gesture to establish the tonic (example 57). The fifth also compliments the chant-like nature of the tune, as open fifths were often used to embellish early chants.

Example 57: Open fifth as opening gesture in Tollefson, TOLLEFSON, measures 1-2.

(Text: Miriam Winter)

Am C Bm Em

1. My heart is ov - er - flow - ing with glad - ness and with praise.
 2. The liv - ing God has spo - ken. Earth an - swers with a song.
 3. All who are poor and low - ly will have a heaven - ly home.
 4. The pow - er of com - pas - sion can turn the world a - round.
 5. The One who once cre - a - ted and now sus - tains the earth,

Sometimes the openings of late twentieth-century hymns do not clearly establish the opening tonic, but rather obscure or delay it. For instance, the opening chord of ANNIKA'S DANCE is not a clear, sturdy root-position tonic chord, but a less stable I^6 , which harmonizes the unusual initial melodic note of $\hat{2}$ (example 48). WINSTON-SALEM commences with a dominant pick up, but instead of directly proceeding to tonic, the phrase deceptively moves to vi and then ii^6 (example 58). In fact, a clear tonic chord is completely absent from the entire first phrase and does not occur until the start of the second phrase.

Example 58: Deceptive progression as opening gesture in Morris, WINSTON-SALEM,
measures 1-5. (Text: Herman Stuempfle)

1. O God, as with a pot - ter's hand, when
2. Can clay de - fy the pot - ter's touch, a -
3. But once you shaped from hu - man clay a -
4. O God, you hold our earth - en lives with -

3
earth was morn - ing bright, you shaped
lone its form de - fine, or spoil
life whose truth and, fine, re - spoil
in your shap - ing hand and turn

Eb: V⁶ vi iii⁶ IV⁷ ii⁶ iii⁷ vi

ii¹¹ V⁷ 11 - 10 vi I⁴₂ IV⁷ I⁶ V⁴₂ I
(root implied)

In some cases, the home key is significantly delayed or obscured, and a harmony other than I is prolonged at the beginning. For example, in HOUGHTON, the initial chord does not prolong tonic, but rather the IV harmony (measures 1-2, ii⁷ – I⁶ – IV⁹⁻⁸). This is answered by a I⁶⁻⁷ – ii⁷ – I⁷⁻⁶ gesture in measures 3-4 that forms a large-scale IV-I progression for the first phrase (example 59). Another tune, ANDREW, opens with a prolonged IV harmony in measures 1-2 that disguises the home tonic by initially suggesting C Lydian (example 60). Later in the phrase the true tonic emerges as G via the vii^{o6}-I in

measure 3. In the case of POST STREET, the opening progression actually points away from the home key of A minor and modulates almost immediately to the minor dominant key of E minor (example 61).

Example 59: Opening gesture prolonging subdominant harmony in Young, HOUGHTON, measures 1-4. (Text: Ruth Duck)

1. Col - or - ful Cre - a - tor, God of my - ter - y,
 2. Har - mo - ny of a - ges, God of lis - tening ear,
 3. Au - thor of our jour - ney, God of near and far,
 4. God of truth and beau - ty, Po - et of the Word,

F: ii⁷ I⁶ IV⁹⁻⁸ I^{7 add6} ii⁷ I^{7 add6}

IV I

Example 60: Opening gesture prolonging subdominant harmony in McNair, ANDREW, measures 1-3. (Text: Jean Janzen)

Moth - er - ing God, you gave me birth in the bright
 Moth - er - ing Christ, you took my form, of - fer - ing
 Moth - er - ing Spir - it, nur - turing One, in arms of

G: IV V^{4/2} IV V^{4/2} IV^{4/2} vii^{°6} I⁶ $\frac{5}{3}$ V⁶ IV^{6 add2} $\frac{5}{3}$ V⁶

Example 61: Tonic obscured by opening progression in Damon, POST STREET, measures 1-4. (Text: Richard Leech)

1. An out - cast a-mong out - casts, dis - missed with dou - ble scorn,
 2. An out - cast a-mong out - casts, where three were cru - ci - fied,
 3. For out - casts a-mong out - casts the bound - aries are re - drawn,

a: i i₂⁴ $\overline{v^4-3 \quad 7}$ IV⁶ add2 $\overline{v^7 \quad 4 \quad 2}$ III | e: VI N⁷ $\overline{6}$ V₄₋₃⁷

Opening gestures like the ones discussed above are ways that late twentieth-century American hymn writers were able to make their tunes sound distinct from previous style periods before. In a similar way, the closing gestures of late twentieth-century hymn tunes were also often unique from earlier style periods. In these earlier style periods, the closing gesture clearly expressed tonic through a strong authentic cadence. Usually the closing gesture consisted of a simple root position dominant triad or seventh chord followed by a root position tonic. Any embellishing tones were minimal and did not obscure the harmonic outline of the closing cadence. Generally, the tune concluded with the final chord and contained no extensions or decorative motivic material woven into the ending. By contrast, late twentieth-century American hymn composers found ways to elaborate and decorate the closing cadences, often through the use of the accompaniment. For example, the final cadence in HANCOCK contains tall chords and added harmony with the accompaniment adding interest by echoing an inversion of the opening anacrusis motive before repeating the same motive at the very end (example 62). AUSTIN features a similar extension of the final

cadence during which the accompaniment echoes the closing melodic material in the inner voices (example 63). DE TAR employs colorful harmony in the approach to the final chord. Both the first and final endings contain interesting, chromatic harmonies. In the final ending, the melody holds for an additional measure to allow the accompaniment's energy to eventually abate (example 64). In WATER OF BAPTISM, the final chord is not a simple triad, but contains added-note harmony (example 65). The tenor line contains atypical voice leading, especially the leap and skip resolving to the added note. These types of closing cadential gestures help define the style of late twentieth-century American hymn tunes.

Example 62: Final cadential gestures in Hancock, HANCOCK, measure 13-17. (Text: Jeffery Rowthorn)

The musical score for Example 62 consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It features two endings, labeled '1.' and '2.'. The lyrics are: 'your might. your care. - ing love. to face.' The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. It includes a variety of chords, including a V¹¹ chord and I add9 9 chords. The score is marked with measure numbers 13 through 17.

Example 63: Cadential extension in Rowan, AUSTIN, measures 6-9. (Text: Daniel Bechtel)

6

extended cadence

echo of melodic material from measure 7

bod - y, God has called us in - to life.
 sor - rows, God has walked with us in life.
 sis - ters, God still calls us in - to life.
 jus - tice, God still walks with us in life.

Example 64: Cadential extension in Hampton, DE TAR, measures 9-12. (Text: Shirley Murray)

9

1-3

4

rich, the dai - ly fed.
 is our so - cial brand.
 lib - er - ty pass - by.
 touch us, make us yours.

Example 65: Added note harmony in final chord in Hurd, WATER OF BAPTISM, measures 15-16. (Text: Thomas Troeger)

The musical score for measures 15-16 of 'Water of Baptism' by Hurd is shown. The vocal line (treble clef) has the lyrics 'sculpt - ing me.' with a long note on 'me.' spanning measures 15 and 16. The piano accompaniment (grand staff) shows chords IV (F major), ii°6 (D minor with a flat 6), and a final I-V7-add6 progression (G major, D7, and G major with an added 6th).

Conclusion

The American hymn landscape changed dramatically during the last half of the twentieth century. Defining a single set of style traits for hymns of this period can be difficult because there is a multiplicity of concurrent trends. In general, many contemporary hymn composers maintained strong ties to previous style periods, but infused those traditions with fresh sounds that reflected the musical developments of the past decades. The following modern composition techniques were usually well-placed and purposely used to add emphasis and expression to the hymn texts.

- Modal use in melody still held interest for late twentieth-century hymn composers, but modes were treated with more freedom and flexibility. A tune no longer needed to be cast in a single mode, but melodic and harmonic characteristics from multiple modes were pulled into the same tune.

- Rhythmic developments included the increased use of mixed meter to break up the effect of one constant meter. Rhythmic disruptions, such as syncopation, served to add interest and vitality to the melodic line.
- In terms of formal structure, composers looked for ways to freshen the ubiquitous strophic form through simple changes such as beginning with the refrain. Also, composers used different phrase lengths to break out of the four-measure phrase.
- Accompaniments represented a significant area of development in late twentieth-century hymn composition as the unison tune with accompaniment became the normal format. Of all the accompaniment types, independent accompaniments afforded the greatest opportunity for adding compositional interest and expression.
- Harmonic developments experienced the most noticeable changes, especially in the area of colorful chordal language, modern harmonic progression, non-traditional voice leading, and modulation. Additional interest was added through the deliberate adorning of the opening and closing gestures.

In conclusion, the numerous and significant changes in hymn composition over the last fifty years have resulted in some of the most exciting times for American hymn singing. What began as a shortage of texts and tunes to address the monumental changes in society and religious practice has now become a seemingly boundless supply of new creations that inspire and renew congregational singing. The incredible diversity in style that exists across the new repertoire of sacred song reflects the broad spectrum of writers at work, each one contributing his or her individual voice. But amidst the multiplicity of voices emerges the

unified dedication of these composers and authors to draw upon all their artistic resources to create inspired, meaningful vehicles for congregations to express their heartfelt, sacred emotions and thoughts.

How oft, in making music, we have found

A new dimension in the world of sound,

As worship moves us to a more profound

Alleluia!

(“When In our Music God Is Glorified” – Fred Pratt Green)

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