PART I:

MASS FOR FULL ORCHESTRA AND SATB CHORUS

A dissertation submitted to the College of the Arts of Kent State University in partial fulfillment of the requirements for the degree of Doctor of Philosophy

by

Amy M. Doerfler

August 2011
Dissertation written by

Amy M. Doerfler

B.M., The College of Wooster, 2003

M.M., The University of Louisville, 2005

Ph.D., Kent State University, 2011

Approved by

___________________________, Co-Chair, Doctoral Dissertation Committee
Richard Devore

___________________________, Co-Chair, Doctoral Dissertation Committee
Frank Wiley

___________________________, Members, Doctoral Dissertation Committee
Scott MacPherson

___________________________,
Mark Lewis

___________________________,
Donald Hassler

Accepted by

___________________________, Director, School of Music
Denise Seachrist

___________________________, Dean, College of the Arts
John Crawford
Part One of this dissertation is a twenty-four-minute piece, Mass for Full Orchestra and SATB chorus. The first movement of the Mass, Kyrie, is a previously-composed work from 2003. The remaining four movements (Gloria, Credo, Sanctus and Agnus Dei) comprise the composition portion of the dissertation. The main harmonic language is predominantly tonal, and the material for the four movements is derived from a major scale with a lowered sixth and seventh scale-degrees. The number three (to represent the Trinity) is important in all five movements. The Gloria begins with an outline of the scale representing the harmonic language of the piece in a soprano solo. The soprano soloist marks crucial structural changes in the ABA¹ form. The Credo is characterized by its drone, whether in the orchestra or the voices. It takes on a rondo form, with A material occurring three times, and moves from sparse, atmospheric textures to thick, homophonic orchestration. The two-part (AB) Sanctus possesses a melismatic opening with undulating stepwise material. The B section is syllabic and the climatic point of entire piece occurs at its end, using the thickest orchestral voicings of the entire Mass. Its structure is derived from the symbolic tri-fold restatement of various lines of text. The Agnus Dei functions to release the energy from the end of the Sanctus and to bring the Mass to its conclusion in its cyclical reworking of previous motives and
the Kyrie material. The movement is also in two parts, AB. The opening A section is
derived from the main scale of the piece, and tri-fold statements of “Agnus Dei” and
“Miserere” overlap. When the B section begins with the Kyrie material returning in its
“Dona nobis pacem” setting, it is faster and voiced slightly thinner to contribute to a
sense of contented completion that contrasts with the heaviness of the Kyrie. The Mass is
scored for tripled woodwinds, brass, 3 percussion, harp, piano, SATB chorus and strings.

Part two of this dissertation examines Joseph Funk’s early-American tunebook, A
Compilation of Genuine Church Music (1832), from three main angles. First, the main
points from the lengthy theoretical treatise found in the hymnal’s opening pages are
presented and later compared with Funk’s compiled music. Second, the hymnal’s music
is categorized into five separate types of religious music: the early-American anthem,
fuging tune and folk hymn as well as the traditional, European-style German chorale and
homophonic hymn/psalm tune. Numerous examples of each category of music are
provided and discussed in detail. The manner in which Funk superimposed his folk-like
compositional voice on the European-oriented pieces is also shown. Last, by placing the
hymnal in its historical context and comparing it to its closest competitors, the study
seeks to show that Genuine Church Music is one of the most thoughtfully prepared
tunebooks of its time. Its thorough presentation of music theory supports the
uncharacteristically vast amount of music it contains. Several appendices are included in
which all 268 tunes are categorized by meter, classification and composer, author,
key/mode and/or modulation, time signature and number of stanzas.
# TABLE OF CONTENTS

- **TABLE OF CONTENTS** ................................................................. iii
- **ACKNOWLEDGMENTS** .............................................................. iv
- **INSTRUMENTATION** ................................................................. vi
- **MASS FOR FULL ORCHESTRA AND SATB CHORUS** ......................... 1
  - II. GLORIA ................................................................. 1
  - III. CREDOS .................................................................. 22
  - IV. SANCTUS ................................................................. 50
  - V. AGNUS DEI ................................................................. 68
- **APPENDIX** ............................................................................. 84
- **INSTRUMENTATION** ................................................................. 85
- **I. KYRIE (composed previously)** ......................................... 86
ACKNOWLEDGMENTS

I wish to express my gratitude to the many people who made the completion of this project possible. Appreciation is extended to the faculty at Kent State University’s School of Music for the excellent instruction I received there. I especially thank my composition advisor, Dr. Frank Wiley, who provided countless insights to assist me in achieving this goal. I am appreciative of the numerous ways his encouragement and suggestions have influenced me as a composer. Gratitude is also extended to my theory advisor, Dr. Richard Devore, who remained tirelessly committed to my research. He is not only a gifted scholar, but an exceptional mentor. I wish also to express sincere thanks to the other members of my dissertation committee, Dr. Scott MacPherson, Dr. Mark Lewis and Dr. Donald Hassler.

I acknowledge with appreciation Joe A. Springer, curator of the Mennonite Historical Library at Goshen College, who generously made possible my access to the first edition of *A Compilation of Genuine Church Music* (1832). Gratitude is also extended to The College of Wooster, whose helpful library staff assisted me on several occasions. I am thankful for the kind and helpful correspondence of Dr. Harry Eskew and Dr. David Music. Their previous scholarship was extremely beneficial to the completion of this project.

God has blessed me with caring and supportive friends and family whose constant encouragement enabled me to finish this undertaking. Special thanks to Mrs. Sara Hembree, whose eagle eyes read through my first draft, and also to Dr. Carrie Page,
whose suggestions were thoughtful and timely. I express my appreciation to my family, especially to my parents, Bob and Rita Gerber, whose constant support and sacrifices during my early years laid the groundwork for the completion of this goal.

Thank you to my sweet son, Todd, the joy of my heart, and also to the little darling I have yet to meet but whose dearly-anticipated arrival has been sure inspiration to finish this task in a timely manner! Lastly, and most importantly, thank you to my loving husband Matt, for your silly humor, your constant friendship and your unwavering support that has always manifested itself in innumerable selfless ways.
3 Flutes (third doubling piccolo)
3 Oboes
3 B-flat clarinets (third doubling English Horn)
3 Bassoons

4 Horns in F
3 Trumpets in C
3 Trombones
Tuba

Timpani (4 drums: 30”, 28”, 25”, 23”)

Percussion 1: Marimba
Vibraphone
Suspended Cymbal
Xylophone
Chimes
Snare Drum
Maracas
Slapstick
Tom-Toms

Percussion 2: Tamtam
Bass Drum
Glockenspiel
Crotales
Vibraphone
Keys (car keys, etc., on a key ring)
Marimba
Triangle
Glass Wind Chimes
Glockenspiel

Percussion 3: Maracas
Mark Tree
Keys
Marimba
Glass Wind Chimes
Glockenspiel
Woodblock
Egg Shaker
Tamtam
Vibraphone
Ratchet
Slapstick
Crotales
Cymbals
Suspended Cymbal

Harp

Piano

SATB Chorus

Violins 1, 2
Violas
Celllos
Double Basses

Duration: ca. 24 minutes
c.132, Punchy and Energetic

Perc. 2

Tom-Toms

Perc. 1

Tam-Tam

Perc. 3

Woodblock

Br. Cl.

Timp.

Hs. 1, 2

Hs. 3, 4

C Tpt.

Tbn. 1

Tbn. 2

Tuba

M. 36

Pno.

Vla.

Vc.

Ch.

36

40

44

48

52

56

60

64

68

72

76

80

84

88

92

96

100

104

108

112

116

120

124

128

132

136

140

144

148

152

156

160

164

168

172

176

180

184

188

192

196

200

204

208

212

216

220

224

228

232

236

240

244

248

252

256

260

264

268

272

276

280

284

288

292

296

300

304

308

312

316

320

324

328

332

336

340

344

348

352

356

360

364

368

372

376

380

384

388

392

396

400

404

408

412

416

420

424

428

432

436

440

444

448

452

456

460

464

468

472

476

480

484

488

492

496

500

504

508

512

516

520

524

528

532

536

540

544

548

552

556

560

564

568

572

576

580

584

588

592

596

600

604

608

612
V. Agnus Dei
With a heavy sadness
APPENDIX
I. Kyrie

Instrumentation

3 Flutes (third doubling piccolo)
3 Oboes
3 B-flat clarinets (third doubling English Horn)
3 Bassoons
4 Horns in F
3 Trumpets in C
3 Trombones
Tuba
Timpani
3 Percussion (see below)
Harp
Piano
SATB Chorus

Violins 1, 2
Violas
Cellos
Double Basses

Perc. I: Marimba (shared with Perc. III), Vibraphone (shared with Perc. II), suspended cymbal

Perc. II: Tam-tam, Bass drum, Glockenspiel (shared with Perc. III), Crotales, Vibraphone (shared with Perc. I)

Perc. III: Maracas, Mark Tree, Keys, Marimba (shared with Perc. I), Glass Wind Chimes, Glockenspiel (shared with Perc. II)

Duration: ca. 5 minutes
I. Kyrie

(Expressively flexible (subdivided as necessary))

Amy Doerfler

*slow scrape near the edge with the wrong end of a vibraphone mallet*

*Harmonics sound at the written pitch*
Fl. 1
Ob. 1
BbCl. 1
BbCl. 2
Bsn. 1
Bsn. 2, 3
Hn. 1, 2
Hn. 3, 4
3 Tpts.
3 Tbns.
Tba.
Timp.
Perc. 2
3
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Harp
Fl. 1
Ob. 1
Br. Cl. 1
Bsn. 1
Hn. 1, 2
Hn. 3, 4
3 Tpts.
3 Tbns.
Tba.

Fl. 2

Perc. 2

Strings

Harp

Pno.

D.B.
PART II:

JOSEPH FUNK'S A COMPILATION OF GENUINE CHURCH MUSIC (1832):
AN ANALYSIS OF MUSIC AND METHODS

A dissertation submitted to the College of the Arts
of Kent State University in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

by

Amy M. Doerfler

August 2011
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>TABLE OF CONTENTS</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>TABLE OF CONTENTS</td>
<td>ii</td>
</tr>
<tr>
<td>LIST OF MUSICAL EXAMPLES</td>
<td>iv</td>
</tr>
<tr>
<td>INTRODUCTION: PURPOSE AND METHODOLOGY</td>
<td>1</td>
</tr>
<tr>
<td>CHAPTER</td>
<td></td>
</tr>
<tr>
<td>I. A HISTORICAL CONTEXT FOR GENUINE CHURCH MUSIC</td>
<td>3</td>
</tr>
<tr>
<td>II. A DISCUSSION OF “A COPIOUS ELUCIDATION OF THE SCIENCE OF VOCAL MUSIC”</td>
<td>14</td>
</tr>
<tr>
<td>Notation</td>
<td>14</td>
</tr>
<tr>
<td>Solmization</td>
<td>19</td>
</tr>
<tr>
<td>The Relationship of Text and Time</td>
<td>21</td>
</tr>
<tr>
<td>Scales and Keys</td>
<td>27</td>
</tr>
<tr>
<td>Defending Patent Notes</td>
<td>33</td>
</tr>
<tr>
<td>Intervals</td>
<td>34</td>
</tr>
<tr>
<td>Tuning the Voice</td>
<td>40</td>
</tr>
<tr>
<td>Conclusion</td>
<td>41</td>
</tr>
<tr>
<td>III. CLASSIFICATION OF HYMN TUNES</td>
<td>43</td>
</tr>
<tr>
<td>Fuging Tunes</td>
<td>47</td>
</tr>
<tr>
<td>Anthems</td>
<td>53</td>
</tr>
<tr>
<td>Folk Hymns</td>
<td>57</td>
</tr>
<tr>
<td>German Chorales</td>
<td>66</td>
</tr>
<tr>
<td>Homophonic Hymn and Psalm Tunes</td>
<td>69</td>
</tr>
<tr>
<td>Authors</td>
<td>84</td>
</tr>
<tr>
<td>Composers</td>
<td>85</td>
</tr>
<tr>
<td>Conclusion</td>
<td>85</td>
</tr>
<tr>
<td>IV. A COMPARISON OF FUNK’S CHOSEN MUSIC TO HIS PEDAGOGICAL METHODS</td>
<td>87</td>
</tr>
<tr>
<td>Notation</td>
<td>87</td>
</tr>
<tr>
<td>Solmization</td>
<td>91</td>
</tr>
<tr>
<td>The Relationship of Text and Time</td>
<td>92</td>
</tr>
<tr>
<td>Scales and Keys</td>
<td>97</td>
</tr>
<tr>
<td>Defending Patent Notes</td>
<td>104</td>
</tr>
<tr>
<td>Intervals</td>
<td>106</td>
</tr>
</tbody>
</table>
# LIST OF MUSICAL EXAMPLES

<table>
<thead>
<tr>
<th>Example</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1 The Early Four-Shape Systems of Little and Smith, and Law.</td>
<td>6</td>
</tr>
<tr>
<td>2.1 The Gamut Represented in Sternhold and Hopkins Psalter.</td>
<td>15</td>
</tr>
<tr>
<td>2.2 Funk Provides Shapes of the Syllables.</td>
<td>21</td>
</tr>
<tr>
<td>2.3 The Four Moods of Common Time.</td>
<td>24</td>
</tr>
<tr>
<td>2.4 Funk’s “Natural Scale”</td>
<td>28</td>
</tr>
<tr>
<td>2.5 Funk’s Depiction of the Gamut.</td>
<td>29</td>
</tr>
<tr>
<td>2.6 The Chromatic Scale.</td>
<td>30</td>
</tr>
<tr>
<td>2.7 The Common Transposition Table of Frequently-Used Keys.</td>
<td>31</td>
</tr>
<tr>
<td>2.8 First Page of Funk’s Table of Transposition.</td>
<td>32</td>
</tr>
<tr>
<td>2.9 The Names of the Scale Degrees.</td>
<td>35</td>
</tr>
<tr>
<td>2.10 Funk’s Chart of Interval Examples.</td>
<td>35</td>
</tr>
<tr>
<td>2.11 Interval Chart from Mason’s <em>The Boston Handel and Haydn Society Collection of Church Music</em></td>
<td>36</td>
</tr>
<tr>
<td>2.12 Davisson’s Chart of Concords and Discords.</td>
<td>37</td>
</tr>
<tr>
<td>2.13 Funk’s Table of Concords and Discords.</td>
<td>38</td>
</tr>
<tr>
<td>3.1 The Title Page of <em>A Compilation of Genuine Church Music</em>.</td>
<td>43</td>
</tr>
<tr>
<td>3.2 LISBON, An Altered Fuging Tune in <em>Genuine Church Music</em>.</td>
<td>48</td>
</tr>
<tr>
<td>3.3 LISBON, as Seen in <em>Southern Harmony</em>.</td>
<td>48</td>
</tr>
<tr>
<td>3.4 LENOX, in <em>Genuine Church Music</em> (top) and <em>Southern Harmony</em>.</td>
<td>49-50</td>
</tr>
<tr>
<td>3.5 CALVARY, in <em>Genuine Church Music</em> and <em>Southern Harmony</em>.</td>
<td>51</td>
</tr>
<tr>
<td>3.6 EASTER ANTHEM (Funk’s Version)</td>
<td>53</td>
</tr>
<tr>
<td>Example</td>
<td>Page</td>
</tr>
<tr>
<td>------------------------------------------------------------------------</td>
<td>-------</td>
</tr>
<tr>
<td>The First Pages of HEAVENLY VISION in <em>GCM</em> and <em>Sacred Harp</em>.</td>
<td>54-55</td>
</tr>
<tr>
<td>First Page of the Anthem JERUSALEM.</td>
<td>56</td>
</tr>
<tr>
<td>FIDUCIA, a Minor Pentatonic Folk Hymn.</td>
<td>58</td>
</tr>
<tr>
<td>SOLON, a Major Pentatonic Folk Hymn.</td>
<td>59</td>
</tr>
<tr>
<td>KEDRON, a Minor Folk Hymn.</td>
<td>60</td>
</tr>
<tr>
<td>DUBLIN, a Modulating Folk Hymn.</td>
<td>61</td>
</tr>
<tr>
<td>KINGWOOD, A Folk Hymn with a Camp-Meeting Feel.</td>
<td>62</td>
</tr>
<tr>
<td>A “Refrain” in KERSHAW.</td>
<td>63</td>
</tr>
<tr>
<td>Funk’s EXULTATION and the Melody of EXULTATION as found in Jackson’s</td>
<td>64</td>
</tr>
<tr>
<td>Research.</td>
<td></td>
</tr>
<tr>
<td>Funk’s OLD GERMAN, an Embellished Melody.</td>
<td>65</td>
</tr>
<tr>
<td>OLD GERMAN Recorded by Jackson from Oral Tradition.</td>
<td>65</td>
</tr>
<tr>
<td>MADGEBURG, A German Chorale in the Major Mode.</td>
<td>67</td>
</tr>
<tr>
<td>FRANKFORT, A German Chorale in the Minor Mode.</td>
<td>68</td>
</tr>
<tr>
<td>BRANDENBURG, a Chorale of Greater Length.</td>
<td>69</td>
</tr>
<tr>
<td>MORETON, a Typical Homophonic, Four-Phrase Hymn Tune.</td>
<td>70</td>
</tr>
<tr>
<td>ST. ANN’S, Another Typical Hymn Tune.</td>
<td>71</td>
</tr>
<tr>
<td>MATTHIAS, an E-Major Hymn Tune with Voice Omissions.</td>
<td>72</td>
</tr>
<tr>
<td>BATH ABBEY, a Modulating Hymn Tune.</td>
<td>73</td>
</tr>
<tr>
<td>TRURO, a Hymn Tune Showing the European Tradition.</td>
<td>74</td>
</tr>
<tr>
<td>KIMBOLTON, One of Many Well-Crafted Melodies.</td>
<td>74-75</td>
</tr>
<tr>
<td>Parallel Fifths in OLDFORD.</td>
<td>76</td>
</tr>
<tr>
<td>Example</td>
<td>Page</td>
</tr>
<tr>
<td>------------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>3.28 Parallels in WALSAL</td>
<td>76</td>
</tr>
<tr>
<td>3.29 Voice Crossings in FALMOUTH.</td>
<td>77</td>
</tr>
<tr>
<td>3.30 COMMUNION, in E Major, with Unusual Harmony for a Cadence</td>
<td>77</td>
</tr>
<tr>
<td>3.31 “Choosing Notes” in REDEEMING LOVE</td>
<td>78</td>
</tr>
<tr>
<td>3.32 William Billings’ SUFFOLK.</td>
<td>79</td>
</tr>
<tr>
<td>3.33 Lowell Mason’s SALISBURY</td>
<td>79-80</td>
</tr>
<tr>
<td>3.34 Parallels in Funk’s Version of WINCHESTER.</td>
<td>80</td>
</tr>
<tr>
<td>3.35 Funk’s OLD HUNDRED (33) and Mason’s OLD HUNDRED</td>
<td>81</td>
</tr>
<tr>
<td>3.36 WINDHAM by Mason and WINDHAM (73) by Funk.</td>
<td>83</td>
</tr>
<tr>
<td>3.37 SWEET AFFLICTION (30) by Funk and GREENVILLE by Mason</td>
<td>83-84</td>
</tr>
<tr>
<td>4.1 Grace Notes in MEAR</td>
<td>87</td>
</tr>
<tr>
<td>4.2 Spacing Sacrificed in GOSPEL TRUMPET</td>
<td>88</td>
</tr>
<tr>
<td>4.3 Choosing Notes in the Bass Voice of CHRISTMAS</td>
<td>89</td>
</tr>
<tr>
<td>4.4 Choosing Notes as a Method of Thickening the Texture.</td>
<td>89</td>
</tr>
<tr>
<td>4.5 “Driving Notes” in the Anthem JERUSALEM</td>
<td>90</td>
</tr>
<tr>
<td>4.6 The Use of Fermatas in LONDON.</td>
<td>91</td>
</tr>
<tr>
<td>4.7 CONFIDENCE (32), in A minor.</td>
<td>92</td>
</tr>
<tr>
<td>4.8 AMANDA, a Folk Hymn with Shifting Meters.</td>
<td>93</td>
</tr>
<tr>
<td>4.9 Strong Beats in GEORGIA</td>
<td>94</td>
</tr>
<tr>
<td>4.10 One Syllable Assigned to the First Two Parts of the Measure</td>
<td>95</td>
</tr>
<tr>
<td>4.11 Text Painting in BLOOMFIELD.</td>
<td>96</td>
</tr>
<tr>
<td>4.12 Text Painting in NEW SALEM.</td>
<td>96</td>
</tr>
<tr>
<td>Example</td>
<td>Page</td>
</tr>
<tr>
<td>------------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>4.13 The Major Mode Supporting the Text in FELICITY</td>
<td>97</td>
</tr>
<tr>
<td>4.14 Bass Voice Emphasizes the Major Mode in DEVOTION</td>
<td>99</td>
</tr>
<tr>
<td>4.15 A C Major Pentatonic Melody Treated as the Major Mode.</td>
<td>99</td>
</tr>
<tr>
<td>4.16 RETIREMENT, a Piece with an Ambiguous Tonality.</td>
<td>100</td>
</tr>
<tr>
<td>4.17 Unusual Harmonic Progression and Voice Leading in NEWRY.</td>
<td>101</td>
</tr>
<tr>
<td>4.18 Typical Placement of a Secondary Dominant and a Rest.</td>
<td>102</td>
</tr>
<tr>
<td>4.19 A Secondary Function is Implied in HAMiLTON.</td>
<td>103</td>
</tr>
<tr>
<td>4.20 Tenor in CAROLAN’S Sings Outside Its Range.</td>
<td>103-104</td>
</tr>
<tr>
<td>4.21 Modulation to a Closely-Related Key in REDEEMiNG LOVE.</td>
<td>105</td>
</tr>
<tr>
<td>4.22 A “Concinnous” Fourth in Funk’s Setting of DOVER.</td>
<td>106</td>
</tr>
<tr>
<td>4.23 Typical Voicing of the Final Chord in a Minor-Mode Piece.</td>
<td>107</td>
</tr>
<tr>
<td>4.24 Unresolved Leading Tone in an Outer Voice of ALFRETON.</td>
<td>107</td>
</tr>
<tr>
<td>4.25 Lack of Melodic Shape in PENITENCE.</td>
<td>108</td>
</tr>
<tr>
<td>4.26 Wide Leaps and Voice Crossings in CASTLE-STREET.</td>
<td>109</td>
</tr>
<tr>
<td>4.27 Harsh Dissonances in Treble and Tenor Lines in ST. THOMAS.</td>
<td>110</td>
</tr>
<tr>
<td>4.28 The Hymn Tune HARMONIA (166)</td>
<td>111</td>
</tr>
</tbody>
</table>
Introduction:

Purpose and Methodology

In 1832 in the Shenandoah Valley region of Virginia, a self-educated man named Joseph Funk compiled a shape-note tunebook for the Mennonite denomination that was to become significant among its peers: *A Compilation of Genuine Church Music*. At this point in history, the singing school had become established in rural America’s musical and social cultures. Though Funk was self-taught, his compilation served as one of the most sophisticated shape-note tunebooks of its time, with its lengthy but lucid explanation of the rudiments of music as well as its large selection of pieces (over 100 more songs than its 1816 competitor, *Kentucky Harmony*). Its success has been evidenced by the passage of time: it is the only shape-note tunebook from the Shenandoah Valley still in print.

The purpose of this analysis is to examine the theoretical information provided by Funk in the rudiments (or “Elucidation”) section of his first edition of *Genuine Church Music* and compare it to the music he compiled. Does the music Funk gathered and arranged support his pedagogical methods? This study will seek to answer that question by providing a description of the types of pieces Funk collected, along with numerous examples, in the hope of aiding other researchers who may be interested in the pedagogical methods of this singing-school master from the early nineteenth century.

A brief history of the Shenandoah Valley region, as well as a history of Joseph Funk’s life, will be given in order to better understand the culture and context in which *Genuine Church Music* was compiled. Following this historical introduction, Funk’s
pedagogical methods as explained in his rudiments section will be discussed thoroughly. Next, the five categories of tunes included in the compilation will be analyzed: folk music (fuging tunes, anthems and folk hymns) and the more traditional European style (German chorales and psalm/hymn tunes). This information will be followed by an analysis of the music Funk compiled in comparison to the major points from his theoretical treatise. After conclusions are drawn, the appendices will categorize the music by meter, classification and composer, author, key/mode and/or modulation, time signature, and number of stanzas. By studying this authentic piece of Americana, I hope to gain a greater understanding of the music of the early nineteenth-century singing school, as well as the pedagogical methods of an experienced “Yankee tunesmith.”
Chapter One:
A Historical Context for *Genuine Church Music*

On April 6, 1778, during the middle of the American Revolutionary War, a man who would greatly influence the history of shape-note hymnody was born. Joseph Funk came from a family of Pennsylvania Germans who moved to the Shenandoah Valley in the late eighteenth century. His grandparents established their home near present-day Singers Glen, a small town twelve miles west of Harrisonburg, Virginia.¹ In 1804, Joseph Funk married Elizabeth Rhodes, and they had five children before Elizabeth passed away in 1813. The next year, Funk married Rachel Britton, with whom he had nine more children. He never remarried after Rachel’s death in 1833. Funk had the typical Valley occupation of farmer, but somehow he found the time to manage many more trades than farming alone. Like nearly all early-American musicians, he was skilled in several lines of work, also serving as a school master, translator, author and printer.

In 1832, after most of his children were grown, Funk published *A Compilation of Genuine Church Music*, a four-shape shape-note tunebook in the Mennonite tradition. It was landscape in orientation like its contemporaries, and it possessed the same pedagogical goal: to explain the rudiments of music to amateur musicians. This tunebook, however, was unique due to its extensive instructions in music theory and its large number of musical selections. It contained not only the typical folk music of the singing-school masters (fuging tunes, anthems and folk hymns) but also pieces in the traditional European vein (German chorales and psalm and hymn tunes).

¹Harrisonburg was known as Mountain Valley before 1860.
The singing school became popular around 1770 in the New England colonies. The concept was disseminated widely west of New England in the first three decades of the nineteenth century, when “Yankee Singing School Masters” traveled through rural towns, successfully encouraging musical literacy by teaching people to sing “by note” versus “by rote.” Singing, instead of merely being a function of the church, became a social outlet, and the singing school became immensely popular as a wholesome form of family entertainment. Clergy and laypeople alike enjoyed making music in a secular setting (though the texts were still sacred). Often after the Singing School Master had moved on, the newly-educated singers filled the church choir.²

The teacher began a “school” by teaching the rudiments of music. To be qualified to run a school, the Master himself often needed only to know the basics of music and have a charismatic personality. Each song was rehearsed by singing its solfege syllables first until each vocal part was learned; then the words were added. A singing school session would last around two weeks, with rehearsals each evening culminating in a concert given by the class in three- or four-part harmony.³

Shape-note music came about through a musical reformation initiated by New England ministers. In the first half of the eighteenth century, clergy lamented the lack of musical training in their congregations. In the early days of the New England settlements, the colonists, focusing their efforts on mere survival, were unable to spend time making music, let alone to pass their knowledge of the arts on to their children. In addition, their


homegrown psalter, the *Bay Psalm Book*, itself a simplified version of the popular English psalters of the day, contained only metrical verses and no notated tunes until its ninth edition in 1698. With each passing generation, the people’s knowledge of music became more and more degraded, to the point that most congregations only knew a handful of tunes with which to set their hymn texts. They became accustomed to the practice of “lining out” each tune, wherein a leader would sing or “line out” a single line of the hymn tune and the congregation would repeat it. The result was a cacophonous heterophony that clashed with the ministers’ sense of musical judgment. Many of these ministers were graduates of Harvard, and they fought hard for musical reform in a campaign that lasted several years, the end result being the introduction of singing schools.¹

One of these young ministers who longed for reform was John Tufts (1689-1750). He published the first musical instruction book in the colonies: *An Introduction To the Singing Of Psalm Tunes, In a plain and easy method with a Collection of Tunes in Three Parts* (1721).² The book only contained thirty-seven tunes, but Tufts sought to instruct his readers in singing through a unique method. He used letters instead of noteheads to represent pitches on the staff. F, S, L and M stood for the solmization syllables Fa, Sol, La and Mi. Though Tufts’ system did not withstand the passage of time, his tunebook was printed in eleven editions and was crucial in initiating pedagogical reform. Harry Eskew and Hugh T. McElrath state, “This modest volume was the first of hundreds

---


produced for singing school or church use.” It was the first to encourage the general public to sing “by note” versus “by rote.”

Another ambitious young minister, Thomas Walter, also published a singing-school manual in 1721. *Grounds and Rules of Musick* used regular notes and eventually surpassed Tuft’s book in popularity. Jackson says that for forty years it was the “sole American-made book of this type in use in the English-speaking colonies.” From the year Tufts and Walter published their tunebooks, it took several decades for the idea of the singing school to become widely accepted. The young ministers were fighting against tradition: many religious conservatives did not like the idea of music stepping outside the walls of the church and occurring in a “secular” environment, even though the content of the music was sacred.

William Little and William Smith’s shape-note tunebook, *The Easy Instructor*, (1801) was the first shape-note system to be well received by the public. Around the same time it was printed, a New England singing-school teacher, Andrew Law, also devised a four-shape system, which he used in his *Music Primer* (1803). These two systems are seen in Example 1.1.

![Example 1.1: The Early Four-Shape Systems of Little and Smith, and Law](image)

---


8 Ibid., 14.
The only difference between these two scales is that the shapes for Fa and La are reversed. Though there has been some controversy as to which of these systems was actually the first to be implemented, scholars have generally given credit to Little and Smith as the originators of the shapes themselves. The use of shape notation quickly spread. In his dissertation, “Shape-Note Hymnody in the Shenandoah Valley, 1816-1860,” Harry Eskew notes that, “By 1816, at least fifteen shape-note tunebooks had been published, and Little and Smith’s famous collection had gone through at least eighteen editions.”

The music traditionally used in the singing schools included three main types: fuging tunes, anthems and hymn tunes. Composers of the so-called “First New England School,” such as William Billings (1746-1800), Supply Belcher (1751-1836) and Oliver Holden (1765-1844), were jack-of-all-trades sorts who were largely self-taught musicians. Billings, particularly, was proud of this fact: “For my own part, I don’t think myself confined to any rules of composition laid down by any who went before me.”

Some prominent New England musicians and educators such as Lowell Mason (1792-1872) believed the shape-note method to be primitive and unsophisticated. Mason was anything but pleased by the musical results of the Yankee Singing School Master. In reflecting upon those results, he wrote: “The style derived from Tans’ur [i.e., English psalmodist William Tans'ur] and other inferior English composers spread widely,

---

9 It should be noted that recent scholarship by researcher Kiri Miller in her book *Traveling Home: Sacred Harp Singing and American Pluralism* credits Philadelphian John Connelly as being the creator of this notation. She bases her findings on an affidavit included on the title page of some copies of *The Easy Instructor* from 1803. It is beyond the scope of this research to discover whose findings are correct.


superseding in great measure the admirable old ‘Church Tunes’ [i.e., English and Scottish psalm tunes] and preparing the way for the still lower character of tunes which came up at about the time of the American Revolution, and which are even now heard in some parts of the country.”\(^\text{12}\)

During the first half of the nineteenth century in New England, Mason was one of several advocates for the round-note European method of notation who began teaching children in public schools to read music through the educational methods of Johann Heinrich Pestalozzi (1746-1827).\(^\text{13}\) Around the fourth decade of the nineteenth century, musicians longing to reform the general state of music traveled West in hopes of correcting the havoc wrought by the Yankee Singing School Master.\(^\text{14}\)

It was in the 1830s that Lowell Mason and his brother, Timothy, ventured to Cincinnati. There they published the *Ohio Sacred Harp* in 1834. In the book’s opening comments, they stated:

> The most correct method of solmization is to apply a distinct syllable to each note of the scale, viz.: the syllable DO to one, RE (ray) to two, MI to three, FA to four, SOL to five, LA to six, and SI (see) to seven. Indeed, by pursuing the common method of only four syllables, singers are almost always superficial. It is therefore recommended to all who wish to be thorough, to pursue the system of seven syllables, disregarding the different forms of the notes.\(^\text{15}\)

Though their publication used shape notes, the Masons made sure it was known that they only did so in order to make it more accessible to their audience. They also expressly forbade the common tradition of either men or women singing the treble line and


\(^{13}\) Pestalozzi was a Swiss educational reformer whose theories did not support the shape-note method.


demanded it be sung by women only, a rule that would eliminate the many parallel octaves being sung in the rural tradition.

It was not just the actual shape notes or concern over who sang which line that bothered the Masons. It was the style of the music itself. They arrived in Ohio to find the general public deeply ensconced in the fuging tunes, anthems and folk hymns of the First New England school of composers. This music did not usually follow the traditional harmonic and voice-leading principles of Classical art music: often modal, it was full of “improper” doublings, atypical voice resolutions and complicated rhythmic structures caused by a desire to give each vocal part an interesting melodic line. Eventually, the Masons were successful in swaying the urban taste in favor of their stately, homophonic European tradition, and the shape-note tradition became a rural form, withdrawing into the inland South: northwestern Virginia and the Shenandoah Valley region, Kentucky and Tennessee.

In the years before the Masons arrived with their missionary zeal, the first singing-school activity to be firmly established south of New England was in northwestern Virginia, in the Shenandoah Valley. Here Ananias Davison’s *Kentucky Harmony* (1816) gained widespread usage among the English-speaking citizens. The German-speaking people of the region used Joseph Funk’s *Die Allgemein nützliche Choral* (hereafter referred to as *Choral-Music*), which was published later that same year. It contained fifty-six pages of two-part songs with German texts. Of particular interest is the opening foreword of *Choral-Music*. A letter written by Pastor Johannes Braun consumes fourteen of the book’s eighty-eight pages. In the letter, the pastor laments the current state of singing, especially among his own German people in the region. He

---

encourages the support of singing schools and argues for the use of Choral-Music to serve as a remedy to the people’s lack of musical education.\(^{17}\)

Funk lived and worked at a time when German Americans were making the transition into the Anglo-American musical traditions of the Shenandoah Valley. The works he translated from German to English include a Mennonite *Confession of Faith* (1837) and *A Mirror of Baptism* (1851), a Mennonite apologetic text by his grandfather, Henry Funk.\(^{18}\) As a teacher and publisher, Funk (as well as his sons) taught singing schools in the shape-note tradition throughout Virginia, using the tunebooks Joseph himself compiled.\(^{19}\)

*Choral-Music* (1816) is important to understand as a precursor to the main subject of this research, *Genuine Church Music*, because it shows the beginnings of the assimilation of the German-speaking peoples into the Shenandoah Valley. It was also the first widely-used shape-note tunebook with German text.\(^{20}\) *Choral-Music* contains three types of pieces: chorales (numbering 71), psalm tunes (10) and folk hymns (6). The typical singing-school pieces, the fuging tune and anthem, are not present. This omission seems to reflect Funk’s musical tastes as well as his desire to relate to his audience. Eskew notes that the chorales used are more florid than in previously-found versions. Funk’s use of psalm tunes probably made the tunebook more accessible to the Reformed

\(^{17}\) Ibid., 31-34.


\(^{19}\) Eskew, “Shape-Note Hymnody,” 72-74.

churches found in the Valley and the six folk hymns used are melodies already safely established by the repertoire found in other tunebooks.\(^{21}\)

During the first part of the nineteenth century, the German populace of the Shenandoah Valley strove hard to acclimate itself to the new culture. The shift from the German language to English is seen, not only from Funk’s *Choral-Music* to his *Genuine Church Music*, but in other publications in the Valley. From the 1830s on, bilingualism reigned for several decades. Eskew notes that after the Revolutionary War, Virginia “saw religious liberty granted in place of mere religious toleration, thus giving full recognition to the rights of the large number of dissenting churches in the Valley. A significant factor in this change was the revival movement known as the Great Awakening, which by 1790 had spread over the entire state.”\(^{22}\)

It was into this musical and religious climate that Joseph Funk published *Genuine Church Music*. Unlike *Choral-Music*, the tunebook is more typical in its musical selections for a shape-note compilation of the time. Also unlike *Choral-Music*, *Genuine Church Music* contains music in three voice parts versus two. The reason for this change is that Funk was aware of the musical developments taking place in New England; therefore though there are several selections associated with the Yankee Singing School Master (fuging tunes, anthems and folk hymns), the greater number of pieces in the hymnal are borrowed from the European tradition (German chorales and homophonic hymn and psalm tunes). Funk’s knowledge of the musical activities of New England is evidenced by his personal library. He owned a copy of *The Boston Handel and Haydn Society Collection of Church Music* (1822), which was an important and widely-

\(^{21}\) Eskew, “Shape-Note Hymnody,” 77-83.

\(^{22}\) Ibid., 8.
distributed collection arranged by Lowell Mason. It contained hymn tunes set to melodies by Haydn, Mozart and other European composers as well as original pieces by Mason himself.

Compared to other shape-note tunebooks of its day, *Genuine Church Music* contains the lengthiest description of the rudiments of music. Its musical definitions are clear, concise and thorough. Within his theoretical section, Funk also includes a defense of his use of “Patent Notes,” (his term for shape notes), which gives further insight into his pedagogical methods.

The amount of music in *Genuine Church Music* far surpasses any tunebook of its time, for the compilation includes 268 pieces, with merely a handful of fuging tunes and anthems. Only eleven German chorales from *Choral-Music* are retained in this later tunebook. Several of its hymns that had already secured a place in the Valley’s repertoire have been classified as folk tunes, some of which have a camp-meeting influence in their refrain-like final phrase. (Indeed, Jackson noted that, beginning in the 1820s, tunebook compilers regularly included camp-meeting songs in their collections). The majority of the book is comprised of three-part psalm or hymn tunes in a homophonic texture and four to eight phrases in length. They range from simple and syllabic to quite melismatic. Stylistically, they more closely resemble the straightforward, European-oriented psalm and hymn tunes Mason desired for congregational singing. In fact, there are at least 59 tunes in Funk’s compilation that appeared first in Mason’s *The Boston Handel and Haydn Society Collection of Church Music* a decade earlier in 1822. The melodies of

---

23 Eskew incorrectly states the compilation has a total of 269 pieces. However, he later breaks the pieces down into what he found to be their classifications: 9 fuging tunes, 7 anthems, 11 German chorales, 51 folk hymns and 190 uncategorized homophonic pieces, which correctly totals 268.

these tunes remain identical, but, unlike Mason’s settings, Funk’s arrangements do not strictly follow traditional European voice-leading in the outer voices.

The culture of the Shenandoah Valley, as well as Funk’s own longing to stay current with musical happenings in New England, influenced his pedagogical theories and tune selections in *Genuine Church Music*. This study will seek to give a thorough description of the hymnal’s music and then compare those two aspects—the rudiments he so clearly explained and the music he so carefully compiled—to see how the theories he taught are supported in the music he collected.
Chapter Two:

A Discussion of Funk’s “A Copious Elucidation of The Science of Vocal Music”

Notation

Most nineteenth-century shape-note tunebooks contained an explanation of the “grounds” of music. Just as the authors borrowed music from earlier sources, they often borrowed information from the rudiments sections of previous compilers. The principal model for these introductions was John Wyeth’s *Repository of Sacred Music, Part Second* (1813). Its influence on popular tunebooks such as Ananias Davison’s *Kentucky Harmony* (1816) and Alexander Johnson’s *Tennessee Harmony* (1818) is unmistakable.¹ Funk’s detailed rudiments chapter in *Genuine Church Music* (1832) is unique in comparison to those of its predecessors. At 20 pages long, it is over twice as long as the theoretical chapter found in *Kentucky Harmony*. Jackson called Funk’s theoretical introduction, “the best written, most dignified, cogent, and concise one in any of the southern books.”² This chapter will discuss the content of Funk’s “Elucidation” using a similar organization of material as that found in his tunebook: notation, solmization, the relationship of text and time, scales and keys, defending patent notes, intervals and tuning the voice.

Funk begins his treatise by discussing the basics of notation. He explains the construction of the staff, followed by the function of the G clef and the F clef. It is interesting to note that when referencing the clefs, Funk refers to the “general scale.” He says, “The F clef is confined to the bass, and is placed on the fourth line of the staff,

1 Maples, “Theory and Practice of Four-Shape Tunebooks,” 86.

2 Jackson, *White Spirituals*, 47.
representing the letter F, and the seventh sound of the general scale.” He assigns the G clef to the “tenor and treble,” noting it represents the “eighth sound of the general scale” if sung by male voices and the fifteenth sound if sung by females. This “general scale” he mentions is a reference to the gamut. The word “gamut” is actually a contraction of the solmization syllable, “gamma ut,” which in Medieval times served as the lowest note of the scale.

The practice of theoretical treatises referring to the gamut continued in England as the growing availability of printed music in the mid-sixteenth century enabled people’s music education needs to be filled through self-help instruction books. Example 2.1 gives a depiction of the gamut given in the Sternhold and Hopkins Psalter (1562), the first complete metrical psalter in English. Though the concept of the gamut predates the Sternhold and Hopkins diagram by several centuries, its original design was also hexachordal, as seen in the example. Funk probably found depictions of the gamut in several sources.

Example 2.1: The Gamut Represented in Sternhold and Hopkins Psalter

3 Funk, Joseph, A Compilation of Genuine Church Music. (Winchester: J.W. Hollis, Printer, 1832), v.

Though this system of the gamut is hexachordal, its range of two octaves and a sixth from \textit{Gamma ut to ee} was very common, as it depicted the range of the human voice. Funk also uses his gamut to depict the range of his singers—he is first and foremost a teacher of vocal music. He defines the bottom of the male range as G2 (\textit{Gamma ut}) just as theorists before him did.

Funk goes into further detail to mention the C clef and explain its ability to move to any line of the staff. However, he informs his readers that the C clef is “nearly obsolete,”\textsuperscript{5} and advises memorization of the location of the notes on the gamut for the different ranges of the three parts his pieces will be in: bass, tenor and treble. He provides a diagram with the clefs on a staff to depict the positions of the ranges he discusses.

In a section titled, “Of Notes and Rests,” Funk makes a clear reference to John Tufts’ notational system when he writes, “As there is a difference in the duration, or time of sounds, in music, and as letters cannot describe the length of sound, notes have been invented as the representatives of sound,”\textsuperscript{6} This statement is the first indication given that, as a teacher and theorist, Funk is aware of the various American theoretical writings of his day, since Tufts’ system used letters, versus noteheads, to depict pitches. Funk goes on to describe the various lengths of time ascribed to different notes, providing both the American and English names. In contrast, William Walker’s \textit{Southern Harmony}, published three years after Funk’s tunebook, uses only English terminology. Funk, on the other hand, knows his audience is a post-Revolutionary one, trying to acclimate itself to the “New World.” He strives to provide as much clarity as possible.

\textsuperscript{5} Funk, \textit{Genuine Church Music}, vi.

\textsuperscript{6} Ibid.
After describing various ways notes may be beamed together, Funk gives a pyramid-shaped chart with one type of note in each measure. The longest note (one semibreve) is at the top of the pyramid, and the shortest notes (32 demisemiquavers) make up four counts in the bottom measure. Funk then describes rests and gives a chart showing the various rests with their notes of equivalent value. The figure he provides for the quarter rest is the same shape as the eighth rest, but the “hook” is turned to the right.

Funk briefly mentions dots after notes or after rests and their function, then defines the triplet figure, stating that, “The figure 3 placed over or under three notes, signifies that they are to be sung in the time of two notes of the same kind without the figure.”\(^7\) In both of these instances, he provides musical examples for the singer to see what the notations look like and to discern the value of the notes in a given measure.

Immediately after this treatment of rhythmic notation, Funk provides an explanation of flats, sharps and naturals. He makes a clear distinction between their use in a key signature and their use as accidentals, explaining how they function if they are seen grouped at the opening of the piece versus if an accidental occurs beside a single note.

Much can be learned about Funk’s performance practice by the comments he makes when discussing other notational nomenclature. For example, he draws a double barline and states that it “shows where a strain ends which is to be repeated.”\(^8\) It is important to note that this double barline he refers to does not include the dots from today’s traditional “repeat sign” along with these instructions. His actual notation that signals the end of a piece is a figure he calls “the close.” It is drawn as a double barline with a third, shorter line to the right of the two longer lines. His symbol to indicate

\(^{7}\) Ibid., vii.

\(^{8}\) Ibid., viii.
repetition consists of four dots placed directly over each other in the spaces of the staff, showing “from whence a tune is to be repeated.” When dealing with first and second endings, Funk provides the option of performing both the first and second endings on the repeat if the figures are tied together. He illustrates the use of grace notes, which he calls “notes of transition.” He explains that they exist to soften a harsh interval and informs the reader that “they borrow their time from the note to which they are united” (by a tie). He throws in a warning to the performer to “be careful, lest, in attempting to grace a note he disgrace it.” As a teacher, Funk must have heard instances in which students overemphasized grace notes instead of allowing them to embellish the notes to which they were tied. In the instruction of the performance of the fermata, or “hold,” he says the held note should be sung “with a graceful swell.”

Some other notational items differ slightly from current practice. Funk sometimes notates two pitches in a single part, giving the performer a choice between a higher and lower pitch. He refers to these as “choosing notes” and says they are not an uncommon feature in choral music. The assumption is that both pitches would be performed, for Funk’s notation shows no preference for pitch. The noteheads for choosing notes are always the same size. Syncopated notes he calls “driving notes.” However, he does discuss a single bar (“barline”), a brace and a tie, and these notational items hold the same function for him as they do in present-day notation.

Several fundamental assumptions surface as Funk’s treatise begins. First, his explanation of the basics of notation is grounded in the concept of the gamut and how it defines the range of his three voice parts. Secondly, in his discussion of clefs, it becomes

9 Ibid.
10 Ibid.
apparent that a treble clef part may be sung by either a male or female. Next, his thorough
descriptions, from the minute details of notation to his use of American and English
terminology and even his references to other theorists, show that he is trying to relate to a
wide audience. A few notational items differ from today’s usage, but Funk explains them
clearly. Interspersed throughout the section are comments that can only come from an
experienced music teacher (for example, the idea of not disgracing a grace note). From
the beginning, there are hints as to his pedagogical perspective.

Solmization

In later years, Funk would revise *Genuine Church Music* to use a seven-shape
solmization system. In 1832, however, he began with the commonly-used four-shape
system that necessitated some repetition of syllables in its scale: Faw, Sol, Law, Faw,
Sol, Law and Mi. Though it is not known specifically how fasola (meaning the use of
only four syllables) developed, whether in the British monastery schools or after their
closure as the English people tried to simplify mutation nomenclature, it is clear that by
the time of Thomas Morley’s *A Plaine and Easie Introduction to Practicall Musicke*
(1597), fasola was a common practice in England. In his textbook, Morley references the
practice of using the four-syllable system, (though the theoretical principles he lays out
use mutating hexachords).  

Funk explains his decision to use four syllables by saying he believed it to be “the
most common, and also the most facilitating” system in use at the time. He acknowledges

---

11 Solmization originated with the hexachordal Guidonian system of the eleventh century.
that “several [solmization] methods have been adopted.” He then provides some instruction in vowel pronunciation, that the “i” in Mi should be sung short, as in the word “pin.” The “o” in Sol should be long as in “no;” Faw and Law should be pronounced as written.

Funk pays special attention to the syllable “mi.” As a teacher, he recognizes the importance of the student understanding the unique position mi holds. Therefore, he calls it (and not the tonic Faw) the “master note.” It is the note upon “which all the other notes depend.” The fact that mi is the only syllable that represents one specific pitch of the scale within the four-shape system is only one reason he deems it the “master note.” Mi, Funk states, is the syllable that occurs between the two key notes: the major above it and the minor below it. His was not a common explanation. Johnson’s explanation of mi in *Tennessee Harmony* is more reflective of the times. He says that the major keys, for example, are “removed” by either sharping the fifth or flatting the fourth—a rather vague explanation. Daniel Taddie explains what compilers meant by this concept: “When flats or sharps appear in the key signature, the singer must know the “removes of mi”—that is, the rules for determining the location of mi—so that the other syllables may be placed properly.” Funk’s explanation for locating mi is much more logical.

Funk shows his familiarity with other American theorists of his day when he quotes the theoretical writings of Elam Ives and Deodatus Dutton, Jr. found in their hymnal *American Psalmody* (1830). Funk states that these writers believed, in reference

---

13 Ibid., ix.
to locating different keys, that “all that is necessary is to find the place of faw.” Funk disagrees. His experience as a teacher who uses the four-shape system containing two “faws” in a scale led him to explain the different keys more clearly.

Funk provides a chart (Example 2.2) in which he shows the different shapes for each syllable.

![Example 2.2: Funk Provides Shapes of the Syllables](image)

In the example, he places each pitch in the top space of the staff and does not include a clef: obviously his purpose is not to establish any sense of key but to focus solely on the shapes. He shows Mi, (a diamond), Faw (a triangle), Sol (a circle) and Law (a rectangle)—in that order, which confirms the prominent position of Mi that he advocated.

The Relationship of Text and Time

Funk’s next section, “Of Accent and Emphasis” is the first time the reader sees the tremendous importance Funk places on the relationship between text and music. He states that “the accent of the music must exactly and invariably agree with the accent and emphasis of the poetry.” He gives several written examples of accents in regular speech, providing words with accents on the first syllable (“music, musical, and musically”), the second syllable, (“become, becoming, and becomingly”) and the third syllable (“contravene, contravener, and contravention”). He then shows that emphasis, as

---

16 Ibid., ix.
17 Ibid.
opposed to accent, occurs during monosyllabic text. For him, emphasis is a type of stress, but not as strong as the accent.

Next comes one of Funk’s most salient points: the relationship of text and time as evidenced in meter. In “Of Times, Moods and Measures, Relative to Music and Poetry,” he defines two different “times”: “Common” or “Equal Time” and “Triple” or “Unequal Time.” Funk says, “These times are regulated by the accent which is laid on particular parts of the measure—the regulation of which must exactly agree with the measure of poetry into feet.”

Funk continually stresses the connection between music and text, which leads him to a discussion of time as represented in poetry.

He first gives an explanation of why a variety exists (though his “variety” only consists of nine time signatures). To do so, he must explain how poetry functions. Thus he begins by saying that poetry is measured in feet: “All feet in poetry consist either of two or of three syllables. Consequently, poetry may be divided into two parts viz – equal measured verse and unequal measured verse. Verse of equal measure consists of feet of two syllables, and verse of unequal measure consists of feet of three syllables.”

Funk goes on to explain Trochaic measure (feet of two syllables that have the first syllable of each foot accented) and Iambic measure (feet of two syllables that have the first syllable unaccented and the last syllable accented). He provides examples of each through written text: “Hark! the herald angels sing.” (Trochaic) and “Arise in all thy glory, Lord.” (Iambic). Dactylic measure consists of feet of three syllables, with the first syllable of each foot accented (“Hail the bless’d morn, when the great Mediator”) and anapaestic measure consists of feet of three syllables with the first two syllables unaccented and the

---

18 Ibid.
19 Ibid.
last accented (“Hallelujah we sing to our Father and King”). Funk believes that “the preceding are the principal feet and measure, of which all species of English verse wholly or chiefly consist.”

It is worth noting that his emphasis on the importance of English verse is a clue as to the style of music that will be represented in his compilation. He also acknowledges that the various poetic measures are often combined—and says this fact is why so many musical meters are in existence. For Funk, the music is shaped by the text; it is the poetry that holds the prominent position and defines how the music will function. This belief is, perhaps, one reason why he meticulously provides the authors of each text throughout *Genuine Church Music* but fails to acknowledge any composers.

Through Funk’s explanation of time signatures, he reveals much about his performance practice as a teacher. “Time, in music,” he begins, “is measured by moods, of which there are nine different kinds, namely, four of common time, three of triple and two of compound.” The first time signature he describes looks like today’s notation for “common” or “4/4 time.” Funk calls it the “first mood of common time.” He tells his readers that each measure contains a semibreve (whole note) or its equivalent metrically. By saying this mood is “sung in the time of four seconds—two beats in the measure, one down and one up,” he lets us know that pieces he has designated in this time have a tempo in which the quarter note equals 60 beats per minute (hereafter referred to as “bpm”).

---

20 Ibid., x.
21 Ibid.
22 Ibid.
The second mood he describes is depicted by the letter C with a line through it. According to Funk’s definition, this time signature also has a semibreve per measure but takes on a faster tempo: three seconds per measure. Thus, the quarter note equals 90bpm. He instructs it to be conducted in the same manner as the first mood. In today’s musical parlance, this mood is just a faster “4/4 time.”

The third mood he describes is depicted in its time signature by an inverted C. He tells readers it also has four counts to a measure but is sung in the time of two seconds per measure. Therefore, this mood is the fastest “4/4 time” represented, for the quarter note equals 120bpm. The first three “moods” or time signatures Funk has described all represent 4/4 time, differing only in their tempos.

The fourth and final mood of common time is 2/4 time. Funk says each measure represents a minim, or half note, and is sung in the time of one and a half seconds. This description would mean a quarter note would equal 90bpm. This mood is similar to the second mood of time, but only contains two beats per measure. At this point, in a side note, Funk explains how similar these four moods of common time are and that they differ only “in duration” (Example 2.3).

Example 2.3: The Four Moods of Common Time

---

23 Ibid., xi.
With this diagram, Funk stacks four musical examples on top of each other, one of each mood he has described, so the reader can visually compare the similarities and differences between the four moods. By labeling the strong and weak beats (a long line for strong and a circle for weak), he shows that these moods of common time would be appropriate for a trochaic foot in the poetry (a two-syllable, strong, weak pattern). The biggest difference among the four times is the tempos mentioned earlier.

Funk’s discussion of triple time is similar to that of common time: he relates a time signature to its recommended tempo. The first mood of triple time, 3/2, he says consists of three minims (half notes) or their equivalent. He instructs it to be conducted with two beats down and one up and says each measure should take place in three seconds (half note equals 60bpm). The second mood, 3/4 time, has three crochets (quarter notes) per measure. He instructs that it “is sung about one-third quicker than the first mood,” making its tempo quarter note equals circa 80bpm. The last mood of triple time, 3/8, is represented by three quavers (eighth notes) or their equivalent. Funks says this tempo is “about one-third slower than the second mood.” In other words, this third mood is the same tempo as the first mood of triple time, though the beat note is an eighth instead of a half note. As in the section for common time, Funk provides clear musical examples for the three moods of triple time.24

In another aside, Funk discusses pieces in triple time containing phrases that begin with a sustained note through the first two beats followed by a pick-up note on beat three to the next measure. He says, “This is a great ornament to music, and should not be

24 Ibid., ix.
neglected; the omission of this has almost converted triple time to common time.”25 As a Singing School Master, Funk apparently noticed his pupils performing this rhythm inaccurately. He instructs that “the second part” (or the anacrusis) should have a “graceful swell of the voice.” In other words, students should be intentional about singing the pickup note in time so as not to obscure the meter. Comments like this one shed insight into the performance practices of the time that other tunebook compilers, who perhaps did not possess Funk’s many years of teaching experience, would not have noted.

Lastly, Funk discusses the two moods of “compound time.” First, 6/4 is comprised of six crochets (quarter notes) or the equivalent, is sung in the time of two seconds, and is conducted in two beats, with an up-down pattern. Thus, the dotted half note equals 60bpm. The other mood of compound time, 6/8, is comprised of six quavers (eighth notes) and is sung “about one-third quicker than the first mood” and conducted (Funk says, “beat”) in the same manner. Funk explains the similarities between these two moods and the moods of triple time that they are doubling (3/4 and 3/8, respectively). He notes that the first mood of triple time (3/2) “is a very grave and solemn mood; it is much used in sacred music, and has no equivalent double.”26

Interestingly, neither 3/8 nor 6/8 time is represented in the hymnal musically, though Funk has taken the time to explain these meters. Having the eighth note serve as the beat note must not have appealed to Funk and his desire for stately church music. Though he clearly says that the tempo is the same for 3/8 as it is for 3/2, this experienced teacher probably knew the inclination of amateur musicians to think music notated with an eighth-note beat note is “faster.”

25 Ibid., xi.

26 Ibid., xii.
Throughout his discussion of time, Funk states that the time signatures are expressed “fractionally.” He delves further into this description after providing some musical examples of compound time. “The semibreve, which is the longest note now in common use, being the integer to the fractions: as, in the mood expressed by 2/4, two fourth notes [quarter notes] fill the measure.”

The lengthy discussion of time in Funk’s treatise is highly significant, showing not only his thorough knowledge of his topic but also his experience as a teacher. In addition, he has made the time signatures function in the same manner as his shape notes in that each one has two details to communicate to a performer at first glance. The time signature tells how the beats are organized on the page and describes a specific tempo. One does not need to see both a time signature and a tempo marking to understand the pace of the piece.

Funk’s next paragraph relates to conducting, or “beating time.” He contends that the purpose of beating time is simply for the hand to mark the accented portions of the measures. For this reason, he finds conducting in four “tedious and troublesome.” This belief supports Funk’s conviction that the poetry is of primary importance, for conducting only the accents would further accentuate the stresses of the text. He may also have felt it would be easier for novice musicians to stress the strong beats lest they become encumbered with trying to learn a conducting pattern.

**Scales and Keys**

Funk moves on to discuss “the natural and general scales of music.” It becomes clear that he spells the natural (or “diatonic”) scale as the Mixolydian mode in his

---

27 Ibid.
example, but, according to early nineteenth-century performance practice, it is sung as today's major scale. It appears he only places this scale to begin on G (sol) simply so the entire figure can fit on one staff (Example 2.4) and so that it aligns with the gamut he is about to provide; it is not spelled as the Mixolydian mode anywhere in the major-mode pieces of the collection.

Example 2.4: Funk’s “Natural Scale”

Funk states, “The two semitones in the above scale, lie, in their natural state, between B and C and E and F; they, however, often change their position as respects the musical letters; but they are always found in the voice between mi and faw, and law and faw.”

This quotation shows that though mi may not be raised in Example 7, Funk took for granted that singers automatically would raise it while performing in a major key to reflect the correct pattern of whole and half steps, no matter what the music indicated. Another reason Funk may spell the “natural” scale this way is because he begins his gamut on G and apparently feels comfortable when the scales match visually. After his discussion of the “natural scale,” Funk provides a thorough diagram of the gamut (Example 2.5):

---

28 Ibid., xiii.
Example 2.5: Funk’s Depiction of the Gamut

The “natural scale” he presents looks like the gamut, having no accidentals. Perhaps he thought his depiction of the gamut, with its dashed lines to represent half steps, would bring any needed clarity to the issue.

Funk’s purpose in providing the gamut is not to limit music to only these pitches, but to display the average range of the human voice, which, considering both genders, he says is 22 sounds wide. His graph enables his readers to see how all three clefs function to provide the necessary pitches. He also shows the major and minor modes, beginning on C and A, respectively. He provides letter names as well as solfege names (with C represented as the tonic faw in the shapes of both modes).

On page xiv, a further insight into performance practice of the time is given: the treble and tenor parts were often sung by women or men. The octave differences apparently caused no voice-leading issues for Funk’s ear. He explains: “for the interval between a man’s and a woman’s voice is just an octave, which may be heard distinctly when they sing together on one part, where the woman’s voice sounds an octave higher

---

29 Ibid.
than that of the man’s, yet in such sweet harmony as though they were one and the same sound.” Of interest is his atypical definition of the word “harmony” in a treatise on music theory: he implies that “harmony” means the voices simply sound pleasant together (the interval they form not being relevant). In the next chapter, the importance of the octave in this music will be shown, for parallel fifths and octaves were crucial to the folk language he superimposed on all the pieces in the hymnal. Therefore, the fact that many parallel octaves could be occurring at any given moment would not have bothered Funk.

Next he discusses the chromatic scale. He says it is “nothing more than a subdivision of the Diatonic into semitones” and provides a musical example (Example 2.6).

![Example 2.6: The Chromatic Scale](image)

After this example, he displays the chromatic scale descending. In both examples he uses flats and sharps as in present-day usage: sharps to ascend, flats to descend.

Next follows a very significant point: “Thus, in the Chromatic scale we have 12 distinct sounds, from each of which, as a tonic, or key note, we may form the Diatonic scale of either the major or minor mode.” Funk recognizes all potential keys in the major and minor modes. This point leads directly into his section titled “major and minor

---

30 Ibid., xiv.
31 Ibid.
32 Ibid.
modes and keys.” He provides the pattern of whole steps and half steps that occur for both the major and minor modes, stating that in major mode, the half steps occur between scale degrees 3 and 4, 7 and 8. In the minor mode, half steps fall between scale degrees 2 and 3, 5 and 6. He does not mention scale-degree 7, allowing for the ambiguity that surrounds this scale degree—ambiguity already displayed in the “natural scale” and gamut mentioned previously. He then provides a brief explanation of relative keys and the inversion of intervals.

Though Funk acknowledges the possibility of a major and minor key based on each of the twelve notes of the chromatic scale, in his section titled “Transposition” he states that some keys are more common than others, and provides a table that was very common to tunebooks of his day and earlier (Example 2.7):

![The natural place for mi is on B1. If B be flat, mi is on E; or, if F be sharp, mi is on F. If B and E be flat, mi is on A; if F and C be sharp, mi is on C. If B, E, and A be flat, mi is on D; if F, C and G be sharp, mi is on G. If B, E, A and D be flat, mi is on G; if F, C, G and D be sharp, mi is on D. By flats, the mi is driven round, Till forced, on B, to stand its ground; By sharps, the mi is led through the keys, Till brought on B, its native place.](image)

**Example 2.7: The Common Transposition Table of Frequently-Used Keys**

This table tells the location of mi, which Funk deems the “master note,” for keys up through four flats and four sharps. Funk does not provide any pieces in his hymnal that go beyond this number of accidentals. He says that, “in order to keep the tones within the compass of the human voice, it is indispensably necessary to change the keys frequently, from higher to lower, and from lower to higher—also from major to minor, and from

---

33 Ibid., xv.
minor to major.” Yet Funk preferred to use fewer accidentals in the key signature whenever possible. This preference is also evidenced in the musical examples that begin on page xxii, where he provides lessons for tuning the voice. The first example he gives is in G major. Then he provides the same scalar figures in G minor, showing that they do not change position on the staff: their only difference is a change of mode. He then implies that the same is true for the next two musical examples, exercises in F major and F-sharp minor. It seems Funk is content to have the notes retain the same lines and spaces on the staff as they would in F minor, but prefers to use a key signature with fewer accidentals because he believes it to be more common.

On pages xvii and xviii there is “a table showing the nature and use of transposition,” in which he continues to relate all scales to the location of mi, providing letter names as well as solfege names (Example 2.8).

Example 2.8: First Page of Funk’s Table of Transposition

---

34 Ibid.
35 Ibid., xvi.
It is an extremely thorough table. In each column, he marks the starting pitch for both the major scale and its relative minor. He begins by providing the “natural” scale on C. He then organizes his chart by moving mi upwards chromatically. The next column has mi on a C natural, and gives the major key of D-flat with its relative of B-flat minor. Using this method, Funk clearly depicts all potential keys. He states that his purpose is to show the reader how the flats and sharps enable the location of the semitones to be shifted so as to retain the pattern of whole steps and half steps of the major and minor scales, no matter what key.\textsuperscript{36} This table depicts a wealth of information far beyond what the reader needs to know for the degree of complexity in his compiled music. However, it undoubtedly helped raise the level of musicianship of his student-reader, helped him or her to understand better the keys he or she would be singing in and how those keys fit into the broader context of tonal music. Moreover, Funk states that, by knowing all twenty-four keys, a tune may always be transposed to an appropriate range for the voice. Again, it is evident that Funk wrote his treatise from the perspective of a vocal teacher. He wants his singers not to be ignorant of music theory, but to be capable of examining a piece of music, determining if its range is appropriate, and adjusting the key if necessary.

**Defending Patent Notes**

Entering into the controversial argument of his time, Funk devotes the next two pages to defending his use of patent (or “character”) notes. Now speaking primarily as a music theorist, he begins by providing the arguments he has heard against shape notes, namely that the names (meaning solfege syllables) of the notes already provide sufficient association to their pitches for singers to learn music. Funk’s argument is that yes, of

\textsuperscript{36} Ibid., xviii.
course the syllables provide a pitch association (otherwise musicians would just sing the letters). Adding a shape to each specific syllable further helps one read music, because the “names are more quickly communicated to the mind of the learner by seeing their shapes than by calculations.” A shape-note system eliminates the need to learn the key signatures, and these are the “calculations” to which he refers. Funk goes on to mention his vast experience as a music educator, both in the English and German languages, using both round and shape notes. He says he has never seen the character notes impede a diligent student’s progress—they can only help. In fact, students “are now disencumbered from the irksome task of finding the names of the notes by calculations, can go on with pleasure, following their leader step by step, till they have gained a profound knowledge of the science of music.” He also claims this improvement happens in a shorter amount of time than when teaching with round notes. Funk goes so far as to conclude that all music should use shape notes.

**Intervals**

In Funk’s description of musical intervals, his explanation to the reader is that the lower note of the interval always serves as “the key note” (the common term for “tonic” in early nineteenth-century tunebooks). He goes on to provide a chart in which he names the different degrees of the scale (Example 2.9):

---

37 Ibid., xiv.

38 Ibid., xx.
Example 2.9: The Names of the Scale Degrees

Following the chart, Funk explains the reasoning behind each name. In today’s musical rhetoric, these names are given, not only for the scale degrees, but also for the chords built upon these scale degrees. For Funk, they designate the scale degrees only.

In Funk’s terminology, there are no “perfect,” “augmented” or “diminished” intervals. Intervals are simply deemed major or minor. This nomenclature depends more on the distance between the pitches rather than whether the top pitch is raised or lowered from the pitch that occurs diatonically when compared to the lowest note (Example 2.10). This decision is odd, considering the stress he places upon viewing the bottom note of the interval as the tonic “faw.”

Example 2.10: Funk’s Chart of Interval Examples

---

39 Ibid., xxi.
40 Ibid.
This chart looks typical until one observes the minor fourth. It is called that simply because it is a half step larger than the major third, even though today it would be labeled a “perfect fourth.” Funk’s example of a major fourth follows, it being next in line after the minor fourth and one half-step larger (today’s augmented fourth). Similarly, the “minor fifth” is a diminished fifth and the “major fifth” would today be called “perfect.” The minor sixth falls into place as it is known today, as does the major sixth, minor seventh, major seventh and octave. After this depiction, Funk gives a listing of intervals and their inversions.

Tunebook compilers of the time varied greatly in their intervallic terminology (Example 2.11). For example, as could be expected, Lowell Mason’s interval chart from the 1830 edition of his tunebook uses terms more closely-associated to today’s parlance. Funk does not deem it necessary to be so specific.

Example 2.11: Interval Chart from Mason’s *The Boston Handel and Haydn Society Collection of Church Music*[^41]

Apparently there was a wide variety in the accepted parlance. In Johnson’s *Tennessee Harmony*, the author distinguishes between imperfect and perfect intervals, much like current terminology. In *Kentucky Harmony*, the earlier tunebook from which Funk borrowed many of his folk hymns, Davisson provides the chart seen in Example 2.12:

![Example 2.12: Davisson’s Chart of Concords and Discords](image)

Davisson writes, “The intervals or degrees called perfect cords [sic], are the unisons, fifths and eights [sic]. The intervals or degrees called imperfect cords, are the thirds, sharp fourths, flat fifths, and sixths. The intervals or degrees called discords, are seconds, flats [sic] fourths, sevenths, and ninths.”43 One can see the wide variation in terminology. Funk’s own intervallic vocabulary was probably a conglomeration of earlier treatises he read. He references several American authors in his treatise’s defense of shape notes. It is not known if he was familiar with any European authors who may have influenced his decisions, but in addition to Mason’s compilation mentioned earlier, Funk’s personal library also contained: *Dissertation on Musical Taste* (1822) and *Musica Sacra* (1829), writings by American hymn tune composer Thomas Hastings (1784-1872).44 Hastings was a reformer like Lowell Mason. His *Dissertation on Musical Taste* (1822) was a musical treatise in which the author elevated German music as the ideal model for new American music. Regardless of his influences, Funk was like other shape-note tunebook

---


43 Ibid., vi.

44 Eskew, “Shape-Note Hymnody,” 99. Eskew also notes that Funk’s personal library is now housed in the Menno Simons Historical Library of Eastern Mennonite University.
compilers in this area of intervallic terminology, for discords were defined as what was disagreeable to one’s own ears. The various labeling systems were subjective.

Indeed, the writers of rudimentary treatises throughout history have often included a table of concords and discords like the one seen above in their discussions. Funk continues this practice. Before he provides his table, however, he gives an explanation of why each interval is consonant or dissonant (Example 2.13).

### Example 2.13: Funk’s Table of Conords and Discords

Those Funk readily names consonant include (in his wording): the unison, the octave, the major fifth, the major and minor thirds, and the major and minor sixths. Dissonances include: the major and minor seconds, major and minor sevenths, the minor fifth and major fourth. He notes that, next to the unison and octave, “the fifth is next in point of perfection—it is therefore usuulaly [*sic*] called the perfect fifth. The minor fifth, in contradistinction, is usually called the imperfect fifth.”

---

chose his method, believing it to be easier for the rudimentary music student to need only to distinguish between major and minor.

The perfect fourth, or, in Funk’s terminology, “the minor fourth” has traditionally been heard as a dissonance when occurring above the bass note. Funk alludes to this belief, but feels strongly that “in many combinations it is truly concordant. On the other hand, in some situations and combinations, it is felt to be a discord.”\footnote{Ibid.} Due to the ambiguity of this interval, Funk labels it “a concinnous sound,” whereas he has labeled other intervals either: “a perfect chord,” “a discord,” “an imperfect chord,” or “the most perfect chord.” Funk’s definition of the word “chord” could not be clearer when he says: “Two or more musical sounds differing by proper intervals, heard at the same time, form a chord.”\footnote{Ibid.} To him, “differing by proper intervals” could refer even to unisons or octaves, so technically, a “chord” could contain only one pitch class—a foundational belief in dyadic music that often cadences on three tonic pitches.

Another major difference between Funk’s treatise and others of his day concerns the way the information is presented. From Medieval times onward, one very common format consisted of offering one’s material as a dialogue between a “master” and a “student.” This format was seen in Example 2.11 with Mason’s chart of intervals and can be found in the leading tunebooks that preceded \textit{Genuine Church Music}, including Wyeth’s \textit{Repository}, Davisson’s \textit{Kentucky Harmony} and Johnson’s \textit{Tennessee
Harmony.\textsuperscript{48} By organizing his treatise in paragraphs, Funk is able to provide greater
detail by utilizing more space on the page.

\textbf{“Tuning the Voice”}

Funk’s treatise on rudiments concludes with vocal exercises. They are written in
two parts, treble and bass, and are scalar figures with simple rhythms. He first provides
three exercises in G major, followed by two exercises in G minor. After these, he makes a
helpful note about the use of the minor mode: “I have not used the artificial tones of the
ascending sixth and seventh in the scale of the minor key, as they are always marked as
accidentals where-ever they occur; and they occur as frequent, if not more frequent, in the
descending scale, than in the ascending.”\textsuperscript{49} Yet, as was mentioned previously, Funk does
not mark their every occurrence in his music. He rarely raises scale degree 6 and
sometimes raises scale degree 7. Chapter Four will show that there are instances in which
it is obvious the intention was for these pitches to be raised.

The last two musical examples (the first in F major, the second in F-sharp minor)
are longer and more difficult than the first examples. Funk calls them “A lesson to prove
the intervals of the major (or minor) key, ascending and descending.” They contain lines
that rise progressively higher and wider, all the while leaping back down to the tonic until
finally an octave is reached and the exercise retracts itself. Clearly, Funk wanted his
singers to be able to sing any interval placed before them.

Funk’s closing thoughts include some words of instruction to the choir. A singer
should “form his voice as smooth and clear as possible” and “all levity and affectation

\textsuperscript{48} Maples, “Theory and Practice of Four-Shape Tunebooks,” 111.
\textsuperscript{49} Funk, \textit{Genuine Church Music}, xxiii.
should be banished from a choir.”

He stresses the importance of making sure the poetry is pronounced clearly. In his ideal setting, he wants his singers to believe in their hearts the texts they are singing, for he believes this partiality will naturally lead them “to a proper tone of voice.” From these appeals, one can gather a sense of Funk’s personality as a teacher. It seems he was a no-nonsense instructor who organized an efficient rehearsal. At the same time, considering that he believed the poetry to be of utmost importance, he was deeply concerned that the meaning of the text was not only clearly portrayed but acutely felt.

Conclusion

Joseph Funk had a thorough understanding of music, which he was able to convey in his rudimentary treatise through a clear and methodical description. His knowledge of the art was advanced enough that he could be purposeful in deciding just how detailed he would be concerning various theoretical aspects.

The organization of his tunebook is similar to others of his time in that he begins with a discussion of the gamut and moves from notation to solmization, then to scales and keys. Unlike other tunebooks, however, his introduction contains more information than is typical. The material is conveyed in prose, as opposed to a “question and answer” dialogue, allowing him to be detailed in his lengthy descriptions. Whereas most tunebooks of the day were limited to the basic concepts needed to sing the given music, providing more space for the tunes, Funk was not as restricted in his theoretical content nor the amount of music he provided. An in-depth discussion of meter and time as it

---

50 Ibid., xxiv.

51 Ibid.
relates to poetry shows the high esteem in which he holds his texts. A well-constructed argument for the use of patent notes not only affirms the success of the system but showcases Funk’s knowledge of current theoretical writings. All of this information is buttressed by his perspective as a singing-school teacher, which is evidenced in the examples he provides and the methods he uses to describe the different facets of music. The next chapter will discuss the five types of music represented in the hymnal and the ways Funk alters some of these tunes to be voiced in his own compositional style.
Chapter Three:
Classification of Hymn Tunes

The full name of Joseph Funk’s hymnal (Example 3.1), *A Compilation of Genuine Church Music: Comprising a Variety of Metres, All Harmonized for Three Voices: Together with a Copious Elucidation of the Science of Vocal Music* alluded, not only to the high esteem in which he held his rudimentary material, but also to the fact that the book was a collection of pieces with differing styles.

Example 3.1: The Title Page of *A Compilation of Genuine Church Music*

It was common for authors of the time to subtitle their tunebooks with a description of the compilation’s contents. Phrases such as “a collection of psalm and hymn tunes, odes, and anthems” as is found appended to the title of *The Sacred Harp* (1844) were common. As scholar Dorothy Horn observes, the average singing-school manual was formed when its
author took the most popular pieces from older books, sometimes adding new material that was either his own or lifted from hymnals of various denominations.¹

Funk’s massive, 268-piece compilation contains both early American works and hymn and psalm tunes of European origin. Eskew identifies five categories of tunes, stating there are 9 fuging tunes, 7 anthems, 51 folk hymns, 11 German chorales and 190 “unclassified” homophonic tunes.² He never informs his reader which pieces fall into which category. This study categorizes the pieces as 7 fuging tunes, 7 anthems, 60 folk hymns, 11 German chorales and 183 homophonic hymn and psalm tunes that are oriented toward the European tradition (versus the American folk tradition). Appendix B designates which hymn and psalm tunes were originally published in Mason’s The Boston Handel and Haydn Society Collection of Church Music.

It must be stated, before any designations are made, that the nature of this work is ambiguous at best. Often it is difficult to differentiate between the types of hymns, and scholars hold dissenting opinions when categorizing various tunes. In this chapter, I will define each of the five categories, then provide what I believe to be the best examples of each type in Funk’s compilation. In appendix B, I have classified every hymn tune to the best of my ability, sometimes agreeing with previous scholarship and sometimes proposing a different classification. In providing the appendix, I make no claim that the list is without fault, I simply hope it to be of some help to later scholars.

Though Funk meticulously noted the authors of the texts represented, he never once mentioned a composer. Appendices B and C will provide what information is known concerning composers and authors.

¹ Horn, Sing to Me of Heaven, 10.
² Eskew, “Shape-Note Hymnody,” 94-95.
Before the fuging tunes, anthems and folk hymns in Funk’s compilation are discussed in detail, some general concepts about folk music should be observed. In her book *Sing to Me of Heaven*, Dorothy Horn makes some key observations about folk hymns. After studying Joseph Yasser’s *A Theory of Evolving Tonality*, which researches the origins of Chinese music, Horn became keenly aware that commonalities exist in the development of polyphony throughout the world—commonalities that are beyond the limits of culture and time period. Her research culminated in the formation of the list given below, which provides five basic principles highly relevant to the folk music found in Funk’s compilation:

1. The pentatonic scale seems to be the universal scale of primitive music.
2. The logical basis for the harmonization of melodies based on this scale would be the dyad, a two-note chord formed by alternate notes of the pentatonic scale (Ex. 82).

```
Ex. 82

```

3. The use of dyads results normally in three-part harmony, just as the use of triads results in four-part harmony.
4. Although the fourth is the basic interval of harmonization, it is more normal to end on the “resonant” fifth than on the “irresonant” fourth. This is compared to the “acoustical amendment” of the Tierce de Picardie.
5. Consecutive open fifths are not out of place in this style since they are inversions of the basic interval of harmonization.³

Though I cannot speak about the folk traditions of other cultures, this list from Horn quite accurately depicts the characteristics of early-American pentatonic folk hymns. The term “pentatonic,” for the purposes of this study, refers to the common anhemitonic pentatonic scale represented by the “major” collection C-D-E-G-A and its “minor” counterpart, A-C-D-E-G. When the elements Horn lists are compared to the music in Funk’s tunebook, the list relates not only to many of the folk hymns in the collection, but to other pieces in

³ Horn, *Sing to Me of Heaven*, 90-91.
the compilation as well. Funk often superimposes the folk-like musical language of
dyadic harmonies upon his chosen pieces, cadencing on a “resonant” fifth and frequently
using open and parallel fifths in hymn and psalm tunes in the compilation. Sometimes the
folk hymns illustrate little difference between his version and versions found in earlier
tunebooks. Other times changes between *Genuine Church Music* and its predecessors are
more drastic, especially in the European-oriented pieces. The vocal parts that are
normally silent in fuging tunes have been filled in, the treble line tends to be more
elaborate in the psalm and hymn tunes and, as was discussed in Chapter Two, the
rudiments section is more advanced than the tunebooks of his predecessors.4

Funk borrows much of his folk music from the first tunebook to be published in
the Shenandoah Valley area, Ananias Davissson’s *Kentucky Harmony* (1816), choosing
pieces that apparently were well-established in the region. In comparing the two
tunebooks, the arrangements of these folk pieces remain largely unchanged, with the one
exception that Davisson’s pieces are for a four-voice texture versus Funk’s three-voice
settings. On the contrary, when Funk uses more traditional hymn and psalm tunes that
were published first by Lowell Mason, Funk rewrites his outer voices so that they have
the same characteristics as his folk music. His compilation is a hybrid of European and
early-American styles in which folk elements are superimposed on the European-style
hymn and psalm tunes. The music is a bridge between two drastically different
approaches.

---

4 Eskew, “Shape-Note Hymnody,” 90.
Scholar Richard J. Stanislaw refers to these two approaches as “rural” and “urban,” noting that “urban” indicates music that is European in style. In his listing of four-shape tunebooks beginning in 1798 with Little and Smith’s *Easy Instructor*, 25 of the tunebooks published before *Genuine Church Music* contained only either rural or urban music. The remaining 24 tunebooks preceding Funk’s contain both types (this number includes his own *Choral-Music*). It was somewhat common, therefore, to include both styles. Funk’s compilation unites the two styles within its pages by voicing all five types of music in a similar compositional style.

**Fuging Tunes**

One of the types of folk music with the smallest representation in the hymnal is the fuging tune. Typically, the fuging tune is a piece that begins with all parts singing a homophonic phrase that comes to a cadence. Then individual parts proceed to enter contrapuntally, causing overlapping texts, until the voices often come together in another homophonic phrase to end the piece. The form’s lively nature and buoyant rhythms tend to draw attention away from any awkwardness in the harmonic motion. This form was perhaps the least-likely type of folk music to be included in Funk’s compilation, given his expressed desire for dignified sacred music. In fact, in those fuging tunes he did include, he feels the need to fill in the rests before the imitative entrances in order to tone down the rhythmic vigor expressed by the piece. Jackson even stated that Funk’s compilation

---


6 Ibid., 49-52.

did not contain any fuging tunes, not recognizing that Funk had altered the tunes. For these reasons, the fuging tunes in *Genuine Church Music* are not immediately obvious.

Example 3.2 shows LISBON (81), the first example of a fuging tune that Funk alters. The only part remaining from Daniel Read’s original fuging piece is the tenor melody, the middle line in this three-voice texture:

> Example 3.2: LISBON, An Altered Fuging Tune in *Genuine Church Music*

As it turns out, Funk was not the only compiler to alter this particular fuging tune. William Walker’s *The Southern Harmony and Musical Companion* (1835), like Funk’s version, does not include any other part of Read’s original fuging tune except the melody (Example 3.3). Unlike Walker, Funk takes liberties to expand the last phrase of his version with a striking melisma.

> Example 3.3: LISBON, as Seen in *Southern Harmony*

---

Funk also chooses the time signature he feels would best accentuate the text, the third mood of common time, while Walker’s version is in triple time. Funk’s version is more subdued, though its treble line has a wider contour than Walker’s in the first four measures. LISBON appears as early as 1793 in Union Harmony, confirming Funk’s penchant for using only well-established tunes. Also, Walker credits Daniel Read as the composer and Funk credits Watts with the text. Perhaps this listing is a reflection of what each compiler feels is the most significant element: the music or the text, respectively.

Another fuging tune found in Funk’s compilation is LENOX (106). Again, the version found in Southern Harmony shows Funk’s alterations of the vocal lines from what was typically seen in a singing-school manual (Example 3.4).

Horn, Sing to Me of Heaven, 14.
Example 3.4: LENOX, in *Genuine Church Music* (top) and *Southern Harmony* (bottom)

Obviously, Walker was dealing with a fuller texture by having four voice parts instead of three. Aside from that, the first two phrases of the piece are nearly identical between the songbooks, with the exception of the value of the anacrusis and two pitches in the outer voices of the sixth measure (Walker’s seventh measure). When the common fuging-tune texture begins in the third phrase, Funk starts the idea in the tenor and does not let the part stand alone, but fills in pitches in the bass voice. He also harmonizes the tenor melody differently than Walker does. When Funk’s treble enters, it seems to function more to harmonize the other two lines than to retain the shape of the original motive. Walker’s arrangement more closely retains the character of the fuging tune with its staggered entrances. Funk prefers a statelier version of the music.
Even more alteration can be seen in the fuging tune CALVARY (194). Compared to *Southern Harmony*’s version, the opening material gives a full three-voice texture, and the third phrase’s tenor and bass lines overlap each other (Example 3.5).

Example 3.5: CALVARY, in *Genuine Church Music* (top) and *Southern Harmony* (bottom)
CALVARY is attributed to Daniel Read, from 1806. Notice that Funk notates the leading tone in the penultimate measure when Walker does not—a fact that leads some scholars to believe the leading tone in Genuine Church Music would have been raised through a “musica ficta” type tradition often when it was not marked. It is interesting to note that in the 26th and most recent edition of Funk’s hymnal many of the leading tones that were not raised in the first edition have been raised. Most likely the editors and longtime enthusiasts of the hymnal, James Nelson Gingerich and Matthew Lind, felt free to do this since music publishers in the early-nineteenth-century often felt notating accidentals was an unnecessary burden. Sharps, flats and naturals were an encumbrance to include at that time when congregations sang them regardless. Ananias Davissson, for example, did not include any accidentals in Kentucky Harmony. As will be seen in the discussion of European-oriented tunes, it seems Funk often observed and followed the practices of New England composers such as Lowell Mason, who meticulously notated accidentals in minor keys. It is also true that other tunebooks contained a greater percentage of modal folk pieces than Genuine Church Music, and this difference would account for their lack of certain accidentals.

Harry Eskew mentioned nine fuging tunes, but I only found seven. It is likely I did not recognize the others, or even that there are more than nine. The examples provided, however, are sufficient to show the ways in which Funk alters the fuging tunes, which is the focus applicable to this study.

---

10 Horn, Sing to Me of Heaven, 12.
Anthems

The second type of folk music appearing in *Genuine Church Music* is the anthem. New England composers such as Billings modeled the American anthem after English anthems that appeared in mid-eighteenth-century publications in the New World. Though typically longer than a folk hymn, the anthems of the singing-school masters are brief, unaccompanied hymns for mixed voices with occasional spurts of short solos or contrapuntal moments within a homophonic, chordal texture. The unrhymed texts are most often Biblical, and several independent sections tend to comprise the entire piece.

A very popular anthem attributed to William Billings and found in his *Suffolk Harmony* of 1786 is EASTER ANTHEM (130). Funk does not alter the tune greatly. The only major change I found is a slight rhythmic variation and a revoicing of the phrase as seen Example 3.6. Copies of the piece in *The Sacred Harp* (1844) and *Southern Harmony* (1835) had only a quarter note followed by a quarter rest, as opposed to the dotted-quarter, eighth rest seen in the second measure of Funk’s version.

Example 3.6: EASTER ANTHEM (Funk’s Version)

---

11 Ibid.
The example is in A major, with treble clefs in the upper two voice parts and a bass clef in the bottom vocal line (which Funk notates only at the beginning of the piece). Funk revoices measures 12-14 of the example with the treble in a higher tessitura. In the other shape-note books, the part does not rise above A4, but Funk places it on E5 and adds decorative sixteenth notes twice. It is not a major change, like those seen in his altered fugging tunes, but the revoicing does give energy to an otherwise stagnant section. In the other versions, these measures portray a sense of trying to force a large amount of text into a short span of music.

A second anthem from *Genuine Church Music* is HEAVENLY VISION (201), another piece attributed to Billings. Funk feels free to make more changes in this anthem than in EASTER ANTHEM (Example 3.7).
Example 3.7: The First Pages of HEAVENLY VISION in *Genuine Church Music* (top) and *Sacred Harp* (bottom)

In his second measure, Funk harmonizes the word “Io” on the dominant, whereas Billings uses the tonic. Funk also fills in voices the way he did with the fuging tunes, not allowing the parts beginning in measure eight to enter contrapuntally. In measure 21, he adds a half rest. At the time change, he achieves contrast by omitting the tenor line every other measure. These are all ways Funk probably felt he could increase the quality of the music and attain a finer performance in what could be a limited texture of only three voice parts.

JERUSALEM (100) is a third anthem from *Genuine Church Music* whose composer is unknown, though Funk attributes the authorship of the text to Isaac Watts (Example 3.8).
From the first page alone, one can see that, like most early-American anthems, the piece is sectional, and each section has a new meter. Whether or not there were originally contrapuntal or solo passages is not known, as the texture is entirely homophonic now. The melody especially shows Funk’s desire for sophisticated liturgical music, though even the outer parts possess a wide range with many leaps. In general, the anthem tends to be the most technically difficult folk-style composition included in the singing-school tunebooks.

I identified seven anthems in the hymnal: ASCENSION (98), DENMARK (168), EASTER ANTHEM (130), HEAVENLY VISION (201), JERUSALEM (100), JOHN-STREET (162), and WESTFORD (146). Eskew also concludes that there are seven anthems, though he does not mention them by name.
Folk Hymns

The third and most common category of folk music in Funk’s compilation is the folk hymn. The folk hymn became popular after the American religious revival known as the Great Awakening in the early part of the eighteenth century. The term “folk hymn” has been synonymous with “white spiritual,” which also encompasses the religious ballad and the camp-meeting song.\textsuperscript{12} For the purposes of this study, a folk hymn will be defined as a sacred text that often (but not always) employs a pentatonic scale, usually with no modulation. When dyadic harmonies are used, Funk’s harmonizations will sometimes regress. For example, iii will move to I or V will move to IV. Overall, though, he tends to follow conventional European chord function.

Many of the melodies of Funk’s folk hymns only use six pitches. Horn views hexatonic melodies as “pentatonic melodies in the process of becoming diatonic.”\textsuperscript{13} What she terms “basically pentatonic” scales often use scale degrees four or seven but not in metrically or harmonically significant positions. This theory corresponds exactly with my findings in \textit{Genuine Church Music}. Therefore, I mention only major pentatonic (Ionian) or minor pentatonic (Aeolian) scales in my analysis. Another characteristic of Funk’s folk hymns is a “refrain” (of sorts), though that “refrain” typically employs new text with each verse. Often his folk hymns move in a slower harmonic rhythm than the European-oriented psalm tunes. Sometimes a characteristic dotted rhythm is employed.

Funk is more likely to gear his settings (even the pentatonic melodies) toward the major or minor mode, following the traditional hierarchy of chordal relationships, though

\textsuperscript{12} In \textit{Traveling Home: Sacred Harp Singing and American Pluralism}, Kiri Miller provides an excellent discourse on the history of racially-charged terminology unintentionally established in George Pullen Jackson’s research from the first half of the twentieth century.

\textsuperscript{13} Horn, \textit{Sing to Me of Heaven}, 91, 180.
he often uses dyadic voicings. In fact, in his Metrical Index, he lists each tune as being either “Maj.” or “Min.” but at several points allows his harmonic motion to stray from what is conventional and follows the folk tradition. However, these moments in which the harmony strays are never lengthy.

If a folk hymn is firmly established in the repertoire, Funk may choose not to alter it greatly. A typical example is found in FIDUCIA (120). The piece is based on a minor pentatonic scale with a pitch center of A and is almost entirely syllabic (Example 3.9). Funk’s version is nearly identical to what is found in other tunebooks of the early- to mid-nineteenth century. A half cadence in the key of C is reached in measures 10 and 11, but it is not a true modulation because A is constantly heard as the tonic. One could also hear this moment as a modal half cadence in A minor. Either way, A remains the pitch center.

Example 3.9: FIDUCIA, a Minor Pentatonic Folk Hymn
Isaac Watts authored the text; “J. Robertson” is given in other singing-school tunebooks as the composer.\textsuperscript{14}

SOLON (105) is an example of a major pentatonic folk hymn in the compilation (Example 3.10). Found in other books under the name HARMONY GROVE, NEW BRITAIN, REDEMPTION, or SYMPHONY, this familiar tune is often set today with the text known as “Amazing Grace,” penned by John Newton (1725-1807). The text seen here that begins “There is a fountain filled with blood” was written by English hymnodist William Cowper (1731-1800).

Example 3.10: SOLON, a Major Pentatonic Folk Hymn

Unlike Funk, Jackson presents the tune in 3/4 time, with many grace notes added to the melody, showing the widespread flexibility of the southern interpretations of any given tune.\textsuperscript{15} In Funk’s setting the bass joins the upper voices in frequent rhythmic unison. In measures 8 to 9, this choice leads to an awkward descent: C#4 to A3 down to D3. Funk chose to continue the arpeggiating rhythmic unison figure in the C# to A then to give the root of a dyad by voicing the D, two compositional features that must have been more important to him stylistically than the melodic line.

\textsuperscript{14}George Pullen Jackson, \textit{Down-East Spirituals and Others: Three Hundred Songs Supplementary to The Author’s Spiritual Folk-Songs of Early America} (New York: Da Capo Press, 1975), 189.

\textsuperscript{15}George Pullen Jackson, \textit{Spiritual Folk-Songs of Early America} (New York: J.J. Augustin, 1937), 153.
KEDRON (165) is a melody Jackson identifies as heptatonic Aeolian. It must be remembered that Jackson classified folk tunes by their melodies only, while this study takes the harmonic aspect into account. Funk’s setting is in E minor with the use of D# and C-natural from the harmonic minor scale (Example 3.11).

Example 3.11: KEDRON, a Minor Folk Hymn

In measures five and seven, Funk raises scale-degree seven to provide the leading tone. Typical parallel octaves and fifths can be found in the outer voices in measures two, seven to eight, and nine. Chapter Four will discuss Funk’s use of parallels in greater detail, but it must be noted here that his use of dyads rarely causes the sense of harmonic progression to be lost. His harmonies still move according to expected hierarchical tendencies. Therefore, Funk’s folk music is influenced by his knowledge of traditional theory in its harmonic progressions.

In a more unusual instance, Funk provides a folk hymn that modulates. DUBLIN (55) begins in A minor and in the second phrase the melody clearly outlines the relative major (Example 3.12).

---

16 Ibid., 90.
Example 3.12: DUBLIN, a Modulating Folk Hymn

The third phrase returns to the home key via common chord modulation. This tune first appeared in Thomas Este’s *Whole Booke of Psalms* (1592) and is believed to have been composed by the English musician Christopher Tye (d. 1572). Funk’s setting does not alter the straightforward tune from its traditional version. Perhaps he felt it would have been inappropriate to add embellishments, given the somber subject matter.

A few of the folk hymns in Funk’s compilation have a camp-meeting flavor: tunes with a significantly slower harmonic rhythm, texts focusing on personal sinfulness and an AABA form in which the final A has a refrain-like feel. KINGWOOD (36) is one such example (Example 3.13).

---

Example 3.13: KINGWOOD, A Folk Hymn with a Camp-Meeting Feel

Though KINGWOOD has no “official” refrain, it does have a frequently-recurring motivic idea that returns in the final A phrase. The piece is characterized by simple, stepwise motion and many repeated notes. This melodic character is strikingly different from the typical melody Funk chooses for his collection (with a wide range, large leaps, and less straightforward rhythms).

Another piece with a refrain-like section (though it has new text with each stanza) is KERSHAW (140) (Example 3.14).
Example 3.14: A “Refrain” in KERSHAW

The meter for KERSHAW is 8.7.8.7.4.7. When the line of four syllables occurs, the treble and bass voices are omitted, heightening the drama of the ascending melodic line. All three voices are present for the last line of seven syllables, whose text is then repeated to new music. The dramatic decrease of syllables with the start of the 4.7. section is what contributes to the feeling of a refrain. (In the example, the two stanzas included under LENA belong to KERSHAW).

Some tunes labeled in appendix B as folk hymns are alterations of folk hymns categorized in previous scholarship. EXULTATION (139) is a variant of the tune by the same name listed in Jackson’s Down-East Spirituals and Others. A comparison with Funk’s chosen rendition proves the version Jackson used to have a nicer melodic shape (Example 3.15).18

18 Jackson, Down-East Spirituals, 134.
Example 3.15: Funk’s EXULTATION (melody in middle line of top example)  
Melody of EXULTATION, as found in Jackson’s Research (bottom example)  

When Funk provides a folk hymn, he often puts it in a new meter that gives a longer length to the beat note. Here, he retains four beats to a measure but doubles the length of the notes to provide a stately feel. At first glance, the rhythm of the phrases gives the piece the appearance of one of his hymn or psalm tunes, and one can see how Funk’s “voice” as a composer is a combination of these two styles—folk and traditional.

A final example of a folk hymn, and one that Funk changes considerably from versions found in other tunebooks of the time, is OLD GERMAN (163). The melodic choice in this case is more typical for Funk (Example 3.16).
Example 3.16: Funk’s OLD GERMAN, an Embellished Melody

Jackson speaks of how common it was for these folk melodies to change but endure. He found examples of this tune in *Christian Harmony* (1805), *The Supplement to the Kentucky Harmony* (1825), the *Christian Lyre* (1832) and the *Revivalist* (1868). His version is seen in Example 3.17:

Example 3.17: OLD GERMAN Recorded by Jackson from Oral Tradition

Funk’s rendition contains pitches that were probably originally embellishments but eventually became part of the melody. It reaches its high point a phrase sooner than Jackson’s version, but both melodies have clearly-notated leading tones.

The three folk-type musical examples found in the hymnal are the fuging tune, anthem and folk hymn. Funk alters the fuging tunes by filling in the staggered entrances

---

19 Ibid., 146.
of the voices in order to obtain a more “dignified” sound. The anthems he does not change drastically. They are the most advanced form of folk music in the compilation and were probably attractive to the compiler for that reason. The folk hymns, whose pentatonic melodies Funk tries to place in either a major or minor framework, use more traditional harmonic progressions, even in the context of their many dyadic chord voicings. Funk also tends to rewrite them with a lengthier beatnote in order to achieve a more stately style. In this way, some of the characteristics of Funk’s European-oriented music are transferred to his compiled folk music.

**German Chorales**

Though he does not specifically state which hymns fall into four of the five categories of music in *Genuine Church Music* (he does not specify the fuging tunes, anthems, folk hymns or what he deems the “unclassified” type), researcher Harry Eskew does list the German chorales found in *Genuine Church Music*. Originating as the congregational hymn of the German Protestant church, the German chorales obviously fall into the “European” tradition included in Funk’s compilation. According to Eskew’s research, the chorales include: DRESDEN (56), BRANDENBURG (70), JUDGMENT (75), BAVARIA (81), MADGEBURG (89), HAMBURG (109), BASIL (126), GERMANY (136), FRANKFORT (153), PENITENCE (167) and DAY-STAR (185).

German chorales were not a typical addition to shape-note tunebooks. The typical singing-school manual contained psalm tunes of English or Scottish origin, music written by the first New England school of composers (hymn tunes, fuging tunes and anthems), folk hymns, and/or hymns by Lowell Mason and his English and American

---

20 Eskew, “Shape-Note Hymnody,” 94.
The addition of the chorales is evidence of the German influence in the cultural climate of the Shenandoah Valley. As Funk’s first English compilation, *Genuine Church Music* was geared toward bilingual German congregations.

Typically, German chorales had simple melodies suited to congregational singing. Funk’s settings follow this norm: they have ranges that rarely exceed an octave and text settings that are mostly syllabic. MADGEBURG (89), in B-flat major, is a homophonic, four-phrase tune typical of the chorales found in the collection (Example 3.18).

Example 3.18: MADGEBURG, A German Chorale in the Major Mode

When one considers the voicing of chords, the balance of complete triads versus dyads remains about the same as in Funk’s folk music: both types have a fair representation, but a few more dyads than triads are present. Led by the melody, the harmonies progress even more conventionally than in his folk music, constantly emphasizing the hierarchy surrounding the dominant/tonic relationship. The third phrase cadences on V/V and the fourth phrase begins with V moving to I. All the while, the melody stays within the narrow range of a perfect fifth.

The German chorales in the collection that are in the minor mode all modulate to their respective relative major keys at some point. In FRANKFORT (153), Funk provides

---

no accidentals in the score, but at times (such as in the treble voice in the penultimate measure) one tends to assume the leading tone would have been sung (Example 3.19).

Example 3.19: FRANKFORT, A German Chorale in the Minor Mode

Frankfort also has a more complex harmonic structure than is seen in the folk hymns. It begins in D minor with an authentic cadence at the end of the first phrase (m. 4). The second phrase brings a direct modulation to the relative major, though it pivots back to D minor for the half cadence in measure 8. Measure ten moves back to F major, with a strong cadence on the tonic chord (m. 12). The last phrase pivots back to D minor and the piece ends with what Funk seems to believe is the strongest voicing harmonically for the closing cadence in a minor key: a tonic triad voiced with three roots. Funk’s tendency to superimpose folk elements on his European-oriented tunes can be seen in the parallels of Frankfort. The outer voices in measures 7-12 move almost entirely by parallel fifths.

The final example of a chorale is a lengthier piece than the others presented so far. Each half of BRANDENBURG (70) is as large as the typical four-phrase chorale setting (Example 3.20).
Example 3.20: BRANDENBURG, a Chorale of Greater Length

The text setting is a combination of syllabic motion with short melismas. Funk does not alter the style of the German chorale, keeping the voices in rhythmic unison throughout. Yet parallels are too crucial to his compositional style to be omitted: measures 8 and 14 both contain parallel octaves between the outer voices. Measure 8 begins a section that tonicizes the relative major, but, lacking a cadence in D, there is no actual modulation.

Homophonic Hymn and Psalm Tunes

Folk elements can also be found in the fifth and final type of music in the hymnal, the homophonic hymn tune or psalm tune that more closely resembles the straightforward European tradition. This is the most frequent type of piece represented. The length of the hymn or psalm tune ranges from around four to eight phrases (usually closer to four) and there are varying amounts of melismatic motion within an overall syllabic texture. Harmonies center around the dominant-tonic relationship, melodies are well-crafted with
purposeful climatic points, the harmonic rhythm is quicker than seen in the folk music, and rhythmic unison abounds. Stylistically, this group of hymns is akin to the music of Lowell Mason, for Funk even uses some of Mason’s compiled tunes. Funk seems to superimpose the techniques found in his own folk music randomly upon these borrowed pieces, which the traditional, rule-abiding Mason would have found unsophisticated. At times, as in the German chorales, Funk’s versions have octaves or open fifths that move in parallel motion. The tunes often display extremely wide or awkward leaps, voice crossings, harmonies that move unconventionally or dissonance that is employed.

An example of a typical, four-phrase homophonic hymn tune is found in Funk’s rendition of MORETON (Example 3.21).

Example 3.21: MORETON, a Typical Homophonic, Four-Phrase Hymn Tune
MORETON (161) is mainly syllabic with some short melismas. A secondary dominant occurs at the end of the third phrase (though, even more typically, V/V will occur at the end of the second phrase in this style). There are no modulations—the piece remains in its home key of C major throughout. The poetry provides five stanzas of text, the most common amount. The voicings at the cadences are typical of Funk’s dyadic voicings used in folk music settings: one root and a fifth, two roots and a third, or two roots and a fifth.
Another example of a common four-phrase hymn tune is ST. ANN’S (43). A secondary function chord occurs at the end of the second phrase (vii°6/V moving to V) and the piece would seem identical to a composition of Lowell Mason’s were it not for the cross relation that occurs in measure 6 between the bass and tenor voices (Example 3.22). The tune is often set today with the text, “O God, Our Help in Ages Past” and the melody has historically been attributed to the English composer and organist William Croft (1678-1727).

Example 3.22: ST. ANN’S, Another Typical Hymn Tune

Again, the voicings at the cadences in ST. ANN’S rarely end with a complete triad: only the third phrase has a complete V chord. Throughout Funk’s hymnal, in folk and European styles alike, it is very rare to hear successive full chords, though three voices are nearly always sounding at once, especially in these shorter hymns. Full chords are so rare, in fact, that when a hymn tune such as PECKHAM (40) is arranged with over half of its harmonies using all three chord members in their voicings, the result is aurally striking. Though it does not have as many full chords as PECKHAM, the hymn tune PLYMOUTH DOCK (62) also has enough complete triads to place it in a slightly different sound world from that of its peers.
Some of the hymn tunes used are marginally longer than the examples seen thus far. Though still homophonic, the voices move with varying degrees of melismatic motion and often voice parts are omitted briefly, only to return in the next phrase, bringing a thicker statement of the same line of text (Example 3.23).

Example 3.23: MATTHIAS, an E-Major Hymn Tune with Voice Omissions

MATTHIAS (70) is one such example. The treble voice is omitted in the penultimate phrase, but enters for the final phrase to give a fuller texture to the closing. Notice also that the second phrase of the piece ends typically: V/V moves to V.

Modulations in this category are also more common than in the folk music. BATH ABBEY (205), one of the longer hymn tunes placed at the end of the hymnal, begins in D major and modulates to the closely-related, dominant key of A major halfway through the piece (Example 3.24). The melody is melismatic, with many arpeggiating

\[22\] All modulations are listed in appendix D.
leaps in the first few phrases that contrast with the stepwise melismas of the following measures.

Example 3.24: BATH ABBEY, a Modulating Hymn Tune

BATH ABBEY is also characterized by striking suspensions at almost every cadence. The eight-phrase piece can be divided into two four-phrase sections. There is one suspension in each of the first two cadences. The third cadence has suspensions in two voices (there is a small grace note in the treble line). Even the bass sings a suspension in the first cadence of the second half of the piece.

TRURO (103) is a piece that strongly reflects the European tradition; it can be found in Mason’s compilation published the previous decade. This homophonic, syllabic hymn tune carries a stately feeling and has no folk attributes. It uses wide vocal ranges, directed melodies and fermatas to end the phrases (Example 3.25).
Example 3.25: TRURO, a Hymn Tune Showing the European Tradition

A direct modulation to B-flat occurs in the third phrase. Note that the wrong pitch is notated in measure eight of the bass voice as a pickup to the third phrase: it should be a B-flat versus a G. It has the correct shape (a circle for sol). It was apparently put on the wrong line. The book has a number of small mistakes like this one and Funk mentions several of them in an “errata” section at the end of the compilation.

Funk had a penchant for choosing well-crafted melodies—tunes that had a reason to remain part of the established repertoire. KIMBOLTON (50) provides evidence for Funk’s ability (Example 3.26). Its balance of melismatic and syllabic textures highlights its lovely melody.
Example 3.26: KIMBOLTON, One of Many Well-Crafted Melodies

Notice the melody’s wide leaps, characteristic of many of the hymn and psalm tunes Funk has compiled. The high point of G4 in measure 15 is nicely prepared: the first time the melody has this motivic idea the voice only rises to E4 (measure 3). F major is tonicized as Funk uses V7/IV to harmonize the melody’s B-flat found in measure 9.

As was mentioned earlier, a common feature in Funk’s European-type hymn and psalm tunes is his propensity to voice chords with open fifths. In Dorothy D. Horn’s book, *Sing to Me of Heaven*, the author points out that often the theory provided in a tunebook’s rudiments section and the actual music being taught had many discrepancies. (For example, *The Original Sacred Harp* forbade parallel fifths and octaves but used them liberally). Funk’s compilation is different in this regard. He does not simply list traditional rules of theory and then display the contrary in his music. Nor does he prohibit parallels in his theoretical outline—he most likely recognizes that they are part of his compositional style. In general, if his music strays from common theoretical practice, he simply avoids discussing those practices in his rudiments so as to eliminate contradictions. One example may be found in OLDFORD (49), a tune that shows how common it is for Funk to use open and, subsequently, parallel fifths (Example 3.27).

---

Example 3.27: Parallel Fifths in OLDFORD

The open fifths used in this setting lead to many parallel fifths. Parallel fifths occur at the cadence of the first phrase, then again in measures 6 to 7, with parallel octaves between the outer voices at the same time. Funk’s preferred sound seems to be that of an open fifth voiced with two roots and a fifth—a voicing he will often choose in the body of a piece over two roots and a third, even if doing so jars the smoothness of a vocal line. The sound of the open fifth was crucial to this style. Example 3.28 from the psalm tune WALSAL (42) also shows how common it was to use “illegal” parallels.

Example 3.28: Parallels in WALSAL

Parallel fifths occur between the outer voices in the first full measure moving to measure 2, and parallel octaves are written between the same voices in measures 4 to 5. It was a sound that was familiar to Funk’s ears since it was a typical voicing used by Billings and other early New England composers.
Several times in the hymn and psalm tunes, voices cross—which is typically forbidden in the European tradition. The first four phrases of FALMOUTH (72) contain three voice crossings between the bass and the tenor melody, mainly due to the fact that the tenor is at the bottom of its range (Example 3.29).

![Example 3.29: Voice Crossings in FALMOUTH](image)

Measures 2 to 3, measure 5 and measures 14 to 15 contain places where the parts cross more than once in the phrase.

Just as the voice leading does not always reflect the European model, the harmonic progressions often do not either. COMMUNION (134) has a phrase, in its home key of E major, that cadences from I to ii (Example 3.30). In the example, the top two lines (treble and tenor voices) have treble clefs and the bottom part is in bass clef.

![Example 3.30: COMMUNION, in E Major, with Unusual Harmony for a Cadence](image)
Though not as common in the hymnal as a more traditional cadence (authentic or half especially), this cadence (found in the fifth to sixth measures of the example) is still accepted in the style. In the hymn tune REDEEMING LOVE (78), Funk provides a “choosing note” option in the soprano that makes the cadence move from iii6 to I (Example 3.31).

![Example 3.31: “Choosing Notes” in REDEEMING LOVE](image)

Funk never mentions cadences in his treatise on rudiments, so once again, he does not provide the traditional theoretical method in his treatise and then use the opposite in the music. He simply avoids the contradiction.

A few pieces included in the category of hymn and psalm tunes were composed by William Billings (four) and Lowell Mason (two). This inclusion is a point of special interest, as the tunebook seems to bridge the gap between the two styles these composers epitomized: “unsophisticated” folk music and “dignified” stately tunes. From the works of these two composers, Funk has found pieces that possess similarities to the other tunes he has chosen for the collection. The first example is William Billings’ SUFFOLK (36) (Example 3.32).
Example 3.32: William Billings’ SUFFOLK

Overall, the homophonic, four-phrase SUFFOLK has a more refined rhythmic style than is typically seen in Billings’ fuging tunes or anthems, and this is probably one reason that it appears in the collection.

An example from Lowell Mason is SALISBURY (180) (Example 3.33).
Example 3.33: Lowell Mason’s SALISBURY

The straightforward, syllabic text setting is typical of Mason’s pieces. A quick glance at the score shows what made this hymn tune attractive to Funk for his collection: it has a repeated phrase (text and music) at the end of every stanza: “Friend of sinners, spotless Lamb, Thy blood was shed for me.” Perhaps Funk saw this repetition as a folk element!

Funk was familiar with Mason’s work: he borrowed at least 59 pieces that Mason compiled, which are found in *The Boston Handel and Haydn Society Collection of Church Music*. In each one of those 59 pieces, Funk retains the original melody (though he may change the meter) but rewrites the accompanying treble line more floridly. He utilizes his folk language of open fifths and objectionable parallels that do not appear in Mason’s version. An excellent example is WINCHESTER (141), which is in the key of D major. The top two lines, treble and tenor, are written in the treble clef while the bottom line is in the bass clef. Parallel octaves are voiced several times between the outer parts (Example 3.34).

Example 3.34: Parallels in Funk’s Version of WINCHESTER
The result is what has been discussed previously in this chapter: a hybrid of the two common styles of music sung in America in the early nineteenth century—homophonic European hymns overlaid with folk elements. Though it was not unusual for shape-note tunebooks to use the hymn tunes of Lowell Mason and his English and American contemporaries, it is significant that almost 64% of Funk’s collection is comprised of these pieces and that his compositional thumbprint upon them is so strong.

Mason’s setting of OLD HUNDRED is of particular interest when compared to Funk’s version of the same melody (Example 3.35).
Funk is more specific about the amount of silence between the phrases: he notates with rests instead of fermatas. His treble line is also more ornamented (though the B in the first full measure should be a half note, not a quarter). Mason provides a metronome marking of quarter note equals 80 bpm. Funk’s version is slightly faster. Chapter Two showed that his time signatures also served as tempo markings, and in this case the quarter note equals 90 bpm. This psalm tune came to England via the Huguenot Psalter of 1551 and originally used the 134th Psalm as its text.\(^{24}\) It earned the name “Old Hundred” by being commonly set with the paraphrase of Psalm 100, “All people that on earth do dwell,” but here Funk uses Isaac Watts’ setting of Psalm 106. Indeed, this tune has such flexibility because it suits a text in long meter, with the syllabic pattern 8.8.8.8. This metrical pattern is the second-most common in Funk’s compilation, the first being Common Meter, or “Meter Second”: 8.6.8.6. Meters will be discussed in greater detail in Chapter Four. Appendix A provides the Metrical Index from the opening pages of the hymnal.

A comparison of the different versions of WINDHAM gives the impression that respect for Mason’s style may have encouraged Funk to be specific concerning the leading tone in the minor mode in many of these hymn tunes. Funk, like Mason, raises the leading tone in the melody in the third phrase (Example 3.36). The fact alone that he borrowed so many of Mason’s pieces shows that Funk greatly admired Mason’s musicianship.

\(^{24}\) Horn, *Sing to Me of Heaven*, 10.
Example 3.36: WINDHAM by Mason  
WINDHAM (73) by Funk

Funk notates the piece a half-step higher, in F minor. He also gives more motion to the treble voice. Mason very specifically says the quarter note equals 66 bpm, so his beatnote would equal 132 bpm. Funk's quarter note (also his beatnote) equals 120 bpm.

Another comparison between the tunes of Funk and Mason is of SWEET AFFLICTION (30), known as GREENVILLE to Mason (Example 3.37).
Example 3.37: SWEET AFFLICTION (30) by Funk and GREENVILLE by Mason

Funk sets this tune in a folk style. The tonic and dominant harmonies in the bass line act as drones. The slow harmonic rhythm stands out, dotted rhythms are emphasized, and the end of the piece brings the repetition of the word “hallelujah,” which gives the hymn a refrain-like feel. Mason masks these elements: his arpeggiating bass line works to hide the stagnant harmonic changes. With the exception of the sixteenth-note in measure four, every pitch in Mason’s example is a chord member. Funk is more likely to have non-chord tones voiced over his F-pedal in the bass.

In summary, the two European-oriented categories of music represented in the hymnal include German chorales and homophonic hymn or psalm tunes. Funk’s compositional style can be seen in both types, as he revoiced the outer parts to include various elements also found in his folk music.

Authors

Throughout *Genuine Church Music*, in the folk music and traditional pieces alike, Funk is conscientious in crediting authors. All but 21 of his 268 pieces assign a specific author to the text. Isaac Watts (1674-1748) has the greatest representation (97), followed
by John Rippon (1751-1836), an English Baptist clergyman, with 48 texts, and the Methodist Hymnal (“M.H.”) with 46. Many of the texts represented by “M.H.” were penned by Charles Wesley (1707-1788), a leader of the Methodist religious movement. The tunebook *Village Hymns* is listed as the source for 29 texts. Its compiler was Asahel Nettleton (1783-1844), a Presbyterian evangelist who had great prominence during the Second Great Awakening (in the early nineteenth century). Fourteen hymns came from the *Assembly Collection*, whose authorship is unknown. Additional information about the authors may be found in appendix F, which lists details provided by various other tunebooks, Jackson, Horn and Gingerich.

**Composers**

Funk, who is so meticulous in crediting the authors, never once recognizes the composers of the tunes, confirming his belief in the supremacy of text over music. Some composers have been identified, however, thanks to the repetition of tunes in other singing-school manuals. Southern composers such as Ananias Davisson, Aaron Chapin, Robert Boyd and Freeman Lewis are represented. It was mentioned earlier that the New England composers represented include Daniel Read and William Billings. Eskew also says that more than 15 European composers have been accounted for as composers in the compilation, but there are probably more.\(^{25}\) Known composers are listed in appendix B.

**Conclusion**

In conclusion, three types of early-American folk music are represented in *Genuine Church Music*: fuging tunes, anthems and folk hymns. Two categories of pieces

---

\(^{25}\) Eskew, “Shape-Note Hymnody,” 95.
that are oriented more toward traditional European music literature are also included: the German chorale and the homophonic hymn or psalm tune. This chapter sought to provide a thorough depiction of these five musical types. The next chapter will examine how the theories espoused in Funk’s rudiments section are depicted in the music as a whole.
Chapter Four:

A Comparison of Funk’s Chosen Music to His Pedagogical Methods

**Notation**

Chapter Two of this study discussed Joseph Funk’s thorough description of the rudiments of music in the opening remarks of his tunebook, *A Compilation of Genuine Church Music*. In this chapter, I will examine his compiled music in order to show the various ways his pedagogical methods were displayed in the pieces that he chose. The organization of this chapter will follow the same topical format provided in Funk’s treatise and used in Chapter Two: notation, solmization, the relationship of text and time, scales and keys, defending patent notes, intervals and tuning the voice. Following these sections, other compositional features that are not mentioned in Funk’s rudiments will be discussed, as well as additional observations.

Funk informs his readers that grace notes steal their time from the note with which they “are united” (meaning by a tie). No tie is drawn for the two grace notes that occur in measures two and twelve of MEAR (34) in the tenor melody (Example 4.1).

![Example 4.1: Grace Notes in MEAR](Image)
The first grace note is nearly on top of the note that follows it. It is notated as a quarter note. The second grace note is clearer visually but does not line up with any other beat in the measure. Perhaps the location of the first grace note sheds light onto how it should be performed: it lines up with beat three, therefore, it should be performed on that beat. This placement would add a little variety in a texture that is in rhythmic unison throughout.

However, the lining up of beats cannot always be an accurate measure for when Funk wants beats to occur; after all, the proper notational alignment was not always achieved, mostly due to the printing limitations of the time. Consider the way the sharps in the key signature are stacked on top of each other in GOSPEL TRUMPET (94) in order to make as much room for the music as possible (Example 4.2).

Example 4.2: Spacing Sacrificed in GOSPEL TRUMPET

It is typical for Funk not to place the accidentals of the key signature in the same places as they are commonly found today (here, the G#). In this example, he moves the F# down an octave as well, to F#4. It is clear he will do what he deems necessary to find the appropriate space needed for the music.

In Funk’s treatise he describes “choosing notes”—moments in a vocal line where he provides more than one pitch and the singer may choose one of the pitches at his or her own discretion. Funk gives no instruction over whether or not he prefers either pitch
over the other—the assumption is that the singer will choose the pitch that most comfortably fits into his or her range (Example 4.3). The two uppermost lines are written in treble clef and the bottom line uses bass clef for this excerpt in E-flat major.

Example 4.3: Choosing Notes in the Bass Voice of CHRISTMAS

In this example, the choosing notes in CHRISTMAS (35) that Funk provides are not as clearly notated as most. Even though two voice parts occur in different rhythms, he does not change the direction of the stems. The first measure shown in the bass is visually confusing. Perhaps this moment is an instance Funk felt he could easily clarify in a rehearsal if necessary.

Choosing notes have an added benefit: Funk could use them to provide a thicker choral texture, and this is what he did in the folk hymn SCOTLAND (193), in B-flat major. Example 4.4 shows measures 21-23 of the piece, in which the two top lines are written in treble clef and the bottom line in bass clef.

Example 4.4: Choosing Notes as a Method of Thickening the Texture
Choosing notes were one way for Funk to assure that he could achieve a four-voice texture within the context of only three vocal lines. It was actually more common for tunebooks of the time to have four voice parts. Funk’s earlier tunebook, *Choral Music*, contained only two voice parts. By using three parts in *Genuine Church Music*, he was expanding from what he had provided in his previous publication.

Funk refers to syncopated notes as “driving notes.” They are not common to the compilation, but can occasionally be found, usually in the anthems (Example 4.5).

![Example 4.5: “Driving Notes” in the Anthem JERUSALEM](image)

Example 58 is excerpted from the middle of JERUSALEM (100) at the first change of meter, and the upper two lines are written in the treble clef while the bottom line is in the bass clef. The music is in the key of D (Funk only notates the key signature at the very beginning of each hymn). The syncopations occurring in the fourth and sixth measures of the anthem form a distinctive rhythmic feature that stands out against the often purposefully predictable rhythms found in the shorter hymns of the compilation.

As mentioned previously, in his notation section Funk instructs that a fermata, or “hold,” should be sung “with a graceful swell.” One piece that uses many fermatas is LONDON (29) (Example 4.6).
Example 4.6: The Use of Fermatas in LONDON

Funk does not provide any instruction concerning the length of fermatas. Perhaps this omission is why he often uses rests to mark phrases as well. Though it is important to have a hold at the end of the first and third phrases, it is even more important for him to dictate the exact amount of silence desired to split the piece perfectly in half.

Solfization

In his rudiments section, Funk describes how to find the key of a piece of music. He states that, in any given piece, the bass voice will always end on the tonic; therefore, one has only to observe the location of mi in relation to the ending bass note. If mi is below the bass note, the piece is major; if it is above, the piece is minor. This explanation, shows that, not only is his music entirely tonal, but theoretically, Funk subscribes to a cross between a “moveable-do” and a “fixed-do” (or, one could say, “fixed-faw”) system. For example, following Funk’s instructions, a singer would examine the piece CONFIDENCE (32), given in Example 4.7, and first see that the bass voice ends on A, thereby confirming that A is the tonic faw.
Example 4.7: CONFIDENCE (32), in A minor

The syllable mi is represented by a diamond shape. The singer could find this shape in any one of the three voices on the pitch B. He or she could then rationalize that, because B is located above the tonic A, the piece is in the minor mode. By being a “fixed-faw” system, Funk’s notation allows minor-mode pieces to retain the same shapes they would use if their tonic was the same tonic as their relative major. In this case, A minor retains the same shapes as its relative C major. This is why it was so important for him to explain the location of mi to his singers: it helped them to determine the mode of the piece (major or minor). On page xviii of his treatise, Funk refers to the “system of the moveable scale” when discussing transposition. He reinforces his belief that any pitch can serve as the tonic faw. However, whenever his music modulates, whether to a major or minor key, the shapes from the piece’s original key are always retained. They never change to reflect a new tonic faw.

The Relationship of Text and Time

Some of the longer pieces in the compilation have shifting time signatures. The reason for these changes is best understood by remembering Funk’s explanation of why various time signatures exist. He states that the music must be subservient to the poetry,
always helping accentuate the correct meter through its strong and weak beats. In AMANDA (179), Funk has the first phrases in 3/2 time and the last three phrases in the third mood of common time (Example 4.8).

Example 4.8: AMANDA, a Folk Hymn with Shifting Meters

In each of these meters, the half note equals 60 bpm, therefore, the pulse remains the same, but the number of beats per measure changes. Funk’s purpose was to stress the iambic feet of the first line of text (a weak-strong pattern) with the anacrusis allotted for in 3/2 time and the trochaic feet of the last three lines (a strong-weak pattern) when the final phrase began on the downbeat.

Because Funk’s time signatures function in two ways—to inform the musician of the organization of the beat pattern and to set a specific tempo—it is rare to see tempo markings in the hymnal. Yet NEW MONMOUTH (114) contains the indication “SLOW” above its first measures, as does the very next tune on the same page, PLEYEL’S
SECOND (114). These pieces show there were a few times Funk believed his notation did not suffice to portray exactly what he needed. Both hymns are in the third mood of common time, at a pace of quarter note equals 120 bpm. Apparently the time signature that was next slowest, the second mood of common time, would have been too slow at 90 bpm. These are the only two pieces in the compilation to have an additional tempo marking.

In Funk’s discussion of conducting, or “beating time,” which he asked all his vocalists to do while singing, he mentions that he felt it superfluous to conduct in a pattern of four beats to a measure. He only wanted his singers to conduct the strong beats. In some instances, this freedom may have helped to accentuate the meter of the text (Example 4.9).

Example 4.9: Strong Beats in GEORGIA

In the tune GEORGIA (95), the text is in common meter (8.6.8.6.) and the number of strong beats in each measure follows this exact same pattern. There are eight strong beats in the first phrase, six in the second, and so on. “Beating time” in this manner would have strengthened the relationship between text and music, a concept that was very important to Funk.
As stated previously, Funk places special emphasis on the first mood of triple time: 3/2. “If the measure contains only two notes, namely, a semibreve and minim in the first mood...or any quantity of notes so tied as to require but one syllable of verse to be sung to the first two parts of the measure, the second part should have a graceful swell of the voice. . . The omission of this has almost converted triple time to common time.”

STROUDWATER (41) is an example in which almost every measure contains one syllable assigned to the “first two parts of the measure” (Example 4.10).

Example 4.10: One Syllable Assigned to the First Two Parts of the Measure

There is a fairly regular accent on beat one. Perhaps Funk was glad to sometimes provide motion on beat two, even if it was under a melisma, to ensure that the singers kept an accurate sense of timing.

As a specific term, “text painting” is never mentioned in Funk’s treatise, though he speaks of the importance of uplifting texts being represented by the major mode and sorrowful lyrics by the minor. Texts and tunes at this time often existed independently from one another—they were not written simultaneously with the intention of supporting each other. Funk chooses music that bolsters its given lyrics, thus BLOOMFIELD (45) provides an excellent example of text painting. The text speaks of sorrows rising like a flood, and the undulating second phrase swells higher than the first. A feeling of

---

1Funk, Genuine Church Music, xi.
heaviness persists as the rhythms get slower toward the end of the four-phrase hymn. Many open fifths give the tune a hollow, mournful sound. The outer voices have a slow harmonic rhythm and often provide a drone (Example 4.11).

Example 4.11: Text Painting in BLOOMFIELD

Funk may not mention text painting, but his firm belief in the existence of the music to support the text shows that he was indeed providing a richer meaning to the lyric through its musical setting.

Text painting does not just occur through melodic shape. The pronounced use of the tonic chord in NEW SALEM (65) seems fitting for its text (Example 4.12).

Example 4.12: Text Painting in NEW SALEM

The poetry speaks of the need for comfort and hope. The tonic chord rings again and again—a sort of musical anchor. Its constant presence musically depicts the text’s assurance of God’s comforting presence.
As was mentioned in Chapter Two, though Funk spends much of his rudiments section discussing time signatures, there are two types he explains that are not represented in the hymnal: the third mood of triple time (3/8) and the second mood of compound time (6/8). Perhaps, as with the key signatures, he wanted to provide what he felt was a complete listing of the musical options, whether or not they were used in his compiled music.

**Scales and Keys**

In a discussion that relates to what has already been said concerning text painting, Funk has a discourse on the major and minor modes and keys. He begins by stating which emotions each mode can appropriately portray. “The major mode is adapted to express the cheerful passions and emotions of the mind, and is used in psalms and hymns of praise and thanksgiving; and the minor mode is expressive of the mournful and pathetic, and is used in psalms and hymns of prayer and supplication.”² The hymns Funk chose for his compilation stay true to this belief (Example 4.13).

![Example 4.13: The Major Mode Supporting the Text in FELICITY](image)

---

² Ibid., xiv.
An excellent example is FELICITY (87), whose buoyant, trumpeting arpeggios mirror the joyfulness of its text. It is a “hymn of praise” written in B-flat major and even has a cheerful, dotted-eighth-note rhythm that is rare for Funk’s compilation full of stately, refined hymn tunes.

When informing his students about scales and keys, Funk never mentions the pentatonic scale, limiting his discussion to major and minor only (as well as the chromatic scale). Under his Metrical Index he labels all tunes either major or minor. There are several tunes that use either the major or minor pentatonic scale described in Chapter Three, and they are labeled in Funk’s index as either “maj.” or “min.” accordingly. The majority of the folk hymns he provides are pentatonic, however. As mentioned in Chapter Two, it is possible that Funk chose not to expose his students to any scale terminology beyond major or minor because the discussion might become too advanced theoretically for the objectives of the average singing school. One must remember, after all, that the purpose of a rudiments section was to train the novice musician. On the other hand, it is possible that Funk himself was not familiar with the term “pentatonic.”

ABINGDON (160) is an example whose four phrases are based on a major pentatonic scale with a pitch center of A. Pitches outside of the scale are present (Ds and Gs) but they always occur on weak beats or in passing harmonizations. Sometimes, however, Funk tries hard to fit a pentatonic melody to the major or minor mode, since he has limited his discussion to those two areas. In DEVOTION (91), the melody is entirely pentatonic, but the bass works hard to harmonize the piece in the major mode, as seen in Example 4.14.
Example 4.14: Bass Voice Emphasizes the Major Mode in DEVOTION

The bass sings scale degrees 4 and 7, (F and B), at crucial harmonic points that are also in rhythmically strong positions. During these moments, parallel fifths occur. In measure 5, the bass sings an F while the treble is on a C and a parallel fifth occurs as these voices move up by step into the next measure to voice the dominant harmony. In measure 10, with the anacrusis to the final phrase, the bass voices a B while parallel fifths sound between the upper voices.

In ROCKBRIDGE (93), Funk tries to mold a major pentatonic melody that centers on C into a major framework (Example 4.15).

Example 4.15: A C Major Pentatonic Melody Treated as the Major Mode

The outer voices of ROCKBRIDGE sound in C major, with emphasis on semitone motion and the pitches F and B occurring on strong beats.
One piece in the hymnal, RETIREMENT (121), is labeled with a different key signature than the actual key in which it begins. Funk notates the piece in F-sharp minor, though the melody is entirely a minor pentatonic scale that begins with C-sharp as its center (Example 4.16).

**Example 4.16: RETIREMENT, a Piece with an Ambiguous Tonality**

In his opening treatise, Funk tells the student to look at the ending pitch in the bass to determine the key of the piece. According to that explanation, as well as the description of “min.” he provides in the index, Funk labels RETIREMENT in F-sharp minor. The problem is, F-sharp never firmly sounds like the tonic of the piece, even when it occurs as the root of the chord on the downbeat of the first full measure. This is partly because it is never approached by the dominant, C-sharp major. Perhaps the eighth-note Es in the pickup measure were raised in performance practice. It is hard to say. It must be observed that F-sharp is not often approached by an E, and certainly not at important cadential moments that would help establish the minor mode in the typical manner (through the semitone motion were the Es raised to E#). The moment that sounds the most like an arrival in a home key occurs after the rest in measure 7. At this point, the C-sharp minor chord sounds like the tonic triad. In fact, the bass voice uses measures seven through ten to descend and ascend the C-sharp minor pentatonic scale. The melody does
shift to F# at the very end of the piece, though the final cadence is modal and lacks a third. It seems that Funk has become bound by the limits of his own system, forced to label a piece minor though the piece is not that clear-cut aurally.

If a given melody is minor pentatonic, Funk tends not to notate a raised seventh scale degree anywhere in the piece, even though he often harmonizes the melody as if it were in the minor mode. On the other hand, when the melody is minor, he tends to notate at least one leading tone and harmonize more frequently with the major dominant resolving to the minor tonic. Often the issue of whether or not the seventh scale degree in the minor mode would have been raised in performance practice is very ambiguous. Funk carefully notates a raised leading tone in his European-oriented pieces, but is not as consistent in doing so in his folk music.

Funk’s discussion of chromaticism is limited to the chromatic scale, which makes sense, considering his shape-note system is only applicable to tonal music. He does not ever discuss common chord progressions, yet the majority of the time he follows the conventional rules of harmonic progression. The fact that he never lists any boundaries in this area allows him sometimes to step outside the limits of traditional methods of voice leading and harmonic progression, as has already been shown in a previous chapter. An additional instance is seen in Example 4.17, with the hymn tune NEWRY (145).

Example 4.17: Unusual Harmonic Progression and Voice Leading in NEWRY
In the first two measures, I progresses to ii which moves to iii before moving back to ii. All of the voices are in parallel motion, and parallel fifths occur between the treble and bass in the first through third measures. It is an unconventional progression, but it functions smoothly due to its use of parallelism.

One progression that is especially common in Funk’s settings, particularly in the shorter, four-phrase hymns found in the beginning of the compilation, is V(7)/V resolving to V at the end of the second phrase of music. Often this progression is followed by a brief rest. BERLIN (58) is an example of this typical scenario (Example 4.18).

Example 4.18: Typical Placement of a Secondary Dominant and a Rest

In measure 7, V7/V occurs on the second beat, resolving to V in measure 8. Notice also that the seventh of the V7 chord (B-flat in the treble voice) does not resolve “properly.” In several cases, there are no accidentals to correctly spell a secondary function chord, but the location of a chord is so typical of where this chromaticism would occur that one can assume singers added the accidental on their own. Example 4.19 shows just such an instance.
Example 4.19: A Secondary Function is Implied in HAMILTON

In the eighth measure of HAMILTON (74), a vii°/V would resolve to V on the downbeat of measure 9 if the F were raised. When Funk uses hymn tunes from Lowell Mason’s earlier collection, he typically places accidentals in similar locations to show the secondary dominants, just as Mason notated. BERLIN and HAMILTON are two homophonic hymn tunes, but they were not borrowed from Mason’s earlier compilation. Perhaps this explains their lack of accidentals.

In his opening treatise, Funk’s gamut stretches from G2 up to G5. He provides this range as an ideal guideline when composing for the voice. In his compilation, there are several instances in which he moves outside of the suggested range for a particular voice. In CAROLAN’S (191), he places the hymn in the key of C minor, so that the tenor must sing Funk’s suggested highest pitch of F4 but also dip below the suggested range of E3 to C3 (Example 4.20).
Perhaps Funk’s experience as a vocal teacher made him feel it is better to shift the tenor lower versus higher when faced with such a wide melodic range. Throughout the hymnal, it is most common for the treble and tenor voices to move out of their suggested ranges as opposed to the bass voice. If the treble stretches beyond its range, it is typically only up a whole step to A5. The tenor moves outside its range most frequently, and, as is the case in this example, this is due to some of the more sophisticated melodies Funk chooses. Here the tenor’s range stretches from C3 up to F4.

**Defending Patent Notes**

It has already been stated that when Funk uses the relative minor, he does not change the shape of his patent notes to match the new tonic. More interesting is the fact that he does not change the shape of his characters in any modulation. In fact, he never acknowledges modulations, whether in the shapes on the page or in the metrical index where he lists a piece’s mode as either major or minor. However, many of his modulations were purposeful and even lengthy in relation to the duration of a given tune. It is curious that pieces shifting to a closely-related key keep the shapes intended for the home key of the piece (Example 4.21), a phenomenon that can also be seen in the first 16 measures of REDEEMING LOVE (78).
Example 4.21: Modulation to a Closely-Related Key in REDEEMING LOVE

The piece begins in C major. When its second phrase ends with the typical V7/V cadencing on V, its third phrase moves firmly to G major—Funk even notates the necessary accidentals. All the shapes in the third phrase retain the shapes found in the home key of C major. The fourth phrase moves directly back to C. Unless he or she hears it, a singer may remain oblivious to the fact that there has been a shift of tonal center.

Herein lies the pedagogical problem with the use of shape notes: they are unable to reflect chromaticism accurately. Their limitations in this area could only impede a student’s understanding. A singer would still be trying to “hear” the music in the home key when the tonic has actually shifted. Only eight hymns in Genuine Church Music modulate to a key other than the relative major or minor. Perhaps Funk felt he could gloss over this issue since it applied to so few pieces. After all, other tunebook compilers did not change the shapes of their notes to follow modulations either. On the other hand, perhaps his knowledge of modulation was not sophisticated beyond the point of moving to closely-related keys. Funk was absorbed in the sacred music of his time; perhaps he was not comfortable with more complex chromaticisms.

---

3 These pieces include: BEULAH (190, A major to E major), CUMBERLAND (154, G major to D major), JOHN-STREET (162, G major to D major), KENT (171, E-flat major to B-flat major), KIMBOLTON (50, C major to F major), REDEEMING LOVE (78, C major to G major), ST. PETER’S (165, A major to E major), and TRURO (103, E-flat major to B-flat major).
Intervals

A striking correlation exists between the way Funk simplified his intervallic terminology to consist only of the terms “major” or “minor” and the way he designated the tonalities of his pieces as only major or minor in his Metrical Index.

As mentioned in Chapter Two, Funk deems the “minor fourth,” (in today’s terminology, the “perfect fourth,”) a “concinnous sound.” He believes this interval can be either consonant or dissonant, depending on its context—a belief also expressed by the rules of tonal harmony. However, Funk’s stance is more subjective than the one held by traditional European harmonic rules that states a perfect fourth is dissonant or unstable if it occurs between the bass and another voice. For Funk, it seems to be a matter of whether or not he finds the sound pleasing. If he does, he will use it (Example 4.22).

Example 4.22: A “Concinnous” Fourth in Funk’s Setting of DOVER

One can see that, in its key of C major, Funk’s fourth on the third beat of the penultimate measure in the example is dissonant in the conventional rules of harmony because it occurs with the bass. The interval is striking to the ear in the stark, two-voice texture of the piece, but Funk must have found it acceptable.

It was shown in Chapter Three that, for Funk, a chord could potentially consist of three notes of the same pitch class. There were three common voicings for the final chord of a piece in Funk’s setting. First, in the major mode, the bass and tenor often voiced the root while the treble would sing the third of the tonic triad. In the minor mode, Funk
preferred the more ambiguous sound of two roots in the bottom voices and the fifth of the chord in the treble (Example 4.23) or just the tonic in all three voices.

Example 4.23: Typical Voicing of the Final Chord in a Minor-Mode Piece

The top two lines of the example are in treble clef, while the bottom line is in bass clef. The piece, KEDRON (165), is in the key of E minor and has an open fifth as the final chord, with the fifth in the treble part and the tenor and bass each voicing the root.

Tuning the Voice

In Funk’s style, traditional voice-leading rules often do not apply. It is evident from his discussion in the rudiments section that he is more concerned with the text receiving speech-like stresses in its setting than, for example, melodic lines that create objectionable parallels or pitches that do not resolve as expected.

In ALFRETON (48), an unresolved leading tone in the treble voice does not stand out to Funk’s ear and the melody repeats the same high point four times (Example 4.24).

Example 4.24: Unresolved Leading Tone in an Outer Voice of ALFRETON
Though these minor voice leading “errors” exist in the example, the phrases are clearly delineated by rests that allow pick-up notes to accentuate the iambic feet of the poetry.

It is also apparent throughout the compilation that Funk’s outer voices are not treated as importantly as the melody. Of course, in a three-part texture he is often restricted, especially in regards to the bass. Yet many times it seems his treble voice could sing a nicer shape than the one provided (Example 4.25).

In the first half of PENITENCE (167), five of the treble’s 16 notes are D5. In the second half of the piece, six of its 18 notes are the hymn’s high point, E5. Traditionally, a piece’s highest pitch is used sparingly—often the fact that its arrival occurs only once makes it unique. In this example, it is clear that, however much stress Funk placed on the importance of the melodic line in his treatise, the treble part still existed to voice whichever chord member he deemed necessary. For that reason, he often needs to sacrifice the melody’s shape. After all, the tenor melody was the most significant vocal line, not the treble part.

**Other Compositional Features**

Eskew attributes the high number of simple, homophonic hymn and psalm tunes in *Genuine Church Music* to “the traditional emphasis of Mennonites upon
congregational hymns as opposed to more elaborate choral music.” He also hypothesizes that this is the reason Funk includes so few anthems in the collection. This is the logical explanation for the high number of four-phrase, homophonic hymn and psalm tunes and their predictability. An excellent example of Eskew’s point is found in BATH (83), whose predictable rhythmic pattern in 3/2 time of a whole note followed by a half note must have been what made it attractive to its congregation. It contains no modulations or secondary function chords. There is a certainty in its consistent manner that likely was appealing to its audience.

Though many hymns existed as simple, syllabic, homophonic settings, not all of the four-phrase texts in the compilation fit this description. CASTLE-STREET (54) is an example of a more difficult melody, with wide intervals, many leaps, and much rhythmic variety that has also been shown in this study to be characteristic of many pieces in the collection. There are many voice crossings between the treble and tenor lines, especially if one remembers the possibility that these parts were often sung in the same octave, since Funk says the two lines were interchangeable for male or female voices (Example 4.26).

Example 4.26: Wide Leaps and Voice Crossings in CASTLE-STREET

The treble’s main purpose seems to be to support the melody with the harmonies Funk preferred, irrespective of the crossings. Yet here the treble does have a nice line, even if it

---

4 Eskew, “Shape-Note Hymnody,” 94.
is not as interesting as the main melody. Perhaps the melodic character was more important to Funk as the voice teacher than the awkward voice crossings were to Funk as the theorist.

The fact that the tenor and treble voice parts were often sung in the same octave would have sometimes created harsh dissonances (Example 4.27).

Example 4.27: Harsh Dissonances in Treble and Tenor Lines in ST. THOMAS

If the dissonance between the treble and tenor on beat three of measure five was always a major seventh, it would not sound as harsh as when the voices clash only a minor second apart in the same octave. This instance may sound consonant to the modern ear—only a brief passing tone. In Funk’s settings, however, it is a rare situation.

In 1851, in the printing of the fifth edition of the compilation, Joseph Funk changed the tunebook’s title from *A Compilation of Genuine Church Music* to *Harmonia Sacra*. Whether or not he was making a reference to the tune HARMONIA (166) is not known. The fact remains that an allusion to the piece would have existed to those who were familiar with this music (Example 4.28).
Example 4.28: The Hymn Tune HARMONIA (166)

The first half of HARMONIA is mainly melismatic with wide leaps, especially in the upper voices. This well-crafted piece does not have as much rhythmic predictability as others in the collection. The first rest in the music marks the beginning of a new texture: a contrasting, syllabic, beat-oriented section in which the three voices sing in rhythmic unison. Being a nicely-arranged piece with thoughtful text setting, it is probable Funk’s reference to the work in his new title was intentional.

Additional Observations

Though it is true that Funk’s ordering of the hymns in the collection must have been somewhat influenced by the limitations of publishing and page layout in his time, he shows clear purpose in the subject matter he chooses for the conclusion of the tunebook. The pieces near the end of the hymnal tend to portray the subject matter of the end of man’s time on earth. QUEENSBOROUGH (206), the final piece in the collection, is one
example: it discusses death and meeting God. HEAVENLY VISION (201) is comprised of verses “from Revelation, and Daniel the Prophet.” The shorter, homophonic hymn and psalm tunes tend to be located in the beginning of the hymnal, while the majority of pentatonic tunes start about two-thirds of the way through the book.

At the beginning of Genuine Church Music, Funk provides a Metrical Index of all the pieces in the hymnal, in which he organizes each piece in the compilation according to its poetic meter. Hymns are organized by the number of syllables per line in each stanza. The first meter listed in Funk’s index is Long Meter: 8.8.8.8., abbreviated L.M., in which there are eight syllables in each line of text. The second meter is Common Meter (C.M.), 8.6.8.6., and Short Meter is listed third: 6.6.8.6. The remaining meters are simply listed as “meter fourth” and so on through “meter thirty-ninth.” Meters toward the end of the listing are rarer and therefore contain fewer tunes. Several times only one tune is mentioned in a single category, such as HOME (196) in Meter Thirty-Sixth (11.11.11.11.5.11.) or WALLACE (184) in Meter Thirty-Eighth (7.7.7.5.7.7.7.5.). Funk takes care to make sure the texts and tunes he chooses possess the same meter and the same poetic foot (as discussed in “The Relationship of Text and Time” in Chapter Two). Funk’s thorough Metrical Index likely added to the success of his hymnal, as future generations of Mennonite congregations referenced its music while using new texts.

A few minor errors exist within the Metrical Index: LOVEST THOU ME? (152) is not included in the index at all, though it belongs to Meter Sixth (“4 lines 7’s, and 8 lines 7’s”). In several instances the titles are not listed in the correct alphabetical order. OLD GERMAN (163) is not listed accurately. Its syllabic pattern is 5.5.6.5., but it is listed in the metrical index in meter 13, which is 10.10.11.11. Perhaps placing the hymn

5 Funk, Genuine Church Music, 201.
under this meter showed Funk’s intent to sing all six short stanzas of the piece through to
give a feeling of three longer stanzas—he may have felt that 5.5.6.5. was too short
syllabically to be listed as its own meter. Unfortunately the math is not accurate if that
indeed was the intent: the resulting meter (if the stanzas are doubled) is 10.11.10.11. If
Funk was simply trying to list the piece in a similar meter, meter 33 is 11.10.11.10 and
would also have been a close choice. Therefore, it is most likely that listing OLD
GERMAN under meter 13 was simply a mistake.

Though minor discrepancies exist between his treatise and his musical
arrangements, on the whole Funk’s rudiments section and his presentation of it are
strengthened by his musical selections. Sometimes he glosses over major theoretical
issues that apply to his music (pentatonicism and specificity concerning intervallic
terminology). Other times he provides information beyond what is needed for the level of
sophistication found in his music (describing all potential major and minor keys and his
thorough discussion of English verse). However, this seeming lack or overabundance of
information is all related to his experience as a teacher. Perhaps he felt it best that
amateur musicians only contend with “major” or “minor.” Apparently he also felt it was
necessary to understand how each pitch of the chromatic scale was capable of serving as
tonic, whether or not all those keys were found in his compilation. His discourse on
English verse testifies to his firm belief that the music is secondary in importance to the
text. As he blends the two styles of music, folk and traditional, to reflect his own
compositional preferences, it becomes clear Funk is not as concerned with which of these
two “styles” he chooses for the tunebook. He simply chooses well-written and established
pieces that portray the poetry with excellence.
Chapter Five: Conclusion

In his Preface to *Genuine Church Music*, Funk describes the effort the tunebook has cost him: “And similar exertions have been made to supply a large and variegated treasure of music, suited, in union with those poetic materials, to express and to heighten our religious desires, hopes and enjoyments.”¹ His aims are further clarified when he describes choosing “heart-affecting productions of musical genius which have stood the test of time, and survived the changes of fashion.”² Then he mentions that “The other pieces, which I have interspersed among these, will be found, if I mistake not, to possess much attractive beauty, and have been selected with a view to the singing of ‘psalms, and hymns, and spiritual songs,’ constructed in a vast variety of poetical measures.”³

It is obvious that Funk was a lover of many types of music—folk and traditional alike—and his personal library attested to that. His musical selections show that he was able to choose quality pieces from each of the five categories used in the compilation: fuging tunes, anthems, folk hymns, German chorales and traditional hymn and psalm tunes. The sheer volume of music he included in the collection was integral to its success: future congregations used *Genuine Church Music* as a reference, singing new texts to its musical arrangements. His lengthy theoretical treatise not only evidenced his musical knowledge, but successfully communicated the rudiments of music to generations of laypeople.

¹ Funk, *Genuine Church Music*, iii.
² Ibid., iv.
³ Ibid.
Writing at a time when German Americans were acclimating themselves to the Anglo-American lifestyle in the Shenandoah Valley, Funk saw the need for a tunebook in the English language. His decision to write the theoretical portion of his compilation in prose versus a “master” and “student” dialogue enabled him to use the space on each page to its fullest potential. Not only does he provide a clear and lengthy “elucidation of the science of vocal music,” but he devotes two of the pages to a discourse on the defense of patent notes, an argument that shows his knowledge of the American theoretical writings of his day. Funk’s perspective as an experienced Singing School Master is evident throughout his entire treatise, from his description of how to locate “mi” to his lengthy explanation of time and meter in order to make sure the text is portrayed clearly.

When describing his “A Copious Elucidation of The Science of Vocal Music,” Funk states in the Preface, “The rudiments and elucidation of the science of vocal music, which immediately succeed this Preface, have cost me a good deal of thought and labor. And I hope and believe that they will open a field for the diligent learner, from which he may reap a rich harvest of useful knowledge in the science of vocal music.” Though these claims and wishes do not differ greatly from the wishes of other tunebook compilers of the time, Funk’s Elucidation does show a greater depth of organization and study.

Funk’s treatment of the music in his compilation reveals a consistent compositional style. Due to his longing for “dignified” church music, he fills in the imitative entrances of the rhythmically-active fusing tunes. He selects the most difficult form of composition of the First New England School of composers, the anthem, and chooses those that were already well established in the repertoire of his audience. Though

---

4 Ibid.
many of his folk hymns were pentatonic, he seeks to fit them into a major or minor framework. The majority of the time, even in the mostly dyadic chord texture of his folk hymns, the harmonizations tend to progress in the traditional, European hierarchical manner (though his voicings are full of voice-leading “errors”). The German chorales he retained in the collection were essential to his audience, yet they were also filled with “illegal” parallels. Lastly, the homophonic hymn and psalm tunes that Funk often borrowed from more European-oriented sources are revoiced to contain a similar musical style to the folk music in the hymnal.

This thorough examination of *Genuine Church Music* shows that Funk’s music does indeed support his pedagogical methods. His clear presentation of the rudiments of music provides the reader with an even greater wealth of information than is needed to perform the pieces in the compilation. This attests, not to the simplicity of his musical selections, but to the lengthiness of his treatise. He chooses well-crafted melodies already established in early America’s musical repertoire which he then harmonizes with his unique compositional voice.

The discrepancies that exist between Funk’s rudimentary material and his music include the fact that, though he discusses the possibility of using any pitch as the tonic “faw”, his shape-note system does not reflect his modulations accurately when the tonic shifts in his music. He also does not recognize pentatonicism in his treatise, though many of his folk hymns use either a major or minor pentatonic scale. Instead, he tries to fit those pieces into a major- or minor-mode framework. He has a similar technique in his description of intervals, using only “major” or “minor” designations, unlike the more specific terminology used by other theorists, whose treatises Funk owned. Yet even this
clear designation of either “major” or “minor” in these theoretical aspects seems to be purposeful. Perhaps Funk came to terms with the fact that he was bound by the limitations of the shape-note system he had chosen, a system that does not reflect chromaticism but is employed to its fullest potential in either the major or minor mode. Certainly his lengthy description of transposition alone attests to the fact that his knowledge of music surpassed the level of musicianship displayed in his manual.

The reason Funk’s compilation is the only early nineteenth-century tunebook from the Shenandoah Valley region still in print today is probably due to its widespread appeal. The vast selection of tunes consisted of pieces that were already well-established when he compiled them. His arrangements of the familiar tunes were attractive both to people who enjoyed folk music and those who enjoyed more traditional, European writing, for his compositional language was a hybrid of two distinct styles. From his clear descriptions of notation’s minute details to his purposeful decisions concerning his harmonic vocabulary, Joseph Funk’s *Genuine Church Music* reflects the vast knowledge of an experienced educator and musician of America’s early nineteenth century.
APPENDICES
## APPENDIX A

### METRICAL INDEX

(as provided by Funk)

<table>
<thead>
<tr>
<th>Metre First, 8.8.8.8. (Long Meter)</th>
<th>SALEM (124)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABINGDON (160)</td>
<td>SHOEL (50)</td>
</tr>
<tr>
<td>ADISHAM (38)</td>
<td>SOLEMNITY (97)</td>
</tr>
<tr>
<td>ALFRETON (48)</td>
<td>ST. PETER’S (165)</td>
</tr>
<tr>
<td>ALL-SAINTS (159)</td>
<td>SUFFOLK (36)</td>
</tr>
<tr>
<td>AMANDA (178)</td>
<td>SUPPLICATION (110)</td>
</tr>
<tr>
<td>ANXIETY (62)</td>
<td>TENDER-THOUGHT (133)</td>
</tr>
<tr>
<td>ARMLEY (76)</td>
<td>TRIUMPH (150)</td>
</tr>
<tr>
<td>BATH (83)</td>
<td>TRURO (103)</td>
</tr>
<tr>
<td>BERLIN (58)</td>
<td>WELLS (111)</td>
</tr>
<tr>
<td>BOURBON (159)</td>
<td>WESTFORD (146)</td>
</tr>
<tr>
<td>BREWER (59)</td>
<td>WINCHESTER (141)</td>
</tr>
<tr>
<td>BROOKFIELD (96)</td>
<td>WINDHAM (73)</td>
</tr>
<tr>
<td>BRUSSELS (182)</td>
<td>Metre Second, 8.6.8.6. (Common Meter)</td>
</tr>
<tr>
<td>CASTLE-STREET (54)</td>
<td>ANNAPO%LS (148)</td>
</tr>
<tr>
<td>CAROLAN’S (191)</td>
<td>ARCHDALE (155)</td>
</tr>
<tr>
<td>CONFORMITY (197)</td>
<td>AUGUSTA (149)</td>
</tr>
<tr>
<td>CUMBERLAND (154)</td>
<td>BANGOR (69)</td>
</tr>
<tr>
<td>DENMARK (168)</td>
<td>BARBY (108)</td>
</tr>
<tr>
<td>DEVOTION (91)</td>
<td>BEDFORD (46)</td>
</tr>
<tr>
<td>DOVER (122)</td>
<td>BETHEL (123)</td>
</tr>
<tr>
<td>FARMINGTON (147)</td>
<td>BRAINTREE (39)</td>
</tr>
<tr>
<td>GILGAL (175)</td>
<td>BROOMSGROVE (198)</td>
</tr>
<tr>
<td>HAMILTON (74)</td>
<td>BRUNSWICK (37)</td>
</tr>
<tr>
<td>HAPINESS (38)</td>
<td>BURSTALL (59)</td>
</tr>
<tr>
<td>ITALY (194)</td>
<td>CALVARY (194)</td>
</tr>
<tr>
<td>JERUSALEM (100)</td>
<td>CAMBRIDGE (40)</td>
</tr>
<tr>
<td>JOHN-STREET (162)</td>
<td>CARR’S LANE (54)</td>
</tr>
<tr>
<td>KEDRON (165)</td>
<td>CHRIST’S INVITATION (108)</td>
</tr>
<tr>
<td>KENT (171)</td>
<td>CHICAGO (35)</td>
</tr>
<tr>
<td>KIMBOLTEN (50)</td>
<td>CLIFFTON (132)</td>
</tr>
<tr>
<td>KINGSBRIDGE (52)</td>
<td>COMMUNION (134)</td>
</tr>
<tr>
<td>KIRKE (117)</td>
<td>CONDEMNATION (51)</td>
</tr>
<tr>
<td>LIMEHOUSE (180)</td>
<td>CONSOLATION (129)</td>
</tr>
<tr>
<td>LOVING KINDNESS (181)</td>
<td>CROWLE (61)</td>
</tr>
<tr>
<td>LUTON (151)</td>
<td>DELIGHT (204)</td>
</tr>
<tr>
<td>MADCEBURG (89)</td>
<td>DEVIZES (92)</td>
</tr>
<tr>
<td>MORETON (161)</td>
<td>DUBLIN (55)</td>
</tr>
<tr>
<td>MORNING PSALM (190)</td>
<td>DUNLAP’S CREEK (63)</td>
</tr>
<tr>
<td>MOUNT TABOR (33)</td>
<td>FAIRFIELD (186)</td>
</tr>
<tr>
<td>MUNICH (79)</td>
<td>FELICITY (87)</td>
</tr>
<tr>
<td>NEW HUNDRED (133)</td>
<td>FIDUCIA (120)</td>
</tr>
<tr>
<td>NEWRY (145)</td>
<td>GEORGIA (95)</td>
</tr>
<tr>
<td>NEW SABBATH (52)</td>
<td>GREENVILLE (34)</td>
</tr>
<tr>
<td>OLD HUNDRED (33)</td>
<td>IRISH (119)</td>
</tr>
<tr>
<td>ORRAMOOR (195)</td>
<td>ISLE OF WIGHT (58)</td>
</tr>
<tr>
<td>PORTUGAL (116)</td>
<td>JACOB’S WELL (106)</td>
</tr>
<tr>
<td>RETIREMENT (121)</td>
<td>JORDAN (128)</td>
</tr>
<tr>
<td>ROCKBRIDGE (93)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
LEEDS (68) NEWTON (92)
LIBERTY HALL (127) NINETY-THIRD (125)
LIVERPOOL (137) OLDENDORF (49)
LONDON (29) PECKHAM (40)
MEDFIELD (143) SHIRLAND (53)
MEAR (34) STAFFORD (126)
MILAN (27) ST. BRIDE'S (71)
MILES'S LANE (122) STRAIGHT GATE (147)
MILTON (66) ST. THOMAS (45)
MOUNT PLEASANT (66) WATCHMAN (115)
NEW MARK (107) YARMOUTH (112)
NORFOLK (32) Metre Fourth, 8.8.6.8.6.
PETERBOROUGH (200) ALDERTON (178)
PISGAH (104) BEULAH (190)
PLEYEL'S SECOND (114) CHAPEL (172)
PLYMOUTH (176) CHILTON (188)
PRIMROSE (86) GANGES (200)
ROCKINGHAM (31) HARMONIA (166)
ROCHESTER (88) KINGWOOD (36)
SALFORD (142) PORTLAND (198)
SALVATION (136) Metre Fifth, 6 lines, 7's
SHIELDS (156) MOUNT CALVARY (74)
STANDISH (41) PETERSFIELD (134)
STROUDWATER (41) Metre Sixth
SUFFIELD (49) 4 lines 7's, and 8 lines 7's
ST. ANN'S (43) ASCENSION (98)
ST. MARTIN'S (128) ALARMING VOICE (77)
ST. OLAVES (56) BATH ABBEY (205)
ST. STEPHEN'S (199) COOKHAM (89)
SWANWICH (35) DUNKIRK (110)
TISBURY (96) 
UNION (113) EXAMINATION (183)
SUFFIELD (49) FAIRFAX (73)
WALTERS (42) FALMOUTH (72)
WIKTHER (42) FRANKFORT (153)
WILTSHIRE (87) HOTHAM (177)
WINDSOR (83) LOVEST THOU ME? (152)
WINTER (43) MIDDLETON (124)
WORKSOP (65) PLEYEL'S HYMN (44)

Metre Third, 6.6.8.6. (Short Meter)
ALBION (171) REDEEMING LOVE (78)
AYLESBURY (61) RESURRECTION (138)
Baltimore (174) SINCERITY (153)
BLOOMFIELD (45) SOVEREIGN GRACE (135)
EGYPT (44) Metre Seventh, 10.10.10.11.11.
HADDAM (154) ZION (57)
IDUMEA (86) MOUNT CARMEL (160)
LISBON (81) Metre Eighth, 8.7.8.7.4.7.
LITTLE MARLBOROUGH (82) DRESDEN (56)
MATTHIAS (70) JUBILATION (85)
MOUNT EPHRAIM (64) JUDGMENT (75)
NEW HOPE (64) KERSHAW (140)

DRESDEN (56) LITTLETON (118)
<table>
<thead>
<tr>
<th>Metre Ninth, 8.7.8.7.8.7.8.7.</th>
<th>Metre Twentieth, 6.6.7.7.7.7.</th>
</tr>
</thead>
<tbody>
<tr>
<td>SWEET AFFLICTION (30)</td>
<td>TRINITY (176)</td>
</tr>
<tr>
<td>TAMWORTH (48)</td>
<td></td>
</tr>
<tr>
<td>Metre Tenth, 8.8.8.8.8.8.8.8.</td>
<td>Metre Twenty-First, 6.6.8.4.6.6.8.4.</td>
</tr>
<tr>
<td>FRAternity (156)</td>
<td>LEONI (172)</td>
</tr>
<tr>
<td>GREENFIELDS (144)</td>
<td></td>
</tr>
<tr>
<td>HAMPTON (78)</td>
<td></td>
</tr>
<tr>
<td>SHEPHERD OF ISRAEL (76)</td>
<td></td>
</tr>
<tr>
<td>Metre Eleventh, 7.6.7.6.7.7.6.</td>
<td>Metre Twenty-Second, 8.8.8.8.8.4.</td>
</tr>
<tr>
<td>AMSTERDAM (90)</td>
<td>GOSPEL TRUMPET (94)</td>
</tr>
<tr>
<td>MYSTERY (60)</td>
<td></td>
</tr>
<tr>
<td>PENSFORD (138)</td>
<td></td>
</tr>
<tr>
<td>ST. PAUL (186)</td>
<td></td>
</tr>
<tr>
<td>Metre Twelfth, 7.6.7.6.7.8.7.6.</td>
<td>Metre Twenty-Third, 11.11.11.11.</td>
</tr>
<tr>
<td>MENDON (101)</td>
<td>DAUGHTER OF ZION (170)</td>
</tr>
<tr>
<td>SALISBURY (180)</td>
<td></td>
</tr>
<tr>
<td>Metre Thirteenth, 10.10.11.11.</td>
<td>Metre Twenty-Fourth, 6.6.6.6.8.6.6.</td>
</tr>
<tr>
<td>HANover (179)</td>
<td>FRIENDSHIP (112)</td>
</tr>
<tr>
<td>HARMONY (68)</td>
<td></td>
</tr>
<tr>
<td>OLD GERMAN (163)</td>
<td></td>
</tr>
<tr>
<td>STOCKBRIDGE (46)</td>
<td></td>
</tr>
<tr>
<td>UNITIA (187)</td>
<td></td>
</tr>
<tr>
<td>Metre Fourteenth, 8.8.7.8.8.7.</td>
<td>Metre Twenty-Fifth, 8.7.8.7.7.7.</td>
</tr>
<tr>
<td>lena (140)</td>
<td>HAMBURG (109)</td>
</tr>
<tr>
<td>Metre Fifteenth, 6.6.9.6.6.9.</td>
<td>Metre Twenty-Sixth, 6.6.6.6.8.8.</td>
</tr>
<tr>
<td>EXULTATION (139)</td>
<td>CARMARTHEN (47)</td>
</tr>
<tr>
<td>NEW CONCORD (118)</td>
<td>CONFIDENCE (32)</td>
</tr>
<tr>
<td>Metre Sixteenth, 6.6.8.6.6.8</td>
<td>GREENWICH, NEW (182)</td>
</tr>
<tr>
<td>CANTON (188)</td>
<td>LENOX (106)</td>
</tr>
<tr>
<td>WATERFORD (173)</td>
<td>PORTSMOUTH (158)</td>
</tr>
<tr>
<td>Metre Seventeenth, 10.10.10.10.</td>
<td>Metre Twenty-Seventh, 8.8.8.8.8.8.</td>
</tr>
<tr>
<td>EFFORT (192)</td>
<td>BASIL (126)</td>
</tr>
<tr>
<td>Metre Eighteenth, 5.5.5.11.</td>
<td>BROADMEAD (184)</td>
</tr>
<tr>
<td>NEW YEAR (39)</td>
<td>CONTEMPLATION (152)</td>
</tr>
<tr>
<td>Metre Nineteenth, 6.6.4.6.6.6.4</td>
<td>Metre Twenty-Eighth, 11.11.11.10</td>
</tr>
<tr>
<td>BERMONDSEY (174)</td>
<td>OPORTO (94)</td>
</tr>
<tr>
<td></td>
<td>Metre Twenty-Ninth, 11.8.11.8.</td>
</tr>
<tr>
<td></td>
<td>LIGHT-STREET (84)</td>
</tr>
<tr>
<td></td>
<td>NEW SALEM (65)</td>
</tr>
<tr>
<td></td>
<td>ZION’S PILGRIM (142)</td>
</tr>
<tr>
<td></td>
<td>Metre Thirtieth, 7.6.7.6.7.6.7.6.</td>
</tr>
<tr>
<td></td>
<td>BRANDENBURG (70)</td>
</tr>
<tr>
<td></td>
<td>ROMAINE (102)</td>
</tr>
<tr>
<td></td>
<td>ROMNEY (148)</td>
</tr>
<tr>
<td></td>
<td>Metre Thirty-First, 8.6.8.6.8.6.8.6.</td>
</tr>
<tr>
<td></td>
<td>RESIGNATION (144)</td>
</tr>
<tr>
<td></td>
<td>Metre Thirty-Second, 11.11.11.11.</td>
</tr>
<tr>
<td></td>
<td>BAVARIA (81)</td>
</tr>
<tr>
<td></td>
<td>CONVERSION (203)</td>
</tr>
<tr>
<td></td>
<td>PROTECTION (196)</td>
</tr>
</tbody>
</table>
ST. DENNIS (116)
WESLEY (189)

Metre Thirty-Third, 11.10.11.10.
STAR IN THE EAST (104)

Metre Thirty-Fourth, 8.8.8.4.8.
PILGRIM’S FAREWELL (164)

Metre Thirty-Fifth, 8.7.8.7.8.8.
GERMANY (136)

Metre Thirty-Sixth, 11.11.11.5.11.
HOME (196)

SCOTLAND (193)

Metre Thirty-Eighth, 7.7.5.7.7.7.5.
WALLACE (184)

Metre Thirty-Ninth, 7.6.7.6.
INVOCATION (30)

No Meter Listed
EASTER ANTHEM (130)
HEAVENLY VISION (201)
APPENDIX B
CLASSIFICATION AND COMPOSERS

Abbreviations for Catalogs by George Pullen Jackson:

SF: Spiritual Folk-Songs of Early America
AS: Another Sheaf of White Spirituals
DE: Down-East Spirituals and Others

<table>
<thead>
<tr>
<th></th>
<th>Abbreviation</th>
<th>Composer/Classification</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>ABINGDON (160)</td>
<td>Folk Hymn</td>
</tr>
<tr>
<td>2.</td>
<td>ADISHAM (38)</td>
<td>Homophonic Psalm Tune</td>
</tr>
<tr>
<td>3.</td>
<td>ADVOCATE (28)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>4.</td>
<td>ALARMING VOICE (77)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>5.</td>
<td>ALBION (171)</td>
<td>Folk Hymn; SF #78; Ascribed to Robert Boyd</td>
</tr>
<tr>
<td>6.</td>
<td>ALDERTON (178)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>7.</td>
<td>ALFRETON (48)</td>
<td>Homophonic Hymn Tune; William Beastall</td>
</tr>
<tr>
<td>8.</td>
<td>ALL-SAINTS (159)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>9.</td>
<td>AMANDA (178)</td>
<td>Folk Hymn; DE #210; Ascribed to “Morgan”</td>
</tr>
<tr>
<td>10.</td>
<td>AMSTERDAM (90)</td>
<td>Homophonic Hymn Tune; James Nares</td>
</tr>
<tr>
<td>11.</td>
<td>ANNAPOLIS (148)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>12.</td>
<td>ANXIETY (62)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>13.</td>
<td>ARCHDALE (155)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>14.</td>
<td>ARMLEY (76)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>15.</td>
<td>ASCENSION (98)</td>
<td>Anthem</td>
</tr>
<tr>
<td>16.</td>
<td>AUGUSTA (149)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>17.</td>
<td>AYLESBURY (61)</td>
<td>Homophonic Psalm Tune</td>
</tr>
<tr>
<td>18.</td>
<td>BALTIMORE (174)</td>
<td>Homophonic Hymn Tune; John Cole</td>
</tr>
<tr>
<td>19.</td>
<td>BANGOR (69)</td>
<td>Homophonic Hymn Tune; William Tans’ur</td>
</tr>
<tr>
<td>20.</td>
<td>BARBY (108)</td>
<td>Homophonic Hymn Tune; William Tans’ur</td>
</tr>
<tr>
<td>21.</td>
<td>BASIL (126)</td>
<td>German Chorale</td>
</tr>
<tr>
<td>22.</td>
<td>BATH (83)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>23.</td>
<td>BATH ABBEY (205)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>24.</td>
<td>BAVARIA (81)</td>
<td>German Chorale</td>
</tr>
<tr>
<td>25.</td>
<td>BEDFORD (46)</td>
<td>Homophonic Psalm Tune; William Wheall</td>
</tr>
<tr>
<td>26.</td>
<td>BERLIN (58)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>27.</td>
<td>BERMONDSEY (174)</td>
<td>Homophonic Hymn Tune; Benjamin Milgrove</td>
</tr>
<tr>
<td>28.</td>
<td>BETHEL (123)</td>
<td>Folk Hymn; AS #317</td>
</tr>
<tr>
<td>29.</td>
<td>BEULAH (190)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>30.</td>
<td>BLOOMFIELD (45)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>31.</td>
<td>BOURBON (159)</td>
<td>Folk Hymn; SF #109; Freeman Lewis</td>
</tr>
<tr>
<td>32.</td>
<td>BRAINTREE (39)</td>
<td>Homophonic Psalm Tune</td>
</tr>
<tr>
<td>33.</td>
<td>BRANDENBURG (70)</td>
<td>German Chorale</td>
</tr>
<tr>
<td>34.</td>
<td>BREWER (59)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>35.</td>
<td>BROADMEAD (184)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>36.</td>
<td>BROOKFIELD (96)</td>
<td>Homophonic Psalm Tune</td>
</tr>
<tr>
<td>37.</td>
<td>BROOMSGROVE (198)</td>
<td>Homophonic Psalm Tune</td>
</tr>
<tr>
<td>38.</td>
<td>BRUNSWICK (37)</td>
<td>Homophonic Psalm Tune; Simon Browne</td>
</tr>
</tbody>
</table>

©1 Some information on composers has been gathered at James Nelson Gingerich’s website, www.harmoniasacra.org, which provides an online-copy of the 26th and most recent edition of the tunebook. Some folk hymns have been classified by Dorothy Horn in Sing to Me of Heaven and fuging tunes are classified in Fuging Tunes in the Eighteenth Century by Nicholas Temperley and Charles G. Manns. Titles in bold indicate the tune is found in Lowell Mason’s The Boston Handel and Haydn Society Collection of Church Music. Composers, when known, are listed in italics.
39. BRUSSELS (182) Homophonic Hymn Tune
40. BURSTALL (59) Homophonic Hymn Tune
41. CALVARY (194) Fuging tune; Daniel Read
42. CAMBRIDGE (40) Fuging Tune; Daniel Belknap (Mason attributes to John Randall)
43. CANTON (188) Homophonic Psalm Tune
44. CAROLAN’S (191) Homophonic Hymn Tune
45. CARR’S LANE (54) Homophonic Hymn Tune
46. CARLISLE (80) Homophonic Hymn Tune
47. CARMARTHEN (47) Folk Hymn; AS #193
48. CASTLE-STREET (54) Homophonic Hymn Tune
49. CHAPEL (172) Homophonic Hymn Tune
50. CHARLESTON (192) Folk Hymn; Listed as “CHARLESTOWN,” DE #80
51. CHILTON (188) Homophonic Hymn Tune
52. CHRISTMAS (35) Homophonic Hymn Tune
53. CHRIST’S INVITATION (108) Homophonic Hymn Tune
54. CLIFTON (132) Homophonic Hymn Tune
55. COMMUNION (134) Homophonic Hymn Tune; Robinson
56. CONDESCENSION (51) Homophonic Hymn Tune
57. CONFIDENCE (32) Folk Hymn; (according to Horn)
58. CONFORMITY (197) Folk Hymn
59. CONSOLATION (129) Folk Hymn; DE #135; Attributed to “Dean”
60. CONTEMPLATION (152) Homophonic Hymn Tune
61. CONVERSION (203) Folk Hymn
62. COOKHAM (89) Folk Hymn (according to Horn)
63. CROWLE (61) Homophonic Psalm Tune; James Green
64. CUMBERLAND (154) Homophonic Hymn Tune
65. DAUGHTER OF ZION (170) Homophonic Hymn Tune; Lowell Mason
66. DAY-STAR (185) German Chorale; Georg Neumark
67. DELIGHT (204) Homophonic Hymn Tune
68. DENMARK (168) Anthem; Martin Maden
69. DEVIZES (92) Homophonic Hymn Tune; Isaac Tucker
70. DEVOTION (91) Folk Hymn; SF #120; Ascribed to Americk Hall
71. DOVER (122) Homophonic Hymn Tune
72. DRESDEN (56) German Chorale
73. DUBLIN (55) Folk Hymn; AS #321; Ascribed to Christopher Tye
74. DUNKIRK (110) Homophonic Hymn Tune
75. DUNLAP’S CREEK (63) Folk Hymn; SF #79; Ascribed to Freeman Lewis
76. EASTER ANTHEM (130) Anthem; William Billings
77. EFFORT (192) Folk Hymn
78. EGYPT (44) Homophonic Hymn Tune; Timothy Swan (Horn)
79. EXAMINATION (183) Homophonic Hymn Tune
80. EXULTATION (139) Folk Hymn; DE #118
81. FAIRFAX (73) Homophonic Hymn Tune
82. FAIRFIELD (186) Folk Hymn; DE #195; Ascribed to “Hitchcock”
83. FALMOUTH (72) Homophonic Hymn Tune
84. FARMINGTON (147) Homophonic Hymn Tune
85. FELICITY (87) Homophonic Hymn Tune
86. FIDUCIA (120) Folk hymn; DE #183; Attributed to “J. Robinson”
87. FRANKFORT (153) German Chorale
88. FRATERNITY (156) Homophonic Hymn Tune
89. FRIENDSHIP (112) Homophonic Hymn Tune
<table>
<thead>
<tr>
<th>Number</th>
<th>Tune Name</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>90.</td>
<td>GANGES (200)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>91.</td>
<td>GEORGIA (95)</td>
<td>Folk hymn; (according to Horn)</td>
</tr>
<tr>
<td>92.</td>
<td>GERMANY (136)</td>
<td>German Chorale</td>
</tr>
<tr>
<td>93.</td>
<td>GILGAL (175)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>94.</td>
<td>GOSPEL TRUMPET (94)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>95.</td>
<td>GREENFIELDS (144)</td>
<td>Folk Hymn; SF #60; Lewis Edson</td>
</tr>
<tr>
<td>96.</td>
<td>GREENVILLE (34)</td>
<td>Folk Hymn</td>
</tr>
<tr>
<td>97.</td>
<td>GREENWOOD (166)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>98.</td>
<td>GREENWICH, NEW (182)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>99.</td>
<td>HADDAM (154)</td>
<td>Homophonic Psalm Tune</td>
</tr>
<tr>
<td>100.</td>
<td>HAMILTON (74)</td>
<td>Homophonic Hymn Tune; Madan</td>
</tr>
<tr>
<td>101.</td>
<td>HAMBURG (109)</td>
<td>German Chorale; Heinrich Albert</td>
</tr>
<tr>
<td>102.</td>
<td>HAMPTON (78)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>103.</td>
<td>HANOVER (179)</td>
<td>Homophonic Hymn Tune; William Croft</td>
</tr>
<tr>
<td>104.</td>
<td>HAPPINESS (38)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>105.</td>
<td>HARMANIA (166)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>106.</td>
<td>HARMONY (68)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>107.</td>
<td>HEAVENLY VISION (201)</td>
<td>Anthem; Jacob French</td>
</tr>
<tr>
<td>108.</td>
<td>HOME (196)</td>
<td>Folk Hymn; Henry Rowley Bishop</td>
</tr>
<tr>
<td>109.</td>
<td>HOTHAM (177)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>110.</td>
<td>IDUMEA (86)</td>
<td>Folk Hymn; SF #137; Ananias Davison</td>
</tr>
<tr>
<td>111.</td>
<td>INVOCATION (30)</td>
<td>Folk Hymn; (according to Horn)</td>
</tr>
<tr>
<td>112.</td>
<td>IRISH (119)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>113.</td>
<td>ISLE OF WIGHT (58)</td>
<td>Homophonic Psalm Tune</td>
</tr>
<tr>
<td>114.</td>
<td>ITALY (194)</td>
<td>Folk Hymn</td>
</tr>
<tr>
<td>115.</td>
<td>JACOB’S WELL (106)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>116.</td>
<td>JERUSALEM (100)</td>
<td>Anthem</td>
</tr>
<tr>
<td>117.</td>
<td>JOHN-STREET (162)</td>
<td>Anthem</td>
</tr>
<tr>
<td>118.</td>
<td>JORDAN (128)</td>
<td>Homophonic Hymn Tune; William Billings</td>
</tr>
<tr>
<td>119.</td>
<td>JUBILATION (85)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>120.</td>
<td>JUDGMENT (75)</td>
<td>German Chorale</td>
</tr>
<tr>
<td>121.</td>
<td>KEDRON (165)</td>
<td>Folk Hymn; SF #57; Attributed to “Dare”</td>
</tr>
<tr>
<td>122.</td>
<td>KENT (171)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>123.</td>
<td>KERSHAW (140)</td>
<td>Folk Hymn</td>
</tr>
<tr>
<td>124.</td>
<td>KIMBOLTON (50)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>125.</td>
<td>KINGSBRIDGE (52)</td>
<td>Homophonic Psalm Tune</td>
</tr>
<tr>
<td>126.</td>
<td>KINGWOOD (36)</td>
<td>Folk hymn; DE 152; Attributed to “Humphreys”</td>
</tr>
<tr>
<td>127.</td>
<td>KIRKE (117)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>128.</td>
<td>LEEDS (68)</td>
<td>Homophonic Psalm Tune</td>
</tr>
<tr>
<td>129.</td>
<td>LENA (140)</td>
<td>Folk hymn; AS #310; Daniel Belknap</td>
</tr>
<tr>
<td>130.</td>
<td>LENOX (106)</td>
<td>Fuging tune; Lewis Edson</td>
</tr>
<tr>
<td>131.</td>
<td>LEONI (172)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>132.</td>
<td>LIBERTY (120)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>133.</td>
<td>LIBERTY HALL (127)</td>
<td>Folk hymn; DE #132</td>
</tr>
<tr>
<td>134.</td>
<td>LIGHT-STREET (84)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>135.</td>
<td>LIMEHOUSE (180)</td>
<td>Homophonic Psalm Tune</td>
</tr>
<tr>
<td>136.</td>
<td>LISBON (81)</td>
<td>Fuging tune; Daniel Read</td>
</tr>
<tr>
<td>137.</td>
<td>LITTLE MARLBOROUGH (82)</td>
<td>Homophonic Psalm Tune; Cowling</td>
</tr>
<tr>
<td>138.</td>
<td>LITTLETON (118)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>139.</td>
<td>LIVERPOOL (137)</td>
<td>Homophonic Psalm Tune</td>
</tr>
</tbody>
</table>
140. **LONDON** (29) Homophonic Hymn Tune
141. **LOVEST THOU ME?** (152) Homophonic Hymn Tune
142. **LOVING KINDNESS** (181) Homophonic Hymn Tune
143. **LUTON** (151) Homophonic Hymn Tune; *George Burder*

144. **MADGBURG** (89) German Chorale
145. **MATTHIAS** (70) Homophonic Hymn Tune
146. **MEAR** (34) Homophonic Psalm Tune, AS #311
147. **MEDFIELD** (143) Homophonic Psalm Tune; *William Mather*
148. **MENDON** (101) Homophonic Hymn Tune; *William Billings*
149. **MIDDLETON** (124) Homophonic Hymn Tune; *Bull*
150. **MILAN** (27) Homophonic Hymn Tune
151. **MILES' LANE** (122) Homophonic Hymn Tune; *William Shrubsole*
152. **MILTON** (66) Homophonic Hymn Tune
153. **MORETON** (161) Homophonic Hymn Tune
154. **MORNING PSALM** (190) Homophonic Psalm Tune
155. **MOUNT CALVARY** (74) Homophonic Hymn Tune; *Johann Rosenmüller*
156. **MOUNT CARMEL** (160) Homophonic Psalm Tune
157. **MOUNT EPHRAIM** (64) Homophonic Hymn Tune; *Benjamin Milgrove*
158. **MOUNT PLEASANT** (66) Homophonic Hymn Tune; *Madan*
159. **MOUNT TABOR** (33) Homophonic Hymn Tune
160. **MUNICH** (79) Homophonic Hymn Tune
161. **Mystery** (60) Homophonic Hymn Tune

162. **NEW CONCORD** (118) Folk Hymn
163. **NEW HOPE** (64) Folk Hymn; AS #230
164. **NEW HUNDRED** (133) Homophonic Hymn Tune
165. **NEW MARK** (107) Homophonic Hymn Tune
166. **NEW MONMOUTH** (114) Homophonic Hymn Tune
167. **NEW SABBATH** (52) Homophonic Hymn Tune; *Miller*
168. **NEW SALEM** (65) Homophonic Hymn Tune
169. **NEW YEAR** (39) Homophonic Hymn Tune
170. **NEWRY** (145) Homophonic Hymn Tune; *John C. Hatton*
171. **NEWTON** (92) Folk Hymn; *Isaac Smith*
172. **NINETY-THIRD** (125) Folk Hymn; DE #146; Attributed to Aaron Chapin or Ingalls
173. **NORFOLK** (32) Homophonic Hymn Tune

174. **OLDFORD** (49) Homophonic Psalm Tune
175. **OLD GERMAN** (163) Folk Hymn; DE #134
176. **OLNEY** (90) Folk Hymn; DE #70; Attributed to Chapin or Boyd
177. **OLD HUNDRED** (33) Homophonic Psalm Tune; *Louis Bourgeois*
178. **OPORTO** (94) Homophonic Hymn Tune; *John Francis Wade*
179. **ORRAMOOR** (195) Homophonic Hymn Tune

180. **PECKHAM** (40) Homophonic Hymn Tune
181. **PENITENCE** (167) German Chorale
182. **PENSFORD** (138) Homophonic Hymn Tune
183. **PETERBOROUGH** (200) Homophonic Hymn Tune; *Ralph Harrison*
184. **PETERSFIELD** (134) Homophonic Hymn Tune
185. **PILGRIM'S FAREWELL** (164) Folk Hymn; (pentatonic, “refrain”)
186. **PISGAH** (104) Folk Hymn; SF #123; *J.C. Lowry*
187. **PLEYEL'S HYMN** (44) Homophonic Hymn Tune; *Ignaz Joseph Pleyel*
188. **PLEYEL'S SECOND** (114) Folk Hymn; *Ignaz Joseph Pleyel*
189. **PLYMOUTH** (176) Homophonic Psalm Tune
190. **PLYMOUTH DOCK** (62) Homophonic Hymn Tune
191. **PORTLAND** (198) Homophonic Hymn Tune
<table>
<thead>
<tr>
<th>Number</th>
<th>Tune Name</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>127.</td>
<td>PORTSMOUTH (158)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>192.</td>
<td>PORTUGAL (116)</td>
<td>Homophonic Psalm Tune; Thorley</td>
</tr>
<tr>
<td>194.</td>
<td>PRIMROSE (86)</td>
<td>Folk hymn, DE #165; &quot;Attributed to ‘Chapin’ or Anonymous ‘Western Melody’&quot;</td>
</tr>
<tr>
<td>195.</td>
<td>PROTECTION (196)</td>
<td>Folk Hymn</td>
</tr>
<tr>
<td>196.</td>
<td>QUEENSBOURGH (206)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>197.</td>
<td>RAPTURE (150)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>198.</td>
<td>REDEEMING LOVE (78)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>199.</td>
<td>RESIGNATION (144)</td>
<td>Folk Hymn; DE #94</td>
</tr>
<tr>
<td>200.</td>
<td>RESURRECTION (138)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>201.</td>
<td>RETIREMENT (121)</td>
<td>Folk Hymn; Henry Harington</td>
</tr>
<tr>
<td>202.</td>
<td>ROCHESTER (88)</td>
<td>Homophonic Psalm Tune; Israel Holdroyd</td>
</tr>
<tr>
<td>203.</td>
<td>ROCKBRIDGE (93)</td>
<td>Folk Hymn; AS #204; &quot;Attributed to Chapin&quot;</td>
</tr>
<tr>
<td>204.</td>
<td>ROCKINGHAM (31)</td>
<td>Folk Hymn; DE #150; &quot;Attributed to Chapin&quot;</td>
</tr>
<tr>
<td>205.</td>
<td>ROMAINE (102)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>206.</td>
<td>ROMNEY (148)</td>
<td>Folk Hymn</td>
</tr>
<tr>
<td>207.</td>
<td>SALEM (124)</td>
<td>Folk Hymn; DE #177; &quot;Attributed to ‘Bovelle’&quot;</td>
</tr>
<tr>
<td>208.</td>
<td>SALFORD (142)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>209.</td>
<td>SALISBURY (180)</td>
<td>Homophonic Hymn Tune; Lowell Mason</td>
</tr>
<tr>
<td>210.</td>
<td>SALVATION (136)</td>
<td>Folk Hymn; SF #95; Robert Boyd</td>
</tr>
<tr>
<td>211.</td>
<td>SCOTLAND (193)</td>
<td>Folk Hymn; John Clarke</td>
</tr>
<tr>
<td>212.</td>
<td>SHEPHERD OF ISRAEL (76)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>213.</td>
<td>SHIELDS (156)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>214.</td>
<td>SHIRLAND (53)</td>
<td>Homophonic Hymn Tune; Samuel Stanley</td>
</tr>
<tr>
<td>215.</td>
<td>SHOEL (50)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>216.</td>
<td>SINCERITY (153)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>217.</td>
<td>SLATEFORD (28)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>218.</td>
<td>SOVEREIGN GRACE (135)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>219.</td>
<td>SOLEN (105)</td>
<td>Folk Hymn; SF #153</td>
</tr>
<tr>
<td>220.</td>
<td>SOLEMNITY (97)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>221.</td>
<td>STANDISH (41)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>222.</td>
<td>STAFFORD (126)</td>
<td>Fuging tune; Daniel Read</td>
</tr>
<tr>
<td>223.</td>
<td>ST. ANN’S (43)</td>
<td>Homophonic Hymn Tune; William Croft</td>
</tr>
<tr>
<td>224.</td>
<td>ST. BRIDE’S (71)</td>
<td>Homophonic Hymn Tune; Samuel Howard</td>
</tr>
<tr>
<td>225.</td>
<td>ST. DENNIS (116)</td>
<td>Folk Hymn</td>
</tr>
<tr>
<td>226.</td>
<td>ST. MARTIN’S (128)</td>
<td>Homophonic Hymn Tune; William Tans’ur</td>
</tr>
<tr>
<td>227.</td>
<td>ST. PAUL’S (186)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>228.</td>
<td>ST. PETER’S (165)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>229.</td>
<td>ST. OLAVES (56)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>230.</td>
<td>ST. THOMAS (45)</td>
<td>Homophonic Hymn Tune; Aaron Williams</td>
</tr>
<tr>
<td>231.</td>
<td>ST. STEPHENS (199)</td>
<td>Homophonic Hymn Tune; William Jones</td>
</tr>
<tr>
<td>232.</td>
<td>STAR IN THE EAST (104)</td>
<td>Folk Hymn; AS #335</td>
</tr>
<tr>
<td>233.</td>
<td>STOCKBRIDGE (46)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>234.</td>
<td>STRAIGHT GATE (147)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>235.</td>
<td>STROUDWATER (41)</td>
<td>Homophonic Hymn Tune</td>
</tr>
<tr>
<td>236.</td>
<td>SUFFIELD (49)</td>
<td>Homophonic Hymn Tune; King</td>
</tr>
<tr>
<td>237.</td>
<td>SUFFOLK (36)</td>
<td>Homophonic Hymn Tune; William Billings</td>
</tr>
<tr>
<td>238.</td>
<td>SUPLICATION (110)</td>
<td>Folk Hymn; SF #105 &quot;Attributed to Chapin&quot;</td>
</tr>
<tr>
<td>239.</td>
<td>SWANWICH (35)</td>
<td>Homophonic Hymn Tune; James Lucas</td>
</tr>
<tr>
<td>240.</td>
<td>SWEET AFFLICTION (30)</td>
<td>Folk Hymn; DE #248; (GREENVILLE or ROUSSEAU’S DREAM); Jean-Jacques Rousseau</td>
</tr>
<tr>
<td>241.</td>
<td>TAMWORTH (48)</td>
<td>Folk Hymn; Lockhart</td>
</tr>
</tbody>
</table>
242. TENDER-THOUGHT (133) Folk Hymn; AS #301; Attributed to Ananias Davisson
243. Tisbury (96) Homophonic Hymn Tune
244. TRINITY (176) Homophonic Hymn Tune; Felice de Giardini
245. TRIUMPH (150) Homophonic Hymn Tune
246. TRURO (103) Homophonic Hymn Tune
247. UNITIA (187) Homophonic Hymn Tune; Chapin
248. UNION (113) Homophonic Hymn Tune; Alexander Gillet
249. VERNON (82) Folk Hymn; DE #19; Attributed to Chapin
250. VIRGINIA (157) Homophonic Psalm Tune; Brunson
251. WALLACE (184) Folk Hymn
252. WALSALE (42) Homophonic Psalm Tune; Henry Purcell
253. WARWICK (42) Homophonic Hymn Tune; Samuel Stanley
254. WANTAGE (67) Homophonic Hymn Tune
255. WATCHMAN (115) Homophonic Psalm Tune; James Leach
256. WATERFORD (173) Fuging Tune; Edson
257. WELLS (111) Homophonic Hymn Tune; Israel Holdroyd
258. WESLEY (189) Homophonic Hymn Tune; Josiah Hopkins
259. WESTFORD (146) Anthem; Daniel Read
260. WILTSHIRE (87) Fuging Tune; Joseph Stephenson
261. WINCHESTER (141) Homophonic Hymn Tune
262. WINDHAM (73) Folk Hymn; DE #103; Daniel Read
263. WINDSOR (83) Homophonic Hymn Tune; Christopher Tye
264. WINTER (43) Homophonic Hymn Tune; Daniel Read
265. WORKSOP (65) Homophonic Hymn Tune
266. YARMOUTH (112) Homophonic Hymn Tune
267. ZION (57) Homophonic Hymn Tune
268. ZION’S PILGRIM (142) Homophonic Hymn Tune

**FUGING TUNE (7)**
CALVARY (194), CAMBRIDGE (40), LENOX (106), LISBON (81), STAFFORD (126), WATERFORD (173), WILTSHIRE (87)

**ANTHEM (7)**
ASCENSION (98), DENMARK (168), EASTER ANTHEM (130), HEAVENLY VISION (201), JERUSALEM (100), JOHN-STREET (162), WESTFORD (146)

**FOLK HYMN (60)**
ABINGDON (160), ALBION (171), AMANDA (178), BETHEL (123), BOURBON (159), CARMARTHEN (47), CHARLESTON (192), CONFIDENCE (32), CONFORMITY (197), CONSOLATION (129), CONVERSION (203), COOKHAM (89), DEVOTION (91), DUBLIN (55), DUNLAP’S CREEK (63), EFFORT (192), EXULTATION (139), FAIRFIELD (186), FIDUCIA (120), GEORGIA (95), GREENFIELDS (144), GREENVILLE (34), HOME (196), IDUMEA (86), INVOCATION (30), ITALY (194), KEDRON (165), KERSHAW (140), KINGWOOD (36), LENA (140), LIBERTY HALL (127), NEW CONCORD (118), NEW HOPE (64), NEWTON (92), NINETY-THIRD (125), OLD GERMAN (163), OLNEY (90), PILGRIM’S FAREWELL (164), PISGAH (104), PLEYEL’S SECOND (114), PRIMROSE (86), PROTECTION (196), RESIGNATION (144), RETIREMENT (121), ROCKBRIDGE (93), ROCKINGHAM (31), ROMNEY (148), SALEM (124), SALVATION (136), SCOTLAND (193), SOLON (105), ST. DENNIS (116), STAR IN THE EAST (104), SUPPLICATION (110), SWEET AFFLICTION (30), TAMWORTH (48), TENDER THOUGHT (133), VERNON (82), WALLACE (184), WINDHAM (73)
GERMAN CHORALES (11)
BASIL (126), BAVARIA (81), BRANDENBURG (70), DAY-STAR (185), DRESDEN (56),
FRANKFORT (153), GERMANY (136), HAMBURG (109), JUDGMENT (75), MADGEBURG (89),
PENITENCE (167)

HOMOPHONIC HYMN AND PSALM TUNES (183)
ADISHAM (38), ADVOCATE (28), ALARMING VOICE (77), ALDERTON (178), ALFRETON (48),
ALL-SAINTS (159), AMSTERDAM (90), ANNAPOULIS (148), ANXIETY (62), ARCHDALE (155),
ARMLEY (76), AUGUSTA (149), AYLESBURY (61), BALTIMORE (174), BANGOR (69), BARBY
(108), BATH (83), BATH ABBEY (205), Bedford (46), BERLIN (58), BERMONDSEY (174),
BEULAH (190), BLOOMFIELD (45), BRAINTREE (39), BREWER (59), BROADMEAD (184),
BROOKFIELD (96), BROOMSGROVE (198), BRUNSWICK (37), BRUSSELS (182), BURSTALL (59),
CANTON (188), CAROLAN’S (191), CARR’S LANE (54), CARLISLE (80), CASTLE-STREET (54),
CHAPEL (172), CHILTON (188), CHRISTMAS (35), CHRIST’S INVITATION (108), CLIFTON (132),
COMMUNION (134), CONDESCENSION (51), CONTEMPLATION (152), CROWLE (61),
CUMBERLAND (154), DAUGHTER OF ZION (170), DELIGHT (204), DEVIZES (92), DOVER (122),
DUNKIRK (110), EGYPT (44), EXAMINATION (183), FAIRFAK (73), FALMOUTH (72),
FARMINGTON (147), FELICITY (87), FRATERNITY (156), FRIENDSHIP (112), GANGES (200),
GILGAL (175), GOSPEL TRUMPET (94), GREENWICH, NEW (182), GREENWOOD (166),
HADDAM (154), HAMILTON (74), HAMPTON (78), HANOVER (179), HAPINESS (38),
HARMONIA (166), HARMONY (68), HOTHAM (177), IRISH (119), ISLE OF WIGHT (58), JACOB’S
WELL (106), JORDAN (128), JUBILATION (85), KENT (171), KIMBOLTON (50), KINGSBRIDGE
(52), KIRKE (117), LEEDS (68), LEONI (172), LIBERTY (120), LIGHT-STREET (84), LIMEHOUSE
(180), LITTLE MARLBOROUGH (82), LITTLETON (118), LIVERPOOL (137), LONDON (29),
LOVEST THOU ME? (152), LOVING KINDNESS (181), LUTON (151), MATTHIAS (70), MEAR (34),
MEDFIELD (143), MENDON (101), MIDDLETON (124), MILAN (27), MILES’ LANE (122), MILTON
(66), MORETON (161), MORNING PSALM (190), MOUNT CALVARY (74), MOUNT CARMEL
(160), MOUNT EPHRAIM (64), MOUNT PLEASANT (66), MOUNT TAVOR (33), MUNICH (79),
MYSTERY (60), NEW HUNDRED (133), NEW MARK (107), NEW MONMOUTH (114), NEW
SABBATH (52), NEW SALEM (65), NEW YEAR (39), NEWRY (145), NORFOLK (32), OLDENDORF
(49), OLD HUNDRED (33), OPORTO (94), ORRAMOOR (195), PECKHAM (40), PENSFORD (138),
PETERBOROUGH (200), PETERSFIELD (134), PLEYEL’S HYMN (44), PLYMOUTH (176),
PLYMOUTH DOCK (62), PORTLAND (198), PORTSMOUTH (158), PORTUGAL (116),
QUEENSBOROUGH (206), RAPTURE (150), REDEEMING LOVE (78), RESURRECTION (138),
ROCHESTER (88), ROMEAINE (102), SALFORD (142), SALISBURY (180), SHEPHERD OF ISRAEL
(76), SHIELDS (156), SHIRLAND (52), SHOEL (50), SINCERITY (153), SLATEFORD (28),
SOVEREIGN GRACE (135), SOLEMNITY (97), STANDISH (41), ST. ANN’S (43), ST. BRIDE’S (71),
ST. MARTIN’S (128), ST. PAUL’S (186), ST. PETER’S (165), ST. OLAVES (56), ST. THOMAS (45),
ST. STEPHENS (199), STOCKBRIDGE (46), STRAIGHT GATE (147), STROUDWATER (41),
SUDDFIELD (49), SUFFOLK (36), SWANWICH (35), TISBURY (96), TRINITY (176), TRIUMPH (150),
TRURO (103), UNITIA (187), UNION (113), VIRGINIA (157), WALSAL (42), WARWICK (42),
WANTAGE (67), WATCHMAN (115), WELLS (111), WESLEY (189), WINCHESTER (141),
WINDSOR (83), WINTER (43), WORKSOP (65), YARMOUTH (112), ZION (57), ZION’S PILGRIM
(142)
**APPENDIX C**

**AUTHOR OF TEXT**

<table>
<thead>
<tr>
<th>COLLECTION</th>
<th>COMPOSER (if known)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assem. Coll.</td>
<td></td>
</tr>
<tr>
<td>AUGUSTA (149, Hymn 506)</td>
<td>Helen Maria Williams</td>
</tr>
<tr>
<td>BARBY (108, Hymn 203)</td>
<td>Anne Steele</td>
</tr>
<tr>
<td>CONFORMITY (197, Hymn 243)</td>
<td>Benjamin Beddome</td>
</tr>
<tr>
<td>LONDON (29, Hymn 212)</td>
<td></td>
</tr>
<tr>
<td>LOVING KINDNESS (181, Hymn 479)</td>
<td>Samuel Medley</td>
</tr>
<tr>
<td>LUTON (151, Hymn 285)</td>
<td>William Shrubsole, Jr.</td>
</tr>
<tr>
<td>MILAN (27, Hymn 2)</td>
<td>Anne Steele</td>
</tr>
<tr>
<td>NEW MARK (107, Hymn 496)</td>
<td>Reginald Heber</td>
</tr>
<tr>
<td>ORRAMOOR (195, Hymn 166)</td>
<td>Anne Steele</td>
</tr>
<tr>
<td>ROMAINE (102, Hymn 307)</td>
<td></td>
</tr>
<tr>
<td>SUFFOLK (36, Hymn 184)</td>
<td>Augustus Montagne Toplady</td>
</tr>
<tr>
<td>ST. STEPHEN’S (199, Hymn 480)</td>
<td>Ottiwell Hegenbotham</td>
</tr>
<tr>
<td>TRURO (103, Hymn 277)</td>
<td>John Newton</td>
</tr>
<tr>
<td>WARWICK (42, Hymn 204)</td>
<td></td>
</tr>
<tr>
<td>T. Beaman’s Selec.</td>
<td></td>
</tr>
<tr>
<td>CONFIDENCE (32, Hymn 273)</td>
<td></td>
</tr>
<tr>
<td>Christian Lyre</td>
<td></td>
</tr>
<tr>
<td>ST. DENNIS (116, Hymn 138)</td>
<td>Maria de Fleury</td>
</tr>
<tr>
<td>Dover Selec.</td>
<td></td>
</tr>
<tr>
<td>CAROLAN’S (191, Hymn 5)</td>
<td></td>
</tr>
<tr>
<td>SINCERITY (153, Hymn 16)</td>
<td></td>
</tr>
<tr>
<td>Frat. Coll.</td>
<td></td>
</tr>
<tr>
<td>ADVOCATE (28, Hymn 250)</td>
<td></td>
</tr>
<tr>
<td>Gems of Sacred Poetry</td>
<td></td>
</tr>
<tr>
<td>BATH ABBEY (205, Hymn 214)</td>
<td></td>
</tr>
<tr>
<td>QUEENSBOROUGH (206, Hymn 154)</td>
<td></td>
</tr>
<tr>
<td>M.H. (Methodist Hymnal)</td>
<td></td>
</tr>
<tr>
<td>ALFRETON (48, Hymn 86, Part I)</td>
<td>Nicholas Ludwig von Zinzendorf</td>
</tr>
<tr>
<td>ARCHDALE (155, Hymn 157, Part I)</td>
<td></td>
</tr>
<tr>
<td>BASIL (126, Hymn 36, Part II)</td>
<td></td>
</tr>
<tr>
<td>BROADMEAD (184, Hymn 70, Part I)</td>
<td>Gerhard Tersteegen</td>
</tr>
<tr>
<td>BURSTALL (59, Hymn 245, Part I)</td>
<td>William Cowper</td>
</tr>
<tr>
<td>CARMARTHEN (47, Hymn 148, Part I)</td>
<td>Charles Wesley</td>
</tr>
<tr>
<td>CHAPEL (172, Hymn 249, Part I)</td>
<td>Charles Wesley</td>
</tr>
<tr>
<td>CONTEMPLATION (152, Hymn 303, Part I)</td>
<td>Charles Wesley</td>
</tr>
<tr>
<td>DAY-STAR (185, Hymn 299, Part I)</td>
<td></td>
</tr>
<tr>
<td>DUNKIRK (110, Hymn 306)</td>
<td>Charles Wesley</td>
</tr>
<tr>
<td>EXULTATION (139, Hymn 219, Part I)</td>
<td></td>
</tr>
<tr>
<td>FAIRFAX (73, Hymn 190, Part II)</td>
<td>Charles Wesley</td>
</tr>
<tr>
<td>FALMOUTH (72, Hymn 308, Part II)</td>
<td>Charles Wesley</td>
</tr>
<tr>
<td>FRIENDSHIP (112, Hymn 178, Part I)</td>
<td>Charles Wesley</td>
</tr>
<tr>
<td>GOSPEL TRUMPET (94, Hymn 179)</td>
<td>Charles Cole</td>
</tr>
<tr>
<td>GREENFIELDS (144, Hymn 91, Part I)</td>
<td>John Newton</td>
</tr>
</tbody>
</table>
GREENWICH, NEW (182, Hymn 147, Part I)  
HAMPTON (78, Hymn 297, Part II)  
HANOVER (179, Hymn 7, Part I)  
HARMONY (68, Hymn 187, Part I)  
KERSHAW (140, Hymn 2, Part I)  
LIBERTY (120, Hymn 182, Part II)  
MENDON (101, Hymn 182, Part I)  
MYSTERY (60, Hymn 30, Part II)  
NEW SABBATH (52, Hymn 64, Part I)  
OLD GERMAN (163, Hymn 152)  
PENSFORD (138, Hymn 173)  
PETERSFIELD (134, Hymn 50, Part II)  
PLEYEL’S HYMN (44, Hymn 4, Part I)  
PLEYEL’S SECOND (114, Hymn 107, Part II)  
PLYMOUTH DOCK (62, Hymn 103, Part I)  
PORTSMOUTH (158, Hymn 6, Part I)  
RAPTURE (150, Hymn 76, Part I)  
RESIGNATION (144, Hymn 256)  
SALEM (124, Hymn 213, Part I)  
SALFORD (142, Hymn 183)  
SALISBURY (180, Hymn 44, Part I)  
SHEPHERD OF ISRAEL (76, Hymn 90, Part I)  
SLATEFORD (28, Hymn 569)  
ST. OLAVES (56, Hymn 120, Part I)  
ST. PAUL (186, Hymn 280, Part II)  
STOCKBRIDGE (46, Hymn 192, Part I)  
TAMWORTH (48, Hymn 171, Part I)  
UNITIA (187, Hymn 234, Part I)  
VERNON (82, Hymn 130, Part I)  
YARMOUTH (112, Hymn 356)  

John Newton  
FRATERNITY (156, Hymn 12)  

W. Parkinson  
NEW CONCORD (118, Hymn 26)  
ZION’S PILGRIM (142, Hymn 133, v. 5)  

Words from Revelation, and Daniel the Prophet  
HEAVENLY VISION (201)  

Dr. Rippon  
ALBION (171, Hymn 103)  
ALDERTON (178, Hymn 300)  
AMSTERDAM (90, Hymn 301)  
BERMONDSEY (174, Hymn 387)  
BEULAH (190, Hymn 297)  
BLOOMFIELD (45, Hymn 88)  
BRUSSELS (182, Hymn 574)  
CALVARY (194, Hymn 550, Part I)  
CARLISLE (80, Hymn 418, Part I)  
CARR’S LANE (54, Hymn 144)  
CLIFTON (132, Hymn 129)  
CONVERSION (203, Hymn 15)  
DEVIZES (92, Hymn 226)  
DEVOTION (91, Hymn 587)
DRESDEN (56, Hymn 576)
EFFORT (192, Hymn 20, Appendix to Dr. R)
EXAMINATION (183, Hymn 250)
FARMINGTON (147, Hymn 166)
FELICITY (87, Hymn 588)
FRANKFORT (153, Hymn 351)
HARMONIA (166, Hymn 579)
HOTHAM (177, Hymn 305)
JUBILATION (85, Hymn 428)
JUDGMENT (75, Hymn 577)
KEDRON (165, Hymn 136)
KIRKE (117, Hymn 294)
LEONI (172, Hymn 66, Part II)
LIGHT-STREET (84, Hymn 110)
LITTLETON (118, Hymn 575)
LOVEST THOU ME? (152, Hymn 6)
MATTHIAS (70, Hymn 345)
MILES’S LANE (122, Hymn 177)
MILTON (66, Hymn 584)
MORETON (161, Hymn 27)
MOUNT EPHRAIM (64, Hymn 224)
OLNEY (90, Hymn 75)
PENITENCE (167, Hymn 295)
PETERBOROUGH (200, Hymn 59)
PORTLAND (198, Hymn 78)
PORTUGAL (116, Psalm 84)
REDEEMING LOVE (78, Hymn 69)
SALVATION (136, Hymn 355)
SWANWICH (35, Hymn 46)
SWEET AFFLICTION (30, Hymn 541)
TENDER-THOUGHT (133, Hymn 42)
UNION (113, Hymn 34)
WINCHESTER (141, Hymn 481)
ZION (57, Hymn 533)

Dr. Watts
ABINGDON (160, Hymn 75, Book I)
ADISHAM (38, Psalm 84, Part I)
ALL-SAINTS (159, Hymn 31, Book II)
AMANDA (178, Psalm 90)
ANNAPOolis (148, Hymn 10, Book II)
ANXIETY (62, Hymn 71, Book I)
ARMLEY (76, Hymn 67, Book I)
AYLESBURY (61, Psalm 25, Part I)
BALTIMORE (174, Hymn 36, Book II)
BANGOR (69, Hymn 63, Book II)
BATH (83, Hymn 10, Book III)
BEDFORD (46, Psalm 63, Part I)
BERLIN (58, Hymn 11, Book II)
BETHEL (123, Psalm 102)
BOURBON (159, Psalm 130)
BRAINTREE (39, Psalm 118)
BREWER (59, Hymn 40, Book I)
BROOKFIELD (96, Psalm 89, Part VI)
BROOMSGROVE (198, Psalm 71, Part, II)
BRUNSWICK (37, Psalm 49)
CAMBRIDGE (40, Psalm 122)  
CANTON (188, Psalm 133)  
CASTLE-STREET (54, Hymn 47, Book II)  
COMMUNION (134, Hymn 13, Book III)  
CONDESCENSION (51, Hymn 110, Book I)  
CONSOLATION (129, Hymn 6, Book II)  
CROWLE (61, Psalm 39, Part III)  
CUMBERLAND (154, Psalm 15)  
DEIGHT (204, Psalm 119, Part V)  
DENMARK (168, Psalm 100)  
DOVER (122, Psalm 104)  
DUBLIN (55, Psalm 130)  
DUNLAP’S CREEK (63, Hymn 62, Book II)  
EGYPT (44, Hymn 110, Book II)  
FAIRFIELD (186, Psalm 89, Part II)  
FIDUCIA (120, Hymn 68, Book II)  
GEORGIA (95, Psalm 90, Part II)  
GILGAL (175, Hymn 139, Book II)  
HADDAM (154, Psalm 61)  
IDUMEA (86, Hymn 74, Book II)  
IRISH (119, Psalm 34, Part I)  
ISLE OF WIGHT (58, Psalm 119, Part XII)  
JERUSALEM (100, Psalm 17)  
KINGSBRIDGE (52, Psalm 63)  
LEEDS (68, Psalm 67)  
LIBERTY HALL (127, Hymn 9, Book II)  
LIMEHOUSE (180, Psalm 51, Part III)  
LISBON (81, Hymn 14, Book II)  
LITTLE MARLBOROUGH (82, Psalm 90)  
LIVERPOOL (137, Psalm 145, Part III)  
MADGEBURG (89, Psalm 103, Part I)  
Mear (34, Psalm 96)  
MEDFIELD (143, Psalm 23, Part II)  
MORNING PSALM (190, Psalm 141)  
MOUNT CARMEL (160, Psalm 50, Part II)  
MOUNT PLEASANT (66, Hymn 41, Book I)  
NEW HOPE (64, Hymn 30, Book II)  
NEW HUNDRED (133, Hymn 100, Book I)  
NEWTON (92, Psalm 48, Part II)  
NINETY-THIRD (125, Psalm 45)  
OLD HUNDRED (33, Psalm 106)  
OLDFORD (49, Psalm 73)  
PECKHAM (40, Hymn 51, Book I)  
PISGAH (104, Hymn 65, Book II)  
Plymouth (176, Psalm 90, Part III)  
PRIMROSE (86, Hymn 76, Book II)  
RETIREEMENT (121, Hymn 7, Book III)  
ROCHESTER (88, Psalm 34)  
ROCKBRIDGE (93, Psalm 92)  
ROCKINGHAM (31, Hymn 103, Book II)  
SHIELDLS (156, Hymn 106, Book II)  
SHIRLAND (53, Hymn 93, Book II)  
SHOEL (50, Hymn 78, Book I)  

SOLEMNITY (97, Hymn 1, Book III)
STANDISH (41, Hymn 34, Book II)
STAFFORD (126, Hymn 104, Book II)
ST. ANN’ S (43, Hymn 94, Book II)
ST. MARTIN’S (128, Hymn 1, Book I)
STROUDWATER (41, Psalm 45)
ST. THOMAS (45, Hymn 92, Book I)
SUFFIELD (49, Psalm 39, Part II)
SUPPLICATION (110, Psalm 51)
TISBURY (96, Hymn 7, Book I)
TRIUMPH (150, Hymn 16, Book II)
VIRGINIA (157, Psalm 5)
WALSAL (42, Psalm 119, Part III [sic])
WANTAGE (67, Hymn 39, Book II)
WATCHMAN (115, Psalm 63)
WATERFORD (173, Psalm 122)
WELLS (111, Psalm 100)
WESTFORD (146, Hymn 23, Book II)
WILTSHIRE (87, Hymn 75, Book II)
WINDHAM (73, Hymn 158, Book II)
WINDSOR (83, Hymn 107, Book II)

Village Hymns
ALARMING VOICE (77, Hymn 40) John Newton
CHILTON (188, Hymn 384)
CHARLESTON (192, Hymn 380) John Wingrove
CHRIST’S INVITATION (108, Hymn 49) Samson Ockum
GANGES (200, Hymn 367)
GERMANY (136, Hymn 178)
GREENVILLE (34, Hymn 155) John Newton
GREENWOOD (166, Hymn 298) John Newton
HAPPINESS (38, Hymn 211)
ITALY (194, Hymn 209) William Bingham Tappan
JACOB’S WELL (106, Hymn 80)
KENT (171, Hymn 316)
KINGWOOD (36, Hymn 404)
LENNOX (106, Hymn 444)
MOUNT TABOR (33, Hymn 108) Andrew Reed
MUNICH (79, Hymn 48)
NEW YEAR (39, Hymn 526) Charles Wesley
NEWRY (145, Hymn 278)
NORFOLK (32, Hymn 6)
PROTECTION (196, Hymn 161)
RESURRECTION (138, Hymn 117)
ROMNEY (148, Hymn 272)
SOLON (105, Hymn 128)
SOVEREIGN GRACE (135, Hymn 156)
ST. BRIDE’S (71, Hymn 176)
ST. PETER’S (165, Hymn 381)
STRAIGHT GATE (147, Hymn 25)
TRINITY (176, Hymn 14) John Newton
WORKSOP (65, Hymn 158)

No Source Listed in Hymnal
ASCENSION (98)
BAVARIA (81)
BRANDENBURG (70)
CHRISTMAS (35)
COOKHAM (89)
DAUGHTER OF ZION (170)
EASTER ANTHEM (130)
HAMBURG (109)
HOME (196)
INVOCATION (30)
LENA (140)
MIDDLETON (124)
NEW MONMOUTH (114)
NEW SALEM (65)
OPORTO (94)
PILGRIM’S FAREWELL (164)
SCOTLAND (193)
STAR IN THE EAST (104)
WALLACE (184)
WESLEY (189)
WINTER (43)

Edward Young
John Newton
David Denham
Charles Wesley
Robert Robinson
Joseph Swain
Richard Burdsall
Reginald Heber
APPENDIX D
KEY/MODE AND/OR MODULATION
(First the home key is categorized, then modulations are mentioned.
If a key is not listed, it is not represented in the hymnal.)

A Major
BARBY (108), BASIL (126), BATH (83), BEULAH (190, and E major), DEVIZES (92), EASTER
ANTHEM (130), FARMINGTON (147), GOSPEL TRUMPET (94), GREENWOOD (166), JORDAN
(128), LIBERTY (120), LITTLETON (118), MEDFIELD (143), MIDDLETON (124), MOUNT TABOR
(33), NEW MARK (107), OLD HUNDRED (33), OPORTO (94), PETERBOROUGH (200), PORTUGAL
(116), ROCHESTER (88), ROCKINGHAM (31), SHIRLAND (53), SOVEREIGN GRACE (135), ST.
MARTIN’S (128), ST. PETER’S (165, and E major), ST. THOMAS (45), STAFFORD (126),
STROUDWATER (41), WESLEY (189)

A minor
ADVOCATE (28, and C major), AMANDA (178), ARMLEY (76), AYLESBURY (61), BOURBON (159,
and C major), BRUNSWICK (37), CALVARY (194), CHAPEL (172, and C major), CONFIDENCE (32),
CONSOLATION (129), CROWLE (61), DAY-STAR (185, and C major), DUBLIN (55, and C major),
EXULTATION (139), FAIRFIELD (186), FELICITY (87), GOSPEL TRUMPET (94), GREENWOOD
(166), HANOVER (179), HARMONY (68), ITALY (194), KINGWOOD (36), KERSHAW (140), KIRKE
(117), KIRKE (117, and C major), LIBERTY HALL (127), LOVEST THOU ME? (152), MENDON (101),
NEW HUNDRED (133), OLD GERMAN (163), PETERSFIELD (134, and C major), PIERSFIELD (134, and C
major), PORTSMOUTH (158), SALISBURY (180, and C major), SALISBURY (180, and C major),
SOLEMNITY (97), ST. BRIDE’S (71, and C Major), ST. OLAVES (56), STANDISH (41),
SUPPLICATION (110), WALLACE (184), WALLACE (184), WESTFORD (146)

Major Pentatonic Scale with Pitch Center of A
ABINGDON (160), BAVARIA (81), EFFORT (192), PRIMROSE (86), SOCON (105)

Minor Pentatonic Scale with Pitch Center of A
FIDUCIA (120), TENDER-THOUGHT (133, or arguably A minor)

B-flat Major
ADISHAM (38), ANXIETY (62, and G minor), BALTIMORE (174), BERLIN (58), CARR’S LANE (54),
CHILTON (188), DRESDEN (56), FELICITY (87), GREENVILLE (34), HANOVER (179), HARMONY
(68), ITALY (194), KINGWOOD (36), LOVING KINDNESS (181), MADGERBURG (89), MOUNT
PLEASANT (66), ORAMOOR (195), PLEYEL’S HYMN (44), PORTSMOUTH (158), ST. STEPHEN’S
(199), SWANWICH (35), WALLACE (184), WESTFORD (146)

Major Pentatonic Scale with Pitch Center of B-flat
NEW CONCORD (118), PISGAH (104), PROTECTION (196), SCOTLAND (193)

B Minor
BRANDENBURG (70), SALEM (124), STRAIGHT GATE (147, and D Major)

C Major
ALL-SAINTS (159), BROOMSGROVE (198), CAMBRIDGE (40), CONTEMPLATION (152), DOVER
(122), HAMILTON (74), JUBILATION (85), KIMBOLTON (50, and F major), LENOX (106), LISBON
(81), MILES’S LANE (122), MORETON (161), MORNIG PSALM (190), NEWTON (92),
PENTENCE (167), REDEEMING LOVE (78, and G major), ST. ANN’S (43), ST. FRANCIS’S
(96), TRINUM (150), UNION (113), WATERFORD (173), WILTSHIRE (87), ZION (57)

C Minor
CAROLAN’S (191), YARMOUTH (112, and E-flat Major)
Major Pentatonic Scale with Pitch Center of C
BETHEL (123), CONFORMITY (197), DEVOTION (91), NINETY-THIRD (125), ROCKBRIDGE (93), STAR IN THE EAST (104)

Minor Pentatonic Scale with Pitch Center of C-sharp
RETIREMENT (121, though F-sharp minor key sig. is provided)

D Major
ASCENSION (98), BATH ABBEY (205, and A major), BERMONDSEY (174), BRAINTREE (39), CANTON (188), DENMARK (168), FALMOUTH (72), GILGAL (175), HAMPTON (78), HARMONIA (166), INVOCATION (30), JERUSALEM (100), NEW SABBATH (52), NEW YEAR (39), PECKHAM (40), PORTLAND (198), RAPTURE (150), SLATEFORD (28, and B minor), WINCHESTER (141)

D Minor
BROOKFIELD (96), BANGOR (69, and F Major), FRANKFORT (153, and F Major), MOUNT CARMEL (160, and F major), WANTAGE (67, and F Major)

E-flat Major
CHRISTMAS (35), KENT (171, and B-flat major), LUTON (151), PLEYEL’S SECOND (114), TRURO (103, and B-flat major)

E Major
CARLISLE (80), CHRIST’S INVITATION (108), COMMUNION (134), FRATERNITY (156), GANGES (200), MATTHIAS (70), ST. DENNIS (116), WARWICK (42), WATCHMAN (115)

E Minor
BLOOMFIELD (45), GEORGIA (95), KEDRON (165), LIMEHOUSE (180, and G major), SALVATION (136, and G major), SINCERITY (153, and G major), SUFFIELD (49), VIRGINIA (157)

Major Pentatonic Scale with Pitch Center of E
CONVERSION (203)

Minor Pentatonic Scale with Pitch Center of E
VERNON (82)

F Major
ALARMING VOICE (77), ALFRETON (48), ANNAPOALIS (148), ARCHDALE (155), AUGUSTA (149), BEDFORD (46), BREWER (59), BRUSSELS (182), CONDECREMENT (51), DUNKIRK (110), FRIENDSHIP (112), HOME (196), HOTHAM (177), LIVERPOOL (137), LONDON (29), MOUNT EPHRAIM (64), MYSTERY (60, and B-flat major), NEW HOPE (64), NEW SALEM (65), NEWRY (145), NORFOLK (32), OLDENDORF (49), PENNSFORD (138), QUEENSBOROUGH (206), ROMNEY (148), SHEPHERD OF ISRAEL (76), SHOEL (50), SWEET AFFLICTION (30), TAMWORTH (48), WELLS (111), WINTER (43)

F Minor
WINDHAM (73)

Major Pentatonic Scale with Pitch Center of F
CHARLESTON (192), RESIGNATION (144)

F-sharp Minor
LENA (140, and A major)
G Major
ALBION (171), ALDERTON (178), AMSTERDAM (90), BROADMEAD (184), CARMARTHEN (47),
CASTLE-STREET (54), CLIFTON (132), COOKHAM (89), CUMBERLAND (154, and D major),
DAUGHTER OF ZION (170), DELIGHT (204), EXAMINATION (183), GERMANY (136),
GREENFIELDS (144), GREENWICH, NEW (182), HAMBURG (109), HAPINESS (38), HEAVENLY
VISION (201), IRISH (119), JACOB’S WELL (106), JOHN-STREET (162, and D major), JUDGMENT
(75), LEEDS (68), LIGHT-STREET (84), MEAR (34), MILAN (27), MILTON (66), PILGRIM’S
FAREWELL (164), PLYMOUTH DOCK (62), RESURRECTION (138), ROMAINE (102), ST. PAUL
(186), STOCKBRIDGE (46), TRINITY (176), UNITIA (187)

G Minor
BURSTALL (59), EGYPT (44, and B-flat Major), FAIRFAX (73, and B-flat major), HADDAM (154, and
B-flat major), ISLE OF WIGHT (58), SHIELDS (156, and B-flat major), SUFFOLK (36)

Major Pentatonic Scale with Pitch Center of G
DUNLAP’S CREEK (63), OLNEY (90)
APPENDIX E
TIME SIGNATURES
(If a time signature is not listed, it is not represented in the hymnal, though it may be described in the rudiments.)

First Mood of Common Time (C)
ALFRETON (48), ANXIETY (62), CONTEMPLATION (152), FELICITY (87), KIRKE (117), OLDFORD (49), PETERSFIELD (134), ROMAINE (102), SOVEREIGN GRACE (135), ST. BRIDE’S (71), TAMWORTH (48), WINDSOR (83), ZION (57)

Second Mood of Common Time (C with a line through it)
ADISHAM (38), ALDERTON (178), ANNAPOLIS (148), AUGUSTA (149), BALTIMORE (174), BANGOR (69), BERLIN (58), BEULAH (190), BREWER (59), BROADMEAD (184), BRUNSWICK (37), BURSTALL (59), CAMBRIDGE (40), CHAPEL (172), CHRISTMAS (35), CHRIST’S INVITATION (108), COMMUNION (134), CONFIDENCE (32), COOKHAM (89), DAYSTAR (185), DEVIZES (92), DUBLIN (55), EGYPT (44), EXAMINATION (183), FAIRFAIR (73), FAIRFIELD (186), FARMINGTON (147), GILGAL (175), GOSPEL TRUMPET (94), HAMILTON (74), HAPPINESS (38), HOME (196), INVOCATION (30), ISLE OF WIGHT (58), KENT (171), KIMBOLTON (50), LEEDS (68), LEONI (172), LONDON (29), MADGEBURG (89), MATTHIAS (70), MEDFIELD (143), MENDON (101), MILES’ LANE (122), MOUNT CALVARY (74), MOUNT PLEASANT (66), NEWRY (145), NEWTON (92), NORFOLK (32), OLD HUNDRED (33), ORRAMOOR (195), PETERBOROUGH (200), PLEYEL’S HYMN (44), PLYMOUTH DOCK (62), PORTLAND (198), PROTECTION (196), SALFORD (142), SHIELDS (156), STANDISH (41), ST. ANN’S (43), ST. OLAVES (56), ST. STEPHEN’S (199), STAFFORD (126), STAR IN THE EAST (104), ST. PAUL (186), ST. THOMAS (45), SUPPLICATION (110), TRURO (103), WALSAL (42), WARE (42), WATCHMAN (115), WITNEY (173), WILTSHIRE (87), YARMOUTH (112)

Third Mood of Common Time (Inverted C)
ABINGDON (160), ADVOCATE (28), ALBION (171), AYLESBURY (61), BASIL (126), BATH ABBEY (205), BETHEL (123), BRANDENBURG (70), BROOMSGROVE (198), BRUSSES (182), CALVARY (194), CONFORMITY (197), CONSOLATION (129), DEVOTION (91), DOVER (122), DRESDEN (56), DUNLAP’S CREEK (63), EFFORT (192), EXULTATION (139), FIDUCIA (120), FRANKFORT (153), GANGES (200), GEORGIA (95), GERMANY (136), GREENWICH, NEW (182), HADDAM (154), HAMBURG (109), HARMONIA (166), HOTHAM (177), JACOB’S WELL (106), JORDAN (128), JUDGMENT (75), KEDRON (165), KERSHAW (140), LIBERTY (120), LISBON (81), LITTLETON (118), MOUNT TABOR (33), MYSTERY (60), NEW CONCORD (118), NEW HOPE (64), NEW MONMOUTH (114), NEW SALEM (65), NORPETO (94), PENITENCE (167), PILGRIM’S FAREWELL (164), PISGAH (104), PLEYEL’S SECOND (114), PORTSMOUTH (158), PORTUGAL (116), PRIMROSE (86), QUEENSBOROUGH (206), REDEMING LOVE (78), RETIREMENT (121), ROCHESTER (88), ROCKBRIDGE (93), ROMNEY (148), SALISBURY (180), SALVATION (136), SHIRLAND (53), SINCERITY (153), SOLEMNITY (97), STAFFORD (126), STAR IN THE EAST (104), ST. PAUL (186), ST. THOMAS (45), SUPPLICATION (110), TRURO (103), WELLS (111), WESLEY (189), WESTFORD (146), WINDHAM (73), WINTER (43), ZION’S PILGRIM (142)

Fourth Mood of Common Time (2/4)
ALARMING VOICE (77), AMSTERDAM (90), CARLISLE (80), CARMARTHEN (47), CONDESCENSION (51), EASTER ANTHEM (130), FALMOUTH (72), FRIENDSHIP (112), GREENWOOD (166), JUBILATION (85), LENA (140), MIDDLETON (124), OLNEY (90), PENSFORD (138), SHOEL (50), SWEET AFFLICTION (30), SLATEFORD (28), TISBURY (96), VERNON (82)

First Mood of Triple Time (3/2)
ALL-SAINTS (159), ARMLEY (76), BARBY (108), BATH (83), BAVARIA (81), BEDFORD (46), BLOOMFIELD (45), BRAINTREE (39), BROOKFIELD (96), CANTON (188), CARR’S LANE (54), CASTLE-STREET (54), CAROLAN’S (191), CLIFTON (132), CROWLE (61), CUMBERLAND (154),
(First Mood of Triple Time, 3/2, con.)
DELIGHT (204), DUNKIRK (110), HAMPTON (78), HANOVER (179), HARMONY (68), IDUMEA (86), KINGSBRIDGE (52), LIBERTY HALL (127), LIMEHOUSE (180), LIVERPOOL (137), LOVING KINDNESS (181), MEAR (34), MILTON (66), MORETON (161), MORNING PSALM (190), NEW HUNDRED (133), NEW SABBATH (52), NINETEEN-THIRD (125), OLD GERMAN (163), PECKHAM (40), PLYMOUTH (176), RAPTURE (150), RESIGNATION (144), ROCKINGHAM (31), SOLON (105), ST. MARTIN’S (128), ST. PETER’S (165), SUFolk (36), STROUDWATER (41), SWANWICH (35), TRIUMPH (150), UNION (113), UNITIA (187), WANTAGE (67), WINCHESTER (141), WORKSOP (65).

Second Mood of Triple Time (3/4)
BERMONDSEY (174), CONVERSION (203), DAUGHTER OF ZION (170), FRATERNITY (156), ITALY (194), IRISH (119), LIGHT-STREET (84), LITTLE MARLBOROUGH (82), LUTON (151), MOUNT EPHRAIM (64), NEW MARK (107), NEW YEAR (39), SCOTLAND (193), SHEPHERD OF ISRAEL (76), ST. DENNIS (116), TRINITY (176)

First Mood of Compound Time (6/4)
CHARLESTON (192), GREENFIELDS (144), GREENVILLE (34), KINGWOOD (36), LOVEST THOU ME? (152), RESURRECTION (138)

No Time Signature Listed
CHILTON (188), MILAN (27)

Multiple Time Signatures
AMANDA (178, 3/2 and 3rd mood of common time)
ARCHDALE (155, 3/2 time and 2nd mood of common time)
ASCENSION (98, 2/4 time, 2nd mood common time, 3/4 time)
DENMARK (168, 3rd mood of common time, 3/2, 3rd mood of common time)
HEAVENLY VISION (201, third mood common time, first mood common time, 6/4 time, third mood common time, 3/2 time, third mood common time, first mood common time)
JERUSALEM (100, 2nd mood common time, 2/4 time, 3/2 time, 3rd mood common time)
JOHN-STREET (162, 3/2 time and 3rd mood of common time)
APPENDIX F
NUMBER OF STANZAS

Three Stanzas
BRANDENBURG (70), CHRIST’S INVITATION (108), DELIGHT (204), GERMANY (136),
HAMPTON (78), ITALY (194), LEONI (172, or four), LIGHT-STREET (84), MOUNT CALVARY (74),
OLNEY (90), OPORTO (94), RESIGNATION (144), SCOTLAND (193), SHEPHERD OF ISRAEL (76),
UNITIA (187), YARMOUTH (112)

Four Stanzas
ALL-SAINTS (159), AMSTERDAM (90), ARCHDALE (155), BAVARIA (81), BROOKFIELD (96),
CANTON (188), CARLISLE (80), CHILTON (188), CONTEMPLATION (152), COOKHAM (89),
DOVER (122), DUNKIRK (110), EFFORT (192), FALMOUTH (72), FRATERNITY (156), GILGAL
(175), GREENFIELDS (144), GREENVILLE (34), GREENWOOD (166), HADDAM (154), HANOVER
(179), JACOB’S WELL (106), LENOX (106), LIBERTY (120), LISBON (81), MENDON (101),
MIDDLETON (124), MORNING PSALM (190), MYSTERY (60), NEW HUNDRED (133), NEW
SALEM (65), OLD HUNDRED (33), ORRAMOOR (195), PISGAH (104), PLYMOUTH (176),
RAPTURE (150), RESURRECTION (138), ROMAINE (102), ROMNEY (148), ST. BRIDE’S (71), ST.
DENNIS (116), SUFFOLK (36), WANTAGE (67), WELLS (111), WESLEY (189), WINDHAM (73)

Five Stanzas
ABINGDON (160), ADISHAM (38), ADVOCATE (28), ALARMING VOICE (77), ALBION (171),
ALFRETON (48), ANXIETY (62), ARMLEY (76), AUGUSTA (149), AYLESBURY (61), BANGOR
(69), BARRY (108), BASIL (126), BATH (83), BEDFORD (46), BERLIN (58), BETHEL (123),
BLOOMFIELD (45), BOURBON (159), BRAIN TREE (39), BREWER (59), BROADMEAD (184),
BROOMSGROVE (198), BRUNSWICK (37), BRUSSELS (182), BURSTALL (59), CAMBRIDGE (40),
CARMARTHEN (47), CAROLAN’S (191), CHARLESTON (192), CONDESCENSION (51),
CONFIDENCE (32), CONFORMITY (197), CONSOLATION (129), CROWLE (61), CUMBERLAND
(154), DAY-STAR (185), DEVIZES (92), DEVOTION (91), DRESDEN (56), DUBLIN (55), DUNLAP’S
CREEK (63), EGYPT (44), EXAMINATION (183), EXULTATION (139), GEORGIA (95), FAIRFAX
(73), FAIRFIELD (186), FARMINGTON (147), FELICITY (87), FRANKFORT (153), GANGES (200),
GOSPEL TRUMPET (94), HAMBURG (109), HAPPINESS (38), HARMONIA (166), HOTHAM (177), 5-6
stanzas, uneven # provided), IDUMEA (86), INVOCATION (30), IRISH (119), ISLE OF WIGHT (58),
JORDAN (128), JUBILATION (85), JUDGMENT (75), KEDRON (165), KENT (171), KINGWOOD
(36), KIRKE (117), LEEDS (68), LENA (140), LIBERTY HALL (127), LIMEHOUSE (180), LITTLE
MARLBOROUGH (82), LITTLETON (118), LIVERPOOL (137), LONDON (29), LOVETE THOU ME?
(152), LOVING KINDNESS (181), LUTON (151), MADDEBURG (89), MEAR (34), MEDFIELD (143),
MILAN (27), MILES’S LANE (122), MORETON (161), MOUNT EPHRAIM (64), MOUNT PLEASANT
(66), MOUNT TABOR (33), MUNCHEN (79), NEW HOPE (64), NEW MARK (107), NEW MONMOUTH
(114), NEW YEAR (39), NINETY-THIRD (125), NORFOLK (32), OLD FORGE (49), PECKHAM (40),
PENITENCE (167), PENSFOLD (138), PETERSBOROUGH (200), PETERSFIELD (134), PILGRIM’S
FAREWELL (164), PLEYEL’S HYMN (44), PORTSMOUTH (158), PRIMROSE (86), PROTECTION (196),
RETIREMENT (121), ROCHESTER (88), ROCKBRIDGE (93), ROCKINGHAM (31), SALEM (124), SALFORD
(142), SALISBURY (80), SHIELDS (156), SHIRLAND (53), SHOEL (50), SINCERITY (153), SOWLE (97),
SOLOM (105), SOVEREIGN GRAVE (135), STANDISH (41), ST. ANN’S (43), ST. MARTIN’S (128), ST. OLAVES
(56), ST. PAUL (186), ST. PETER’S (165), ST. STEPHEN’S (199), Straight Gate (147), STROUDWATER (41),
ST. THOMAS (45), SUPPLICATION (110), SUFFIELD (49), SWANWICH (35), TAMWORTH (48),
TENDER-THOUGHT (133), TRINITY (176), TRURO (103), UNION (113), VERNON (82), VIRGINIA
(157), WALSAL (42), WARWICK (42), WATCHMAN (115), WATERFORD (173), WILTSHIRE (87),
WINCHESTER (141), WINDSOR (83), WINTER (43), WORKSOP (65), ZION (57)

Six Stanzas
ALDERTON (178), ANNAPOLIS (148), BATH ABBEY (205), BERMONDSEY (174), BEULAH (190),
CARR’S LANE (54), CASTLE-STREET (54), CHAPEL (172), COMMUNION (134), FIDUCIA (120),

141
(Six stanzas, con.)
HOME (196), KIMBOLTON (50), KINGSBRIDGE (52) NEW CONCORD (118), CONVERSION (203),
NEW SABBATH (52), NEWTON (92, plus refrain), OLD GERMAN (163), PORTLAND (198),
SALVATION (136), SLATEFORD (28), STAFFORD (126), STAR IN THE EAST (104), SWEET
AFFLICTION (30), TRIUMPH (150), ZION’S PILGRIM (142)

Seven Stanzas
AMANDA (178), BALTIMORE (174), CALVARY (194), FRIENDSHIP (112), HAMILTON (74),
HARMONY (68), KERSHAW (140), MATTHIAS (70), MILTON (66), MOUNT CARMEL (160),
PLEYELE’S SECOND (114), PORTUGAL (116), QUEENSBOROUGH (206), REDEEMING LOVE (78),
STOCKBRIDGE (46), WALLACE (184)

Eight Stanzas
GREENWICH, NEW (182), PLYMOUTH DOCK (62), TISBURY (96)

Nine Stanzas
CHRISTMAS (35), CLIFTON (132)


___________. *Down-East Spirituals and Others: Three Hundred Songs Supplementary to The Author’s Spiritual Folk-Songs of Early America*. New York: Da Capo Press, 1975.


