ABSTRACT

Title of dissertation: SINGING OF THE OLD ORDER AMISH IN
LANCASTER COUNTY, PENNSYLVANIA

Yuanyuan Sun Voelkl, Doctor of Philosophy, 2014

Dissertation directed by: Professor Robert C. Provine
Division of Musicology and Ethnomusicology
School of Music, University of Maryland

This dissertation explores the continuity and conformity, as well as changes and

diversity of Amish musical life by investigating major rituals, activities, musical genres

and repertories of the Lancaster Old Order Amish. The three major areas this dissertation

studies are church singing, youth singing, and wedding singing. The two main musical

genres are 1) unison singing of slow-tunes in German and 2) fast-tunes in unison and

four-part harmony in both German and English. This study emphasizes recent

developments and changes in Amish musical life, focused on Lancaster County. It

documents the Amish efforts to preserve their slow-tune tradition by introducing written

notation and compiling tunebooks since the 1980s, and by the introduction of musical

education and harmony singing to the Lancaster Amish since the 1990s. The study

identifies a spectrum of six types of youth singing, whose musical diversity correlates

with other diversities of life within the Amish community. Through musical analysis and

historical investigation of slow-tune origins and formation, this study details the relationships of Amish musical styles and practices with their religious beliefs and cultural values.

This dissertation concludes that music reveals two contrasting sides coexisting in Amish society. Slow-tune singing of texts from the sixteenth-century *Ausbund* hymn collection at church is mainly homogeneous throughout Lancaster County and at present remains relatively stable. Slow-tunes not only represent the continuity and conformity of Amish religious beliefs and cultural values, but also are a crucial guardian of the Amish faith, which is the core of the sustainability of Amish society. By contrast, fast-tunes reflect changes and diversity of Amish life and reveal the adaptation and assimilation of outside influence.

The musical characteristics and singing styles of the Amish are guided by their religious beliefs and cultural values to facilitate congregational singing. The exploration of origins of slow-tunes and fast-tune melodies shows that in the realm of music, Amish singing has never been immune from outside influences. Both in the sixteenth century and today, the Amish [early Anabaptists] have always borrowed, adapted, and assimilated musical sources and influences from their environment to serve their own spiritual purposes.

SINGING OF THE OLD ORDER AMISH
IN LANCASTER COUNTY, PENNSYLVANIA

by

Yuanyuan Sun Voelkl

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy
2014

Advisory Committee:

    Professor Robert C. Provine, Chair
    Professor Jonathan Dueck
    Professor Barbara Haggh-Huglo
    Professor Donald B. Kraybill
    Professor Fernando Rios
    Professor Gabriele L. Strauch

Acknowledgements

This dissertation is the fruit of an adventurous American journey, and a dream of music that could never have come true without the encouragement, support, help, and faith of many people.

My mentor Dr. Robert C. Provine provided me enormous encouragement and support for my selection the dissertation topic and my fieldwork, and he put great effort into each step of the research, writing, and editing with insightful discussions and valuable suggestions. He opened the door of music research for me and provided me the opportunity to pursue my dream of music in America, and he has always been there for me during my entire doctoral study.

I am greatly indebted to Dr. Donald B. Kraybill for his great encouragement and support from the early stages of my research on Amish music through the entire fieldwork process, as well as writing. I am especially grateful for his guidance and assistance on how to understand and communicate with the Amish community and culture, as well as collecting the feedback from Amish readers for me.

I owe gratitude to Dr. Barbara Haggh-Huglo for giving me the benefit of her strict training in academic research and writing, enthusiasm in my project, insightful discussions on the dissertation writing, and her careful editing of my drafts. Dr. James Fry's teaching on music theory provided me solid ground for musical analysis in this dissertation. I am grateful for Dr. Barbara Lewis for her encouragement and valuable suggestions on singing schools and American music education. I thank Dr. Jonathan Dueck for his encouragement and introducing me to the literature of Mennonite music. I

TABLE OF CONTENTS

List of Figures

List of Tables

List of Musical Examples

List of Musical Examples in Appendix A

List of Musical Examples in Appendix B

List of Abbreviations

Abbreviation	Description
Ausbund	*Ausbund, das ist: Etliche schöne Christliche Lieder, Wie sie in dem Gefängnis zu Passau in dem Schloß von den Schweizer-Brüdern und von anderen rechtgläubigen Christen hin und her gedichtet worden.* [*Ausbund* stands for various versions and prints of this hymnal. The page numbers and hymn numbers cited are from the 2012 version, also consistent with most American prints since the late 1780s.]
BB ("Blue book")	Stoltzfoos, Katie. *Nota für das Ausbund*. Edited by Stephen Lapp. Gordonville, PA: Gordonville Print Shop, 1990. Lapp, Stephen, et al., eds. *Nota für das Ausbund*. Gordonville, PA: Gordonville Print Shop, 1990.
GB ("Green book")	Beiler, Jonas, ed. *Lieder und Schriften & Nota für das Ausbund*. Myerstown, PA: Little Mountain Printing, 2011.
HH	L. Esther, comp. *Heartland Hymns*. Rosenort, MB: PrairieView Press, 2005.
PMR	*The Expanded Practical Music Reader*. Rosenort, MB: Prairie View Press, 1997.
UG	*Unpartheyisches Gesang-Buch, Enthaltend Geistreiche Lieder und Psalmen, Zum allgemeinen Gebrauch Des Wahren Gottesdienstes. Auf Begehren der Brüderschaft der Mennonisten Gemeinen, Aus vielen Liederbüchern gesammelt. Mit einem dreyfachen Register.* [*UG* stands for various prints of this hymnal. The page numbers and hymn numbers cited are from the 2012 version, also consistent with most American prints since 1804.]

Introduction

This study is about a group of people, the Amish, who have managed to preserve their way of life and musical traditions over four hundred years as well as adapt to musical influences in their environments in North America. The Amish people in North America today are the descendants of sixteenth-century Anabaptists, mainly in Switzerland and southern Germany. The Anabaptist movement originated in the early sixteenth century, a turbulent time marked by the conflicts between the Reformation and the Catholic Church. The Anabaptists were more radical than most mainstream Protestants in rejecting the church-state authority. Because of their rejection of infant baptism, state authority in religion, and military service, they were persecuted from the beginning of the movement by both the civil governments and religious authorities, including the Catholic and the Protestant churches.[1]

The most common origin belief of the Amish is that they are the followers of Jakob Ammann, born in 1644, who led a division away from the Swiss Mennonites in 1693.[2] From 1737 to 1770, the first significant Amish immigration headed for Pennsylvania in response to the call of William Penn, an English Quaker, who received royal land from the King of England in 1681 to establish a colony with religious freedom, and that became the "haven for many marginalized religious minorities."[3] The second

---

[1] Donald B. Kraybill, Karen M. Johnson-Weiner, and Steven M. Nolt, *The Amish* (Baltimore: The Johns Hopkins University Press, 2013), 23-26.

[2] Steven M. Nolt, *A History of the Amish: revised and updated* (Intercourse, PA: Good Books, 2003), 25-50. Recently, Leroy Beachy, a Beachy Amish genealogist argues that the founder of the Amish was Ulrich Müller instead of Ammann. Beachy's two-volume study on Amish history provides a perspective of accounts of Amish families. See Leroy Beachy, *Unser Leit: The Story of the Amish*, 2 vols. (Millersburg, OH: Goodly Heritage Books, 2011).

[3] Nolt, *A History of the Amish*, 63.

large wave of Amish immigration to North America took place in the 1820s to 1850s.[4]

The last Amish congregation in Europe, a small church in the Palatinate village of

Ixheim[5] in Germany merged with the Zweibrücken Mennonites in 1937, thereby marking

the end of the Amish history in Europe.[6]

In May 2013, the Amish population was over 281,000, living in thirty states in the

United States and in Ontario, Canada. After Ohio, Pennsylvania is the host state with the

second largest Amish population (estimated at 65,270), with 52 settlements and about

441 church districts.[7] Lancaster's old order Amish is one of forty different affiliations in

North America.[8] Despite their label, many of the old order affiliations are very

progressive including the Lancaster Amish.[9] The largest Amish settlement in 2013 was in

the Lancaster County area in Pennsylvania, with an estimated Amish population of

32,565, and the number of estimated church districts is 195.[10]

The Old Order Amish retain many unique life styles that strictly surround their

religious beliefs and traditions and that are often at odds with modern American

mainstream society. They insist on cultural separatism and try to keep apart from worldly

influences. Faith, family, and community form the center of Amish life, and the Amish

highly value simplicity and plainness, modesty, humility, patience, and an ethic of hard

work. Famous for being old-fashioned, the Old Order Amish do not allow the use of

---

[4] Ibid., 115.

[5] Ixheim is a district of the city Zweibrücken in the state of Rheinland-Pfalz in Germany.

[6] Kraybill, Johnson-Weiner, and Nolt, *The Amish* (Baltimore: The Johns Hopkins University Press, 2013), 36.

[7] "Amish Population by State (2013)," Young Center for Anabaptist and Pietist Studies, Elizabethtown College, http://www2.etown.edu/amishstudies/Population_by_State_2013.asp (accessed March 20. 2014).

[8] Kraybill, Johnson-Weiner, and Nolt, xii.

[9] In this dissertation, I use "Amish" to refer to the Old Order Amish, unless otherwise stated.

[10] "The Twelve Largest Amish Settlements (2013)," Young Center for Anabaptist and Pietist Studies, Elizabethtown College, http://www2.etown.edu/amishstudies/Largest_Settlements_2013.asp (accessed March 20. 2014).

electricity through public power lines at home, nor do they drive cars: horse and buggy remain their important means of transportation. In theory, at least, they do not allow the ownership of radio, TV, computer, or the taking of photographs and sound or video recording.

Hochdeutsch (High German) is mainly used by the Amish for Scripture and in church services, as well as in singing German songs. In daily life, among themselves the Amish speak Pennsylvania German, also known as "Pennsylvania Dutch" (*Deitsch*), a dialect that "emerged from elements of Swiss, Swabian, Alsatian, and Palatinate dialects in the 18th century in Pennsylvania."[11] They speak English with non-Amish people.

Singing is a very important component of Amish life: it penetrates the core of their religion and various aspects of social life. At the bi-weekly church service held in homes, they sing *langsame Weise* (Deitsch term for "slow-tunes") to hymn texts from the *Ausbund*, a sixteenth-century Anabaptist hymnal in German, which maintains a core status in the religious and musical life of the Amish. The special musical style of the slow-tunes not only preserves a repertory of European hymns (mainly evangelical) and folk songs that were popular in the sixteenth century in the form of plainchant in unison and free rhythm, but also facilitates Amish collective memories, and religious and cultural values.

When the young Amish turn sixteen years old, they begin to "run around" with their peers in group-activities, a period known as *Rumspringa.* During *Rumspringa* period, Amish youths need to make the most important decision in their lives: whether to join the Amish church or not. Since the Amish, as the other Anabaptists believe that only

---

[11] Donald B. Kraybill, *Concise Encyclopedia of Amish, Brethren, Hutterites, and Mennonites* (Baltimore: Johns Hopkins University Press, 2010), 65.

adults can make the decision of baptism, when they truly understand its meaning. Once a person is baptized in to the Amish church, the vow is life-long and should not be broken without serious consequences, such as excommunication. Marriage usually takes places after a person joins the church.

Weekly Sunday evening singing during *Rumspringa* years provides young people opportunities to meet and choose future spouses within the Amish population. Today this event is largely a disciplined group activity that plays an important role leading the Amish youth on the way to joining the Amish church. At the Sunday singings, they use German hymn texts from the *Ausbund* as well as *Unpartheyisches Gesangbuch*, initially a Mennonite hymnal first published in 1804. The tunes and styles at youth singings differ from one group to another, and the musical variety reflects the diversity of life style and ways of thinking among Amish communities. Fast-tunes are metrical songs whose music largely adops American protestant hymns as well as other sources, are sung at youth singings, weddings, and other social gatherings for people of all ages. Weddings include the rituals of church service and youth singing, and both slow-tunes and fast-tunes are used.

Although traditionally the Amish learned singing orally, in recent decades the Lancaster Old Order Amish have adopted written notation, four-part harmony, and singing classes. Outside church, youth singing, and weddings, the Amish sing hymns in English that are mainly taken from a variety of Protestant songbooks, and they also have started to compile their own fast-tune hymnbooks.

The importance of music in Amish life cannot be overstated, although the Amish themselves might not verbalize it explicitly because singing is such a natural part of their

everyday life. In many families, singing starts at the breakfast table. Girls and women often sing while doing chores at home; pupils begin a school day by singing; in the evening families and friends often get together and sing. Singing is the major activity for young people to socialize and find future spouses and the major event next to church service at the weddings. Without TV and the Internet, singing often fills Amish homes in the evenings and holidays, glues the families and ties the communities together.

Not only does singing take one third of the time at a church service, the most sacred ritual for the Amish, singing is also a great comfort in times of difficulty and accompanies the Amish in their spiritual journeys on earth until the last minute. When a person is sick, friends come to sing for him or her in the hospital room or at home. Young people often go as small groups to sing in the evenings for the elderly people. At hospital beds or even deathbeds, piles of hymnbooks stand next to the Bible, since family, friends, church members, and young people come to sing for those who could be on the last part of their earthly journey, and singing is the best way to say good-bye to the loved ones. When a dear Amish friend of mine passed away unexpectedly after I moved to Germany, family members told me later that they were singing at her bed as she was passing, "She was already unconscious, but we knew that she heard it. They say that hearing is the last thing that one loses."[12] When tragedies and deaths happen, hymn singing is the best way to bring comforts and healing to the families, as well as remembrance of those who are no longer living. In short, singing is very important to the Amish people in good times and bad, in sickness and health.

---

[12] Conversation, 2013.

How I Met the Amish

Coming from China, I had never heard of Amish people before studying in America. The first time I encountered the Amish was during a road trip to the Great Lakes area in the summer of 2007, while driving through some Amish settlements in Indiana. A young man, probably in his twenties, passed by as we wandered around a back road, enjoying the fresh country air and sunset. Wearing a straw hat, some sort of a white shirt and black pants, he was on a strange unicycle, which had a really tall and large wheel in the front and a tiny wheel in the back. He stopped to chat with us, and when he found out that my husband is from Germany, he said, "You should come to visit our church on Sunday." Due to previous obligations, we could not make it. I kept wondering, what was so special about his church, therefore, I began reading about the Amish and their culture.

After entering the doctoral program at the University of Maryland, College Park, I had easy access by a two-hour drive to Lancaster County, a popular tourist destination famous for its Amish population. During my visits as a tourist in 2008, I began to realize that although known as a separate people, the Amish do not live in a world of "Peach Blossom Spring" as told in a famous fourth-century Chinese fable, where people escaped war and political turbulence, living an entirely isolated life for about five hundred years.[13] On the contrary, the Amish live in the modern world among average Americans. Highways go through the settlement, electricity wires and cell phone signals are all over

---

[13] "The Peach Blossom Spring" is a famous Chinese fable written by Tao Yuanming (c. 365-427) in year 421. A fisherman happened to discover a hidden utopian world along a river in the peach blossom forest behind a cave. There happily and peacefully lived a group of rural people, whose ancestors came to that place five hundred years ago in order to escape from war and political turbulence. Since then they had lived a separated life, not knowing what happened in the outside world. They treated the fisherman with great hospitality and asked him not to tell the others about their existence when he returned home. The fisherman later tried to return to the "Peach Blossom Spring" but never found it again.

up in the sky, and all the latest technologies are available. Yet they have made conscious choices to maintain their own way of life, which highly values simplicity, tradition, and religious beliefs.

The Amish way of life sharply contrasts with the current situation in China, where in recent decades, modernization and westernization happen overwhelmingly at the loss of many valuable, age-old traditions and massive damage to the environment and nature. Material pursuits seem to be a primary goal of life for many: owning house, car, and money becomes the symbol of individual achievement and success. The Amish, on the contrary, show a different path of life, which is the journey towards heaven, with the pursuit of faith as the means of achieving the ultimate goal. Music is one of the best channels for experiencing their cultural and spiritual world.

Changing and Diversified Amish Society

Today Amish society is experiencing many new developments that are not the same as the stereotypical imagination of the general public, or the descriptions from previous decades. Changes and diversity have become more visible than before, and traditional ways of Amish life have inevitably altered. While there are volumes that systematically discuss the topics of Amish adaptation and struggle with changes, technologies, and modernity (see literature review) the following account presents some of my field observations to provide a general background of the Amish society, which musical changes and diversity exist and are closely related to.

The occupations of the Amish have become much more diversified. Traditionally, farming had been the main occupation of the Amish, and it still remains the ideal way of raising a family and maintaining traditional values. Yet, it has become an increasingly

difficult one, and by itself often does not bring enough income for a large-sized family. More and more people begin to work outside home, and even travel a long distance for work. Many, both men and women, work at farmers' markets in various parts of Pennsylvania, New Jersey, Maryland, and New York State. It is not unusual that they travel three hours one way by hired van to the market. Women often work at grocery stores, a variety of shops that have non-Amish customers, restaurants, cleaning for non-Amish households, and so on. Men often work at factories such as furniture building, paint shops, hydraulic machinery, and construction sites. Those who work for construction and build furniture often need to travel as far as their projects require.

Although it is one of the most important and visible symbols of Old Order Amish, riding in horse and buggy is no longer a necessity for many families. Many jobs, local or out of Lancaster County or even Pennsylvania, require people to hire non-Amish drivers to take them between home and work by cars and vans. The need for riding in vehicles has increased so greatly that even the most conservative families in Lancaster County regularly use car rides. Because of the increasing travel distance to work, visiting families, going to buy groceries, and so on, as well as the general traffic growth in Lancaster, riding in horse and buggy has become less frequent, and for some people is mostly used only on Sundays and religious holidays.

Maintaining German language similarly faces challenges. Economical needs require daily communication and exchange between the Amish and non-Amish. Education in High German is only limited to school lessons and is mostly used in church, youth singings, and weddings. Although the Amish mainly speak *Deitsch* among themselves, the use of English is more frequent than before, and in certain areas, English

has become the daily language among some young people. The increasing use of English is also reflected in music, in that singing outside religious rituals is more and more often in English. How much English is incorporated into singing is also related to how liberal or conservative a group is.

Because of working away from home, the traditional way of families most stay together has changed and what connects the family together is not always the physical closeness, but rather more internal ties. Fathers do not always stay in the field next to the house and are available all the time when needed as they used to be; even married women do not always stay home, especially before they have children and after their children are grown up. Some Amish women whose husbands are farmers told me how grateful they are, when their husbands can stay so close to the family all the time, instead of working away, although farming is harder work and the income is relatively low compared to other businesses. Under such circumstances, singing together as a family and group is by every means a way that glues families and communities together internally.

The diversity of occupations, incomes, and many other factors contribute to the diversity of life styles and change in social structure in Amish culture, which is in turn represented in the diversity of Amish music. Amish society is no longer an egalitarian society as in former agricultural eras. The Amish are aware of the general diversity in their society, in which some people and districts being more liberal, and some being more conservative. They refer to those conservative ones as "low" and "plainer," and the liberal ones as "high." The liberal ones tend to be more open to outside influences and are more likely to accept changes, whereas the conservative ones are inclined to stay with

traditions and are more resistant to the outside world and rapid changes. Between the two ends, there are many people and districts that are situated in the middle of the continuum.

The six types of youth singing that I identify in Chapter Two are the clearest example of the Amish musical diversity, which is closely connected to the continuum of Amish communities from being the most conservative to the most liberal. The use of four-part harmony, faster speed, and English language signifies that a group is being more liberal. By contrast, sticking to more slow-tunes, singing only in unison and German represent that a group is more leaning to the conservative end of the continuum. The variety of youth singings corresponds to the diversity of Amish society, in which differences and changes are subtle and gradual.

The Amish adapt modern technologies selectively and are moving with the latest developments, although at a cautious distance. What often bewilders outsiders and make them think that the Amish are hypocritical is their distinction between ownership and usage of technologies. For the Amish, there is a clear line drawn between the two: owning a automobile is forbidden, yet riding in it is allowed, except for Sundays at conservative districts, and becomes a necessity for most people. Owning computers and the Internet is forbidden, yet using them at work for business is often allowed. Due to such a distinction, there is a vast room for the Amish creative usage and adaptation of modern technologies. In contrast to the common stereotype that the Amish are old-fashioned and are resistant to any modern technologies, the reality is that they are aware of the developments of many latest technologies that are related to their life and work. Nowadays most Amish families own telephone at home, which is usually put in a shed, the barn, or a shop. Cellphones are permitted at some districts for business use, and for

elder people who need medical help. The use of computers and the Internet, although restrained, is allowed at some districts for work. Most families own a diesel generator, so that without the public grid one can one still use electricity for home appliances, such as sewing machines.

What distinguishes the Amish and the mainstream society is that the Amish make conscious choices to selectively adopt new technologies to serve their communities guided by their religious doctrines, unlike the latter, who are often driven and led by the constantly changing technologies and try to obtain the latest ones as soon as they are available. The Amish do not decline, yet cautiously and selectively use newest technologies in medical treatments, businesses, farming, education, and many aspects of their daily life. The pursuit of technology is, however, never their goal of life, but instead a means to better serve the community and spiritual need. Deep in their hearts, traditions are always valued and respected. As one young Amish woman once told me, "Our life surely changes. Our Bishop says it very well, 'It's not that we don't change, we just want to be the last that change.'"[14]

The same attitude towards technologies is also true in the realm of music for the Amish. On the one hand, they highly respect and make great efforts to preserve the *Ausbund* slow-tune tradition. On the other hand, they have absorbed various musical influences from their immediate environments, and are influenced by the musical sources and changes from the mainstream society, both in the sixteenth century and today. What is prominent about the Amish is not that they are never in touch with outside influences, but rather, it is their ability to digest whatever sources that are useful for them and utilize them for their own religious purposes.

---

[14] Conversation with an Amish woman, 2010.

The adaptation of technology also plays an important role in the Amish musical life, although many might not have noticed it. For example, as mentioned in Chapter One, the "green book"—the latest version of the *Ausbund* slow-tune notations—used a word processor, a modified Amish version of computer, in its creation. The Amish generally welcome the more professional looking tunebook than the previously versions that are handwritten or semi-handwritten. The compilation of *Heartland Hymns*,[15] the first four-part harmony hymnal compiled by the Lancaster Old Order Amish was done with the help of searching for songs on the Internet, as explained in Chapter Three. The use of a copying machine is inevitable in the creation of loose-leaved song booklets by youth groups and the dissemination of pages from various songbooks among the Amish individuals and groups.

Scope of the Study

This dissertation covers the principal parts of the musical landscape of the Lancaster Old Order Amish, while not being comprehensive. The three rituals I study are church singing, youth singing, and singings at weddings. The musical genres include unison singing of *langsame Weise* (Deitsch term for slow-tunes) in German, and fast-tunes in unison and four-part harmony both in German and English, not limited to those three rituals. Singing of *halb-starke Weise* (Deitsch term for half-fast-tunes) in German is briefly discussed. The study covers the usage of instruments, but not as a main topic. Although I do include materials from other regions for musical comparison, the field research of this dissertation is at a local level and solely concentrates on Lancaster

---

[15] E. Lapp, comp., *Heartland Hymns* (Rosenort, MB: PrairieView Press, 2005).John B. Martin, comp. *Hymns of Harmony* (Neche, ND: Prairie View Press, 2005).

County. Even within this range, I observed diversity in musical practices among the Old Order Amish.

My own field transcriptions based on the Amish tunebooks are another main source for musical analysis and comparison in this dissertation, and both my transcriptions and collections of tunebooks cover the complete repertory of Lancaster Old Order Amish slow-tunes. Because the Amish do not allow audio or video recording, I learned songs by listening and singing along, the oral method the Amish have been using for centuries. Outside church services, I did real-time transcriptions of the music in the field using cipher notation,[16] a notation system using Arabic numbers to represent musical notes which enables rapid transcription without drawing staff and notes. Later I transcribed the field transcription to standard staff notation.

Literature Review

Although there are not many studies focusing solely on Amish music, various types of literature have included this topic at different levels. General introductions to the Amish, targeting tourists, sometimes include rituals and music[17] can be an informative start for lay readers. Scholars of Amish studies also write introductions for a broad readership, and those are much more comprehensive and in-depth.[18] For example, based on solid and long-term fieldwork data and experiences, Stephen Scott's series introduces

---

[16] Bernarr Rainbow, "Galin-Paris-Chevé method," *Grove Music Online. Oxford Music Online.* Oxford University Press. http://www.oxfordmusiconline.com/subscriber/article/grove/music/10531 (accessed April 20, 2014). This notation system is used very frequently in China, for both transcription and publication.

[17] T. J. Redcay, *The Old Order Amish: in Plain Words and Pictures* (Gettysburg: Americana Souvenirs & Gifts, 2000). A. Martha Denlinger, *Real People: Amish and Mennonites in Lancaster County, Pennsylvania*, 4th ed. (Scottdale, PA: Herald Press, 1993). Merle Good and Phyllis Good, *Most Asked Questions about the Amish and Mennonites* (1979; repr., Intercourse, PA: Good Books, 1995).

[18] John A. Hostetler, *The Amish* (Scottdale, PA: Herald Press, 1995). Donald B. Kraybill, *The Amish: Why They Enchant Us* (Scottdale, PA: Herald Press, 2003). Donald B. Kraybill and Daniel Rodriguez, *The Amish of Lancaster County* (Mechanicsburg, PA: Stackpole Books, 2008).

various aspects of Amish society in great detail, including architecture, housing,

weddings, dress, transportation, and life without electricity.[19] This series is not only easy

to read for general readers who are interested in the Amish, but also provides valuable

data for scholarly research.

Works by the Amish and Mennonites themselves provide insiders' perspectives

on Amish music, and their contribution can never be overestimated. Hymnody and

songbooks used by the Amish, both in German and English, are the critical primary

sources.[20] For the *Ausbund* and *Unpartheyisches Gesangbuch*, I use both current editions

and facsimiles of historical editions.[21] Musical notations and transcriptions done by the

Amish in recent decades provide important primary sources of musical tunes, and they

are the foundation of my transcriptions, musical analyses and comparisons in this

dissertation.[22]

Amish and Mennonite writings on their thoughts on life and music provide voices

directly from the insiders.[23] Histories and translations of the *Ausbund*,[24] and surveys of

---

[19] Stephen Scott, *Amish Houses & Barns* (Intercourse, PA: Good Books, 2001); *The Amish Wedding and Other Special Occasions of Old Order Communities* (Intercourse, PA: Good Books, 1988); Why Do They Dress That Way? (1986; repr., Intercourse, PA: Good Books, 1997); *Plain Buggies: Amish Mennonite, and Brethren Horse-Drawn Transportation* (1981; repr., Intercourse, PA: Good Books, 1998). Stephen Scott and Kenneth Pellman, *Living Without Electricity* (Intercourse, PA: Good Books, 1999).

[20] Esther Lapp, compl., *Heartland Hymns* (Rosenort, Canada: PrairieView Press, 2005). John B. Martin, comp., *Hymns of Harmony* (Neche, ND: Prairie View Press, 2005).

[21] See Bibliography.

[22] Katie Stoltzfoos, *Nota für das Ausbund*, comp. Stephen Lapp (Gordonville, PA: Gordonville Print Shop, 1990). Stephen Lapp, et al., ed., *Nota für das Ausbund* (Gordonville, PA: Gordonville Print Shop, 2005). Jonas Beiler, ed., *Lieder und Schriften* & *Nota für das Ausbund* (Myerstown, PA: Little Mountain Printing, 2011).

[23] John A. Hostetler, ed. *Amish Roots: A Treasury of History, Wisdom, and Lore* (Baltimore: Johns Hopkins University Press, 1989).

[24] Ben S. Blank, *The Amazing Story of the Ausbund* (Narvon, PA: Carlisle Printing, 2001). Paul M. Yoder, Elizabeth Bender, Harvey Graber, and Nelson P. Springer, *Four Hundred Years with the Ausbund* (Scottdale, PA: Herald Press, 1964). *Songs of the Ausbund: History and Translations of Ausbund Hymns*, 2 vols. 4th ed. (Millersburg, OH: Ohio Amish Library, 1998 and 2011).

Ausbund tunebooks and hymnody[25] written by the Amish and Mennonites are very important for understanding the insiders' views on Amish history and music. Although Joseph Yoder's *Amische Lieder*[26] is not my primary source for musical analysis, it is the first systematic effort to preserve Amish slow-tunes by way of transcription, and it is the basis for a number of musicological studies.

Academic research on Amish music and culture is mainly done by non-Amish scholars. The earliest known scholarly research on Amish *Ausbund* hymns is included in the 1903 book *Die Lieder der Wiedertäufer*[27] by Rudolf Wolkan, a professor of German literature at the University of Vienna in the late nineteenth and early twentieth centuries.[28] His systematic account of Anabaptist hymns, hymnbooks, and hymn writers includes the identification of incipit-named melodies in the *Ausbund*, as well as historical research on Anabaptist hymn writers in the *Ausbund*. Wolkan's historical research provides valuable information on the relationship between *Ausbund* hymns and early Anabaptist history, and it still shed lights on my search for the historical formation of slow-tunes in this dissertation.

Other early academic works on Amish music were published between 1930 and 1950. In spite of the scarcity of written sources on Amish singing, rare chances of fieldwork, and few general studies on the Amish at that time, music scholars managed to take a musicological approach to provide musical analyses of the limited number of *Ausbund* hymn tunes available to outsiders with historical and cultural background. Even

[25] Gracia Schlabach, "A Survey of Amish Tunebooks: Categorizing Slow Tunes by Date of Origin," *Journal of Amish and Plain Anabaptist Studies* 1 No. 2 (2013): 90-106; *Now Thank We All Our God: A Guide to Six German Hymnals* (Sugarcreek, OH: Carlisle Printing, 2011). Martin E. Ressler, *An Annotated Bibliography of Mennonite Hymnals and Songbooks 1742-1986* (Gordonville, PA: Gordonville Print Shop, 1987).
[26] Joseph Yoder, *Amische Lieder* (Huntingdon, PA: The Yoder Publishing Company, 1942).
[27] Rudolf Wolkan, *Die Lieder der Wiedertäufer* (Berlin: B. Behr's Verlag, 1903).
[28] *Songs of the Ausbund*, I:355.

though their source materials were limited, those works established a foundation for future scholarly endeavors on Amish music. Furthermore, those studies made the first attempts to find the historical roots of slow-tunes and outside musical influences that Amish church music received.

For example, as early as 1939, John Umble had already given a comprehensive introduction to Amish *Ausbund* hymns and hymn tunes, including historical, social, cultural, and religious background, lyrical content, and some early transcriptions of slow-tune music.[29] The most influential early research on Amish slow-tunes is "The Strange Music of Old Order Amish," a 1945 article by folklorist George Pullen Jackson, who attempts to identify historical origins of the slow-tunes. He extracts skeleton tones from the melodies Joseph W. Yoder transcribed in *Amische Lieder*, and compares those prototypes to sixteenth-century German religious and folk tunes.[30] Although Jackson's method of extracting skeleton tones raises technical questions, his approach and conclusions about historical changes of slow-tunes were no doubt inspiring for later researchers searching for slow-tune origins. J. William Frey, in 1949, gives musical analysis, transcription of preaching and the *Loblied*, and also analyzes the musical influences from the non-Amish world.[31] Bruno Nettl has an early article discussing the musical style of Amish slow-tunes, in which he gives quite accurate descriptions of the musical characteristics and touches on the issue of acculturation and question of slow-tune formations.[32]

---

[29] John Umble, "The Old Order Amish, Their Hymn and Hymn Tunes," *The Journal of American Folklore* 52, no. 203 (1939): 82-95.
[30] George Pullen Jackson, "The Strange Music of the Old Order Amish," *The Musical Quarterly* 31, No. 3 (July 1945): 275-288.
[31] J. William Frey, "Amish Hymns as Folk Music," in *Pennsylvania Songs and Legends*, ed. George Korson (Philadelphia: University of Pennsylvania Press, 1949), 129-162.
[32] Bruno Nettl, "The Hymns of the Amish: An Example of Marginal Survival," *The*

In the 1950s emerged two in-depth studies on the Amish slow-tunes. The investigation of slow-tune origins by Rupert Karl Hohmann in his 1959 dissertation, "The Church Music of the Old Order Amish of the United States," provides a basis for my re-examination of the historical origins of current Lancaster slow-tunes. Hohmann's work is the first full-length and in-depth musicological study of Amish church music, including some fieldwork information and cultural context. Using detailed musical analysis and transcriptions, he traces the origin of *Ausbund* hymns to secular and sacred folk tunes mainly from the fifteenth to seventeenth centuries.[33] Hohmann's research is solidly grounded, and many of his conclusions about root tunes still stand today, as confirmed by my examination of the Lancaster repertory. Another early in-depth research on the slow-tunes of Old Order Amish is the 1952 master thesis by musicologist and theorist Charles Burkhart, in which he studies the musical characteristics and historical origins of the slow-tunes of both Old Order Amish and Old Colony Mennonites that bear remarkable similarities.

Nicholas Temperley's study on seventeenth-century English Parish church psalm singing draws a parallel between the Amish slow-tunes and the English Puritan congregational singing.[34] Temperley's historical research on the musical characteristics, formation, and changes of the "old way of singing" is influential and inspirational for the study of this kind of music, which includes but is not limited to Amish and Old Colony Mennonite singing. Wesley Berg's article on the old way of singing of the Old Colony

---

Journal of American Folklore 70, no. 278 (1957): 323-328.

[33] Rupert Karl Hohmann, "The Church Music of the Old Order Amish of the United States" (PhD diss., Evanston, IL: Northwestern University, 1959).

[34] Nicholas Temperley, *The Music of the English Parish Church*, 2 vols. (1979; repr., Cambridge: Cambridge University Press, 2006). "The Old Way of Singing: Its Origins and Development," *Journal of the American Musicological Society* 34, no. 3 (Autumn 1981): 511-544.

Mennonites provides a comparison with Temperley concerning the reasons for the musical formation.[35] Hedwig T. Durnbaugh in her 1999 article revisited the theme of the origins and singing style of Amish *Ausbund* slow-tunes.[36] Those studies have provided a foundation and theories to explain the historical origins and changes of slow-tunes, which is a major theme in my dissertation.

The most current musicological and ethnomusicological research (2001 to the present) on Amish music has been conducted by Hilde M. Binford in Pennsylvania, D. R. Elder in Ohio, and Rebecca Clarkson in Indiana. These studies include much more fieldwork data than earlier studies, and they pay special attention to the transmission of Amish music, both in oral tradition and written forms. For example, Binford combines her research background in medieval musicology with learning experiences with the Amish and presents a general picture of the use of music in Amish community,[37] and she studies the notation, transmission, and changes of *Ausbund* hymns.[38] In her manuscript *Amish Singing in Wayne and Holmes County, Ohio*, Elder gives a thorough survey of the roles singing plays in various aspects of Amish life and social settings. She provides introductory ethnographies of singing at homes, church, youth singing, weddings and funerals, and she places an emphasis on informal singing outside church.[39] Elder also has a special interest in children's music in school, and how music nurtures the children and

---

[35] Wesley Berg, "Hymns of the Old Colony Mennonites and the Old Way of Singing," *The Musical Quarterly* 80, no.1 (Spring, 1996): 101.

[36] Hedwig T. Durnbaugh, "The Amish Singing Style: Theories of Its Origin and Description of Its Singularity," *Pennsylvania Mennonite Heritage* 22, no. 2 (April 1999): 24-31.

[37] Hilde M. Binford, "Values and Culture Transmitted Through Music in the Old Order Amish Community," in *The Human World and Musical Diversity: Proceedings from the Fourth Meeting of the ICTM Study Group "Music and Minorities" in Varna, Bulgaria 2006*, ed. Rosemary Statelova, et al. (Sofia: Bulgarian Academy of Sciences, Institute of Art Studies, 2008), 190-193.

[38] Hilde M. Binford, "The 'Loblied' of the Old Order Amish: Tracing the Oral Tradition of a 420-year Old Tune," *Cantus Planus* (2006): 149-161.

[39] D. R. Elder, *Amish Singing in Wayne and Holmes County, Ohio*, Unpublished manuscript, 2012.

the community.[40] [Her book *Why the Amish Sing: Songs of Solidarity and Identity* was published in August, shortly before the submission of this dissertation.][41]

Clarkson's 2012 master's thesis on the singing of the New Order Amish in Indiana provides a comparative case for the study of Old Order Amish music.[42] Her research touches important issues of oral transmission of Amish music and roles of music in life that also apply to the study of Old Order Amish music, and her general conclusions about Indiana New Order Amish music correspond to my research of Old Order Amish in Pennsylvania. Another study on Mennonite music that shares many parallel research themes is the 2008 dissertation by Judith Marie Klassen on music of Old Colony Mennonites in Mexico. Klassen studies both the slow-tunes and fast-tunes, which reflect the diversity within the Mennonite communities.[43]

There are other researches that involve Amish music from other disciplines, such as linguistics, language, and Germanic studies. For example, Mennonite hymn writer and compiler Joseph Overholt studies the contents of the *Ausbund* from the perspective of theological themes, use of language, and structure of hymn texts in his 1964 master's thesis.[44] Charlene Louise Persons' master's thesis in 1988 provides linguistic study of the distribution of three languages in the singing of the Old Order Amish based on statistical

---

[40] D. R. Elder, "*O Gott Vater, Wir Loben Dich*: Amish Childhood Singing Forges Commitment to God and Community," *Pennsylvania Mennonite Heritage* 27, no. 1 (January 2004): 18-25. "'Es Sind Zween Weg': Singing Amish Children into the Faith Community," *Cultural Analysis* 2 (2001): 39-63.

[41] D. R. Elder, *Why the Amish Sing: Solidarity and Identity* (Baltimore: Johns Hopkins University Press, 2014).

[42] Rebecca Clarkson, "Singing with the New Order Amish: How Their Current Musical Practices Reflect Their Culture and History" (master's thesis, University of Cincinnati, 2012). This thesis did not come to my attention until after I had finished my dissertation draft. Although her fieldwork was conducted during a two-day trip visit, and her musical comparison is based on previous transcriptions and some of her own transcriptions of earlier recordings, her conclusions are nevertheless useful.

[43] Judith Marie Klassen, "Encoding Song: Faithful Defiance in Mexican Mennonite Music Making" (PhD diss., Memorial University of Newfoundland, 2008).

[44] Joseph Overholt, "Theological Themes Expressed in the Hymns of the Ausbund" (master's thesis, Kent State University, 1964).

data.[45] Beverley Durance explores the spiritual and emotional unifying power of *Ausbund* among the Anabaptists by examining its social, religious, and musical context in the sixteenth century.[46] Although my dissertation does touch on the themes and language use in Amish singing, they are not the main focus. Therefore, the above-mentioned studies that concentrate on the texts of the *Ausbund* are useful complements to my study of *Ausbund* music.

Although more contemporary scholarly works studying the Amish (1988 to present) do not directly focus on Amish music, they provide broader social, cultural, historical, and religious contexts for comprehensive understanding of Amish music from interdisciplinary perspectives, such as sociology, anthropology, historical research, communication, cultural studies, and psychology. For example, John A. Hostetler's influential book *Amish and Society* includes detailed and accurate ethnographies of Amish musical activities and rituals.[47] Donald Kraybill, currently the leading scholar on Amish society, emphasizes the rapid changes happening to the Amish in the last two decades, and their struggle and negotiation with modernity, urbanization, and commercialization. He stresses the interaction and communication between the Amish and non-Amish,[48] which are consistent with my findings in the realm of Amish music. He has two works, in cooperation with Nolt, focusing on Amish spirituality.[49] This emphasis

---

[45] Charlene Louise Persons, "Language Used in the Music of the Old Order Amish" (master's thesis, University of Texas at Arlington, 1988).

[46] Beverley Durance, "The Unifying Power of Song: The Swiss Anabaptist Ausbund as a Voice of Convergence in a Divergent Movement" (master's thesis, University of Calgary, 2007).

[47] John A. Hostetler, *Amish Society* (Baltimore: Johns Hopkins University Press, 1993).

[48] Donald Kraybill and Steven M. Nolt, *Amish Enterprise: From Plows to Profits*, 2nd ed. (Baltimore: Johns Hopkins University Press, 2004). Donald Kraybill, Rev. ed. *The Riddle of Amish Culture*. Rev. ed. (Baltimore: Johns Hopkins University Press, 2001). Donald Kraybill and Mark A. Olshen, eds., *The Amish Struggle with Modernity* (Hanover, NH: University Press of New England, 1994).

[49] Donald Kraybill, Steven M. Nolt, and David Weaver-Zercher, *Amish Grace: How Forgiveness Transcended Tragedy* (San Francisco: Jossey-Bass, 2007); *The Amish Way: Patient Faith in a Perilous*

on Amish spirituality is supported by the conclusions of my dissertation: Amish music

should not only be viewed as musical sound, but also as spiritual and religious

experience.

Steven Nolt studies the Amish mainly from an historical perspective. He explores

the early immigration experience of the Amish and Pennsylvania German, and discusses

their identity formation in relation to ethnicity and religion in American context.[50] Nolt's

extensive research sets the important historical context for my study of historical

formation and changes of Amish slow-tunes and fast-tunes, and their relationship to the

environment. Richard Stevick focuses on the life and behaviors of Amish teenagers

during *Rumspringa* years from the perspective of psychology, and he provides

ethnography of musical activities of the Amish youth, including weddings and weekly

singings.[51]

Recent studies of the Amish view the Amish as a society, people, and culture with

considerable diversity and complexity. Instead of the stereotype of a closed and static

group, scholars have been exploring the changes and multiple sides of Amish society. For

example, two regional studies explore these issues among the Amish in Ohio and New

York respectively.[52] The latest comprehensive 2013 volume, *The Amish*, sets such an

example: a collective work by Kraybill, Karen M. Johnson-Weiner, and Nolt, it is based

---

World (San Francisco: Jossey-Bass, 2010).

[50] Steven M Nolt, *A History of the Amish: Revised and Updated* (Intercourse, PA: Good Books, 2003). *Foreigners in Their Own Land: Pennsylvania Germans in the Early Republic* (University Park, PA: Pennsylvania State University Press, 2002). Steven M. Nolt and Thomas J. Meyers, *Plain Diversity: Amish Cultures and Identities* (Baltimore: Johns Hopkins University Press, 2007).

[51] Richard A. Stevick, *Growing Up Amish: The Rumspringa Years*. 2nd ed. (Baltimore: Johns Hopkins University Press, 2014).

[52] Steven M. Nolt and Thomas J. Meyers, *Plain Diversity: Amish Cultures and Identities* (Baltimore: Johns Hopkins University Press, 2007). Karen M. Johnson-Weiner, *New York Amish: Life in the Plain Communities of the Empire State* (Ithaca: Cornell University Press, 2010). Charles E. Hurst and David L. McConnell, *An Amish Paradox: Diversity and Change in the World's Largest Amish Community* (Baltimore: Johns Hopkins University Press, 2010).

on their extensive research on the Amish over twenty-five years. This study explores

Amish diversity at a national level and deals with various aspects of Amish life from

roots, cultural context, social organization, to internal ties.[53] Since these studies do not

include the topic of music, their generous descriptions of context leave ample room for

my research on the diversity and changes of Amish music, which is a contribution to the

wider picture of Amish diversity.

Theoretical Approaches

This dissertation uses research methodologies in ethnomusicology and

musicology, including ethnographic description, participant observation, and musical

analysis and comparison. Since Amish music is closely bound with religious beliefs, the

study of it must go beyond musical sound. Jeff Todd Titon has proposed using the theory

of hermeneutic phenomenology in his study on the singing of Old Regular Baptists, in

which only by understanding the inner religious experience can he explain the

phenomenon of musical integration.[54] This theory is essential in my dissertation, in that

understanding the role or religious beliefs and values is the key in understanding and

explaining the formation of Amish musical styles, historical changes and adaptations.

Although I use a large amount of musical analysis and comparison in this study, they are

not mechanical analyses of written notations only, but rather are grounded in the

---

[53] Donald B. Kraybill, Karen M. Johnson-Weiner, and Steven M. Nolt, *The Amish* (Baltimore: The Johns Hopkins University Press, 2013).

[54] Jeff Todd Titon, "'Tuned Up with the Grace of God': Music and Experience among Old Regular Baptists," *Music in American Religious Experience*, ed. Philip V. Bohlman, Edith L. Blumhofer, and Maria M. Chow (Oxford: Oxford University Press, 2006), 311-334; *Powerhouse for God: Speech, Chant and Song in an Appalachian Baptist Church* (Austin: University of Texas Press, 1988); "Stance, Role, and Identity in Fieldwork among Folk Baptists and Pentecostals," *American Music* 3, no. 1 (Spring 1985): 16-24.

participant observation field experience and all serve the purpose of examining how music embodies Amish religious beliefs and cultural values.

As a people who place high priority on the community, music making of the Amish is also on the community basis. Thomas Turino's theory of participatory music provides another very useful framework in explaining not only the musical characteristics of Amish singing, both slow- and fast-tunes, but also how the music functions in Amish society.[55] This theory inspires the examination of Amish music from the perspective of how music facilitates participation of community members and meets their spiritual needs, rather than judging the value of Amish music from the aesthetics of Western art music, which is primarily for presentational purposes.

Multilayered relationships between oral written transmissions of music is a theme that ethnomusicologists have frequently applied to the study of religious music, and this approach is especially important to the research on Amish music. Peter Jeffery, himself a musicologist, proposes that ethnomusicological approaches to music history can contribute to solving the problems of the oral and written transmission relationship. He calls for attention to the importance of oral transmission in Gregorian chant studies.[56] In their collective research, Kay Shelemay, Peter Jeffery, and Ingrid Monson study Ethiopian Christian chant from the perspectives of both the history and contemporary practice of this tradition, and explore the roles of written notation and oral transmission in liturgical development.[57] Brett Sutton[58] and Beverly Bush Patterson[59] both study the

---

[55] Thomas Turino, *Music as Social Life: The Politics of Participation* (Chicago: The University of Chicago Press, 2008).

[56] Peter Jeffery, *Re-Envisioning Past Musical Cultures: Ethnomusicology in the Study of Gregorian Chant* (Chicago: University of Chicago Press, 1992.)

[57] Kay Kaufmann Shelemay, Peter Jeffery, and Ingrid Monson, "Oral and Written Transmission in Ethiopian Christian Chant," *Early Music History* 12 (1993): 55-117.

complex relationship between oral tradition and tunebooks in Primitive Baptist hymn singing. In the Amish case, oral and written transmissions are intermingled and cannot be separated from each other. Hence, this dissertation studies Amish music in both its oral tradition and written transmission, as well as historical research.

The diversity of Amish music, especially in youth Sunday night singings and in the realm of fast-tunes, and the conformity of the slow-tunes reflect multiple layers and sides of Amish society. I was only able to discover such contrast after visiting as many church districts and youth singings as possible. This is a multi-locale approach that is very effective in looking into individualities and varieties within one big religious group. Two works that inspired me with this approach are Jonathan Dueck's study on the musical choices of three Canadian Mennonite churches[60] and Summit's research on Jewish worship music, featuring the diversity of musical choices and practices of five Jewish worship communities in the Boston area.[61]

The investigation of Amish singing classes and the adaptation of fast-tunes is situated in the context of history of America's music and American music education,[62] especially the singing school movement, as well as the musical life and transition of German-American immigrants. Although the Amish qualify as an ethno-religious minority rather than diasporic community, since they have long been settled in America,

---

[58] Brett Sutton, "Shape-Note Tune Books and Primitive Hymns," *Ethnomusicology* 26, no. 1 (January 1982): 11-26.

[59] Beverly Bush Patterson, *The Sound of the Dove: Singing in Appalachian Primitive Baptist Churches* (Urbana: University of Illinois Press, 1995).

[60] Jonathan Dueck, "An Ethnographic Study of the Musical Practices of Three Edmonton Mennonite Churches" (PhD diss., University of Alberta, 2003).

[61] Jeffery A. Summit, *The Lord's Song in a Strange Land: Music and Identity in Contemporary Jewish Worship* (Oxford: Oxford University Press, 2000)

[62] Gilbert Chase, *America's Music: From the Pilgrims to the Present*, 3rd ed. (Urbana: University of Illinois Press, 1992). Richard Crawford, *America's Musical Life: A History* (2001; repr., New York: W. W. Norton & Company, 2005). Michael L. Mark and Charles L. Gary, *A History of American Music Education*, 3rd ed. (Lanham: National Association for Music Education, 2007).

Mark Slobin's framework of subculture and superculture still provides a general

background in studying the issues of acculturation, assimilation, and resistance of

minority groups within the host American society.[63] A few musicological studies

examine musical adaptation, acculturation, and assimilation by investigating historical

tunebooks.[64] This approach is also useful for studying musical acculturation of the

Amish.

Overall this dissertation stresses that music is a crucial component of the Amish

society and religious life, which is essential in defining who the Amish are. Many

ethnomusicological works presenting various groups have used this approach. For

example, in his study of the Amazonian Suyá people, Anthony Seeger has emphasized

the importance "to register what music does and can do in societies, … because it

demonstrates the close interrelationship between music and social processes in a society

where music is not an option but an obligation."[65] Steven Feld emphasizes that "an

ethnographic study of sound as a cultural system," and he uses "modes and codes of

sound communication" to understand "the ethos and quality of life in Kaluli society."[66]

One potential contribution of this dissertation is to document the changes of

Amish music in relation to the contexts of social changes. Although religious music tends

---

[63] Mark Slobin, *Subcultural Sounds: Micromusics of the West* (1993; repr., Hanover, NH: Wesleyan University Press, 2000).

[64] Daniel Jay Grimminger, "Pennsylvania Dutch Tune and Chorale Books in the Early Republic, Music as a Medium of Cultural Assimilation" (PhD. Diss., University of Pittsburgh, 2009). Joshua Rush Barnett, "The Brandstetter Tunebook: Shape-note Dissemination and the Germans of Western Maryland" (master's thesis, University of Maryland, College Park, 2012). Suzanne E. Gross, "Hymnody of Eastern Pennsylvania German Mennonite Communities: Notenbüchlein (manuscript songbooks) from 1780 to 1835" (PhD diss., University of Maryland, College Park, 1994). Otto Holzapfel, "Singing from the Right Songbook: Ethnic Identity and Language Transformation in German American Hymnals," in Bohlman et al., *Music in American Religious Experience*, 175-194.

[65] Anthony Seeger, *Why Suyá Sing: A Musical Anthropology of an Amazonian People* (Cambridge: Cambridge University Press, 2004), 137.

[66] Steven Feld, *Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli Expression*, 2nd ed. (Philadelphia: University of Pennsylvania Press, 1990), 3.

to be more stable and resistant to changes compared to other aspects of social life, nevertheless it is influenced by and reflects sociocultural changes, which can be found in many denominations of Christianity as well as other religions. For example, David C. Helseth studies how the dramatic changing culture, historical and racial, since 1960 has affected the worship music of mainline congregations in the USA.[67] Deborah R. Justice explores how a Presbyterian congregation diversified its worship music in response to social and theological shifts in post-denominational North America.[68] Paméla J. Dorn demonstrates the case study of Turkish Jewish music in Turkey and Israel in the 1980s, where the continuity and change of music are related to competing cultural values held by Turkish Jewry.[69]

Fieldwork Methods

My ultimate goal of fieldwork was to gain a comprehensive Amish life and musical experience, doing what they do, and feeling how they feel as far as possible. During my intensive fieldwork from September 2011 to July 2012, I lived in the countryside of Lancaster County with a family that has Mennonite background, and most neighbors were Amish. I did driving for Amish people to go to work or shopping, visits, hospital, singings, various errands, and so on. Amish ladies taught me sewing and quilting when I did volunteer work with them, such as sewing children's clothes for the MCC (Mennonite Central Committee) and quilting for benefit auctions. I washed a lot of dishes at church gatherings and homes, and helped with cooking, cleaning, and laundry. I

---

[67] David C. Helseth, "The Changing Paradigm of Congregational Music: A Disciples of Christ Response" (PhD diss., Claremont School of Theology, 1997).
[68] Deborah R. Justice, "Sonic Change, Social Change, Sacred Change: Music and the Reconfiguration of American Christianity" (PhD diss., Indiana University, 2012.)
[69] Paméla J. Dorn, "Change and Ideology: The Ethnomusicology of Turkish Jewry" (PhD diss., Indiana University, 1991).

am grateful that many Amish people opened their homes and hearts for me, involving me in their daily lives and sharing their happiness and sorrows with me. I was able to witness many aspects of social and family life, from birth to death, getting to know people of all ages and both genders. These valuable life experiences provide me direct experience for understanding Amish singing, not just as a musical phenomenon, but also as an inseparable part of their life and spiritual journey.

In order to learn to "sing as the Amish do" and understand what music really means and feels like to them, I participated in their singings at different occasions as often as possible. From 2008 to 2012, I visited church services in seventeen church districts (in total about thirty services), twelve in their Sunday evening singings (in total about twenty youth singings), five weddings, and one funeral. Whenever there was singing, I sang along. I went with Amish neighbors and friends to sing for the sick, the elderly, and for two good friends when they were dying. In one-room school visits I heard pupils sing, and I enjoyed singing and harmonica playing at private gatherings. Sometimes people sang and I played along with a battery-powered electric keyboard. Besides daily participation in music, I was more than lucky to have had opportunities to learn slow-tunes from Amish lead singers in their bi-weekly practice singings. Some lead singers even hosted some special practice singings to teach me. I also visited singing classes for Amish youth, where they learn to read musical notation and sing in four-part harmony.

My method of obtaining views of Amish people about their musical experience is mainly through informal conversations when we visited and sang together, since how

people feel and think about their music is rather abstract, internal, and hard to verbalize.[70]

When I asked questions like "why do you sing this way," the most frequent answer I got was "That's how we always do it." Therefore, the most effective way to gain people's own opinion in my study was by singing together. For example, during practice singing, lead singers explained to me how the tunes were supposed to be, and told me their experiences in learning, teaching, and preserving slow-tunes. When I visited youth singings, ladies sitting next to me naturally told me which songs and verses they were singing. In private visits and gatherings, discussions on singing automatically emerged during conversations and chats between songs.[71] Visiting lead singers always involved singing itself, as well as coffee, snacks, and sometimes meals. In a more relaxing and natural context, important questions and answers about singing automatically appeared, many of which I was not even aware of beforehand.

Structure of the Dissertation

This dissertation is organized according to music genres, slow- and fast-tunes, and the three main rituals: church, youth singing, and wedding. Chapter One describes the conformity of singing slow-tunes to *Ausbund* hymns in the context of church services and practice singing, and introduces the history of the *Ausbund*. I also chronicle the efforts of

---

[70] Raymond Timothy McNamara explores the controversial topic of Amish youth and popular music in *Rumspringa* years. He emphasizes the Amish interaction with American mainstream society, and the influence from popular culture and technologies on Amish music. Since the Amish were reluctant to open up to outsider researchers on such topics, McNamara ended up gathering most of his information from ex-Amish persons. See Raymond Timothy McNamara, "*Popular Music Use By Old Order Amish Youth in Lancaster County, Pennsylvania*" (PhD diss., Temple University, 1997). Elder's research on Amish children's music is based on interviews as well, done by her and other three undergraduate assistants in a year. She also encountered the problem that Amish people were not always comfortable answering questions, especially when notes were taken, and some even declined interview requests. See Elder, *Amish singing in Wayne and Holmes County, Ohio*, 45-46.

[71] In my fieldwork, I never used the term "interview." The only visit about singing, which was conducted close to a formal interview without actual singing activity, did not go well. Because the format of the meeting raised suspicion whether I was writing a report for a newspaper.

the Lancaster Amish to preserving slow-tunes through transcription and compiling tunebooks in the last three decades. Chapter Two provides ethnographies of Amish youth singings, illustrating and comparing the large diversity of youth singings from the perspective of repertory, singing style, musical form, use of language, and use of self-compiled song booklets. Those parameters reveal that Amish youth groups form a spectrum from the most conservative to the most liberal.

Chapter Three traces the development of Amish youth groups in the past two decades in relation to singings and compares the changes of youth singings in a longer time span from the 1920s. I describe Amish singing classes and compare them with singing-school movements in the history of American music education. I describe the compilation process of *Heartland Hymns* and survey the fast-tune repertory to examine music acculturation of the Amish. Chapter Four gives ethnography of whole-day wedding events, with an emphasis on four singings on the wedding day, revealing both the uniformity and diversity of Amish wedding singing. I discuss the repertory, genres, and the meanings of songs at the four kinds of singings and compare them in terms of the types and functions of songs.

Chapter Five analyzes musical characteristics of Amish slow-tunes, searching for common patterns and rules of the Amish musical "language" and how they function and contribute to facilitate congregational singing and embody Amish cultural values. Chapter Six explores the ultimate questions concerning the historical origins, formations, and changes of slow-tunes since the sixteenth-century. I introduce and discuss theories from other scholars and propose my own hypotheses based on historical research, musical analysis and comparison, empirical examples, and fieldwork data.

Broadly Stated Conclusions

This study shows that Amish music reveals two sides coexisting in the Amish society. *Ausbund* slow-tune singing at church is mainly homogeneous throughout Lancaster County and remains stable over time. I argue that *Ausbund* slow-tunes not only reflect religious beliefs and cultural values, but more importantly this music is a crucial guardian of the Amish faith, which is the core of the sustainability of the Amish society. By contrast, fast-tunes in both German and English reflect changes and diversity of Amish life and reveal the adaptation and assimilation of outside influence. The musical characteristics and singing styles of the Amish are guided by their religious beliefs and cultural values to facilitate congregational singing. The exploration of origins of slow-tunes and fast-tune melodies shows that in the realm of music, Amish singing has never been immune from outside influences. Both in the sixteenth century and today, the Amish [early Anabaptists] have always borrowed, adopted, and assimilated musical sources and influences from their immediate environment to serve their own spiritual purposes.

Chapter One

Old Order Amish Church Music:

Oral and Written Transmissions of *Ausbund* Slow-tunes

The most important music of the Old Order Amish is by every account the slow-tunes they sing to the *Ausbund*, a sixteenth-century Anabaptist hymnal in German that they have preserved for more than four hundred years. Mainly sung at church services, slow-tunes are an integral part of the sacred religious ceremony of the Amish and a direct link to their Anabaptist history and heritage. For the past four centuries the music of slow-tunes was passed down mainly through oral tradition, but in recent decades the Amish have adopted written musical notation and used it to supplement the transmission of slow-tunes as well. I focus on both oral and written transmissions of slow-tunes, exploring their mutual relationship and the roles they play in the continuity of a tradition, such as slow-tunes, that has mainly been orally transmitted throughout history.

In this Chapter, I first describe the Old Order Amish church service to give readers an overview and background of how slow-tunes are used. Then I provide a brief history of the *Ausbund*, and especially introduce those early editions that are crucial for later musicological research on the origin and formation of slow-tunes in this study. Next I document the practice singing of slow-tunes and the Lancaster Amish's own efforts since the 1980s to preserve slow-tunes by compiling tune books. Finally I discuss the multi-layered relationship between oral and written transmissions in slow-tune tradition, by comparison to some other musical traditions, which have similar issues.

Bi-weekly Church Service

The basic unit of Amish society is the church district, each comprised of about twenty to thirty families. When a district grows too big, it will split into two; therefore the size of each district remains at a stable level. By 2012, there were 185 church districts in Lancaster County. Church districts hold their services every other Sunday. About half of the districts, designated as A Districts, meet on one Sunday and the remainder of the districts (B districts) meet on the other Sunday.[1] For each district, the church service takes place every other Sunday. Side A and side B hold church on alternating Sundays. On "off" Sundays when the home district does not have church, a family gets together at home in the morning to read the Bible and sing *Ausbund* slow tunes together. Sometimes people also go to visit districts of relatives or friends and join them in their church service.

The Old Order Amish do not have church buildings, and their religious activities always take place in homes. While most families in each district take turns to host the Sunday service, the elderly and those who have limited space at home do not host. Each family usually hosts church once or twice each year, depending on the size of the district. The actual space for the church service is often in the basement or the first floor of the house in winter, and in the summer a barn with open door or a shop is often preferred. Amish houses are designed for a family of large size and communal gatherings of many people. Therefore, most of the families have some open spaces that can be easily converted for church and other activities. The "church room" is very plain: there is no altar or any reliquary: long wooden benches and some metal folding chairs are the

---

[1] Benjamin S. Lapp, *Ein Diener Register for Lancaster County and Daughter Settlements in PA, NY, MD, VA, KY, IND, ILL and WISC* (Grand Rapids, MI: InnerWorkings, 2012), vi-vii.

necessary furniture and are delivered in a church wagon, usually during the preceding weekdays to the family that is to host the upcoming service. Each district has its own set of benches for church services, youth singings, and other communal activities. For rituals like weddings and funerals, when about three to five hundred people participate, benches from a few districts are gathered together. Besides benches and chairs, the church wagon also carries copies of the *Ausbund* and the wooden box that stores plates, cups, and utensils for Sunday lunch. All of those are the property of the church district. And in the week after the service, the church wagon is transported to the next host family.

Getting ready for church is a big event for a family and can take months of preparation. The church Sunday is also an open house day for the family. All rooms and corners of the house are open to all the members from the same district and their visitors. Therefore the preparation involves a lot of work, such as cleaning the entire house, and the basement, the barn, the workshop, and the lawn, as well as a lot of repair work. The women of the host family are in charge of food preparation, such as baking snitz pies, a traditional food for the meal after the Amish church service and not available on the market. Traditionally the filling was homemade from scratch; but nowadays it is made of the mixture of apple butter and applesauce. Usually thirty to forty pies are baked for church. Extended family members often come to help in the week before church takes place.

Church starts at 8 o'clock a.m. This refers to the "slow time," which the Amish use as "standard time" for church and other important rituals, where the Amish do not adopt "fast time" (daylight saving time). "Slow time" is the same as the regular time in winter, but one hour behind daylight saving time in summer. The distinction of slow time

and fast time is a sign of the Amish separation from the world. By 7 o'clock the host family is usually ready to receive church members. Between 7:00 and 7:30, one can see "teams" (local term for horse and buggy) travelling on the back roads, and families in their church outfits walking along the fields. When a family arrives with their team, the father or husband usually unhitches the horse in front of the house. After the women get out, young men of the host family come to help park the buggy and take the horse to the barn. Men wait outside the house, while women gather inside, usually in the kitchen/living room.

After leaving their black shawl and bonnet in the washroom or the foyer, the married women go to the kitchen to greet each other. The ones who come later line up to greet each other, shaking hands with those who have already arrived, and standing along the four sides of the room. While shaking hands, married women also kiss each other on the lips, following the scripture "Greet one another with an holy kiss."[2] They wear dark dresses, with matching cape, black apron, heart-shaped white hair covering, black stockings, and black leather shoes. Older women mostly wear all black, and unmarried females wear white, half transparent cape and apron for church. Those who have reached thirteen wear black hair coverings until they get married. While waiting for the service, the women talk among themselves in a low voice. There is an atmosphere of anticipation.

About 7:40, the ministers come to shake hands with each person before entering the room for the service. There are three ministers and one deacon in each district. In some districts one of the ministers is a bishop, since usually one bishop is in charge of

---

[2] 2 Corinthians 13:12 (King James Version). King James version of the Bible is the standard English language Bible Lancaster Amish use besides the German Bible. The Scriptures I cite in this dissertation are from one of the editions that are popularly used by the Amish. *Life Application Study Bible: King James Version*, large print ed. (Carol Stream ILL: Tyndale House Publishers, 1996).

two districts. Visiting ministers may also come along at this time. Then men and women proceed into the service space from different entrances and sit in separate sections facing each other. People enter according to age order: the elders get seated first, followed by the younger ones. Hard wooden backless benches are placed in parallel rows, and metal folding chairs in the middle four rows are reserved for the ministers, their wives, seniors, and visitors. Younger married adults with little children often sit in the back, and the seats in between are for the unmarried young people who enter last. When children reach the age of nine, they no longer sit with their parents in church and join the unmarried young people instead. After the girls are all seated, single young men come in, shaking hands with the ministers before they sit down one by one. Then all the men take off their hats and put them on the nails on the wall or under the seats; sometimes in the summer they leave the hats outside.

By 8 o'clock, after the congregation is all seated, singing begins. The Old Order Amish never use musical instruments or notation in church: this is another demonstration of the Amish resistance to modern technology in the realm of religious ceremonies and their emphasis on simplicity and modesty. One *Vorsinger* (lead singer) starts the first hymn from the *Ausbund* by singing the first syllable, and the congregation joins in a solemn manner. The Amish singing in church is always in unison except for the first syllable at the beginning of each phrase. The tunes are very slow and smooth; each verse (of which there can be many) lasts for about five minutes. The melodies are often melismatic: one syllable can have up to ten notes. I will explain and analyze the musical style and characteristics of slow-tunes in detail in Chapter Five.

On the third line of the first verse of the first hymn, the ministers leave the room to go upstairs to decide which of them are going to deliver the sermons. If there is a visiting minister from another district, he usually has the priority to preach. The second hymn of every Amish church service is always "Das 131 Lied (Loblied)," *Ausbund*, 770. It has four verses and takes the congregation about twenty minutes to sing. Usually during the last verse of *Loblied* the ministers return to their seats, and the first sermon starts right afterwards. In some cases it takes longer for the ministers to return: for example, during the time period that the young people are preparing for their baptism, the ministers take them for instructions in a separate room at the beginning of the service. In such a case the congregation sings one or two more hymns after the *Loblied* until the ministers and the youths have returned. Then the young people within the instruction class will bow their heads deeply, supporting their cheeks by their arms. They retain this position through the hymn singing and until the first sermon ends.

At about 8:45 a.m., a minister begins the first sermon, which lasts for about twenty-five minutes. While the *Ausbund* singing is in high German, the preaching is in a mixture of *Deitsch* (Pennsylvania German) and high German with a heavy Amish/American accent. Depending on the minister, sometimes a few English words get mixed in as well. Ministers never use written notes in preaching; but this does not mean that they do not need to prepare for it, even though most of the time one does not know if he is going to preach before the service, unless he is a visiting minister. In fact, they need to study a lot on their own. When a minister is newly ordained,[3] he usually begins to

---

[3] Ordination in the Amish church is the process of selecting and making Amish bishops, ministers, and deacons, which are life-long positions in the church. Ordination is a rare and highly sacred ritual. Usually only when some of the ordained church leader dies, would the congregation need to vote for new one to replace the diseased one. Ordination usually takes place after the communion service. It could also be on on

preach with a short sermon. Half a year after being ordained, the new minister will preach

the main sermon, by that time he is more experienced and comfortable talking in public.

After the opening sermon is the silent prayer: every person turns around and kneels down

on the hard floor, bowing their head, supported by two hands, and the elbows on the chair

or bench. Afterwards people rise and remain standing when the deacon reads the

scripture. This is the time when many young people often go out for the bathroom and a

little break. After the reading the congregation is seated again, and another minister gives

the main sermon for about an hour. Depending on the individual preacher, the delivery of

the sermon sometimes can be a sort of recitative and may have a songlike quality.

The preacher concludes the long sermon with a reading from the New Testament

and gives comments before he sits down. The other ministers then continue by giving

testimonies from their experiences or perspectives that complement the sermon, and the

main preacher gives the closing remarks. The congregation kneels for the second time

when the preacher reads from the prayer book *Die Ernsthafte Christenpflicht*.[4] After the

closing prayer the minister who gives the second sermon recites the benediction. At the

end of it people bend their knees together at the name of Jesus Christ before sitting down

again and singing the last hymn, usually for two verses, which lasts about ten minutes.

After this hymn sometimes there is a council meeting of about fifteen minutes; only

church members are allowed to attend. Children and young adults who have are not

the following Monday. Each member of the church district goes to a room where the ministers are, and says a name as nomination. Only married men can be nominated. When a person's name is called for three times, then he is "in the lot." There might be six or seven nominees in the lot. The candidates sit around a table, on which there is a set of *Ausbund*, one copy for each candidate to choose. Only one copy of the *Ausbund* has a piece of paper in it. Each candidate then needs to pick up an Ausbund, and whoever that gets the one with the paper in it becomes the new minister/bishop/deacon. The process is very solemn and quiet: everyone of the congregation is watching when the candidates pick up the *Ausbund*. More detailed description of ordination see "Ordination" in Kraybill, Johnson-Weiner, and Nolt, *The Amish*, 90-92.
[4] *Die Ernsthafte Christenpflicht, Enthaltend Schöne geistreiche Gebäter* (Lancaster, PA: Amischen Gemeinden in Lancaster County, PA, 2007).

baptized into the Amish church stay outside or in other rooms, waiting or playing rather quietly until the council meeting finishes.

Even for the Amish people who are brought up in this tradition, going through the three-hour-long church service is not an easy task and remains a challenge. Most people sit through the service on hard backless benches patiently and quietly the entire time. There is rarely eye contact between the preacher and the congregation. People usually look down modestly; it is not unusual to see them fall asleep during the singing or the sermon, nodding their heads. Children are trained to behave in church, even though it is common that the young ones fall asleep on the lap of a parent or on the floor. If a baby cries, the parent usually tries to keep it down first; if that does not work, the parent takes the baby out of the service for a while and brings it back when it is quiet. A baby is brought to church service four to six weeks after it is born. Therefore children start learning proper behavior for church as early as possible, no matter whether or not they understand the sermon and singing. Some mother told me that at home she trains her young children how to sit still on the hard bench for a long time, pretending they were in a church service. Some people told me that they could not understand a thing as a child until they were nine years old. Being in church itself is, however, an essential experience for learning important Amish values such as patience, obedience, modesty, simplicity, respect for elders and so on.

The women from the host family start getting ready for lunch during the closing hymn or when the council meeting finishes. At 11:00 a.m., as soon as the service ends,

men help to set up long tables by putting three rows of benches together.[5] The standard

church menu includes homemade bread and *Schmierkäse* (spreadable cheese), peanut

butter, jam, butter, homemade pickles and red beets, hard pretzels, snitz pie (sometimes

also along with apple pie or pumpkin pie), and coffee. Men and women eat at different

tables: the elder people and visitors eat first, followed by the young people. It usually

takes two to three rounds for all the people to finish eating. The meal begins and ends

with a silent prayer when people bow their heads together. Women wash the dishes in

groups and reset the table very quickly after each round. Everybody stops working,

talking, or playing when the others are giving their silent prayer.

Most hymns and scriptures used in each of the twenty-six services throughout a

church calendar year are prescribed by a church register. The cycle starts after Christmas

with Matthew or Luke 1-2 about the birth of Christ, and ends with Matthew 24-25 about

the last judgment and the end of the world. All the scriptures are chosen from the New

Testament, with an emphasis on Matthew, Luke, and John. The numbers and verses of

the hymns are written below the chapter numbers of the scriptures.

There have been two editions of this register used in Lancaster County, published

in 1896 and 1979. The second edition contains more information than the earlier one. Not

only does it point out which verses of each hymn should be sung in church, it also

supplies an asterisk, "*" followed by additional hymn selections that are interchangeable

with the basic repertory. At the end of the 1979 edition the *Ausbund* hymns are put into

---

[5] There is a set of two pieces of wooden boards, and each is used on one end of the long table. On top of the board is a slot where the legs of the benches can fit in. Therefore, the three benches are actually "standing" on top of the two boards, which are about 50 cm tall.

categories according to the occasions when they are supposed to be used, such as hymns to be sung when the youth are taking baptismal instructions.[6]

On some occasions, hymns the register does not prescribe can be used in church services on "in-between" Sundays. In addition to the register, a one-page small handout is distributed to every family each year, on which the chapters of scriptures are given for all the services. Besides the one-week difference in scheduling, both A and B sides use almost identical scriptures. Sometimes, there are "in-between" Sundays when some additional scriptures are needed. For example, service 13 is prescribed for Pentecost and the scripture Acts 1-2 is used. In 2012 for side A, the Pentecost service was on May 20th, eight days earlier than the actual date of Pentecost on May 28th. Therefore, the following service on June 3rd became the "in-between" Sunday, when James 2-3 was used. In this way, the next service on June 17th can be put on the right spot in the church calendar again. Since those additional scriptures for the "in-between" Sundays are not prescribed in the register, there are no set hymns to go with them, either. Therefore, the lead singers could choose any hymns for that day.

Because of the scripture and hymn register, people know beforehand which hymns could be sung in each Sunday church service. But they do not have to sing what the register prescribes. The register does not include all 140 *Ausbund* hymns, because there are only twenty-six services each year, and each time only two or three hymns besides the *Loblied* are sung in church.

The themes of the hymns and the contents of the sermons are all closely associated with the scriptures assigned. For example, scriptures Matthew 7-8 are assigned

---

[6] Jonathan Kauffman, *Ein Register von Lieder und Schriften die in der Amischen Gemeinde gebraucht werden* (n. p.: 1896). *Ein Register von Lieder und Schriften die in der Amischen Gemeinde gebraucht werden*, Zweite Ausgabe (n. p.: Peaquea Brüder, 1979).

for service 4. Matthew 7: 1-5 tells about Jesus' teaching about judgment. "Das 5 Lied,"

Ausbund, 35 is the first hymn for the day. In this hymn it talks about how only God can

make judgment and Jesus will come for the last judgment. For example, the lyrics of

verse one and five are: [7]

German texts	English translation
1.	1.
Gott führet ein rechtes Gericht,	God holds a righteous judgment,
Und niemand mags ihm brechen.	And no one may break it,
Wer hie thut seinen Willen nicht,	Whoever does not do His will,
Deß Urtheil wird er sprechen.	His sentence will He declare."
5.	5.
So er kommt in sein Herrlichkeit,	When Christ comes in His glory,
Daß ers Gericht wird b'sitzen,	To hold judgment,
Dann wird es ihnen werden leid,	Then will the sinners be sorrowful,
Kein Ausred wird sie schützen.	No excuse will spare them.

In the opening sermon of a service, one preacher elaborated these verses in

response to the Scriptures and the hymn lyrics:

> We shall not judge. Only God and Him alone has that power. Suppose
> someone would see something in our life that they think is not pleasing to
> God and they would judge us. They would not know how we are
> struggling with these issues and trying to overcome. Therefore we also
> don't know other people's struggle in trying to overcome their weakness
> and sins. We shall not judge anyone...[8]

In the main sermon, the minister talked about Jesus's second coming and the last

judgment, "every eye will see him… it will be a big difference if we are prepared or not."

He emphasized the importance of "the Sermon on the Mount" and living a "Godly life."[9]

In Matthew 7: 13-14, Jesus teaches about the way to heaven, "Enter ye in at the

strait gate: for wide is the gate, and broad is the way, that leadeth to destruction, and

---

[7] Translations of *Ausbund* lyrics are from *Songs of the Ausbund*, 1:50-51.

[8] An Amish woman in Lancaster County kindly provided me with transcriptions of some sermons in 2011 and 2012.

[9] Ibid.

many there be which go in thereat: because strait is the gate, and narrow is the way, which leadeth unto life, and few there be that find it."[10] The "narrow gate to heaven" is often used to describe the Amish way of life and belief. Many Amish have expressed to me their firm belief that the only way to go to heaven is through believing in Jesus, referring to the Scripture "I am the way, the truth, and the life, no man cometh unto the Father, but by me."[11] In the main sermon the minister reiterated this fundamental principle of the Amish faith by saying:

> Do you feel the narrow road is hard to travel on? Is it like a mountain for you? For a real born-again Christian it should not be hard, but it should be hard for a true Christian to travel on wide and broad road. Build your faith on the rock, Jesus Christ, have him in thoughts at all times.[12]

In "Das 5 Lied" the lyrics also correspond to these scripture verses and the sermon. For example, verse 17 says,[13]

German text:	English translation:
Durch Christum ruffen wir zu dir,	Through Christ we call unto You,
Als durch dein Leiden zarte	For through Your tender suffering
Dein' Treu und Liebe kennen wir,	We know Your faithfulness and love
Auf dieser Pilgerfahrte.	On this pilgrim's journey.

Vorsinger (lead singer)

"*Vorsinger*" refers to a man who leads a slow-tune in church by singing the first syllable of each phrase. He sets up the basic pitch of the song that is in a comfortable vocal range for the entire congregation, which joins in from the second syllable onward in unison. Sometimes the starting pitch is a little high or low for the congregation, and the congregation automatically fixes the pitch level by pushing it towards where it usually is,

---

[10] Matthew 7: 13-14 (King James Version).
[11] John 14: 6 (King James Version).
[12] Transcription by an Amish woman, as note 8 and note 9.
[13] Translations of *Ausbund* lyrics are from *Songs of the Ausbund*, I:53.

and by the second line everything is back on track. The role of a lead singer is not to draw attention to a musical soloist. Rather, it is a way to keep the community singing together.

There are no clear formal rules that regulate who can lead the singing in church services except that only males can be the *Vorsänger* (lead singers, plural form of *Vorsinger*). In theory, whoever wants to lead can call the page number of an *Ausbund* hymn, which is mostly of the time prescribed by the church register; but in reality, mostly visitors are invited to lead. Naturally, those who want to lead are often the lead singers who like to sing, participate in practice singing more often, and thus know the tunes better. One lead singer describes, "You sit there in church, nobody else does it. Ok, I'll." Sometimes when people sit together beside each other in church, they try to decide "on location." One would say to the "neighbor," "You sing, go ahead. I'll go next." It happens when two people call a page number of a hymn almost at the same time, one would let the other one go first, and lead the next hymn, since usually one person only leads through one hymn, which is often sung with two to three verses, sometimes more if the stanzas are not long. It does happen occasionally that a lead singer makes a mistake or could not get the start quite right, although he had practiced it well. In this case, other lead singers just "jump in" to help him out, and by the next line he often comes back to the right track.

It is a common custom in Lancaster that male Amish visitors are usually asked to lead the songs, just as visiting ministers have priority to preach, probably out of respect to guests. Sometimes how visitors lead is slightly different than what is usually sung at the host church district. Although such differences can be noticeable, the congregation mostly picks up the rest of each line with little difficulty.

Outside Lancaster County, how the lead singers in church are picked can be different. Omar Glick told me that in Indiana there is a man in each district who is in charge of choosing hymn numbers and which people are able to lead for each church service. Therefore, members do not know who are going to be picked for that day. One could refuse to lead if he knows that he could not sing the tune well. But the person in charge usually knows who are able to lead in his home district.[14]

Lead singers and ministers are all men, and women are not allowed to speak nor lead the singing in church. This is based on the scripture "Let your women keep silence in the churches, for it is not permitted unto them to speak; but they are commanded to be under obedience, as also saith the law. And if they will learn any thing, let them ask their husbands at home: for it is a shame for women to speak in the church."[15] Some Amish told me that in some very conservative churches, women are not even allowed to sing in church. But in Lancaster County, although women are never lead singers in church, they are nevertheless encouraged to help sing. Although women mostly sing along with men, they often produce penetrating high pitches. The high female voice adds to the density and variety of the collective timbre and creates a layered acoustic effect.

History of the *Ausbund*

The *Ausbund* is the Anabaptist hymnal first created by early Swiss Brethren in the sixteenth century. It contains only texts with no musical notation. As "the oldest songbook in the world still in continuous use,"[16] the Old Order Amish still use it regularly in church services today. The early Anabaptist history is filled with political,

---

[14] Personal conversation with Omar Glick, June 9, 2013.
[15] 1 Corinthians. 14: 34-35 (King James Version).
[16] Blank, *The Amazing Story of the Ausbund*, 1.

religious turbulence and persecutions. What is crucial to the birth of the *Ausbund* is that

between 1535 and 1540, a group of fifty-three Anabaptists were imprisoned in the

fortress dungeon of *Die Veste Oberhaus* in Passau, a city in today's Bavaria, Germany.

Known as the *Die Dreiflüssestadt* (the three-river city), it is located at the border

intersection of Germany, Austria, and Switzerland where three rivers, the Danube

(Donau), the Inn, and the Ilz, join together. That group of Anabaptists, known as

Philippites, followers of Philip Plener, was among those Anabaptists who fled to Moravia

from Swabia, the Palatinate, and the Rhineland, living on farmlands in Moravia for about

a decade before 1535. Because of political and religious changes, they were expelled

from Moravia, and small groups of Philippites tried to go back to their homeland in the

regions in today's southern Germany. On the way back, there were captured by the

Passau authorities.[17]

While in the Passau prison the Anabaptists were put on trials, tortured, and some

were executed. It was during their five years in prison that those early Anabaptists wrote

fifty-three hymns, which later became the core section of today's *Ausbund*. Rudolf

Wolkan gives a detailed account of this history in his 1903 book *Die Lieder der

Wiederäufer*.[18] Ben Blank, an Amish minister and historian (1932-2009), recounts this

history in his volume *The Amazing Story of Our Ausbund*, a book on the history of the

Ausbund that is very popular in the Amish community.[19]

Eventually in 1540 those Anabaptists who survived the five-year imprisonment

were released. They carried with them the fifty-five hymns they had written in the Passau

---

[17] C. Arnold Snyder, preface to *The Earliest Hymns of the Ausbund: Some Beautiful Christian Songs Composed and Sung in the Prison at Passau, Published in 1564*, by Robert A. Riall (Kitchener, ON: Pandora Press, 2003), 9-10.
[18] Wolkan, *Die Lieder der Wiedertäufer*, 26-43.
[19] Blank, 5-40.

prison. In 1564 those hymns were published in a collection with the title "Etliche schöne Christliche Geseng/wie sie in der Gefengkniß zu Passaw im Schloß von den Schweitzer Brüdern durch Gottes gnad gericht vnd gesungen worden" (Some beautiful Christian songs, as they were written and sung by the Swiss Brethren in the prison in Passau castle). The title is different from later editions, in that it does not bear the word "Ausbund." It also states clearly that all the hymns in this edition were written and sung in the castle prison in Passau by the Swiss Brethren. Today the 1564 collection is the earliest known printed edition of the *Ausbund*.

The 1564 edition *Ausbund* was not re-discovered until 1928, when Harold S Bender, a Mennonite historian, accidentally found a hard copy of the 1564 *Ausbund* in a second-hand bookstore in Harrisburg, Pennsylvania. Joe Springer, Curator at the Mennonite Historical Library at Goshen College, provided me the following details of the discovery of the 1564 *Ausbund*.[20] Bender was a history professor and later dean of Goshen College and was very active in collecting books for the Mennonite Historical Library. In 1928 he discovered at an antiquarian book dealer in Harrisburg an old volume that contained five different publications bound together possibly by a previous owner no later than 1699. In the middle of the bounded volume he discovered the 1564 collection entitled "Etliche schöne Christliche Geseng," and recognized it to be the second group of hymns that compose the current version of *Ausbund*, which I explain in the following sections. The oral history is that Bender could not afford the price the book dealer wanted for the entire volume. Since the five books in the bounded volume were originally separate publications, Bender and the dealer came to an agreement and at a price of less than thirty dollars he purchased the "back" half of the volume which includes the 1564

---

[20] Email correspondence with Joe Springer, September 2014.

Ausbund. Several years later, Bender purchased the "front" part of the volume from the same book dealer. The two parts are joined together in two volumes (a total of 358 and 179 pages) at the Mennonite Historical Library at Goshen College,[21] which has the largest collection of various editions of the *Ausbund*.[22] And this hard copy is today the only known copy of the 1564 edition of the *Ausbund*.[23]

Former curator of the library, Nelson P. Springer, has examined all *Ausbund* editions in the library's collection and written a bibliographic essay on them.[24] Mennonite scholar Martin Ressler has listed all the known American editions of *Ausbund* up to 1986.[25] In the following section, I only focus on four early editions. Published respectively in 1564, 1583, 1742, and 1785, these four editions have important implications for the study of *Ausbund* slow-tunes, to which I return in Chapter Six.

Irvin B. Horst, Professor of Anabaptist History at the University of Amsterdam, Netherlands, directed the German Series of *Mennonite Songbooks*, and the first volume of the series contains a facsimile of the precious only known copy of the earliest *Ausbund*[26] as well as the first American edition published in 1742.[27] Also thanks to the digitization of this facsimile (by Google), I am able to examine them closely with the other historical editions of the *Ausbund*.

---

[21] According to Joe Springer, when the two parts of the volume were put together, it seems that there are some pages missing in the middle of the volume. It is unclear whether they were already missing when Bender first saw it, or the book dealer later sold them before Bender purchased the "front" half.

[22] Nelson P. Springer, "The Editions of the Ausbund," in *Four Hundred Years with the Ausbund*, 31.

[23] Ibid., 36. Harold S. Bender, "The First Edition of the Ausbund," *The Mennonite Quarterly Review* 3, no. 2 (April, 1929): 147-150. Note of the 1564 edition facsimile.

[24] Ibid., 31-39.

[25] Ressler, *Annotated Bibliography of Mennonite Hymnals*, 11-14.

[26] *Etliche Schöne Christliche Geseng/ wie sie in der Gefengkniß zu Passaw im Schloß von den Schweizer Brüdern durch Gottes gnad gericht und gesungen worden* (n.p.: 1564). Facsimile, *[Ausbund, das ist;] Etliche schöne Christliche Geseng...1564*, (Amsterdam: Frits Knuf, 1974?).

[27] *Ausbund, Das ist: Etliche Schöne Christliche Lieder, Wie Sie in dem Gefängnüs zu Bassau in dem Schloß von den Schweitzer-Brüdern, und von anderen rechtgläubigen Christen hin und her gedichtet worden* (Germantown, PA: Christoph Saur, 1742). Facsimile (Amsterdam: Frits Knuf, 1971?).

At the very end of the 1564 edition, right after the last hymn is a two-page register, which says "Register oder Zayger diser geistlichen Lieder vnd Psalmen/ wie sie nach einander gesetzt/vnd an welchem Blat ein jegklichs zu finden," see Figure 1-1. There are in total fifty-three hymns in the register, arranged according to their page numbers. The hymn numbers are written in Roman numerals.[28] There is no more content after this two-page register. Among those fifty-three hymns, fifty are preserved in today's *Ausbund*, from "Das 81. Lied" to "Das 130. Lied," located between pages 435 and 77:0.

Figure 1–1 Title Page and Register of the 1564 Edition of the *Ausbund*

1564, Title page	1564, Register
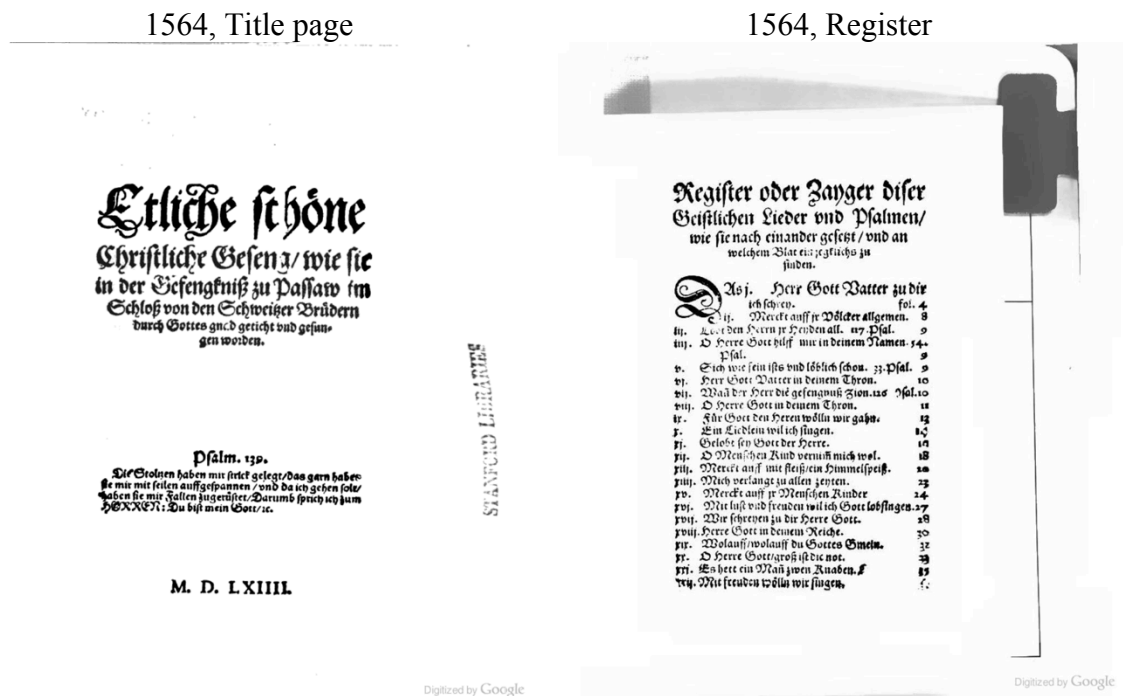
In twenty-five hymns in this edition, there is the initial of a name written under the incipit, which represents the name of the hymn writer. Thirteen of them have the initial "H. B.," which Wolkan identifies H. B. as Hans Petz, written also as Hans Betz.[29]

---

[28] Pages are arranged using folio number in Arabic numbers. One folio has two sides, and only one side is numbered continuously. The other side has no number on. But in the register, both sides of a folio are given the same number.

[29] Wolkan, *Die Lieder der Wiedertäufer*, 32-34.

Eleven of them have the initial "M. S.," which Wolkan identifies as Michel Schneider.[30] Eight hymns stem from Psalm texts.

The second known sixteenth-century edition of the *Ausbund* was published in 1583 and contains in total 131 hymns.[31] The word "Außbund" for the first time appeared in the title, which states "Außbund, Etlicher schöner Christlicher Geseng/ wie die in der Gefengnuß zu Passaw im Schloss von den Schweitzern/ vnd auch von andern rechtgläubigen Christen hin vnd her gedicht worden." This title states that this collection not only includes the Passau hymns, but also hymns from other Christian groups. This additional section consists of seventy-eight hymns, located in the first part of the hymnal. The Passau hymns are located in the later section of the book, with a separate title page, which says "ETLICHE SEHR SCHÖNE Christliche Gesenge/ wie dieselbigen zu Passaw/ von den Schweitzerbrüdern/ in der Gefengnuß im Schloß/ durch Gottes gnad gedicht vnd gesungen worden."[32]

There are two registers in the 1583 edition. The first one lists the fifty-three Passau hymns from the 1564 version, and the second register contains seventy-eight additional hymns. Both registers are arranged according to page numbers of hymns, and each hymn is listed using the first line of the texts. In the second register, the first twenty-three hymns are numbered using Roman numerals, and the rest with Arabic numbers.[33]

---

[30] Ibid., 36.

[31] Blank suggests that another edition might have existed before 1583, in that "one old source specifically mentioned a presiding official at an Anabaptist trial in 1571 asking them about their 'gestlichen lider buch, der Asbundt.'" See Blank, *The Amazing Story of the Ausbund*, 36.

[32] *Außbund, Etlicher schöner Christlicher Geseng/ wie die in der Gefengnuß zu Passaw im Schloss von den Schweitzern/ vnd auch von andern rechtgläubigen Christen hin vnd her gedicht worden* (n.p.: 1583).

[33] There is no "fol." sign above the page numbers.

Figure 1–2 Title Pages of the 1583 Edition of the *Ausbund*

1583, First Title page	1583, Title Page of the Second Part
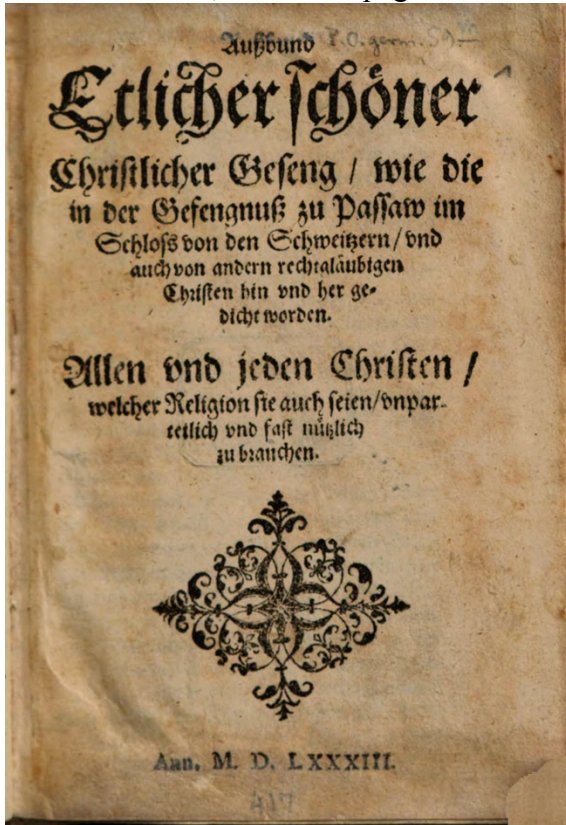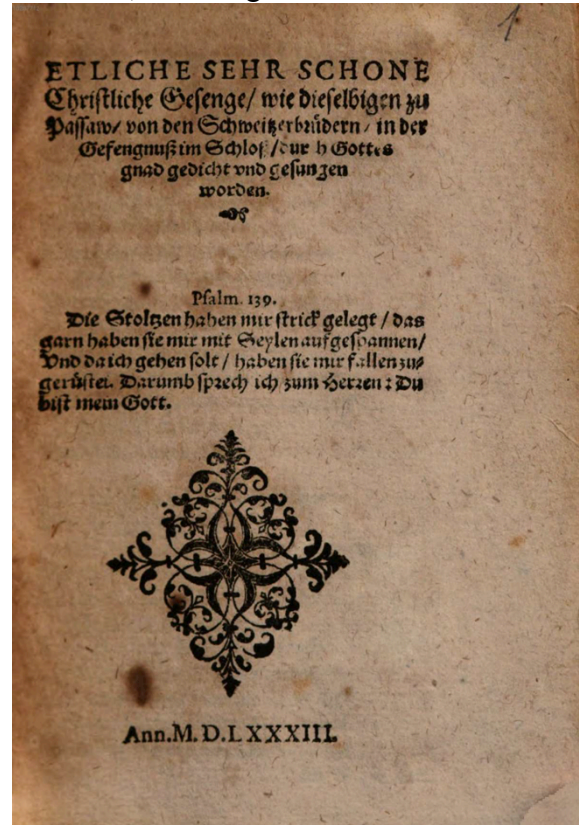
The first American edition of the *Ausbund* was published in 1742 in Germantown, Pennsylvania by Christoph Saur. The title is "Ausbund, Das ist: Etliche Schöne Christliche Lieder/ Wie sie in dem Gefängnüs zu Bassau in dem Schloß von den Schweitzer-Brüdern, und von anderen rechtgläubigen Christen hin, und her gedichtet worden." The 1742 version is one step closer to today's format in two ways. First, it includes in total 140 hymns, which remain the same for the main section of today's *Ausbund*. Secondly, the register at the back is arranged according to alphabetical order, based on the first line of each hymn, and it was the first time in all the known *Ausbund* versions that the register is in alphabetical order.

Figure 1–3 Title Page and Register of the 1742 Edition of the *Ausbund*

| 1742, title page | 1742, first page of the register |

Ausbund,
Das ist:

Etliche schöne

Christliche

Lieder,

Wie sie in dem Ge-
fängnis zu Passau in dem
Schloß von den Schweitzer=Brüdern,
und von anderen rechtgläubi-
gen Christen hin,und her
gedichtet worden.

Allen und jeden Christen
welcher Religion sie seyen, u.=
partheyisch fast nützlich.

———————

Germantown:
Gedruckt bey Christoph Saur / 1742.

Register über die Gesänge
Dieses Büchleins.

A.	Blat.
Ach frölich will ich singen	155
Ach GOtt von Himmelreiche	164
Ach GOtt Vatter im höchsten	222
Ach GOtt verleih mir dein	291
All die ihr jetzund leidet	284
Als Christus mit seiner wahren	46
Als man zehlt tausend fünff	180
Also redt der warhafftig GOtt	762
Ambrosius klärlich beschrieb	51
Aus tieffer Noth schrey	329
C.	
Christe mein Herr ich bin	331
Christe thu dich erbarmen	419
Christe freundlicher Ritter	425
Christus das Lamm auf Erden	604
Christus der Herr ist gangen	623
Creutz Verfolgung und	431
D.	
Danckt GOtt in seinem	239
Das Wort der Warheit Jesu	359
Den Vatter wolln wir loben	201
Der Glaub beschützt mich gantz	324
Der Winter kalt	265
Die beste Freud aus Gottes Wort	77
Die Lieb ist kalt jetzt in der Welt	314

Fff 4   Du

The 1785 edition of *Ausbund*, also printed in Germantown, set the format for today's *Ausbund*. From this edition on, all versions of *Ausbund* printed in America contain two registers after the "Das 140. Lied." The first one lists all the hymns alphabetically according to their first line of text. The second register, located from page 819 to 822 in current versions (starting on page 818 in the 1785 edition), is critical to the search of origins of the slow-tunes sung to the *Ausbund*. This Register is called "Ein Register: Solcher Lieder, welche auf einerlei Melodie können gesungen werden" (A register: some songs that can be sung to any of the melodies). It arranges the majority of the hymns into twenty-one melody groups, according to their poetic meters, which I

explain later in the section on 2012 notebooks in this chapter. All the hymns under the same melody group have the same meter, and therefore can share a group of musical tunes. The appearance of this register in a version as early as 1785 indicates that using a set of stock tunes to provide musical settings for *Ausbund* texts already existed at least by the end of the eighteenth century. From the 1785 edition on, most hymns have their melody number written next to the incipit in Arabic number in parentheses.

Figure 1–4 Title Page and Register of the 1785 Edition of the *Ausbund*[34]

1785, Title page   1785, Melody Register
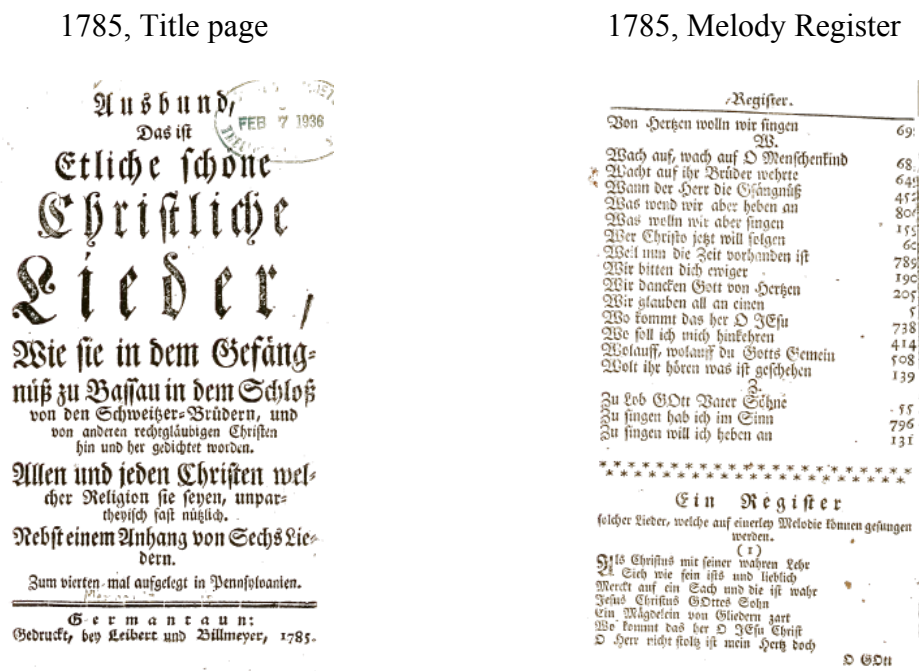
Both the Amish and the Mennonites used the *Ausbund* until the American Revolution in the eighteenth century. In the late eighteenth century, Mennonites started publishing and using other hymnbooks. By the early nineteenth century, new hymnals had replaced the *Ausbund* in Mennonite life.[35] It is the Amish that persistently held on to

---

[34] *Ausbund, Das ist: Etliche Schöne Christliche Lieder, Wie sie in dem Gefängnüß zu Bassau in dem Schloß von den Schweitzer-Brüdern, und von anderen rechtgläubigen Christen hin und her gedichtet worden* (Germantaun, PA: Leibert und Billmeyer, 1785).

[35] Paul M. Yoder, "The Ausbund," in *Four Hundred Years with the Ausbund*, 12-13.

this centuries-old tradition, kept it alive, and have carried it all the way to the twenty-first century.

By 2012, there were in total fifty-four editions of the *Ausbund*. They preserve the textual contents and format that were created in the sixteenth century in Europe and stabilized in the seventeenth century in America, including the Fraktur font, which stopped being used in Germany generations ago. The traditional format and font create a virtual link to the Anabaptist past in the sixteenth century. Therefore, even though it is difficult for some people to read the Fraktur font, the *Ausbund* still sticks to the tradition.

The texts of the *Ausbund* hymns are the manifestation of Anabaptist beliefs and a carrier of Anabaptist history. Found in those hymns are not only "sorrow, loneliness, protest against the world of wickedness," but also "a note of triumph, of a conviction that their path of sorrow and tribulation is leading them to everlasting life."[36] Scholars and historians with Anabaptist background, both Amish and the Mennonites, have done much research on the contents and themes of the *Ausbund* texts, and translations of the hymns from German to English. Compared to me, as a cultural outsider, they have more authority in interpreting the meanings of the *Ausbund* hymns. Therefore, the contents of the lyrics are not a focus of this dissertation, and readers who are interested in understanding the language and meaning of *Ausbund* hymns should refer to the literature I list in the footnotes.[37]

---

[36] Ibid., 6.

[37] Umble, "Old Order Amish, Hymn and Hymn Tunes." Overholt, "Theological Themes Expressed in the Hymns of the Ausbund." Yoder, Bender, Graber, and Springer, *Four Hundred Years with the Ausbund. Songs of the Ausbund*. Blank, *Amazing Story of the Ausbund*. Riall, *The Earliest Hymns of the Ausbund.*

Practice Singing of *Ausbund* Slow-tunes

Outside church, the main occasion where Amish people sing *Ausbund* slow-tunes is the bi-weekly practice singing for church. It is held in each church district every other week for people to prepare for the church service. Although in theory everybody is welcome to take part, in reality most of the time the main participants are the lead singers and youngsters, because those are the ones who are more interested in slow-tune singing. It is quite flexible and sometimes even spontaneous how often people practice singing before church, which is the decision of each church district. Usually in the summer when there is a lot of work in the field, people might skip some practices. Whenever there is some emergency or other unpredicted important development that occupies people in the community, such as in the situation of a funeral, practice singing is also likely to be canceled.

When it does happen, practice singing is usually in the evening of a chosen day of the week. The location is the host family of the previous church service. Those practices I attended mostly started a little after 8:00 p.m. The husband of the host family waits in the kitchen or the shop, where a long table is set. The wife is usually around preparing for some light snacks, such as cheese and crackers, and coffee is a must-have. In summer time, the practice can take place outside on the lawn, beginning about sunset time. Watermelon and ice tea are extra for the warm weather. When some men show up with their own copies of *Ausbund*, they first chat a little before practice starts.

Then people begin with a song that is prescribed by the register[38] for the upcoming church service. One person starts the first syllable of the first line, and the others join in from the next syllable. For the next verse, another person will take the lead.

---

[38] *Ein Register von Lieder und Schriften* (1979).

All the participants rotate to lead a verse until everyone has taken his or her turn. When a person is too shy and refuses to lead, the others would encourage, but not force him or her to do so. When everyone finishes one round to lead, people may either go on another round or move on to another song. If one hymn does not have many verses, people repeat it until everybody has a chance to lead. The practice usually covers the hymns in the coming Sunday service, usually about two or three songs or tunes, since sometimes people apply multiple tunes to one hymn, as will be described in Chapters Two and Three. The practice lasts for about one hour and a half, followed by snacks, coffee, and chatting time. At about 10:00 p.m., people leave for home.

Although only males are allowed to lead in church, both genders can lead in practice singing. But in most of the practices where I participated, women seldom took part, except when a lead singer was hosting the practice at his house; the wife and mother-in-law who particularly like to sing joined the practice. Some women told me that practice singing was normally for the men. Some others said that ladies mostly needed to take care of the family and children in the evening; therefore they do not have time for the practice singing. Some lead singers told me that there were times that women were quite active in practice singing. I have observed that whether women actively participate varies from one church district to another, or even one family to another. In my fieldwork, I did meet women of different ages who were quite interested in slow-tune singing, and they received training and help from fathers and husbands, who are lead singers in church.

During the practice, if one hesitates about how the first syllable goes, the more experienced singers help by demonstrating or simply singing along. The person is

allowed to try again to see if he can get the correct way. At some practice singings, people usually do not stop in the middle of singing a tune even if there are mistakes. If people lead the tune in slightly different ways, which in fact happens often, the others would not point that out or correct one another. Those who know better would often sing it aloud to teach the others. For them, participating in singing is more important than trying to sing exactly the same.

At some other practice singings, however, it is rather crucial for the participants to drill and repeat, until each person is secure with exactly how the tune goes. Lead singer and minister Omar Glick recalls that when people went to learn slow-tunes from his father, John F. Glick, the well known and respected lead singer and bishop who is referred to by the local communities as "Glicky," Glicky insisted that each tune should be learned carefully, and he would stop someone and let him try again and again if someone makes a mistake in starting a line. For Glicky, it was the purpose of practicing: to learn the difficult sections and fix mistakes instead of repeating entire tunes. Omar pointed out that sometimes people have difficulty in getting the tune right, but if they are given sometime to work on it, and with the help of the more experienced singers, most likely they are able to learn the tunes correctly, and that is the purpose of practicing.[39]

Lancaster Amish Slow-tune Musical Notations

Although the Old Order Amish do not allow musical notation in church services, today it is common in practice singings that the lead singers have included written notation as a supplementary memory aid. *Nota für das Ausbund* is a tune book of *Ausbund* slow-tune notation that the Lancaster Amish have transcribed, compiled, and

---

[39] Conversations with Omar Glick, June and August 2014.

published by themselves since the 1980s, and it is commonly known as the "blue book."

Since 1990 there have been three versions of this tune book: the first was published in 1990; a revised edition came out in 2005; and the latest revision was published and made available in Amish bookstores in the spring of 2011.

Next, I chronologically sort out how the Amish transcriptions of *Ausbund* slow-tunes came into being. Although the Amish have assimilated musical influence from the Mennonites and adopted some modern technologies and the standard Western notation system in transcribing and publishing the music, this process nevertheless shows their conscious effort to preserve their musical tradition. The different versions of the transcriptions can also provide valuable evidence about the process of change in Amish slow singing in the last thirty years, and thus in turn give further clues about the historical evolution of this music over the past four hundred years.

Traditionally the Old Order Amish did not use musical notation and had no formal musical education in their schooling, up to about the middle of the twentieth century. The *Ausbund* slow-tunes had been passed down in a purely oral tradition over four hundred years. As already mentioned, there is no musical notation in the *Ausbund* itself, but only the words. In his 1939 article, John Umble includes three transcriptions of Amish slow-tunes, notated by non-Amish. The first one was done by John Friesen from Goshen, Indiana, "who became familiar with a number of the Amish tunes by attending the Amish church services in southeastern Iowa."[40] Walter E. Yoder of Goshen College transcribed two Indiana Amish slow-tunes that Alan Lomax collected in 1938.[41]

---

[40] Umble, "Old Order Amish, Hymn and Hymn Tunes," 92.
[41] Ibid., 93-94. Alan Lomax and Elizabeth Lomax, recor., *Alan Lomax Ohio and Indiana Collection*, Library of Congress, AFS 1689-1767, AFC 1938/004, 12-inch discs, 1938.

Although traditionally having no staff notation for their songs, some lead singers did make their own systems of using some visual cues to aid in the memorization of the tunes. It is more important for them to remember the direction of the melody rather than absolute pitches. Even today, when staff notation and shape notes have become common among the Amish, they still speak of "going up" or "going down" to refer to the direction of the melody. Therefore, such waving signs functioned well enough in oral trasmission before the common dissemination of staff notation among the Lancaster Amish from the 1980s. One lead singer showed me his personal *Ausbund* and the signs in there he wrote to help visualize the melodic contour; see Figure 1-5. These signs are similar in nature to medieval neumes before staff notation came into use. In comparison to the latest version of Lancaster Amish staff notation of the same tune in Figure 1-6, the neumes in fact represent the melody quite accurately and in details to almost each note. For those who have already learned the melodies through oral method, such neumes would serve as useful visual aids to reinforce the memory. Hilde Binford has reported the same discovery of Amish neumes among Lancaster lead singers.[42]

---

[42] Binford, "The 'Loblied' of the Old Order Amish," 155-156.

Figure 1–5 Signs an Amish Lead Singer Made for "Das 108 Lied," *Ausbund*, 604

Das 108. Lied.

Ein ander schönes Lied.
Im Ton: „O Sohn David." H.B. (9)

1.

Christus das Lamm auf Erden kam,
Nach's Vaters Rath und Willen,
Alles was Gott verheissen hat,
Daßelb thut er erfüllen,
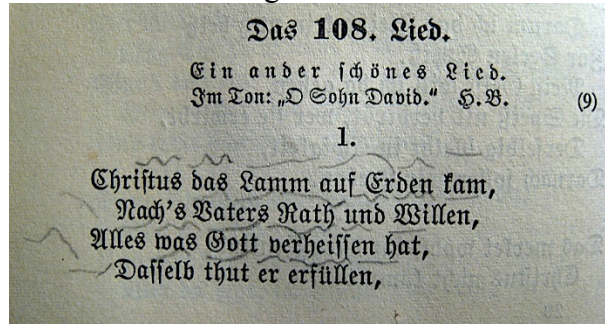
Figure 1–6 Latest Lancaster Amish Notation of "Das 108 Lied," *Ausbund*, 604, *GB* 39[43]

The signs used by *Vorsänger*, although useful, are personal learning methods and are certainly not standardized. Today the Lancaster Amish have embraced written staff notation, and at the same time have been keeping the oral tradition alive. Before I start tracing how the Lancaster *Ausbund* transcription came into being, I must first introduce the book *Amische Lieder*,[44] the first known attempt to record and preserve a large body of slow-tune repertory by systematic musical transcription, prepared by Joseph W. Yoder in 1942. Yoder was born in 1872 as Old Order Amish in Pennsylvania, and he later attended

---

[43] Beiler, *Nota für das Ausbund* (2011), 39.
[44] Joseph Yoder, *Amische Lieder*.

Northwestern University and received his A.B. degree from Junita College in 1904. He

joined the Mennonite church and became a singing school instructor in Lancaster County

after 1905. He taught thousands of people in Pennsylvania and Ohio how to sing and read

music, including Mennonites, Amish Mennonites, Brethren, River Brethren, Reformed,

Lutherans, and some Methodists.[45] He was raised in Kishacoquillas Valley, Mifflin

County, Pennsylvania, which is commonly referred to as "Big Valley" by the

Pennsylvania Amish. As early as 1907, Yoder had already transcribed two slow-tunes,

"Der Lobgesang" (Loblied) and "Weil nun die Zeit vorhanden ist" ("Das 135 Lied,"

Ausbund, 789),[46] which were later published in *The Mennonites of America* by C. Henry

Smith[47] and *Rosanna of the Amish*, Yoder's autoethnographic novel based on his

mother's real life.[48]

Yoder's stated primary goal in making a volume of slow-tune transcriptions was

to preserve the old Amish tunes as the people in the Valley sang them, in hopes of

keeping them in their "original" forms as much as possible:

> It is the firm belief and conviction of the writer that if the Amish people
> will learn how to sing these hymns by the simple method of Shaped Note
> music, that in a very few years, every Amish settlement in the United
> States and Canada will sing these hymns alike and in the same way,
> instead of each community having a different way of singing them. The
> writer wishes to state humbly that it is his great wish and desire to help all
> Amish churches who still sing these old hymns to sing them alike and as
> nearly as possible as they were sung in the olden times, by their Fathers.[49]

Another motivation for Yoder to transcribe the slow-tunes was his conviction that the

Amish slow-tune tradition would disappear without the means of written notation.

---

[45] Julia M. Kasdorf, "Fixing Tradition: The Cultural Work of Joseph W. Yoder and His Relationship with the Amish Community of Mifflin County, Pennsylvania" (PhD diss., New York University, 1997), 116, 131.

[46] Ibid., 135.

[47] C. Henry Smith, *The Mennonites* of America (Scottdale, PA: Mennonite Publishing House, 1909).

[48] Joseph Yoder, *Rosanna of the Amish*, rev. ed. (1940; repr., Scottdale, PA: Herald Press, 1973), 98, 95.

[49] Yoder, *Amische Lieder*, V.

Yoder's sudden concern for the fate of a centuries-long oral tradition was not due to the actual state of the slow-tunes, which were and still are by no means endangered. Rather, it was more likely that Yoder's personal experience of leaving Amish life and losing the Amish identity brought about his sense of urgency to "save" the slow-tunes.[50]

Yoder asked his Amish lead singer friends to sing for him and he recorded the songs by transcribing them as faithfully as possible.[51] Although Yoder had hoped to teach the Amish to sing by using shape-note notation and even prepared careful instructions on how to read the music in the back of the book, the Amish did not accept his book or his rather "progressive" methods at that time. The reasons for the Amish rejection of Yoder's book when it first came out were complicated and not all clear. According to John Hostetler, one of the reasons was that most people back then did not read musical notation and were probably not ready to learn shape-note notation.[52] Kasdorf suggests that the Amish considered "oral tradition a more sacred means of transmitting tunes than written notes," a value, although not clearly articulated, that "must have contributed to Amish resistance to Yoder's project."[53] Kasdorf also documented Yoder's complicated relationship with the Amish community, which could have partly led to the failure of *Amische Lieder* among the Amish.[54]

Nevertheless, Yoder's transcription is an important record of the *Ausbund* slow-tune singing of his time, especially how the people sang at that time in the Valley. Although not used by the Amish, *Amische Lieder* provides valuable written records for

---

[50] Kasdorf, 138-139.
[51] Jackson, "Strange Music of the Old Order Amish," 277.
[52] Hostetler, *Amish Society*, 232.
[53] Kasdorf, 143.
[54] Ibid., 144-152.

non-Amish music scholars to study the musical style, history, formation, and origin of this musical tradition, forming a foundation for further exploration in this dissertation.

In the early 1980s, John Esh (1945-2010), a young man who, was born Amish and later joined the Mennonite church, obtained a copy of Yoder's book and wanted to learn how to sing from the notation. Esh could read musical notes, which was rare at that time.[55] He realized, however, that Yoder's transcription differs from how the Lancaster County Amish actually sang at the time. The *Ausbund* slow tune singing has a lot of regional differences, and there are published notations in both Indiana and Ohio.[56] Even within Pennsylvania, singing can vary from one county to another, or even from one part of the same county to another part. Therefore John Esh approached his Amish friend Katie Stoltzfoos (1942-), asking if she could make changes to Yoder's transcriptions according to the Lancaster way of singing, so that he could learn from the revised notation.

Katie Stoltzfoos read Yoder's book and thought it would be much easier if she did her transcriptions from scratch. Katie was born in 1942 and went to a Mennonite school when she as a child. It was before the time that the Amish built many private one-room schools; therefore many Amish children still went to public schools. It was in the Mennonite school that Katie learned musical notation. Her initial motivation to transcribe the *Ausbund* hymns was not for the public, but simply to help John Esh to learn slow-tunes.

---

[55] John Esh was particularly interested in music and came from a family that loved to sing. He later joined the Mennonite church and composed many hymns that are very popular among the Amish. Some hymns were published in *Heartland Hymns* and *Harmonies of the Heart*. For more information see Chapter Three.

[56] Olen F. Yoder, comp., *Ausbund Songs with Notes*, ed. S. Chupp (Burr Oak, MI: Chupp's Herbs & Vitamins, 1984). Ben Troyer, Jr., *Ausbund & Lieder Sammlung Songs with Shaped Notes* (1997; repr., Sugarcreek, OH: Carlisle Press, 2008).

Katie wrote the notes down as she was singing from the first line to the last line of a verse. She did not stop to compare whether two lines were supposed to be exactly the same, and she added the embellishments of the way she sang it. The transcription was all in seven-shape-notes and handwritten in a loose-leaf notebook. She put the notes far apart from each other to reflect how slow the songs were; sometimes one line of the singing takes three lines of the notebook. Katie's transcription was published and disseminated among the Lancaster Amish in 1980 for the first time, after she finished transcribing the first twelve songs. She published another two sets of twelve songs by 1982. A paperback booklet of 41 or 42 songs was published in 1982.[57] The original index page lists fifty *Ausbund* songs.[58]

---

[57] Interview with Stephen and Rebecca Lapp, Lancaster County, June 23, 2012. Ressler, *Annotated Bibliography of Mennonite Hymnals*, 77.
[58] Stephen and Rebecca Lapp provided me a photocopy of the original manuscript of Katie's transcription.

Figure 1–7 Example and Index Page of Katie Stoltzfoos' Manuscript Transcription

One page from Katie's manuscript   The index page
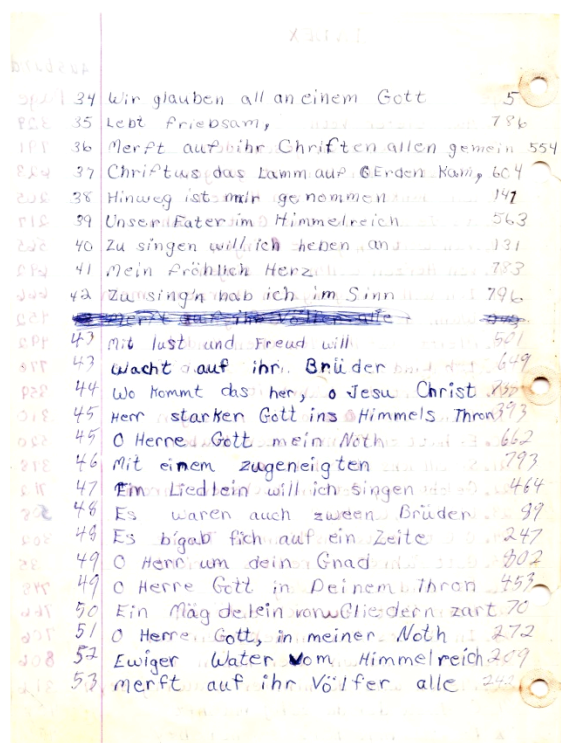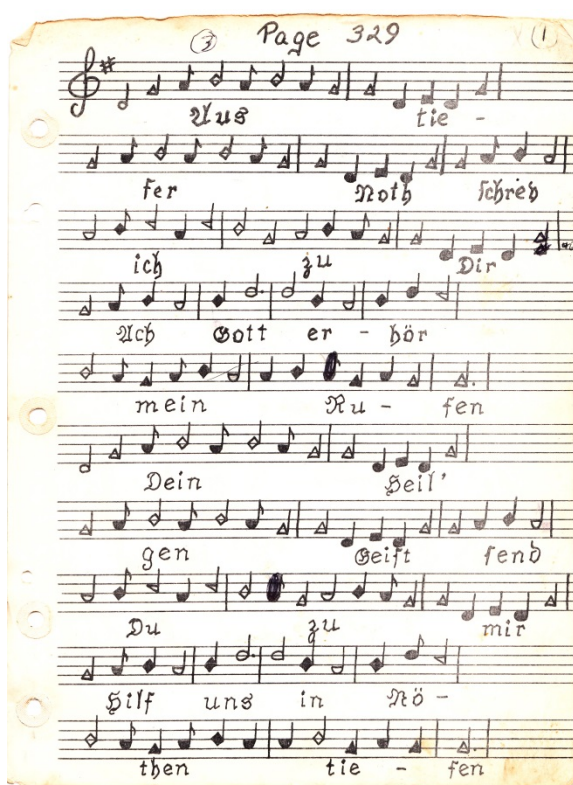
In 1990, Stephen Lapp, brother-in-law of Katie Stoltzfoos, published her transcription in a book format, and that became the first version of the "blue book"—"*Nota für das Ausbund.*"[59] Before the Amish had copying machines, people used to go to RadioShack to make copies of the loose-leaved notation Katie wrote. But the layout of her transcription made it inconvenient to read, since one phrase of a hymn can take the space of one to three lines in the notebook, and not every phrase starts over from a new line. That situation gave Stephen Lapp the idea to revise the notation, mainly to make the format more convenient for people to read and sing. Therefore in the 1990 version of blue

---

[59] Stoltzfoos, *Nota für das Ausbund*, comp.,Stephen Lapp (1990).

book, most phrases use one line and start from the beginning of the line, and one page contains one or two complete songs.

Katie Stoltzfoos did her transcription entirely handwritten, including the notes, and the lyrics. When Stephen Lapp wanted to publish the blue book, however, he encountered technical difficulties because of the church restrictions on using modern technologies. Eventually, Stephen's manuscript was prepared manually with the help of some tools. He made a stencil by drilling tiny holes of the seven shapes of the notes using a fine saw; then he drew the shape-notes with the help of this stencil. For the lyrics, he cut the words out of the *Ausbund* pages with scissors, syllable by syllable, and glued these syllables under the musical melodies. Because at that time, Stephen thought that there was only one place in the continent of America that was still printing with the font the *Ausbund* uses, and that was in Canada. There was an Amish man who did printing, who had the old font of the letters that computerized printers used, which he had to get rid of, since the Old Order Amish were not supposed to have computerized equipment. Therefore when Stephen was making the blue book, the other Amish man had the font but no way to print with it. Stephen's cousin, who worked at the Gordonville print shop where the blue books were printed, suggested that he buy a new *Ausbund* and cut the words out, which he ended up doing. Because all the words were glued on by hand, some look crooked. It took Stephen Lapp a few years to finish the manuscript, since he mostly worked on the book in the wintertime when farming and other work was not so demanding.

Apart from improving the layout, another notable change Stephen Lapp made in the blue book was to reduce the variants that Katie recorded in her transcription. As

previously mentioned, Katie faithfully wrote down all the embellishments and variants in her transcription, as she sang along. In the blue book, however, if the two lines are mostly the same except for ornamentation or timing, he wrote them down as the same line. For example, as Figure 1-8 shows, in Katie's transcription, the second and the fourth phrases of "Das 129 Lied," *Ausbund*, 766, differ slightly in timing. Stephen Lapp treated these two lines as the same in the blue book.

Figure 1–8 Katie's Transcription vs. the 2005 Blue Book

| "Das 129 Lied," *Ausbund*, 766 | "Das 129 Lied," *Ausbund*, 766 |
| Katie's Transcription | Blue Book (2005) |
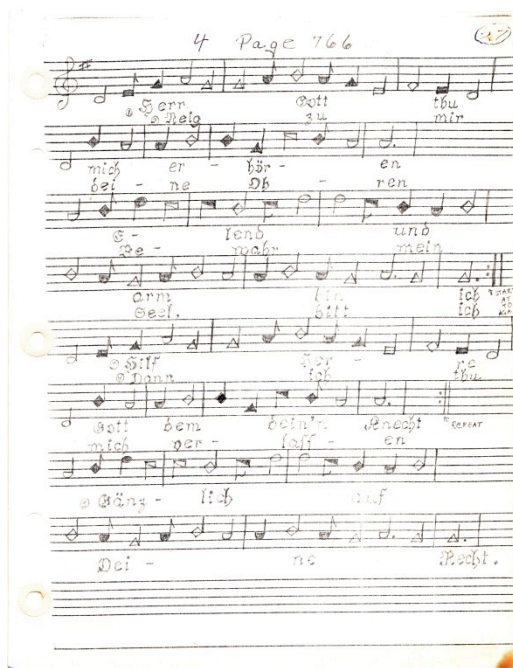
The resulting blue book was first published in 1990 and included fifty-five hymns. After reprints in 1993, 1996, 1999, 2002, and 2003, a revised version was published in 2005.[60] In the 2005 version a significant revision was carried out collectively by a committee of Amish lead singers, with the intent to revive and preserve the old ways of *Ausbund* slow-tune singing taught by John F. Glick (1912-2003), an old bishop and a

---

[60] Stephen Lapp, et al., *Nota für das Ausbund* (2005).

famous Amish singer who died at the age of 92. John Glick is to the present day still considered a primary authority in slow-tune singing. As previously mentioned, he is well known in Lancaster County by the nickname "Glicky." Today it seems that most people still know about Glicky, and many still remember going to learn slow-tunes from him. John's son, Omar Glick, a minister and a lead singer today, has a role similar to that of his father, in that many lead singers still consult him with how slow-tunes should be sung. According to Omar, John Glick was one of the top singers in his day: as a talented learner, he probably already knew all of the tunes by heart by the time he was twenty years old. It was before he got married that he learned slow-tunes from his mother (Omar's grandmother). She and her siblings were all good singers as well. As Omar remembers, John Glick and his family preserved the old way of singing and handed down to the children and other Amish people. Omar specifically remembers how stable his father's singing was, "In the forty years that I sat with him at the table when the men came to practice to sing, he stayed the same. Nothing changed. That's coming down a good many years."[61] When I was singing with Omar's family, I also heard him and his sons referring to "that's how dad/ doddy [grandfather] used to sing it."

A lot of people, especially men, went to John Glick to learn how to sing in the old way. When the 1990 version of the blue book came out, many "Glicky" people who learned from John were not satisfied with Katie's Stoltzfoos' transcription due to its new twists and embellishments. Some lead singers said that they could not use this version in practice singing because of its differences from the Glicky way of singing. Therefore a group of lead singers gathered to go over and revise the entire book, including Omar Glick and his sons, Stephen Lapp, and David Smucker—a well-known Amish singer who

---

[61] Personal conversation with Omar Glick, June 9, 2013.

passed away in 2011, and many others. The committee sang the songs together as how

John Glick had taught the children, grandchildren, the neighborhoods, and districts to

sing.[62] They went line by line, trying to get the correct notes written down.

The 2005 blue book also makes an addition to the 1990 version by putting an

Anhang (appendix) in the back, which contains six tunes: some are older tunes and some

are faster or half-fast/fast tunes. These tunes were close to being forgotten forever, but

some people remembered them and brought them back into the notation as a way to

preserve these rare tunes.

It must be emphasized that the newer version of the blue book (2005) is actually

intended to record and revive the older way of singing, which could be traced back to the

turn of the twentieth century, if not earlier. In contrast, the older version of the blue book

(1990) probably attempted to record the way of singing current in the 1980s, as Katie

Stoltzfoos experienced and remembered it, and her newer versions might be traced back

to the 1950s, when she learned the *Ausbund* songs. The two versions of the blue book

provide examples of the Amish slow-tunes from different time periods, which could be

over fifty, and possibly up to one hundred years.

By comparing the older and newer ways of singing, one can closely examine the

changes over these years. When putting the two versions of notebooks side by side, it is

striking to see how consistently the revision has been done: in most cases the tunes in the

2005 edition have fewer notes, and the notes being eliminated from Katie's version are

mostly of an ornamenting nature. For example, the three notes deleted from the second

---

[62] Interviews with Stephen and Rebecca Lapp, Lancaster County, June 2012. Interviews with Omar Glick, Lancaster County, July 2012.

line of the 1990 "Das 71 Lied," *Ausbund*, 393 in the 2005 version are decorations that

prolong a syllable.

Ex 1–1 "Das 71 Lied," *Ausbund*, 393, Line 1, 1990 vs. 2005 versions

It is rather safe to deduce that those ornamenting notes had been added by

congregations collectively over the years between Glicky's grandmother's time and the

1980s. The patterns of how these notes are added in Katie's version and eliminated in the

2005 revision provides evidence of the ongoing changes in the slow-tunes and important

clues to historical shifts. In Chapter Five, I go into musical detail to analyze the

differences between various versions and the historical shifts of the slow-tunes.

Another example of the differences between the two versions of the blue book

also displays the regional variants in the slow-tune singing. The first discrepancy between

the notebook and the actual singing I noticed was the first syllable of the *Loblied*. In my

observation most people sing the first syllable starting with the G, then going down to E

and back to G, as the 1990 version of the blue book notates, see Ex 1-2 A.[63] In the 2005

version of the "blue book," however, it goes without the first note G. Stephen Lapp told

me not everybody sings the same: over the years many people told him that they did not

go down and then up with the first syllable; instead they start and go right up, as notated

in the 2005 version of the "blue book," see Ex 1-1 B.[64] Some other people would start

with the third note in the first example. The first way is also widely used throughout the

---

[63] Stoltzfoos, *Nota für das Ausbund* (1990), 31.
[64] S. Lapp, et al., *Nota für das Ausbund* (2005), 31.

western Amish settlements. When people ask Stephen Lapp which the right way is, he always answers, "neither," by which he means that neither Ex 1-2 A nor the shorter version of it without the first two notes is correct. Rather the right way should be as what the revived blue book notates, as in Ex 1-2 B. Omar Glick told me that he could remember how his father would start straight up from the first note. He however does not insist that everybody should sing the same.

Ex 1–2 The first syllable of the *Loblied*, in 1990 and 2005 Versions

A (1990)   B (2005)

On the one hand, the 2005 version of the blue book is a conscious community effort to preserve the older way of *Ausbund* slow-tune singing, in accordance with the Amish principle of conservatism. When the revision came out, some people told Stephen Lapp that they wanted the older book back, referring to the 1990 version, since they were already used to it. Stephen answered that the revision committee wanted the 1990 version to die out and to promote the 2005 version, which revives the older way of singing, and they did not want to have two books to cause confusion.

On the other hand, in contrast to Joseph Yoder, who wanted the Amish in America, such as in Lancaster County, the Big Valley, Ohio, and so forth, to all sing alike, the Lancaster Amish want to keep the singing their own way, not to be confused with singing of the communities of the other settlements. The lead singers of the revision committee are fully aware of the coexistence of the two versions of the notations, as well

as the variety in slow-tune singing throughout Lancaster County; and they make it clear

that the diversity in singing is respected and appreciated. As the foreword of the 2005

blue book states:

> This Book was revised to preserve the old ways of singing as taught to us
> by John F. Glick and others.
> It is not intended to say that other ways are wrong. Each person may sing
> as they were taught and feels is right.[65]

As I observed in practice singings, although the 1990 version of the blue book has

been out of print since the 2005 revision came out, there are still some people who keep

using the older version once they have acquired it, and they are not necessarily aware of

the differences between the two versions. Since the Amish mostly learned the *Ausbund*

slow-tunes in oral tradition and still prefer learning by hearing, the written notes serve

mainly as a mere memory aid. They could turn to the notes once they forget certain

passages, or when they want to make some place more accurate. Yet they never purely

rely on the notes. So there are discrepancies between the two versions of the blue book,

and often people still sing as they were taught to sing when growing up, regardless of

what is written in either of the two books. The lead singers usually do not correct each

other to insist that only one version is correct if the singing is a variant instead of being

apparently wrong. Omar Glick and his sons told me in a practice singing that people

always sing a little differently, and this is the beauty. Other lead singers have expressed

similar opinions.

At the same time, the notebook does provide some kind of authority on how to

sing the slow-tunes and has created conformity to some extent. Unlike the 1990

transcription by Katie Stoltzfoos, which was largely descriptive and only intended for

---

[65] Preface to S. Lapp, et al., *Nota für das Ausbund* (2005).

private use, the 2005 revision reflects the collective efforts to preserve the tradition, but also shows the group decision by lead singers of what they want the slow-tunes to be in the future. This version of the notebook provides a kind of prototype, by which lead singers intended to bring a unity in singing slow-tunes. As Omar expresses it, singing in his father John Glick's time was more consistent within Lancaster County than nowadays. Today, the Amish population in Lancaster County has not only increased in number, but also spread over a larger geographic area, "thirty to fifty miles each way," as Omar describes it. The scattering of population contributes to the variations in slow-tune singing. Omar expresses the hope that the notebook can bring back some consistency in slow-tunes as it was supposed to have been in the older times, "Here and there, singing changed a little. Now we noticed that we don't all sing alike any more. Not quite. It's not that bad that it matters that much. But now the notebook is helping to bring it [the singing] back together again."[66]

Written notation does help young people to memorize the slow-tunes, especially unfamiliar ones, although they still learn the slow-tunes primarily by hearing them. In Sunday evening singings, the conservative groups sing the slow-tunes for an hour, as Chapter Two describes. Without the experienced adult *Vorsänger*, the young people are not always sure what the tunes are; therefore it happens often that one half of the group sings one way, and the other half sings another way. Since many young Amish have learned to read music nowadays, they consult the blue book to sort out the questionable spots of the tunes and remind themselves of the unfamiliar tunes, and the group ends up singing the same way. A similar situation happens in church as well, where it is common that multiple lead singers lead slightly differently. Now, with the published notebook,

---

[66] Conversation with Omar Glick, June 9, 2013.

such differences seem to be dying out. For many, it is a good development that the notebook provides some standard that people can consult, especially when they have different opinions of how the tunes go. When asked if the musical notation has changed the tradition of *Ausbund* slow-tune singing, Rebecca Lapp, wife of Stephen Lapp and sister of Katie Stoltzfoos answered, "It is. It is, more or less. But, yes, I wasn't sure if we shouldn't be doing it or not. But it's a way to preserve our singing."[67]

The Amish themselves are aware of the dilemma the written notation has created: preserving the music seems to have caused some loss of the diversity in singing, which is also part of the tradition that they want to respect. Therefore, the Amish emphasize the importance of oral tradition and have placed the notation only as a secondary method in learning the *Ausbund* slow-tunes. Although in most practice singings the lead singers have the notebook on the side as a memory aid, the people of the revision group are actually not in favor of bringing the notebook to practicing. Omar Glick was one who approved of Stephen Lapp's writing the revised "blue book." But after it was finished, Omar really discouraged using it too much. Some other lead singers prefer to leave the notation at home and check it after the practicing for details if one has questions. Many lead singers observed that because they learned the songs in a purely oral way, they remember the tunes very clearly, versus if one had learned from seeing the notes; it is harder to memorize the music from notation than learning it orally. One lead singer said, "You need to put the notebook away. In practicing, after the first one or two verses, put

---

[67] Conversations with Rebecca and Stephen Lapp, June 23, 2012.

the book away. It's like using a crutch you don't need. If you don't, you depend on it. You give up."[68]

Oral learning in Amish slow-tune tradition is very effective, in that once people have learned those tunes by heart, they can hardly forget them. Quite a few lead singers expressed this opinion that they learned slow-tunes when they were younger, before the existence of those blue and green books. But the memory is so deep that they always remember the way that they learned the tunes. In fact, because of such effective memory, it is hard for one to change the way he or she is used to singing. Therefore, people are not keen on the idea of unnecessary revisions of the tune books, which could cause confusion about exactly which version of some passages they should sing, and they do not like changing back and forth between revisions.

Because knowing and internalizing the music by heart is the ultimate goal in the learning of slow-tunes, the revision committee does not want the blue book to go into church services; as the foreword of the 2005 version states, "This Book is not intended to be used in Church services."[69] For the congregation, they do not use the notes in church, so that they can have the tunes better memorized and concentrate more on the messages of the lyrics. Twice people approached Stephen Lapp, wanting to make the blue book of a smaller size, so that they could put it in their pocket and use it. Stephen declined the request to prevent people using the notebook in church secretly. For some, it is not necessarily bad to have the melodies correct with the help of the tunebook. But most lead

---

[68] The Amish emphasis on learning slow-tunes by ear should not be hard to understand, if one compares it with performances in Western art music which require the memorization of the music, be it vocal or instrumental. For example, for piano soloists, memorizing the music and playing without score is a basic requirement today, and only without looking at the score can one fully concentrate on the inner expression of music.

[69] Preface to S. Lapp, et al., *Nota für das Ausbund* (2005).

singers do not recommend that idea due to their emphasis on truly learning the slow-tune music. What they oppose is not the use of musical notation, but how, where, and when to use it. As Omar expresses it, "They [people] still need to learn it [by heart]. It's not necessary to use notes in church."

Nowadays, the bi-weekly practice singing is the main occasion where Amish people sing *Ausbund* slow-tunes outside church services. Conservative youth groups, also sing slow-tunes at their Sunday evening singings for half of the time. In other private or public gatherings, people mostly sing fast-tunes in English and sometimes German. According to Omar Glick, this situation is different than what his father, John Glick, used to talk about. In John Glick's time, families enjoyed getting together on Sunday evenings, when a group of about half a dozen or a dozen families sang slow-tunes together. But that kind of slow-tune singing outside church and practice singing has faded out over the years. For a while there was no longer such singing of slow-tunes any more until recently.

On January 10, 2010, a group of about fifteen or twenty lead singers had a meeting, presumably the Lancaster County committee who did the 2005 revision at which they all agreed that Stephen Lapp was going to stop making the book notebook, and that Jonas Beiler, a young Amish man from a neighboring county, would continue making a new version of the notebook. Jonas initially used the older version of the blue book (1990) for his manuscript. When he consulted with the committee, the latter wanted the 1990 version to die out, so that one could sing from the 2005 revised edition, which preserves the older way of singing. Jonas took their advice and revised the 2005 notebook and published it in 2011 with a green cover, which has become available since spring

2011 in the Amish and Mennonite bookstores.[70] In this notation I refer to the 2011

notebook as the "green book."

The main reason for Jonas Beiler to make the new revision of the notebook was to

combine the registers of *Ausbund* hymns and tunes, as well as the musical notation in the

same book, so it is easier for people to find hymn numbers and tunes in practicing.

Although there is no written musical notation in the *Ausbund*, two registers together

prescribe the tunes for the hymns: the song and scripture register,[71] as well as the melody

register the *Ausbund* included.[72] The song and scripture register tells which hymns are

assigned to the scriptures used in the service a particular day.

How the melody register works is rather complicated and can be quite confusing

to outsiders. There are 140 hymns in *Ausbund*, but not as many different tunes, because

many hymns can be sung to the same tune. The register at the end of the *Ausbund*

categorizes the hymns into twenty-one melody groups, which are named melody 1 to 21.

The word "melody," in the context of *Ausbund* hymns, refers to a group of tunes instead

of a single melody in the common usage. The songs in the same melody group share the

same metric structure in terms of how many syllables are in one line of each verse. For

example, there are twenty hymns listed under melody 7,[73] which all belong to the same

melody group. All the melody 7 tunes have the structure of "7+6+7+6+7+6+7+6"

syllables: the eight lines of each verse have respectively seven, six, seven, six, seven, six,

seven, and six syllables.

---

[70] Beiler, *Nota für das Ausbund* (2011).
[71] *Ein Register von Lieder und Schriften* (1979).
[72] "Ein Register: Solcher Lieder, welche auf einerley Melodie können gesungen werden," in *Ausbund, das ist: Etliche schöne Christliche Lieder, Wie sie in dem Gefängnis zu Passau in dem Schloß von den Schweizer-Brüdern und von anderen rechtgläubigen Christen hin und her gedichtet worden*, 54 Bekannte Auflage (Lancaster, PA: Verlag von den Amischen Gemeinden in Lancaster County, PA, 2012), 819-822.
[73] *Ausbund*, 820-821.

There are multiple tunes in each melody group: for example, there are in total ten melody 7 tunes notated in the blue book (2005). In theory any hymn in one melody group can be sung to any tune within this group, and vice versa one tune usually fits all the hymns in the same melody group, since which tune to choose for a song is largely dependent on the number of syllables in each line. In reality it is not unusual that one hymn has one or two most commonly sung tunes among the many possibilities. For example, "Das 99 Lied," *Ausbund,* 520 belongs to melody 7; therefore one could choose any of the melody 7 tunes to go with it. According to Stephen Lapp, when he was a boy, people did choose different tunes if they knew them, but now "Das 99 Lied" is mostly sung to a single melody closely associated with it. "Das 64 Lied," *Ausbund*, 341 is also a melody 7 song that has its own tune, which is nicknamed "motorcycle tune"; and occasionally some other tunes may be sung to this hymn. There are quite a few melody 7 songs that do not have their own particular tunes, so people can choose any of the ten melody 7 tunes for these songs. Because the blue book only notates the individual different tunes, not all the numbers of the hymns are included there: for those songs that share the same tune, only one hymn number is listed. The blue book also lists the melody register of each song it includes.

Although lead singers are generally familiar with what tunes are to be sung to which hymns by memory, the notebook and registers provide written reference. When finding a tune for a hymn, one needs to check the notebook, the song and scripture register, and the *Ausbund* back and forth. In practicing a lead singer needs to first check the hymn and scripture register to see which hymns go with the scripture of the service. Then one can refer to the blue book to find the tunes of the hymns. Since not all the

numbers are listed in the notation, one must go to the register in the *Ausbund* to find out which melody group one hymn belongs to. Then one can come back again to the blue book to find the tune assigned to a different number of hymns that is from the same melody group.

Because this process of finding a tune for a hymn is rather inconvenient and confusing to many Amish, Jonas Beiler decided to include in the green book a clear index that cross-references the two registers and the table of contents of the notations." In the beginning of the green book is the complete song and scripture register. While this register has mostly the same content as the version mentioned in Chapter Two, some clarification has been made.[74]

The last page of the green book, as shown in Figure 1-9 below, is the table of contents of this revised notebook, which includes the hymn number of a song in the *Ausbund* (*Lied*), its page number in the *Ausbund* (*Blatt*), its page number in the green book (*Nota*), and the melody group one song belongs to (*Mel*).

---

[74] In the previous register, Service 25 actually includes two sets of scriptures and hymns, which have caused confusion that people could easily match the scriptures and hymns incorrectly. The green book has fixed this problem by listing the two services separately. The register in the green book has also added the scripture of James 2 and 3, which is for in-between Sundays. Since in-between Sunday services only happen about three times and occasionally four times in a year, the previous register did not include these services.

Figure 1–9 Index and Melody Register of the 2011 Green Book

Index of the Green Book Melody Register in the Green Book

Before this index is another table of contents, which lists all the *Ausbund* songs according to melody group, similar to the register in the back of the *Ausbund*. What is additional is the inclusion of not only the hymn numbers and pages in the *Ausbund* and the "green book," but also the numbers of syllables of each melody group. This index further divides some melody categories into subgroups, such as Mel 1 and 1A, 5 and 5A, 8, 8A, and 8B, 21 and 21A. Although varying slightly in the number of syllables in one or two lines, the subgroups within one melody category share the same general lyric structure and can use the same tunes. Besides the twenty-one melody groups, this index

also includes nine additional melody types that are not listed in the *Ausbund*, five of them having tunes in the "green book."

With the addition of the two registers and one index in the "green book," Jonas Beiler hopes that it will become more convenient for people to use in practicing. Now people only need to bring the "green notebook" and the *Ausbund*, and don't need to check back and forth hectically among three books. And the registers in the green book make clear the inner structure of the *Ausbund* hymn tunes.

The green book has kept the *Anhang* (appendix) of the 2005 "blue book." As previously mentioned, these songs are less sung and some are likely to become lost. There were no melody 2 and 8 tunes in either versions of the "blue book." In order to make the green book a complete collection of all the melody groups listed in the *Ausbund*, Jonas Beiler included one tune for each melody group in the *Anhang* (appendix): "Das 89 Lied," *Ausbund*, 464) for melody 2 and "Das 46 Lied," *Ausbund*, 254 for melody 8.[75]

Compared to Katie Stoltzfoos's entirely handwritten transcription and Stephen Lapp's semi-handwritten "blue book," Jonas Beiler's green book has a much more professional appearance (see Figure 1-10). Jonas used a word processor[76] for the manuscript, which has the old fonts for the lyrics to be entirely typed in. Although there is no music notation program in the computer, Jonas found a roundabout way to type the shape-notes. Instead of drilling tiny holes to make a stencil like Steve Lapp did, Jonas

---

[75] Beiler, *Nota für das Ausbund* (2011), 54, 51.
[76] Nowadays depending on the individual church rules, some districts tolerate computers in offices if used for business. These computers are typically built from computer hardware, but with modified software, and are without Internet connection, sound, or multimedia and so on. They often have a wooden box to build in the hardware, so that it does not look too modern. The Amish computer workshops control what kinds of software are installed, so that individuals cannot put on new software by themselves.

drew all the shapes electronically using the word processer. The rest is to put down the
melody note by note through copying and pasting. Jonas made a sheet with a whole set of
notes of various time values; he copied and pasted the entire set, and then deleted the
ones he did not need and moved the others around to the correct position. It took him at
least a year to finish the manuscript, since he mainly worked on it on weekends; and
typing and proofreading the German lyrics took him a couple of months to finish.

Figure 1–10 "Das 7 Lied," *Ausbund*, 46, in 2005 and 2011 versions

"Das 7 Lied," *Ausbund*, 46, Blue Book (2005)   "Das 7 Lied," *Ausbund*, 46, Green book, (2011)

Although the green book has a much more professional appearance, the musical
notation did not change much from Stephen Lapp's "blue book." Apart for fixing some
wrong notes, the main changes Jonas made were to standardize the timing. Many songs in
the *Ausbund* start with the same notes, but the timing is different. In Katie's original
transcription, these timing variants were descriptively put down. Stephen Lapp had
already eliminated some of the variants, but there are still many more cases like that in
the "blue book," such as this one measure in "Das 45 Lied," *Ausbund*, 247, "Das 38
Lied," *Ausbund*, 217, "Das 35 Lied," *Ausbund*, 205, and "Das 13 Lied," *Ausbund*, 70.
The notes are mostly the same in the movable scale, but the time values are different in

the "blue book." Jonas makes the timing all the same for this particular measure for the four songs in the "green book."

Ex 1–3 Tune beginnings of "Das 45 Lied," *Ausbund*, 247, "Das 38 Lied," *Ausbund*, 217, "Das 35 Lied," *Ausbund*, 205, and "Das 13 Lied," *Ausbund*, 70 in 2005 and 2011 versions

The green book is a transcription of a more prescriptive nature, especially in regard to the time values. In many cases like the above example, the various versions of timing are very similar, and it is hard to choose one version as the prototype. The previously mentioned famous Amish singer David Smucker helped Jonas Beiler to make the decisions. Jonas standardized the timing mainly by comparing the measures in the score, and he did not bring the notes to the practice singing to check the time values. It makes sense because in reality the singing has so many variants and the timing changes slightly all the time. David Smucker, Jonas Beiler, Stephen Lapp, and many other lead singers have expressed the idea that it helps to sing when the timing is written in the score, but absolute accuracy is not really important. Chapter Five will discuss slow-tune musical characteristics from the perspective of musical analysis, which shows in detail how the time values in the blue/green notebooks work: since slow-tunes are of free rhythm and there is a lot of freedom to prolong or shorten the notes as the melody flows,

the time values in the note books are only suggestive: one never counts the beats when singing the slow-tunes.

Recent Slow-tune Singings

After around 2011 and 2012, a revival of slow-tune singing outside church began. According to Omar Glick, there has been growing interest in slow-tunes. Some young people, even if they have just learned some tunes a day before, they enjoy sitting with a group, listening to the slow-tunes. Since May 2012 large-scale slow-tune singings began to take place every five to six weeks, and anyone [Amish] who is interested is welcome to participate. Those who show the most interest are the lead singers. Such singing often has between forty to sixty good singers, and the number of participants has kept increasing.[77]

During my visit in June 2014, the lead singer in charge of organizing the dates and places of those big singings of the slow-tunes, explained to me how the singings started and developed. On May 17, 2011 David Smucker passed away, and he was a well-respected lead singer and an important member of the notebook revision committee. In order to remember him, Stephen Lapp wrote to David's widow and proposed a singing of slow-tunes on May 18, 2012, a year from the day of David's viewing, as a memorial of him. Therefore, twenty-three lead singers gathered on that day at David Smucker's widow's house and had a slow-tune singing in remembrance of David. Later in that year there were another four slow-tune singings, roughly once every five or six weeks from June to October, since November and December are occupied by weddings and holiday season activities. About a little more than forty lead singers attended on average. In 2013

---

[77] Conversation with Omar Glick, June 9, 2013.

there were singings from January to October, except for March and August. The average

participants each time increased until there were about sixty men each time, and women

began to attend those singing as well, ranging from six to eighteen women each time. On

May 18, 2013, eighteen women went to the singing in honor of David's Smucker's

widow. In 2014 up to August, there was a large slow-tune singing every month, and the

number of participants has increased even more, with an average of more than ninety

men each time, and more women are involved as well. At the singing on May 20, 2014 in

remembrance of David Smucker, about twenty or thirty women attended. And on June 6,

2014, there were about twenty women as well.[78]

On June 6, 2014 I attended a big practice singing at the kind invitation of Omar

Glick, and the singing was held in the shop at his son's home. Singing began at 7 pm.

When another lead singer and I arrived at 6:30, the host family was already waiting. The

shop was arranged in a way similar to youth singing: a long table made of benches was in

the middle, and other benches were placed parallel to it on both sides. But there were no

copies of *Ausbund* prepared, since every one brings his or her own copy.

People gradually came by teams as well as vans driven by hired non-Amish

drivers. The singers were from all over Lancaster County, and some vanloads were from

a neighboring county. People greeted each other with handshakes. Most participants were

adult men of various ages, from young adults to elderly men. There were some women,

mostly wives of some lead singers and those from the host family. While men scattered in

the room and talked to each other, women also greeted each other as they do in church,

and they stayed in one corner of the shop, where folding chairs are reserved for them.

That time I attended I did not observe the presence of any unmarried females. As the

---

[78] Conversation with an Amish lead singer, June 5, 2014.

guest, I was offered a seat next to Omar's wife, behind the head of the table, so that I could participate in the singing and observe the event closely. When it was close to 7 pm, men started getting seated according to the order of age: elder men sat closer to the table and the younger ones in the back. But it was not as strict in church, since not all the participants arrive at the same time, because the singing is on a week day, and many need to travel some distance in order to go. Therefore, whoever comes later would sit on the benches of the back rows regardless of the age order. Most participants are *Vorsänger*, including mature men who are very familiar with the repertory, as well as younger ones who are eager to learn. Although all the women presence were married, there were quite a few unmarried young men at the singing.[79]

Singing began without extra words but the first verse of the *Loblied*. Omar started the first syllable in the way the green book notates, also the way his father Glicky used to sing and teach, the same as Ex 1-2 B. In order to save time and go through more tunes , most of the next nineteen hymns through the evening were sung only two verses each, each led by a different lead singer ; and whoever picked up a new hymn announced its page number in the *Ausbund* in German. Sometimes more than one person started one line at the same time; in that case, one needed to back off and let the other go on. Although the tunes themselves are slow, the singing went rather fast, in that there was little break between hymns, nor waiting or visiting. People were anxious to keep the singing going and go over more tunes as they could. That was different from the usual bi-weekly practice singing, where every lead singer at the singing takes a turn to lead one verse, and only two or three tunes would be practiced. In church, usually one lead singer

---

[79] One can easily tell that by whether they wear beard or not, since only married Amish men start to wear beard and they should never cut it.

leads through all three or four selected verses of one hymn, and the next lead singer is in charge of leading all the chosen verses of the following hymn. By contrast, in order to give more people the opportunity to lead, one person only leads one verse.

In this singing, only men can lead, and women simply follow the singing, just as is done in church.[80] In church often the congregation is somewhat reserved with their singing volume, partly because no one wants to stick out if making a mistake. At the big singing, however, it sounded as though everyone had opened up his or her voice and sang at a full volume. "It sounds like it could raise the roof sometimes," Omar keeps using this metaphor to describe the warm atmosphere at such slow-tune singings. And as I witnessed it one time, he is certainly right.

At the big slow-tune singing, there is no asking questions or discussions on how certain tunes and portions should be sung. This occasion is not considered a practice singing, and the purpose is to enjoy sitting together and singing the slow-tunes. Ornamentations and variations are, however, inevitable in slow-tune singing, even though the notebook has reduced such phenomenona to some extent. Therefore, it was not unusual that two verses of the same *Lied* were sung in slight different ways when different *Lead singers*were leading. In this situation, unlike in practice singing, no one would stop to correct another. People simply carry on singing regardless of the variations.

The singers put a clear effort to follow the green book version of the tunes, in that their singing was closer to the notated version and had less ornamentation than the way the congregations sing in church. Many young men had both the *Ausbund* and the green

---

[80] At usual bi-weekly practice singings, in order for me to learn, the lead singers always offered me chances to take turn to lead as well. At the big singing, however, it was apparently not appropriate for a woman to lead.

notebook, and were reading the notes carefully when singing together with the group; while more experienced elder singers usually do not need the notebook.

When there is some bigger uncertainty of how one line goes, the solution is to sing more verses until it is straightened out and sung as in the green book notation. For example, the third line of "Das 16 Lied," *Ausbund* 89, *GB* 18 was sung in two ways at the beginning of that evening. The difference is in m. 18 and m. 19. One group of singers added an F5 and E5 in the two measures respectively, and the rest clearly tried to stick to the green book version without those two added notes. At the beginning, it sounded as if each way of singing had about half of the singers. From the second verse on, those who insist on the green book version clearly wanted to bring the others to eliminate those two extra notes. They did it not by talking, but simply singing louder and stretching the D5 and F5 in the two measures longer, reminding the rest singers that it was the preferred way. Only by the fourth verse did most singers drop those two notes. In order to reinforce the result, the lead singers continued singing this tune for another two verses to verse six until most people sounded to be secure and clear how it was meant to be.

Ex 1–4 "Das 16 Lied," *Ausbund* 89, *GB* 18, Line 3

Omar told me that he noticed the two ways of singing the third line of "Das 16 Lied," and how the green book way had been spread out; and it was this particular situation that made him first realize the impact the revised version (green book) had begun to have on a larger crowd. Omar further explained that the way this specific line is notated in the green book was how his father Glicky used to sing and teach, and members of the notebook revision committee were those who sat in Glicky's class over the years.

As time went by, somehow that line got changed a little bit and was mostly lost, except for still being remembered by those who learned from Glicky. When the committee got together to make the revised book (2005 blue book), they decided that they like the Glicky version and would like the have it back in the notebook. Naturally it takes some time for more people to realize the difference and learn the revised old way of singing, since people are used to whatever way they learned to sing initially. Omar has noticed that since early 2014 the green book version of the third line has been sung at the big singings, and the lead singers want to sing it that way. But the group that participates in the singing is big, and it might always be that some people have not heard that yet. So they join the singing with the usual way they sing, with two extra notes; and later they learned the green book way during the singing, as my observation described above. Omar suggests that as time goes on, when those big singings spread out, more people would gradually get back to the old way of singing as in the green book.[81]

People not only sing tunes that are often sung at church, but also practice a lot of harder and different ones that they do not usually sing in church, just to keep those tunes alive. Eight free rhythmic *halb-starke Weise* (half-fast-tunes) were chosen, which are seldom sung in church. There are in total ten such *halb-starke Weise* in the green book, and they are sung at a speed slightly faster than *langsame Weise* (slow-tunes), but still not metrical. I discuss half-fast-tunes in more detail in Chapter Five.

Some tunes chosen at the singing were formerly overlooked but recently have been included again. For example, two tunes were practiced for "Das 57 Lied," *Ausbund*, 314, both are in the *Anhang* (appendix) section of the green book. The first tune was

---

[81] Conversation with Omar Glick, September 29, 2014.

recently added to the second print of the green book in 2013 on page 55,[82] because it had not been sung as often and was unfamiliar to some people, until one lead singer had it put into notation. Since it came to the green book, lead singers frequently include this tune in the large singing, and thus it has been revived.

Table 1–1 Songs at the Slow-tune Singing, June 6, 2014

Ausbund Lied No.	*Ausbund* page no.	GB page no.	Verse(s)
131	770	48	1
133	783	45	1-2
115	662	42 (HF)	1-2
95	501	35	1-2
71	393	53 (HF)	1-3
139	802	47 (HF)	1-4
36	209	19	1-2
49	272	22 (HF)	1-2
57	314	55 (2013)	1
		53	2-3
22	131	20 (HF)	1-3
16	89	18	1-6
64	341	52 (HF)	1-2
13	70	18	1-3
99	520	35	1-2
38	217	21	1-2
		17	3-4
		46 (HF)	5-7
87	453	34	1-2
134	786	49	1
		56 (HF)	2-3
108	604	39	1-2
35	205	21	1-2
136	791	N/A (HF)	1-6

HF= Half-fast-tune

Oral and Written Transmissions

Through the case of Amish slow-tunes, an issue that is important to both ethnomusicology and historical musicology has emerged: the relationship and functions of oral and written transmission in an oral musical tradition that has/had existed for a long time in history. The central questions are: how musical notations were developed in,

---

[82] Beiler, *Nota für das Ausbund* (2011), 55.

introduced to, or adapted by a long oral tradition. How do the two ways of transmission

function? Do they replace or interact with each other? What were or would be the

potential impact of written notation systems on a long-existing oral tradition? These

questions are not only meaningful in the study of Amish slow-tunes, but also important in

many other musical cultures.

In the 1980s and the 1990s there was lively debate on the issue of oral and written

transmission of Gregorian chant among musicologists and chant scholars. The central

questions were: whether musical notation was prescriptive or descriptive, and what had

been the relationship between the two kinds of transmissions.[83] It was Leo Treitler who in

1974 first proposed taking oral tradition into consideration in the study of Gregorian

chant.[84] He raised the questions of complex relationship between oral and written

transmissions, especially concerning the beginning of notation systems in an old oral

tradition.[85] He asks, "how, in the course of its history, systems of musical notation were

invented and came to mesh with the age-old systems for making, remembering, and

disseminating music through performance alone, and at the same time to contribute to the

transformation of those systems."[86] Treitler suggests that prior to the inscription and

dissemination of Gregorian chant melodies in musical notation, this melodic tradition had

[83] László Dobszay, "The Debate about the Oral and Written Transmission of Chant," *Sociedad Internacional de Musicología* 2 (1993): 708.

[84] Leo Treitler, "Homer and Gregory: The Transmission of Epic Poetry and Plainchant," *The Musical Quarterly* 60, no. 3 (July 1974): 333-372.

[85] Treitler, "Oral, Written, and Literate Process in the Transmission of Medieval Music," *Speculum* 56, no. 3 (July 1981): 471-491; "Reading and Singing: On the Genesis of Occidental Music-Writing," *Early Music History* 4 (1984): 135-208; "The 'Unwritten' and 'Written Transmission' of Medieval Chant and the Start-up of Musical Notation," *The Journal of Musicology* 10, no. 2 (Spring 1992): 131-191; "The Early History of Music Writing in the West," *Journal of the American Musicological Society* 35, no. 2 (Summer 1982), 237-279.

[86] Treitler, "The 'Unwritten' and 'Written Transmission' of Medieval Chant," 132.

already existed a long time and become stabilized.[87] The introduction of written notation

did not jeopardize the existence and development of Gregorian chant. Rather, both

written and oral transmissions interacted in positive ways, and both played important

roles in continuing the tradition, "from the very beginning of a written tradition reading,

remembering, and extemporizing were continuous acts; they were mutually supportive

and interdependent."[88] Learning in the Gregorian chant tradition through musical notation

could not be separated from "unwritten" oral transmission, "indeed, even after the wide

dissemination of books with musical notation was under way, singers continued to rely

on their knowledge of both individual melodies and of their idioms to support their

'reading' of the notation."[89]

Alejandro Enrique Planchart suggests that the demand for accuracy and

uniformity in the transmission of Gregorian chant was an important motivation for the

development of early musical notation. In the case of the Franks, their "need for accuracy

in transmission" of Gregorian chant "must have been a powerful goal towards the

development of musical notation in the early stages of the diffusion of Gregorian chant.

And the swiftness and accuracy of the diffusion of the Gregorian repertory in the eight

and ninth centuries does seem to be related to the development and spread of musical

notation."[90] Helmut Hucke proposed a "new historical view of Gregorian chant" in 1980,

in which he argues that, "The uniformity of melodic transmission of Gregorian chant

books does not prove uniformity of musical practice. A fundamental change of

conception was needed before what had been written down at the beginning of the written

---

[87] Ibid., 134, 158.
[88] Ibid., 135.
[89] Ibid., 158.
[90] Alejandro Enrique Planchart, "On the Nature of Transmission and Change in Trope Repertories," *Journal of the American Musicological Society* 41, no. 2 (Summer 1988): 217.

tradition was understood, as it is in the current historical view of Gregorian chant, as a collection of melodies."[91] His view points out the complex relationship between the uniformity of musical notation and what was actually being performed.

Outside Gregorian chant tradition, cross-disciplinary research on Ethiopian Christian chant conducted by Kay Shelemay, Peter Jeffery, and Ingrid Monson also reveals a relationship between oral and written transmissions.[92] Through fieldwork, investigations of modern notation systems, historical manuscripts, and musical comparison and analysis, these scholars reach the conclusion that in Ethiopian Christian chant tradition, musical notation systems have played an important role in supporting the transmission of the liturgical repertory, which was largely transmitted through oral methods. "Ethiopian chant is an example of a musical system whose notation was never intended to replace oral transmission. The *məlǝkkǝt* can be viewed as a conventionalized melodic repertory that assists and succeeds in the goal of transmitting a relatively fixed and stable liturgical corpus. The development of this notational system occurred in a specifically Ethiopian context and reflects particularly Ethiopian values concerning orality, flexibility and authority."[93]

Amongst the debates among musicologists, especially chant scholars, Peter Jeffery proposed incorporating perspectives of ethnomusicology into chant studies, whose methodologies and findings in living evidence would benefit historical musicology.[94] Jeffery points out that "The obstacle to a fully ethnomusicological

---

[91] Helmut Hucke, "Toward a New Historical View of Gregorian Chant," *Journal of the American Musicological Society* 33, no. 3 (Autumn 1980): 466.
[92] Kay Kaufmann Shelemay, Peter Jeffery, and Ingrid Monson, "Oral and Written Transmission in Ethiopian Christian Chant," *Early Music History* 12 (1993): 55-117.
[93] Ibid., 117.
[94] Peter Jeffery, *Re-Envisioning Past Musical Cultures: Ethnomusicology in the Study of Gregorian Chant* (Chicago: University of Chicago Press, 1992).

investigation of medieval chant is, of course, the fact the medieval cultures can no longer be directly observed by the methods of anthropological fieldwork."[95]

Such an obstacle, however, does not exist in the study of the Amish written notation of slow-tunes, whose process echoes many similar issues that are important in the medieval chant study. Unlike medieval chant scholars who have to work with historical documents to find evidence to form their arguments and support their hypothesis, in my study of Amish slow-tunes, I could go directly to the field. Not only have I witnessed the usage of written notations in a long-standing oral tradition, I was able to find those major people who were responsible for the introduction of written notations to the slow-tune tradition and to ask them in person about their intentions. I hope my study of oral and written transmission of Amish slow-tunes could shed light on similar studies on other musical traditions.

Conclusion

Slow-tunes existed long before the Amish began to adopt musical notation in the transmission and preservation of this tradition, and the repertory has long been stabilized in people's memory in spite of regional and personal variants. This is apparently similar to the situation in which Gregorian chant notation existed. Fieldwork results answer to some extent the questions of the nature of possible relationships between oral tradition and written notations.

The various versions of Amish notation have helped them to preserve the main body of the *Ausbund* slow-tunes by serving as memory aids in learning and practicing. The notations include less-frequently sung tunes to prevent them from getting lost. In the

---

[95] Ibid., 120.

process of improving the notations, the Amish have gradually adopted newer technologies, however, for the purpose of preserving the older traditions, which is in harmony with the principle Amish values of conservatism. The Amish are aware of the dilemma between preserving the tradition and losing the diversity in singing, and therefore they emphasize oral learning and keep the written notation only as a secondary learning tool.

The 2005 revision of the blue book was an important event in that it was the group effort of Amish lead singers to preserve and revive their older tradition in the slow-tune singing. The difference between the two versions of the blue book display clear consistency: the 2005 edition eliminated many ornamenting notes that had been notated in the 1990 version, which were likely to have been added over the years. Examination of the patterns of these eliminated/added notes can provide crucial evidence on how the music has changed through the twentieth century, and offer important clues for tracing back in history how the tunes have been changed and how they might have originally sounded.

Would the *Ausbund* slow-tune singing stop or slow down the process of change, because of the written notation? In my observation, the notation does make an impact on the changes of the music: a certain conformity has been created, and some diversity in singing has been lost. Since the first Lancaster notation in the 1980s, the Lancaster Amish communities have adopted written notation for only thirty years. A longer time period and history can tell the long-term impact of written notation on slow-tune tradition and its future developments.

Chapter Two

Youth Singing

On Sunday, after church, lunch, and socializing, most people gradually leave to go home or to visit relatives and friends. Extended family members of the host family usually stay longer to help clean up and visit longer. For both adults and young children, Sunday afternoon is a relaxing family time, whereas for adolescents, the fun has just started. As soon as they have finished lunch, they quickly disappear from the house where church is held; some do so even before lunch, if they have a longer way to travel to where the youth group gathers. Girls usually take off their white church cape and apron, putting them in a Tupperware box, and change to the regular cape and black apron before they take off with "buddies" to their youth group gathering at a host family. On Sunday afternoons, one can easily see many teams running along the back roads, including many open carriages, full of cheerful young people that are on the way to meet with their groups. Usually they do not go alone, but with their boy- or girl- friend, as well as other friends. When a carriage does not have enough seats, some might take a low stool and sit at the door side, with their legs inside the wagon.

The weekly Sunday evening youth singing is the major recurring event during the *Rumspringa* ("running around") phase, which begins when an Amish person turns sixteen and lasts until one gets married. Coming from the German word *herumspringen* (to hop and jump around), *Rumspringa* means that young people can often "hang out" with their peers independently, rather than being constantly watched by their parents. Besides teaching fundamental Amish values through singing, the main function of the Sunday

singing is for the adolescents to socialize and find future spouses within the community.

A youth group is the main organization/unit for youth activities. Most Amish adults I

know met their spouses in their mutual youth groups. Singing is the main organized

activity during *Rumspringa*, and many youth groups are named after birds. To list a few,

there are the Chickadees, Juncos, Hummingbirds, Blue Jays, Falcons, Ravens, Swans,

Doves, Eagles, Sea Hawks, and so on.

Youth singings vary from one group to another in terms of repertory, singing

style, the use of language, length of the event, musical education, and so on. In contrast to

the strict conformity of the Amish church service that symbolizes the stability of the core

religious faith and tradition, the variety of youth singings directly reflects the diversity of

life style of these Amish youth. In other words, the singings reflect how liberal or

conservative they are. In this chapter I explore such diversities based on analysis of six

types of youth singing. My fieldwork data come from visits to twelve youth groups at

their Sunday evening singings from 2009 to 2012.

In Chapter One I have shown the conformity of Old Order Amish church service

across Lancaster County. This is, however, only part of the story. It needs to be kept in

mind that the church service is the most sacred ceremony and the core of Amish life;

outside this guarded sphere, however, things are much more diverse than what many

outsiders might imagine, partly due to the seemingly unanimity in their appearance and

life style in comparison to mainstream society. But after coming into the Amish world,

one can soon pick up the diversities among church districts, even though Old Order

Amish is the only affiliation of the Amish in Lancaster County. Within the sphere of Old

Order Amish, not all the church districts are alike, since each district decides its own

Ordnung. There is a general tendency that within Lancaster County, church districts located in the south are more conservative than the ones in the north. Although the distinctions among church districts are very hard to notice at church services, they become more prominent in everyday life. Such diversity in the domain of music is clearly revealed by Sunday evening singings of youth groups, which I explore in detail in this chapter.

Although the word "gang" is a local term for "youth group," many Amish do not like to say "gang," probably because of its possible negative connotation. "Crowd" is another local term. In this dissertation, I use "youth group" to refer generally to the units of young people in *Rumspringa* years, rather than any colloquial term. Because of the controversial 2002 documentary *Devil's Playground* and other shows on popular television, such as *Amish in the City* (2004) and *Breaking Amish* (2012), a widespread misunderstanding of *Rumspringa* among outsiders is that during this time Amish parents allow their teenaged children to sample whatever is out there in the "English" world, where they can get really wild.[1] This is however, not true for the majority of young Amish people in Lancaster County. In fieldwork I have never observed wild behaviors or uncontrolled parties.[2] In their latest comprehensive book, *The Amish*, Kraybill, Johnson-Weiner, and Nolt have examined seven common myths that outsiders believe about the Amish *Rumspringa* and explained the realities in those aspects. Their accounts agree with my field observations, in that they comment, "In many communities, there are no wild

---

[1] *Devil's Playground*, DVD, direc. Lucy Walker (Stick Figure Productions, 2001).
[2] In some more liberal groups young people tend to have electronic items that church forbids its members to have, such as a cell phone, radio, or digital camera. But since those youths have not yet joined the church, owning such items does not break the *Ordnung*. In more conservative groups, though, young people follow the *Ordnung* more strictly even before they join the church, since it is part of their upbringing and the life style of their families and environment.

parties; … and rarely is there mischief worthy of a headline." They also acknowledge that, "Rumspringa comes in many forms and is shaped by local tradition, community size, family reputation, and the church-community's values."[3]

Overview of Basic Ritual and Diversity of Youth Singing

All the families whose children are in the same group rotate to host Sunday singing. In some districts, the family where the church service is held also hosts singing on the same Sunday, for the benches and copies of *Ausbund* are already there. In some other districts, the supervision committee of a youth group keeps a sign-up sheet, on which the dates and the names of host families are written. Occasionally when some family cannot host singing for some reason at short notice, another family quickly jumps in to take over the task. A church wagon brings benches and copies of the *Ausbund* (also *Unpartheyisches Gesangbuch*) in the week before the singing.

In winter, singing usually takes place on the first floor of the main house or in the basement of the host family; in the summer singing is more likely to be in a barn or a shop. In the afternoon young people often stay outside on the lawn, playing volleyball, the most popular sport among young Lancaster Amish. Each team is composed of both genders; therefore more people can get involved in the game. In summer, visiting parents with little children, as well as extended family members, also stay outside, sitting on folding chairs, watching the young people play while visiting among themselves. Young people play volleyball as late as the end of November or the beginning of December. When the weather is not ideal, they often play ping-pong and card games inside.

---

[3] Kraybill, Johnson-Weiner, and Nolt, *The Amish*, 212-216.

The host family is in charge of supper and girls bring snacks for the refreshment after singing. Other families whose teenage children are from the same group can also bring some dishes or dessert. Extended family members often come to help the preparation and do the chores on the day of singing. Adult women of the host family heat up the food and set the dishes, and supper is served between 5 to 5:30 pm in a buffet style. For example, once in November the menu of a singing included dinner rolls with butter and orange jam, green salad with bacon, lasagna, rice cooked in milk, sweet cooked corn, and cooked vegetables such as carrots, broccoli, and green beans. Desserts included fruit cup, cookies, tapioca, sponge cake, and jello. Disposable plates, forks, spoons, and knives are provided. Coffee is available in a big thermos urn. In summer, different kinds of green salads are a "must-have." After supper, unlike for church meals, young people do not help the adult women clean up the dishes and prepare the after-singing snacks. Young people continue on with more games until singing starts.

I still remember vividly the first time I went to a singing with a twenty-five-year-old Amish woman. That youth group was "The Martins," a quite conservative one as I later came to know. I was with her upstairs in the main house before singing began. About twilight time girls came to the bedrooms to tidy up after they finished volleyball games. They gathered in front of a high dresser to redo their hair bobs. On top of the wooden dresser a big mirror hung on the wall. There was an oil lamp on the dresser, as well as a small bowl of clear water. Girls need to dampen their hair with a double-edged fine-tooth black plastic comb to make the two front hair rolls. Two girls played a few fast hymn tunes on harmonica together, and some other girls were singing along. The gentle oil lamplight lit up the young faces from the front, which reflected in the mirror. The

entire room was filled with a cozy atmosphere, along with some excitement and anticipation. Once ready, girls lined up along the narrow and dim stairs and started processing to the living room, where the singing took place.[4]

The basic procedure of Sunday evening singing is similar among different groups. Between 7:30 and 8 pm, young people start to come into the singing space, be it the main floor of the house, the basement, the top of a barn, or a shop. In the center of the room is one long table made of benches, the same as those for church lunch described in Chapter One. Young men and women, facing each other, sit on separate sides of the table, where wooden benches are set in parallel rows. Along the walls of the room are members of the host family, as well as visiting parents, sometimes with children, and relatives. The youths shake hands with each visitor and get seated one by one. Often girls come in earlier than boys. At some conservative groups, as soon as the first few girls are seated along the table, they begin to sing. At some more liberal groups, only when the majority is seated, the first song starts.

The first half of the singing uses the songs from the *Ausbund*, and the second half uses the *Unpartheyisches Gesangbuch* (*UG*), known as the "brown book." Although the song lyrics are prescribed by these two hymnbooks, the tunes are of the free choice of each group and therefore vary from gang to gang. In singing any person can choose the number and tune spontaneously. One starts by saying the page number aloud or simply singing the first line. The others follow after the first syllable of each verse. It happens sometimes that some people do not recognize the tune or the number of a hymn, so that they need to find out which one it is by listening for a while or asking around. Unlike in

---

[4] Since boys and girls are separated after the games and before the singing, and it was appropriate for me to stay with the females, I have no idea how and where boys got ready for the singing. They stay presumably somewhere outside the house, because the bedrooms upstairs are usually fully occupied by the girls.

church service where only men can lead the singing, both genders can lead in Sunday evening singings. Adolescent visitors usually sit with the youth group and sing; adult visitors sit along the walls of the room and sing ("help" in their own words) along as much as they can.

Since there are multiple tunes that can be sung to the same hymn text, it is very common that young people shift tunes a few times within one hymn that has many verses. Sometimes a few friends sitting next to each other (of same gender) start a tune together. Such way of changing tunes in the middle of a song happens not only at youth singings, but also in singings at weddings as well as other gatherings. No one knows exactly when and where a change will take place, and most of the time there is no set rule on how many verses are sung to one tune. People do it more by custom. Lead singers or whoever wants to lead the next tune needs to pay careful attention and be prepared to shift the tune when the group stops at the end of one verse. A lead singer explained to me, he hums a new tune in mind when the congregation sings at the end of one verse, when he tries to gear the group to shift to that tune, "You just listen and you are ready to go. You are like a stretched rubber band. They [congregation] just stop and sing again. But if you don't [start a new tune], someone else will. You've got to practice to be able to just change the tune like that without notes."[5]

Except for shifting tunes, the youths often sing additional texts between verses, which the Amish refer to as choruses and are not included in either the *Ausbund* or the *UG*. Sometimes those choruses are translated into German, other times they remain in English. Whether singing in unison or harmony, there is a lot of interaction between the singing of boys and girls.

---

[5] Conversation with an Amish man, August 2014.

Often a good-bye song or a happy birthday song marks the end of the singing, followed by snacks. In some more liberal groups, a few young people would continue practicing English songs from a loose-leaf collection their group compiled by and for themselves. "Buddies" or dating couples often continue hanging out until late into the night. One could hear the clip-clopping sound of buggy and horse running along the quiet back roads, indicating some young people really had a good time.

In all the singings I have observed, most of the time young people, both boys and girls, enjoyed themselves and were actively engaged in the singing. They sang with high energy and loud volume. The only time I observed that there was some distraction at the singing was right before the deer-hunting season. Many boys were ready to leave in vans for some other states to go hunting on that Sunday night right after singing. Therefore that group shortened the length of singing to an hour or so, and it seemed that the boys were so excited about hunting that they could not concentrate on singing wholeheartedly as they usually do. Other than that one time, singing was always the center of Sunday evenings, the youths were fully occupied by it, and the event was carried on with discipline as well as passion, happiness, and fellowship.

For the *Ausbund* hymns, the most conservative groups sing slow-tunes, but the more liberal groups sing fast-tunes to the same lyrics. And for *UG* hymns, all groups sing fast-tunes. Fast-tunes are metrical, and the Amish borrow the music mainly from various evangelical Christian hymn repertories, gospel songs, and contemporary Christian music, mostly ranging from the nineteenth century to the contemporary times. It happens occasionally that some conservative groups choose certain seventeen-century German religious tunes. Indeed, fast-tunes are widely used in Amish life outside church services.

Many youth groups sing only fast tunes on Sunday evening singings, where they fit

German lyrics from the *Ausbund* and *UG* to English song tunes. Such fast-tunes are also

sung at weddings in the evening and sometimes also in the afternoon. Besides church

services, Sunday evening youth singing, and weddings, the Amish sing fast-songs in

English at other social gatherings, such as for self-entertainment among friends and

family gatherings, singing for the elderly, the sick, and mourning families.

A Brief History of the *Unpartheyisches Gesangbuch*

The *Unpartheyisches Gesangbuch* (*UG*)[6] is the second most important hymnal of

the Old Order Amish, and it is mostly used at Amish youth singings and the evening

singing at Amish weddings. Both the *Ausbund* and *UG* are in German. Originally *UG*

started as a Mennonite hymnbook in 1804, published by the Mennonite Lancaster

Conference committee led by Deacon Martin Melinger. The printer was a Moravian

printer, Johann Albrecht, in Lancaster. It borrowed sixty-five hymns directly from the

Ausbund, and another main source of hymns was the *Lobwasser Gesangbuch*, a Swiss

Reformed Church hymnal brought by the Anabaptist forefathers to the US from Europe.

More than forty hymns in *UG* came from the Lutheran *Marburger Gesangbuch*. Another

major source for *UG* is *Das kleine Davidische Psalterspiel der Kinder Zions*, published

by Brethren at Germantown, Pennsylvania in 1744.[7] Since the book was published by

Mennonites, *UG* also included hymns written by Mennonite authors.[8]

---

[6] *Unpartheyisches Gesang-Buch, Enthaltend Geistreiche Lieder und Psalmen, Zum allgemeinen Gebrauch Des Wahren Gottesdienstes Auf Begehren der Brüderschaft der Mennonisten Gemeinen, Aus vielen Liederbüchern gesammelt. Mit einem dreyfachen Register*, 48 Auflage (Lancaster, PA: Verlag von den Amischen Gemeinden in Lancaster County, PA, 2012).

[7] Schlabach, *A Guide to Six German Hymnals*, 13-14.

[8] Amos B, Hoover, introduction to the first interlinear edition of Alt-Ordnung Mennonisten Komitee, *Ein Unparteiisches Gesangbuch. Enthaltend Geistreiche Lieder und Psalmen, Zum allgemeinen Gebrauch Des Wahren Gottesdienst. Auf Begehren der Brüderschaft der Mennonisten Gemeinen, Aus vielen*

Although the Mennonites initiated the *UG*, it was the Old Order Amish that saved this German hymnal from being lost and replaced, and they have kept it in continuous use until today. From the birth of *UG*, the Old Order Amish have been using it with great interest. In the 1880s the Lancaster Conference Mennonites started to embrace more English and gradually shifted from German hymnals to the adaptation of more English songbooks; the Old Order Amish and the Old Order Mennonites, however, considered *UG* an important part of their singing heritage. From 1820 to 1913 a Mennonite company owned by John Bär did the publication of *UG* through fourteen editions. In 1913, probably due to the stigma of German nationalism, John Bär's company ceased printing all German books and offered the lead plates to the Amish. On August 13, 1913, the Lancaster Old Order Amish held *Diener-Versammlung* (a special meeting) and formed the German Book Committee (later the Amish Book Committee, Lancaster). The committee decided to take over the printing of the *Ausbund* and *UG*, as well as "the family Bible, the Testament, and two prayer books."[9] Up to the present there have been a total of forty-eight editions, with the latest edition having come out in 2012,[10] and another six additions of different sizes.[11]

All the *Ausbund* and *UG* hymns are categorized into melody groups according to their meter (how many syllables in each line of a verse). The melody number is written with parentheses under the title of almost every hymn. The hymns in the same melody groups share the same meter. For example, the fast-tunes of melody 12 in youth singing include Das 125 Lied, *Ausbund*, 748, and *UG* p. 359, 330, 343, 187, 428, and so on.

Liederbüchern gesammelt. Mit einem dreisachen Register. Erste Auflage Zwischenzeilig (Sugarcreek, OH: Carlisle Printing, 2011), III.
[9] Ibid., IV-V.
[10] Correspondence with Amos Hoover, August 12, 2014.
[11] Schlabach, *A Guide to Six German Hymnals*, 14-15.

Popular melody groups used in youth singing are mostly melody groups 12, 11, 7, 16, and 32. Under each melody group, young people select English tunes that have the same meter, so they can sing any of those English tunes with original German hymn texts printed in the *Ausbund* and *UG*. It is very common that they shift tunes a few times to finish one hymn with many stanzas. For example, "Das 125 Lied," *Ausbund*, 748 is often the third hymn at the singing for many fast groups. They always start from verse 57; when they finish the last stanza (stanza 71), they go back and start from stanza one and keep singing until they tire of it and ready to move on to the next hymn.

Throughout the singing, all groups use only two hymnals: the *Ausbund* and *UG*. Since its first printing in 1564,[12] the *Ausbund* has contained only hymn texts, with no musical notation. But in all *UG* editions, although the majority of hymns do not contain musical notation, but there is at least one hymn of each melody group that has staff notation to go with it. After searching all the early versions of *UG* housed at the Muddy Creek Farm Library and Museum founded by Mennonite historian Amos Hoover, I have confirmed that in the earliest four printings (in 1804, 1808, 1820, and 1829), *UG* used diamond-shape void notes. From 1841, notation in *UG* changed into round void notes, and the use of round notes lasted until 1995, when the notation shifted to shape-notes.

The shift of notational system was closely related to the change in the printing of *UG*. What happened in 1841 was that stereotype lead plates created by S. Douglas Wyeth of Philadelphia replaced movable type printing for *UG* production. Because at that time it was obvious that *UG* was there to stay among both the Mennonites and the Amish, the

---

[12] *Etliche Schöne Christliche Geseng* [Ausbund] (1564).

publisher made efforts to reduce the printing costs and produce cheaper books.[13] When the printing changed into using stereotype lead plates, round notes replaced diamond-shape notes. Figure 2-1 shows a sample of the stereotype lead plate with round notes.

In 1913 when John Bär's company terminated printing German books, the Amish Book Committee rescued those lead plates as well as the printing of important Anabaptist German books. The lead plates continued to serve the Amish and Mennonites for thirty-one more editions and were not retired until 1984, when offset machines started to be used in the reprinting of *UG*. The Amish Book Committee still owns the entire set of the 1841 stereotype lead plates, and it loaned the set to the Muddy Creek Farm Library and Museum for display.[14]

In 1995, the Amish Book Committee shifted the printing of UG to Print Systems of Ann Arbor, Michigan. It was at that time that the Amish Committee accommodated the need of the Old Order Mennonites, who use *UG* in their church services, to convert round notes to shape-notes in the musical notation, because shape-notes are generally used by the Old Order Mennonites and other conservative Mennonites in Lancaster County.[15]

---

[13] Amos Hoover, introduction to the first interlinear edition of Alt-Ordnung Mennonisten Komitee, *Ein Unparteiisches Gesangbuch*, Erste Auflage Zwischenzeilig, V.

[14] Muddy Creek Farm Library and Museum, June 2, 2014.

[15] Amos B, Hoover, introduction to the first interlinear edition of Alt-Ordnung Mennonisten Komitee, *Ein Unparteiisches Gesangbuch*, VI.

Figure 2–1 1841 One Page of 1841 *UG* Stereotype Lead Plate
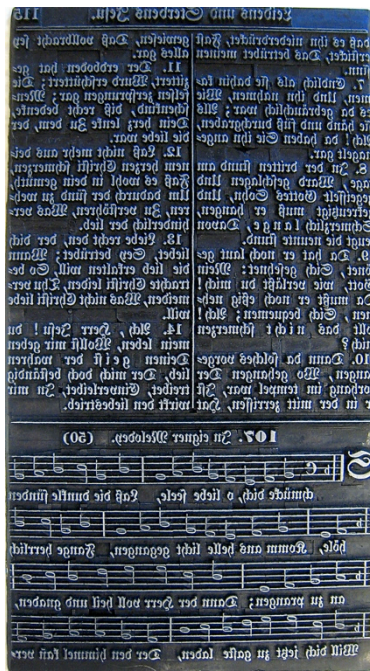
Photographed by the author, used with permission by the Muddy Creek Farm Library and Museum

Today, although many Amish youths take singing classes and have learned to read music, they sing all by memory at the singings, whether the tunes are sung in unison or in four-part harmony. Although some youth groups do bring self-made loose-leaf songbooks to the singing, they do not look at those songbooks at all during the main singing. Practicing some English hymns out of the songbooks only happens after the formal singing ends.

Six Types of Youth Singings

According to statistics compiled by a young Amish man, Isaac Stoltzfus, there were fifty-nine youth groups in Lancaster County in November 2011, and among them twenty-four groups were without guidelines and adult supervision.[16] These groups are

---

[16] Isaac Stoltzfus, *Youth Groups of Lancaster and Other Settlements* (Gordonville, PA, 2011).

often more conservative and are rooted in "lower" church districts.[17] Thirty-five groups

have adult supervision, which means parents form committees that provide guidelines for

the youth groups. These groups tend to be more liberal-minded and are often from

"higher" church districts. The Amish themselves usually do not differentiate the youth

groups in their daily conversations, although sometimes they do refer to the more

conservative groups as "plainer" when I asked about those who still sing slow-tunes at

youth singings.

On the surface, the format of Sunday evening singings seems to be identical

throughout Lancaster County. Often some young people told me that that their groups

were pretty much the same as some other groups, all sing fast-tunes in four-part harmony,

and their self-made songbooks were also quite similar. After observing the singings,

studying the music and the languages from my transcriptions as well as their songbooks, I

have found, however, a great variety in singing among those groups in terms of choices

of genres, tunes, use of language, length of event, and so on. Some distinctions are more

noticeable, and others are so subtle that even the Amish youths themselves are not aware

of them. These subtle differences, however, signify important changes happening with

youth singings.

Even though all the youth groups sing to texts from the *Ausbund* and *UG*, and

there is a common stock of tunes from which they borrow melodies, there are also a lot of

differences in the way they sing the same tunes, as well as how they combine the texts

and melody. Such musical creativity and diversity are not just found among the Amish

religious communities. For example, in Beverly Bush Patterson's study on the singing in

---

[17] Amish people use the term "low" to refer to being more conservative, usually a church district, or a youth group. On the contrary, "high" is used to describe more liberal church districts and youth groups, [see introduction].

Appalachian Primitive Baptist churches,[18] she explores the diversity and creativity in congregational singing, especially their adaptation of melodies from various tune books to fit the texts in the hymnal *Primitive Baptist Hymn Book*, which itself does not include musical notation.[19] Giving many musical examples, Patterson illustrates a phenomenon among the Primitive Baptists that is quite similar to the Amish practice: "They continue a long tradition of leading singing that requires making musical judgments about fitting tunes to a variety of texts and making aesthetic judgments about which tunes are best suited to the texts requested, and to the congregation."[20]

Patterson suggests that on the one hand, the repertory of the Primitive Baptists shows "stylistic homogeneity," and on the other hand, there is creativity in "how singers themselves select and shape tunes in their religious song repertory."[21] The result is the diversity and flexibility in singing similar tunes within the same style: "Singers manipulate their tunes in ways suggesting that, although the tune structures are firm they are not rigidly fixed. Whole tunes are adaptable to texts of varying lengths and forms…Individual tunes may appear in different churches in various modal guises…" Such flexibility and diversity in pairing musical tunes and hymn texts are what I will also explore in detail with the Amish youth singing.

Musical choices, from genres, repertory, and performance style (singing style in the Amish case), are not only a matter of musical preference, but also rooted in the choices of life style as well as religious affiliation. This is as true for the Amish as for many other religious groups. Two ethnomusicological case studies have provided me a

---

[18] Patterson, *The Sound of the Dove*.
[19] Ibid., 85-167.
[20] Ibid., 165.
[21] Ibid., 134.

multi-locale approach in studying the complexity and diversities among related religious communities by examining their musical choices in the context of religious services.

Similarly to the Amish case, American Judaism is also "highly resistant to centralized control and authority," and "each individual congregation exercises primary control over its customs, service and music."[22] Hence, Jeffery Summit's study of Jewish worship music is very compatible with the Amish youth singings described in this dissertation. He explores the diversity of musical choices and practices of five Jewish worship communities in Boston area. His particular case study is *Lekhah dodi,* a beloved Jewish liturgical hymn used in the Kabbalat Shabbat service, whose texts were found in the sixteenth century and can be set to a large variety of tunes, a practice that has continued from sixteenth century to today. Summit examines how those five worship communities make musical choices for this hymn, as well as their different ways of performing and perceiving it, which reflects the diversity of the history, style, interest, and people's views on the roles music plays in spiritual experience of each community.[23] He points out the existence of "tremendous diversity within the broader Jewish community" and how "music and the choice of musical settings function" help the five congregations to define and represent their affiliations.[24]

Another research using a multi-locale method to study the diversity of religious groups is Jonathan Dueck's dissertation on Canadian Mennonite church music. Through ethnographic studies of three Edmonton Mennonite churches, which have different musical styles, worship styles, demographics, and theological orientations, Dueck argues that each group uses musical genre as an identity marker to construct its own group

---

[22] Summit, *The Lord's Song in a Strange Land*, 16.
[23] Ibid., 33-104, 40.
[24] Ibid., 4.

identity through the choice of music and use of genre in worship, which contribute to the complication of Mennonite identity and allow Mennonite groups to differentiate themselves from each other as well as sharing some common musical practices.[25]

This multi-local approach is also what I use in this chapter to illustrate the diversity of Amish youth singing. I describe and analyze Lancaster youth groups in six types, mainly based on the choice of genres, use of harmony, use of languages, and musical form. I also discuss other factors such as length of the event, use of songbooks, and singing classes, which also reveal the highness or lowness of a group. Amish people themselves, however, do not differentiate their youth groups with such categories; these categories are rather imposed by me for the convenience of discussion and comparison. For each type I use the actual repertory of one particular singing for musical analysis and discussion.

Participant Observation and Transcription Method

Before exploring the six types of youth singings, I need to explain my fieldwork and transcription methods. At an early stage of my fieldwork, I was sitting in various groups with the girls who took me to their singings. The advantage of sitting among the youth was that I could whole-heartedly enjoy the singing and feel the warm and happy atmosphere and interactions among people. For example, I could tell the excitement and nervousness when two girls agreed on a hymn number and tried to be the first one to call it and to lead the tune when the group was ready to change a hymn. It was also easy to follow which hymns and stanzas they were singing. Although at the beginning I was not familiar with most of the tunes, I always managed to sing along, sometimes even quite loudly, when everyone else around me was so engaged and concentrated in singing. If the

---

[25] Dueck, "Musical Practices of Three Edmonton Mennonite Churches."

singing was in unison, it was rather easy to catch the melody, since it repeats over and over again due to the strophic form. When it was in four-part harmony, it was also always possible for me to just jump in and sing along whether I knew the music or not. Sometimes I sang with sopranos, other times I shifted to alto when I could not reach the high notes and there were some altos around whom I could join. When everyone else was singing at a high volume, I did the same. It did not seem to bother the others whether I was singing the correct notes or if my voice was pretty. As long as everyone was trying hard, we all enjoyed it. During the singing, when people's throats started to hurt and became dry because of singing at high volume, plastic cups of water were passed on from one row to another. People all drank out of the same cup that the neighbor handed and gave it to the next one. I drank the water without hesitation when a neighboring girl gave it to me, and I felt that it was a bonding moment, even for an outsider participant like me.

Although I really enjoyed singing together among the Amish youth on Sunday evenings, it was not always convenient for fieldwork for two reasons. Firstly, as time went by, I gradually realized that the singing is not just a musical activity; rather, it is an important venue for courtship. It is the quality time that boys and girls spend together so that they can find future spouses, or get to know their dating partners better. That explained why the girls were so careful cleaning up after the volleyball games, so that they could look their best at the singing. I started to wonder if I was getting in the way of this process by sitting among the Amish girls. Later, when I got married, it was clear that sitting with the married ladies, either from the host family or visiting, was more appropriate for me.

The second reason for me to back away from sitting among the youth in singing was for an important practical reason: transcription. Since using a recording device was out of the question with the Amish, not only was I required to learn the tunes by heart, but also I had decided to use transcription as an aid to remembering the music of a youth singing. It was, however, impossible and inappropriate if I pulled out a notebook amongst the young people during the singing. But when sitting with the adult women, it was hardly a problem for anyone when I did transcriptions. Those ladies who sat next to me were always willing to help me figure out the hymn and stanza numbers, and they also pointed out the additional refrain sections to me.

The system I used to transcribe the singings in real time was cipher notation (Chevé notation), a common and popular notation system in China and other Asian countries, especially for congregational singing. It assigns numbers 1 to 7 to the solfège note names, (do, re, mi, fa, sol, la, and si), as well as uses underlines and dashes to represent the note values. This system is very efficient and effective for transcribing many types of music, including Amish singing. Since the hymns are all strophic, and the inner musical form is mostly simple and the melodic phrases and subphrases are quite repetitive, I was able to write down the tunes in real time. I usually caught the melodies first and later added the rhythms when a verse repeated many times. When there were additional texts, I tried to write down as many words as possible, and later searched the complete refrains in the loose-leaf song booklets of each group, other published German chorus pamphlets, and (inevitably in the modern age) with Google (especially convenient when the refrains were in English.) The Amish ladies were often curious about what I was writing. When I explained cipher notation to them and sometimes sang the melodies

back to them from my transcriptions, they were amazed. The bottom line was that no one was offended or disturbed, and I managed to collect music at Amish singings by transcriptions, which are the main data I use for discussion of the diversity of music of six types of youth groups in the following section.

Type One

I start the discussion on the diversity of Amish youth singings from Type One, which includes the most conservative, or, in the words of the Amish, "plainer" youth groups. These groups are unsupervised, which means there is no parental committee to make regulations and guidelines. But parents and relatives do come to visit the singing. I have never seen a singing without adults present.

For Sunday evening singings they dedicate half of the time to *Ausbund* slow-tunes, they do not sing in four-part harmony at all, and they use only German-language texts from the *Ausbund* and *UG*, as well as additional German words that are translated from refrains in English of the borrowed tunes. To name a few, Type One includes groups such as the Martins, Chickadees, Juncos, Ranchers, Canaries, Orioles, and so on. Young people in Type One groups do not take singing classes, which I will explain in Chapter Three, and they decisively do not collect sheet music or refrain lyrics to keep in a loose-leaf booklet, as all the other five types of groups do.

Singing for Type One groups lasts about two hours. The first hour is dedicated entirely to *Ausbund* slow-tunes, which are sung in the same way as in a church service. Most of the time one tune is chosen for one hymn text, except for occasional cases when the group practiced two tunes to one hymn, as with "Das 99 Lied," *Ausbund*, 520, *green book* [*GB*], 35. The first tune is Ex 2-1.

Ex 2–1 "Das 99 Lied," *Ausbund*, 520, Slow-tune 1, *GB*, 35

The second tune is the more frequently used "motorcycle tune" that is usually sung in church, but the first tune is also not rare for this hymn; see Ex 2-2 "Das 99 Lied," *Ausbund*, 520, Slow-tune 2, "Motorcycle" Tune. "Das 99 Lied" was also sung at the church service on the same Sunday, and it is common for these groups to include church hymns on their Sunday evening youth singings. I give thorough musical details and analysis of *Ausbund* slow-tunes in Chapter Four.

Ex 2–2 "Das 99 Lied," *Ausbund*, 520, Slow-tune 2, "Motorcycle" Tune, *GB*, 27

1. Da er sich nun thut nah - en
3. Sein Va - ter ihn bald sa - he,

2.Zu sei - nes Va - ters Haus,
4.Und lief zu ihm he - raus.
6.Herz - lie - ber Va - ter mein,
8.Und in den Him - mel 'nein.

5.A - ber der Sohn thät sa - gen:
7.Vor dir ich g'sun - det ha - be,

Table 2–1 Type One, *Ausbund* hymns, all in Slow-tunes

Lied	Page	Stanzas	Tune in GB	Melody
2	5	16 lines	16	1A
99	520	1-5	35	7
		6-8	27	7
98	516	13-15	25	9
52	284	16-17	25	7
129	766	1-3	47	4
52	290	18-19	39	7

In the second hour, youth groups of Type One sing hymns from *UG*, all in fast-tunes. Fast-tunes in this context refer to metrical hymns, in comparison to the free-rhythm slow-tunes of the *Ausbund*. Naturally fast-tunes are faster in speed and shorter in length, in contrast to slow-tunes. But it does not mean these tunes are sung at a really fast tempo. In fact, sometimes they can be rather slow, compared to how other American mainstream denominations sing the same tunes. Even within Lancaster Amish youths, the groups of Type One sing *UG* fast-tunes most slowly among all group types. One of the tunes "No. 312," *UG,* 340 uses "Flowers in Spring," originally written in 2/4 meter.[26] In order to indicate the slow tempo, I choose to use 4/4 meter in my transcription (see Ex 2-5).

---

[26] Robert Toews, "Flowers in Spring," in Earl Z. Weaver, comp., *The Expanded Practical Music Reader* (Rosenort, MB: PrairieView Press, 1997), 163.

Another example is No. 271, *UG*, 299 "Lobe den Herren, den mächtigen König der Ehren." *UG* itself provides a notation for this hymn, which is written in mostly half notes. But the same tune found in *Gotteslob, Catholisches Gebet- und Gesangbuch*,[27] a German Catholic hymnal, has this tune in 9/4 meter, and quarter notes are used instead of half notes in the Amish version. The use of white notes may indicate the slower tempo the scribes suggest for singing this hymn to be sung at. For more detailed discussions of historical changes to this hymn see Chapter Five.

Groups of Type One use German language all the way through the entire hymn-singing session. For *Ausbund* slow-tunes, there are no refrain sections or additional texts beyond the original lyrics. For the *UG* fast-tunes, some of them have additional German texts for the refrain. In the singing as Table 2-2 lists, four out of ten *UG* fast-tunes use additional German lyrics. At the singing, young people do not have any kind of booklet that has the German refrain lyrics written down: they seem to know them by heart. In those hymns, a refrain is proportionally no longer than half of the hymn. In Ex 2-3, "No. 302," *UG*, 330 has a refrain at the end of each phrase, and its length is two-thirds of a stanza. Some German refrains are directly translated from the English refrain lyrics of the borrowed tune. In Ex 2-4, the refrain of "No. 312, Das 136 Psalm," *UG* 340 in tune "Father I Adore Thee" is the German version of the original English lyrics.

---

[27] *Gotteslob, Catholisches Gebet- und Gesangbuch* (Regensburg: Verlag Friedrich Pustet Regensburg, 1975), 317-318.

Table 2–2 Type One, *UG*

No.	Page	Stanza	Mel.	Musical Form	Refrain	Tune
364	387	1-5	12	Simple binary	German	Why Not Tonight
312	340	1-4	16	One-part in round [native term]/canon	German	Father, I Adore Thee
9	423	1-4		Asymmetrical period		
284	312	1-6	3	16-bar AABA		
312	340	5-8	12	16-bar AA'BA'	German	Flowers in Spring
365	388	1-6		Contrasting period		
239	262	1-4	11	Parallel period		
308	335	1-5	27	Asymmetrical period		
271	299	1-5	31	Asymmetrical period		Lobe den Herren, den mächigen König
302	330	1-4	12		German	

The musical forms of the fast-tunes that Type One groups use are mostly simple forms, and the tunes are mostly short and are of no more than sixteen measures. Sixteen-bar quatrain (AABA or AA'BA), which contains four four-bar phrases, is a typical and widely used simple vocal form of many hymns, folk, and traditional melodies, and it is frequently used in a large number Amish fast-tunes.[28] In Ex 2-5, "No. 312," *UG*, 340, "Flowers in Spring," the tune begins with a parallel period (AA'), followed by a contrasting phrase B, and repeats the restatement of the first phrase, ending in tonic (A'). In this example as many others in this chapter, the second half of the tune is used to accommodate the refrain with additional German texts.

Besides AA$^{(')}$BA$^{(')}$ form, a simple binary form AB is also very common for fast-tunes. Ex 2-6 "No. 364," *UG*, 387, "Why Not Tonight" is a quatrain in a simple binary form (AB) with each half comprised of two two-bar contrasting phrases. A is the original German stanza and B is the refrain of additional words in German, which are not included in *UG*.

---

[28] "Amish fast-tunes" in this context means fast-tunes used by the Amish, not necessarily composed by them, and indeed those "fast-tunes" are often borrowed from other sources.

Ex 2–3 "No. 302," *UG*, 330, Mel. 12

Transcribed by the author.

Due to the short length, some fast-tunes are only comprised of one period throughout one stanza, such as contrasting period (see Appendix A-1 "No. 365," *UG*, 388), parallel period (see Appendix A-2 "No. 239," *UG*, 262), and asymmetrical period (see Appendix A-3 "No. 9," *UG*, 423; A-4 "No. 308," *UG*, 335), as listed in Table 2-2.

Groups of Type One do not use four-part harmony at all in their Sunday evening singings, and most of the time they sing in unison, with one exception—a round. For example, Ex 2-4 "No. 312," *UG*, 340, "Father, I Adore Thee," is sung in canon as a three-part round.

Ex 2–4 "No. 312," *UG*, 340, Mel. 12, "Father I Adore Thee"

Transcribed by the author.[29]

Ex 2–5 "No. 312," *UG*, 340, Mel. 12, "Flowers in Spring"[30]

Music and original English lyrics by Robert D. Toews.[31]

Transcribed by the author, used by permission of Robert D. Toews.

Measure:	1		4		9		13	
		Stanza 5				German Refrain		
Per/PhrGrp:	A ContrPer				B ContrPer			
Phrase:	a	4	a'	4	b	4	a'	4
Key/Cad:	F:	IAC		IAC		HC		PAC

[29] Original melody see "Father, I Adore Thee," #10 in Weaver, *Practical Music Reader*, 108.

[30] Refrain texts from *German Song Melodies* (2004; repr., Gordonville, PA: Gordonville Print Shop, 2007), 20.

[31] Toews, "Flowers In Spring," #46 in Weaver, *Practical Music Reader*, 163.

Ex 2–6 "No. 364," *UG*, 387, Mel. 16, "Why Not Tonight"

German Refrain

Transcribed by the author.

Besides the two main sections of the singing, slow-tunes and fast-tunes all in German, after the singing of hymns, as closing of the evening, the youths in Type One groups usually sing two songs in English at a very fast tempo, a very loud volume, and in a very cheerful mood. The first song is in the tune of "Frère Jacques," and the lyrics are: "Cheer up, Susie, cheer up Susie, Oh oh oh, oh oh oh, teasing is not gonna hurt you, teasing is not gonna hurt you, ***, ***." A person's name is sung at the end because his or her girlfriend/boyfriend's parents are visiting the singing, therefore the crowd teases those young people. Boys sing this tune to boys, and girls to girls. They use big glissando and cheers at the end of each phrase, as shown in Ex 2-7. Another song in English is the Amish version of "Happy Birthday," Ex 2-8, which is sung to whomever has a birthday in that week. In measure 18 of this song, the melody modulates from C major to G major. It sounds as though this version of "Happy Birthday" is a combination to two separate tunes.

Ex 2–7 Teasing Song in Tune "Frère Jacques"

Cheer up A-mos, Cheer up A-mos, oh oh oh oh Tea-sing's not gonna hurt you, tea-sing's not gonna hurt you,

Transcribed by the author.

Ex 2–8 Amish "Happy Birthday"

Ha-ppy Birth-day Ha-ppy Birth-day Ha-ppy Birth-day to you. Ha-ppy Birth-day to you, Ha-ppy Birth-day to you, Ha-ppy Birth-day dear Mary, Ha-ppy Birth-day to you.

Transcribed by the author.

The host family usually provides simple snacks, such as potato chips, small pretzels, and similar kinds of party mix in big plastic bows and barrels. There can be cookies and brownies. Sometimes young people throw chips and pretzels to each other, but that happens "a lot less common than it used to be," as an Amish mother told me.[32] Sometimes a few girls sit in two rows on the bench, facing each other, playing some clapping games, accompanied by singing folk songs such as "Mary Had a Little Lamb."

Members of Type One groups are mostly from conservative church districts, which have stricter *Ordnung*. For example, riding in cars and making phone calls are forbidden on Sundays. Therefore, no matter how late it is after singing and how far they live, young people still take their open buggies, the so-called "spring wagons" without roofs, to go home. The conservativeness can be also seen in their clothes. Even in hot summer evenings, all people, including the youth and the adult visitors, wear long-sleeved shirts or dresses in dark colors. They also wear black leather shoes that fully

---

[32] Personal correspondence, August 2014.

cover the feet and females also wear long and thick black stockings. Propane lamps are hung from the ceiling or on the wall, which give out a lot of heat. A limited space, such as the first floor of a house, stuffed with over a hundred people, makes the heat even worse. It is particularly difficult to endure the heat for about three hours, including two hours of singing, and the waiting before it and hanging out afterwards. The participants of the evening do not seem to be bothered, though. Young people enjoy the evening with high spirits and sing in energetic and loud voices. Visitors have a good time by listening and singing along, as well as visiting among each other.

I particularly remember going home after such a singing with an elderly Amish couple. They took me along in their closed buggy. That kind of carriage has no door, and its front side is wide open, which gives people inside a great view. Nobody was in a hurry, and the horse took its time and trotted happily on the meandering quiet back road. I heard the clip-clopping sound, as the breeze went through the wagon. The couple and I were talking about the singing; they continued on singing more tunes, and I just hummed along. Outside were hills and woods passing by, and somewhere there was a lake with swans in it. A forty-minute ride felt to have passed by in no time. It was a beautiful summer night.

Type Two

Type Two youth groups are a little less conservative than Type One, reflected in singing *Ausbund* hymns mainly through the usage of various genres. It takes about half an hour before the whole group gets seated, and at 8:30, singing begins with all young people joining in together. It differs from the groups of Type One, who start singing as soon as the first few girls come to the singing table. The entire singing session for Type

Two lasts for about an hour and forty minutes. The first forty-five minutes or so are used

for *Ausbund* hymns.

In contrast to Type One, which sings all slow-tunes in this section, Type Two uses

a mixture of genres. Table 2-3 below lists tunes for *Ausbund* hymns at one singing,

including one slow-tune (S), two half-fast-tunes (HF), and five fast-tunes (F). Half-fast-

tunes are called *halb-starke Weise* in Deitsch. I have already mentioned that in the green

book there are ten half-fast-tunes that are free rhythmic but are sung at a faster speed than

the slow-tunes. In the context of the youth singing, *halb-starke Weise* means two kinds of

half-fast-tunes: besides the previously mentioned one, the other type are the metrical

tunes that are sung at a speed slower than fast-tunes, as Ex 2-10 shows. Metrical half-

fast-tunes are mostly sung to German lyrics: in my fieldwork, I have never observed that

half-fast-tunes with English lyrics in any occasions.

Table 2–3 Type Two, *Ausbund* Hymns

Lied	Page	Stanza	Mel.	Genre	Musical Form	Refrain	Tune
130	769	1-3	1	S			GB18
131	770	1-4	3	F	32-bar AABA		
125	748	57-62	12	F	32-bar AABA (2 stanzas)		
		63-66		F	16-bar AA'BA'	German	
		67-71		F	Period + expansion	German	
76	414	1-2	12	HF			GB32
		3-5		HF	8-bar AABA		
64	341	1-5	7	F	AB (small binary)		The Lord Is My Shepherd

In this singing there were eight musical tunes in total sung to texts of five

Ausbund hymn numbers. Ex 2-9, "Das 130 Lied," *Ausbund*, 769 was the only slow-tune.

The first tune of Ex 2-10, "Das 76 Lied," *Ausbund*, 414 is a half-fast-tune written in the

"green book," in that its tempo is a little faster than slow-tunes, but slower than fast-tunes. Half-fast-tunes are syllabic rather than melismatic as in slow-tunes.

Ex 2–9 "Das 130 Lied," *Ausbund*, 769, Mel. 1, Slow-tune, *GB*, 18

Ex 2–10 "Das 76 Lied," *Ausbund*, 414, Mel. 12, Half-fast-tune

Transcribed by the author.

In the Type One singing session, two out of the ten tunes (20%) sung to *UG* hymns used 16-bar AA$^{(')}$BA$^{(')}$ form, as Table 2-2 shows. This form has clearly become more prominent with Type Two. Table 2-3 illustrates that five out of ten tunes (50%) use the AABA song-form, although the length varies between 8-bar, 16-bar, and 32-bar, while the basic quatrain structure remains the same.

In Ex 2-11, "Loblied," *Ausbund*, 770, the tune has a 32-bar song form, which has eight phrases that accommodate the eight-line stanzas of "Das 125 Lied" very well. Although I have transcribed this tune in 3/4 meter to represent its rather slow tempo, this tune could also be notated in 6/8 meter, which would make the hymn into a 16-bar instead of a 32-bar AABA form. The general rhythmic structure of this tune is very simple, with a trochaic rhythmic motive continuing throughout the piece, .

Ex 2–11 "Das 131, Loblied," *Ausbund*, 770, Mel. 3, Fast-tune

Transcribed by the author.

Ex 2-12 "Das 125 Lied," *Ausbund*, 748, shows a more typical 32-bar song-form with eight 8-measure phrases (quatrain): AABA. A contains a period: in this case a contrasting period, and B has contrasting material; the song returns to A and ends in the tonic. This example is more complicated than the "Loblied," in that it the melody has more notes and is rhythmically a little more varied. Since each stanza of this hymn has four lines, one verse of the tune accommodates two stanzas. One stanza fits in the first half (AA) of the tune, and the second stanza fits in the second half (BA). This is also a typical text setting for many other Amish fast-tunes.

Ex 2–12 "Das 125 Lied," *Ausbund*, 748, Mel. 12, Fast-tune 1

Transcribed by the author.

Measure:	1		9		17		25	
Period:	A		A		B		A	
	ContrPer	4	ContrPer	4	ParPer	4	ContrPer	4
Phrase:	a 4	b 4	a 4	b 4	c 4	c 4	a 4	b 4
Key/Cad:	D:	HC		HC		IAC		PAC

126

In the *Ausbund* hymn section, two tunes out of ten (20%) use a refrain with additional German texts. The second fast-tune of "Das 125 Lied," *Ausbund*, 748, is in a 16-bar AA'BA' form, containing a stanza and a refrain in one verse of the tune (see Appendix A-5). It is structurally the same as Ex 2-5 "No. 312," *UG*, 340 "Flowers in Spring" of Type One. Another tune with a German refrain is Ex 2-13 "Das 125 Lied," *Ausbund*, 748, Mel. 12, fast-tune 3. The refrain is short, in that it is a two-measure expansion after a period.

Ex 2–13 "Das 125 Lied," *Ausbund*, 748, Mel. 12, Fast-tune 3

Transcribed by the author.

In the singing of *UG* hymns by Type Two groups, the addition of refrains, especially with texts not included in the *Ausbund* and *UG*, has gradually become a common practice. Before moving on with musical analysis, I need to clarify the usage of "stanza," "verse," "refrain," and "chorus" in this dissertation. Although most of the time, "verse" and "stanza" can be interchangeable, while "verse" is often used in terms of popular music, folk songs, and hymns, and "stanza" is the equivalent of "verse" in terms of poetry; in the context of this dissertation, I have to differentiate the usage of these two terms. I use the term "stanza" to refer only to a "verse" of a German hymn text in the *Ausbund* and *UG*. The term "verse" is specifically used to indicate the recurring unit of a borrowed musical tune, which can include both "verse" and "chorus" sections. The reason I have to differentiate "stanza" and "verse" is that it happens often that there are

more than one stanza of German hymn texts that fit into one verse of a borrowed tune. The subject of musical form analysis in this chapter is one "verse" of the musical tune, instead of one "stanza" of the German hymn, either in *Ausbund* or *UG*. The number a musical "verse" might accommodate varies: it can be one stanza, two or three stanzas, or half a stanza. In my transcriptions I still use "V. n" to represent the "verse" number of the original *Ausbund* or *UG* hymns, because that is how the Amish number the stanzas.

"Chorus" is the word the Amish use to indicate the lyrics of a refrain section in a borrowed tune, as is the common practice in gospel music or popular music in general. In this dissertation, however, I use "refrain" instead of "chorus" in referring to that section, because there is no distinction between a solo section and a "chorus" section in Amish singing: they literally sing together most of the time whenever there are two or more people at present (except for the first syllable of a line for slow-tunes or a verse for fast-tunes).

On one occasion when I visited the singing of a Type Two group, it took the young people about fifty-five minutes to finish singing the *UG* hymns, a little longer than the *Ausbund* section. All the hymns used fast-tunes. As Table 2-4 lists, two of the total of twelve tunes were sung entirely in unison, and seven were in four-part harmony throughout. Among the nine hymns I was able to transcribe, five of them used 16-bar or 32-bar $AA^{(')}BA^{(')}$ song-form, and four used binary form. There was no hymn that had the structure of one period for the entire tune. Even with the same AABA structure, the hymns Type Two groups used tend to be more complicated than those $AA^{(')}BA^{(')}$ hymns used by Type One groups because of the length, the two separate text lines, the use of harmony, and the more complex rhythmic motives.

Table 2–4 Type Two Group, *UG*

UG	Page	Stanza	Mel		Musical Form	Ref	Tune	
312	340	1-4	16		Simple binary? ABB	Ger	Someday I'll Be Satisfied	2-line texts in refrain
		5-8		U	Binary AB	Ger		
333	358	1-10	32		Simple binary AA'BB' (2 stanzas)	Ger		2-line texts in 2nd half
?	?	?		H		Ger	3 different tunes	
6	452	1-4	16	H	32-bar AA'BA'	Ger	Love Will Bring Us All Together	2-line texts in refrain
		5-8		U	16-bar AA'BA'	Ger	Only Remembered	
302	330	1-7	12	H	32-bar AA'BA" (2 stanzas)		O Beautiful Land???	2-line texts throughout
3	4(II)	1-10	11	H	16-bar AABA (2 stanzas)			
45	43(II)	1-5	22	H	Simple binary AABB			2-line texts for 2nd half
312	340	1-8	16	U	16-bar AA'BA' (2 stanzas)			
Closing		1-4		H			Ere We Part	

*U=unison, H=four-part harmony, Ger=German, Ref=refrain, Mel=melody group

Five tunes have two separate lines of texts in the refrain or the second half of the hymn, such as Ex 2-14 "No. 302," *UG*, 330, Mel. 12. Two of them have the remaining part of the hymn sung in in unison, as Ex 2-15 "No. 312," *UG*, 340, "Someday I Will Be Satisfied." In those examples, two lyrical lines are divided into male and female voices. Usually a female voice starts a line and holds a note, while the male voice repeats the same words, often using faster rhythmic patterns. In such cases, it happens often that a line of text is divided into two halves in the middle of a syllable, such as the words "den-ken" in m.2 and "ho-nig-sü-ßer" in m.9 and m.10 of Ex 2-14. In Ex 2-16 "No. 45," *UG*, 43 (II), a word of two syllables can be stretched over three measures, such as "ster-ben" in m. 24-26, and "Je-su" in m. 36-38. Such division of phrases in the middle of a syllable shows that fitting German lyrics into borrowed English tunes can be a bit unnatural, since the original phrasing was not designed for those German texts.

Ex 2–14 "No. 302," *UG*, 330, Mel. 12, Tune "The Touch of His Hand"[33]

Original music and English lyrics by Mosie Lister.
© 1956 Mosie Lister Songs / Southern Faith Songs (both admin. by Music Services)
All Rights Reserved. Used By Permission.
*Sung as SATB, transcribed by the dissertation author as a reduction

---

[33] Mosie Lister, "The Touch of His Hand," #337 in E. Lapp, *Heartland Hymns*, 372-373.

Ex 2–15 "No. 312," *UG*, 340, Mel. 16, Fast-tune 1, "Someday I Will Be Satisfied,"

V. 1 1.In der stil - len Ein - sam - keit, 2.Fin - dest Du mein Lob be - reit. 3.Gro - ßer

Gott, er - hö - re - mich, 4.Denn mein Her - ze su - chet Dich.

German Refrain

Together

Girls Ich will wan - dlen auf dem Weg Und mit Freu - den wan - dlen Heim.

Ich will wan - dlen auf dem Weg Und mit Freu

Boys Ich wills neh - men in mein Schtriet Bis ich Heim zu Je - sus kam.

Ich wills neh - men in mein Schtriet Bis ich Heim

*Sung SATB, ST transcribed by the author.[34]

---

[34] Chorus from "Someday I'll be Satisfied," songbook of a Type Two group.

Ex 2–16 "No. 45," *UG*, 43 (II), Fast-tune

*Sung as SATB, ST transcribed by the author.

Eight out of twelve tunes (67%) include additional texts for the refrain, and all of these refrain sections are in German, translated from the original English lyrics of the borrowed tune. Hence, Type Two groups use German lyrics throughout the singing, for both *Ausbund* and *UG* hymns. The last good-bye song, "Ere We part," written in 1990 by John Paul Raber, an Amish man from Ohio, is also in German.

Type Two groups take singing classes outside school, and they compile their own loose-leaf song booklets. The contents include a list of hymns according to the melody group, many German refrain texts (both typed and handwritten), and a limited number of hymns with music score. The after-singing snacks are rather plain, similar to what Type One groups have. Starting with Type Two, youths take closed instead of open buggies to

singing, and the dresses and shirts the Type Two group youths wear are mostly of darker colors.

Type Three

Starting with Type Three on, youth groups sing all the hymns as fast-tunes at Sunday evening singings in four-part harmony. There is a lot of overlap in the choices of tunes among those groups. They all take singing classes and compile loose-leaf songbooks. The most important indicator I use to differentiate Groups Three to Six is the use of language, in other words, how much English a group incorporates in Sunday evening singing. I have never heard Amish people talking about the usage of English in youth singing—most people do not seem to be aware of the existence of such diversity among the youth groups. Therefore, there is no clear evidence to show that the Amish youth themselves actively use their different ways of singing as musical markers to set one group apart from another. How English entered Amish singing did not happen overnight; rather, it has been a gradual and on-going process. From Type Three on, I place a special emphasis on how German and English are used in the refrain sections.

Type Three groups sing in German for most of the evening, including the additional refrain lyrics. The length of the singing is one and a half hours. The only place where English has slipped in is when singing the tune "Lord Take My Hand"[35] to "Das 125 Lied," as Ex 2-17 shows its musical form. Similar to Ex 2-12, the refrain section in the original tune (BA') is the second half of the 32-bar AA'BA' English tune. The English refrain (En) lyrics are replaced by the German texts (Ger) of every second stanza in *UG*. Here what is different from Ex 2-12 is that the second phrases (b and d) of the

---

[35] "Lord Take My Hand," in *Echoes of Triumph, No. 7* (Wroxeter, Ontario: John and Elizabeth Drudge, 2010), 36-37.

first two periods (AA') are sung with their original English lyrics. This English line is the only place throughout this evening singing of a Type Three group, as listed in Table 2-5 and Table 2-6, that English has been introduced (not including the closing hymn that is neither in the *Ausbund* or *UG*).

Ex 2–17 Form of "Das 125 Lied," *Ausbund*, 738, Fast-tune 5
"Lord Take My Hand"[36]

Measure:	1		9		17		25	
	Stanza 15				Stanza 16			
	A		A'		B		A'	
Period:	ContrPer		ContrPer		ContrPer		ContrPer	
		En. Ref.		En. Ref.				
Phrase:	a	4	b	4	c	4	d	4	e	4	b	4	c'	4	d'	4
Key/Cad:	E♭:		IAC		PAC		IAC		PAC
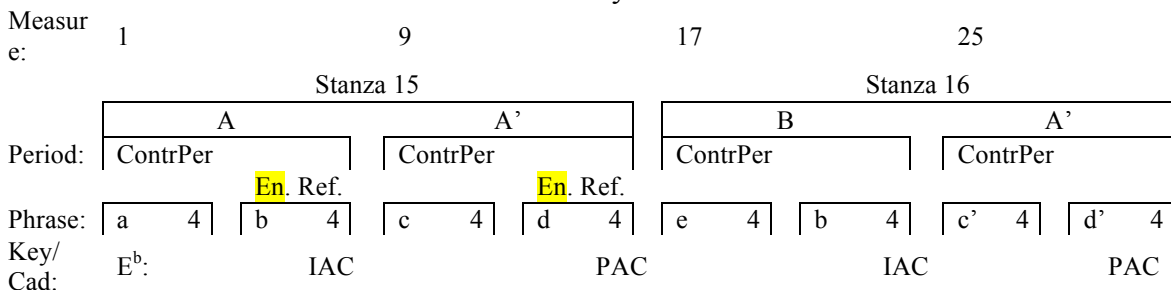
Table 2–5 Type Three, *Ausbund* hymns,

Lied	PG	Stanza	Mel	Musical Form	Ref	Tune	
131	770		3	16-bar AABA		O God and Father, Thee We Bless (*Loblied*, En version)	
125	748	57-66	12	Binary AB (2 stanzas)		Our God He's Alive	2-line texts in refrain
		67-71		Repeated period	Ger	Where Could I Go but to the Lord	
	738	1-6		16-bar AA'BA" (A"=B')		O the Glory Did Roll	2-line texts, throughout
		7-14		16-bar AA'BA' (2 stanzas)		Jesus Has the Key	2-line texts, throughout
		15-22		32-bar AA'BA' (2 stanzas)	En	Lord Take My Hand	En. refrain only in every other stanza
64	341	1-2	7	Repeated period abab	Ger	How Beautiful Heaven Must Be	1/2 stanza+refrain

The major musical forms Type Three groups use are binary form and 16-bar or 32-bar AA$^{(')}$BA$^{(')}$ form. "Das 125 Lied," *Ausbund*, 748, fast-tune 1 was sung to "Our God He's Alive" is frequently used by many groups. This tune, as Ex 2-17 shows, has a binary form (AB), each section consisting a contrasting period. Section A fits stanza 57, and section B fits stanza 58, both in original German texts of the *Ausbund*. In the B section,

---

134

there are two lines of lyrics that proceed contrapuntally: female voices held the last note or chord of a subphrase while male voices repeat this subphrase in the same rhythmic pattern, and vice versa. Such a technique of using two groups of contrasting voices, male and female, is very common in Amish fast-tune singing, as Ex 2-14, Ex 2-15, and Ex 2-16 with Type Two groups.

For many tunes having English refrains, this Type Three group replaced all the English chorus lyrics with a translated German version. In Ex 2-18 "No 64," *UG*, 341, fast-tune, "How Heaven Must Be," the English tune is a repeated period. The first period is sung to half of a German stanza in *UG*, followed by repeating the period in additional German texts based on the original English refrain lyrics of this tune "How Beautiful Heaven Must Be." Instead of translating the lyrics of the entire chorus, the second and third lines of the German refrain do not correspond word by word to the English counterpart. For some other tunes, no additional lyrics outside *Ausbund* or *UG* hymn texts are introduced. It is common that every second German stanza is fit into the refrain section of the borrowed English tune, such as Ex 2-19 "Our God He's Alive."

For *UG* hymns, nine out of thirteen tunes use additional German lyrics translated from the English refrain lyrics of the borrowed tunes. Most of the time, the refrain section (with or without additional lyrics) is half the length of the entire tune; in some cases it can become proportionally long. For instance, in Ex 2-20 the first fast-tune "No 333," *UG*, 358 is sung to the music of "He Will Pilot Me," composed by Charles T. Bailey, original lyrics by Byron L. Whitworth. The refrain section, using additional German lyrics, is twice as long as the stanza.

As a group becomes higher/liberal, it tends to shift from unison to harmony singing. This tendency can be seen in the different ways different groups treat the same tune. The tune "Flowers in Spring" is such an example. Compared to the Type One group, who sang the same tune as Ex 2-5 but in a simple unison version, the Type Three group sang it in four-part harmony. Such a difference illustrates how handling the same tune is related to the type of the youth group, in other words, how low or high (conservative or liberal) it is.

Ex 2–18 "No 64," *UG*, 341, Mel. 7, Fast-tune, "How Heaven Must Be"[37]

Original music by Andy P. Bland, original lyrics by Mrs. A. S. Bridgewater, ca. 1920. Public Domain.
Transcribed by the author.

Measure:	1		5		9		13	
		==1/2== stanza				German refrain		
Period:	A	ContrPer		8	A	ContrPer		8
Phrase:	a	4	b	4	a	4	b	4
Key/Cad:	G:	HC		PAC		HC		PAC

---

[37] German refrain from "How Beautiful Heaven Must Be," in *German Song Choruses*, *Book 1 and Book 2 Combined* (2003; repr., Gordonville, PA: Gordonville Print Shop, 2011), 33.

Ex 2–19 "Das 125 Lied," *Ausbund*, 748, Fast-tune 1, "Our God He's Alive"[38]

Music and original English lyrics © Copyright 1966 by A. W. Dicus.
Assigned to Sacred Selections (Ellis J. Crum, Publisher), Kendallville, IN 46755.
Used by Permission.

---

[38] A. W. Dicus, "Our God He's Alive," #76 in E. Lapp, *Heartland Hymns*, 72.

Table 2–6 Type Three, *UG*

No.	Page	Stanza	Mel	Musical Form	Ref.	Tune	
?	?	1_3		AABA			
333	358	1_6	32	ABB (Refrain twice long as A)	Ger long	He Will Pilot Me	2-line texts in refrain
		7_10		16-bar AABA	Ger	?	
141	155	1_4	46	16-bar AABA	Ger	?	
312	340	1_4	16	Simple binary AABB	Ger		
		5_8		32-bar AA'BA'	Ger	I Need No Mansion Here	
302	330	1_5	12	Simple binary AABB'	Ger		
6	452	1_6	16	Simple binary AB (aabb)	Ger	What a Glad Reunion Day	2-line texts in refrain
Das 136 Psalm	55 (I)	1_3	16	16-bar AA'BA'		Flowers in Spring	Stanza 1 as refrain texts
		4_8		One-part in round/canon	Ger	Father, I Adore Thee	
		9_20		ABA'B (2 stanzas)		????	
15	428	1_3	12	32-bar AA'BA'	Ger		
3	417		11	Simple binary AABB'			
5	420	1_7	15	Repeated period AA'			
Good-bye							English

Ex 2–20 "No 333," *UG*, 358, Fast-tune 1, "He Will Pilot Me"[39]

---

[39] No. 19 of a Type Three group songbook, and No. 33 of a Type Six group songbook.

Music by Byron L. Whitworth, original English lyrics by Charles T. Bailey
© 1955, renewed 1983 PsalmSinger Music (admin. by Music Services)
All Rights Reserved. Used By Permission.

Measure:	1		9		13	
	Stanza		German Refrain			
	A		B		B'	
Period:	ParPer 8		ContrPer 8		ContrPer 8	
Phrase:	a 4	a' 4	b 4	c 4	b 4	c' 4
Key/Cad:	A♭: HC		HC		PAC	

140

As a group becomes "higher" (more liberal), it tends to shift from unison to harmony singing. This tendency can be seen in the different ways different groups treat the same tune. The tune "Flowers in Spring" is such an example. Compared to the Type One group, who sang the same tune as Ex 2-5 but in a simple unison version, the Type Three group sang it in four-part harmony. Such a difference illustrates how handling the same tune is related to the type of the youth group, in other words, how low or high (conservative or liberal) it is.

Ex 2–21"Das 136 Psalm," *UG*, 77 (I), Fast-tune 1, "Flowers in Spring"

Music and original English lyrics by Robert D. Toews. Used by Permission.[40]

Type Four

Type Four groups are "one step" further along the ladder of the Amish youth groups. They sing fast-tunes all in four-part harmony, and they introduce English in some additional refrain lyrics. But the proportion of English refrains is still moderate. The singing length is shortened to between an hour ten minutes to an hour and twenty

---

[40] Robert Toews, "Flowers in Spring," #46 in Weaver, *Practical Music Reader*, 163.

minutes. These youth groups usually sing some English hymns contained in their own loose-leaf song booklets after the formal singing. Girls' dresses and boys' shirts become more colorful and sometimes even bright colors. Young people are allowed to ride in cars driven by "English" drivers to go to singing.

Despite the distance, some people still go with the teams. Once two parents took their nine-year-old daughter, thirteen-year-old son, and me together to visit the singing of the group to which their two older daughters and a son belonged. The host family lived about fourteen miles away, but the one-hour ride was not tedious at all. The parents were sitting on the front bench in the carriage, and the kids and I squeezed in the back. We shared a blanket on our knees, since it was in late spring, and the weather was still quite chilly. While the parents were humming lighthearted songs, the kids and I looked outside from the back window, sometimes waving at people in the vehicles following or passing us on the main road. The warm sunshine shone on the fields, farms, and country roads. It felt as if we arrived in no time at the destination, a big house already full of people. Everyone quickly found his or her place: the kids joined friends of their own ages; the mother went visiting with other mothers, and the father with other adult men. Every room was open to the guests, providing enough space for visiting, resting, and light entertainment. People mingled together, and one could hardly tell which kids/youths/parents belong to which family. After a lot of visiting, indoor games, and an abundant supper, singing started at about 7:30 pm.

From this type of group on, many, if not all, begin with "Prayer of the Youth" contained in the *Heartland Hymns*, music and lyrics by Asahel Abbot,[41] in English, the so-called "theme song" of the singing, which particularly mentions the respect to parents,

---

[41] "Prayer of the Youth," #208 in E. Lapp, *Heartland Hymns*, 223.

one of the Ten Commandments. Following is a popular fast-tune setting of the *Loblied*, which is also part of the standard repertory for this type of group. John H. Stockton, a Methodist minister (1813-1877) originally composed this tune in 1869 under the title "The Great Physician," with texts by William Hunter. Since the meter of this tune (8.7.8.7) corresponds with the *Loblied*, it has one of the standard fast-tunes for it. *Heartland Hymns* includes this tune under the title "O God and Father, Thee We Bless" which is an English version of the *Loblied*: the lyrics in *Heartland Hymns* are translated from the original German hymn texts into English by John J. Overholt.[42] But since everyone is more or less familiar with the *Loblied* texts, most of the time they still sing the original German at youth singings. A score and more discussion on changes of this tune are in Chapter Five.

The third hymn for Type Four groups is always "Das 125 Lied," *Ausbund*, 738, and it always begins with stanza 57. In fact, except for Type One, all the other groups I have visited sang this hymn right after the *Loblied*. There are numerous fast-tunes in melody 12 that fit the texts: those I list in this Chapter are just a small part of the tune collections, with "Our God, He Is Alive" being one of the favorites. Apparently "Das 125 Lied" is one of the most important and frequently sung *Ausbund* hymns, next to the *Loblied*. The reason is that the texts explicitly emphasize one of the most crucial Amish theological ideas: choosing the Amish way of life is not an easy one; it is the narrow path leading to heaven. In order to enter eternity, one needs to endure great pain by going through the narrow gate. Translated into English, the texts of stanza 57 (Ex 2-22) straightforwardly points out the difficulty of choosing a "narrow way" by stating,

---

[42] "O God And Father, Thee We Bless," in Esther Lapp, 66.

There are two ways in this time,
The one is narrow, the other broad.
Who now will go the narrow way,
He will be despised by everyone.

The next stanza continues to tell that the great pain is by God's will,

God's Word points this out to us,
Go in through this narrow gate,
Small is the door.
He who would enter in,
Must first suffer great pain.[43]

Stanza 59 then states that whoever wants to enter God's kingdom eternally needs be prepared for it. Carried by easy-to-remember melodies, these texts, paraphrasing the scripture from the Sermon on the Mount (Matthew 7:13-14), go to the heart of the central Amish theology, which is imprinted in the minds of the youths deeply from an early age.

Ex 2–22 "Das 125 Lied," *Ausbund*, 748, Mel. 12, Fast-tune 1

*Sung as SATB, ST transcribed by the author.

"Das 125 Lied" is not only popular in Lancaster County, but also in other Amish settlements. Based on her research on Amish singing in Ohio, D. R. Elder did a thorough study of hymns in both her article "'Es Sind Zween Weg'—Singing Amish Children into

---

[43] *Songs of the Ausbund*, I:315.

the Faith Community" and a chapter of her manuscript *Why the Amish Sing*, in which she traces the biblical and other philosophical and religious roots for the hymn texts, as well as providing music variations and comparison of different singing styles for this hymn, mainly from the Ohio Old Order Amish.[44] Some of the tunes Elder collected are also sung by the Lancaster Amish, but the majority of tunes sung in Lancaster in my transcriptions do not overlap with the Ohio repertory in Elder's writings. Therefore, Elder's and my findings on "Das 125 Lied" tunes can complement each other and contribute to a more general picture of this important *Ausbund* hymn.

The third *Ausbund* hymn that Type Four groups sing is often "Das 64 Lied," *Ausbund*, 340, one of the most frequently chosen after the *Loblied* and "Das 125 Lied," as shown in Table 2-3 and Table 2-5, (the lists of Type Two and Type Three singing). Rooted in a medieval folk song, the hymn texts were written by Johann Walther [Walter], and the hymn was published for the first time in 1552 at Wittenberg.[45] Beginning with mentioning the beloved summer time, this hymn is about the future glories that God brings to his children.[46] The Type Four group sang two English tunes to this hymn: one of them is Ex 2-23 "Das 64 Lied," *Ausbund*, 341, "I'm Going Home to Jesus." Both tunes used additional refrains, but those texts remained in German, the with Type Three groups.

---

[44] Elder, "Es Sind Zween Weg," 50-55; "Why the Amish Sing," 47-52.
[45] Wolkan, *Die Lieder der Wiedertäufer*, 126.
[46] *Songs of the Ausbund*, I:127.

Ex 2–23 "Das 64 Lied," *Ausbund*, 341, "I'm Going Home to Jesus"

*Sung as SATB, melody transcribed by the author.

Table 2–7 Type Four, *Ausbund* Hymns

Lied	PG	Stanza	Mel	Musical Form	Ref.	Tune	
Opening		1-3		Contrasting Period		*Prayer of the Youth (Theme song)	English
131	770	1-4	3	16-bar AABA		O God And Father, Thee We Bless (*Loblied*, En version The Great Physician)	
125	748	57-61	12	Phrase group		4345, 5665	
		62-71		Simple binary AABB' (3 stanzas)		I'm on My Way Home	
	738	1-4		Binary AB (2 stanzas)		Our God, He Is Alive	
64	341	1-3	7	AB phrase group	Ger	Come unto Me	2-line texts in refrain
		4-7		Small binary AA'	Ger	I'm Going Home to Jesus	

As Table 2-7 shows, the singing of *Ausbund* hymns by Type Four groups is not much different than that of Type Three, except for the opening English theme song. When looking back at the first four types together, it becomes clear that the *Ausbund* repertory is more resistant to change than the *UG* counterparts, in terms of adopting fast-tunes, four-part harmony, using additional refrain texts, and introducing extra English lyrics. Although as groups become more liberal/higher, both *Ausbund* and *UG* repertories change towards the direction of accepting fast-tunes four-part harmony, with additional refrain texts, and eventually taking in English lyrics, the *Ausbund* moves slower than the

UG. The reason might be the deep connection of the *Ausbund* with the early Anabaptist history and the old origins of the hymn texts.

Table 2–8 Type Four, *UG*

No.	PG	Stanza	Mel	Musical Form	Ref.	Tune	
312	340	1_4	16	Simple binary AB	En	What a Glad Reunion Day	
		5_8		Binary ABB'	En, long	The Love of God	1/2 stanza + refrain
3	417	1_4	11	16-bar AABA	Ger	?	
333	358	1_4	32	1-part (1 phrase 3X)	Ger	Come Home Sinner	1/2 stanza + refrain
302	330	1_2	12	16-bar AABA'	En, long	Stand by Me	1/2 stanza + refrain En. after 1/2 phrase in stanza
379	404	1_4	7	Binary AABB (B=1/2 A length)	Ger	Rise Up, O Men of God (Tune: Festal Song)	
		5_6		Binary ABAB	Ger	How Beautiful Heaven Must Be	1/2 stanza + refrain
15	428	1_3	12	Repeated period	Ger	Where Could I Go but to the Lord	
6	452	1_4	16	Simple binary AABB	En, long	Lord, Lead Me On (Mel. 12)	En. after 1/2 phrase in stanza
		5_8		16-bar AA'BA'	En	Flowers in Spring	
Closing				Simple binary AABB		God Be with You	English

Even though the *Ausbund* hymns sung at Type Four singings are still in German, the introduction of English lyrics seems to be inevitable, starting from the *UG* hymns of this group (see Table 2-8). Compared to Type Three, the most important difference between those two types of groups is that Type Four tends to retain more English lyrics for the refrain section, while Type Three uses German texts translated from the English. For example, both Type Three and Type Four groups sang the same tune "What a Glad Reunion Day" in four-part harmony; the Type Three group replaced the English refrain lyrics of this tune by a German version, while the Type Four group kept the original English refrain lyrics, see Ex 2-24 "No. 312," *UG*, 340, Mel. 16, Fast-tune 1, "What a Glad Reunion Day."

Ex 2–24 "No. 312," *UG*, 340, Mel. 16, Fast-tune 1, "What a Glad Reunion Day"[47]

V. 1 1.In der stil - len Ein - sam - keit, 2.Fin - dest du mein Lob be - reit.

3.Gro - ßer Gott, er - hö - re mich, 4.Denn mein Her - ze su - chet dich.

English refrain

Some bright morn - ing I shall fly a - way;
Yes, some bright and hap - py morn - ing

Hal - le - lu - jah, What a glad re - un - ion day.
Hal - le - lu - jah, I will shout, Oh,

Music and original English lyrics by W. Elmo Mercer.[48]
Copyright © 1958 New Spring Publishing Inc. (ASCAP) (adm. at CapitolCMGPublishing.com)
All rights reserved. Used by permission.
Capitol CMG Percent Control: 100%

Not only are English lyrics kept for the refrains, some of those sections are

proportionately longer: instead of alternating between one German stanza and an English

---

[47] Original score from the songbook of a Type Five group, no. 31.
[48] Music and original lyrics by W. Elmo Mercer, included as no. 61 in a Type Five group songbook.

refrain, sometimes the English refrain comes after every half German stanza, as seen in Ex 2-25 "No.302," *UG*, 330, Mel. 16, Fast-tune 1, "Stand by Me."[49]

Ex 2–25 "No. 302," *UG*, 330, Mel. 12, Fast-tune 1, "Stand by Me"

V. 1 (half) 1.An Je - sum den - ken oft und viel, stand by me, stand by me
2.Bringt Freund und Wonn ohn Maß und Ziet; stand by me stand by me

English Refrain
Stand by me when the day grows dark and long Stand by me if I lose my song

'till I reach heaven's shore where my trou - bles are o - ver There to be for - ever more, stand by me.
*Sung as SATB, ST transcribed by the author.

Measure:	1		5		9		13	
		1/2 Stanza			English Refrain			
Period:	a	4	a	4	b	4	a	4
	Ger.		En. Ref		Ger.		En. Ref	
Phrase:	(a) 2		(b) 2		(a) 2		(b) 2	
Key/Cad:	G:						HC	PAC

Another example of using proportionately long English refrain is Ex 2-26 "No. 312," *UG*, 340, Mel. 12, Fast-tune 2, "The Love Of God." [50] The musical form of this tune is simple binary (AABB), exactly the same as the structure of "He Will Pilot Me" in Ex 2-20. The only difference is that whereas the Type Three group replaced the English refrain lyrics with translated German texts, the Type Four group sang the refrain section with the original English lyrics of this tune. Therefore in the Type Four version, the length of the English refrain is twice as long as the German stanza.

---

[49] Similar examples are "Be Ready When He Comes"—Type Six (1/2 stanza+ refrain), and "He Gave Me a Song" by Type Five.
[50] Score from the songbook of a Type Three group, no. 14.

Type Four groups show great interest in harmony singing, even more than Type Three, in that after the formal singing of German hymns, both boys and girls would spend quite some time to sing additional English hymns from their self-compiled loose-leaf songbooks. After the singing, when the youths were still enjoying the snacks and each other's company, visiting parents took off on their own, since young people usually go home with their "buddies." I remember that one time squeezing in the carriage with a family on the way back, we were all still excited from the singing and did not feel tired at all. The horse seemed to be eager to go home, so it trotted or paced rather fast and joyfully along Route 340, overtaking a few teams that had left from the same singing. I can still picture the front lights of the wagons lighting up the road, and the white vapor in the cold air from the horse breath. The trotting sounds from different teams fused together and turned into another song in "harmony." There was no sense of loneliness, even late in the night.

Ex 2–26 "No. 6," *UG*, 452, Mel. 16, Fast-tune 1, "The Love of God within the Heart"

Music by Samuel W. Beazley and original English lyrics by Laurene Highfield, 1916.
Public domain.

Measure:	1		9		13	
	1/2 Stanza		English Refrain			
	A		B		B'	
Period:	ParPer	8	ContrPer	8	ContrPer	8
Phrase:	a 4	a' 4	b 4	c 4	b 4	c' 4
Key/Cad:	D	PAC		HC		PAC

Type Five

Type Four, Five, and Six are very similar in terms of genres, repertory, and musical forms of the tunes in their singings. There are however, fine distinctions among the three types, mainly depending on the choice of language and the proportional amounts of two languages. The higher (more liberal) a group is, the more English has been introduced to the refrain sections. Compared with Type Four, which still has a fair amount of refrains sung to additional German texts, Type Five and Six keep all the original English refrain lyrics, when they use additional texts outside the *Ausbund* and *UG*. While the Type Four group only has half of the *Ausbund* tunes with additional refrain, more than two thirds of the Type Five *Ausbund* tunes have a refrain sections with additional lyrics, as Table 2-5. Whereas the Type Four group still uses German for some of the refrains for both *Ausbund* and *UG* tunes, Type Five sings in English for all the additional refrains, see also Table 2-9.

Table 2–9 Type Five, *Ausbund* Hymns

Lied	PG	Stanza	Mel	Musical Form	Ref.	Tune	
Opening		1_3		Contrasting Period		*Prayer Of The Youth	English
131	770	1_4	3				
125	748	57_60	12	16-bar AA'BA"	En	Praise the Lord	2-line texts in refrain
		61_64		Simple binary aabb??	En	There's a Fountain Free	2-line texts in refrain
		65_71		Double period	En	Born to Serve the Lord	
	738	1_4		16-bar AABA'	En	Hear My Cry, O God	
		5_12		Binary AB		Our God, He Is Alive	2-line texts in refrain
		13_16		Phrase group abcd (2 stanzas)	En	111111165	2-line texts in refrain

As groups become more liberal, more tunes with extra-long English refrains are used. The Type Five group sang somewhat less than half of its *UG* tunes with extra-long English refrains, which already happens with Type Four (as Ex 2-26 "The Love of God" shows) but is not as common as in Type Five. For example, "No. 334," *UG*, 359 is sung to "My Sheep Know My Voice" by Herbert Buffum,[51] and the English refrain of this tune is twice as long as the German stanza, because the tune has an ABB form. Also using the tune "Lord Take My Hand,"[52] the Type Three group replaced the BA' section with every second German stanza, as shown in Ex 2-17. Using the same tune by applying to a different hymn of melody 12, in Ex 2-27 "No. 162," *UG*, 178, the Type Five group kept the entire BA' section to its original English lyrics, and therefore the length of the English refrain takes three quarters of the tune.

---

[51] "My Sheep Know My Voice," #439 in E. Lapp, *Heartland Hymns*, 496-497.
[52] "Lord Take My Hand," #27 in Drudge, *Echoes of Triumph*, 7:36-37.

Table 2–10 Type Five, *UG*

No.	Page	Stanza	Mel	Musical Form	Ref.	Tune	
333	358	1_10	32	ABCC'	En	On and On We Walk Together	2-line texts in refrain
312	340	1_5	16	Simple binary AB (aabb)	En	I'm Too Near Home to Go Back Now	2-line texts in refrain
335	359	1_7 7 rep	12	32-bar AA'BA" (2 stanzas)		55--435--11--765 (UG32, P330, Hummingbird)	2-line texts in refrain
3	4 (II)	1_4	11	Simple binary AB (aabb)	En	It Was Love that Held Him There	
334	359	1_4	32	ABB'	En, long	My Sheep Know My Voice	2-line texts in refrain
6	452	1_4	16	Repeated period AA	En	Rock of Ages, Cleft for Me	A stanza, A refrain 2-line texts in refrain
3	417	1_3	11	Simple binary AB (aabb)		Would We Truly Long for Heaven	
		4_5	11	16-bar AA'BA'	En, long	Farther Along	1/2 stanza + refrain
162	178	1	32	32-bar AA'BA	En, long	Lord Take My Hand	
		2_5		Simple binary AB (aa'bb')	En, long	He Gave Me a Song	2-line texts in refrain
Closing		1_3				We Shall Meet Someday	

Ex 2–27 Form of "No. 162," *UG*, 178, Mel. 12, Fast-tune 1, "Lord Take My Hand," Type Five
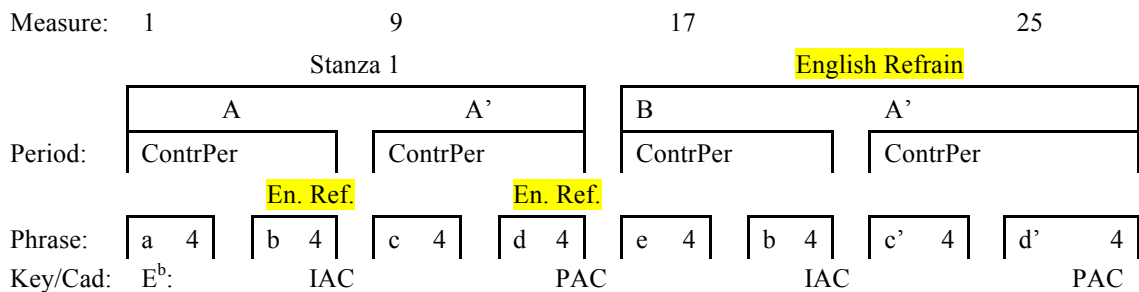
Extra-long English refrains also take place when a tune is in a simple binary form (aa'bb'), such as Ex 2-28 "No. 162," *UG*, 178, fast-tune 2, "He Gave Me a Song" has the same simple binary form (aa'bb') and the English refrain also takes three quarters of the entire length of the tune. What is a little different in the Type Five example is its fast tempo. Due to the fast tempo, subphrases (a) and (b) [(')] are so smoothly and seamlessly

connected that there is almost no breathing in between. Therefore the English refrain "He gave me a song, a wonderful song" sounds like directly sliding into this phrase, and the German subphrases feel like inserted short introductory fragments that lead to the English refrain. Although the German stanza still takes one quarter of the entire length, this tune sounds like it is mostly in English.

Ex 2–28 "No. 162," *UG*, 178, Mel. 16, Fast-tune 2, "He Gave Me a Song"[53]

Music and original English lyrics by Alton Howard.
©1977 Used by permission, Howard Interests, IIC

---

[53] Music and original lyrics by Alton Howard (1925-2006), the score is included as No. 17 in the songbook of a Type Five group.

Measure:	1		5		9		13	
			Stanza				English Refrain	
Period:	a	4	a	4	b	4	b'	4
	Ger.	En. Ref	Ger.	En. Ref				
Phrase:	(a) 2	(b) 2	(a) 2	(b') 2				
Key/Cad.:	C:	IAC		PAC		PAC		PAC
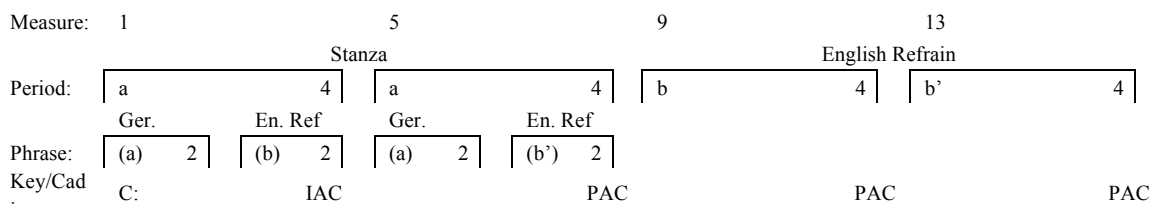
Type Six

Probably due to the fast tempo Type Six groups sing, the total length of their singing is only about an hour to an hour and fifteen minutes, comparatively shorter than the other groups. The difference between Types Six and Five is mainly on the use of English refrains. For example, while not every tune Eagle South A sang has an additional English refrain, Sea Hawks used an English refrain for all of the hymn tunes (except for the *Loblied*). Type Five has only introduced tunes with proportionally long English refrains (longer than half of the entire length) to *UG* tunes; in contrast, Type Six starts, to singing extra-long English refrains to both *Ausbund* and *UG* hymns, see Table 2-11 and Table 2-12.

Table 2–11 Type Six, *Ausbund* Hymns

Lied	PG	Stanza	Mel	Musical Form	Ref.	Tune	
Opening		1_3		Contrasting Period		Prayer of the Youth	English
131	770	1_4	3				
125	748	57_60	12	Simple binary AA'BB'	En	Sing, O Sing of My Redeemer	
		61_64		16-bar AA'BA"	En	Praise the Lord	
		65_66		16-bar AABA'	En, long	Stand by Me	1/2 stanza + refrain ref. every 2nd phrase in verse
		67_68		Simple binary AABB	En, long	Be Ready When He Comes	1/2 stanza + refrain ref. every 2nd phrase in verse 2-line texts in refrain
		69_71		16-bar AA'BA"	En	Love Isn't Love till You Give It Away??	
	738	1_4		Binary AB	En	Our God, He Is Alive	
		5_8			En, 1 line	5-651-5-1-765-	

For the *Ausbund* repertory, both Type Five and Type Six groups selected only the two most standard and must-sing hymns: the *Loblied* and "Das 125 Lied." Instead of choosing more *Ausbund* numbers, the Type Six group sang seven different tunes for this hymn that emphasizes the "two ways, one broad and one narrow." Among all the groups I observed, it was only with the Type Six group that a tune with "ultra-long" English refrain is sung to an *Ausbund* hymn, such as Ex 2-29 "Das 125 Lied," *Ausbund*, 748, Mel. 12, fast-tune 4, "Be Ready When He Comes." Similar to "He Gave Me a Song" in Ex 2-28, "Be Ready When He Comes" is also a straightforward AABB simple binary tune, with three-quarters of the lyrics being English refrain, and the rest filled in with half a German stanza. Probably because of adding a large amount of additional English lyrics, the Type Six group sang seven tunes in order to finish singing 23 stanzas, while the Type Five group sang six different tunes to 31 stanzas. Taking into consideration that *Ausbund* hymns are more traditional and more resistant to English language, this change of using more and more English by Type Six is the signal that those groups are the most liberal among the six types, and the highest on the ladder of Amish youth groups.

Ex 2–29 "Das 125 Lied," *Ausbund*, 748, Mel.12, Fast-tune 4, "Be Ready When He Comes"

Music and original English lyrics by Daniel O. Teasley, 1896. Public Domain.
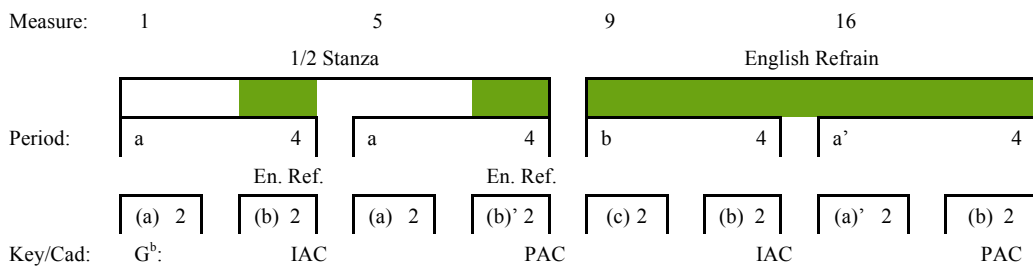
Table 2–12 Type Six, *UG*

No.	Page	Stanza	Mel	Musical Form	Ref.	Tune	
312	340	1_4	16	16-bar AA'BA'	<mark>En, long</mark>	<mark>Swing Wide the Gates</mark>	1/2 stanza + refrain ref. every 2nd phrase in verse 2-line texts in refrain
333	358	1_4	32	Simple binary AA'BB'	En	Along with God	2-line texts in refrain
		5_7		16-bar AA'BA'	En		
15	428	1_3	12	Repeated period ABAB	En	How Great Is Our God	ab (stanza) ab (refrain)
3	4(II)	1_4	11	Repeated period ABAB	En	The Family Prayer	ab (stanza) ab (refrain)
334	358	1_4	32	Simple binary AABB'	En		
		5_8		ABB (Refrain twice as long as A)	<mark>En, long</mark>	He Will Pilot Me	2-line texts in refrain
Closing							

Ex 2–30 "No. 312," *UG*, 340, Fast-tune, "Swing Wide the Gate"

English refrain

Swing wide the gates, Swing wide the gates, I'm com-ing home, I'm com-ing home,

Swing wide the gates, Swing wide the gates, I'm one of His own; I'm one of his Own;

I've fought a good fight, I've kept the faith, A - ma - zing grace has won the race,

Swing wide the gates, Swing wide the gates, I'm com-ing home. I'm com - ing home.

Music and original English lyrics by Horace L. Mauldin ©1966 (renewal 1994) Tennessee Music & Printing Co./ASCAP (a div. of SpiritSound Music Group)
All Rights Reserved. Used By Permission.[54]

Measure:	1		9		17		25	
		1/2 Stanza				English Refrain		
Period:	a	4	a'	4	b	4	a'	4
		En. Ref.		En. Ref.				
Phrase:	(a) 2	(b) 2	(a) 2	(b)' 2	(c) 2	(b) 2	(a)' 2	(b)' 2
Key/Cad:	F:	HC		PAC		IAC		PAC

---
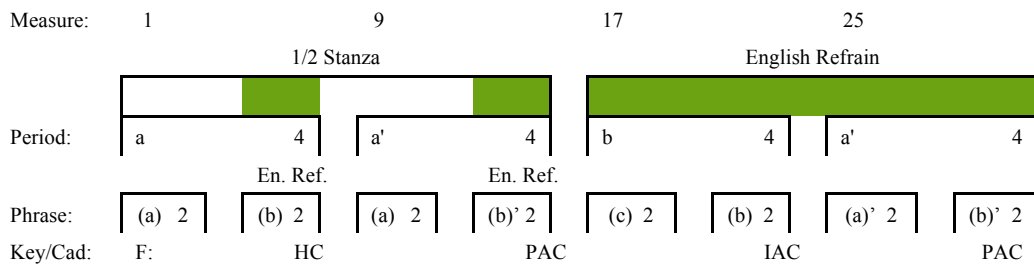
[54] Score is included as no. 68 in the songbook of a Type Six group.

164

The first *UG* hymn that the Type Six group sang was "No. 312," *UG*, 340 in tune "Swing Wide the Gates," see Ex 2-30. After browsing the song lists of the singings of each Type of group, it is clear that this beloved hymn is the only one that every single group sings. This is a lovely moderate-length praise song that talks about the change of four seasons, following God's rule, and God's always being there to warm the hearts, even though everything freezes outside.[55] This hymn has eight stanzas, each with four short lines. Sometimes a group sings through all stanzas, sometimes, not all of them are sung. Other times, this hymn might get sung more than once at one singing. Since every group chooses its own tunes, this hymn provides a perfect example to see how singing has become more complicated as a group becomes more liberal/higher.

In Ex 2-30, the tune "Swing Wide the Gates" is of the 16-bar AA'BA' form, which is very common for all groups. This tune is the most complex in all the "No. 312" tunes listed in Table 2-13. Three-quarters of the tune is in English: not only the refrain section (BA'), but also every second subphrase in the stanza. Moreover, the English refrain comes after every half German stanza. This tune is sung in four-part harmony, and the refrain section is sung with two contrapuntal textual lines. All the common techniques mentioned in previous discussion are applied to this tune.

Comparing "Swing Wide the Gates" by Type Six to "Flowers in Spring" by Type One, although both tunes use 16-bar AA'BA' form, clearly Type One sings in a much plainer style, since it is in unison, all in German, phrases are shorter, melodic rhythms are more simple, and there are no contrapuntal texts. In retrospect when looking at all the tunes different groups sing to the same hymn text, as Table 2-13 summarizes, the

---

[55] Translation from Alt-Ordnung Mennonisten Komitee, *Ein Unparteiisches Gesangbuch*, Erste Auflage Zwischenzeilig, 341.

tendency is clearly that the Amish singing shifts from plain to complicated as a group becomes higher: unison turns into harmony, English takes more space, melodies and rhythms become more complicated, and contrapuntal singing becomes more common.

Table 2–13 Six Types of Youth Groups Singing "No. 312," *UG*, 340

Type	Tune Title	Musical Form		Ref.	
1	Father, I Adore Thee	Repeated period	One-part canon	Ger	
	Flowers in Spring	16-bar AA'BA'	Unison		
2	Someday I'll Be Satisfied	Simple binary ABB			2-line texts in ref
		Binary AB			2 stanzas
		16-bar AA'BA'			
3		Simple binary AABB	SATB		
	I Need No Mansion Here	32-bar AA'BA'			
4	What a Glad Reunion Day	Simple binary AB			
	The Love of God	Binary ABB'			Long
5	I'm Too Near Home to Go Back Now	Simple binary AABB		En	2-line texts in ref
6	Swing Wide the Gates	16-bar AA'BA'			1/2 stanza + ref ref. every 2nd phrase in verse 2-line texts in refrain

With Type Six groups, boys and girls wear short-sleeved dresses and shirts in the summer, and they come to singing with bare feet, which never happens with lower groups such as Types One and Two. The after-singing snacks are more elaborate with Type Four, Five, and Six. It can be an outside buffet-like big table set on the lawn outside, with cheese, various kinds of fruits, chips, crackers, desserts, and so on.

In all youth singings I have visited, regardless of which group it was, young people enjoyed singing and showed great interest in the music. From what I observed, both genders in all groups were equally interested in singing, which was different than the situations Richard Stevick reported, "In some Old and New Order settlements, many

young males regard the actual singing part is regarded as a female domain."[56] Although an former Amish singing class teacher told me that back in the 1990s, there was no harmony singing, and "The boys hardly sang at all…The girls sitting there didn't know the notes, either," such a situation no longer exists with youth singings in Lancaster. This lady commented, "Now I can't believe how far it [youth singing and singing class] has become."

Use of Languages

Except for Type One and Type Two, all other types of groups sing fast-tunes in four-part harmony throughout the singing. And from Type Three on, how original German hymn texts and additional refrain texts fit into borrowed English tunes has become more complicated. Table 2-13 above provides a summary of the diverse types of refrains. It is safe to suggest that the more English refrains are used is an indication that a group is more liberal/higher.

The most basic way to fit German hymn texts to a borrowed tune is to replace the English lyrics of each verse of a tune with a German stanza from the *Ausbund* or *UG*. When a borrowed tune itself has a refrain section, this section can be the third and fourth phrases (BA$^{(')}$) of a 16-bar or 32-bar AA$^{(')}$BA$^{(')}$ form, or the second half (B) of a binary form (AB). In these two symmetrical forms, a refrain section usually has the same length as a verse. This section can be fulfilled in three ways: (1) German lyrics of every other German stanza, (2) additional German texts translated from the original English chorus lyrics of the borrowed tune, and (3) original English chorus lyrics of the borrowed tune, which only happens in Type Four and higher (more liberal) groups.

---

[56] Stevick, *Growing Up Amish*, 168.

167

In some borrowed tunes from English-language songs, a short recurring phrase appears in the "verse" section. When the Amish youths borrow those tunes, they often keep such phrases in English. If the larger refrain section is in German or English depends on the choices of individual groups. This happens more frequently as a group becomes more liberal.

Table 2–14 Comparison of Refrains

No additional refrain	German	Each German stanza replaces an English verse of the borrowed tune [T1, 2, 3, 4, 5, 6]		
		One German stanza fits in the "verse" of the English tune, the next German stanza fits in the "chorus" section of the same English tune [T1, 2, 3, 4, 5]		
Additional Refrain		Translated from the original English chorus lyrics of the borrowed tune	Short extension [T1, 2, 3]
			Same length as the German stanza [T1, 2, 3, 4, 5]
			Twice the length of the original stanza [T3, 4, 5, 6]
	English	Original English chorus lyrics of the borrowed tune	Short extension or insertion [T3]
			Same length as the German stanza [T2, 3, 4, 5, 6]
			Twice or longer the length of the original stanza [T4, 5, 6]

*Tx=Type x

Both the study of English refrains from the perspective of musical form and the proportion of German chorus texts to English tunes in a self-made songbook of a youth group have made it clear that the more conservative (lower) a group is, the more it tends to stick to German texts and translate additional lyrics into German in their singing. On the other hand, more liberal (higher) groups use increasing amounts of English in their singings. At the highest end of the spectrum of youth groups, the most liberal groups sing more English than German on Sunday evenings. Figure 2-2 illustrates this tendency graphically that English is taking more space than German at the singing of higher youth groups.

Figure 2–2 Comparison of Language Usage in the Refrains at Youth Singings
(*Ausbund* vs. *UG*)
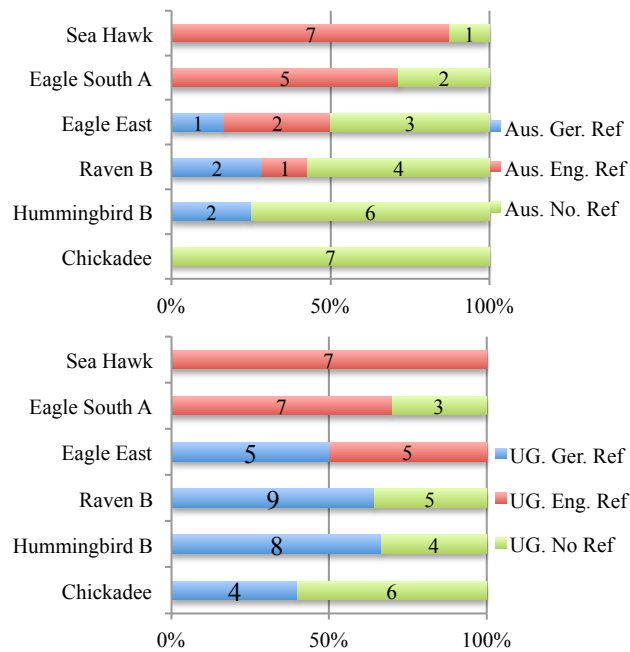
Since I have discussed German and English refrains in some detail, readers might

wonder how the Amish youth have learned the German refrain texts. Who translated the

lyrics, and did they learn them orally or are they written down? As I have previously

mentioned, German refrain texts are mostly literal translations directly coming from

English lyrics of those tunes the Amish borrow to fit the German hymns. An Amish lead

singer told me that initially one Old Order Amish man translated some English choruses

into German in the 1990s. At the beginning it was only intended for the use of local

neighborhoods, and he did not expect that the translated choruses would get into print on

a larger scale. Those choruses were at that time passed among local people as loose-

leaved pages. Later, the Gordonville Print Shop started printing the translated "German

choruses" into booklets, and the most "classical" ones are: *German Song Choruses*[57] and

---

[57] *German Song Choruses*.

German Song Melodies.[58] Although the latter is called "melodies," there are only texts with no musical notations. There was more than just one person who made German chorus translations: whoever was interested in singing simply did it. Because those translated choruses were originally only for private usage, they contain a number of spelling and grammar mistakes.[59]

Besides these two Gordonville booklets, self-compiled song booklets are the most convenient place for youth groups to keep their favorite German choruses. Except for the most conservative groups, namely Type One, most supervised youth groups compile loose-leaf songbooks for their own reference. Usually there is an index of one or two pages that lists the numbers of *Ausbund* and *UG* hymns under their melody groups. Within the category of each melody group, titles of English tunes are also listed. Then the songbook includes the translated German refrain texts (choruses). For less conservative groups, the main body of the songbooks consists of English hymns in four-part harmony with their musical scores. These hymns come from a variety of hymnals, but the Amish do not usually include their sources, unless it is already printed on the page. A songbook also includes English lyrics (refrain or an entire hymn). Contents of songbooks vary from one group to another in terms of the number of German choruses, English hymns (with or without musical score), hymns with German lyrics (with or without musical score), and total number of borrowed tunes listed on the index page.

The summary in Figure 2-3 reveals the tendency that the higher a group is, the more English hymn tunes in four-part harmony with musical scores it collects, and fewer German choruses. Type Two and Three groups all include more than 110 German

---

[58] Stoltzfus, *German Song Melodies* .
[59] Conversation with an Amish man, August 2014.

choruses, which do not seem to be equally important for Type Four, Five, and Six groups. Therefore, the more conservative a group is, the more it tends to put emphasis on translating English refrain lyrics into German, while the higher groups seem to show more interest in singing four-part harmony.

Figure 2–3 Comparison of Contents of Self-compiled Loose-leaf Song booklets
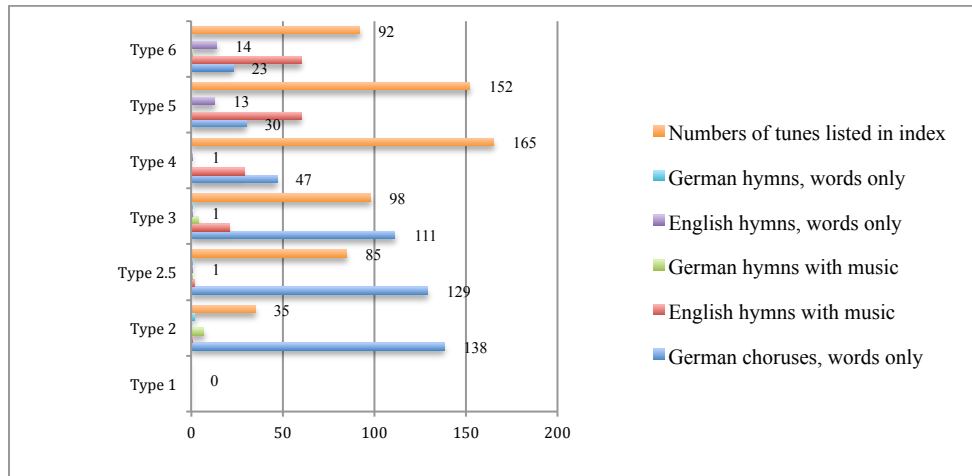
Challenges in Preserving High German

The amount of English being used at the youth singings not only tells how much outside influence a youth group has received in its Sunday singing repertory, but also is a direct indication of how much English is mixed into the daily life of those young people. For example, young people of lower groups (Type One, Two, and Three) mostly come from conservative church districts, and they speak mostly Pennsylvania *Deitsch* at home and with other Amish people. When they speak with non-Amish people in English, the talking speed is often not fast, and an Amish accent is noticeable. In comparison, young people of higher groups (Type Four, Five, and Six) tend to speak more English among themselves, although they still speak *Deitsch* with their parents and older people. I have observed that with some liberal groups, young people speak English among themselves, most of the time at Sunday evening singings or weddings. Some youths even speak

English in private between girlfriends and boyfriends, or young husbands and wives. Compared with youths from conservative districts, their talking speed is faster and the accent is less noticeable. One might wonder: if some young Amish couples speak English at home and with people of their own age, what will happen to their children? If English is sung more frequently at youth singings, might it eventually replace High German? Will the younger generation start to lose *Deitsch* as their mother tongue?

One previous study on language and singing of the Old Order Amish was a master's thesis in linguistics by Charlene Louise Persons.[60] Her goal was to determine the choices of High German, *Deitsch*, and English between singing and speaking domains, how parameters such as age, location, and gender influence the choice of language used, and which languages are most frequently used in singing. Persons conducted quantitative research through questionnaires with sixty-four participants in some church districts in Minnesota and Indiana,[61] concluding that *Deitsch* is the mother tongue of the Amish, but is not used in singing, and by contrast, both English and High German are used in singing. Age, environment, and gender all play a role in the choice of language. I find Persons's research useful in that it provides a general background on how Old Order Amish shift between three languages. But it is also not sufficient to examine the subtle yet important mixed use of language within the same age range and the same social situation, which, in this dissertation, is youth singing.

The reason I have analyzed in detail the usage of German and English at youth singing, especially how English has slipped in through refrains, is the symbolic meanings of both languages in Amish life. As stated in the Introduction, High German is used for

---

[60] Persons, "Language Used in the Music of the Old Order Amish."
[61] Ibid., 41.

sacred religious texts, and is the language for church, worship, and praying. Its status is somewhat comparable to Latin, which, for centuries was the exclusive language for the Catholic Church, whether or not it was used in everyday life. As Gracia Schlabach states, "Our use of German represents the old, sacred, proven way and draws a line of separation between us and modern worldly society."[62] *Deitsch* is the language for the private domain and is an everyday language inside the Amish communities. English is the language that connects the Amish with the outside non-Amish world. Including English in the singing of *Ausbund* and *UG* hymns at youth singing is a clear sign of outside influences on music and the undergoing changes in Amish singing. Schlabach points out that for the Amish and Mennonites, German is bound to tradition, and English represents change: "During the 1800s English gradually replaced German as the language for worship among progressive groups, both Amish and Mennonite. The conservative branches of these groups retained German for church services, along with slow singing. Even though English in itself was not so objectionable, it represented the spirit of change and new religious innovations."[63]

There are grammar and spelling mistakes (at least from the perspective of contemporary standard High German) in the texts of German choruses the Amish youths use in their singings, and it shows that the younger generations of the Amish might have a relatively limited knowledge of High German. Although children do learn German at Amish school, they do not learn the genders, cases, declensions, endings, singular and plural forms of nouns and verbs, and so on in High German grammar. German choruses collected in *German Song Melodies* and *German Song Chorus*, as well as the loose-

---

[62] Schlabach, *A Guide to Six German Hymnals*, ix.
[63] Ibid.

leaved songbook of each youth group, often contain grammar and spelling mistakes. The Amish version of *UG* has many nouns whose first letter is not capitalized; this is, however, not a mistake. Rather it was due to the intention of saving space on the pages: only the beginning of each sentence is capitalized, but not the nouns within the sentences.[64] In my transcriptions of *UG* hymns, I follow the newest Mennonite edition of *UG*, which follows the rule of capitalization in spelling nouns in German. With the translated German choruses I have also corrected the capitalization, but left the grammatical mistakes and the use of wrong words as they are, because further alteration would change the syllable count, and therefore the texts might not match the musical tune. For *Ausbund* lyrics, I strictly follow the original printing, based on the 2006 and 2012 editions, since the consistent appearance of the *Ausbund* has already become a historical document. Whether or not there are errors in the *Ausbund* is beyond the discussion of this dissertation.

Conclusion

In this chapter, I have concentrated on illustrating the diversity of youth singings from the perspective of repertory, singing style, musical form, use of language, and use of self-compiled song booklets, based on my fieldwork data from visiting twelve youth groups at their Sunday evening singings from 2009 to 2012. The singing style and tune repertory form a spectrum from the most conservative to the most liberal. The most conservative groups sing only in unison, and half of the time is given to slow tunes, as in church. They learned the tunes mostly by the oral method and do not compile loose-leaf songbooks, and their singing lasts for two hours. In the middle of the spectrum, for both

---

[64] Conversation with Amos Hoover, June 2, 2014.

Ausbund and *UG*, the groups sing fast tunes in four-part harmony, mostly in German, but with occasional English refrains. They compile their own songbooks. The singing lasts for one hour and a half. The most liberal group I have observed not only sings fast songs all in four-part harmony, but also uses a large portion of English in both refrain and verses, to the extent that some songs are mostly English with only a little German inserted, and their singing lasts for just one hour.

The conclusions of this chapter are drawn from the situations of youth singing in the three years preceding the writing of this dissertation. In the following chapter, I go on to explore the "genealogy" of youth groups in the last two decades and trace some of the changes to youth singing in the past century. I also examine the origins and themes of fast-tunes. Furthermore, I discuss contemporary Amish singing classes in the context of American music education and investigate how the Amish receive musical education and learn singing in contemporary times.

Chapter Three

Amish Singing Classes and *Heartland Hymns*

In Chapter Two I have described and analyzed the current situation of youth singings in Lancaster, based on my fieldwork from 2009 to 2012. In this Chapter, I examine youth singings, fast tunes, and Amish singing classes in their historical contexts. Firstly I introduce currently how young people choose their youth groups in the *Rumspringa* period. Then I trace the development of youth groups in the past two decades, and map their genealogy since the 1990s. Next I compare a sample of youth singing repertory in the 1920s to the current situation, further looking at the changes of youth singing in a longer time span.

After the youth groups, I describe the Amish singing classes in terms of their contents and technical music problems. I compare two kinds of singing teachers in their methods, and discuss the Amish attitudes toward what constitutes good or bad music and the effect of singing classes. Afterwards I describe the compilation process of the *Heartland Hymns*, the most popular fast-song tunebook among Lancaster Amish, compiled by the Old Order Amish. Along with the tunebook emerges the question of how the Amish came to use shape-notes, which I try to answer by sorting out the influence of Mennonite music publishing on the Amish. The next task is to survey the tune repertory of *Heartland Hymns*, in order to examine music borrowing by the Amish.

Last, but not the least important, is a comparison of Amish singing classes to other singing-school movements of seventeenth-century New England, sixteenth to

eighteenth- century English parish churches, and singing schools of Pennsylvania Germans in the nineteenth century. The purpose of the comparison is to position the Amish story in the larger picture of American music education and to point out distinctiveness of the Amish way, in which they embrace both German and American heritages, oral and written traditions.

How to Choose a Youth Group

Many factors contribute to how a young person makes the choice of which youth group to join when he or she becomes sixteen, such as the geographic area, the influence of elder siblings and friends, the church district one is from, family background, and so on. Generally one has already gained impressions of a few youth groups by accompanying the parents visiting siblings in their singings, so often a sixteen-year old chooses from the youth groups that his or her siblings attend. Not all the siblings from the same family, however, would necessarily join the same group. One Amish parent told me that the reason was that youth groups do not always stay the same. When the first child turned sixteen, he or she joined a group. But when the next sibling turns sixteen, that group could have become different.[1] Best friends are most likely to go to the same group. It is safe to suggest that most members of Type One groups are from more conservative church districts and families. But not all the teenagers from conservative church districts and families go only to Type One groups. It is very common that children from the same family join different groups, but of similar types. It is very unlikely that siblings join Type One and Type Six groups, for example. In the middle of the spectrum, however, the lines are blurrier. A more conservative family can have teenagers who go to Type One,

---

[1] Conversation with an Amish parent, 2014.

177

Two, and Three groups. And the adolescents from one liberal-minded family may be the members of Type Three, Four, Five, and Six groups.

The youths' choice of the right group is very important to Amish parents, since youth groups play a critical role in shaping the Rumspringa years of an Amish young person, and in turn influence his or her future path. About a year before a young person turns sixteen, parents would take him or her to visit different groups, which is referred to by local Amish as a "shopping" period. Parents would not force, but rather guide a teenager which group he or she wants to join. Just like the life choice of joining the church or not, selecting a youth group is also an individual and voluntary choice of each individual person. An Amish father commented, "We can guide them, and we can try, but it's not always the parents' choice where the youths go."[2]

Although it is not always the case that teenagers would join the youth groups that their parents hope for, parents still play an important role in this process. One Amish father told me an anecdote about his son when he was thirteen-years old. One day the young boy said to his father, "Dad, I know which youth group I'm going to go to." "Which group?" asked the father in surprise, because the son still needed to wait for three years until he could run around with the youth, and before then, the youth groups could change. The young boy answered, "Whichever one you want me to." The father laughed dearly, "Oh, that made my heart warm." He said, "I sure hope that he keeps that attitude."[3]

Age also plays a role in the choice of youth group. Usually a group consists of people of similar ages: under eighteen, around twenty, twenty-two to four, older than

---

[2] Conversation with an Amish parent, 2014.
[3] Ibid.

twenty-six, and so on. Growing older, one could change the group because of age differences. It is worth mentioning that unmarried people from about twenty-six years up are called "senior youth" or "seniors" instead of "boys and girls." "The Drifters," for example, is a "senior youth" group that contains mostly people in their early thirties or older. It gets this name because the members come from all over the place, and their singings are held at different locations that are rather distant from each other. Sometimes the group needs to rent a van to travel to another county on Saturday and overnight there in order to have the Sunday evening singing there. Among the thirty members, at least three quarters are female. Not all the members of "The Drifters" go to singing every week. Once a person quits youth singing for good, it marks the end of *Rumspringa*. Even if one is not married, he or she can choose to enter full adulthood. A woman changes her white organdy cape and apron to a dark cape and a black apron, and no longer wears the black hair covering for unmarried females older than thirteen. It depends on the individual district whether a single man who chooses to enter adulthood can start growing a full beard.

The only time I was with "the Drifters" I was invited to sit among the young women. Although belonging to more conservative and unsupervised type of group, this a "senior youth" group sings all hymns as fast-tunes, but in unison. The singing lasted for an hour and a half, and the snacks were the most lavish among all the groups I have visited. Whenever I sat among the participants, it was not possible for me to make notes or transcriptions in real time. Therefore, except for asking a participant to write down a few numbers and tunes they sang, unfortunately I was unable to collect further information about their repertory and am not going to do more detailed musical analysis.

I did get a copy of a "Drifters" songbook, but except for two English good-bye hymns and another hymn in German, it contains mostly German choruses without musical notation.

My estimation is that there are more than twenty groups that sing fast-tunes in four-part harmony today. I do not have an exact number of how many groups belong to Type One that still sing mostly in unison and dedicate an hour to *Ausbund* slow-tunes. But the number of those groups might not necessarily be fewer than the faster (more liberal) groups. My lists and examples might have given the readers an impression that higher groups are more numerous than the lower ones, which I thought so at one time as well. This is because the slower groups are much less accessible for outsiders than the higher groups. But those slower singings I did go to displayed uniformity, which is in contrast to the relative diversity of the faster singings.

"Genealogy" of Youth Groups

Singing in unison at youth singings and elsewhere had been the norm for Lancaster Old Order Amish until the late 1990s. An Amish woman told me about her experience in the early 1990s when she first joined a youth group and was shocked by the singing. This lady went to a Mennonite school that was close by her home, where she received musical education, learning to read musical notation and sing in harmony. When she went to the Amish youth singing, she was not used to the dissonant, sometimes "out-of-tune," and rather slow unison singing. Young people did show much interest in singing, especially boys, who might stay outside for a long time, and certain amount of drinking was involved. She was the only one who could sing harmony in that group. An older minister of her church did not like harmony singing and did not allow it, since he

thought it was too chatty and worldly. Nevertheless, harmony entered the life of Amish youth gradually. Some parents allowed "part singing" because they wanted their teenagers, especially boys, to be occupied in singing so that they would have something good to do on Sunday evenings. The complexity of harmony singing provided Amish youth challenges and raised their interest in hymn singing, which in turn had a positive impact on youth activities. Therefore, even though not everyone was pleased with it at the beginning, over time harmony became popular among the youth and also accepted by the adults. Later, different generations started to sing in harmony as well, especially among people under the age of forty.

Thanks to a young Amish man Isaac Stoltzfus, who is very interested in Amish youth topics, I was able to collect detailed information on the development of Lancaster youth groups in the past three decades. Isaac has done a thorough survey of the development of youth groups of Lancaster and other neighboring counties. He gave me a copy of his unpublished survey with ample information of the current as well as dissolved groups, which can be traced back as early as the 1920s: he lists thirty-two groups that existed between the 1920s and 1980s and eventually dissolved eventually. The following section of the "Genealogy of Current Amish Youth Groups" is based on Stoltzfus's survey.[4]

"The Eagles" was the first youth group that started four-part harmony for Sunday singings in the late 1990s. "Eagle East" was founded on January 1999. In 2001 "Eagle West" from "Eagle East." "Eagle South-A" was founded by members from both "Eagle East" and "Eagle West" in 2002. From "Eagle West" stemmed "Eagle North-A," which was founded in 2003. Somewhere in the 2000s "Eagle East" split into "Eagle East-A"

---

[4] Isaac Stoltzfus, *Youth Groups of Lancaster and Other Settlements* (Gordonville, PA: 2011.)

and "Eagle East-B." "Eagle South-B^{E}" split out of "Eagle South-A" in 2005, from which "Eagle South-B^{W}" derived in 2007. So today there are in total seven "Eagles" groups coexisting, collectively referred to as "The Eagles."

"The Eagles" is a good example to show how Amish youth groups multiply. When more people joined in, a group became larger and larger. It split into two groups, and each sub-group expands until it splits again, in a way similar to how church districts multiply. In this way, except for three groups (Huskies with 112 people, Chickadee with 105 people, and Ranchers with 130 people), all the other youth groups have fewer than 100 members each. The size a youth group varies from 30 members to 100 members. All of the "Eagles" groups can be categorized as Types Four, Five, or Six, which sing four-part harmony fast-tunes, with English penetrating into the singing.

"Hummingbird" is another supervised youth group that started new in 1999, and later it multiplied into the six co-existing groups of today. The "Hummingbirds" belong to Type Two groups, because their musical choices show a transitional nature between slow-tunes and fast-tunes, unison and harmony. Because the "Hummingbirds" are more conservative than the "Eagles," they still sing all in German and English has not yet penetrated into their singing.

For unsupervised youth groups, fourteen out of twenty-four are derived from the "Martins," which was established in 1994. These groups mostly belong to Type One, the lowest and most conservative youth groups in the spectrum that sing an hour of *Ausbund* slow-tunes and an hour of *UG* fast-tunes, all in German and unison. I have been to three groups that descend from the original "Martins," including the current "Martins," and I

have not observed significant differences among these groups; I would describe the format and their choices of genres and singing styles as mostly identical.

The small size of Amish youth groups embodies the central Amish value of "*Gelasenheit*," that is, their preference for "small, informal, local, and decentralized" social structures. From church districts, schools, farms, and businesses, the Amish have managed to maintain them all at a small scale. Such small-scale units on the one hand provide intimate connections among members and keep discipline, order, and humility in a group or community, but on the other hand they prevent greed that comes from large-scale operations or superstructures and excessive wealth or power that could threaten the informality of Amish society.[5] A youth group of fewer than 100 members works well in terms of keeping discipline, and at the same time people know each other very well within the group, giving them solid ground for mutual bonding as well as opportunity for finding a suitable spouse.

Similar to Amish church districts, which lack a centralized hierarchy and overarching control system, there is no central committee that supervises all youth groups. Each group is in charge of its own singing style, genres, repertory, and guidelines for singing. That explains partly the diversity of youth groups. There is, however, a lot of mutual sharing and borrowing in the music repertory, because of the close-knit connections among many groups of similar kinds. A popular tune can be sung across the county at all types of groups, although in different ways.

---

[5] Kraybill, Johnson-Weiner, and Nolt, *The Amish*, 99, 173.

History and Change of Youth Singing

Exactly when and how youth singing began is hard to trace. Some Amish people say that it has existed ever since the Amish arrived in America. All Amish people I met joined youth groups and attended singing in their *Rumspringa* years. Have the format and repertory of youth singing, then, remained the same throughout history? The answer is a definite "No." I can safely say that the format, the musical repertory and genres have been constantly changing with youth singing. This is in sharp contrast with the consistency of the *Ausbund* slow-tune singing in church.

Although all the youth groups today sing hymns from both the *Ausbund* and *UG*, it was not always so. Omar Glick and his wife told me that when they were "running around" in the late 1960s, youth groups only sang half-fast or fast tunes for *UG* hymns. They were not sure about when *Ausbund* hymns were revived at youth singings. Singing only *UG* hymns at youth singings can be traced back at least to the 1920s: Omar gave me a song list he has kept, which was used by John Glick, Omar's father, when he was a teenager, namely around 1928, see Figure 3-1. All the tunes on this list were borrowed from *Church and Sunday School Hymnal*, a Mennonite hymnbook published in 1902, compiled "under the Direction of a Committee appointed by Mennonite Conference," with J. D. Brunk as the musical editor. According to the title page, this is "A Collection of Hymns and Sacred Songs, appropriate for Church Services, Sunday Schools, and General Devotional Exercises."[6] The Amish, however, never used those tunes at church services.

---

[6] J. S. Shoemaker, *Church and Sunday School Hymnal* (Scottdale, PA: Mennonite Publishing House, 1902).

Figure 3–1 John Glick's Song List for Youth Singing in the 1920s

Comparing this list with the tables of *UG* hymns sung at six types of singings in Chapter Two, it is clear that the preferences for choosing from *UG* hymns in the 1920s was different from today. The most frequently sung *UG* hymns in the 1920s are p. 417, mel. 11 (with fourteen suggested tunes), p. 340, mel. 16 (eleven tunes), p. 358, mel. 32 (ten tunes) No. 330, mel. 12 (with nine tunes), and p. 404, mel. 7 (four tunes). As Chapter Two shows, currently the most popular *UG* hymns are p. 340 and p.358, followed by p.330. P.417 is not the most popular *UG* hymn choice, as the John Glick list suggested it was in earlier times. The preference of melody groups in the 1920s was also different from today. Here I use the number of tunes listed under each group as the indicator of the popularity of this melody group. The most popular melody group back then was mel. 11, followed by mel. 16, 32, 12, and 7, whereas today the most popular tune group is no

doubt melody 12, followed by mel. 32. [Here I have used the average numbers of six tunebooks to compare with the numbers of the 1928 list.]

Since I do not have other written records concerning the tune repertory in the 1920s, it is hard to tell whether all the youth groups back then were singing similarly to John Glick's group, or whether they also displayed diversity as today, which was illustrated in Chapter Two. Therefore I treat the John Glick list as a generic tune repertory. Although in John Glick's list, under each melody group only one hymn number is listed, it does not necessarily mean that other hymns in the same melody group were not sung. It could simply be an easy way to write down the music of tunes. Since starting from the *Ausbund*, sharing tunes of the same melody groups to hymns of the same meter has been a common practice among the Amish. One safe hypothesis is that favorite hymn numbers and melody groups do not stay constant over time.

The choices of tunes in the 1920s were quite different from today. When comparing the tune repertory listed in John Glick's list with those included in the loose-leaf songbooks of various youth groups used today, it is clear that the majority of the repertory has changed. Out of fifty-six tunes on John Glick's list, only ten are still in use by youth groups at Sunday singings. Among them, "Praise to God Immortal Praise" has the same music as "Prayer of the Youth," which is sung at every faster group I have visited as a theme song, although the lyrics are rewritten by an unknown lyricist especially for the occasion of the youth singing. "Rock of Ages" is still a very popular tune today: four out of six loose-leaf songbooks I collected include this tune. "No Not One" is not only sung at youth singings, but also often chosen in other occasions when adults gather together and sing. Omar said those tunes in *Church and Sunday School*

Hymnal in his father's time and tunes sung when he was running around were mostly in the half-fast. He demonstrated some to me, and they were metrical tunes at a slower tempo, compared to the fast-tunes today.

Table 3–1 Tunes from the John Glick 1920 List that Are still Sung Today

C/S	Tune Title	*UG* pg	Mel	Lyricist	Composer
20	Praise to God Immortal Praise	340	16	Mrs. Barbauld	Asahel Abbot
86	Nearer My God to Thee	447		Mrs. Sarah F. Adams	Dr. Lowell Mason
114	Lead Me On	330	12	J. H. Leslie.	Chas. Edw. Pollock
125	The Haven of Rest	340	16	H. L. Gilmour	Geo. D. Moore
153	The City of Light	358	32	A. S. K.	A. S. Kieffer
173	Safe in the Arms Jesus	404	7	Fanny J. Crosby	W. H. Doane
312	Rock of Ages	417	11	A.M. Toplady, 1776	Dr. Thomas Hastings, 1830
352	No Not One	417	11	Rev. Johnson Oatman, Jr.	Geo. C. Hugg
459	I Know Whom I Have Believed	358	32	El. Nathan	James McGranahan
471	Heavenly Sunlight	340	16	H. J. Zelley	G. H. Cook

In 2010 Gordonville Print Shop published a booklet *Nota für Halb Starke und Andere Weise* compiled by a young Amish woman Linda Fisher. It is a collection of transcriptions of so-called "*halb-starke*" (half-fast) tunes and other tunes that older generations sang at their youth singings. Linda states, "A lot of the 'Halb Stark' tunes included would usually have been sung in youth singings, etc., years ago…when our grandparents and great-grandparents were young. They were probably gradually pushed back by faster tunes."[7] Linda and Omar's statements correspond to each other, revealing that the former popularity of half-fast tunes was replaced by the fast-tunes and harmony singing of today.

---

[7] Linda Fisher, preface to *Nota für Halb Starke und Andere Weise* (Gordonville, PA: Gordonville Print Shop, 2010).

Reasons to Introduce Singing Classes and Harmony

As already mentioned in Chapter Two, from Type Two on, most youth groups take singing classes. The incentive to introduce musical education/singing classes to the Amish had little to do with the congregational *Ausbund* slow-tune singing in church, which is an almost totally separate realm from youth singings. Instead, the development of the singing class has been closely connected with the appearance of youth groups singing in four-part harmony in the 1990s. Before that time neither singing in harmony nor singing classes existed on a large scale among the Lancaster Old Order Amish. Some people said that in the 1990s many young people were not very interested in the singing. Most Amish could not read musical notes except for those who went to the Mennonite schools. "The Eagles" was the first group that started extracurricular singing classes for the young people to learn reading music and singing in harmony, which provided the youths challenges, enhanced their interest in music, and kept them away from drinking, smoking, and wild parties. In other words, the primary motivation of singing classes might not have been simply to bring musical literacy to the Amish community and "improve" the quality of fast-tune singing. A more important function of the singing class was to discipline the youths in their *Rumspringa* period and bring the Sunday evening singing back on the right track. The "side effect" was in increase in musical literacy and a growing popularity of harmony singing in the entire Amish community in Lancaster. Later, "the Eagles" expanded into several groups, and many other groups also began taking singing classes, so that has become the norm for most fast groups in Lancaster.

Current Amish Singing Classes

Nowadays singing classes can take place in any season of the year and last for about six weeks to two months, once a week in the evening. This situation has also changed over the years: singing classes used to take place more often in early spring. The weather has not quite warmed up yet and there is not too much to do in the fields in the evenings, and outdoor activities such as volleyball tournaments have not yet quite started yet. But singing classes are not strictly held in winter months, like the situation of singing schools in Pennsylvania in the nineteenth century, especially among the German immigrants in rural areas.[8] It might have something to do with the decrease of farming in Lancaster County. When many teenagers work in various kinds of shops (furniture, paint, mechanics, etc), farmers' market, restaurants, as school teachers, and so on, the farming schedule does not interfere much with singing classes. Besides, the winter months are filled with weddings and holiday gatherings, and there is hardly any time left for evening singing classes.

In the early New England singing schools, singing school masters were mostly male and itinerant, traveling from one community to another, sometimes even across regions to teach. Today teachers of singing classes for Amish youths can be Amish or Mennonite, but are mostly from the local region. Unlike school teachers who are mostly unmarried women younger than thirty years old, singing teachers can be young people around twenty years old, as well as married adults, both males and females. All the teachers have other professions, and no one is a professional musician or music teacher in school. They are more likely to be people who have a strong interest in music and the

---

[8] Richard Byron Rosewall, "Singing Schools of Pennsylvania, 1800-1900" (PhD diss., University of Minnesota, 1969), 72, 184.

willingness to teach. Amish singing teachers are preferred. If a group cannot find a suitable Amish person to teach singing, members from plain groups such as Mennonite and Beachy Amish can also do the job. Most Amish singing teachers are volunteers, although they might get some small contributions that are put into a hat that is passed around.[9]

A family with teenagers in the youth group hosts the singing class, usually in a shop or on the top floor of a barn. Boys and girls sit in separate sections, and people who sing the same voice part sit together. Amish youths learn the basic musical concepts, such as staff, key signature, pitch, intervals, scales, rhythm, and meter. Phrases are used to help the youths remember key signatures. For example, "Good Deeds Are Ever Bearing Fruit" stands for G major, D major, A major, E major, B major, and F♯ major; and "Faithful Brethren Encourage And Dispense Goodwill" stands for F major, B♭ major, E♭ major, A♭ major, D♭ major, and G♭ major. They learn to read shape notes, which are in all the songbooks the Amish use.

After practicing the scales and short exercises such as rounds, they usually learn harmony through singing the songs in *The Expanded Practical Music Reader* (*PMR*) and *Heartland Hymns* (*HH*),[10] their most popular textbooks. Handouts of scale practices and sheet music are also distributed. They practice different voices separately as well as singing together through selected songs. All the tunes learned in singing classes are potential choices for Sunday evening singing, so long as the meter of German texts fits those English tunes.

---

[9] Conversation with an Amish parent, August 2014.
[10] Earl Z. Weaver, *The Expanded Practical Music Reader*.

Problems with Rhythm and Accidentals

When singing from the written music the Amish have some common problems, mostly with accidentals and relatively complicated rhythms. They tend to automatically ignore all the accidentals whenever they appear. Sometimes it changes the tonality/mood of the phrase of the music, but they did not seem to care. For example, in m. 17 of Ex 3-1 "Good-Bye," No. 107, *PMR*, 226, C5# was sung as C5 natural. Elder reported a very similar observation about disregarding accidentals and altering the rhythm, when she attended one youth singing of the New Order Amish in Ohio.[11]

---

[11] Elder, "Why the Amish Sing," 102-103.

Ex 3–1 "Good-Bye," #107 in *PMR*, 226

107   Good-Bye

Johnson Oatman, Jr.   William M. Golden

1. Once more we give the part - ing hand, Once more with tear-dimmed eye;
2. As we have been to - geth - er here, How swift - ly time did fly;
3. God bless and keep you all, dear friends, And may we meet on high;

We have to say re - luct - ant - ly, Good-bye, dear friends,
We scarce be - lieve that we must say, Good-bye, dear friends,
Where we will nev - er have to say,

Chorus

good - bye. Good-bye, good - bye, dear friends, good -
Dear friends, dear friends, We sing good - bye with

bye, This is our part - ing cry; Re - mem - ber us when
tear-dimmed eye, good-bye;

we are gone, Good - bye, dear friends, good - bye.
dear friends, good - bye, dear friends,

At a singing class of a Type Three group that I attended, the instructors kept the rhythm by clapping the beats on their lap all the way through the singing. Many young people followed the beats by tapping their feet on the floor. If the hymns were in triple meter, a few girls waved their body naturally, as if they were about to dance with the rhythm. Outside singing classes, I have never observed such body movements elsewhere. People never move around during singing in church, at the Sunday evening youth

singings, or at any occasion when a group of people of different ages gather to sing at home, or at some gathering.

The Amish youth also have some difficulty coping with complicated rhythms such as syncopation and starting a phrase on an upbeat and they do not always sing strictly according to the rhythms written in the score. For example, in Ex 3-2 "Stand Up, Stand Up For Jesus," No. 271, *HH*, 294, they made a long pause at the end of each line, although that measure has only three beats as it is written. They seemed to have difficulty in the pickup measure at the beginning of each line (subphrase): they started the upbeat as if it were the downbeat.

Ex 3–2 "Stand Up, Stand Up For Jesus," #271 in *HH*, 294

271   **Stand Up, Stand Up For Jesus**

George Duffield, Jr.   George J. Webb

1. Stand up, stand up for Je - sus! Ye sol - diers of the cross;
2. Stand up, stand up for Je - sus! The trum - pet call o - bey;
3. Stand up, stand up for Je - sus! Stand in His strength a - lone;
4. Stand up, stand up for Je - sus! The strife will not be long;

Lift high His roy - al ban - ner, It must not suf - fer loss:
Forth to the might - y con - flict, In this His glo - rious day:
The arm of flesh will fail you; Ye dare not trust your own:
This day the noise of bat - tle, The next the vic - tor's song:

From vic - t'ry un - to vic - t'ry His ar - my shall He lead,
Ye that are men, now serve Him, A - gainst un - num-bered foes;
Put on the gos - pel ar - mor, And, watch - ing un - to prayer;
To him that o - ver - com-eth, A crown of life shall be;

Till ev - 'ry foe is van - quished And Christ is Lord in - deed.
Your cour - age rise with dan - ger, And strength to strength op - pose.
Where du - ty calls, or dan - ger, Be nev - er want - ing there.
He with the King of glo - ry Shall reign e - ter - nal - ly.

Public domain.

When I questioned one instructor about it, he was a little confused, not knowing

exactly what I was referring to. When I asked about the pause at the end of each line, he

said that it was how he was taught: they needed to wait a little after each line. Later I

discussed the above observations with an Amish woman who was formerly a singing

class teacher. This Amish lady explained to me:

194

Our value, we are non-resistant people, we don't want a marching rhythm. But I think it still should have the rhythm, maybe not fast, but the way the song is written. People are still embracing to be plain. This is kind of miraculous that they are embracing it. I had never thought it would happen, when I was a child. I had never thought it would be possible that singing in harmony would be allowed, that people would want it, to this degree.[12]

By ignoring the accidentals and altering the complicated rhythms, the Amish youth often slightly alter the music to make it simpler for the group to sing together. This shows clear inherited influence from the slow-tune tradition, when people sing free rhythm and the tunes are mostly of major tonality. Since the Amish did not use written notation in the history until recent decades, there was no standard version of the music, and the accuracy of the music was not as important as the congregation being able to sing together. I further discuss the influence of slow-tunes on the fast-tune singing, as well as the Amish attitude towards danceable beats and metrical rhythm in Chapter Five.

Comparison of Different Music Teachers

The teachers can be Amish people who are keen on singing: some of them have received Mennonite education in school. Some other times other conservative group members are invited to teach. For example, the teacher of one Type Five group was a member from the Beachy Amish-Mennonite[13] Church, whom I refer to as the Beachy teacher from now on; and a Type Three groups had two Amish young people, brother and sister, at the age of twenty as the teachers. Non-Amish music instructors who have received more musical education in schools tend to be stricter with the musical details in their classes, compared to the Amish instructors. For example, for both groups the teachers pointed out the problems of singing accidentals. The two young Amish teachers

---

[12] Conversation with an Amish woman.
[13] Beachy Amish-Mennonite is an affiliation that originated in the Old Order Amish but left in the early twentieth century.

demonstrated to the group the correct way, using the example Ex 3-3 "Heaven Will Surely Be Worth It All," No. 48, *PMR*, 165: the young woman sang the soprano voice and young man did the alto part. Then they let the group try it. After a few attempts, however, the group still was not able to find half steps, but the instructors did not insist on them singing so. The young man said to the class that they needed to sing according to the score, because it was written music and the people wrote the songs as they were for some purposes. But he also added that it was more important that people sing together and enjoy it than paying too much attention to the musical accuracy.

Ex 3–3 "Heaven Will Surely Be Worth It All," #48 in *PMR*, 165

In contrast, the Beachy teacher tried hard to drill the group to be on the right pitches and rhythm repeatedly until they made progress. For example, in when singing Ex 3-4 "On the Jericho Road," No. 190, *HH*, 202-203, the teacher pointed out the accidental problem at m. 13 "each sorrow He'll share" (second line from the bottom on the second page). He drilled the soprano and alto on the pitches repeatedly, also at a lower tempo, and let them imitate him many times until they got the right pitch, then asked the other voices to join in.

Ex 3–4 "On the Jericho Road," #190 in *HH*, 202-203

Attitudes on Good/Bad Music

Although television, radio, computer, and internet are forbidden at all Old Order Amish homes, they are not living in a vacuum, and the youth still have various means to many kinds of music in the non-Amish world. In some most conservative church district, going to a concert is forbidden. But in some more liberal districts, young people do go to concerts of bands that sing contemporary Christian music. A local Mennonite book and fabric store is one of the bookstores that sell many hymnals and songbooks that are popular among the Amish. The store also sells many CDs of Mennonite singing as well as other contemporary Christian vocal music. The Amish youth have access to these CDs and it is not unusual that they purchase them and have them played in the CD player of a car when they take a ride with an "English" driver. For higher districts, it is no longer rare that many youth own cell phones or even smart phones, which bring them more exposure to music outside the Amish circle.

Some parents and church leaders are concerned that their youth are overexposed to inappropriate music, which might tempt them to stray them away from the righteous way of life. Therefore, sometimes they invite music instructors to give a talk on this topic to the youth at the last session of the singing class. I was in such a session when the previously mentioned Beachy teacher gave a long "sermon" on what is good and bad music, from a biblical perspective at the request of Amish parents. He said that the music of the spirit is the only music that God accepts, that instrumental music and music with too much rhythm are the music of the soul and flesh, which lead people away from God and toward evil, that message is the most important, and that the songs/psalms/hymns that praise God are the only acceptable music.

The Beachy teacher's main argument was that "music was a moral issue." He used a metaphor of making mashed potatoes to illustrate the relationship of three parts of music: potatoes are like the messages/lyrics of a song, cream is like the harmony, and salt is like the rhythm. As in mashed potatoes, the most important part is the potatoes, then cream, and salt should be minimum. Mashed potatoes with too much salt lose the taste of potatoes; similarly a song with too much rhythm, such as rock music that emphasizes on the beats, is out of balance. A song with too much distortion "sounds like what comes from the pig." Rap is not singing, since it has no harmony and only says things.

The Beachy teacher stressed that the message, harmony, and rhythm in music correspond to the spirit, soul, and flesh/body of human beings. He referred to a pamphlet *Music in Biblical Perspective*, written by a Mennonite teacher and pastor John Coblentz, in which it says "Our spirit responds to the devotional aspects of the music…The soul responds most to the intellectual, artistic, and emotional content of the music…The body…responds to the tangible aspects."[14] The Beachy teacher insisted that the most important aspect of a song is its spiritual and devotional messages to God, and instrumental music feeds only the soul and the body, but brings no spiritual nourishment. Since "what you feed grows," such music only leads to disconnection from God. The Beachy teacher mentioned Jubal in the Old Testament, "And his brother's name was Jubal: he was the father of all such as handle the harp and organ" (Genesis 4:21) and referred to him as an "ungodly man."[15] He suggested that although there are big

---

[14] John Coblentz, *Music in Biblical Perspective* (Harrisonburg: Christian Light Publications, 1986), 22-25.
[15] Genesis 4:21 is the only place in the Bible that the name "Jubal" ever appears. Mast did not explain why Jubal was an "ungodly man." According to Rajesh Gandhi, a Ph.D. in New Testament Interpretation from Bob Jones Seminary, it is because Jubal was "a man in the ungodly line of Cain." Rajesh Gandhi, "On Jubal, David, and the CCM Debate," A People for His Name: the Ministry of Rajesh Gandhi, http://apeopleforhisname.org/2013/12/on-jubal-david-and-the-ccm-debate/#comments (accessed February 12, 2014).

arguments about instruments, and the Old Testament mentions instruments, it was more

important to follow what the Bible teaches about songs to praise God and to worship in

spirit. He used himself as an example, telling the youth that although he grew up with

playing instruments, he gave all of them up after joining the church. [16] In Coblenz words,

Anabaptists should hold on to their stand of rejecting instrumental music, because:

> Musical instruments, being lifeless, increase the appeal of music to the
> body and at times to the soul, but not to the spirit. Thus, they lend
> themselves by their tangible nature to becoming crutches for spiritually
> impoverished worshipers. Unaccompanied singing is supported both by
> early church precedent and by New Testament principles of worship. We
> have, then, a position, which should be preserved without apology. [17]

To close the teaching, the Beachy teacher encouraged the youth to "turn the hearts

towards God, the creator; always honor parents; desire the value of church, the faithful

bride of Christ; and respect/appreciate/obey your ministers that watch your souls."

Afterwards many parents at the singing class expressed their total agreement with

what the Beachy teacher had taught. But a mother also said that she thought harmony was

not a bad thing, and playing hymns on the keyboard softly was positive. Another mother

questioned whether the youth were singing the messages of the songs and suggested

finding a balance between harmony singing and getting the spiritual messages. She said:

> I have to picture exactly what these songs are singing. If the words are
> about God and heaven, I'd like to picture about it, seriously, think about it,
> and worship in my mind. I wonder how many of them are doing that. Are
> they just learning the notes and singing the songs, doing the harmony? Are
> they really getting the message? What are they singing? Is it penetrating
> their spirit? There is definitely a balance between singing harmony and
> getting the message, and songs in harmony could enhance the message. It
> can, but it doesn't always. It's individual and it takes time. It can be the
> whole group, too… A new song can grab your attention more than a song
> that you've sung so many times and you don't think about it any more.
> Once you have it all down, once you are no longer trying to learn

---

[16] Singing class, May 15, 2012.
[17] Coblentz, 31.

everything, for me, the point when I really get all the message is when everybody is comfortable with it. Then you fell in love with the song, you love everything about it. That's when the message arrives, that's when I relate to it. If you know the words, and the song is meaningful to you. Music carries the message. Music goes to your soul. That's what music is all about.[18]

The attitude against the use of instruments expressed by the Beachy teacher in Amish singing class is strikingly similar to the early Christian Church Fathers' condemnation of instrumental music. As James W. McKinnon points out, "The polemic against musical instruments in patristic literature is remarkable for both its pervasiveness and its intensity. Virtually every one of the major Christian authors of the 3rd and 4th centuries made pejorative remarks about instruments." Two common explanations for such an attitude are the association of instrumental music with pagan religious practices and immorality such as sexuality[19] A. W. J. Holleman suggests that both the East and West Christian ecclesiastical authorities were against the "beat"-character of music all over the Roman Empire, which was a Hellenistic element, as "endangering liturgical music and poisoning the Christian mind." He points out the opinions about the opposition between "flesh" and "spirit," which is very similar to the Beachy teacher's opinions today, in that true Christian music needs to emphasize the spirit and repress the flesh, which can be aroused by instrumental music,

> …the exciting beat-rhythm of the pagan music was experienced as instrumental for losing one's Christian soul and salvation. The rejection of it was related directly to the pastoral-theological rejection of the lusts of the flesh, and education in the Christian spirit started with repressions in this respect.[20]

---

[18] Personal conversation, November 24, 2011.

[19] James W. McKinnon, "Music of the Early Christian Church," *Grove Music Online. Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/05705 (accessed April 10, 2014).

[20] A. W. J. Holleman, "The Oxyrhynchus Papyrus 1786 and the Relationship between Ancient Greek and Early Christian Music," *Vigiliae Christianae* 26, no. 1 (March 1972): 9-10.

In reality, the majority of Amish families discourage the usage of large musical instruments. At the same time, it is the choice of individual families to decide whether they would allow their youths to play instruments. Some parents are stricter and would forbid to most instruments, and others might be more lenient. The harmonica, which the Amish also call "mouth organ," is generally tolerated for private use. I did see that Amish girls and women play harmonica outside church. For example, as previously mentioned, before the singing of a Type One group which I attended, when the girls were getting ready, some played hymns on harmonica in the bedroom. Once a girl played harmonica when she was riding with me in the car. Another time two mothers played harmonica together when we visited in the morning. Besides harmonica, some liberal families allow the use of a basic electric keyboard. Such a keyboard is operated by battery or gets power from a diesel generator, which most households have. In some liberal youth groups, some boys play acoustic guitars and girls play the keyboard in private, and they enjoy playing and singing hymns and gospel songs.

Impact of Singing Classes

For those youth groups and people who have taken singing classes and learned harmony from written music, their singing becomes much more accurate (in the sense of keeping with the score), and with fewer variants and improvisation, which the more conservative groups are still using even with the fast tunes. For example, the second hymn at the youth singing for many higher groups is the *Loblied*, sung to the fast tune "The Great Physician" written by John H. Stockton in 1869, No. 70 in *Heartland Hymns*, (see Ex 3-5 "Loblied," No. 70, *HH*, 66). I have observed that several liberal groups (from Type Three to Six) all sing this tune in harmony and mostly the same as what is written in

the score, except for occasionally a few extra notes added in last line of the soprano voice.

In comparison, the version in unison sung by a group of ladies from a conservative church district shows a much bigger discrepancy compared to the written score. They have added many more ornamental notes to the tune, even though they were using the same songbook as the fast groups. Many of the ladies in fact do not sing from written musical notes. They either do not read music or are not good at it; therefore they use *Heartland Hymns* mostly for the lyrics.

Ex 3–5 "Loblied," to the Tune "The Great Physician," #70 in *HH*, 66

"Great Physician" by John H. Stockton

Harmony arranged by John J. Overholt ©1971, 1974 by The Christian Hymnary Publishers. Used by Permission.

Unison voice transcribed by the author.

Tunebook--Compilation Process of *Heartland Hymns*

In singing classes, the Amish youth mainly use two tunebooks, *The Expanded Practical Music Reader* (*PMR*) and *Heartland Hymns* (*HH*). In the following sections I firstly describe the process of compilation of *HH*, and then survey its repertory. The reason to choose *HH* for an extensive study is due to its current high popularity among

the Amish community, as well as its status of being the first tunebook compiled by Lancaster Old Order Amish. Published in 2005, *Heartland Hymns* is currently the most popular hymnal in the Lancaster Amish communities: every family I have visited has multiple copies of this book. Whether a teenager belongs to a fast or a slow youth group, or if the group sings in four-part harmony or in unison, it is common that a girl displays *Heartland Hymn*, with it being open on a bookstand in her bedroom as decoration. This book is so widely used among Amish people today that it appears almost in every occasion when people get together to sing outside church and youth singings: singing with family or friends, singing for the sick, the old, the ones on their deathbed, the mourning family, and singing for community functions. If there is only one tune book used in such occasions, it is *Heartland Hymns*.

Before the publication of *Heartland Hymns*, the Lancaster Amish were already using a number of songbooks in English, mainly compiled by the Mennonites, such as *Christian Hymnary* (1972)[21] and *Zion's Praises*.[22] Singing classes and harmony singing were already a common phenomenon among more liberal youth groups. An Amish woman from Lancaster County came up with the idea of compiling a book that puts the favorite fast-tunes of the Amish into one single hymnal. Therefore, when people gather and sing together in private (not in church or at youth singings), they no longer need to bring multiple thick hymnbooks. Besides tunes in English, the compiler decided to include some tunes with favorite and popular German hymn texts. The inclusion of the German songs makes *Heartland Hymns* stand out among other contemporary hymnbooks, which also contributes largely to its popularity.

---

[21] John J. Overholt, comp., *The Christian Hymnary* (1972; repr., Sarasota: The Christian Hymnary Publishers, 2011).

[22] Aaron Z. Weaver, com., *Zion's Praises* (1987; repr., Pittsgrove, NJ: Weaver Music Company, 2009).

The selection of tunes for *Heartland Hymns* was a collective effort with the help of the Esh family, which the compiler's husband is a member of. The Eshes are a big extended family with a singing tradition and many members who are very enthusiastic about singing. The compiler wrote letters to about thirty relatives, asking them to send her their favorite hymns, so that she could print them in a book of one volume. Eventually *Heartland Hymns* came to include 531 numbers: the compiler chose about fifty of them, and the other members of the Esh family selected most of the rest of the hymns.

Heartland Hymns and *The Expanded Practical Music Reader* were published by PrairieView Press, a small publishing company in Canada that was established in the 1980s by a Mennonite man Chester Goosen, and it has been publishing Christian songbooks for over twenty years.[23] The publisher found the copyrights for all the songs the compiler and the Esh family collected. When the Esh family members submitted the hymns, many of them had only lyrics but no musical notations. The publisher then searched other songbooks as well as the Internet and managed to find musical scores for most of the songs. The PrairieView also helped the compiler in choosing fast tunes for those *Ausbund* and the *UG* German songs that only have lyrics but no musical notations. The entire process took about three years.

The reason it took three years to finish the compilation was partly due to the long process of selecting fitting music for German songs with texts only. According to the compiler, most of their German songs can be sung to an English tune that the Amish know. Indeed, most songs can fit to multiple tunes. "So it was just the matter of finding

---

[23] PrairieView Press. "About Us," PrairieView Press, http://www.prairieviewpress.com/pages/about_us.html (accessed January 5, 2014).

the right one." PrairieView Press has some old German songs that had musical notes with them, and it put those German tunes in *Heartland Hymns*. Chester Goosen is a Mennonite who speaks *Deitsch* and knows German. The compiler acknowledged that he was of great help in finding the tunes for many songs. She also commented, "It was quite interesting what they came up with."[24] As the popularity of *Heartland Hymns* has grown, it has become an important source of tunes for youth singings in recent years. It is, however, not the only source for fast-tunes. As the compiler explained, for some of the songs the youths sing, they put the tunes together with the German texts from *Ausbund* and *UG*. Some tunes they may have gotten out of *Heartland Hymns*. Fast-tunes come from a mixture of sources. "It's amazing what you can come up with," said the compiler about the tune and lyrics matching process. In general, the compiler was very modest about making this popular hymnal, "It was really a huge project, but there wasn't a big story to it."

Shape-notes, Mennonites and Amish

When I asked the compiler why *Heartland Hymns* uses seven-shape notes, she was not quite sure of the reason. She thought that the oval notes were the old-fashioned way, which the PrairieView Press just did not use any more. She could not remember if the publisher asked her about using shape notes or it just decided that way on its own. According to Esther, everybody [the Lancaster Amish] was learning shape notes at the time when she compiled the hymnbook [about 2002], and she knew it just would not work for the Amish with only round notes. When the compiler referred to shape-note system as a "new" way that replaced the "old" round notes by the Mennonite publishers, it could sound confusing, if one thinks of the decline in shape-note singing after 1945,

---

[24] Conversion with the compiler, June 5, 2012.

due to the post-war urbanization of the South and the introduction of traditional notation in music education in public and private schools.[25] But if one travelled back in time for about two hundred years, one would see that the situation in the nineteenth century was quite similar to what Esther said about the "round notes" being old-fashioned and abandoned by the Mennonite publishers. In fact, it was in the 1800s that some influential Mennonite publishers adopted the seven-shape-note system in hymnodies, which two hundred years later still has a huge impact on Amish music education. In order to sort out the relationship between the Amish and seven shape-note system, it is necessary to turn to the Mennonites: the Funk family and its publishing business are the key to answer the question.

John Fretz Funk (1835-1930) was born in Bucks County Pennsylvania and ordained as a Mennonite bishop in 1892. He moved to Elkhard, Indiana from Chicago in 1867, where he founded the Mennonite Publishing Company. One famous publication of the company was *Herald of Truth*, the earliest Old Order Mennonite periodical.[26] What is less known is that John Funk's company was responsible for the printing of the *Ausbund* in 1880, 1905, and 1913.[27] In 1913 Lancaster Amish formed the German book community and took over the printing of the *Ausbund*, *UG*, and two other books from the Mennonites. Therefore since 1922 all *Ausbund* editions have been published in Lancaster, Pennsylvania by the Old Order Amish themselves.

[25] Harry Eskew and James C. Downey, "Shape-note hymnody," in *Oxford Music Online. Oxford Music Online*. Oxford University Press, http://www.oxfordmusiconline.com/subscriber/article/grove/music/25584(accessed February 2, 2014).
[26] "Funk, John F. (John Fretz) (1835-1930)," *Mennonite Church USA Archives*, Goshen Archival Inventory, https://mla.bethelks.edu/archon/?p=creators/creator&id=222 (accessed February 16, 2014).
[27] Ressler, *Annotated Bibliography of Mennonite*, 11-14. It was from the 1880 version of *Ausbund*, an extra word "Als" was added at the beginning of the first line of "Das 38 Lied," *Ausbund*, 217. Conversation with Stephen Lapp, June 24, 2012.

Joseph Funk (1778-1862) was John Funk's father, and he was born in Berks County in east Pennsylvania. The family moved to the present-day Singers Glen in the Shenandoah Valley in Virginia in the 1780s. Joseph Funk became a schoolmaster, translator, author, printer, and musician, and he was active in both teaching and music publishing.[28] In 1816 Joseph Funk compiled and published his first tunebook *Die allgemein nützliche Choral-Music*, in German, using and four-shape notation.[29] It was not only the earliest known printed tunebook in the Mennonite church, but also one of the earliest southern tunebooks designed for singing schools.[30] It consists mostly of chorales from Mennonite and Lutheran sources, as well as four Anglo-American folk hymns.[31] According to Harry Lee Eskew, *Choral-Music* provided musical tunes for *Unpartheyisches Gesangbuch*, which was initiated as a Mennonite hymn book and was one of those hymnals that "were frequently used in conjunction with" the *Choral-Music*: "Of the eighty-seven hymn texts in *Choral-Music*, sixty-five (75%) appear in *Unpartheyisches Gesangbuch* (5th edition,1841)."[32] It suggests that at least in the 1840s, about 35 years after the birth of *UG*, shape-note music was already used for tunes of the *UG* hymns.

The Funk family's contribution to shape-note music printing and music education is well-known to have had an important impact on the Mennonites and Southern gospel music; but it is little known that such influence has also been of great significance to the Old Order Amish even to the present. The *Choral-Music* did not enjoy a second edition,

---

[28] Harry Lee Eskew, "Shape-note Hymnody in the Shenandoah Valley, 1816-1860" (PhD diss., Tulane University, 1966), 72-73.
[29] Joseph Funk, *Die allgemein nützliche Choral-Music* (Harrisonburg, VA: Laurentz Wartmann, 1816).
[30] Ressler, 18-19.
[31] Stephen Sheron, "Joseph Funk" in *Encyclopedia of American Gospel Music*, 134.
[32] Eskew, "Shape-note Hymnody in the Shenandoah Valley," 83. "Funk, John F. (John Fretz) (1835-1930).".

and as George Pullen Jackson points out, "Joseph Funk, the man who made it, and the influences which he and his descendants have exerted in the field of music in the South for more than a hundred subsequent years have made his first book important far beyond its intrinsic worth."[33] What directly connected Joseph Funk's tunebooks and the music education of the Amish and their use of seven-shape-note system today is the tunebook *The Harmonia Sacra* by Joseph Funk and Sons, which is listed as a source of music in the introduction to *The Expanded Practical Music Reader*,[34] the standard "textbook" used at Amish singing classes by 2012.

In 1836 Joseph Funk published another four-shape-note hymnal, *A Compilation of Genuine Church Music*.[35] This tunebook is in English and contains mostly Anglo-American tunes in three parts. In 1847 Funk started producing *Genuine Church Music* in his own print shop in Singers Glen, Virginia.[36] From the fifth edition (1851) on, this hymnal was renamed as *Harmonia Sacra, being a Compilation of Genuine Church Music*, and the notation system changed from four-shape-note to seven-shape-note, which was of Funk's own design, although similar to those of Jesse Aikin (appeared in 1846) and Alexander Auld (appeared in 1847).[37] Another title, *The New Harmonia Sacra: a Compilation of Genuine Church Music*, was used from the fifteenth edition (1876) to the twenty-second edition (1959).[38]

Today the *Harmonia Sacra* is still in active use by the Mennonites of the Shenandoah Valley, and by 2008 its twenty-sixth edition had been published in Goshen,

[33] George Pullen Jackson, *White Spirituals in the Southern Uplands: The Story of the Fasola Folk, Their Songs, Singings, and "Buckwheat Notes"* (New York: Dover Publications, 1933), 31.
[34] Weaver, introduction to *Expanded Practical Music Reader*.
[35] Joseph Funk, *A Compilation of Genuine Church Music* (Winchester: The Office of the Republican [J. W. Hollis], 1832).
[36] Eskew, "Shape-note Hymnody in the Shenandoah Valley," 89.
[37] Sheron, 134.
[38] Ressler, 19. Eskew, 140. Chase, *America's Music*, 184.

Indiana. Its preface cites "The 19th Century compilers" and explains the reason for changing from the four-shape-note system to the seven-shape-note system:

> Since the first Edition of the "GENUINE CHURCH MUSIC" was brought before the public, some changes in music have taken place; among which, the practice of applying seven different syllables to the seven original sounds or notes of the scale has gained considerable ascendancy, and is worthy of notice. As this mode of solmization has become so prevalent, we think it advisable to adopt it.
> But as we are well aware that the patent note system is far preferable, and has many advantages over the round, we have had the three notes, to which the three syllables DO, RE, and SI are applied, also characterized in a uniform style with the others, so that the singers are enabled to apply the syllables to them on sight, with the same ease as they do to the four characters. By this method the repetition of FAW, SOL, and LAW, in the scale—which has been objectionable to some—is avoided, and may be deemed an improvement.[39]

Joseph Funk's legacy in music publishing was carried on by his grandson Aldine S. Kieffer (1840-1904). Kieffer began to work in the family business Joseph Funk & Sons at the age of nine. In 1972 Kieffer and his brother-in-law Ephraim Ruebush (1833-1924) co-founded the Ruebush, Kieffer & Company (later the Ruebush-Kieffer Company). It was this company that formally adopted Jesse Aiken's seven-shape notation system in its publication of hymnbooks. In the 1830s, seven-shape note systems started to gain popularity and challenge the four shape-note practice. In 1846, Jesse B. Aikin introduced his seven-shape system in *The Christian Minstrel*, published in Philadelphia. His system gained immediate success and became the standard practice of seven shape-note tunebooks of that time.[40] Although since 1851 Joseph Funk and Sons had already been using seven shape-note system of Joseph Funk, it was in 1876 that Ruebush, Kieffer & Company adopted Jesse Aiken's seven-shape-note system, which brought the

---

[39] Preface to *The Harmonia Sacra, A Compilation of Genuine Church Music*, 26th ed. (Goshen, IN: Joseph Funk and Sons, 2008), 4.
[40] Chase, 182.

211

publications of the Funk businesses as part of the standard seven-shape notation in North America.[41] The Funk family business was very active in promoting the seven-shape-note system in publishing numerous popular seven-shape-note songbooks as well as supporting schools for singers and singing teachers. While Southern gospel is known to most people as still using the seven-shape notation system, few know that the same system from Aldine Kieffer is also preserved and still in active use by the Old Order Amish in Lancaster County today.

Survey of *Heartland Hymns* Repertory

Tunebooks are an integral part of singing classes, and they provide a large stock of music for the Amish to fit in their German texts from the *Ausbund* and *UG*. Studying the repertory of tunebooks offers a window through which one can see the composition of the musical world of a group of people. For example, Daniel J. Grimminger studied tunes and choral books of the *Kirchenleute* (Church People), the Lutherans and Reformed people among the "Pennsylvania Dutch"-speaking population between the 1790s and 1850s. He categorized tunes and choral books into three categories, "retentive," "adaptive," and "tune books of amalgamation," and suggests that they respectively reflect the three stages of the cultural assimilation process, "retention," "adaptation and acculturation," and "amalgamation". Grimminger compares the characteristics of those three kinds of tunes and choral books in terms of the use of language (German or English), tune-book instructions, genres, musical notation and printing method, voicing, and theology. He concludes, "Pennsylvania Dutch tune and chorale books help us

---

[41] Stephen Shearon, "Aldine S. Kieffer" in *Encyclopedia of American Gospel Music*, 215-217.

identify where these people fit in the assimilation continuum, from retention to amalgamation."[42]

Using Grimminger's approach, Joshua Rush Barnett studied a personal tunebook of a German woman living in Western Maryland in the early nineteenth century. By examining the characteristics of the tunebook, such as the musical "rudiments" page, notation system, the origins and styles of the tunes, and the use of language, Barnett concludes that the Brandstetter tunebook is "adaptive," in that it contains a mixture of both German and American influences and music from both traditions, and it reflects the musical life of German-Americans migrating from Pennsylvania to Maryland and Virginia, which bridges the dissemination of shape-note tunebooks between the two publishing centers (Philadelphia and Harrisonburg).[43]

Grimminger's method is also useful for my study of the fast-tunes and musical borrowing of the Amish. In Chapter Two I have already examined the introduction of English into German singing and self-compiled songbooks, which in turn reflects how conservative and liberal a youth group is within the Old Order Amish realm. In this chapter, I continue with a survey of the currently beloved *Heartland Hymns* to study the repertory of the fast-tunes used by the Amish, in order to find out where the Amish stand on the continuum between retention, adaptation and acculturation, and amalgamation. I focus mainly on the language, origins of tunes, as well as the notation system.

---

[42] Daniel Jay Grimminger, "Pennsylvania Dutch Tune and Chorale Books in the Early Republic, Music as a Medium of Cultural Assimilation" (PhD. Diss., University of Pittsburgh, 2009), 3.
[43] Joshua Rush Barnett, "The Brandstetter Tunebook: Shape-note Dissemination and the Germans of Western Maryland" (MA thesis, University of Maryland, College Park, 2012). 75.

German Section

Although at the first glance, *HH* consists mostly of songs with English lyrics, there are fifty-seven numbers that have German texts, all printed in Fraktur font, the same font used in the *Ausbund*. As previously mentioned, it is the inclusion of the German songs that largely contributed to the popularity of this hymnal. German texts, however, do not necessarily lead to singing tunes of German origin. As I have explored in Chapter Two, the tunes chosen for the youth singings are mostly "made in America." But a close examination of the *HH* tunes, especially for the German section reveals the existence of some tunes of German origin, which are still in use today, including German Lutheran hymns or hymn tunes, religious folk songs and children's songs, as well as tunes stemming from European classical music. Even though the number is relatively small compared to the American tunes, they could be evidence of the Amish's connection to their German roots shown in the realm of fast-tunes.

Some famous German Lutheran hymns or hymn tunes are included in *Heartland Hymns.* For example, No. 13, "Nun Danket Alle Gott" is one of the most well-known German hymns. The lyrics were written by Lutheran hymn writer Martin Rinckart (1586-1649) in 1636, published in *Jesu Hertz-Büchlein*[44] and the tune was composed by Johann Crüger in 1647. Crüger was the cantor of the Nikolaikirche in Berlin and a composer of many famous hymns. The combination of Rinckart's text and Crüger's tune appeared for in *Praxis Pietatis Melica*,[45] a Lutheran hymnal Crüger compiled, which includes works by Martin Luther and his followers. No. 130 in *HH*, "Veiled in Darkness Judah Lay,"

---

[44] Martin Rinckart, *Jesu Hertz-Büchlein in geistlichen Oden* (Leipzig: Grosse, 1636).
[45] Johann Crügern, comp., *Praxis Pietatis Melica, Das ist: Ubung der Gottseligkeit in Christlichen und trostreichen Gesängen/ H. D. Martini Lutheri fürnemlich. Wie auch anderer seiner getreuen Nachfolger. Und reiner,Evangelischer Lehre Bekenner*, Editio IX (Alten Stettin,1660), 502.

with texts written by Douglas L. Rights in 1915, is set to the tune "Nicht So Traurig"

(1666) by German composer Johann George Ebeling (1637-1676). No. 115, "God

Himself Is Present" is an English version of the German Lutheran hymn "Gott ist

gegenwärtig" by Gerhard Tersteegen (1729), with music by Joachim Neander, a German

Reformed church leader and hymn writer (1615-1680) who also wrote the famous hymn

"Lobe den Herren den mächtigen König der Ehren." Another less known German hymn,

No. 15, "Ich Ginge Gern" (Der Himmel hängt voll Wolkan schwer) was written by a

Prussian pastor Heinrich Möwes (1793-1834), and it was originally included as No. 388

in the Mennonite German hymnal *Deutsches Lieder und Melodienbuch*, published in

1895.[46]

Some hymns partially originated in Germany, in that either the tune or the lyrics

were written by Germans. For example, No. 107, "Joy to the World" is the famous

Christmas carol whose texts based on Psalm 98 were written by English hymn writer

Isaac Watts in 1719, and the melody was arranged by Lowell Mason in 1836 from a tune

that was attributed to George Frederick Handel in 1742.[47] Its English version, "Joy to the

World," with German texts translated by Walter Rauschenbusch is listed as No. 10. No.

336, "Be Still, My Soul" is the English version of "Stille, mein Wille, dein Jesus hilft

siegen," whose German lyrics were written by Catherina A. D. von Schlegel (1697-

1797), a Lutheran nun, in 1752. And the tune is the "Finlandia Hymn" from *Finlandia*,

Op. 26, the symphonic poem composed by Finnish composer Jean Sibelius in 1899.

Sibelius later reworked this hymn also as an independent piece: with words written by

---

[46] *Deutsches Lieder und Melodienbuch: mit einem Anhang englischer Lieder* (Elkhard, IN: Mennonite Publishing, 1895), 264.
[47] Presbyterian Church in the U. S. A., *Glory to God: The Presbyterian Hymnal* (Louisville, KY: Presbyterian Publishing Corporation, 2013), 207.

Veikko Antero Koskenniemi in 1941, it has become a famous Finnish national song. The score cited in *Heartland Hymns* is taken directly from the piano version published by Breitkopf & Härtel.[48]

Table 3–2 Tunes with German Lyrics and Origins in European Art Music

HH	Tune title	Lyricist	Composer
10	Freue Dich, Welt	Issak Watts (1719), arranged by Lowell Mason (1836), translated by Walter Rauschenbusch	George Frederick Handel (1742) (English-German)
13	Nun Danket Alle Gott	Martin Rinkart (1586-1649), 1636	Johann Crüger (1598-1662), 1647
15	Ich Singe Gern (Der Himmel hängt voll Wolken schwer)	Heinrich Möwe (1793-1834)	
115	God Himself Is Present (Gott ist gegenwärtig)	Gerhard Tersteegen (1729); trans. Frederick. W. Foster & John Miller	Joachim Neander (1615-1680)
130	Veiled in Darkness Judah Lay	Douglas Letell Rights (1915)	Tune: "Nicht So Traurig" by Johann Georg Ebeling (1666)
336	Be Still, My Soul (Stille, mein Wille, dein Jesus hilft siegen)	Catherina A. D. von Schlegel (1697-1797) 1752, Trans. Jane Laurie Borthwick	Tune: from Finlandia by Jean Sibelius (Finnish) (Breitkopf and Haertel, Wiesbaden-Leipzig)

Other German tunes included in *Heartland Hymns* are mostly of folk song nature, such as religious folk songs or children's songs/lullaby, such as No. 11, "Silent Night" by Franz Xaver Gruber (1818) (No. 128 is the English version). No. 27, "Gott ist die Liebe" is a German traditional folk melody from Thüringen, and its lyrics were written by August Rische in the nineteenth century. No. 120, "Bethlehem Lullaby" uses the tune of Brahms' lullaby, but with different lyrics in English written by P. W. Blackmer. No. 486, "Little Children, Can You Tell Me?" uses the tune of "Hänschen klein" (Little Hans), a well-known traditional German folk song and children's song that originated in the Biedermeier period of the 19th century. No. 522, "Can You Count the Starts?" is an

---

[48] Jean Sibelius, *Finlandia Op.26 Nr.7 für Klavier zu zwei Händen* (Wiesbaden: Breitkopf & Härtel, n.d.).

English version of another famous German lullaby "Weißt du wieviel Sternlein stehen?" originated in 1809.

"Müde bin ich geh' zur Ruh'" is a popular German chorus that the Amish youths use to fit melody 16 tunes, as Ex 2-5 shows. It turns out to be one of the most well-known "religious poems" by Luise Hensel (1798-1876), a German religious female author and poet. She was the sister of German painter Wilhelm Hensel and the sister-in-law of Fanny Mendelssohn. The texts of this poem are included as "Müde Bin Ich, Geh' Zur Ruh': Evening Hymn," No. 26 in *Heartland Hymns*, citing neither the author's name nor where the tune comes from. Text-only versions are copied in the booklet *German Song Melodies* and other self-compiled loose-leaf songbooks of youth groups, and the texts were copied with incorrect spellings and mistakes. It is not clear whether these discrepancies in wording are intentionally made to alter the meaning a little or simply mistakes that happened in oral transmission, or a mixture of both possibilities.

Original German version	Amish version
Müde bin ich, geh zur Ruh	Müde bin ich geh zur ruh
Schließe beide Äuglein zu	Schlüsse meine augen zu
Vater, lass die Augen dein	Vater lass die engel dein
Über meinem Bette sein	Über meine bette sein

Table 3–3 Tunes from German Religious Folk Songs and Children's Songs

HH	Tune title	Lyricist	Composer/Tune origin
11	Stille Nacht, Heilige Nacht	Joseph Mohr	Fran Xaver Gruber (1818)
26	Müde Bin Ich, Geh' Zur Ruh'	Luise Hensel (1798-1876)	
27	Gott Ist die Liebe	August Rische (19th century)	Thüringen folk melody
120	Bethlehem Lullaby (Brahms' Lullaby)	P. W. Blackmer	Johannes Brahms (1868)
486	Little Children, Can You Tell?	?	Tune: "Hänschen klein," traditional German children's song (19th century)
522	Can You Count the Starts? (Weißt du wieviel Sternlein stehen?)	Johann Hey Trans. E. L. J.	German folk tune (1809)

The first forty-five hymns in *HH* are songs with German lyrics, printed in Fraktur font. The *Ausbund* hymns included here are the *Loblied*, "Das 125 Lied," *Ausbund* 748, stanza 57 to 60, "Das 94 Lied," *Ausbund*, 492, "Das 35 Lied," *Ausbund*, 205, and "Das 113 Lied," *Ausbund*, 649, see Table 3-4. The majority of the German texts in this section are fit onto American hymn tunes. Some American hymn texts are translated into German and listed in the German section. For example, No. 46, "Ich Brauch Dich Allezeit" is the German version of "I Need Thee Every Hour" by Robert Lowry (1826-1899), an important figure in early gospel music and a Philadelphia-born Baptist pastor.[49] The lyrics of this song were written by Annie S. Hawks and translated by Walter Rauschenbusch. The English version is also included in *HH* as No. 348. No. 29 "In der stillen Einsamkeit" is the combination of the texts of No. 312, *UG*, 340 and the tune of "Praise to God, Immortal Praise," the same tune for "Prayer of the Youth." From No. 47 to No. 57, the eleven songs are given both German texts and English translations side by side, but without musical notation. No information about songwriter or origins of the texts is available for these hymns.

Table 3–4 *Ausbund* Hymns Sung to American Tunes[50]

Ausbund Lied	*HH* No.	Tune title	Composer
131	1	Sweet Hour of Prayer	William B. Bradbury (1816-1868)
125	19	Parting Hand	Jeremiah Ingalls (1764-1838)
94	44	I Thank the Lord My Maker	George J. Webb (1803-1887)
35	39	Come Unto Me	Charles Price Jones (1865-1949)
113	23	?	?

---

[49] W. K. McNeil, "Lowry, Robert," in *Encyclopedia of American Gospel Music*, 237-238.
[50] For birth and death years see bibliographic information in the following section.

English Section

The repertory of songs with English lyrics in *Heartland Hymns* is in fact a large

collage of American gospel music, covering from the early colonial era to contemporary

times. The songs are mostly from Protestant denominations, and American hymn writers

composed the majority of the songs. The main genres are northern urban gospel music

and southern gospel.[51] *HH* also features original works by contemporary Anabaptist

hymn writers, in that Anabaptists (mostly Mennonites and a few by the Amish) composed

about ten percent of the numbers. The task of the next section is to sort out the most

beloved tunes in *HH* and provide compositional information for those tunes. I only list

under each representative composer/hymn writer the most popular hymn.

What do the Amish sing at youth singings? This is a common question of many

non-Amish people. For the Amish readers, I assume that some of them could be

interested in knowing the sources of their beloved tunes. Even though *Heartland Hymns*

provides all the available names for composers and hymn writers, there is no information

beyond the names. For general readers who are not familiar with American Protestant

music, the information I provide in the following section would be helpful to put Amish

fast-tune singing in the context of American gospel music. The main sources for the

information of composers and hymn writers are collected from volumes on America's

music and American music education,[52] as well as *Encyclopedia of American Gospel*

Music,[53] and "Gospel music" in *Oxford Music Online*.[54]

---

[51] "Northern urban gospel music" and "southern gospel music" are defined by Stephen Shearon, Stephen Shearon, et al., "Gospel music," *Grove Music Online. Oxford Music Online*. http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/A2224388 (accessed January 12, 2014).

[52] Chase, *America's Music*. Crawford, *America's Musical Life*. Michael L. Mark and Charles L. Gary, *A History of American Music Education*.

[53] McNeil, *Encyclopedia of American Gospel Music*.

Northern Urban Gospel

Northern urban gospel music refers to the large number of songs that emerged "between c1870 to c1920 from the predominantly European American poets and composers living primarily in the northern United States."[55] The presence of the northern urban gospel works, mainly from New England composers, suggests that the New England singing-school movement still has a strong residual impact on the fast-tunes sung by the Amish. Their American characteristics might have established a basic musical taste for American gospel music by the Amish. Interestingly enough is the inclusion of Englishman: Isaac Watts, "Father of English hymnody,"[56] and the Wesley brothers John and Charles, leaders of the Methodist movement.[57] These three figures were English hymn writers who were highly influential on American popular hymnody in the early colonial period. But I have never heard the Amish sing any of the tunes under their names in *HH* during my fieldwork. It says at least that these early English works are not as popular as the later American compositions.

The remaining numbers in Table 3-5 are all among the favorites at Sunday evening youth singings, which reveals an interest of the Amish in the hymns by the early New England American composers of Northern urban gospel, whether they are aware of the sources of the tunes or not. Many hymn writers in this table were not only prolific composers, lyricists, but also music educators, hymnody compilers, all being influential musical figures in nineteenth-century American musical life. For example, Daniel Read (1757-1836), who composed the tune of "Beginning the Day with God," was one of the

---

[54] Shearon, et al., "Gospel music."
[55] Ibid.
[56] Chase, *America's Music*, 38-39.
[57] Ibid., 40-43.

most prominent composer-compilers in the American post-Colonial era. He played an important role in developing the melodic-harmonic idiom characteristic of American compositions in post-Revolution decades, and in establishing the high popularity of the American fuging-tune genre.[58] "Rock of Ages, Cleft for Me" is probably the most popular hymn by Thomas Hasting (1784-1872), co-founder of the New York Academy of Sacred Music (1835) and a prolific composer of about a thousand hymns. This hymn is not only one of the favorite tunes at Amish youth singing today, but also found on John Glick's list from 1920s.[59]

Table 3–5 Some Northern Urban Gospel Musicians included in *HH*

Hymn Writer	Dates	Hymn Title	*HH* No.
Isaac Watts	1674-1748	Begin the Day with God	94
John Wesley	1703-1791	I'll Praise My Maker	69
Charles Wesley	1707-1788	Love Divine, All Loves Excelling	88
Daniel Read	1757-1836	Begin the Day with God	94
Thomas Hastings	1784-1872	Rock of Ages	334
Lowell Mason	1792-1872	I'll Praise My Maker	69
William B. Bradbury	1816-1868	He Leadeth Me	316
George James Webb	1803-1887	Stand Up, Stand Up for Jesus	271
Joseph P. Webster	1819-1875	Sweet By and By	419
Fanny J. Crosby	1820-1915	Let Me Sing	66
Robert Lowry	1825-1889	I Need Thee Every Hour	348
Philip Paul Bliss	1838-1976	When Peace Like a River	261
Daniel B. Towner	1850-1919	At Calvary	254
George Beverly Shea (singer)	1909-2013	How Great Thou Art, by Stuart K. Hine	64

Dr. Lowell Mason (1792-1872), "father of American church and school music"[60] and co-founder of the Boston Academy of Music, played an important role in establishing musical curricula in public schools, and contributed to teaching children music in

---

[58] Irving Lowens, "Daniel Read's World: the Letters of an Early American Composer," in *Music and Musicians in Early America* (New York: W. W. Norton, 1964), 159-177.
[59] Chase, 139-142.
[60] W. K. McNeil, "Mason, Lowell," *Encyclopedia of American Gospel Music*, 244.

America. "Nearer, My God, to Thee," one of his most popular hymn compositions, and

"Joy to the World," one of the most well-known arrangements by him, are both included

in *HH*.[61] "Stand Up, Stand Up for Jesus," a tune used in singing class, was written by

George James Webb (1803-1887), an immigrant musician from England, who helped

Lowell Mason to found the Boston Academy of Music in 1832.[62] William B. Bradbury

(1816-1868), student of Lowell Mason, continued Mason's efforts in teaching children

music.[63] As a prolific hymn writer who composed 921 hymns in his lifetime, "Savior,

Like a Shepherd Lead Us," "He Leadeth Me," "Woodworth," and "Jesus Loves Me" are

among his most popular hymns,[64] and those four are all included in *HH*. Joseph P.

Webster (1819-1875), another student of Mason, professional singer, composer and

songwriter, composed his most famous hymn "Sweet By and By" in 1867 to the words by

a Elkhorn resident S. Filmore Bennet,[65] and it is today one of the favorite fast-tunes of the

Amish.

Fanny Jane Crosby (1820-1915), "the most prolific American hymnwriter of all

time," was a blind poet who wrote the lyrics for more than eight thousand gospel songs.

She had long-time cooperation with William Bradbury and American composer and

compiler William H. Doane (1832-1915).[66] Although the Amish normally do not speak of

the names of hymnwriters, Fanny Crosby is one of the very few that I have heard being

mentioned by the Amish in my fieldwork. She was referred to as "that blind lady who

---

[61] Chase, 131-138. Crawford, *America's Musical Life*, 146-151.
[62] Crawford, 147.
[63] Chase, 131-138. Crawford, 146-151.
[64] Crawford, 152.
[65] Ibid., 447-449.
[66] Edith L. Blumhofer, "Fanny Crosby and Protestant Hymnody," in Bohlman et al., *Music in American Religious Experience,* 215-231.

wrote words for a lot of songs." "Let Me Sing" is one of her songs that are very popular among the Amish.

Robert Lowry (1826-1889) was an important figure in early American gospel music and one of the first gospel songwriters who provided both music and lyrics for their own hymn compositions. One of his representative hymns is "O Need The Every Hour."[67] The tune of another Sunday singing favorite, "When Peace Like a River," was composed by Philip Paul Bliss (1838-1876), one of the leading composers of gospel hymnody.[68] Daniel B. Towner (1850-1919) was an evangelistic gospel musician, composer, and a music teacher, and contributed greatly to training gospel musicians. He wrote about two thousand songs, about half of them in the gospel music style of verse and chorus. "At Calvary" is one of his lasting songs,[69] and another favorite of the Amish in and outside Sunday singings. George Beverly Shea (1909-2013) was a Canadian-born American gospel singer and hymn composer. He was responsible for the high popularity of the long-time beloved hymn "How Great Thou Art." The tune was written in the 1920s by Reverend Stuart K. Hine, and the texts were based on an 1886 Swedish poem by the Reverend Carl Boberg. It was introduced into the United States in 1954. "I'd Rather Have Jesus," one of his best well-known works, was the first hymn he wrote, and is also included in *HH* along with "How Great Thou Art."

Southern Gospel

Like the northern urban gospel that originated mostly in New England in the nineteenth-century, Southern Gospel music was a great contributor to the Amish fast-tune

---

[67] W. K. McNeil, "Lowry, Robert," in *Encyclopedia of American Gospel Music*, 237-238. Mel R. Wilhoit, "Lowry, Robert," *Grove Music Online. Oxford Music Online*. http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2250049 (accessed February 5, 2014).
[68] Crawford, 445-446.
[69] Mel R. Wilhoit, "Towner, Daniel Brink," in *Encyclopedia of American Gospel Music*, 401.

repertory. Influential individuals and many popular groups have left their imprints on Amish singing. Many more contemporary tunes in *HH* are from Southern Gospel. Among them was Aldine S. Kieffer, grandson of Joseph Funk, who promoted the seven shape-note system in Southern gospel publications. Charles H. Gabriel (1856-1932) was considered to be the most popular and influential gospel songwriter during the 1910s, and it is estimated that he was involved in the writing of more than 8000 songs. "Send the Light" is his one of his well-known gospel favorites, and it was sung by the Amish in the 1920s as well as today.[70]

Anthony J. Showalter (1858-1924) was a gospel music composer, singing-school teacher, and music publisher. He was a direct descendant of Heinrich Funck, the first Mennonite bishop in America and grew up the Shenandoah Valley in Virginia. He founded Showalter Music Company in Dalton, Georgia. His music textbook *Showalter's Practical Rudiments and Music Reader*, published in 1909, was a source of *The Extended Practical Music Reader*, the popular music textbook that the Amish youths use for their singing classes.[71]

James D. Vaughan (1864-1941) was a major force in the development of Southern gospel music. In 1902 he founded James. D. Vaughan Publishing Company in Lawrenceburg, Tennessee, and started the Vaughan School of Music in 1911.[72] "I Need the Prayer" and "I Felt Like Traveling On," among some other hymns written by J. D. Vaughan, remain among the Amish favorites today. Albert E. Brumley (1905-1977) wrote some of the most popular gospel song of the twentieth century. "I Will Fly Away"

---

[70] Kenneth W. Oseck, *101 More Hymn Stories: The Inspiring True Stories behind 101 Favorite Hymns* (Grand Rapids, MI: Kregel Publications, 1985), 121.
[71] Jackson, *White Spirituals in the Southern Uplands*, 359-365.
[72] W. K. McNeil, "Vaughan, James David," *Encyclopedia of American Gospel Music*, 410-411.

(1932) is "the song being the most recorded gospel songs in history."[73] He wrote about seven hundred songs, and "Jesus, Hold My Hand" is one of the "long-lasting favorites."[74] Most of his songs included in *HH* were published by Stamps-Baxter Printing and Publishing Company in Texas, "possibly the largest and best-known maker and promoter of seven-shape-note songbooks."[75] Thomas Mosie Lister (1921-) is one of the major Southern gospel song-writers of the second half of the twentieth century. In 1953 he founded his publishing company, Mosie Lister Publications. His "The Touch of His Hand" is one of the favorites at Amish youth singings.

"The Grass Is Greener on the Other Side" was written by Dottie Rambo (1934-2008), an American gospel singer and songwriter from Kentucky. The Singing Rambos is a trio group formed in the 1950s, consisting of Dottie, her husband and daughter. It became one of the best-known families in southern gospel music, with more than sixty recordings. Dottie wrote more than twenty-five hundred songs, and her songs have been highly popular; many gospel and secular artists have recorded them, including Elvis Presley, George Beverly Shea, and Bill Gaither, among many others. In 1968 she won a Grammy for her solo album *It's the Soul of Me*.[76] Nine hymns by Dottie Rambo included in *HH* demonstrate the popularity of her works among the Old Order Amish as well.

"Oh the Glory Did Roll" was written by George Thomas Speer (1891-1966), the founder and "Dad" Speer of "The Speer Family," a southern gospel family group from Nashville, Tennessee. Since 1921, the Speer Family has toured professionally for more

---

[73] Richard Matterson, Jr. comp., *Bluegrass Picker's Tune Book* (Pacific, MO: Mel Bay Publications, 2006), 124.

[74] W. K. McNeil, "Brumley, Albert Edward," in *Encyclopedia of American Gospel Music*, 54-55.

[75] Charles K. Wolfe, "Stamps-Baxter," in *Encyclopedia of American Gospel Music*, 370.

[76] Theodore E. Fuller, "The Singing Rambos," in *Encyclopedia of American Gospel Music*, 345-346.

than seven decades.[77] Bill Gaither (1936-), one of the most well-known Southern gospel

musicians, is a singer, songwriter, and publisher. He has written hundreds of songs; many

were recorded by famous artists, including the Speer Family and Elvis Presley. He

coauthored many songs with his wife Gloria Gaither (1942-); among them "We Have

This Moment" is one of the Amish favorites, sung at weddings and various other

occasions. Russell Lee Sr. Easter (1930-), James Madison Easter (1932-), and Edward

Franklin Easter (1934-), three brothers formed the group The Easter Brothers in 1953,

which has been a significant bluegrass group since then. They are especially popular

along the Appalachians, from Pennsylvania to Georgia and the Virginia-Carolina

Piedmont.[78] "Thank You, Lord, for Your Blessings" is one of their numbers that gained

popularity among the Lancaster Amish.

Table 3–6 Some Southern Gospel Musicians included in *HH*

Hymn Writer	Dates	Hymn Title	*HH* No.
Aldine S. Kieffer	1840-1904	Twilight Is Falling	462
Anthony J. Showalter	1858-1924	In the Morning of Joy	421
James D. Vaughan	1864-1941	I Need the Prayers	268
J. B. Coats	1901-1961	The Sweetest Gift (A Mother's Smile)	495
Albert E. Brumley	1905-1977	Rock of Ages, Cleft for Me	346
Mosie Lister	1921-	The Touch of His Hand	335
Dottie Rambo	1934-2008	The Grass Is Greener on the Other Side	398
G. T. Speer	1891-1966	O the Glory Did Roll	223
Bill & Gloria Gaither	1936-, 1942-	We Have This Moment	526
The Easter Brothers	1930-, 1932-, 1934-	Thank You, Lord, for Your Blessings	366

Mennonite Hymn Writers

As a hymnal compiled by the Old Order Amish, *Heartland Hymns* is not just a

compilation of American gospel music. It has a clear Anabaptist component, including

---

[77] Ronnie Pugh, "The Speer Family, " in *Encyclopedia of American Gospel Music*, 363-365.
[78] Ivan M. Tribe, "The Easter Brothers," in *Encyclopedia of American Gospel Music*, 113. The Easter Brothers, "About Easter Brothers," http://www.easterbrothers.com/aboutpage/ (accessed February 18, 2014).

songs by contemporary Mennonite and Amish hymn writers: their work accounts for about ten percent of the entire repertory. Compared with the non-Anabaptist gospel hymns, the works by contemporary Anabaptist writers are more closely related to the daily life of the Amish and express their thoughts and emotions more accurately. One of the beloved Mennonite hymn writers is John Esh.

Raised Amish, and later joining the Mennonite church and ordained as minister, John Esh (1945-2010) was a member of the Esh family that helped the compiler of *Heartland Hymns* in its hymn selections. John was particularly interested in music and was a prolific writer of gospel songs, and his works are very popular among the Amish and Mennonites. His family (Mennonite) has published a few CDs of a cappella gospel songs in the name of "Esh Family." As mentioned in Chapter One, it was because of John Esh's request to have the *Ausbund* slow-tunes put into written form that put Katie Stoltzfoos into the effort of transcribing the Lancaster slow-tunes from scratch, which led to the birth of the currently popular *Nota für das Ausbund* (both the blue and green versions). When John Esh was living, he saw the publication of *Heartland Hymns* and brought copies to sell in his store in Kentucky, where he owned a vinyl building business in Marrowbone. John Esh died at age sixty-four in a highway accident on March 26, 2010, on the way from his home in Kentucky to Iowa to attend a family wedding. Eight other family members and two friends were also killed in the accident. After the accident, John's son Amos Esh and the family published a song book *O Praise the Lord: All songs written or sung by the Eshes*[79] in memory of John Esh and the Esh family members, as

---

[79] The Eshes, *O Praise the Lord: All Songs Written or Sung by the Eshes* (Rosenort, MB, Canada: PrairieView Press, 2010).

well as John's teaching on music. The second song in this book "Praise the Lord" is one of the favorites sung at Amish youth singings in Lancaster County as of 2012.

Some other contemporary composers Geraldine Koehn, Robert D. Toews, John J. Overholt, and John Hochstetler and their works are shown in Table 3-7. Geraldine Koehn is a music teacher. Not only did she compose many hymns, both lyrics and music, but she also makes musical arrangements for other Mennonite and Amish hymn writers. She sometimes composes music for religious poems written by the Amish. In 1969 she published a songbook *Gospel Messages in Song*, a collection of eighteen songs written solely by her.[80] She also compiled the music instruction book *Toward Better Singing* in 1971, its revision in 1976,[81] and *Notes and More Notes*[82] in 1980, a series of three music textbooks for Christian schools. John J. Overholt is the compiler of *The Christian Hymnary* (1972), which contains one thousand and two hymns and is the largest Mennonite hymnal in the English language published in North America,[83] and a direct source for *HH*. John Paul Raber is an Amish hymn writer from Ohio, and many of his songs are popular among the Lancaster Amish youth. Two Mennonites professors born in 1872 are also included in *HH*. John Brunk was a church music leader and the head of the music committee that was in charge of the compilation of the *Church and Sunday School Hymnal* (1902), which John Glick used in the 1920s. Brunk started the music department at Goshen College, Indiana and served as director of the school of music and professor of voice and theory from 1906 to 1913.[84] Dr. John W. Wayland was a prolific author of

---

[80] Geraldine Koehn, *Gospel Messages in Song* (Moundridge, KS, 1976).
[81] Geraldine Koehn, *Towards Better Singing*, rev. ed. (Moundridge, KS: Gerading Kohn, 1976).
[82] Geraldine Koehn, *Notes and More Notes*, 3 bks. (Moundridge, KS: Gospel Publishers, 1980).
[83] Ressler, *Annotated Bibliography of Mennonite*, 75.
[84] Walter E. Yoder, "Brunk, John David (1872-1926)," Global Anabaptist Mennonite Encyclopedia Online, http://gameo.org/index.php?title=Brunk,_John_David_(1872-1926)&oldid=104756 (accessed February 2, 2014).

books and articles, and professor and head of the history department at the State Normal

School (now James Madison University, Virginia) until 1931.[85]

Table 3–7 Mennonite (Amish) Hymn Writers included in *HH*

Hymn Writer	Dates	Hymn Title	*HH* No.
John Esh	1945-2010	Praise the Lord	100, *Hymns of Harmony*
Elizabeth Drudge	1946-	Would We Truly Long For Heaven	459
Geraldine Koehn		The Wonder of Love	377
Robert D. Toews	1936-	Flowers in Spring	62
John J. Overholt		Everybody Ought to Know	497
John Hochstetler		A Silent Prayer	142
John Paul Raber (Amish)		The Melody of the Heart	341
John W. Wayland	1872-1962	Silently O'er Bethlehem	121
John D. Brunk	1872-1926	The Angels' Hymn	124

In the previous sections I have sorted out the three kinds of main sources of fast-

tunes in *HH*, therefore also the main sources of fast-tunes the Amish use in general today.

The readers might wonder whether those three kinds of fast-tunes can be detected by

hearing the Amish sing them, my answer from field experience is "No." Because no

matter where and when a tune originated, who composed it, how a tune was originally

performed, and what genre it belonged to, as long as it is absorbed into the Amish

repertory, it sounds Amish. The Amish seem to have a strong ability in assimilating

outside influences and then making them to serve the Amish within the scope of the

Ordnung. In other words, they are very good at making non-Amish things Amish. For

example, even when the newest models of Swiss Bernina sewing machines are hooked up

with a diesel generator, they are still used to make the plainest Amish dresses with no

bottoms, and jackets with only hook and eyes.

---

[85] Harold D. Lehman and Ruth K. Lehman, "John W. Wayland (1872-1962): Educator, Valley Historian, Author," *Shenandoah Mennonite Historian* 5, no. 1 (Winter 1998): 1.

All the fast-tunes sung by the Old Order Amish sound similar in terms of singing style. As with slow-tunes and half-fast-tunes, they sing the so-called "fast"-tunes also with a rather slow tempo as well. Such an observation is clear when comparing the Amish way of singing with the renditions of a same song by other denominations or artists; even most Mennonites sing faster than the Amish. There is little dynamic change: Amish singing keeps a steady movement without change of speed or volume. They use natural voices, with no trace of having taken special voice training. When they sing German lyrics, a strong American accent comes out, especially when pronouncing the "r" sound and words like "du." What more obvious is that there is no conductor nor instrumental accompaniment either for the fast-tunes or the slow-tunes. But youth groups or whoever gathers to sing always manage to sing together and maintain the steady pace. There is little sign of a practice of heterophony. Even if they have learned the repertory in four-part harmony from written notes, young people do not use those songbooks with musical scores at Sunday evening singings. What they sing from are the *Ausbund*, containing texts only, and *UG* that carries very little musical notation. Apparently the youth have learned their individual parts by heart, so that they can sing from memory at Sunday singings and concentrate more on the messages of the hymns.

After the survey of *HH* tune repertory, I come back to Grimminger's approach of studying the characteristics of tunebooks to examine where minority groups stand along the continuum of "retention," "adaptation and acculturation," to "amalgamation" into the mainstream society. Using his categories of tunebooks, I want to locate where the Lancaster Amish stand. According to Grimminger's categories, retentive tunes and chorale books were entirely in German, and the music of worship remains in High

German instead of *Deitsch*. Instruction in musical rudiments was rare because most German immigrants of the late eighteenth and early nineteenth centuries knew how to read music; the music was only from the European repertoire, and the notation used round notes.[86] Tunebooks of the later stages all include pedagogical introductions, providing instructions on musical rudiments for common people with little musical education. Tune books in the adaptation and acculturation stages use German as the *predominant* language, and English and Anglo-American musical genres are integrated, such as fuging tunes and anthems. And a shape-note system was solely used in tune books at those stages.[87] Amalgamated tunebooks use only English, using round notes in notation, and contain few German chorales, but instead include American anthems and large multi-movement works.[88]

Heartland Hymns lies between "adaptation and acculturation" and "amalgamated" tune books. Although the majority of *HH* songs are in English, it nevertheless includes a section with songs in High German. *HH* tunes are frequently sung to German hymn texts in the *Ausbund* and *UG* at Sunday evening youth singings. This hymnbook does not include an instruction on musical rudiments, seemingly a characteristic of retentive tune books, but it does not mean that all the Amish already know how to read music and need no such instruction. On the contrary, they obtain the education of the rudiments of music from *The Practical Music Reader*, another textbook for singing class, which does include an introduction section. It uses the seven shape-note system, a clear American invention and a marker of the adaptation and acculturation stages. Musically, *HH* largely adapts American gospel music, including northern urban gospel of the nineteenth and early

---

86 Grimminger, 82-83.
87 Ibid., 144-145.
88 Ibid., 187.

twenties centuries, Southern gospel from its beginning to contemporary times, and current compositions by Mennonite (and some Amish) hymn writers. There are also some German tunes in *HH*, including Lutheran hymns, religious folk songs, children's songs, and some works stemming from European art music. But the proportion of tunes with German/European origins is rather small. Therefore, from the perspective of musical repertory, *HH* has a character that is closer to the amalgamation stage. In other words, the fast-tunes the Amish use today are mostly American, rather than German/European.

Although Grimminger's approach is helpful in that through studying the characteristics of choral books one can examine where a community with immigration background stands on its way of being assimilated into the mainstream society, his categories of the tune books cannot be strictly applied to the case of *Heartland Hymns*. Instead, other factors also play an important role in such matters, such as the usage of multiple books at the same time, as well as the difference between how a tunebook is written and how it is actually used. Despite the high popularity of *HH*, singing from it totally in English is a more secular and informal activity. It never enters church services, which are guarded by *Ausbund* slow-tunes in German. The church music is mainly derived from German sources, although much altered from their original forms. Even the youth singings still put their main emphasis on German hymn texts, despite the introduction of more and more English refrains by more liberal groups. Therefore, if we look at the bigger picture and include all the tune books the Amish use instead of just one, we are able to see much more clearly that the Amish have multiple sides in their musical life: one is highly retentive, and the other is more adaptive and open to musical borrowing.

Amish Singing Classes Compared to Other Singing School Movements

To readers who are familiar with the history of American music, American music education, or American church music, the situation of Amish singing classes might sound familiar. In other words, it can be considered a form of "singing school," with singing teachers, singing classes for communities, tunebooks, learning singing through written notation, and so on. These are all elements of a famous precursor, the New England singing-school movement that began in the 1720s. Another similar case is the change in the psalm singing of English parish churches in the seventeenth and eighteenth centuries. A third, and nearby comparable case of singing school is nineteenth-century Pennsylvania rural singing schools. In the following section, through brief description of the three comparable cases, I compare the similarities and differences between them and the Amish singing classes/music education, especially on the purposes of establishing singing schools, and their later development or decline.

The reasons for the eighteenth-century New England singing-school movement lay in the coexistence of two ways of psalm singing. The "Old Way of Singing," also known as the "Common Way of Singing," refers to congregational singing characterized by slow tempo, melodic ornamentation and heterophony, and the practice of "lining-out," as well as an absence of regular rhythm. It had been transmitted for generations by oral learning. By contrast, the "Regular Way of Singing" refers to singing by "rule" and from written notes. Reformers, mostly clergymen educated at Harvard, advocated for the "Regular Singing" and considered the "Old Way" uncultivated, offensive to God, and far removed from the Puritan fathers' psalmody, which was governed by "rules" and written

notation.[89] Despite the long-standing controversies and debates on the two ways of singing and the resistance from people who cherished the "Old Way of Singing," "most of the principal towns in New England had accepted Regular Singing by 1740."[90] In other words, the "Old Way of Singing" disappeared in those places.

The singing-school movements led to the establishment of non-institutional singing schools, singing societies, and publication of tunebooks with instruction on musical rudiments. Along with tunebooks, a new notation system was introduced. In 1798, William Little and William Smith published *The Easy Instructor*[91] in a four-shape-note system, gaining commercial success and becoming widespread. Later accepted was Jesse Aikin's seven-note system mentioned earlier.[92] The singing-school also nurtured early American composers, hymn writers, music compilers, publishers, singing societies, music associations, and early public school music teachers. In New England, the singing schools were eventually replaced by music education in public schools.[93]

In the New England case, it was the ministers rather than the congregation who first felt the need of "improving" the quality of congregational singing in church and initiated the singing-school movement by writing and disseminating tunebooks with musical instructions, such as John Tufts, who wrote *An Introduction to the Singing of Psalm Tunes*[94] and Thomas Symmes who authored *The Reasonableness of Regular Singing*, or Singing by Note.[95] Paul R. Osterhout suggests that it was unlikely that the change to regular singing was the will of the rural congregation: "For most there was

---

[89] Chase, 19-37. Crawford, 25-28.
[90] Crawford, 33.
[91] William Little and William Smith, *The Easy Instructor: A Choice Collection of Psalm Tunes and Anthems* (Albany: Websters & Skinners and D. Steele, 1798).
[92] Mark and Gary, *A History of American Music Education*, 84.
[93] Ibid., 92-105.
[94] John Tufts, *An Introduction to the Singing of Psalm-Tunes, in a Plain and Easy Method* (Boston, 1721).
[95] Thomas Walter, *The Grounds and Rules of Musick Explained* (Boston: J. Franklin for S. Gerrish, 1721).

neither the inclination to learn nor the desire to change."[96] Gilbert Chase also expresses a sympathetic view of the "Old Way of Singing," stating that the people "clung tenaciously to their own way, handed down through generations by oral tradition. They obviously cherished what the reformer condemned; hence, they were 'very loath to part with it.'"[97] Both Chase and Osterhout point out that since the common people had no channel to express their opinions on singing, the change was forced on them rather than being voluntary; as Osterhout emphasizes, "it was the minister who was able to speak and write about the perceived need for reform. Many clerics of early eighteenth-century New England considered it their duty to convince the masses that reform was necessary."[98]

The conflict between the "Old Way" and the "Regular Way" of singings already had taken place across the Atlantic in England, prior to the singing-school movement in the 1720s in New England. Nicholas Temperley's work on English parish churches provides an in-depth historical study of the changes of psalm singing from sixteenth to the twentieth century. His accounts of the "Old Way of Singing" in the seventeenth century and its fate are of particularly interesting to compare to the Amish case. It was in Queen Elizabeth I's reign (1559-1644) that psalm tunes in English parish churches gradually slowed down and turned into the "Old Way of Singing," which was transmitted orally without musical notation. In the late seventeenth century, the tradition of parish church music began to split into "town psalmody" and "country psalmody." There was "a growing wish to modify or eliminate the 'old way of singing.'"[99] The motives for the reform of music in urban churches were religious, aesthetic and materialistic.

---

[96] Paul R. Osterhout, "Note Reading and Regular Singing in Eighteenth-Century New England," *American Music* 4, no. 2 (1986): 138.
[97] Chase, 19.
[98] Osterhout, 139.
[99] Nicholas Temperley, *Music of the English Parish Church*, I:77-97.

Interestingly but not surprisingly, all the negative descriptions Temperley cites were not from those people who sang in the "Old Way of Singing," but rather clergy and the so-called educated. The reason for this was probably similar to the situation in New England in the 1720s; as Chase puts it, "The common people expressed their convictions by singing and maintaining a cherished custom; they did not publish sermons and tracts in defense of their practice. Thus, the written accounts are definitely one-sided."[100]

From 1660 to 1790, the reform of English parish church music in cities introduced the installation of organs, the establishment of the male singing society, and the choir of charity children. Under those influences, congregational singing changed to the "correct" way according to the printed notation.[101] In the country, the reform of the old way of singing took the method of forming voluntary choirs, who could learn to read written music and regulate the congregational singing. Country psalmodists, who were mostly singing teachers, compiled tunebooks for the purpose of teaching choirs. There were also singing schools, where people could learn singing from notes in a short time. Those were not permanent institutions: similar to their New England counterparts, teachers traveled from place to place, "teaching choir after choir and selling their books as they went." But the establishment of a country choir led to a gap between the choir and the congregation, because the choirs wanted to sing more difficult music, which discouraged the participation of the congregation in singing."[102] There emerged "a large repertory of parochial anthems, services, and elaborate psalm tunes of a kind the congregation could not join in."[103]

---

[100] Chase, 20.
[101] Temperley, *Music of the English Parish Church*, I:100-140.
[102] Ibid., 142-202.
[103] Ibid., 202.

Another study on singing schools is Richard Bryon Rosewall's dissertation on Pennsylvania singing schools from 1800 to 1900, particularly concentrating on the Pennsylvania German rural society. Although this study does not include the Amish population, it provides a historical background of singing schools two centuries ago in a area similar to that my study covers today. There are many similarities between the Amish singing classes today and the singing schools of Pennsylvania Germans in the nineteenth-century, such as the informal organization, the use of the shape-note system of Aiken, the role of singing teachers, and so on. The purpose of establishing singing schools, however, was rather different from the Amish. According to Rosewall, the singing school was a means that the German inhabitants used to preserve and pass on their cultural heritage. The urge to preserve culture, language, and religious belief was the reason that in the early nineteenth century, music was already a part of the basic curriculum of the parochial schools. Although those are also basic doctrines of the Amish, they nevertheless enforce them through church and youth singing. Singing class itself is most of the time more a technical matter of learning to read music and sing from written notation. The fate of the singing schools in Pennsylvania in the twentieth century was its inevitable decline, partly due to industrialization, urbanization, secularization of music, and further assimilation of the younger generations into American society.[104] That situation, however, does not include the plain communities of Pennsylvania.

The Amish do not really share the same motivations for establishing a singing school as in the other cases. The primary goal of singing schools and music reform, in both the New England and England parish church cases, was to "improve" the quality of

---

[104] Richard Byron Rosewall, "Singing Schools of Pennsylvania, 1800-1900" (PhD diss., University of Minnesota, 1969).

congregational singing in church and get rid of the "Old Way of Singing," which was considered "bad" by the educated people. On both sides of the Atlantic the clergymen took the initiative of reform and introduced the idea of learning music from written notation to the people. In both stories, what are largely absent from written records are the voices of the common people, the carriers of the "Old Way of Singing" and the subjects of the music reform, and one can only hypothesize about their feelings about this important shift in their church music. In the nineteenth-century Pennsylvania singing school case, one crucial purpose of singing school was to preserve the German heritage through the agency of music.

The Amish case of singing classes turns out to be less dramatic and with no overly heated debates. Firstly, the beginning of singing school had little to do with church singing, which is in "the Old Way." Rather, it was more related to regulating youth behavior during the *Rumspringa* period. Although the *Ausbund* slow-tunes are not exactly the same as the genres described in the England and New England cases, as I explore in detail in Chapters Five and Six, it has nevertheless a somewhat similar style. But there is no initiative from any Amish to change the slow-tune singing, especially its core status in church service, because the Amish cherish their slow-tune tradition dearly and make great efforts to preserve and pass it down from generation to generation. It was rather to improve the quality of youth singing than church singing that led to the emergence of Amish singing classes.

Secondly, different from the English and New England cases, the initiative for having singing classes in the Amish did not come from the ministers, but rather from the youth and their parents. The youths of faster groups had developed an interest in singing

harmony and therefore had the need to learn to read music notation; and their parents encouraged the new development. Ministers were not particularly involved in that process. In the other two cases, the ministers, mostly educated clergy, disdained the "Old Way of Singing" and promoted the "Regular Singing" with great enthusiasm. The Amish experience was on the contrary. Young people tend to embrace part-singing passionately and engage in learning harmony and collecting tunes that can be used for singings actively. Some ministers, especially the older generation, did have some objection to harmony singing. I was told that one old minister used to dislike part-singing a lot and described it as "too chatty." Regardless of some negative opinions, singing classes and harmony singing have flourished among the Lancaster Old Order Amish. The ministers did not stop this trend, especially since recent generations of ministers started taking singing classes themselves in their *Rumspringa* years, and they are used to harmony singing, which has already become a kind of norm in Amish society. This is a typical Amish way to deal with new things, such as farming or machine tools. Often it is the people who start using some new technologies, but they do not talk about it. When more and more people use it, the community and church might eventually accept it as well.

Concerning the impact of singing-school on church music and school music education, the Amish case is also different from the other three examples. In the New England and England cases, singing-school movement and music reform effectively terminated the "Old Way of Singing" in urban and most rural churches. In New England, it took about thirty years. By contrast, in the Amish case, the introduction of singing classes has had little impact on the realm of *Ausbund* slow-tune singing in church. The primary reason is that church singing and youth singing are two separate realms in Amish

life. As illustrated in Chapters One and Two, slow-tune singing in church shows clear conformity, which also reflects its stability through centuries. By contrast, in youth singing nowadays, many use fast-tunes, revealing a great variety even within Lancaster County. As previously discussed in this chapter, the "genealogy" of youth groups and the comparison between the repertories of the 1920s and today both demonstrate the constant change of youth singing over history. Singing classes have existed among Lancaster Amish for over two decades, but it has not altered the primary oral transmission of the slow-tunes. Equipped with musical knowledge, the Lancaster Amish made their own transcriptions of slow-tunes and revised them a few times in order to preserve the tradition and use them as a memory aids for oral learning, as stated in Chapter One. So far there is little evidence that the written-down format has fossilized the old tunes and deprived them from changing and having variants as a result of oral learning.

Other developments of singing-schools in all three comparable cases include the establishment of church choirs, which separated from the congregation and later developed into professional choirs, and the merging of singing schools into public school education. Those two trends, again, have not happened among the Amish. Because of the stability of the church service and the highly participatory nature of Amish singing, existence of church choirs or professional choirs, singer, and singing group is all very unlikely in Amish society.

Concerning music education, so far there is no formal musical curriculum in Amish school system. Whether it might develop in the future I cannot yet estimate. Although in Lancaster County, fast-tune singing is a regular component of a school day, music is not a part of the formal Amish school education, and pupils learn neither the

singing of *Ausbund* slow-tunes nor how to read written notation to sing harmony at school. Today most Amish children go to private one-room Amish schools; some go to Amish-Mennonite or Mennonite schools. Very rarely do children go to public schools. In 2012 there were about 2,000 private Amish schools in North America, with about 55,000 Amish pupils being taught by 3,000 teachers.[105] In those parochial Amish one-room schools, one or two teachers are in charge of an entire class, consisting of about thirty pupils from the first to the eighth grade. Teachers are usually unmarried Amish young women between eighteen and thirty years old. In all schools I visited, there are self-compiled loose-leaf songbooks in binders stored in the classroom. Every morning pupils sing two or three metrical songs (gospel or hymns), mostly in English, before class begins, standing in front of the classroom, younger ones in the front and older ones in the back. These songbooks often include tunes with English lyrics in four-part harmony. But how pupils sing them, whether in harmony or in unison, is by choice and also depends on the musical ability of the teacher. There is no general standard of such songbooks used in schools, and it is possible that most of the time they depend on the teacher's personal preference. Usually at the end of a school day the entire class sings a good-bye song with the teacher in English before the pupils are dismissed.

Even if pupils sing every day at school, and singing is a big part of the Christmas programs, neither *Ausbund* slow-tunes nor singing fast-tunes in harmony from written notes is part of the school curriculum. Subjects in the Amish curriculum include arithmetic, English, spelling, reading, German, penmanship, history, health, and geography. The reason is not that the Amish do not think singing is unimportant. On the contrary, teaching about God is considered sacred and is reserved for home and

---

[105] Kraybill, Johnson-Weiner, and Nolt, *The Amish*, 255.

church.[106] German slow-tunes, as an essential part of the religious ritual, are therefore not sung in a school setting. Amish youth have the chance to learn reading musical notation and harmony singing more systematically when they finish schooling and enter the *Rumspringa* phase.[107]

The Amish case of singing class echoes many similar situations that happened in the history of other denominations of various regions in America and Europe. It is true that through the Amish case one may be able to find living evidence of historical developments, which could be achieved by historical research mostly through written records. But one should not just treat the Amish's current situation as a living "fossil" of music history. The Amish are not simply a museum piece from the past. After comparing the Amish with the other three cases, it is clear that when facing similar problems, the Amish have their own solutions, which often do not repeat exactly what other groups did in their history. Most inspiring is the coexistence of oral tradition and written music in their musical life, instead of a choice of one way or another. They provide an example of how learning written music does not harm but can help the preservation and transmission of oral tradition. The Amish seem to have found their middle way among various musical traditions. They are good at preserving the tradition, adapting to the environment, and absorbing new things from the others to fit their own use and value. For the Amish, it seems to be unnecessary to ask: are they German or American? Their fast-tunes say it clearly: both.

---

[106] Sara E. Fisher and Rachel K. Stahl, *The Amish School,* rev. ed. (Intercourse, PA: Good Books, 1997), 41.

[107] For more research on children's singing, singing at Amish schools, and education in general see D. R. Elder's works. D. R. Elder, *Why the Amish Sing*; "Amish Childhood;" "'Es Sind Zween Weg.'"

Conclusion

This chapter concentrates on the historical changes in Amish singing classes and music acculturation in the context of American music education. The "genealogy" of youth groups from the 1920s confirms the Amish preference for "small, informal, local, and decentralized" social structure. The comparison of the sample tune-repertory from the 1920s and today's fast-tunes shows constant change and some consistency; both exist in the Amish musical choices in the realm of fast-tunes. A survey of the *Heartland Hymns* tune-repertory reveals that the majority of the fast-tunes the Amish use are from American gospel music, particularly northern urban gospel and southern gospel, as well as compositions by contemporary Anabaptist hymn writers (Mennonite and Amish). A small number of tunes with German/European origins reflect the Amish connection to their German roots. The adaptation of seven-shape notation reveals the strong musical influence that the Amish have received from the Mennonites. The heavy influence from American gospel music indicates an active, ongoing music acculturation by the Amish in using fast-tunes. The coexistence of fast- and slow-tunes proves the coexistence of both retentive and adaptive sides of the Amish. The comparison between Amish singing classes and other singing-school movements shows that at least in the Amish case, introducing learning to read and sing from written music does not necessarily mean the demise of an oral tradition like slow-tunes. The Amish experience could be an alternative approach to music education, keeping both oral and written traditions alive.

Chapter Four

Amish Wedding Singings

After "running around" within the same youth group together for a varied period of time, a young dating couple is moving towards marriage, which in a way is the ultimate goal of most youth group activities. Next to baptism, the wedding is the most important rite of passage for the Amish, and is the mark of the beginning of full adulthood, as well as the end of *Rumspringa*. After being married, young people need to finally give up many things they have enjoyed in their comparatively free-wheeling youth, and entirely submit themselves to the church and yield to the *Ordnung*. The wedding is the mega-event in Amish society that not only celebrates marriage, but also reminds the newly-weds and other members of their responsibilities to the community and church as Amish adults. Furthermore, a wedding is a reunion for Amish community members from multiple districts and regions, and an important occasion for unmarried youths to bond, especially between genders.

Next to the associated church service, singing is the major activity on the wedding day. Singing takes place in the morning church service, and there follows an afternoon singing and an evening singing. Additionally, in some higher districts, there is a further singing when the newlyweds unwrap their wedding gifts. On the one hand, all singings reveal the same Amish beliefs and values. On the other hand, each singing uses certain type(s) and genre(s) of songs, has different purposes, and stresses certain meanings. [1]

---

[1] Stephen Scott has given a very detailed and vivid account of a Lancaster Amish wedding, describing every aspect and local customs from engagement, preparations of the wedding, to the helpers, food, dress, music, gifts, dowry, and so on, in "A Lancaster Amish Wedding," in *The Amish Wedding*, 4-29. In "The

In this chapter, along with describing the whole-day wedding events in time order; my emphasis is on the four singings, including their repertory and genres, and the meanings of songs in relation to the wedding. To conclude, I give a comparison of the four singings, in terms of the types and functions of the songs. Most of my ethnographic data come from the five Old Order Amish weddings I attended in 2010, 2011, and 2012. Three weddings took place in conservative districts, one in a rather liberal district, and one in between. These weddings have provided me the opportunities to observe both uniformity and diversity in Amish wedding singings.

As one of the most important life-cycle rituals, a wedding is always a fascinating subject of ethnomusicological studies, because it often manifests the customs and values of the community and society. A few studies, mainly dissertations on wedding music in the last two decades, not limited to ethnomusicology, have explored this topic in various geographic areas, such as Slovakia,[2] Romania,[3] Bulgaria,[4] Macedonia,[5] Syria,[6] Palestine, Botswana,[7] Cambodia,[8] and China.[9]

Life Ceremonies," in *Amish Society*, 192-200, John A. Hostetler includes a comprehensive description of Amish weddings in general in the chapter of "The Life Ceremonies." Both Mr. Scott and John Hostetler have included the *Ausbund* numbers sung at the church service and briefly described the afternoon and evening singings, without many details of the repertory. Another brief introduction to Amish weddings is a chapter in the newly published encyclopedic volume, "Social Ties and Community Rhythms," in Kraybill, Johnson-Weiner, and Nolt, *The Amish*, 232-236. That chapter touches regional differences of wedding customs but says little about music.

[2] Jadranka Važanová, "Svadobné nôty, Ceremonial Wedding Tunes in the Context of Slovak Traditional Culture" (PhD diss., City University of New York, 2008).

[3] Gail Kligman, *The Wedding of the Dead: Ritual, Poetics, and Popular Culture in Transylvania* (Berkeley: University of California Press, 1988).

[4] Timothy Rice, *May It Fill Your Soul: Experiencing Bulgarian Music* (Chicago: University of Chicago Press, 1994). Michael Rowlett, "The Clarinet in Bulgarian Wedding Music: An Investigation of the Relationship between Musical Style and Concepts of Ethnicity" (PhD diss., Florida State University, 2001).

[5] Jane Sugarman, "The Nightingale and the Partridge: Singing and Gender among Prespa Albanians," *Ethnomusicology* 33, no. 2 (Spring-Summer, 1989): 191-215; *Engendering Songs: Singing and Subjectivity at Prespa Albanian Weddings* (Chicago: University of Chicago Press, 1997).

[6] Kathleen Ann Hood, "Music and Memory in a Global Age: Wedding Songs of the Syrian Druzes" (PhD diss., University of California Los Angeles, 2002).

[7] Rosaleen Oabona Brankie Nhlekisana, "Wedding Songs in Botswana: A Reflection of the Dynamics of Marriage, Gender Relations and Familial Conflicts" (PhD diss., Indiana University, 2005).

While these studies have provided ethnographies of colorful wedding rituals and music in different regions of the world, they reveal some common research concerns. Firstly, they document detailed wedding sequences and study the repertory or musical genres specific to wedding ritual. For example, Važanová studies *svadobné nôty*, specific locally-identified tunes and texts performed usually by women without instrumental accompaniment at Slovak village weddings.[10] Second, many study the themes of wedding songs texts to examine how they convey the important values of the society, and the social, historical, and cultural context. For example, Hood's research on the wedding song repertoire of the Druzes of Jabal al'-Arab in southern Syria emphasizes the role of *jawfiyya* wedding song lyrics in conveying collective and individual memories, history, and cultural values of the society. Third, the functions of wedding music in the ritual as well as in the community is also a common research theme. For example, Važanová proposes six hypotheses on the functions of *svadobné nôty* as melodic symbols of stability.[11]

As in many patriarchal societies, a wedding means rather different things for women and men, and some music genres are particularly performed, transmitted, and geared toward women. Therefore, gender studies and women's music are also prominent in the study of wedding music. For example, Jane Sugarman's influential study on wedding music of Presparë Albanians in Macedonia and North America stresses gender differences in not only the social behaviors, but also the contents, musical styles, and

---

[8] Kathy McKinley, "Ritual, Performativity and Music: Cambodian Wedding Music in Phnom Penh" (PhD diss., Brown University, 2002).
[9] Ruth Wing-Yu Yee, "The Wedding Lament of the Yujia People in Western Hubei Province, China: Music and Context" (PhD diss., Chinese University of Hong Kong, 1999).
[10] Važanová, 2008.
[11] Ibid.

ideologies music embodies at Presparë weddings.[12] Rosaleen Oabona Brankie Nhlekisana's dissertation explores the themes and gender issues that Botswana wedding songs convey.[13] Ruth Wing-Yu Yee studies women's wedding laments of the *Tujia* people in China, exploring social meaning and gender culture behind this music.[14]

Performance studies are used to explore the roles and choices of musicians, and the audience-performer relationship at weddings. For example, Kathy McKinley studies *phleng kar*, a music genre that accompanies Cambodian wedding ceremony, and she explores the actions and choices of individual musicians.[15] Michel Rowlett explores the performance styles of four prominent wedding musicians and investigates the relationship between musician's choices and the ethnic identity of a group.[16] Some studies also cover how music and wedding rituals change due to historical and political reasons.[17]

In this chapter on Amish wedding singings, I cover some, but not all of the common themes in the studies of wedding music. I first describe in detail the wedding sequences and then sort out the repertory of wedding tunes. I discuss the themes of wedding song texts and their relationship with Amish values and beliefs, and I pay attention to how wedding music functions in this entire-day ritual, particularly its role in serving the unity of the community. Since my field data on Amish weddings were collected between 2009 and 2012, and I do not have further information on the historical situations of Amish weddings, the study of change in Amish wedding music is left for future research.

---

[12] Jane Sugarman, 1989, 1997.
[13] Nhlekisana, 2005.
[14] Yee, 1999.
[15] McKinley, 2002.
[16] Rowlett, 2001.
[17] Važanová, 2008; Hood, 2002.

Although the approach of gender studies works efficiently in explaining contrasting social and musical behaviors in many cultures, it is not the most productive perspective for studying Amish music, particularly singings at their weddings. Even though there are clear gender distinctions in Amish society, they do not affect the realm of music as much as in many other cultures. Except that the lead singers in church can only be male, and more men seem to be interested in going to practice singings of slow-tunes, I did not observe much difference in singing caused by gender. Particularly in the case of weddings, both genders are more mingled than in regular daily life, in that they share much communal work that is usually done by one gender at other times, and in the afternoon and evening, boys and girls sit next to each other one by one at youth singings, instead of the segregated seating characteristic of youth singings. All the singings have participation by the entire community, and there is no difference in the choices of hymns. There are no lyrics that specifically refer to only one gender. Although there is some gender difference (for example, boys need to take girls in order to enter youth singings), it is not reflected significantly by gender distinctions in singings. Therefore, I do not make particular use of a gender perspective for my study of Amish wedding music, nor is it a primary approach I apply to this dissertation as a whole.

Performance studies are another perspective that is not particularly productive in the case of Amish wedding music, as well as for Amish music in general, because there is little concept of "musical performance" in Amish society. In virtually all Amish singing activities that I observed, there is no performer-audience distinction: everyone is encouraged to join the singing, and the participation of all people is "taken-for-granted."

In fact, I have never heard terms such as "musician," "artist," "performer," and "performance."

Therefore, rather than gender or performance studies, one of the most productive theories for Amish music is that of "participatory music," as proposed by Thomas Turino.[18] This framework provides an approach for thinking of music's function and aesthetics outside the box of Western art music, as well as many performance arts in different realms. According to Turino, "A primary distinguishing feature of participatory performance is that there are no artist-audience distinctions. Deeply participatory events are founded on an ethos that holds that everyone present can, and in fact should, participate in the sound and motion of the performance."[19] Since social bonding is the goal of such musical activity, measures are taken to make sure that music making is accessible to everyone; as Turino points out, "This inclusion of people with a wide range of musical investment and abilities within the same performance creates a unique dynamic as well as a series of constraints on what can or should be done musically."[20] In the case of Amish wedding singing, such measures include things such as singing in unison and choice of repertory that is familiar to most people, as I explore in detail later. In the following section, I begin the exploration of Amish weddings by providing an ethnography of their typical procedures.

Before the Wedding

In Lancaster County, Old Order Amish weddings usually take place in November and December, although recently spring weddings have also become more common. It

---

[18] Thomas Turino, *Music as Social Life*.
[19] Ibid., 29.
[20] Ibid., 30.

fits into the agricultural calendar, and most people would have time. In the old days when there were no refrigerators, it was easier for the preservation and the storage of wedding food in the wintertime. Weddings are usually on Tuesdays or Thursdays, so that the preparation and the ceremony do not conflict with the regular Sunday church service. There are about 300 weddings happening in a month, and it is not unusual that one person gets invited to multiple weddings in one season. A twenty-seven-year-old Amish girl told me that she received seventeen wedding invitations that year (2011), and that she had to make tough decisions about which weddings to attend. When she could not make it to some of them, she had to attend two weddings on the same day. The number of people attending one wedding varies from about three hundred fifty to five hundred. The bride's family hosts the wedding and is in charge of the wedding invitations.

In Lancaster County, Old Order Amish weddings take place at the bride's parents' home. Having weddings (and church) at home shows the central status of family and community in Amish life, as well as their values of plainness and practicality. If a family has a barn or a shop, the second floor is often a large rectangular space that is perfect for church and weddings. If a family has enough space in the house, a wedding can be on the first floor, where doors and partitions between rooms are removed, and the living room, kitchen, and bedrooms are merged into one sizeable open area. Sometimes a family builds a temporary shop-like building connected to the main house, and this temporary building is where the wedding service, singings, and meals take place. Such a temporary building is quickly removed within a few days after the wedding. Three church wagons bring the benches, copies of *Ausbund* and the brown book. Benches used for the church service are set out the day before the wedding. Although the wedding service takes place

in the shop, the house provides hundreds of guests the space for socializing, visiting, resting, and light entertainment (card and board games, etc.). Two days before the wedding, every inch of the house has been cleaned with the help of relatives and neighbors, from the bedrooms, the bathrooms, the living room, the kitchen, to the basement.

Preparation right before and on the wedding day brings the entire Amish community together. Not only the church districts of the bride and the groom, but also relatives and friends from other communities and settlements work together extensively in every step of the entire wedding, from house cleaning and setup, food preparation, to getting the young people ready to sing, and cleaning up afterwards. In a regular church service, mostly men and women work separately: women are in charge of the kitchen, while men set the benches and tables. By contrast, both genders work together closely at weddings. An Amish woman told me that wedding provides a special occasion for husbands and wives to work together, which does not normally happen in daily life. For example, it is a tradition that uncles and grandfathers of the bride cut celery before the wedding for creamed celery, a traditional Amish wedding dish. Once a grandmother commented that the men happily chopping celeries and chatting looked just like women doing quilting together.

Figure 4–1 Wedding Preparation: Family Meeting

Sketched by the author, December 6, 2010.

Figure 4–2 Cutting Celery before the Wedding Day

Uncles of the bride were cutting celeries; the woman in the front was cutting fruits for fruit cups for wedding afternoon and evening singings.
Sketched by the author, December 6, 2010

On the Wedding Day

In the morning of the wedding day, the bride's family gets up at four am. They finish doing all the daily chores before the helpers and guests arrived. At 7:30 am, at the main entrance of the house, the bride and the groom are already seated, along with their attendants. Two bridesmaids are on her left hand side, and two best men are on his right side. All of them wear brand-new clothes.

The Amish wedding clothes demonstrate the values of simplicity, plainness, modesty, and humbleness. Unlike the mainstream American weddings, which highlight personal love and romance, as well as individuality, Amish weddings emphasize the

Christian belief and union with the church. The groom and his attendants wear their Sunday clothes and bowties. The girls' dresses are also in the same style as their church clothes. The bridesmaids' dress is identical to the bride's. A bride makes her own wedding dress, which is of synthetic material in the color of her own choice, such as indigo, plum, sapphire, turquoise, and so on. As in youth singings, brides from lower church districts tend to choose darker colors, and those from higher districts seem to have more liberty in choosing brighter colors for their wedding dresses. One younger sister of a bride told me that the wedding dress material was very expensive. It is, however, according to the Amish standard and nothing comparable to an average American wedding dress, since the fabric costs about $5.99 a yard, and the dress uses about six yards of material. A bride usually buys bulk material from a local Amish fabric store, so that she, her bridesmaids and sisters can make identical dresses for the wedding day. At some weddings, the bride cuts little squares from her wedding dress material, giving to friends as souvenir.

The bride and her attendants all wear white cape and apron, made from organdy that needs to be starched to make it stiff and hold its shape, typical garb for unmarried girls to wear at Sunday church service. The white organdy cape and apron at the weddings are, however, only for the bride and her two attendants. After the wedding, a woman never wears a white cape and apron again during her lifetime. The change of color symbolizes that she has entered a new stage of life. The bride carefully stores her white wedding cape and apron into a safe place, which at least another family member knows. Unless her body shape changes significantly, the next time she wears the white wedding cape and apron will be at her burial, along with a newly-made white dress. In

some church districts, the hair coverings for the bride and her attendants in the morning are in black, since unmarried females older than thirteen need to wear a black covering at church until marriage.[21] They all change to white covering after the service. The bride wears a special pair of old-fashioned high-topped black shoes. Looking like typical women's footwear in the nineteenth century, such conservative laced shoes are usually worn by ministers' wives.

Guests come from all over, not only Lancaster County, but other counties in Pennsylvania as well as other states. Most people come by teams, while others who travel a long distance usually hire non-Amish drivers to take them by car or van. Outside the house in the field are big tents, where the horses stay, drink, and get fed. And buggies are parked in rows on the lawn, which therefore looks like a large buggy parking lot.

After female guests deposit their jackets, shawls, and bonnets, they come to the big wedding room. First they go in a line to shake hands with the bridal party and then the bride's family members. After greeting each other, women remain inside the house, while men wait outside, just as in the Sunday service. While many people are waiting for the ceremony to begin, many others also go to help in the kitchen, where the assigned cooks are already working. For example, five or six women are peeling potatoes surrounding one bucket with water in it, and there are still many big bags of potatoes that need to be peeled. Men take battery-powered large handheld mixers to mash the potatoes when they are cooked; there are so many potatoes that they need to change batteries many times.

---

[21] There is no real known reason for wearing black coverings. One Amish man told me that it is simply that some church districts do it, and some do not. When some districts started the custom of black covering, it remained unchanged.

The wedding ceremony begins at eight o'clock, "slow time." As in the regular church service, the Amish do not adopt daylight saving time for their religious rituals. The congregation proceeds to their seats shortly before eight in the same way as in church. By eight o'clock most guests are already seated: men and women sit in separate sections, facing each other. The elder people sit closer to the center, the younger people more to the back. The immediate family members of the bride and the groom sit close to the central rows. Many others of the bride's family members are busy with helping in the kitchen, and they sit close to the exit so that they can come and leave easily during the service without disturbing the congregation. The ministers and the elders sit on folding chairs in two rows in the center of the room. The bridal party, however, has not yet come in by this time.

Although the majority of people at an Amish wedding are Amish, there may also be outsider guests. It does not seem that there is any set rule about where non-Amish guests sit. How many non-Amish guests are invited varies from one wedding to another. Usually, the more conservative a host family is, the fewer outsiders are present; and the more liberal the host family is, the more outsider guests they tend to invite. For example, at three weddings in conservative districts, I was the only non-Amish person. At the two weddings in less conservative districts, there was a section at each wedding for about a dozen non-Amish guests, including Mennonites and other non-Amish. Before being married, the two brides both worked for a cleaning company owned by English employers, and both English employers were invited.

Not everyone participates in the wedding ceremonies and activities for the entire day, partly because people sometimes need to go to two or even three weddings on the

same day. Guests can choose different parts of the weddings to show up. Some attend only the church service, some go for singing in the afternoon or the evening, or both. English guests are often asked to come after ten in the morning, so they can be there just for the actual wedding ceremony.

Singing and Church Service

Openings Hymns

The wedding begins at eight o'clock, when the congregation is seated. A lead singer starts the opening hymn from the *Ausbund*, which is always "So will ichs aber heben an, Singen in Gottes Eher" (So will I once more begin, To sing in God's honor)— Das 69 Lied," *Ausbund*, 378, and the congregation sings the first three out of the twenty-one verses at the beginning of the service. At this time, the seats reserved for the bride and groom, as well as their four attendants, are still empty. The ministers, both from the home and other districts, leave the room on the third line of the first verse and go to another room to have the last before-marriage instruction with the bride and the groom. Once I counted that there were seventeen ministers at a wedding who went to the instruction. While the couple is receiving the instructions, their attendants stay in the kitchen, busy "filling their bellies with roast, cabbage, and donuts."[22]

The congregation continues singing as the ministers leave the room. As in any other church service, all the hymns sung at the wedding service are slow-tunes from the *Ausbund* in German. Although to an outsider's ears, the singing at the wedding service does not sound different from that sung at a regular Sunday morning, there is a special and standard selection of hymns for the wedding, which any Amish person can easily

---

[22] Conversation with an Amish father, August 2014.

recognize. *Ein Register von Lieder und Schriften* for church services also lists the numbers of the scriptures and *Ausbund* songs for a wedding service.[23] Those hymns all use the bridal theology, referring to the union of husband and wife as the marriage between Christ and the Church.

The reason that the Amish choose "Das 69 Lied" for the wedding service is that the lyrics, written by Sigmond Boschen, refer to the Church as the chosen bride of Christ. She is provided by God, follows Jesus's spirit and calling, separates herself from the world, endures the tortures of the princes of Egypt, waits until the last day of judgment, when Christ comes to take her—whoever is prepared for his calling—to the eternal kingdom of heaven. The first three verses sung at the beginning of the service emphasize that those who follow the teaching of Christ consist of the royal priesthood, while those who do not follow God's teaching will face eternal judgment and shame.[24]

The distinctive opening syllable of "Das 69 Lied" signals the special occasion of a wedding, which roughly corresponds to Wagner's wedding march (from *Lohengrin*) at an average American wedding. Although it is very common that the Amish use one melody for multiple hymns, the tune of "Das 69 Lied" is mostly sung to this particular hymn. Even if it might sound serious and solemn to an outsider, this song conveys the cheerful sound of wedding to an Amish ear. One young sister of a bride told me, "I like the song so much that I just can't hear enough of it."

There is a little trick in singing the first line of the first verse, which has eight syllables, one syllable more than the first lines of the other verses in this hymn as well as other hymns of the melody 4 group. But this is not a problem for the Amish; in other

---

[23] "Lieder vom Ehestand," in *Ein Register von Lieder und Schriften* (1979).

[24] *Songs of the Ausbund*, I:141-147. Mary M. Miller, *Our Heritage, Hope, and Faith* (Sugarcreek, OH: Carlisle Printing, 2000), 252-253.

lines they simply combine the sixth and the seventh measures by omitting the second Bb4 in m. 6 and smoothly slide directly into m. 7. In other words, the floating measure is divided into two units by adding one Bb4 note in order to accommodate an extra syllable in the first verse. Considering that the Anabaptist forefathers who wrote the words of the *Ausbund* hymns were not professional lyricists, irregularity of meter does happen occasionally. Amish congregations show their flexibility in fitting lyrics into melodies by slightly altering the melody.

Ex 4–1 "Das 69 Lied," *Ausbund*, 378

The second hymn is the *Loblied*, the same as in all other church services except a funeral, since it is an "all-purpose" hymn that praises God and is suitable for any occasion. During the *Loblied*, the bride and groom and the two couples of attendants

259

enter the narrow aisle between the two central rows; a boy holds a girl's right hand by his left hand. They walk to their chairs slowly and in a very solemn manner. There is no smile or other expressive facial countenance. Although the entire congregation puts their attention on the bride and the groom, the gaze is quite modest compared to that at an non-Amish wedding. The congregation does not stand up when the wedding party processes down the aisle. There are no flowers, organ, nor band.

As the ministers re-enter the room after the *Loblied*, the congregation sings the sixth to the eighth verses of "Das 69 Lied," *Ausbund*, 378, skipping the fourth and fifth verses for the moment, which are saved for the afternoon singing. Verse eight explicitly mentions that the bride waits for her bridegroom, whom she loves dearly more than anything else in the world.[25]

Sermons, Readings, and Prayers

After about forty minutes of hymn singing, often a young minister gives the first wedding sermon, which takes about half an hour. The lessons, prayers, and marriage vows are all prescribed by the *Handbuch für Prediger*, the manual for ministers. From page 32 to 34 is the section of "Hochzeits-Lehre" (wedding lessons), and "Abschrift von Ehestand," the section of wedding vows is from page 34 to 35.[26] *Our Heritage, Hope, and Faith* has translated these wedding service instructions and the wedding vows into English.[27] The first sermon recounts Genesis 1-8 in the Old Testament: from Creation of the world and men, the Fall of Man, Noah's ark to the end of the Great Flood: God

---

[25] *Songs of the Ausbund*, I:143.
[26] Eli J. Bontrager and L. A. Miller, *Handbuch für Prediger. Zum Gebrauch für gottesdienstliche Handlungen so wie den Diakonen, Diener zum Buch und Bischöfen ihr Beruf anbefohlen wird und wie verschiedene Lehren oder Predigten ordentlich und ehrerbietig ausgeführt werden die Zuhörer zu Jesu leiten wiedergeboren und selig werden* (reprinted numerous times, Arthur, IL, n. d., c.1950).
[27] M. Miller, "Wedding," in *Our Heritage, Hope, and Faith*, 244-249.

created Adam and saw it was not good for man to be alone, so He gave him a wife. The sermon continues to mention that it was because of the mingling of sons of God and daughters of men that caused the great flood. The first sermon also mentions the faithfulness of Noah and his sons, since they took God's children as their wives.[28]

After the first sermon, there is a silent prayer, during which the congregation turns around and kneels down. After the prayer, the congregation remains standing, while one deacon reads the scripture from Matthew 19: 1-12, which is about Jesus's teaching on marriage and divorce. Although divorce was relatively easy in the days of Moses and Jesus, it was not God's original intention. Couples should build their marriage upon mutual commitment and stand against divorce, for God had joined man and wife as one flesh. The scripture also tells that not everyone will be married, and there are people who remain single and can serve God better.[29] During the reading, young people often go out to use the bathroom and take a little break.

The congregation sits down again after the scripture reading, and the bishop starts the main sermon, which lasts for an hour. This sermon cites Old Testament stories of Isaac and Rebekah (Genesis 24-27), of Jacob (Genesis 25-50) and Laban, and Jacob's two wives (Genesis 28:10-36:43), as well as some other similar examples. The sermon addresses "how God particularly commended that Israel should not mingle with other nations in marriage, and how their disobedience—especially Solomon's many wives—brought great misfortune upon them in that the kingdom of Israel was divided and later led into captivity."[30]

---

[28] "Hochzeits Lehre," in *Handbuch für Prediger*, 32. M. Miller, *Our Heritage, Hope, and Faith*, 245.
[29] Interpretation of the scripture is from *Application Study Bible King James Version, Large Print Edition* (1988; repr., Carol Stream, IL: Tyndale House Publishers, 1996), 1830-1831.
[30] "Hochzeits Lehre," in *Handbuch für Prediger*, 31-33.

Following the biblical stories is the scripture reading of I Corinthians 7, which is Paul's instruction on Christian marriage, and Ephesians 5: 22-33, Paul's teaching on husband-wife relationship in marriage. The chapters of Ephesians place emphasis on wives' submission to husbands, "Wives, submit yourselves unto your own husbands, as unto the Lord. For the husband is the head of the wife, even as Christ is the head of the church: and he is the savior of the body. Therefore as the church is subject unto Christ, so let the wives be to their own husbands in every thing" (Ephesians 5:22-24). Those chapters also emphasize that husbands should love their wives, since "even as Christ also loved the church, and gave himself for it" (Ephesians 5: 25).

After the scripture reading, it is the tradition to preach at the Amish wedding the stories of Tobit and his son Tobias's wedding, which are, interestingly enough, from The Book of Tobit, an apocryphal book that is not in the Bible (Book of Tobit: 1-10). God heard the prayers of Tobit and Sara, and he sent the angel Raphael to heal the blindness of Tobit, and help Tobias to marry Sara, whose seven previous husbands were killed by the demon at wedding nights. This story also stresses the importance of marrying God's children, as Tobit instructed Tobias, "Be aware of all whoredom, my son, and chiefly take a wife of the seed of thy fathers, and take not a strange woman to wife, which is not of thy father's tribe: for we are the children of the prophets, Noe, Abraham, Isaac, and Jacob: remember, my son, that our fathers from the beginning, even that they all married wives of their own kindred, and were blessed in their children, and their seed shall inherit the land" (Book of Tobit 4:12).

The styles of sermon can vary from person to person. Some ministers speak in a calmer and plainer manner, whereas some others might sound more passionate. At

another wedding the bishop talked with full volume and dynamic changes, and his voice went up and down. In order for the non-Amish guests to understand at least a little bit of the message, he occasionally used English, such as "What is the ultimate goal of life? To go to heaven." I did not observe such usage of entire English sentences at the weddings of more conservative church districts.

Marriage Ceremony

The actual marriage ceremony begins at about eleven o'clock. All the helpers in the kitchen now stop their jobs and come to the congregation to witness the marriage ritual. Those who have fallen asleep during the long service are all back awake at this moment. The room becomes very quiet, even with the presence of hundreds of people. The bishop asks if there is any objection to the marriage. Then the bride and the groom stand up in front of the bishop, hand in hand. The bishop asks several questions in German, which are translated as:

> Can you both confess and believe that God has ordained marriage to be a union between one man and one wife, and do you also have the confidence that you are approaching marriage in accordance with the way you have been taught?
> Do you also have the confidence, Brother/Sister, that the Lord has provided this, our Sister/Brother, as a marriage partner for you?
> Do you promise your wife/husband that if she/he should in bodily weakness, sickness, or any similar circumstances need your help, that you will care for her as is fitting for a Christian husband/wife?
> Do you both promise together that you will with love, forbearance, and patience live with each other, and not part from each other until God will separate you in death?[31]

The bride and the groom answer each question with a simple "Yes." Then the bishop reads a prayer from *Christenpflicht*,[32] asking God's blessing on the marriage.

---

[31] "Hochzeits Lehre," in *Handbuch für Prediger*, 32-33. M. Miller, "The Marriage Vows," in *Our Heritage, Hope, and Faith*, 246-247.
[32] *Die Ernsthafte Christenpflicht*, 123.

After the prayer, the bishop takes the bride's right hand and puts it in the groom's right hand. Then he places his own hand under their hands and continues with more blessing, "*So finden wir das Raguel die Hand der Tochter nahm und schlug sie Tobias in seine Hand und sprach* (So we find that Raguel took his daughter's hand and put it in the hand of Tobias' hand, and said): The God of Abraham, and the God of Isaac, and the God of Jacob be with you and help you together and give his blessings richly unto you, and this through Jesus Christ. Amen."[33] At one wedding, the bishop at this moment sounded rather emotional, and his voice sounded as if he were in tears. The bishop and the couple bow their knees. Then the bride and groom return to their chairs, without, showing, however, any particularly excited facial expressions, but simply solemn and peaceful looks.

The marriage ceremony takes about only three to four minutes. Afterward the helpers return to the kitchen almost immediately to get ready for the wedding feast. Some ministers continue to give testimony to the sermon and express blessings to the couple. The bishop asks the fathers of the bride and the groom to speak, who often talk briefly and thank the helpers and guests. Then the bishop gives closing comments and a short prayer from *Christenpflicht*, page 114. The congregation kneels down again for the final prayer, followed by a benediction.

Closing Hymn

At the end of the service, the congregation sings the first four verses of "Gelobt sei Gott im höchsten Thron" (Praise be God in the highest throne)--"Das 122 Lied,"

---

[33] M. Miller, "The Marriage Vows," in *Our Heritage, Hope, and Faith*, 246-247. Another English translation of the wedding vows is included in Isaac Stoltzfus, *Hymn Translations (German to English): From Ausbund and Lieder Buch, Plus Prayers Used in Church, Marriage and Baptismal Vows* (Aylmer, ON, 1998), 97-98.

Ausbund, 712, see Ex 4-2, which lasts for about ten minutes. This hymn tells that God has prepared a true wedding garment and the marriage of the Lamb for those who truly believe in Him. Whoever guards the silk garment, washes it, and sprinkles it with blood will go to the wedding with Jesus Christ, the bridegroom, and enter the city He has prepared, living securely in eternity. And whoever does not wear the silk garment must suffer from eternal punishment.[34]

<div align="center">

Ex 4–2 "Das 122 Lied," *Ausbund*, 712
See also *GB*, 43 and *BB*, 26

</div>

Table. 4-1 summarizes the Amish wedding service procedure, showing that the wedding service is a highly religious ritual that uses sermons, scriptures, prayers, and hymn singing to reinforce that the meaning of marriage is not just the union of two people, but more importantly a sacred lifelong commitment with the Christian church. Both hymns in the morning service, as well as many other hymns sung later in the afternoon and evening, use the bridal theology, referring to the union of husband and wife as the marriage between Christ and the Church. All the biblical stories and the two sermons point to the importance of marrying only God's children—must be within the

---

[34] *Songs of the Ausbund*, I:302-305. M. Miller, *Our Heritage, Hope, and Faith*, 255.

Christian Church. Weddings also stress the Amish value of submission to God, church, the community, and the spouse, which is shown not only in the message of the sermon and the scripture readings, but also in the ceremony itself: humble, plain, serious, and with no secular gestures.

Table 4–1 Summary of Amish Wedding Service

Lied	Page	Verse	Theme
69	378	1_3	Church is the chosen bride of Christ
131	770	1_4	Praise the Lord
69	378	6_8	The bride waits for the groom, Jesus
At the same time as the singing			
			Marriage instruction to the couple
			Discussion among the ministers
First sermon			
Genesis: 1-8			
			Consequence of disobedience to God
			Faithfulness of marrying God's children
Silent prayer			
Scripture reading			
Matthew 19: 1-12			
Main sermon			
Genesis 24-27, 25-50, 28-36			
Reading			
I Corinthians 7			
			Paul's instruction on Christian marriage
Ephesians 5:22-33			
Sermon continues			
Book of Tobit: 1-10			
			Tobias' wedding
Marriage ceremony			
Vows			
Christenpflicht 123			
Testimonies			
Fathers speaking			
Prayer			
Christenpflicht 114			

Lied	Page	Verse	Theme
122	712	1_4	God prepared the wedding garment,
			Holy Super, the marriage of the Lamb

From the standpoints of procedure, format, and the content of the wedding service, all the weddings I attended were mostly identical. There are, however, other hints that can tell whether a community is relatively liberal or conservative; for example, how

many non-Amish guests attend the wedding, and how the unmarried females in their *Rumspringa* period are dressed. As previously mentioned, the more conservative a community is, the fewer or even no non-Amish guests are invited. Although the men wear pretty much the same clothes for weddings, church, and funerals, the young females' dresses do show diversity. Many details can signal how conservative or liberal a youth group one person belongs; for example, the colors and the lengths of the dress, the lengths and pleats of the sleeves, the thickness of the stockings, the style, color, material of the shoes, the height of the heels, and how the signature Amish hair rolls and the hair covering are worn.

Despite those external diversities, the essence of the wedding church service is consistent throughout Lancaster County. As a crucial part of the service, the *Ausbund* slow-tune singing is also identical across the County. Regardless of how conservative or liberal a community is, the congregations sing the same hymns and most of the time even the same verses. Although the songs at an Amish wedding service might appear too solemn for such an occasion to an outsider, the congregational singing of three to five hundred people of all ages does create an unstated happy atmosphere, filled with blessings.

Lunch

After the solemn church service, festivities on the wedding day begin with eating, a major activity in most weddings around the world. What follows the hymn singing about the Holy Supper is the wedding dinner: the Amish refer to the meal at lunchtime as "dinner" and the evening meal as "supper." Dinner at Old Order Amish weddings uses a standard menu across Lancaster County, while supper has a larger variety in spite of the

similar style. Here is an example of menus from one wedding. At dinner, the main dishes included chicken roast, mashed potato with gravy, coleslaw, creamed celery, bread rolls with jam and butter. Desserts were vanilla pie, tapioca pudding, jello salad, cookies and doughnuts. The supper menu included BLT salad (bacon, lettuce, and tomato), carrots, gourmet potatoes, noodles, and roast beef. Desserts were raspberry pie, ice cream, and fruit salad. There is always a cup of water for each person in a plastic cup or a glass, and coffee and tea are always served after meals. There is no alcohol or soft drinks.

After the service, men quickly set up the tables, which are converted from church benches, similar to a Sunday lunch. Most of the long tables are placed around the four sides of the room, since the tables will remain in the same setting for the rest of the day; the space in the middle of the room is for people to clean up the dishes, and later for the adults and children to sit during the afternoon and evening singings. The tablecloth is made from large bulk sheets of plastic material, in white or black. Sometimes kitchen paper towels are put on top of the tablecloth, to save the work of wiping the table.

The bridal party sits at the *Eck* (corner) of the room. They use new white tablecloths and fancy china instead of the plastic dishes used by the guests. Bouquets of freshly cut flowers are in glass vases, and there are many beautifully elaborate wedding cakes displayed, both homemade and bought from the bakery. There are even more cakes sitting at a long table in the kitchen full of sweets and desserts, given by the guests. Some cakes are decorated creatively with miniature farm, buggy, house, and flowers that depict pastoral scenes.

"Our Young People are like Royalty at Weddings"

At an Amish wedding, young unmarried people in their *Rumspringa* period are the center of the afternoon and evening activities, as an Amish mother describes: "Our young people are treated like royalty at weddings." Unlike church meals when the elder people always eat first, at the noontime wedding dinner, young people eat first, and they do not need to help with dishes and other chores. All they need to do is to enjoy the whole-day event. The bridal party comes into the dinner table first; the groom holds the bride by the hand, and so do the two pairs of attendants. The bride and groom sit next to each other at the center of the Eck, and the attendants sit in pairs. Other young people follow and get seated, males on one side of the table, and females on the other side.

Communal Work and "Organized Chaos"

On the wedding day, cooking dinner is assigned mostly to married couples, and they start working from early in the morning and can rarely see the wedding service except for the short vow-exchanging part. It is, however, an honorary job. Usually mashed potatoes are taken care of by three couples. Four couples are in charge of the chicken roast/filling, a mixture of bread cubes and chicken, which is the main dish of the wedding dinner at noontime. Men in black formal church attire as well as white aprons work busily in the kitchen, putting the roast in huge pots and pans.

In a regular church service it is always women that wash dishes and set the table. At a wedding, however, young men join their wives to share this job. They seem to be very familiar with the cooking procedure, and are just as good as women. Working together brings the Amish communities together: it not only helps the host family with all

the wedding day work, but also provides an opportunity for both genders to communicate and strengthen family ties.

When preparing for her daughter's wedding, an Amish mother told me, "Our wedding is an 'organized chaos.' It seems that nobody knows what they are doing, but everybody knows what they are doing." There is a piece of paper the wedding family prepares that lists the names of all the helpers on the wedding day, including the waiters and waitresses who serve dinner, the dishwashers, the cooks in charge of each dish, and so on. But it does not mean that these jobs are limited only to those assigned helpers. Anyone who is willing to help can join in any time, and an extra pair of hands is always welcome.

Since there are so many people working in the kitchen, and the house or the shop is filled with guests, it is hard for the waiters and waitresses to carry the heavy dishes all the way from the kitchen to the table. Therefore people often pass dishes along in bucket brigade style, when some big men stand on the stairs on the way to the wedding space on the upper floor.

Gift-Opening and Singing

Similar to church on Sunday, it takes a few rounds for all the guests to finish eating. Between the shifts, assigned married couples and other volunteer helpers quickly wash the dishes. Usually there are different groups washing dishes simultaneously in the open area of the wedding room, using double plastic tubs and buckets. Meanwhile tables are also quickly reset. As soon as the young people finish eating, they disappear from the wedding room and withdraw to the house to watch the couple opening their gifts.

Unwrapping the gifts and putting them on display to the community is a ritual that people of all ages enjoy. The kinds of gifts give a hint of the practicality of the Amish and their expectations and the division of labor of in family life. Gifts are placed in a bedroom, an area in the basement, or the living room. Portable gifts are piled on long tables, beds, or sometimes simply put on the floor. They are mostly practical household items that the couple needs in their new married life, and few are for pure decorative and entertainment purposes. Kitchen utensils are very popular: for example, Tupperware containers are almost must-have wedding gifts. Other products that family and friends have ordered at bridal parties, such as all kinds of cookware, pots and pans of all sizes, all show up at the gift table. Other items include dishes, bake ware, baskets, jars for canning, dry goods, china sets, lamps, and bathroom items such as towels, detergent, buckets, drying rack, and so on. The husband mostly gets various household and shop tools as gifts, which can be as large as a shovel, a battery-powered lawn blower, and a kid's wagon. The couple receives those gifts of even bigger sizes after the wedding: they can pick them up when visiting family and friends. In spite of the usual Amish frugality these household items are oftentimes not cheap. Even if the products are not of big brand names, they are of good quality. Since the Amish expect the marriage to last life-long and divorces are not allowed, it makes sense that they are willing to invest substantially into building up their new homes.

Besides the practicality and emphasis on family life, the gift-giving ritual also reveals the mutual bond among the community members. For example, sometimes the friends of the bride make funny gifts. Once the girls that worked together with a bride in a painting shop put her old rubber boots she used to wear at work in a box, as well as a

self-made wedding scrapbook full of memories of their friendship and wedding wishes.

When unwrapping the gift, she and her friends just could not stop giggling. The Amish

open and display the wedding gifts in front of the entire community. The couple walks by

the gifts and open them one by one. The young siblings follow them, carrying a trash bag

to put the wrapping paper. Someone is in charge of writing down the gifts and the

sender's names in a notebook. Many guests surround the bridal party with curiosity when

they unwrap the gifts. Afterwards, the gifts and the wedding cards are on display for the

rest of the day, and anyone at the wedding can come to look through them and read all

the cards. Sometimes the gift is from one person, and other times, a married couple,

siblings, or a couple of friends chip in together to give a larger gift. Writing thank-you

cards is not a custom for the Amish, probably because helping each other in the

community is natural and taken for granted.

Wedding-Song Booklet and Singing

For the plainer communities, the opening-gift ritual goes without music, and by

contrast, weddings in less conservative communities include four-part harmony singing

in English to accompany this process. Usually young people from the same youth group

that the bride and groom are from sing fast songs of the couple's selection while they

open the gifts. Often in less conservative districts, two months before the wedding, the

bride and the groom have already prepared a loose-leaved booklet of English songs in

four-part harmony that they want their friends to sing on their wedding day when they

open the gifts. Such a custom did not exist in Lancaster County in the past, at least in the

1970s.[35] Since when it became popular is not clear. Nevertheless, it is nowadays common in rather liberal districts, but not in the conservative ones.

The booklet has a cover with the couple's names and the wedding date on it. On one cover it says "We give our thanks to God for bringing out lives together… Our Parents for their love and prayers… Family & Friends for helping us make this day possible." Another cover states, "Love is the most precious flower in the Father's garden of Life." With four-part harmony written in shape notes, the format of the wedding song booklet is quite similar to those song collections that youth groups assemble for their Sunday evening singings, but much thinner and with about a dozen songs with a theme of love.

In Sunday singings, the youth fit German lyrics from the *Ausbund* and the "brown book" (*UG*) to tunes of English songs, and English is mostly kept in the refrain sections in liberal groups. By contrast, the opening-gift singing at the wedding is in English the entire time. In Sunday singings no musical notation is permitted, and the youth sing the tunes in harmony from memory. Here at the wedding, however, songs in the booklet are mostly with their musical score, and occasionally some songs only have lyrics, such as "Thank You Parents," "Battle Hymn of Love," and "A Wedding Hymn," which is sung to the tune "How Great Thou Art."

During singing, the parents and grandparents of the couple sit on the chairs reserved for them in the front rows that are closest to the gift tables. The young people stand scattering in the room and sing, sharing the song booklet among them. It is not quite clear whether they sing from memory or need the score for the musical notes or lyrics. Usually someone starts a song and the others join in as soon as they recognize

---

[35] Conversation with an Amish man, August 2014.

which song it is. The adults often sing along if they know the song. If the youth finish singing all the songs in the booklet before the couple finishes unwrapping the gifts, they start from the first song all over again and continue singing until the couple finishes. Singing and gift opening last for about forty minutes.

Songs accompanying the gift opening are the least traditional compared to the slow-tunes sung at church service, as well as the slow-tunes, half-fast-tunes, and fast-tunes sung in the afternoon and evening singings. Table 4-2 lists the repertories at two weddings. Firstly, gift-opening singing is all in English, while singing in church as well as the afternoon and evening singings are all in German. Secondly, gift-opening singing uses tunes that are of the most recent origin. They include songs by contemporary Anabaptist songwriters, both Mennonite and Amish (although the Amish do not use the term "songwriter") such as Chester Goossen, Elizabeth Drudge, John Esh (Mennonite), and John Paul Raber (Amish). It is not unusual that the youth choose country music, such as "Battle Hymn of Love," or Southern gospel music, such as "In Love Together." As I will explain in Chapters Five and Six, the origin of church slow-tunes is by contrast much older, tracing back four hundred years ago or so. Thirdly, gift-opening singing is the least formal. Although friends from the same youth group of the couple are mostly in charge of the singing, whoever is willing to help can participate. People can come and go at any time.

Table 4–2 Two Wedding-Song Booklets

High/2011

Title	Lyrics	Tune	Year
Love Song	Corinthians 13	Patricia Shelly	
I Want Us To Be Together In Heaven	L. Y & L. H?	Carol Yeje, arranged by Lois Hostetler	1972
Bless This Pair	Twila Schmidt	Geraldine Koehn	1967
By The Grace of God	John Paul Raber	John Paul Raber	
As You Promise Each Other	Geraldine Koehn	Geraldine Koehn	1981
A Beautiful, Wonderful Love	La Verda Miller	La Verda Miller, arranged by Geraldine Koehn	2008
Heavenly Voices	Geraldine Rempel	Geraldine Rempel	1990
Battle Hymn of Love	Paul Overstreet and Don Schlitz (country music)		1990
Praise The Lord	John Esh	John Esh, arranged by Geraldine Koehn	2008
Friends	La Verda Miller	Le Verda Miller, arranged by Geraldine	2006
Thank You Parents	?	?	?

Middle/2012

Title	Lyrics	Tune	Year
A Wedding Hymn	?	"How Great Thou Art" by Carl Gustav Boberg	1885
Bless This Pair	Twila Schmidt	Geraldine Koehn	1967
God Bless Their Love	Robert W. Toews	Robert W. Toews, rranged by Luella Toews	?
As You Promise Each Other	Geraldine Koehn	Geraldine Koehn	1981
Wither Thou Goest	Chester Goossen	Chester Goossen (Mennonite)	
Battle Hymn of Love	Paul Overstreet and Don Schlitz		1990
Unless There Be Love	Adeline Toews	Adline Toews Arranged by Geraldine Koehn	1992
Heavenly Father, At This Altar (for male voices)	Elizabeth Drudge	Elizabeth Drudge	1995
Two As One	John Paul Raber	John Paul Raber	
We Have This Moment	Gloria Gaither	William Gaither	1978
Thank-You Parents (last)		?	?
In Love Together	Stauart Jantzen	Stauart Jantzen (Precious Promises In Song No. 1, 66, 1981, gospel songs)	?
Two Shall Be One	Mary Reimer (Canadian)	Josie Penner (contemporary)	?
Lead Them Home	Jeanette Nightingale	Jeanette Nightingale, arranged by Geraldine Koehn	?
A Wedding Hymn	?	"How Great Thou Art"	?

Themes of Gift-opening Wedding Songs

Sometimes the youth use specific wedding lyrics instead of the original for familiar English tunes. For example, "We Have This Moment" is a popular song among the Amish. Written by southern gospel singer-songwriter and Grammy Award winner William Gaither and his wife Gloria, the song emphasizes the transcendence of life and the need to cherish the current moment. There are other wedding versions of lyrics for this song. In Ex 4-4, the lyrics are composed for the occasion of wedding and stress the

strong belief in God's presence, blessing, and guidance in marriage, as well as sharing the

happiness and God's love with family and friends.

Ex 4–3 "We Have This Moment," One Wedding Version

Reproduced from one Amish wedding song booklet, lyricist unknown.

Music and original Lyrics Copyright © 1975 Hanna Street Music (BMI) (adm. at CapitolCMGPublishing.com)

In Table 4-3 I summarize the themes of the gift-opening wedding songs in the two sample repertories, which show both a commonality and some individual preferences. There are four songs that both weddings chose: "Bless This Pair," "As You Promise Each Other," "Battle Hymn of Love," and "Thank You Parents." They convey the messages of praying for the couple, asking for God's blessing and guidance, importance of marriage vows, and graciousness to parents.

Besides the common contents, the musical repertories at the two weddings have some differences. The first wedding (2011) has four songs that have no direct reference to marriage; rather, they talk about love of God and Jesus, salvation, and vision of heaven. In comparison, all the songs at the second wedding (2012) have the wedding theme: eight out of fourteen songs are about praying for God's blessings in marriage and guidance in life for the couple, three songs are about marriage vows, and the remaining songs talk about thanking parents, trusting in God and cherishing the moment, and the bridegroom metaphor. Since the repertory at the gift-opening singing is an individual choice rather than a group decision, it is understandable that each couple might have their own preferences.

In comparison to the *Ausbund* slow-tunes in the morning service, the contents of gift-opening singing are much more light-hearted. They focus more on the individuals (the newlywed couple) rather than the Church, and except for one song, most of them do not mention marriage as in the bridal theology. Although some songs do mention God's blessing on the couple and take them to heaven when this life ends, these songs do not touch the theme of the last judgment. Clearly, the lyrical contents of those songs are not rooted in Anabaptist theology and could be applied to Christians in general.

Table 4–3 Comparison of Gift-opening Wedding Song Themes

High/2011

Title	Theme
Love Song	Power of love
I Want Us To Be Together In Heaven	Vision of heaven, wanting to be in heaven with Jesus
Bless This Pair	Pray for God's blessings in marriage and guidance in life for the couple.
By The Grace of God	Praise the grace of God
As You Promise Each Other	Sacred marriage vows before God
A Beautiful, Wonderful Love	Jesus and God's love
Heavenly Voices	Belief and trust in Jesus that he will take believers to heaven
Battle Hymn of Love	Marriage vows, faithfulness
Praise The Lord	Praise God and Jesus, salvation
Friends	Friends is a gift from God
Thank-You Parents	Thank parents for their love and prayer

Middle/2012

God Bless Their Love	Pray for God's blessings on the couple for their marriage and eternity
Bless This Pair	Pray for God's blessings in marriage and guidance in life for the couple.
As You Promise Each Other	Sacred marriage vows before God
Battle Hymn of Love	Marriage vows, faithfulness
Wither Thou Goest	Marriage vows, God's people
Unless There Be Love	Love for God, Jesus, and each other. Praise and pray to God to strengthen the love.
Heavenly Father, At This Altar	Pray for God's blessings on marriage and guidance in life.
Two As One	Jesus as the groom, church as the bride. God's plan. The Union of the two until death.
We Have This Moment	Sharing with family and friends the joy. Trust in God. Tomorrow is unknown, we need to cherish the moment.
In Love Together	Pray for God's guidance in life and marriage, asking for strength
Two Shall Be One	Pray for God's blessings on marriage and guidance in life for the couple
Lead Them Home	Pray for God's blessings in marriage and guidance in life for the couple.
A Wedding Hymn	Pray for God's blessings on the wedding day
Thank-You Parents	Thank parents for their love and prayer

Afternoon Singing

Holding-Hand "Ritual"

Since boys and girls sit next to each other at the long table at the afternoon and evening singings, there is a holding-hand "ritual" before singing begins. Each boy needs

to hold the hand of one girl, and the youths proceed to the singing table in pairs, hand in hand. In the afternoon singing, those pairs who hold hands and sit together are not dating couples; it is only in the evening singing that dating couples hold hands and sit together at the table to eat and sing. In the afternoon, boys make their own choices which girls they want to sit with. In the evening singing, it is the bride and the bridal party that decide the seating order, and who is going to be paired with whom for those who are not dating.

At one wedding, the afternoon singing started at about 2:30. Around 2:15, girls gradually gathered in the basement of the house, waiting for the boys to pick them up. They stood with their friends, trying to look aloof. Nearby were many married women and kids, who kept chatting and watching. Boys gathered outside the entrance of the basement. The groom first came in, taking the hand of the bride, and the other boys followed one by one. Sometimes a boy had already decided whom he wanted to spend the afternoon singing with as he walked in. Sometimes a boy and a girl had already agreed to go with each other. In such cases a boy directly went to the girl and held her right hand with his left hand. The couples proceeded to the wedding room and sat at the dinner table one after another.

For less conservative districts, the youths are often quite relaxed and the pairing go quickly and smoothly. By contrast, the same ritual could create certain awkwardness in more conservative districts: the young people seemed to be more nervous when they picked a partner or got picked. Sometimes as a boy walked in, not knowing which girl he would pick up, he would stand there, watching. So would the other people. That moment could be a little awkward. If the numbers of both genders are not even, there are usually girls left. Those who have not gotten picked try to look relieved that they do not need to

join the afternoon singing and can do things on their own. A 26-year-old girl, however, told me that she had already lost hope on ever being picked by a boy. The singing, especially the holding-hand custom, made weddings not a fun occasion for her any longer.

The bridal party first proceeds to the *Eck*, followed by the other young people. In the usual Sunday evening youth singing, boys and girls sit on opposite sides of the long table. At weddings, however, one boy sits next to a girl. If it is unsaid but understood by the Amish that Sunday youth singing is an occasion for the young people to socialize with peers and find future spouses, then the singings at weddings are clearly designed for the opposite genders to bond. There are plates of assorted cookies and potato chips on the table, as well as row celery in big glass jars, arranged like cut flowers. Gradually, other adults take the benches and folding chairs behind the young people, watching and participating in the singing.

Figure 4–3 Youths at the Wedding Afternoon Singing

Sketched by the author, December 9, 2010.

At the afternoon and evening singings, the newlyweds normally do not sing.

According to John Hostetler, newlyweds do not sing in the afternoon and evening

singings at their own wedding, for it is considered a bad omen.[36] But an Amish man told

me this is superstition and not true. According to him, the newlyweds do not sing,

because they are supposed to be enjoying listening other people sing for them. In some

liberal districts, the couple might join the family in singing some songs in English in the

evening after most people have left.[37]

---

[36] Hostetler, *Amish Society*, 198.
[37] Conversation with an Amish man, 2014.

"Let's Listen to the Wedding Songs"

The entire-day wedding celebration highlights the afternoon and evening singings, which by every means are full of happiness and enjoyment. The afternoon singing lasts about one hour and forty-five minutes to two hours and is much less solemn compared to the church service: the atmosphere in the afternoon and evening is much more informal, relaxed, and entertaining. During the singing, both the adults and the young people can chat all the time and move around. In all afternoon, the host family serves a lot of snacks, such as fruit cups, platters of vegetable, ham, cheese crackers, sandwiches, candies, chips, and so on; many are gifts from friends and family, coming with small cards on the plates. All the guests read the cards while they pass on the food. The siblings of the bride are waiters and waitresses for the afternoon and evening singings. They serve the snacks, coffee, water, ice tea, lemonade, and juice to the congregation and the youth, as well as fancy smoothies and ice cream to the bridal party.

The afternoon singing at weddings only uses songs from the *Ausbund*, in a mixture of slow-tunes, half-fast-tunes, and fast-tunes. The common understanding is that people do not encourage harmony singing at weddings. On the one hand, part-singing might offend some conservative people; therefore, the youth who normally sing in harmony on Sunday evenings do not do so at weddings. On the other hand, since wedding guests are coming from all kinds of districts and geographic areas, singing in unison makes it much easier for a big congregation to participate. Unlike in church service where only men can lead a song, anyone can take a lead in the singings in the rest of the day, regardless of age and gender. Not only the young people at the table can choose songs, other congregation members can also pick their songs.

In the following part, I describe each of the afternoon songs at the last wedding I attended (before writing the dissertation). It was on November 15, 2012 in a district that is neither particularly conservative or liberal. By that time I had already been to four weddings, as well as many youth singings, singing classes, church services, and other singing events. I had gained more knowledge of the repertory and a clearer idea how singing goes, as I was already familiar with many tunes popular among the Amish. Therefore I was finally able to "decipher" most of the wedding hymns, with the help of the efficient cipher notation as well as my Amish "neighbors" at the wedding. In this section, I provide transcriptions of most afternoon hymns, hoping the readers could imagine in their minds of how those songs sound, even without recordings.

Singing started with slow-tunes from the *Ausbund*. The first hymn, as is usually the case at wedding afternoon singing, was "Das 97 Lied," *Ausbund*, 508. The congregation sang the first two verses. Written by Michael Schneider, the lyrics are about the chosen bride of Christ. The first two verses mention again the pure and holy wedding garment,[38] which has the same theme as the hymns of the morning service. Next the congregation sang the fourth and fifth verses of the wedding hymn "Das 69 Lied," *Ausbund*, 378, which were omitted in the morning service. These two verses talk about how Jesus has taken the Christian Church as his wife, whom God has chosen for him and is in spirit and flesh His likeness.[39]

The third hymn was "Das 122 Lied," *Ausbund*, 712, the closing hymn in the morning service, when the congregation sang the first four verses. In the afternoon they continued from the fifth verse and sang through verse seven in the same slow-tune.

---

[38] *Songs of the Ausbund*, I:200.
[39] Ibid., 142.

Afterwards a lead singer began the eighth verse with another slow-tune (Ex 4-4 *GB* 18) and the congregation continues with this tune through verse ten. From the eleventh verse on, the congregation shifted to a half-fast-tune, as in Ex 4-5.

Ex 4–4 "Das 122 Lied," *Ausbund*, 712, V. 8-10, Slow-tune
See also *GB*, 18 and *BB*, 3.

Ex 4–5 "Das 122 Lied," *Ausbund*, 712, Half-fast-tune 1, V. 11-18

Transcribed by the author.

From verse nineteen to the end of the song in verse twenty-three, the congregation useed another half-fast-tune, as in Ex 4-6.

Ex 4–6 "Das 122 Lied," *Ausbund*, 712, Half-fast-tune 2, V. 19-23

V. 19

(A) 1.Nie - mand wird krö - net vor der Zeit, 2.Wer die Kron will ge - win - nen,
3.Der schau daß er nur red - lich streit, 4.Mit Chri - sto bis ans En - de.

Refrain V. 20

(B) 1.All die in Trüb - sal hie be - stohn, 2.Und al - so ü - ber - s - den,

(A) 3.Wer will sie schei - den von der Kron? 4.Rein Mensch mags ihn'n mehr neh - men.

Transcribed by the author.

This tune has a verse and a refrain, and the melodic structure is AABA, which accommodates the lyrics of two continuous stanzas. The verse fits the lyrics of one stanza, and the next stanza goes to the refrain; and the following stanza starts the top of the tune again. Alternating verse and refrain for multiple stanzas is a common practice in youth singing, as discussed in Chapter Three.

The next hymn was "Das 138 Lied," *Ausbund*, 796, Ex 4-7. The content of this hymn has no direct connection to the wedding theme; rather, it tells about "death as a portal to Heaven and expresses rest and hope in that thought."[40] In the nine verses the congregation sang, six of them contain the word "*Tod*" (death). This hints that death is not a taboo topic, and for the Amish, understanding that death is "*Ein Thür zum Leben*" (a door to life) (verse 9) is essential in their Christian belief, and such faith needs to be stressed all the time, including at a wedding.

---

[40] *Songs of the Ausbund*, I:337.

Ex 4–7 "Das 138 Lied," *Ausbund*, 796, Half-fast-tune, V. 1-9 (Entire Hymn)

V. 1 1.Zu sing'n hab ich im Sinn; 1.Zu sing'n hab ich im Sinn;

2.Wolt doch viel lie - ber wei - nen, 3.Wann ich denk wer ich bin.

Transcribed by the author.

The next hymn was "Das 140 Lied," *Ausbund*, 806. If singing about death at a wedding is an odd idea to many outsiders, then a martyr song commonly being used as a wedding song can tell even more about the Amish concept. "Das 140 Lied" is about an Anabaptist martyr Haslibacher, a preacher from Haslibach in the district of Sumiswald in Switzerland, who refused to renounce his Anabaptist faith, and was tortured and beheaded in Bern on October 20, 1571. Before his execution, he dreamed of an angel from God and three signs that would happen after his death, which was God's showing that injustice had been done to him. These three signs did happen after his head was cut off: his head jumped into his hat and laughed; the sun was as red as blood; and the town well sweated blood. Because of God's signs and fear of God's judgment, the lords in Bern stopped persecution of Anabaptists.[41] This hymn is also sung at the service before Pentecost. An Amish woman once translated word by word the beginning verses, explaining the story to me. She said she was very touched when her district sang it in church. For the Amish, it cannot be overstated the importance of the heritage from the martyrs who devoted their lives to the faith. Probably because of this deep-seated collective memory, they reiterate such stories at weddings.

---

[41] Ibid, 347-353.

Ex 4–8 "Das 140 Lied," *Ausbund*, 806, Slow-tune, V. 1-4
See also *GB*, 48 and *BB*, 31

V. 1 1.Was wend wir a - ber he - ben an,
      4.Haß - li - ba - cher ward er ge - nannt,

      2.Zu sin - gen von ein'm al - ten Mann,
      5.Aus der Ril - chö - ri Sum - mis - wald.

      3.Der war von Haß - li - bach

Ex 4–9 "Das 140 Lied," *Ausbund*, 806, Fast-tune, V. 5-11

V. 5 1.Der Haß - lich - bacher auf der Stätt   2.Sie über-dis - pu - tiret hätt,   3.Da sprach er bald zu ihn'n,

      4.Von mein'm Glaub'n thu ich nicht abstan,   5.Er will ich Leib und Le - ben lahn.
      Transcribed by the author.

"Das 140 Lied" has in total thirty-two verses, and the congregation sang the first four verses in slow-tune, as Ex 4-8 shows. The lead singer wanted to continue the slow-tune for the next verse, but some younger fellow came up with another fast-tune, as in Ex 4-9, which the congregation picked up from there and sang until verse eleven.

The following hymn sung at this wedding, "Das 125 Lied," *Ausbund*, 748, Ex 4-10, is also a must-sing hymn at weddings. Starting from verse fifty-seven, it is one of the favorites at Sunday youth singings. There are numerous fast-tunes of group melody 12 that go with the lyrics, as I have illustrated in Chapter Three. These verses explicitly express that there are two ways, one narrow and one broad; those who go through the narrow gate will be despised by everyone and must suffer great pain, but will reach the

kingdom of God.[42] Since this is crucial in Amish theology, this faith must be emphasized

not only at almost every youth singing, but also weddings.

Ex 4–10 "Das 125 Lied," *Ausbund*, 748, Fast-tune 1, V. 57-64

V. 57   1.Es   sind zween Weg die - ser   Zeit,   2.Der   ein   ist schmal, der an - der   weit,

3.Wer   jeßt will gahn die schma - le   Bahn,   4.Der wird   ver-acht von   je - der - mann.

Refrain

V. 58 1.Das zeigt uns an   des Her-ren Wort: 2.Geht   ein durch die   - se en-ge Pfort,
Male: Das zeight uns an   Geht ein durch die

3.Die Thür ist klein,   wer will hin-ein,   4.Der   muß vor lei   - den gro-sse Pein.
Male: Die Thür istklein,   Dermuß vor lei

Transcribed by the author.

The congregation sang one stanza to the verse, and another stanza to the chorus of the

tune. In the chorus part of this tune, there was "call and response" created by adding male

voices repeating the first half of every other line (m.9, m.12, m.15, and m.18). In order to

fit the German words to a borrowed tune, the word setting can be quite mechanical: in

measure 12 and measure 15 of this specific example, the phrases were split into halves in

the middle of a word, and the inserted male voice was not a complete sentence which

ended in the middle of the same word as well.

From verse sixty-five to verse sixty-eight, the congregation shifted to another fast-

tune, "Where Could I Go but to the Lord," a famous southern gospel song that James (J.

---

[42] Ibid., 315.

B.) Coats (1901-1961), a songwriter and a preacher from Mississippi, wrote in 1941.

Elvis Presley had also sung it. The Amish kept the chorus but translated the lyrics into

German, and exchanged the English verse to German lyrics from "Das 125 Lied." There

are grammatical mistakes in the German translation, which is not unusual, since the

Amish education in High German is relatively limited, and they do not really teach the

cases, genders, and so on of High German.

Ex 4–11 "Das 125 Lied," *Ausbund*, 748, Fast-tune 2,
"Where Could I Go but to the Lord"[43]

V. 65   1.Dann es wird je nicht an - ders sein,   2.Wer mei - den will die e - wig Pein,
Refrain   Wo kann ich ge - hen, o wo kann ich gehen   Su - chen ein ruh für mei - ne seel

3.Der werd nur fromm, das ist die Summ,   4.Mach sich auf d'Bahn und seh nit um.
Ich brauch ein freund Wann ich soll se - lig sein   Wo kann ich gehen, o zu dem Herren

Tune by J. B. Coats, transcribed by the author.

The congregation sang the last three verses of "Das 125 Lied" to another beloved

German tune "Gott ist die Liebe," whose texts were written in 1852 by August Dietrich

Rische (1819-1906), a German Lutheran pastor, see Ex 4-12. The tune is a traditional

German folk song from Thüringen. Usually the Amish sing this tune in harmony, but at

this wedding they only sang the melody. They repeated the verse to fit in a four-line

stanza, and kept the original German chorus. The tempo of the congregation version was

slower than the harmonic version I often heard when the Amish sing at home.

---

[43] *German Song Choruses*, 42.

Ex 4–12 "Das 125 Lied," *Ausbund*, 748, Fast-tune 3, "Gott ist die Liebe," V. 69-71

V. 69   1.Da - rum freut euch, ihr Chri - sten all,   2.Die ihr die lei - det viel Trüb - sal,
        3.Habt nur Lang - muth, er wird al - les gut,   4.Wer nur ans End ver - har - ren thut.

Refrain   5

Drum sag' ich nach ein - mal: Gott ist die Lie - be, Gott ist die Lie - be, Er liebt auch mich.
Transcribed by the author.

Since *Ausbund* hymns often have many verses and are quite long, the Amish usually do not sing all the way through a hymn, which has many verses. "Das 64 Lied," *Ausbund*, 341, is however, one of the rare examples. This is also one of the favorites at youth singings and a wedding must-sing hymn. At this particular wedding the congregation sang all together four fast-tunes and one half-fast-tune to this hymn text. They sang the first six stanzas alternating verse and chorus, using all original German lyrics from the *Ausbund,* as in Ex 4-13. From verse seven to verse ten, the congregation shifted to the tune "The Lord Is My Shepherd," a children's Bible song that Pamela Conn Beall and Susan Hagen Nipp (Wee Sing) wrote in 1996, as Ex 4-14 shows. This tune was sung as a two-part round: female voice and male voice. For the third fast-tune, the congregation sang half of the verse and used additional translated lyrics from the borrowed tune for the chorus, and continued with the second half of the German verse. This tune went until verse thirteen, as in Ex 4-15. A middle-aged man initiated verse fourteen with a half-fast-tune, Ex 4-16, which went through verse eighteen. Then some girls picked up the next verse with a fast-tune again Ex 4-18, and it lasted until the end of the hymn.

Ex 4–13 "Das 64 Lied," *Ausbund*, 341, Fast-tune 1, V. 1-6

Transcribed by the author.

Ex 4–14 "Das 64 Lied," *Ausbund*, 341, Fast-tune 2, "The Lord Is My Shepherd,"[44] V.7-10

Transcribed by the author.

---

[44] See also Weaver, *Practical Music Reader*, 107.

Ex 4–15 "Das 64 Lied," *Ausbund*, 341, Fast-tune 3,
"How Beautiful Heaven Must Be," V. 11-13

1.Herz - lich thut mich er-freu-en 2.Die   Lie-be Sommer Zeit, 3.Wann   Gott wird schönver-neu-en   4.Alles zur E-wig-keit,

5.Den   Him-mel und die Er-den Wird 6.Gott neu scha-ffen gar. All   7.Gre-a-tur soll wer-den 8.Ganz   herr-lich hübsch und klar.

1.Die   Sonn wird neu und rei-ne, 2.Der Mond und Ster-nen all 3.Gar   viel-mal hel-ler schei-nen, 4.Das   man sich wun-dern soll.

5.Das Firma-ment ge-mein-ne 6.Wird   Gott auch schmüden sein, 7.Das wir er thun al-lei-ne, 8.Zu   Freud der Kin-der sein.

Original music by Andy P. Bland, original lyrics by Mrs. A. S. Bridgewater, ca. 1920. Public Domain.
Transcribed by the author. [45]

Ex 4–16 "Das 65 Lied," *Ausbund*, 348, Half-fast-tune, V1-9

V. 9   Hie - mit will ich   be - schlie - ssen   Diß   fröh - lich Som - mer   Lied. Es   wird gar
Das   e - wig Jahr   her - schlie - ssen.   Gott   geb   im   sel - ben   Jahr, Daß   wir der

bald   aus - sprie - ssen   Das   e - wig   Som - mer   Blüth,
Freud   ge - nie - ssen,   A - men,   das   wer - de   wahr.

Transcribed by the author.

The afternoon singing lasted for about two hours and the last hymn was "Das 65

Lied," *Ausbund*, 348, and the congregation sang through its total nine verses in a half-

fast-tune, as in Ex 4-8. At this time most of the youths had already disappeared from the

long tables, and mostly adults stayed to the end.

---

[45] This is the same tune in Ex 2-18. I transcribed them respectively real-time in two different settings: a Type-two singing, and a wedding. Besides the minor discrepancies in the melodies, I used different time signatures based on my on location judgment while listening to the music. German refrain lyrics from "How Beautiful Heaven Must Be," *German Song Choruses*, 33.

The format of the hymns sung at wedding afternoon makes it easy for a congregation consisting of Amish of all generations and from various districts and areas to sing together. Firstly, there is no singing in harmony. All the songs are in unison except for occasional singing in round, such as in Ex 4-14, tune "The Lord Is My Shepherd." Hymns that are usually sung in harmony at Sunday evening singings and other occasions outside church are reduced to unison at weddings. Secondly, there are no English choruses and all the lyrics are in German. In fact, most of the time there are no choruses with additional lyrics outside of the *Ausbund*, except for Ex 4-11, tune "Where Could I Go but to the Lord"[46] and Ex 4-12, tune "Gott ist die Liebe." Since the additional choruses are often shared within the youth groups, it is much easier for a mixed congregation to sing together without them, and people can better concentrate on the *Ausbund* lyrics. Thirdly, the musical tunes are highly repetitive and the structure is simple, so that anyone can pick up the tunes easily even if they did not know the melodies before.

Finally, in the afternoon, people tend to finish the most important wedding songs all the way to the end, and they mix slow-tunes, half-fast-tunes, and fast-tunes in order to achieve that. When a hymn has many verses, they sometimes use different genres of tunes for the same hymn, such as slow- and half-fast-tunes, or half-fast and fast-tunes. The mixture of genres provides some musical variety to the afternoon singing that lasts about an hour and forty-five minutes, and a little bit of everything so that people of all generations can find tunes they know.

---

[46] *German Song Choruses*, 42.

Themes of Afternoon Wedding Hymns

After a close examination of the repertory of one wedding, I now compare the

afternoon hymns at three weddings to see their commonness and difference: the

previously analyzed 2012 wedding from a middle district, a 2010 wedding from a low

(conservative) district, and a 2011 wedding from a high (comparatively liberal) district.

Table 3-4 shows the three repertories and the wedding song selection the church register

lists.

Table 4–4 Comparison of the Afternoon Singing Repertories

Register		Low /2010		Middle /2012		High /2011	
Lied	Page	Lied	Page	Lied	Page	Lied	Page
69	378	97	508	97	508	97	508
97	508	69	378	69	378	69	378
65	348	122	712	122	712	122	712
102	541	104	563	138	796	123	716
122	712	103	554	140	806	138	796
137	793	55	302	125	748	erste	868
103	554	113	651	64	341	125	748
64	341	erste	868	65	348	131	770
55	302	140	806			64	341
5	35					140	806
52	284						
37	212						
70	385						
erste	868						

Clearly the core wedding repertory, consistent cross congregations, include three

hymns: "Das 69 Lied," *Ausbund* 378, "Das 122 Lied," *Ausbund* 712, and "Das 97 Lied,"

Ausbund 508. The first two hymns are sung as slow-tunes at every Lancaster County

Amish wedding in the morning service. Together with "Das 97 Lied," they were the first

three hymns of the afternoon singing at all Amish weddings I attended. Not only did all

the congregations follow the same order in singing these songs, but also they chose the

same verses: "Das 97 Lied," *Ausbund* (V. 1-2), "Das 69 Lied," *Ausbund* 378 (V. 4-5),

and "Das 122 Lied," *Ausbund* (V. 5-23). While various congregations sang "Das 97

Lied," "Das 378 Lied," and the first couple of verses of "Das 122 Lied" in the same slow-tunes, the rest of "Das 122 Lied" was usually sung to multiple half-fast- or even fast-tunes.

A congregation has the flexibility to choose the rest of the afternoon hymns. Other hymns in the register that one or two congregations sang include "Das 103 Lied," *Ausbund* 554, "Das 65 Lied," *Ausbund* 348, "Das erste Lied," *Ausbund* 868, and "Das 55 Lied," *Ausbund* 302. Although the register does not list "Das 140 Lied," *Ausbund* 802 as a wedding hymn, all three congregations sang it regardless. There are another three hymns, each chosen by two congregations, which are popular for weddings but can be sung for other occasions as well: "Das 125 Lied," *Ausbund* 784, "Das 64 Lied," *Ausbund* 341, and "Das 138 Lied," *Ausbund* 796.

In order to look for the inner logic as to why these hymns are chosen as wedding songs, I have summarized their themes in Table 3-5. All the wedding hymns in the church register (described in Chapter One) sung at some of these three weddings used the bridal theology, referring to the Church as the chosen bride of Jesus, who prepares and waits for the Bridegroom to come faithfully. He has the pure wedding garment and the Holy supper ready for her, and leads her to the eternal kingdom of God. Since Jesus's second coming is inseparable from the end of the world and the last judgment, these are also emphasized in the songs. The three hymns of the core repertory talk about the marriage metaphor directly and almost throughout all verses, whereas the remaining songs in the register only refer to the bridal theology in certain verses.

Table 4–5 Themes of the Afternoon Wedding Hymns (all from *Ausbund*)

Lied	Page	Theme
97	508	Marriage metaphor, Church as the bride prepares and waits for Jesus's coming
69	378	Church is the chosen bride of Christ, the bride waits for the groom Jesus
122	712	God prepared the wedding garment, Holy Super, the marriage of the Lamb
64	341	Future glories, last judgment, going to heaven, Church as the bride, faith in salvation
erste	868	Tobias's story, his belief in God, God sends Engel, Tobias's marriage to Sara
103	554	The end of the world, death, prepare for the return of the Bridegroom, His wedding day
65	348	Prepare for the groom to come, true wedding garment
55	302	Breaking the bread of Lord's supper, Church is the bride
*140	806	Martyr story of Haslibacher, his persecution and faith, three signs from God
*138	796	Death as a portal to heaven
*125	748	Two ways, one narrow and one broad; the narrow gate to heaven

* Not included in the church register.

"Das 140 Lied," "Das 138" Lied, and "Das 125 Lied," the last three songs in Table 3-5, are not included in the register, and their contents bear no connection to marriage. They particularly refer, however, to the Anabaptist faith, especially their collective memories of persecution and the heritage from the martyrs. That explains why the martyr song about Haslibacher is so beloved at weddings: the Amish life is a journey on the earthly world, and death is the portal to heaven and eternity. To travel the earthly journey, they choose the narrow way and the narrow gate to heaven. This is a very important and basic theological idea in Amish belief. Therefore, such Anabaptist-themed hymns are also necessary and popular songs in Amish weddings.

Evening Singing

Pairing Up

Usually at about 5pm, the bridal party leaves the Eck, signaling the end of the afternoon singing. By that time helpers have been already busy working in the kitchen for a while. The long tables are reset quickly. The first round of supper starts around 5:30 pm. Young people who would join the evening singing eat last. While other people are

eating, the bride and groom and the bridal party are busy deciding the pairing of boys and

girls. They withdraw to an empty room somewhere in the house. It could be in the barn if

weather permits. Under a flashlight, it takes them about an hour to decide which boy goes

with which girl. Usually the bride is the center in this decision-making process, and the

others from the bridal party assist her. From time to time, some boys would come to

knock at the door, telling the bride which girls they have in mind.

Figure 4–4 The Bridal Party Deciding the Pairing-Up for the Wedding Evening Singing

Sketched by the author, December 9, 2010.

Normally between 7:00 and 7:30 pm, many have already finished supper. Young

people then start to gather in a shop or a basement. Girls gradually come in as small

groups. At about 7:30, an adult brother or a brother-in-law of the bride comes in with a

piece of paper in hand, on which the pairs of names are written. The brothers begin

calling names, one boy with one girl. By then girls have already gathered, mostly on the

side along the entrance, while adult men are on the opposite side. As boys enter the room,

one by one they walk through the aisle between the girls and the adult men. A boy stops

close to the entrance. When a girl's name is called, she comes up to him and he takes her

left hand. Couples exit the door and process to the wedding area. This occasion is the first

time for many dating couples to officially appear together in front of the entire

community. As far as I observed, in none of those pairing occasions that the youths were

particularly shy. There were no particular facial expressions on either the boys or the girls.

The watching crowds were often more excited, teasing and chatting around.

If the numbers from both genders are not equal, there are usually more girls than

boys. Those girls who did not get picked cannot go to the evening singing. When a young

woman remains single until about her early thirties, she might choose to "join the married

ladies," which means that her status in the community is the same as a married woman.

She no longer goes to Sunday evening youth singings, nor will she take part in the

afternoon and evening singings with the youth at weddings.

After all the youth couples are in the main wedding room, the bridal party first

take the Eck and the others follow them to sit down at the long tables, the same procedure

as in the afternoon. Supper is then served. At about 8pm, supper is finished. The youth

remain in their seats, copies of the *Unpartheyisches Gesang Buch* (*UG*) are distributed,

and they start to sing songs, all from the "brown book."

Singing from the *Unpartheysches Gesang Buch* (*UG*)

Unlike the afternoon singing out of the *Ausbund* hymns, there is nothing specified

for the *UG* like the church register that prescribes the choices of songs for certain

occasions such as weddings. The *UG* repertories for different weddings, however, bear

broad similarities. It is safe to say that the Amish have already formed sets of wedding

hymns in oral tradition. In Table 4-6, I list the majority of songs at the evening singing

from the previously-mentioned three weddings. It is clear that four hymns comprise the

core evening singing repertory, which each of the three churches uses: "No. 295," *UG*,

323; "No. 296," *UG*, 324, "No. 299," *UG*, 327, and "No. 3," *UG*, 417. The next most

popular choices, as chosen by two of the weddings, include "No. 312," *UG*, P340; "No.

302," *UG*, 330; "Der 136 Psalm" *UG*, 71 (first); and "No. 3," *UG*, 4 (second).

Table 4–6 Comparisons of Evening Singing Repertories

Low /2010		Middle /2012		High /2011	
UG No.	Page	UG No.	Page	UG No.	Page
295	323	295	323	295	323
296	324	296	324	296	324
297	326	299	327	299	327
299	327	301	329	3	417
284	312	136 Psalm	71 (1st)	15	428
*	513	3	417	379	404
312	340	3	4 (2nd)	3	4 (2nd)
3	417	?	?	136 Psalm	71 (1st)
29	442	?	?	333	358
302	330	?	?	59	55
* Siehe der Bräutigam kommt		312	340	31	471
		302	330		
		5	420		
		222	247		

Themes of Evening Wedding Hymns

In order to see why these hymns are chosen for evening singing, I have

summarized their contents in Table 3-7. Besides the first three hymns of the core

repertory, there are another four hymns that also talk about bridal theology, which is the

major theme of Amish weddings, as I have discussed in connection with singing in church and the afternoon singing. The next most popular theme of the evening singing is death, which appears in seven songs. The third theme is eternity, which is about what happens after death. And the remaining songs are about praising Jesus and God.

Table 4–7 Themes of the Evening Wedding Hymns (all from *UG*)

UG	Page	Theme
295	323	The bride prepares and waits for the bridegroom to come; wedding garment, last judgment, wedding feast
296	324	Come to the wedding-feast God has prepared, and the kingdom of Christ
299	327	Wake up, the bridegroom comes in the middle of the night
3	417	Look for beloved Jesus, death, salvation, eternity
136 Psalm	71 (1st)	Praise the Lord. God's greatness lasts until eternity.
3	4 (2nd)	Ask for Jesus's guidance
312	340	Four seasons, God is the ruler of nature, follow Jesus
302	330	Praise Jesus's love
297	326	The bridegroom comes. Church as the chosen bride goes to meet and follow Him.
284	312	Praise God
*480	513	The bridegroom comes at midnight. Those who waited and prepared with lamps go with him to the wedding. Those foolish and unprepared cannot enter God's kingdom.
29	442	Death, pray to reach eternity through Jesus
301	329	Narrow way of life, narrow gate of heaven, true faithfulness, bride waiting for the bridegroom and eternity
5	420	Repentance of sins, evanescence of life, death, salvation through Jesus
222	247	Whoever believes in Jesus can die happily and go to heaven.
15	428	Pray to Jesus, to spend the temporal life quietly and die blissfully.
379	404	The end of life, be prepared for death and God's judgment any time
333	358	Pray to God, death, going to heaven
59	55	Jesus is the bridegroom, love for Jesus, separation from the world
31	471	Praise that Jesus brings light into the darkness

Amish wedding hymns heavily emphasize the themes of death and eternity, because these are deeply rooted in Amish theology. As discussed in Chapter Three and previously in this chapter, I have shown that talking about death and vision of heaven is a prevailing theme in Amish hymns. For the Amish, life is only a temporary earthly journey, and the ultimate goal of life is to go to heaven and reunite with Jesus and God. Death is therefore not a frightening, taboo topic, but rather a rite of passage and a portal

to eternity, a better world. The most important thing in this life is faith and belief in Jesus/God and salvation. They want to be prepared with faith all the time, so when death comes they are ready to go to heaven to meet Jesus. This attitude returns to the bridal theology, as the bride waits for the bridegroom with purity and faith, so that when the bridegroom comes at midnight, she has the lamp filled with oil and is prepared to go with him to the heavenly kingdom.

For the Amish, marriage is not just the union of two people, but more importantly, it is their life-long commitment to the Amish church and the Christian belief. It explains why bridal theology, death, eternity, and salvation, rather than personal love, are recurring themes at Amish wedding singings. Besides the social function of these singings, such as providing entertainment, bonding between community members, as well as a chance for young unmarried men and women to socialize, the wedding songs carry the essence of Amish religious beliefs and weave them throughout the fabric of the wedding activities.

Musical Style of Evening Wedding Hymns

In terms of musical style, hymns in the wedding evening singing are plain and simple. Most hymns use fast-tunes, except at the beginning, when a half-fast-tune is often chosen to start the hymn "No. 295," *UG*, 323, as in Example 4-17. As usual, people fit multiple tunes to one hymn with many verses. In Ex 4-18 and 4-19, other fast-tunes were sung to the same hymn, the second being a southern gospel tune, "I'm Going Home with Jesus" by Priscilla Mcgrude (1949-2010).

Ex 4–17 "No. 295," *UG*, 323, Half-fast-tune, V. 1-5

V.1 1.Er - mun - tert euch, ihr From - mmen! 2.Zeigt eur - er Lam - pen Schein,
5.Es hat sich auf - ge - ma - chet 6.Der Bräu - ti - gam mit Pracht,

3.Der A - bend ist ge - kom - men, 4.Die fin - stre Nacht bricht ein!
7.Auf! be - tet, kämpft und wa - chet, 8.Bald ist es Mit - ter - nacht.

Transcribed by the author.

Ex 4–18 "No. 295," *UG*, 323, Fast-tune 1, V. 6-8

V. 9 Hier ist die Stadt der Freu-den Je - ru - sa - lam der Ort, Wo die Er - lö - sten wei-den, Hier ist die sich'-re Pfort,
Chorus Wir ge - hen noch dem Hüm-mel In ein au - gen - bli - cke aus Der Hei-land steht am tie - re Und ru - fet uns da-raus

Hier sind die güld-nen Ga-ssen, Hier ist das Hoch-zeit-mahl, Hier soll sich nie-der-la - seen Die Braut im Ro-sen - tal.
Ich weis nicht welch ein stun-de Und ich weis nicht welch ein tag Wir wol - te a - ber ge - hen Wann die Chri-sten ge-hen hei,.

Transcribed by the author.

Ex 4–19 "No. 295," *UG*, 323, Fast-tune 2, "I'm Going Home with Jesus"[47]

V. 6 1.Be - geg - net Ihm auf Er - den, 2.Ihr die ihr Zi - on liebt, 5.Es sind die Freu-den
3.Mit freu - di - gen Ge - ber - den, 4.Und seid nicht mehr be - trübt:

Stu - den 6.Ge-kom-men und der Braut 7.Wird, weil sie über - wun - den, 8.Die Kro - ne nun ver - traut.

Music by Priscilla Mcgrude, transcribed by the author.

Another common half-fast-tune that most weddings use is "No. 299," *UG*, 327,

Ex 4-20. Although *UG* includes the musical score of this tune, the Amish wedding

version always adds extra notes to the written tune. I discuss such phenomenon in detail

in Chapter Five and Six.

---

[47] German refrain lyrics from "I'm Going Home To Jesus," in *German Song Melodies*, 8.

Ex 4–20 "No. 299," *UG*, 327, Half-fast-tune, V. 1-3 (Entire Hymn)

V. 1 1.Wach-et auf! ruft uns die Stimme 2.Der Wäch-ter, sehr hoch auf der Zin-ne, 3.Wach auf, du Stadt Je-ru-sa-lem!

4.Mit-ter-nacht heißt die-se Stunde! 5.Sie ru-fen uns mit hel-lem Mun-de: 6.Wo seid ihr Klu-gen Jungfrau-en?

7.Wohl-auf! der Bräut-gam kömmt; 8.Steht auf, die Lam-pen nehmt! 9.Hal-le-lu-jah!

10.Macht euch be-reit 11.Zu der Hoch-zeit, 12.Ihr müs-set Ihm ent-ge-gen gehn.

Transcribed by the author.

For the rest of evening people sing mostly fast-tunes, which are melodically simple and structurally highly repetitive. Such a circular format can be bewildering for an outsider: for once lost, it is hard for one to identify the beginning and the ending of a verse. For example, "Der 136 Psalm" is mostly sung to the tune shown in Ex 4-21, which has an AA'BAA' form. The third and fourth lines of every stanza are the same. The refrain is inserted between the two halves of each verse, using lyrics of the first, third, and fourth lines in the first verse. For an Amish person who is familiar with the lyrics of the hymns, how tunes can change, and where choruses can be added, such a circular format is a benefit for the group singing. For the same reason, a minimum of external chorus lyrics is used.

Ex 4–21 "Der 136 Psalm," *UG*, 71 (first), Fast-tune, V. 1-7

Transcribed by the author.

Compared to the diversity of musical styles used in normal Sunday evening singings, evening singing at weddings is much plainer, and no harmony is used. For example, "No. 312," *UG*, 340 is one of the favorite choices at regular youth singings. In Chapter Three I have compared various tunes and singing styles that different youth groups apply to this particular song, "In der stillen Einsamkeit." Despite the harmonic singing that most liberal groups use for this song, at the 2012 wedding the congregation sang only in unison. And they chose the tune of "Prayer of the Youth," Ex 4-22, which is very familiar to most people, since it is often the opening hymn for Sunday evening singing for many medium to higher groups.

Ex 4–22 "No. 312," *UG*, 340, V. 1-6, Fast-tune 1, "Prayer of the Youth"

Music by Asahel Abbot, melody transcribed by the author.[48]

---

[48] Asahel Abbot, "Prayer of the Youth," #208 in E. Lapp, *Heartland Hymns*, 223.

From about 9 pm on, guests begin to leave. Some of them come from a rather faraway district, and they still need to spend a couple of hours in a hired van driven by a non-Amish driver before they get home. When young people leave the table, they go to the Eck to say good-bye to the newlyweds, and soon there is a long waiting line. Each guest receives a small gift from the couple, for example, a rule, a mechanical pencil, a small note pad, a pizza cutter, a piece of flower for home décor, a mug, and sometimes even a piece of beef jerky. Oftentimes the couple's first names and their wedding date are printed on the gift, together with a line (not when it is beef jerky), such as "Together we walk the path God has for us," "Together in heart, Together in God," and "Together with God, we begin this new journey."

At those weddings I attended, some people enjoyed singing so much that they stayed as late as possible with the host family. At about 10:30 pm, the bridal party left the Eck, holding hands. It was officially the end of the evening singing and the wedding celebration. The immediate family and close friends were still excited and would not go to sleep or leave right away. They kept chatting until after 11 pm.

The next morning after the wedding, the newlyweds usually get up at 4 am, and their first task is to finish doing laundry for the entire house. At the breakfast table, family members sometimes play pranks on the new couple. For example, once a couple was "forced" to sit on a piece of wooden board on top of a barrel. Instead of plates, their food was put in a big pot. They had to eat with wooden cooking spoons instead of normal fork and spoon. Family members and relatives kept teasing them and laughing.

Conclusion

Based on participant observation at five Amish weddings, I suggest that Old Order Amish weddings in Lancaster County are mostly very similar in terms of the procedures and contents of the rituals, the format of the singings, and choices of hymns. Although my data seem to be limited, they are however representative, since my comparisons are drawn from three high community weddings, one medium, and one low. I did not observe significant diversities in regard to the rituals and singings from one wedding to another, except for the gift-opening singing.

As already stated above, for the Amish a wedding is not just the union of two persons, but more importantly an announcement of the couple's life-long commitment to the Amish church and their Christian faith. In this important ritual, singing reconfirms the most important religious messages to the newlyweds and all the community members. Along with the sermons, singings at church service, and singings in the afternoon and the evening all highlight the bridal theology and the importance of faith. Moreover, the four singings also embody their Anabaptist theological thinking and beliefs, such as the heritage from their martyr forefathers, the metaphor of the narrow gate to heaven, and the understanding of death and eternity.

Besides its religious meanings, the wedding is also a large community event. Singing creates a bonding opportunity for hundreds of community members of all ages, districts, and geographic areas, and the musical format accommodates the needs of such a variety of Amish. As I have discussed in Chapter two, youth singing has a great diversity across Lancaster County. Wedding singings, however, show a continuing conformity,

which is the best way to reach a compromise that can satisfy most people's habits and preferences in singing.

Table 4–8 Comparisons of the Four Singings on the Wedding Day

	Church	Afternoon	Evening	Gift-opening
Genre	Slow-tunes	Slow-, half-fast-, fast-tunes	Falf-fast-, fast-tunes	Fast-tunes
Source	*Ausbund*	*Ausbund*	*UG*	Contemporary Christian songs
	Unison	Unison	Unison	Harmony
Language	German	German	German	English
Theme	Bridal theology, Jesus as the Bridegroom, marrying God's people	Bridal theology, Martyr story, death, two ways narrow gate to heaven	Bridal theology, death, eternity	Pray for the blessings and guidance for the couple
Repertory	Prescribed by Register	Prescribed by Register, with flexibility	No prescription, common choices, flexibility	Selected by individuals
Lead singer	Only men	Anyone	Anyone	Anyone from the youth group
Length	1hour	2 hours	2 hours	30 minutes
Who sings	Entire congregation	Entire congregation	Entire congregation	Mainly the youth group

Table 4-8 summarizes the comparison of the four singings on the wedding day. Church service, afternoon singing, evening singing, and gift-opening singing form a descending sequence in terms of how religious the singing context is. The church service is the most religious and sacred ritual, and therefore the singing there is the most traditional, including only *Ausbund* slow-tunes in German, and the repertory is prescribed by the church register and is fixed at all weddings. The afternoon and evening singings are religious but less formal than church singing. They provide the youths in their *Rumspringa* years the opportunity to bond with the opposite gender in public, especially the dating couples. A mixture of slow-, half-fast-, and fast-tunes are sung at these singings. While the afternoon singing has the church register as reference, the evening singing has no written, but rather oral convention for hymn choices. The *Ausbund* is sung

in the morning and the afternoon, which shows its central status in the Amish religious ceremony.

Even though highlighting the youth, the three singings are meant for participation of the entire congregation. The chosen tunes in general have simple melodies and highly repetitive structure, so it is easy for any Amish person to join the singing. Although many middle and higher youth groups regularly sing only four-part harmony on Sunday evenings, the three singings at weddings are restricted to unison melody to encourage as many people to be involved in the singing as possible. For the same purpose the singings mostly avoid additional chorus lyrics, and the mixture of English lyrics occurring in youth singings does not exist at the three wedding singings.

In contrast to the church, afternoon, and evening singings, the gift-opening four-part harmony singing has a much more secular and entertaining nature. The bride individually chooses the songs, and the singers are her friends from the same youth group. The repertory includes contemporary Christian songs in English, and they are sometimes very up-to-date. Although some are from Amish and Mennonite songwriters, the contents of these songs do not bear specific Anabaptist reference.

Chapter Five

Musical Analysis of the *Ausbund* Slow-tunes

The previous four chapters have given the historical and ethnographic contexts of

the *Ausbund* slow-tunes, such as the church service, youth singings, and weddings,

together with some general description of the music performed in them. Those chapters

have explained how important the slow-tune tradition and practice is to the Amish

communities, and how the music is closely bound to the religious core of the Amish

society and its cultural values. In Chapter One, I described the process whereby the

Amish learn the slow-tunes, traced the Lancaster notations of the slow-tunes through the

past three decades, and discussed the Amish effort to preserve their musical traditions.

Moving on from the ethnography and research presented on the *Ausbund* slow-tunes

given in previous chapters, this chapter turns to the analytical aspects, and in particular,

to the characteristics of the slow-tunes. I search for the common patterns and rules of the

Amish musical "language," and how they function and contribute to congregational

singing in contemporary Amish practice. I examine each musical parameter in some

detail, including tempo and rhythm, melodic formation and intervals, melodic motives,

cadences, tune beginnings, and volume and timbre.

Transcription Method

Before diving into the musical details, I need to first explain my transcription

method. Since the Old Order Amish do not allow the use of recording devices, I had to

rely largely on my field transcriptions to document the music. Musical notations like

those in the tune books discussed in Chapter One, the blue/green books,[1] are, however,

not allowed to be used in church; taking notes of any kind is generally inappropriate,

unless notes on the contents of the sermons are taken by any members on behalf of those

who were absent because of illness or have a listening disability. Therefore, it was

normally impossible for me to bring a notebook into services or even to write notation on

a piece of paper.

There were, however, other occasions when I could take notes and make musical

transcriptions. I regularly participated in practice singing with a group of *Vorsänger*, who

patiently taught me singing. When Omar Glick found out that I was learning the slow-

tunes, he was very kind and hosted two practice singings at his home, when his family

members and some lead singers participated. We practiced more than three hours each

time and went through as many tunes as possible. When I visited Stephen Lapp and Jonas

Beiler, the two compilers responsible for the 2005 and 2011 editions of *Ausbund* tune

books, we also sang the slow-tunes together. Since the lead singers use tunebooks, which

they call "notebook," in practice singing as a memory aid, it was not a problem for me to

use my own copy of the tunebooks and make marks in them.

Besides practice singing, there were other times when people were singing with

me in private settings outside church; for example, one Amish lady hosted a special

singing for my husband and me before I left the field, and she invited her extended family

members to sing the wedding hymns for us. When a number of friends got together and

visited in the evenings, we sometimes also sang the slow-tunes. In those private settings,

even though I was often the only person who used a notebook, the other people never had

any objection. When attending youth singings and weddings, I usually sat with the

---

[1] S. Lapp, *Nota für das Ausbund* (2005), Beiler, *Nota für das Ausbund* (2011).

visiting families and friends of the group, and the atmosphere was rather informal and casual compared to church. Therefore I was able to take notes and quickly write cipher transcriptions in my notebook as the singing went on.

Having the tunebooks in practice singing and on other private occasions, I was able to compare the actual singing with the printed notations, marking the discrepancies between them. Since the slow-tunes are strophic, and the music flows slowly, it was not a very strenuous task to catch the discrepancies of pitches or places where there were additional or missing notes compared to the published score. When I used cipher notation, I later compared it to the green book and could also catch such discrepancies. Both Stephen Lapp and Jonas Beiler admitted that they were not very precise on notes, in that they mostly followed Katie Stoltzfoos's transcription. Wrong notes, therefore, do occasionally happen in these notations, even in the green book, where most of the mistakes Stephen Lapp made in reproducing Katie's transcription were fixed. So in my transcriptions, I fixed the apparent wrong notes, as well as any incorrect key signatures in the green book.

In contrast to notation of the pitches, notating the time value of each note is more like a judgment call, due to the free rhythm of the slow-tunes. For example, it is quite difficult to make a decision in a short time whether a comparatively faster note should be an eighth or a quarter note. When writing cipher notation very quickly while singing along, it was only possible for me to mark the basic rhythm according to my first impression, and there was no time for much further consideration of time values. Besides, I believe that Katie Stoltzfoos and some Amish lead singers who were actively involved in revising the notebooks had the authority to decide the time values they wanted to use

to represent the rhythm of the melodies, and it proved to be usually unnecessary for me to make changes to their time values except by using accent signs to mark the nuances.

My notations, therefore, are not transcriptions starting from scratch; rather, they are descriptive versions and a compensation of the blue and green notebooks. I maintain as much as possible what is in the green book, including the time values, key signatures, division of measures, and phrase structures, unless there is some evident mistake. For the notes that are not originally in the green book, I transcribe them as smaller-sized grace notes. For notes that are in the green book but omitted in the actual singing, I put the green book version in an *ossia* measure. For the convenience of comprehensive analysis, I transpose the musical materials in the same key in those examples; this aids comparisons of the cadences, tune beginnings, and melodic motives. Instead of shape-note notation, I have used regular oval notes in my transcription for this dissertation.

Speed and Rhythm

Slowness is the first striking musical characteristic of the *Ausbund* hymns sung in church. As mentioned in Chapter One, each verse can last about five minutes, and it takes a congregation about twenty minutes to finish singing the entire *Loblied*, which has four verses. In addition to the slowness, free rhythm is an important musical feature of the slow-tunes: the Amish never count beats in the slow tune singing, and the music does not have a regular pulse. Therefore, it is impossible to apply a common time signature or even precise note values to an entire slow tune; it would be quite normal for the time signature to change almost every syllable or measure, should one attempt to indicate it.

The time values in the Lancaster slow-tune transcriptions are more suggestive, relative, and symbolic than precise Only four time values are used in their notations:

eighth, quarter, half, and dotted half notes. In actual singing these durations are not strictly proportional, and the singing demonstrates quite some freedom in stretching and shortening the time values. For three reasons, I have adopted the Lancaster notational system, also using only these four time values in my transcription. Firstly, since I learned the slow-tunes from the Amish in their church services by singing along, and outside church I used the 2005 version of blue book and the green book since 2012 in practice singing as a reference book under the instruction of the lead singers, I have found that the Lancaster system is sufficient for presenting an impression of the music, yet not so complicated that is causes confusion for the Amish people when they learn or check the tunes as a memory aid. Secondly, by choosing the longer time values, the Lancaster notation not only presents a plain appearance that is in harmony with the Amish values, but also gives a feeling of how slowly the music goes, even without any tempo markings. Thirdly, as previously stated, because of the restriction in using recording devices and my transcription method, it was very difficult to transcribe the time values accurately in a short time while the singing was going on. I describe the use of note values in the green book in some detail below with the intention of giving a clearer sense of the singing style of slow-tunes. The transcription and analysis of the various note values requires comment before I analyze the complete tunes.

Note Values

Note Values: Dotted Half Note

Dotted half notes appear mostly in two situations: as a long single note setting a single syllable (hereafter referred to as "single-note syllable"), or in a neumatic setting of a syllable that has no more than four notes (hereafter "neumatic syllable"). The single-

note syllable mostly appears in the beginning or the ending of a phrase, as Ex 5-1 shows. In all slow-tune transcriptions, one measure indicates one syllable of text.

Ex 5–1 "Das 105 Lied," *Ausbund*, 565, Excerpt[2]
See also *GB*, 39 and *BB*, 22

Without any exception, every single phrase of the slow-tunes in the Lancaster notations ends with a single-note syllable. Although both the green book and the blue book sometimes use a dotted half note and sometimes a half note for the end of a phrase, the majority of the endings are dotted half notes. From what I have observed in practice, there is little or no noticeable difference in duration between those two kinds of notated endings. It is a discrepancy that Katie Stoltzfoos introduced in her first version of the transcription. It simply suggests that the end of the syllable is sung to a single note that takes some time but does not stretch too long. Therefore, in my own transcription, I basically use only dotted half notes for the ends of the phrases.

Dotted half notes can also occur at the beginning or in the middle of a phrase in a single-syllable measure. A common position for a one-note syllable in the middle of a phrase is at the second syllable of the text, as in m. 2 of Ex 5-2.[3]

---

[2] Similar examples: P35/GB17, 115/GB19, P131/GB20, P393/GB23, P492/GB25, P565/GB39, P604/GB39, P662/GB42, P712/GB43, P786/GB49. GB stands for the green book. When referring to the green book notation, I use the format "P35/GB17," which means that the hymn is on *Ausbund* page 35 and the tune is on page 17 in the green book. When referring to only my transcription, I only use the *Ausbund* page number.

[3] Similar examples: P359/GB28, P378/GB29, P147/GB20, P217/GB21, P411/GB31, P452/GB33, P453/GB34, etc.

Ex 5–2 "Das 87 Lied," *Ausbund*, 453, Excerpt 1
See also *GB*, 34 and *BB*, 18

1.O   Her - re   Gott   in   dei - nem   Thron,

Half-fast-tunes, which I explain on later, often have dotted half notes in the middle of the

phrases as well, as shown in measures 11 to 14 in Ex 5-3.[4]

Ex 5–3 "Das 139 Lied," *Ausbund*, 802, Excerpt
See also *GB*, 47 and *BB*, 30

3.Hilf   Gott   daß   es   mir   ge - lin   -   ge,

In a few cases where dotted half notes are in melismatic measures, such as the first

measure in Ex 5-4, they are sung in the same manner as a half notes.

Ex 5–4 "Das 58 Lied," *Ausbund*, 316, Excerpt[5]
See also *GB*, 25 and *BB*, 10

1.Mensch!   wilt   du   nim - mer   trau - rig   sein,

A dotted half note in the middle of a phrase usually lasts somewhat longer than the last

note of a phrase, although it is notated with the same time value.

Having explained where dotted half notes are located, it is important to realize

that I also introduce dotted half notes not in the original notations to represent actual

performance speed. Thus, when notated four-note measures sound like two-note

measures in practice, this is because of omitted notes that are clearly ornamental. One

common discrepancy that happens many times between my descriptive transcription and

the Lancaster notations is with the dotted half notes: a four-note measure is sung as a

---

[4] Similar examples: P89/GB18, P748/GB46, P802/GB47, etc.
[5] Similar examples: P316/GB25, P341/GB27, P783/GB45, P649, P411, etc.

two-note measure in practice, and the two omitted notes are clearly of ornamenting nature, such as the neighboring notes C5 and B4 in m. 6 of Ex 5-5. Therefore I transcribe the first three notes as a dotted half note to indicate its extended length. This discrepancy is an example of how a two-note measure could have been prolonged by adding ornamenting notes. In the Lancaster notebooks such measures use quarter and occasionally eighth notes to notate the elaborated version, in an attempt to show how John Glick and the Glicky group sang it. This is also an indication of how optional ornamenting notes could become regular notes of a phrase.[6]

Ex 5–5 "Das 121 Lied," *Ausbund*, 706, Excerpt 1
See also *GB*, 44 and *BB*, 27

Eighth Notes

Eighth notes are the shortest and mostly have an ornamental quality. They often function as passing notes, neighboring notes, and the notes bridging large intervals. Therefore they mostly appear in the middle of a syllable, and are rarely at the beginning of a syllable. In Ex 5-6, the notes B4 in m. 1 and C5 in m. 7 are both passing notes; D5 in m. 1 is a neighboring note; and C5 in m. 5 is filling in a P5 interval.

---

[6] Similar examples: P316/GB25, P359/GB28, P378/GB29, P411/GB31, P706/GB44, P786/GB49, etc.

Ex 5–6 "Das 67 Lied," *Ausbund*, 359, Excerpt
See also *GB*, 28 and *BB*, 13

1.Das   Wort   der   Wahr - heit   Je - su   Christ,

Sometimes eighth notes are sung rather quickly and unclearly, so that they are similar to grace notes or simply a slide between the two adjacent notes, such as G4 in measure one in and B4 in the fourth measure of Ex 5-7. In my transcriptions I use a breve mark to indicate that a note is emphasized and prolonged, and a macron mark to suggest that the note has a short duration and may have an ornamental nature.

Ex 5–7 "Das 75 Lied," *Ausbund*, 411, Excerpt
See also *GB*, 31 and *BB*, 15

1.Du   glau - bigs   Herz,   so   be - nei - den,

For the end of syllable phrases eighth notes are never used in the Lancaster notebooks; but it is a rather common practice that grace notes are inserted between the last note of one syllable and the beginning of the next syllable. It happens mostly when the last note of one syllable is the same as the beginning of the next syllable.

The additional grace note is always lower than the two adjacent notes, and the interval can be of a major/minor third or second. This kind of grace note is not written in the blue book, but since such grace notes occur consistently in actual singing I have included them in my transcription. In Ex 5-8 such in-between eighth notes happen four times, in measures three to six.[7] Most musical examples of slow-tunes I notated are mostly descriptive transcriptions of some particular version, in contrast to the blue/green

---

[7] Similar examples: *Ausbund*, 35, 453, 796, 791, 393, 272, etc.

book notation, which has more a prescriptive nature. Therefore, the grace notes I

transcribed in most examples may or may not occur in real life, depending on choices of

the individual congregations or groups

Ex 5–8 "Das 5 Lied," *Ausbund*, 35, Excerpt 1
See also *GB*, 17 and *BB*, 2

Such a phenomenon of inserting an extra letter or note between syllables also

happened in the Middle Ages in language and music, as Barbara Haggh-Huglo points out.

For example, a medieval scribe might not write "solemnitas," but might write

"solempnitas" – the "p" helps to break the syllable, similar to the inserted grace notes in

Ex 5-8. In Gregorian chant notation the device of "liquescence" is used. It is a swirl

added to the normal neume, which is a sign in chant notation that indicates a certain

number of notes, including the general melodic direction or particular pitches. This

device of "liquescence" would remind singers to insert the equivalent of a little "e"

between two syllables ending and beginning with "liquid" consonants "l, m, n, r": so a

word like "commemoratio" would be sung "com e mem e moratio."[8]

Most of the time these end-of-syllable grace notes are clearly decorative. But in

some cases they become longer and behave almost like regular notes. "Das Loblied" is

the only hymn that I did not try to notate only by indicating the discrepancies between the

actual singing and the green/blue notebooks. Because I have heard it so many times and

learned it aurally, when some "discrepancies" occur repeatedly, I must consider them as a

regular version instead of alternative variants. The versions of *Loblied* that I heard may

---

[8] Barbara Haggh-Huglo, personal communication, March 20, 2014.

be more up-to-date and consistent with what is actually being sung nowadays, rather than what is in the green/blue notebooks, a prescriptive version that the lead singers want people to sing. This is one important piece of evidence that the living practice is constantly evolving, a phenomenon I explore in more detail in Chapter Six.
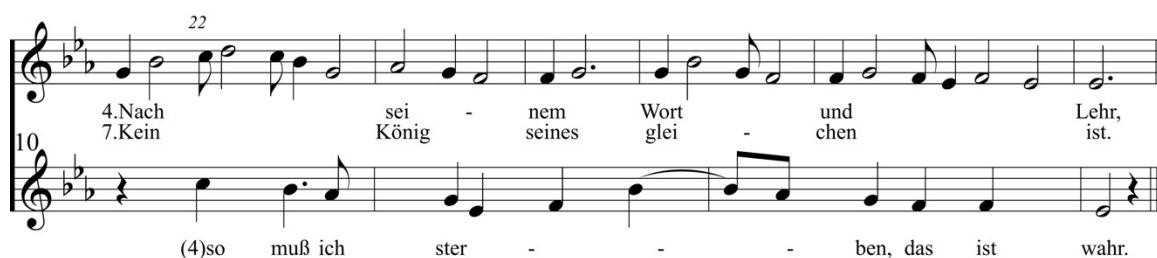
One of the most frequent discrepancies between the Lancaster prescriptive notations and my descriptive transcription is in the omission and the addition of eighth notes. In the Lancaster notations the eighth notes are missing more frequently than notes of other time values: I heard them in actual singing, but they are not written down in the blue/green books. For example, in Ex 5-7 such missing eighth notes happen in four measures. Ex 5-9 is an example how eighth notes may be added in actual singing as neighboring notes and passing notes.

Ex 5–9 "Das 44 Lied," *Ausbund*, 242, Excerpt
See also *GB*, 22 and *BB*, 7
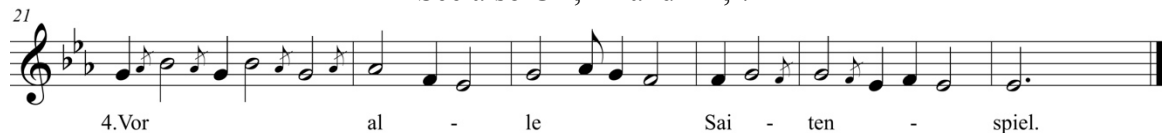
Eighth notes should not be omitted in searching for the original melodies of slow-tunes. Even if they appear to be of mostly ornamental nature today, they have the possibility to be part of the original root melody. For example, in Ex 5-10, the two C5 in m. 22 and the F4 in m. 26 of the Amish slow-tune are all eighth notes, but they all are tones in the original tune as well. I discuss the relationship between eighth notes and root tunes further in detail in Chapter Six.

Ex 5–10 "Das 69 Lied," *Ausbund*, 378 vs. "*Die junge Markgräfin*," Excerpt[9]
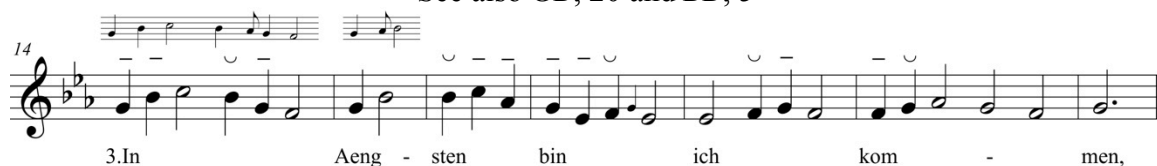
Note Values: Quarter Notes

When more than two quarter notes are adjacent, their time values are not always exactly the same. On the contrary they are often sung in a rubato manner, as I have marked in Ex 5-11.

Ex 5–11 "Das 24 Lied," *Ausbund*, 147, Excerpt 1
See also *GB*, 20 and *BB*, 5

At other times they can be exchanged with eighth notes, such as A4 in m. 4 and C 5 in m. 7 in Ex 5-7 "Das 75 Lied," *Ausbund*, 411 excerpt, and G4 in m. 3 and m. 4 of Ex 5-6 "Das 67 Lied," *Ausbund*, 359 excerpt.[10] Because of the ambiguous quality of quarter notes, it is challenging to decide which ones are possible skeleton notes and which are ornamentations that have been added later. However, by practicing orally, both in close listening and singing along, one can develop an intuition and habit of recognizing which notes are longer and which are shorter when they are notated with the same time value.

---

[9] "*Die junge Markgräfin*," #109a in Ludwig Erk and Franz M. Böhme, *Deutscher Liederhort* (Leipzig: Breitkopf & Härtel, 1893), I:387.
[10] Similar examples: P414/GB32, P706/GB44, P655/GB41.

Note Values: Half Notes

Half notes are the least likely to be ornamental notes, but they are not necessarily the skeleton notes from the original tunes, either. The beginning of a phrase is most likely to be notated as a half note. Even when the first note of a phrase is notated as a quarter note, it is never rushed, and these notes can be treated as half notes in singing. And when the first note of a phrase appears to be a quarter note, the following one often has a longer time value (see Ex 5-12).

Ex 5–12 "Das 99 Lied," *Ausbund*, 520, Excerpt[11]
See also *GB*, 35 and *BB*, 19

7.Weil ers so ha - ben wollt.

The first note for each syllable is often notated as a half note. Quarter notes are used as well, because this note can often function as the connection between two syllables. Therefore the beginning of each syllable is not necessarily the principal note from the root tune. This is the major reason why George Pullen Jackson's approach to use the first note of each syllable as the root tone, is problematic, as mentioned in the introductory chapter of this dissertation. I examine this topic in more depth in Chapter Six.

Except at the cadence, the ending of each syllable is stretched. Therefore they are mostly notated as half notes. Even though in some instances the last note of a syllable is written as a quarter note, it actually sounds no different than those that are notated as half

---

[11] Similar examples: P359/GB28, P408/GB19, P411/GB32, P452/GB33, P520/GB35, P508/GB36, P649/GB37, P554/GB38, P604/GB39, P5/GB16, P393/GB23, P310/GB24, P492/GB25, P411/GB31, P453/GB34, P501/GB35, P591/GB40… etc.

notes.. For example, the last note of m. 9 in Ex 5-13 is written as a quarter note in the green book, but it in fact functions like a half note.[12]

Ex 5–13 "Das 16 Lied," *Ausbund*, 89, Excerpt
See also *GB*, 18 and *BB*, 3

2.Jo - hann   Glaß   ei - ner   hies - se,

Sometimes, as in Ex 5-14, quarter notes appear in the cadences in the blue/green book notation, which are the variants of the same cadential formula that I discuss below in the section on cadential formula.[13]

Ex 5–14 "Das 136 Lied," *Ausbund*, 791, Excerpt
See also *GB*, 50 and *BB*, 33

2.So   woll   uns   Gott   be - glei - ten,

Why are the beginning and ending of each syllable phrase mostly stretched? And why are grace notes often added to the end of a syllable? After regularly participating in the singing in church and practice, I have found that it is closely related to how a congregation keeps its singing together at all time without the aid of musical notation, counting of beats, or conductor, even though not everyone knows the tunes equally well.

By holding the beginning and the ending notes of each syllable longer, the *Ausbund* slow-tunes are rather easy to follow for the entire congregation, even though the tunes are not easy to memorize. The lead singers play an important role in leading the congregation to sing together and on the right pitches of the tune. As previously

---

[12] Similar examples: P5/GB16, P89/GB18, P205/GB21, P310/GB24, P341/ GB27, P408-359/GB30, P378/GB29, P411/GB31, P452/GB34, P520/GB35, P692/GB42, P666/GB43, P791/GB50.
13 Similar examples: P310/GB24, P666/GB43, P791/GB50.

mentioned, one lead singer starts the first syllable of each phrase solo, and the congregation joins from the second syllable on. When the entire group moves on to the next syllable, not all the people know the tune well enough by heart that they can pick up the correct note. Therefore those who are more familiar with the tune keep singing without hesitation and hold the first note of each syllable a little longer so that the rest of the congregation can quickly follow. At the end of each syllable, those who can hold their breath longer tend to sing the note longer, while those who have finished singing the note earlier and those who simply like to sing a "little tail," can add an additional ornamenting note. In any case, before they move on to the next syllable, people in the congregation always wait for others to finish the syllable. In this way, the beginning and the ending of each syllable and each phrase have a feathered rather than a clear-cut sound. At the same time, the congregation sings together without a conductor and without looking at each other; instead, everyone listens and feels the pulse and breathing of the others and keeps the same pace.

Symbolic Meanings of Slow-tunes

How the Amish sing their slow-tunes is not just a musical style, rather, it is symbolic and closely connected with the Amish way of life. How the slow tune flows, with its free, elastic, but steady rhythm often reminds me of the experience of riding with the Amish in a team (horse and buggy) on the rolling back roads, and there is a parallel between the group singing of slow-tunes and the team riding experience as well. Those Amish who have heard my metaphor have agreed with it. For example, although the singing has a free rhythm, it lacks dynamic changes and goes at a rather steady pace; similarly when riding with the team one usually does not suddenly speed up or slow

down. Eighth notes often appear when the melody descends, and it feels like when the team goes downhill, when it suddenly slides faster after climbing a slope slowly.

Imagine a line of teams processing on a waving country road. They all know their destination and the general direction. But except for the leading team, not everyone in the line knows exactly how one could reach the destination. But they follow each other by feeling the speed and rhythm of the previous teams; when the former ones are faster, the later ones try to catch up and when the former ones slow down, the later ones did the same. In order for the group to follow more easily, the lead team did not go fast and often slowed down when there was a turn or a slope along the road. In this way, by following the lead and staying together, the whole group could reach the destination smoothly. It echoes how in their society the Amish people stick together and follow their community. Even if an individual does not know where and how he or she wants to go in life, as a group the Amish manage to stay together and find their ways and destiny.

The Amish are not the only community that sings together as a group without musical notes, regular rhythm, or a conductor. In his study of the Old Regular Baptists of east Kentucky, for example, Jeff Titon has discusses how the members of this religious community "achieve rhythmic integration in their singing without the aid of a conductor, accompanist, and a regular pulse beat."[14] Similar to the Amish, the Old Regular Baptists stick to "the old way of singing": they learn the hymns "by following and imitating others, not by reading notes," and their congregational singing is often melismatic and comparatively slow. Although not quite the same as the Amish, they use a "lining out" practice in their hymn singing, that is, songleaders initiate each line for the congregation

---

[14] Jeff Todd Titon, "Music and Experience among Old Regular Baptists," 325.

to repeat.[15] Initially frustrated by not being able to grasp the rhythm and sing along with the Old Regulars, Titon eventually found out that it was the spiritual consciousness of being "tuned up to God" that integrates their singing together as a group without external aids. Titon points out that a social scientist's approach of explanation does not bring full understanding of the question, and he stresses that "It is not just that they 'practice' but also their inner religious experience that enables this musical integration."[16] Titon emphasizes the importance of understanding the religious experience of the Old Regular Baptists, which is the ultimate reason for their rhythmic integration in hymn singing. This phenomenological approach to understanding experience rather than just explaining behavior[17] is also what I have adopted in this dissertation. The study of musical characteristics is not just technical analysis, but also concrete evidence of how Amish music serves their community and spirituality.

In the Amish case, the slowness and the free rhythm of *Ausbund* slow-tunes is a clear example of how music is closely tied to the religious concept of the group. "Why do you sing the slow songs this way?" I have asked many Amish people of both genders and various ages. Almost everybody told me one legend they have been taught for generations. When the Anabaptist forefathers were imprisoned in Passau in the sixteenth century, they were singing hymns to worship and pray. At that time the tunes were not quite slow yet; but prison guards mocked the Anabaptists by dancing to their singing. In order to avoid the mocking from prison guards, the Anabaptists slowed down their hymn tunes so that there were no longer any danceable beats.

---

[15] Titon, "Music and Experience among Old Regular Baptists," 320, 311.
[16] Ibid., 312.
[17] Ibid., 313.

There are some variations of this story, and some are even rather bloody. One

says that the Anabaptist martyrs sang the hymns when they were being burned on the

stake and the guards were dancing. As Ira Wagler, an ex-Amish person born and raised in

an Old Order Amish community in Aylmer, Ontario, recalls in his memoir *Growing up*

Amish,

> Tradition says that they [our nonresistant Anabaptist forbearers] sang
> hymns as they were led to the stake in the public square and as the fire
> crackled at their feet. As they sang—or so the story goes—the worldly
> bystanders would dance to the faster upbeat hymns, stopping only after the
> flames and heat had extinguished the song. To combat such blasphemy,
> our plucky ancestors developed tunes that were much slower—so slow
> that dancing would be impossible.[18]

As an ex-Amish person, Ira Wagler has expressed his own doubt about the legend, "I

have never been able to verify that such dancing actually occurred. In fact, I seriously

doubt that it did. But it made for a fascinating legend, and I believed it for years."[19] Many

other Amish church members have also admitted that they do not know whether the story

was indeed what happened, but it was what they were taught.

Some Amish people also told me another theory about why the slow-tunes are so

slow: it was how the Jews used to sing. Although this theory is much less mentioned than

the first legend, Ben Blank, an Amish minister and scholar, has stated this view in his

book *The Amazing Story of the Ausbund*, which is very popular among the Amish. Blank

believes that the origin of plainchant goes to the simple singing of the early Hebrew

people, whose singing would very likely sound like the Amish slow-tunes. He says that

"the slow way of singing goes back to the time when the Jews sang from the Psalter, as

---

[18] Ira Wagler, *Growing up Amish: a Memoir* (Carol Stream, IL: Tyndale House Publishers, 2011), 24-25.
[19] Ibid.

the hymn and prayer book of the Jews containing the psalms composed by David and others was called."

Blank declines the possibility that some original melodies of slow-tunes had danceable rhythms:

> The first Anabaptists would have never used tunes with a foot-tapping or hand-clapping beat for worship. The people in the upper floors of the Passau Oberhaus would not have been able to mockingly dance or clap to the singing they heard coming from the dungeon below them. The fast type of tunes were considered by the Anabaptists as dancing tunes, not proper for the worship of God.[20]

Therefore Blank suggests that the early Anabaptists had intentionally chosen chants of the early Catholics and Jews, who preserved the forms of the ancient Psalms, as well as some Lutheran hymn tunes and "medieval slow tunes to some popular folk song;"[21] none of them have danceable rhythm. The early Anabaptists' negative attitude towards dancing, as Blank states, is consistent with their historical context: throughout the middle ages; although dancing clearly took place unofficially, it was looked on with great suspicion by the Church officially. The Amish have clearly inherited such an objection to dancing and kept it until today.

These two theories from the Amish lead me to make the following speculations. Firstly, the legend of early Anabaptists singing in the Passau dungeon suggests that the Amish slow-tunes were not initially slow, and they could have had danceable beats, which could mean that the original tunes were metrical rather than in free rhythm. The second theory leads to various origins of slow-tunes, including religious plainchants of earlier time and medieval folk songs, which were also metrical, such as some hymns and

---

[20] Blank, *Amazing Story of the Ausbund*, 53.
[21] Ibid., 51-53.

sequences, but not all were typically notated in triple meter.[22] Secondly, the Anabaptist forefathers might have intentionally slowed down the tunes, or have chosen free-rhythm slow-tunes from the beginning. Thirdly, the reason for the tunes to be slowed down or the free-rhythm slow-tunes to have been chosen was to avoid religious persecution and thus emphasize the Anabaptists' separation from the world.

Finally, how the slow-tunes came into being was directly due to the history of the Anabaptists being persecuted and has a biblical basis. The details of the historical facts are not what matter the most, rather it is more important that the Amish people have chosen to believe the story and pass on their practices to their future generations. The first two points have given me important clues for the musicological study of the slow-tunes, both in its current forms and historical origins, while the other two points are crucial in searching for the relationship between the Amish music and their spirituality, as well as how the slow-tunes have been carrying their collective memories.

The slow-tunes' lack of regular rhythm has also highly influenced the Amish in how they sing the fast-tunes as well, where they also show a clear tendency towards free rhythm. As discussed in Chapter Three, when singing fast-tunes in various gatherings, it is very common for the Amish to add rhythmic freedom to those metrical songs. Whenever there is a note of a longer time value, such as a dotted-half note or longer, they simply hold the note as long as they want without counting the beats. The more conservative a group is, the fewer singing classes people take, and they tend to be freer in terms of rhythm.

Although in singing classes, both instructors and young people count the beats in order to maintain the regular rhythm and "avoid dragging," they can still have problems

---

[22] Barbara Haggh-Huglo, personal communication, March 21, 2014.

when the rhythm is more complicated, with features such as syncopation, sixteenth notes, and beginning a new phrase on an upbeat. They often make a pulse after each phrase and usually sing fast-tunes at a slower tempo than non-Amish people singing the same tunes.

Besides the habit of singing in free rhythm inherited from the slow-tunes, the Amish people do not prefer an accurate and strong rhythm, because they associate such rhythm with negative things, as discussed in Chapter Three. An Amish woman who used to teach singing classes told me that regular beats might remind the people of a military marching band. Since the Amish, as well as Anabaptists in general, are pacifists and strongly against wars and militaries, they tend to avoid songs with strong rhythms that might remind them of military marching bands.[23] Therefore, except in singing classes, I have never seen any clapping, tapping, head nodding, or other noticeable body movements in slow or fast-tune singing on any occasion, including church, weddings, Sunday singings, singing for the elderly or the sick, and other social gatherings. Although some Amish told me that they do dance outside when the weather is nice, I never actually observed such activities from 2008 to 2012. Once an Amish woman commented to me that some dancing she saw at a flower show was "too worldly."

For the Amish, strong rhythm is also associated with worldly ways that are taking people away from God. As previously discussed in Chapter Three, a singing instructor who is a member of the Beachy Amish Mennonite Church,[24] gave a talk to an Amish youth group about what good and bad singing is at their last singing class in spring 2012. He specifically stated that rhythm is the least important element of music, compared to

---

[23] Similarly, one of the reasons that the Amish do not usually have buttons on their clothes and men do not wear mustaches is that metal buttons remind them of military uniforms and mustaches remind them of the "evil appearance of European soldiers with their curled mustachios." Stephen Scott, *Why Do They Dress That Way*, 108.
[24] A plain-dressing and conservative Anabaptist denomination that originated from the Old Order Amish.

melody and words/messages. While words and melody correspond to the soul and emotions, the rhythm is only related to the body. Therefore even for fast-tunes, the rhythm is always in a secondary status compared to the words. The Beachy teacher particularly mentioned music with strong beats such as rock, country, and hip-hop and warning the young people how harmful these things could be in taking them away from the messages of God.

Free rhythm in slow speed is perhaps the most noticeable stylistic feature of the *Ausbund* slow-tunes. From the analysis of the rhythm and time values used in the Amish notations as well as my supplementary prescriptive transcriptions, as well as how the congregation sings, I conclude that both the slow tempo and how the free rhythm flows are facilitating group singing, so that it is easy for anyone to follow the lead and help in the singing. The style of the slow-tunes has influenced how the Amish sing fast-tunes as well, where they still show a preference for free rhythm. The Amish often have problems dealing with complicated rhythm, and they even try to avoid strong rhythmic beats. On the one hand, it is due to the lack of strict musical training; on the other hand, and more importantly, it is a result of their negative associations with rhythm. The Amish generally associate rhythm with military sound and the worldly influence that takes minds away from God. Such thinking can be traced back to their belief about how the *Ausbund* slow-tunes came into being: the free rhythm and the slow tempo are believed to be how the Anabaptist forefathers separated themselves from the world and guarded their religious beliefs despite their persecution; and until today rhythm still has the same symbolic meaning for Amish communities.

Melodic Formation

The melodies of the *Ausbund* slow-tunes, in general, are smooth and elaborate in general. The term "melismatic" is often used to describe the Amish slow tunes, though their tunes are not melismatic throughout. They are comprised of a combination of melismatic (five or more melodic notes per syllable), syllabic (one note per syllable), and neumatic (two to four notes per syllable) passages. As previously mentioned in this chapter, in the Lancaster Amish notations and my transcriptions, the melody setting of one syllable is written as one measure, given the slow tempo and absence of regular meter; also, the ending of all syllables is represented as a dotted half note. The longest melisma can have as many as ten notes, such as measure 14 in Ex 5-18 b "Das 5 Lied," *Ausbund*, 712, below. Longer melismas tend to appear in the first measure of a phrase, which is sung by the lead singer, such as that in measure 24 in the same example. When a lead singer can hold a longer breath, he might add some grace notes to the notated version, which is already long.

Of the fifty-five tunes included in main section of the green book (not including the *Anhang*, appendix), ten are referred to as "*halb-starke Weise* " (lit. half-fast-tunes), as Table 5-1 lists.[25] The word "stark" in Pennsylvania German means "strong" or "fast." The term "*halb-stark Weise*" suggests that those tunes are in between slow-tunes and fast-tunes. That those ten tunes are called "*halb-starke Weise*" does not necessarily imply that they are more syllabic than melismatic, although there is such a tendency. Some more syllabic tunes are not considered as "*halb-starke*" but rather as *langsame Weise*. In the context of *Ausbund* tunes sung in church, half-fast-tunes are still in free rhythm; only the speed is faster than slow-tunes. Half-fast-tunes also refers to the metrical tunes sung

---

[25] Conversation with Omar Glick, June 9, 2013.

to German texts at a faster speed, used outside church. These tunes often originated in English-language songs, whose lyrics have been replaced by German, as illustrated in Chapter Two and Chapter Four.

Table 5–1 Half-fast-tunes

Lied	*Ausbund* page	*Nota*, GB page
19	115	19
22	131	20
45	247	23
71	393	23
76	414	32
105	565	39
115	662	42
138	796	44
125	748	46
139	802	47

Compared to slow-tunes, half-fast-tunes are sung at a slightly faster speed, and they are less frequently used in church services. But once selected, half-fast-tunes merge into the church slow-tune repertory so well that an outsider can hardly tell the difference. After coming to know the *Ausbund* repertory better, the half-fast-tunes resemble to me the acts of walking steadily and sinking slowly with long steps, while the slow-tunes are like riding the buggy slowly and smoothly on the rolling back roads. Since except for a slightly faster speed, those ten half-fast-tunes are largely sung in the same manner as other slow-tunes in the green/blue book, and therefore, unless specifically stated otherwise, I use the term "slow-tunes" for both *langsame Weise* and free-rhythmic *halb-starke* in my text. In the following sections, I will analyze the intervals, cadences and tune beginnings, as well as repetitive melodic materials of the slow-tunes.

Intervals

The *Ausbund* slow-tunes have a very smooth acoustic quality, not only because of their slow speed that lacks dramatic dynamic changes, but also since the notes are connected to each other. The melodic contour of the slow-tunes consists mainly of tones in stepwise motion, making it easy for people to find the right pitches and sing together, smoothly sliding from one note to another. Referring to the horse and buggy experience again, I might describe the slow-tune melodies as resembling the riding along rolling back roads in the Amish country: smooth, yet with much waving up and down.

After listening and singing along in church services, as well as participating in practice singings, I have already observed this smooth quality of the slow-tunes. Further study of the musical notation and statistics clearly shows the characteristics of the slow-tune melodic formations. Using statistics of intervals can be an effective method to identify the traits of certain musical styles. For example, Paul Westermeyer has studied how in the late eighteenth century, German-American communities (German Reformed churches) adopted Anglo-American influences in the music of their Reformed hymnal, though they thought what they did was German, using the example of Henry Harbaugh, a Lutheran priest, poet, and editor of a popular hymnal *Hymns and Chants*.[26] Known as "Pennsylvania Dutchman" because of his Pennsylvania German background, Harbaugh was associated by people with the German hymnic musical heritage. Westermeyer argues that Harbaugh actually used Anglo-American instead of German musical materials for his hymnal. The most important empirical evidence is that the upward major sixth is prominent in both the hymnal Harbaugh edited and the tune "Lake Enon" by I. B.

---

[26] Henry Harbaugh, ed., *Hymns and Chants: With Offices of Devotion for Use in Sunday-Schools, Parochial and Week-Day Schools. Seminaries and Colleges arranged according to the Church Year* (Philadelphia: Lindsay & Blakiston, 1861).

Woodbury he chose for his most famous hymn "Jesus, I Live to Thee." Westermeyer

compared the percentage of upward major sixth in the music of one Anglo-American

hymnal *Gospel Hymns*[27] and *Deutsches Gesangbuch*[28] by Harbaugh's mentor Philip

Schaff, a hymnal trying to revive German classical hymn-singing and the numbers clearly

show that it is the Anglo-American hymnody rather than the German that prefers the

interval of an upward major sixth.[29]

To study the patterns of the Amish slow-tune structure, I did a statistical

examination of intervals using the notations of all fifty-five slow-tunes in the main

section of the green book, including the number of each kind of interval, of placement of

intervals with respect to text, and of location of intervals within the scale. I have heard all

of those fifty-five slow-tunes sung by the Amish. Due to the more authoritative nature of

the green book from the perspective of the Amish lead singers, I use the green book

notation for the statistics in order to maintain consistency. My descriptive transcriptions

include more ornamenting notes, and they could affect the statistics, although the general

conclusions are not changed by these ornamentations. In the following sections, I

examine the connections between every two notes, syllables, and phrases respectively, in

fifty-five tunes. I then comment on the results, comparing them with my observation of

the actual singing events to explain the Amish preferences of intervals in slow-tunes.

---

[27] Ira Sankey, et al., ed., *Gospel Hymns Nos. 1 to 6 Complete* (1895; repr., New York: Da Capo Press, 1972).

[28] Reformed Church in the United States, and Philip Schaff, *Deutsches Gesangbuch: Eine Auswahl geistlicher Leider aus allen Zeiten der christlichen Kirche. Nach den besten hymnologischen Quellen bearbeitet und mit erläuternden Bemerkingen über die Verfasser, den Inhalt und die Geschichte der Lieder versehen* (Philadelphia: Lindsay and Klakiston, 1859).

[29] Paul Westermeyer, "The Evolution of the Music of German American Protestants in Their Hymnody: A Case Study from an American Perspective," in Bohlman et al., *Music in American Religious Experience*, 155-173.

Connection between Notes

Smaller intervals are mostly preferred in the slow tune melodies. The larger an interval is, the more seldom it appears. The major second is the most frequent interval, comprising more than fifty percent of all the intervals; and the minor second makes up about ten percent. In other words, over sixty percent of all the intervals are whole or half steps, as shown in Table 5-2.

Table 5–2 Intervals between Every Two Notes

Interval	Total	%		Interval	%		Interval	%
P1	1259	19.9		P1	19.9		P1	19.9
M2↓	1918	30.3		M2	53.9		M2/m2	63.7
m2↓	432	6.8		m2	9.8		M3/m3	12.8
M2↑	1494	23.6		M3	3.4		P4	2.8
m2↑	203	3		m3	9.4		P5	0.4
M3↓	115	1.8		P4	2.8		M6	0.1
m3↓	303	4.8		P5	0.4		m6	0
M3↑	99	1.6		M6	0.1			
m3↑	290	4.6		m6	0			
P4↓	67	1.1		m7	0.1			
P4↑	106	1.7						
P5↓	7	0.1						
P5↑	19	0.3						
M6↑	7	0.1						
m6	0	0						
m7	1	0.001						
	6321							

For example, in Ex 5-15 "Das 38 Lied," *Ausbund*, 217, the intervals between every two notes are mostly whole or half steps. The only exceptions are the minor thirds in measure 1, 4, 9, 12, 13, 20, and 21, a major third in measure 13, 20, and 21, as well as a descending perfect fourth that occurs between the end of phrase (1) and the beginning of its repetition. Repeated notes are common between the last note of one syllable (measure) and the beginning of the next, but they do not happen next to each other within

a syllable/measure, except for one case: the word *geführt* at the end of the third phrase in the *Loblied*.

Ex 5–15 "Das 38 Lied," *Ausbund*, 217[30]
See also *GB*, 21 and *BB*, 6

Major and minor thirds are also common intervals. Although in the general statistics major and minor seconds appear about four times more frequently than the thirds, in some tunes the intervals of thirds are of a much higher percentage. For example, in Ex 5-16, intervals of major and minor thirds are about seventeen percent of all the intervals, based on the green book notation, which is shown in *ossia* measures when it is different from my field transcription.

---

[30] This tune can be transcribed in D major. I keep it in G major to be consistent with the blue/green Amish notations.

A perfect fourth is much less frequently used than other smaller intervals, but it is not unusual. Many perfect fourths are not filled in with additional ornamenting notes in their current state in that the interval between two adjacent notes is often kept as a perfect fourth in practice, as in Ex 5-17. Therefore, the perfect fourth seems to be an interval that the Amish find comfortable, and it gives character to the melodies. There are more ascending perfect fourths than descending ones, as Table 5-2 shows.

Ex 5–17 "Das 24 Lied," *Ausbund*, 147, Excerpt 2
See also *GB*, 20 and *BB*, 5

1.Hin - weg ist mir ge - nom - men

The fifth is rather uncommon, making up only 0.5 percent of all intervals. Perfect fifths appear in thirteen tunes:[31] in seven of them the perfect fifth takes place at the end of a phrase in connection with the following phrase,[32] and six tunes have perfect fifth in the middle of a phrase, as in Ex 5-18 a. In Ex 5-18 b the ascending perfect fifth is filled in with a P4 note (measure 21). In the same example, the perfect fifth happens twice, at the end of phrases two and three.

Ex 5–18 Intervals of Perfect Fifth

a "Das 139 Lied," *Ausbund*, 802, Excerpt 2,33
See also *GB*, 47 and *BB*, 30

1.O Herr! um dein Gnad ruff ich dich an.

b "Das 122 Lied," *Ausbund*, 712, Excerpt
See also *GB*, 32 and *BB*, 26

2.Der uns hat aus er - koh - - ren,

3.Hat uns ein schö - nen Rock an - thon,

4.Daß mir sein neu - ge - boh - ren.

---

[31] *Ausbund*, 272, 393, 492, 408, 411, 453, 649, 591, 683, 712, 796, 802, and 791.
[32] *Ausbund*, 272, 393, 492, 453, 591, 683, and 791.
[33] Similar example: P411/GB31 (not filled in).

The major sixth is next to the minor seventh as the rarest interval in the slow-tunes, happening only six times in total among the fifty-five tunes, and those are always ascending.[34] In Ex 5-19 major sixth is at the end of a phrase; and in the other example Ex 5-29. "Das 86 Lied," *Ausbund*, 452 one note is inserted into the interval of sixth, which I discuss later.

Ex 5–19 "Das 133 Lied," *Ausbund*, 783, Excerpt
See also *GB*, 43 and *BB*, 28

4.Die Gott den Sei - nen hat be - reit,

5.Die nicht zer - geht in E - wig - keit,

An interval larger than major sixth does not happen within the fifty-five *Ausbund* tunes in the green book, except for a minor seventh in Ex 5-20 "Das 69 Lied," *Ausbund*, 378. This relatively larger interval takes place at the connection of two phrases and is sung only by the lead singer instead of the congregation. This tune is rather familiar to people because it is sung at every wedding, which makes it less difficult for a lead singer to make the leap.

---

[34] *Ausbund*, 492, 452, 565, 692, 783, 766.

Ex 5–20 "Das 69 Lied," *Ausbund*, 378, Excerpt
See also *GB*, 29 and *BB*, 14

The tunes in the appendix of the green and blue books do occasionally include such intervals, but these tunes are not in the regular repertory of slow-tunes sung in church; rather they are often half-fast-tunes and most of them were adapted from other regions.[35] For example, the half-fast-tune of Ex 5-21, "Das 64 Lied" has an octave, which never happens in the slow-tunes sung in church.

Ex 5–21 "Das 64 Lied," *Ausbund*, 341, Half-fast-tune, Excerpt
See also *GB*, 52 and *BB*, 36

John Glick's grandsons told me that their grandfather used to sing this tune aloud every night before the grandchildren went to bed. When the Glick family sang this tune together at a full volume in a practice singing, it brought an uplifting mood that all the singers enjoyed very much. The Glick family sang the octave leap without any difficulty and the E5 note reaches a climax of the line.

In terms of how the melodies proceed, in general the descending direction is preferred to the ascending direction, as shown in Table 5-3. This is also the case for the intervals of seconds and thirds. But for larger intervals such as fourths and fifths, the

---

[35] Beiler, *Nota für das Ausbund* (2011), 50.

ascending direction is more common. The rare interval of the sixth only exists in the ascending direction. This is consistent with the melodic practice of most Western music, in which a downward sixth is considered melodically dissonant.

Table 5–3 Directions of Intervals

Interval	%		Interval	%
M2↓	30.3		Descending	44.9
M2↑	23.6		Ascending	35.0
P1	19.9		P1	19.9
m2↓	6.8			
m3↓	4.8			
m3↑	4.6			
m2↑	3			
M3↓	1.8			
P4↑	1.7			
M3↑	1.6			
P4↓	1.1			
P5↑	0.4			
P5↓	0.1			
M6↑	0.1			
m6	0			

Connection between Syllables

So far the previous analysis and statistics have considered the intervals between every two adjacent notes. When zooming out a little to focus on the connection between every two syllables, as in Table 5-4, I find that the tendency of using repeated notes becomes particularly high, that is, more than sixty-five percent, while about twenty percent of the intervals are repeated notes in the overall statistics of intervals between notes. In some tunes the connections between syllables are repeated notes more than eighty percent of the time.[36]

The melodic setting of a syllable is the basic unit of the slow tune. The strong preference for a smooth connection between syllables is not only the result of a slowing down to let the congregation come together on the right pitch, as previously discussed; it

---

[36] 83.87% (P217/GB21), 88% (P766/GB47), 84% (P520/GB35), 82.14% (P70/GB18).

also makes it easier for the congregation to follow the tune, even if one does not know it well enough, because where the melody moves becomes more predictable. As previously explained in the rhythm and speed section, the Amish like holding the notes at the beginning and the end of each syllable longer, in order to wait for each other before proceeding from one syllable to the next. The small intervals or unisons between syllables serve the same purpose to facilitate group singing.

Table 5–4 Connections between Syllables

Interval	Total	%		Interval	%
P1	1259	65.4		P1	65.4
M2↑	192	10.0		M2/m2	25.9
m2↓	130	6.8		M3/m3	4.8
m2↑	96	5.0		P4	2.6
M2↓	80	4.2		P5	1.2
M3↑	33	1.7		M6	0.05
P4↑	30	1.6		7-	0.05
m3↓	26	1.4			
P4↓	19	1.0			
m3↑	18	0.9			
M3↓	16	0.8			
P5↓	7	0.4			
M6↑	1	0.05			
7-	1	0.05			

Connection between Phrases

The statistics in Table 5-5 on the connections between phrases are drawn from all fifty-five slow-tunes in the main section of the green book. The results are similar to the connections between notes and syllables in that those connections are usually made with small intervals as well. In this way, the melody slides from one syllable into another, and from one phrase into the next. The statistic of intervals between the last note of a phrase and the first note of the next phrase has confirmed this observation. The most frequent connection of two phrases is by repeating the last note of the previous at the beginning of the next phrase (35.6%). The interval of a second or third is also common (21.5% and

17.8 %). The fourths and fifths do not happen as often, but are not unusual either (14.2% and 10.0%). Major sixth and minor seventh only happen once each in this entire studied repertory.

Table 5–5 Statistics of Connection between Every Two Phrases

Interval	Total	%	Interval	%
P1	78	35.6	P1	35.6
M2↓	27	12.3	M2/m2	21.5
m3↓	17	7.8	M3/m3	17.8
P4↓	17	7.8	P4	14.2
M2↑	15	6.9	P5	10.0
M3↑	14	6.4	M6	0.5
P4↑	14	6.4	m7	0.5
P5↑	14	6.4		
P5↓	8	3.7		
m3↑	6	2.7		
m2↓	4	1.8		
M3↓	2	0.9		
m2↑	1	0.5		
M6↑	1	0.5		
m7↑	1	0.5		

When the congregation ends a phrase in a syllabic (one-note) measure, which is in fact the only way to end a phrase, that note usually ends a little softly and does not stretch very long. The lead singer needs to start the next phrase as soon as everyone takes his or her breath. Although the congregation does take a rest between phrases, the lead singer sings the first note of the next phrase so seamlessly that there is no break between the two phrases and the sound continues flowing throughout the entire tune without any stop.

Such a singing style requires the lead singer to find the pitch of the beginning of the next phrase correctly and quickly. Since the ending of a phrase is always a one-syllable note, there is not much time for the lead singer to prepare. Besides experience and practice, the intervals between phrases are critical in helping the lead singer to find the right pitch; and starting the new phrase at the same pitch as at the end of the previous phrase is the easiest way to do so.

The tendency to make smooth connections between two phrases can be further proved by the practice of adding notes in the beginning of the next phrase to reduce the interval to the beginning of the next phrase. The added note functions as if it were a bench mark which helps a lead singer to find the correct pitch to start the next phrase, as he sings it by himself, such as the note D2 in m. 35 of Ex 5-22, which was added to the beginning of the last phrase (m. 35).

Ex 5–22 "Das 136 Lied," *Ausbund*, 791, Excerpt 2
See also *GB*, 50 and *BB*, 33

Similarly, in Ex 5-23 G4 is added in the beginning of the last phrase of "Das 87 Lied" in order for the lead singer to slide from the previous phrase with little effort because it is a smaller interval. Interestingly, this additional G4 is included as a regular note in the 1990 version of the blue book transcribed by Katie Stoltzfoos. In the revised version (2005) however, this note was deleted in order to preserve the older way of singing. Therefore, this is another example of filling-in notes, which could have been added later over history to the slow-tunes.

Ex 5–23 "Das 87 Lied," *Ausbund*, 453, Excerpt 2
See also *GB*, 34 and *BB*, 18

In sum, the preference for smaller intervals is clear in the intervals between notes, syllables, and phrases of the slow-tunes. Such smooth connections by sliding from one syllable or note to the next make it easy for the entire congregation to avoid difficult leaps and find the right pitches, and also help the lead singer find the right pitch for the next phrase without interruption. In Hedwig Durnbaugh's article on Amish singing style, she also did statistics on the diminutions (a term used by Renaissance theorists to refer to "breaking up into small units")[37] of the slow tune melodies, with a sample of twelve Pennsylvania tunes, twelve Iowa tunes, and nine Kansas tunes, all from the transcriptions Rupert Hohmann had provided in the appendix of his 1959 dissertation. Although the samples Durnbaugh used are quite different from mine, in terms of time periods and geographic area, she nevertheless came to similar conclusions, that "the preferred progression is stepwise by major or minor seconds…. Overall, the greatest number of occurrences is found with descending major seconds, ascending major seconds, and ascending thirds." She concludes that "step-wise weaving-around in the case of repeated tones and inserting passing notes in the case of intervals are natural ways of dealing with the challenge of either maintaining or arriving at the correct pitch in a "folk style."[38]

---

[37] Durnbaugh, "Amish Singing Style," 25.
[38] Ibid., 28-9.

Types of Ornamentation

Previously in this dissertation I have used the statistics based on an existing Lancaster Amish notation, the green book,[39] to study the patterns of the intervals. Next I will examine the discrepancies between the actual singing I have heard and learned during my fieldwork and the printed versions using the Amish notations. These discrepancies do not alter the contour of the melodies in any substantial way, but are instead mostly ornamental. The existence of such unwritten-down ornaments shows that even after slow-tunes were written down in tunebooks, changes and variants still exist.

There are various types of ornamenting notes that fill in existing tunes notated in the green/blue book. The first is, as previously discussed, the common practice of inserting a grace note between two syllables when the last note of one syllable and the beginning of the next one are at the same pitch. The inserted grace note is usually the lower neighbor or lower auxiliary note,[40] but sometimes it can descend a major/minor third or a second below the adjacent notes.[41]

Ex 5–24 "Das 105 Lied," *Ausbund*, 565, Excerpt
See also *GB*, 39 and *BB*, 22

The second type of ornamentation is the filling in of large intervals to make the leaps into be smaller intervals. In church and at practice singing, I have observed that the Amish frequently insert notes into large intervals, such as fourths, fifths, and sixths that are written in the notebooks, and that ascending intervals are more likely to have

[39] Beiler, *Nota für das Ausbund* (2011).
[40] *Ausbund*, 35, 147, 316, 359, 393, 378, 414, 452, 712, 706, 796, 770, 791.
[41] *Ausbund*, 408, 565, 655.

additional notes. Although many fourths are kept as written in the notation, there are still

some that are bridged by an additional note, as in measure 11 of Ex 5-25.[42]

Ex 5–25 "Das 103 Lied," *Ausbund*, 554, Excerpt
See also *GB*, 38 and *BB*, 21

Sometimes a descending fourth can also have an additional note filled in, as in measure

18 of Ex 5-26.

Ex 5–26 "Das 121 Lied," *Ausbund*, 706, Excerpt 2
See also *GB*, 44 and *BB*, 27

As previously mentioned, in six tunes a perfect fifth appears in the middle of a phrase.

Among these tunes, three have one or two filling-in notes, as in Ex 5-27;[43] and the other

three keep the perfect fifth as notated in the green book.[44]

---

[42] "Das 87 Lied," *Ausbund*, 453; P341/GB27, etc.
[43] *Ausbund*, 408, 452, 712.
[44] *Ausbund*, 411, 796, 802.

Ex 5–27 Filling in Perfect Fifth

a "Das 74 Lied," *Ausbund*, 408, Excerpt
See also *GB*, 30 and *BB*, 13

9.Der   Se   -   lig   -   keit,   vor   lang   be   -   reit

b "Das 113 Lied," *Ausbund*, 649, excerpt
See also *GB*, 37 and *BB*, 24

5.Mit   G'dult woll'n   wirs   an   -   neh   -   men,

Ex 5-28 "Das 86 Lied," *Ausbund*, 452 is an example that shows how notes not written in the blue/green book notations can be added by congregation to an existing tune to facilitate contemporary group singing.

Ex 5–28 "Das 86 Lied," *Ausbund*, 452, Excerpt 1
See also *GB*, 33 and *BB*, 17

7.Und   sich   von   Her   -   zen   freu   -   en.

In this example, the additional B4 appeared when the congregations sang. Sometimes a D5 could be also heard, although not as clearly as B4. When I was practicing with the Glick family, however, they sang the sixth interval without the B4, exactly as the green/blue book has it notated. Omar Glick told me that he clearly remembered how his father John Glick sang that jump straight up. It is quite clear that the congregation has naturally added the B4 note to facilitate group singing. Since the Glick family members are experienced Amish singers who like and practice singing often, they have a broad vocal range and can manage the large and difficult intervals without a problem. But average Amish people would have difficulty with larger intervals, and a high note like E5 is also difficult for the congregation to reach directly from G4. Adding the B4 note is

efficiently dividing the sixth into a major third and a perfect fourth, both intervals that the Amish are quite used to. It almost feels like climbing up the mountain: some stronger people can reach a higher point by big steps, while the others must add more small steps to get there. My speculation is that the assisting notes B4 and D5 could enter the tune as stable and regular notes in the future, if congregations keep singing that way.

Besides the first two common types of ornamentation, the other ornamentations, as illustrated in Ex 5-29, include a passing note (p);[45] an appoggiatura (app), which is approached by leap from the previous note and left by step;[46] an escape tone (e), which is approached by step from the previous note and left by leap;[47] and the adding of two upper auxiliary notes.[48]

[45] *Ausbund*, 5, 205, 316, 649, 565, 793, 786, 791.
[46] *Ausbund*, 316, 414, 655.
[47] *Ausbund*, 147, 316, 796.
[48] *Ausbund*, 217, 554, 793.

Ex 5–29 Other Types or Ornamentations

a "Das 113 Lied," *Ausbund*, 649, Excerpt, Aassing tone
See also *GB*, 27 and *BB*, 24

b "Das 76 Lied," *Ausbund*, 414, Excerpt, Appoggiatura
See also *GB*, 32 and *BB*, 16

c "Das 58 Lied, " *Ausbund*, 316, Excerpt 2, Escape tone
See also *GB*, 25 and *BB*, 10

d "Das 137 Lied, " *Ausbund*, 793 Excerpt, Two Upper Auxiliary Notes
See also *GB*, 46 and *BB*, 29

The last type is an anticipation, which is approached by step or leap, and left by repeating the same tone. When the last note of one syllable is the same as the first note of the next syllable, the previous note could also be considered as anticipation (ant). Since in most cases these two tones of the same pitch are prolonged, they are no longer embellishments.

Ex 5–30 "Das 138 Lied, " *Ausbund*, 796, Excerpt
See also *GB*, 44 and *BB*, 27

Besides the addition of ornamenting notes, in the actual singing there is also the deduction of existing embellishments from the green/blue book notation. One typical example is to combine separate short notes into a longer note, where three quarter notes become a dotted half-note, as previously mentioned in Ex 5-5 "Das 121 Lied," *Ausbund*, 706 excerpt 1. Another example can be seen in the variants of cadential formulas, as is discussed later in this chapter, where an ornamenting eighth note is often deleted. The third type of deduction of an embellishment is often omitting the passing note and making the interval return to a third, such as in the second, fourth, and seventh measures of Ex 5-7 "Das 75 Lied," *Ausbund*, 411. The reason for such an omission could be to keep the character of the melody to make it more interesting and the intervals more varied, or to make the melisma shorter when it is difficult for the entire congregation to hold their breath too long.

Comparing with the actual singing that I notated using the descriptive transcription and the more prescriptive notation of the green/blue book, the discrepancies include both added and omitted ornamenting notes. The types of ornamentations include adding neighbor tones between repeated notes, passing tones into large intervals, appoggiaturas, escape tones, and anticipations.

The types of ornamentation and the intervallic formations of the slow-tunes are not only found in the Amish singing, but also in some other "old fashioned" religious groups. In Suzanne Gross's dissertation on *Notenbüchlein*, she has studied the ornaments in the historical hymnody of German Mennonites in Eastern Pennsylvania. She discusses the "predictable melodic contexts" as repeated notes, ascending and descending seconds and thirds, and ascending fourths and fifths, and has found that "the types of ornamentation include escape and cambiata notes, auxiliary tones, movements by third, turns, and passing tones, some filling in thirds, others, larger intervals."[49] These ornamentation patterns have a lot of similarity with the Amish slow tune singing. For example, for the Mennonite singing in the *Notenbüchlein*, "The filling in of ascending fourths and fifths is commonly found in the repertories. Rarer are downward leaps filled in with passing tones."[50] Gross notes that the characterization of ornamentation in the Mennonite *Notenbüchlein* is very similar to the "old way of singing" in the English parish church that Nicholas Temperley has studied. He writes: "additional notes occur between beats, and consist largely of stepwise connecting notes."[51]

In his thorough study of the history of English parish music from late middle ages to the present day, Temperley suggests that the Elizabethan metrical psalm tunes preserved a mode of early popular music in the form of an "old way of singing." Through centuries of oral transmission, the once fast and lively tunes gradually turned into very slow and quavering chants. Temperley's results bear a lot of similarities to the Amish slow-tune case, not only in the "old way of singing," but also the historical process of metrical tunes changing into slow singing. The additional ornamentations of the Amish

---

[49] Gross, "Notenbüchlein from 1780 to 1835," 142-9.
[50] Ibid., 149.
[51] Temperley, *Music of the English Parish Church*, I:94.

slow-tunes I have studied in this chapter offer concrete evidence showing how changing of slow-tunes is still an ongoing process today. Is such change a continuation of processes that happened during the past four hundred years? In the next chapter, through comparison of transcriptions of different time periods and geographic region, as well as the searching for tune origins, I further explore this question.

Cadential Formulas

One typical cadential formula, its basic form and variants, was one of the first stylistic characteristics of the slow-tunes that I noticed when participating in the church service and practice singing. Ex 5-34 illustrates this cadential formula, and its variants that happen very frequently in the slow-tune repertory: among the fifty-five tunes the main body of the green book includes, forty-one use this formula. Those without such a cadence are all half-fast-tunes, except for a single slow-tune.[52] The musical analysis then leads to a discussion on the formation of such cadences.

My analysis indicates that there are twelve groups of cadential variants of the basic formula, as Ex 5-31 shows. Group 1 has two basic forms of this cadence, which has six notes in the first measure and usually concludes on the tonic. This format could be seen to imply a perfect authentic cadence (PAC), i.e. the harmonic progression of V-I. Although today the *Ausbund* slow-tunes sound like monophonic plainchant, centuries ago at their time of origin, many were evangelical hymns and folk songs which could be seen in the light of implied harmonic structures.

The eight variants of the basic cadential form in Group 2 have the same number of notes. The only difference among them is the time value assigned to each note in the

---

[52] P5/GB16, P70/GB18, P89/GB18, P115/GB19, P131/GB20, P247/GB23, P414/GB32, P508/GB36 (slow tune), P565/Gb39, P662/GB42, P692/GB42, P796/GB44, P783/GB45, P806/GB48.

transcription: although they are notated differently in the green book, in practice singing the difference among them is typically very slight. Group 3 has six cadences, all of which skip the third note (A4) in the basic formula. This group of cadences is not notated in the green book; rather they are what I observed as a common practice in church singing.

Ex 5–31 Cadences

Group 1 Basic forms

P217, 272, 453, 520, 649, 554, 591, 655, 683, 738, 783, 793, 786

P302, 35, 209, 242, 393, 378, 712, 706, 786

Group 2 Basic form with varied time values

P35, 508, 706   P408, 666, 791   P310   P147, 310

P492, 604   P452, 766   P770   P254

Group 3 Omitting the third note

P393, 359, 786   P770   P329   P649, 554, 591, 655   P408   P791

Group 4 Omitting the first note

P70   P302, 242   P3, 452, 563   P393

Group 5 Omitting two notes: the first and another note

P209, 393   P205   P209   P46

Group 6 Omitting two notes

P46   P748   P802   P802   P662, 806

Group7 Omitting three notes   **Group 8** Adding one note

P802   P316

    Group 4 omits the first note (A4) in the basic form. The reason for starting the cadence from B4 instead of A4 is mostly to create a smoother connection with the preceding note. For example, the cadence of the first phrase of Ex 5-32. "Das 86 Lied,"

Ausbund, 452 begins with B4, so to be connected with C5, the last note of the previous measure. Therefore the contour of the last part of the phrase is smoother than if A4 were used.[53]

<div align="center">

Ex 5–32 "Das 86 Lied," *Ausbund*, 452, Excerpt 2
See also *GB*, 33 and *BB*, 17

</div>

Sometimes two notes are omitted: the cadences in Group 5 have further skipped another A4 compared to Group 4; and the two neighboring notes before the last G4 in the first measure are missing from the five cadences of Group 6. Occasionally three notes can be missing from the basic form, as in Group 7. And on rare occasions, one extra note can be added to the basic form, as in Group 8.

The above examples are all variants of the same basic form that ends on the tonic. Besides, this formula also appears in other scale degrees, such as the second, the fourth, and the sixth. These cadences can be seen as the imperfect authentic cadences (IAC), or half cadences (HC) of the original metrical tunes of the slow-tunes.

---

[53] Other examples are found in P70/GB18, P209/GB19, P205/GB21, P393/GB23, and P329/GB26.

Ex 5–33 Cadence on Degrees 2, 4, 5, and 6

Group 9 ii

P302, 147, 242, 520   P217   P217   P378, 783   P501

Group 10 V

P341   P316   P453   P316   P378   P783

Group 11 IV   **Group 12** vi

P411   P411   P649   P649   P791   P604

Although those variants have a variety of forms, the differences being the time values of each note or the scale degrees ended on, those variants all originate from the same basic melodic formula and are virtually interchangeable in practice. The congregation chooses a formula based on their individual preferences.

Where did such a stylistic cadence come from? Looking at the basic cadential formula and its many variations regardless of the time value, I see a similarity between it and some ornamentations used in Baroque cadences. If one plays this Amish cadence much faster on the piano, it sounds like a turn and a trill put together: .

Some scholars have already pointed out the similarity between the Amish ornamentations and those in European art music. Bruno Nettl has suggested a possible connection between Amish music and European art music ("cultivated music" in Nettl's words) of the seventeenth century, by pointing out the similarity between some Amish ornaments and certain ones of the latter. He has observed that the Amish ornamentations are much more elongated, slower, and increase in frequency. Nettl further suggests that

the relationship between Amish ornamentations and "their cultivated counterpart is provocative, since it may point to a general folk practice in Germany, Switzerland, and other parts of Europe, a practice which may have influenced cultivated music and could have been a source for the ornamentation in the latter."[54] On the one hand, cultivated musicians could have learned certain ornamentations from hearing folk music; and on the other hand, "the cultivated music or some features of it could have been taken over into folk hymnody and undergone the great changes necessary to transform them into a style as divergent as that of the Amish."[55]

Hedwig T. Durnbaugh agrees with Nettl's observations and the above hypothesis. She states that during the Baroque and earlier periods, both professional and amateur musicians were required to master conventional embellishments or ornamentations of a musical line and all their variants, including trill, mordent, turn, passing note, and appoggiatura. Therefore, it was possible that the basic conventional embellishments "would have come quite naturally even to the musically untrained and culturally isolated" and "may have been imitated or created quite spontaneously as well."[56] In the next chapter, I further investigate the historical origin and context of the slow-tunes, how the music has changed, and the historical musical influences.

Tune Beginnings

Although lacking a standardized and frequent formula like the cadence, the beginnings of the slow-tunes also use recurring materials. There are some common ways to begin a tune, in that the first syllables of multiple tunes are sung to the same melodic

---

[54] Nettl, "The Hymns of the Amish," 326.
[55] Ibid.
[56] Durnbaugh, "Amish Singing Style," 27-28.

material, which I call "tune beginning." In my analysis I categorize the tune beginnings into six groups, as Ex 5-34 shows. For example, nine tunes in Group 1 share one tune beginning, in the form of three variants, which share similar melodic material and differ mostly in time values. The seven tune beginnings in Group 2 are not as similar to each other as those in Group 1, but they can still be considered as coming from the same prototype. Similarly, the next prototype is shared by five tunes in Group 3.

The five tune beginnings in Group 4 are shared by multiple tunes. Having the same tune beginnings sometimes can make it confusing for people to tell which tune it is, without the texts. In church it does not seem to be a problem, because people already have an idea what hymns could be chosen for the service according to the church register,[57] as described in Chapter One, and the hymn numbers are often called in the service, when everyone is very quiet, waiting to sing. In Sunday evening youth singings and at weddings, however, it happened occasionally that when someone led a tune that is not often sung, with or without calling the hymn number, the others might not be able recognize which tune it was at once, so that they had to ask around. It could happen that only after one full verse were most members of the congregation finally able to recognize and follow the tune. Since members from the same church district are most of the time in church together, they are more familiar with how tunes are started in their own district. Therefore, occasional visitors from other districts or settlements might have some trouble knowing the tunes at the very beginning. Vice versa the congregation might find that a visitor's lead of a hymn is not the same as the way they are used to sing.

The remaining fourteen tune beginnings, including groups 5 and 6, are all specific to their own tunes. In theory, at least, one should be able to tell which tune it is by just

---

[57] *Ein Register von Lieder und Schriften* (1979).

listening to the first one or two syllables. Among the fourteen unique tune beginnings, the three in Group 5 are the most easily recognizable ones. The *Loblied* is the most frequently sung slow-tune, and therefore everyone gets to be very familiar with its beginning, if not able to remember the entire tune note by note by heart. As previously discussed in Chapter One, the beginning of the *Loblied* has a few variants. The congregations I have visited never seemed to have a problem with these variants and could always follow up and continue with the first line. "Das 69 Lied," *Ausbund*, 378, has a readily recognizable tune beginning to most Amish people. On the one hand this tune especially the beginning syllable, is quite memorable, and on the other hand, it has been heard so many times, since this tune is sung at every Amish wedding, and it could be considered as the Amish equivalent of "Here Comes the Bride" to an average American. An Amish friend told me that once her husband whistled this wedding tune as he walked by their niece the day before her wedding, as a loving way of acknowledging that her special day would be tomorrow.[58] The third tune with an easily recognizable beginning is "Das 64 Lied," *Ausbund*, 341. It is nicknamed "motorcycle tune," because the three first notes are sung in a slide that blends them together, reminding one of the sound of starting a motorcycle.

---

[58] Conversations and correspondence with an Amish mother, 2012, and July 2014.
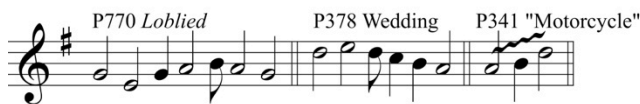
Melodic Motives and Phrase Structure

The *Ausbund* hymns are all strophic and generally it could take quite a long time to get through all verses of a hymn: the number of verses varies from three to seventy-one for a hymn, and the average number of verses for the 140 hymns is nineteen. As expected with many verses, there is considerable musical repetition in these hymns. The repetitiveness is also clear within each verse. Using repetitive melodic materials such as

cadential formulas and the tune beginnings enables the congregation to predict how the music is likely to proceed and makes it easier for people to memorize the tunes. The repetitive materials include one-syllable-long motives, fragments of a phrase, and entire phrases. Sometimes two tunes are almost entirely the same, such as the tunes of "Das 67 Lied," *Ausbund*, 359 (Ex 5-6) and "Das 74 Lied," *Ausbund*, 408 (Ex 5-39).

The one-syllable motives are the basic building units of the melody that vary from a three-note motif to a much longer melisma. Here in Ex 5-35, I list eight common motives that frequently appear in the fifty-five tunes. Each of them has many variants, similar to the situation of the cadential formula.

Ex 5–35 Common Motives

Motif 4

P359, 408   P359, 408   P683   P712   P359   P786   P462, 786

Motif 5

P70   P217   P242   P520   P453   P683

Motif 6

P242   P209, 316, 783   P359, 408   P783   P508   P378

Motif 7   *Motif 8*

P302, 492   P341   P508   P316, 649, 562   P5, 411   P5

These common motives, along with the shorter ones, as well as the tune beginnings and the cadences, together make up the slow-tune melodies. Hence they can be considered to be part of the basic vocabulary of the Amish slow-tune "language." These materials frequently recur throughout the slow-tune repertory. For example, the first line of "Das 38 Lied," *Ausbund*, 217, Ex 5-36, is composed of the common tune beginning 1, motif 3, 5, and 2, and the basic cadence. The fourth and fifth measures also use common short motives, which I did not include in the previous examples.[59]

Ex 5–36 "Das 38 Lied," *Ausbund*, 217, Excerpt
See also *GB*, 21 and *BB*, 6

Tune beginning 1   *Motif 3*   *Motif 5*   *Motif 2*   *Basic cadence*

1.Als   Je - sus   Chri - stus,   Got - tes   Sohn,

The "recycling" of familiar melodic materials on the one hand could make it easier for people to learn slow-tunes; on the other hand, it could be confusing when

---

[59] The repetitive musical motives are like the basic patterns that the Amish like to use in their handicrafts, which consist of the handmade Amish patchwork of quilts, placemats, and hot pads.

people try to differentiate one tune from another, since they sometimes sound similar because of sharing not only the same motives, but also entire phrases. For example, the beginnings of "Das 5 Lied," *Ausbund*, 35 and "Das 122 Lied," *Ausbund*, 712 are melodically exactly the same in the first four measures (green book notation), as Ex 5-37 illustrates.

Ex 5–37 "Das 5 Lied," *Ausbund*, 35 vs. "Das 122 Lied," *Ausbund*, 71260
See also *GB* 17 and *BB* 2; *GB* 43 and *BB* 26

Similarly, the first phrases of "Das 107 Lied," *Ausbund*, 591 and "Das 118 Lied," *Ausbund*, 683 use the exact same tune, as shown in Ex 5-38.

Ex 5–38 "Das 107 Lied," *Ausbund*, 591, Excerpt
See also *GB*, 40 and *BB*, 23

Using the same phrases multiple times in a hymn verse is very common in the slow-tune repertory. There are only seventeen out of the fifty-five tunes in the green/blue book repertory that have all different phrases, and the remaining thirty-seven tunes all have repeated phrases. For example, in "Das 74 Lied," *Ausbund*, 408, the twelve-line verse uses only materials of two phrases. This hymn uses melody group 19, which has the

---

[60] Similar examples: *Ausbund*, 508 vs. 692; *Ausbund*, 115 vs. 565.

syllable count structure of "8+7+8+7+8+7+7+8+8+7+8+7." Every seven-syllable phrase

uses line (2), and every eight-syllable phrase uses line (1), except for the ninth phrase,

which is the variant of one half of phrase (2A), repeating twice in a row. In total, the

couplet of phrases (1) and (2) are repeated five times, including once in a reversed order

(line seven and eight). This example shows how economical the Amish use of melodic

materials can be.

Ex 5–39 "Das 74 Lied," *Ausbund*, 408
See also *GB*, 30 and *BB*, 13

Using repetitive materials is one of the prominent features of the Amish slow-

tunes, which make it rather easy for the congregation to sing together, even if not

everyone is familiar with the tunes. The repetitiveness characterizes many aspects of the tunes, including their beginnings and cadences, common motives, as well as the larger structural repetition of phrases, sections, and entire verses. The hymns usually have many verses, which give a kind of open form. In the church service, usually two to four verses of each hymn are sung. The actual number of verses depends on how long each stanza is. In total it can take about an hour to sing only three or four hymns. At youth singings and weddings, how many verses are sung to each hymn is more: although people seem to have a general feeling of controlling the length of a singing section, they can sing more verses to a hymn if they so wish. Thomas Turino's theory of participatory music best explains the repetition in Amish music. As Turino suggests, both open form and heightened repetition of melodic material are typical for participatory music, while the music is "open-ended and can be repeated for as long as the participants and situation requires," and "The use of genre-specific formulas and motivic repetition in predicable places within a given piece make it easier to learn and join in a performance quickly."[61]

Pitch and Timbre/Volume

The Amish never use a pitch pipe or other instrument in church to set the pitch level for the slow-tunes. Although it is the lead singer who picks the pitch for a tune, it is by no means randomly chosen. The vocal range has to be comfortable for the entire congregation rather than an individual. Haggh-Huglo points to the similarity between this Amish practice and the singing of medieval choirmasters in that, "this is exactly what medieval choirmasters did and explains why the singers who started to sing before the

---

[61] Turino, *Music as Social Life*, 36-38.

others were usually the most respected musicians."[62] Therefore, in the Amish case, the choice of vocal range is a result of compromise: the male voices cannot be too low, and the female voices not too high, yet they need to be high enough, so that both genders can sing at their most powerful volume collectively. Once in a practice singing when it was my turn to lead, without thinking I started a tune at a pitch that I felt most comfortable with, since I have an alto voice. But it was apparently too low for all the men when they sang an octave lower, and the female voice was not the high-pitched sound that they were used to. So when we finished one verse, the other lead singers pointed out that the tune sounds better when it is higher, and started another verse changing to a higher pitch. Although it became difficult for me to sing comfortably, it was easier for the group as a whole to produce a full-volume sound. This is an example showing that the Amish singing is a collective activity rather than an individual effort; and it reflects the Amish principle that the individuals must submit to the community.

The Amish always sing the *Ausbund* slow-tunes in a solemn manner, which makes them sound deep, meditative, and serious to an outsider's ears. There is little, if any, change in volume and expression. Occasionally, they might add some volume when the melody goes upwards and soften the volume when it comes down. But sudden dynamic contrast rarely occurs.

The Amish prefer a full volume and a powerful sound that the congregation produces when everyone is actively involved in singing. The more people are participating, the better the sound is. Sometimes not all the people know the tunes well enough so that they can join the singing from the very beginning, therefore the volume is rather low and the congregation sounds hesitant. Sometimes I have also noticed that

---

[62] Barbara Haggh-Huglo, personal communication, March 22, 2014.

young people could not always participate in the singing, and they did not seem to have learned the tunes well enough that they could sing by memory. In contrast, when people know the tunes well, and they are fully engaged, not only is the volume high, but also the sound is filled with power echoing in the air, be it in the church service, at a wedding, a Sunday singing, or a practice singing.

One lead singer said in a practice singing, "Our songs should be powerful and have strength there. Our sermon should be powerful yet not too long. We don't have to sing all the verses, but we really, really get into it when it's there. We don't need to have a pitch pipe to get the pitch right. It's more important that everybody is involved, really paying their effort into it."[63] Omar Glick once told me about a practice singing of the slow-tunes he organized when many lead singers from different church districts came. He said that everyone was so involved that the singing was so powerful that it just penetrated the roof and people could hear it down the back road crossing the field.[64]

Conclusion: Slow-tune Singing as Participatory Music

As stated in the introduction chapter, I have employed in Thomas Turino's theory of participatory music, which is an appropriate and useful framework in understanding how music functions in Amish society. After studying and comparing cases of indigenous Shona music of Zimbabwe, Peruvian Aymara music, and American Midwestern contradance music, Turino summarizes the sound features of these participatory musical traditions: all "(1) functioned to inspire or support participation; (2) functioned to enhance social bonding, a goal that often underlies participatory traditions; and/or (e)

---

[63] Conversation with Omar Glick, July 2012.
[64] Conversation with Omar Glick, November 2012.

dialectically grew out of or were the result of participatory values and practices."[65] Although on the surface the Amish slow-tunes do not really sound similar to the Shona music, the panpipe and drum ensemble music, or the contra dance music, it nevertheless shares all these aspects with such musical genres across the world, all being examples of participatory music.

The first four chapters of this dissertation illustrate how important music is to bind Amish communities together in their social settings. In this chapter, after close musical analysis and the study of the practice singing, I come to the further conclusion that various sonic factors all contribute to the distinctive musical style of the Amish slow-tune singing, including tempo, rhythm, intervals, melodic motives, tune beginnings and cadences, and timbre and volume. These stylistic characteristics and their patterns all serve the purposes of congregational singing and make it easier for any Amish person to participate in the group singing, regardless of their musicality, and the musical style is closely related to Amish religious and cultural values.

The slow tempo symbolizes the patience and the slow pace of Amish life and makes it easy for anyone in the congregation to help sing, regardless of musical ability. The free rhythm draws a boundary between the Amish spiritual life and the outside world. The choices the Lancaster Amish have made in notating the time values of the slow-tunes show their appreciation of simplicity and plainness: complex music is never what they are aiming for; rather the plainer the music is, the better it serves as a memory aid for the congregation to learn the tunes and sing together.

The smoothness of the slow-tune melodies is quite striking, and the study and statistics of the intervals have further confirmed the observation. Smaller intervals such

---

[65] Turino, *Music as Social Life*, 36.

as seconds and thirds are more preferred than the fourth; larger intervals such as the fifth and sixth happen only occasionally; and larger intervals than a major sixth rarely appear in the Lancaster slow tune repertory. The connections between the syllables are smooth: the last note of one syllable and the first note of the next syllable are often at the same pitch level, or separated by step, and larger intervals are less preferred. The connections between phrases are of the same manner. Small intervals and smooth connections between syllables and phrases make it easy for the entire congregation sing together, when they can slide from one syllable to another or one phrase to the next without jumping up and down to find the correct pitches and master difficult intervals. Ornamenting notes are often added to bridge the larger intervals, which is an ongoing common practice today, and could as well have been what had happened in the past.

The slow-tunes like to recycle melodic materials in that many motives, phrases, as well as the tune beginnings are repetitive, and the final cadence is standardized and frequent. The usage of familiar materials is also a way to reduce the difficulty in remembering the tunes. The preferable timbre and volume are not based on any artistic standard; rather the full volume created by the entire congregation when everyone is involved whole-heartedly is the best.

The musical ability of an individual is of minimal importance in slow tune singing; rather putting effort to sing together in devotion is the priority. As Haggh-Huglo suggest, this priority of Amish congregational singing was also "what medieval monastic communities sought for their singing of the psalms."[66] Therefore, the characteristics of each musical parameter assure the participation of any person who is willing to be with the community and help sing.

---

[66] Barbara Haggh-Huglo, personal communication, March 22, 2014.

Although the slow-tune music is highly participatory and encourages everybody to sing together as a group, there is a downside to it: the musical features make it very difficult for individuals to master the slow-tunes on their own. The resemblance of melodic motives, tune beginnings, and recycling of phrases often cause confusion for people, who cannot tell one tune from another, and increases the difficulty for people to memorize the tunes by heart. And since all the musical features, such as the slow tempo and the smooth melody, make it fairly easy for anyone to follow the crowd in congregational singing, most people do not have the motivation to really learn the tunes so that they could sing by themselves on an individual basis, which is rarely necessary to most people except for the lead singers and those who have a particular interest in singing.

Once I was visiting a family on an off-Sunday morning, when we sang together. I asked them to sing the *Loblied*, and to their own surprise, they could not remember how to start the first line, even though it is such a familiar tune that they sing every other Sunday in church. This is the case especially for women, because they are not allowed to lead in church. Even some women are quite good in singing along, but very few of them are really able to master the tunes on their own. I have asked a number of women if they could sing the *Loblied* by themselves, and the answer was mostly "no."

The *Ausbund* slow-tune music is not only learned, but also remembered through communal efforts. All the musical features are ensuring the participation of all the members of the Amish society in passing on this musical tradition. In the next chapter, I will turn to the exploration of the historical origins and transformation of the slow-tunes,

and try to find out how the Amish communities have guarded and shaped the slow-tune

tradition through four hundred years.

Chapter Six

The Origins of the *Ausbund* Slow-tunes and

Later Changes to Them

Chapter One described how slow-tunes are used in church, in the teaching and learning process during practice singing, as well as in the Amish efforts to preserve the tradition through written notations. Chapter Five provides a musical analysis of the current Lancaster Amish slow-tune repertory, and shows how its musical characteristics facilitate congregational singing and embody Amish values. This chapter explores some ultimate questions about slow-tunes: what are the original melodies for the current slow-tunes? What was the process by which sixteenth-century metrical tunes changed into slow-tunes with melismas and free rhythm? What are the possible reasons for such change? In this chapter, I introduce theories from other scholars and then propose my own hypotheses based on my historical research, musical analysis and comparison, empirical examples, and fieldwork data.

Origins of Slow-tunes

Where did the slow-tunes come from? The incipits under the titles of *Ausbund* hymns provide the first and most important clue for locating original tunes. As Chapter Five states, there is little doubt that slow-tunes have developed from early metrical tunes to their current forms. Therefore searching for those root tunes is the first task of this chapter. In the past only two scholars have done thorough research on the origins of

Amish *Ausbund* slow-tunes: George Pullen Jackson and Rupert Karl Hohmann. They have different methods in searching for the root tunes.

Jackson's musical samples of Amish slow-tunes come from Joseph Yoder's *Amische Lieder*. In his frequently cited 1945 article "The Strange Music of the Old Order Amish,"[1] Jackson suggests that the first note of each syllable is the principal note, "each of Yoder's measures (of greatly varying lengths) seems to open with an essential tone and [...] all the other notes in the measure seem to function as weaving."[2] Therefore he abstracts the first notes of all the syllables of a slow-tune from Yoder's transcription, and then "telescopes" the tune-tones "enough to bring them into a fairly metrical series" to come up with "organic" and "intelligible melody." Then he finds the "*Ausbund* named-tunes" in *Deutscher Liederhort*[3] compiled by Ludwig Erk and Franz M. Böhme, "the big collections of German folk songs of earlier time." Next he compares tunes from *Deutscher Liederhort* to the "skeleton tunes" he has abstracted.[4] After the root tune hunting, Jackson suggests that most of the slow tunes descend from "prototype tunes that date from the second half of the 16th century and the earlier decades of the 17th."[5]

Jackson's assertion finds support in Temperley's study on the "old way of singing" of the English parish churches, as already mentioned in Chapter Three. Temperley concludes that ornamenting notes are added only after the "principal notes of the tune," which "always begin where they are supposed to begin on beat."[6] He thinks

---

[1] Jackson, "Strange Music of the Old Order Amish," 275-288.
[2] Ibid., 279.
[3] Ludwig Erk and Franz M. Böhme, *Deutscher Liederhort, nach Wort und Weise aus der Vorzeit und Gegenwart gesammelt und erläutert von Ludwig Erk. Mach Erk's handschriflichem Nachlasse und auf Grund eigener Sammlung neubearbeitet und fortgefeßt vonFran M. Böhme,* 3vols. (Leipzig: Breitkopf & Härtel, 1893; repr., Hildesheim: Georg Olms, 1963).
[4] Jackson, "Strange Music of the Old Order Amish," 279-280.
[5] Ibid., 281.
[6] Temperley, *Music of the English Parish Church*, I:94.

that "the extra notes occur in the later portion of each beat, between one note of the tune and the next. The note on the beat is invariably the main note of the tune, not an 'ornamental' or added note." Therefore he notes that the ornamentation of "the old way of singing" is sharply different from the ornamenting style in art music from the late-Baroque period, when "trills, appoggiaturas, turns, and even slides generally had the effect of delaying the main note."[7] Temperley's generalization on the position of principal notes is however based on only three musical examples: two psalm tune notations from 1686 and 1718, and an organ setting dated 1718.[8] Even though his claim fits those three examples, the sample is nevertheless rather too small for reaching such a general conclusion.

Charles Burkhart, a Schenkerian scholar, musicologist, and theorist, who studies the church music of both the Old Order Amish and the Old Colony Mennonites, is perhaps the earliest known researcher to question (in his 1952 article) Jackson's "method of extracting the *Urtöne* of the original folk songs" in searching for the origin of the Amish slow-tunes. The central question is which are the *Urtöne* (fundamental tones), the first tone or the predominating tone? Burkhart explains, "Instead of extracting the first tone in each group, it would be more reasonable to select the predominating tone, that is, the tone that occurs the most times or is held the longest, be it the first or not." Therefore, Jackson's main problem is that his method "does not take into account the possibility of the first tone being a short ornament of the *Urton*, which is often the case."[9]

---

[7] Temperley, "The Old Way of Singing," 527-528.
[8] Ibid., 525-528.
[9] Charles Burkhart, "Church Music of the Old Order Amish and Old Colony Mennonites," *The Mennonite Quarterly Review* 27 (1953): 43.

In his 1959 dissertation "The Church Music of the Old Order Amish of the United

States," Hohmann compared Amish slow-tunes with the songs from three German

collections: *Die Melodien der deutschen evangelischen Kirchenlieder*,[10] *Altdeutsches*

Liederbuch,[11] and *Deutscher Liederhort*.[12] He takes the same approach as Burkhart in

selecting predominating notes in his search for root melodies of slow-tunes. Hohmann

states that, "the predominating note sung on each word or syllable of the hymn text" is

"often not the first note."[13] He did not, however, state clearly how he decided which are

the predominating notes.

In those three German collections, Hohmann found root melodies for all the

Amish slow-tunes included in his dissertation, which come from three sources: the Amish

slow-tunes in Joseph Yoder's *Amische Lieder*, Hohmann's own transcription of

seventeen tunes John Umble recorded in Kolona, Iowa in 1939, as well as twelve tunes

Hohmann recorded at Partridge, Kansas during the summer of 1955 and 1956.[14]

Hohmann's research is solidly grounded and many of his conclusions of root tunes still

stand today, as confirmed by my examination of the Lancaster repertory. His

investigation of the relationship between the slow-tunes and their prototypes forms the

basis for my research of the relationship between current slow-tunes and their historical

roots.

Wesley Berg, who studies the Old Order Mennonite's "old way of singing"

hymns, also questions the "first note" assertion Jackson and Temperley both proposed.

---

[10] Johannes Zahn, *Die Melodien der deutschen evangelischen Kirchenlieder aus den Quellen geschöpft und mitgeteilt von Johannes Zahn*, 6 vols. (Gütersloh: C. Bertelsmann, 1889-1893; repr., Hildesheim: Georg Olms, 1963).
[11] Franz M. Böhme, *Altdeutsches Liederbuch. Volkslieder der Deutschen nach Wort und Weise aus dem 12. bis zum 17. Jahrhundert* (Leipzig: Breitkopf & Härtel, 1877).
[12] Erk and Böhme, *Deutscher Liederhort*.
[13] Hohmann, "Church Music of the Old Order Amish," 112.
[14] Ibid., 111-112.

Because the original melody is unknown, in order to explain where "the ornamental notes in melismatic melodies" came from, he indicates that "it is sometimes tempting to say that the first note accompanying a syllable must be the primary, original note." Yet, he suggests that it "may not always be the case." He uses a musical example to illustrate that notes appearing as ornamentations in the melismatic version can turn out to be primary tones in the original melody.[15]

Regardless of the disputes about the position of root melody tones, both Jackson and Hohmann use the method of deduction from a more ornamented melody to an abstracted version, which may lay bare the deep structure that is disguised by the ornamentation. This method has its origin in the Schenkerian analysis of Western art music, proposed by the Austrian theorist Heinrich Schenker (1868-1935). This analytical method can be also applied to non-Western music. Jonathan Stock suggests that "the Schenkerian-format reductive analysis should be an attractive tool for the ethnomusicologist working on reiterative, variation-form music or repertories based on a common melodic stock."[16] Stock cites studies in ethnomusicology such as John Blacking's analysis of Venda songs from South Africa,[17] Nigerian scholar Laz Ekwueme's categorization of West African music,[18] Kofi Agawu's study of Northern Ewe songs from Ghana,[19] and Stock's own analysis of Kalasha praise songs from Pakistan and Shaoxing Opera and Beijing Opera from China.[20]

---

[15] Berg, "Hymns of the Old Colony Mennonites," 92-93.

[16] Jonathan Stock, "The Application of Schenkerian Analysis to Ethnomusicology: Problems and Possibilities," *Musical Analysis* 12, no.2 (July 1993): 235.

[17] John Blacking, "Tonal Organization in the Music of Two Venda Initiation Schools," *Ethnomusicology* 14, no. 1 (1970): 1-56.

[18] Laz E. N. Ekwueme, "Structural Levels of Rhythm and Form in African Music: With Particular Reference to the West Coast," *African Music* 5, no. 4 (1975/1976): 27-35.

[19] Kofi Agawu, "Variation Procedures in Northern Ewe Song," *Ethnomusicology* 34, no. 2 (1990): 221-243.

[20] Stock, 225-235.

Method of Root Tune Searching

The Schenkerian analysis approach would work beautifully if my goal were to extract a deep and reductive structure of Amish slow-tunes. I cannot do so, however, because what I search for are those original melodies that actually still exist; the deep structure using Schenkerian method can be subjective and often depends on the judgment of the analyst rather than those who made the music. Therefore, the first main difference between my method in searching for the root tunes and the previous methods presented by Jackson and Hohmann is that I did not abstract "principal notes" to use a "skeleton tune" to compare to potential root melodies. Because, as my analysis later shows, various possibilities where root melody tones would appear add to the complication and uncertainty of abstracting skeleton tones, and an arbitrary abstraction could easily lead to a wrong "skeleton tone," thus making further comparison fruitless.

The second difference between my method and the previous studies on searching for the root tunes is that I incorporate the important information provided by the "melody register" in the *Ausbund*, which categorizes the texts into melody groups according to their meters. As I described in Chapter One, since all the hymns in one melody group have the same meter, hence a hymn can be sung to not only the tune the incipit indicates, but also to any other tune from the same melody group. No previous research has used the concept of "melody group" of the *Ausbund* hymns for the investigation of slow-tune origins.

There are three steps in my research to find the root tune for a slow-tune melody. First I check whether a slow-tune in today's transcription matches the root tune cited by its incipit. If not, the second step is to check other root tunes from the same melody

group, to see if any of them match a current tune. This method has helped me find root tunes for a few hymns.

The third step is to search possible root tunes outside the tune stock cited by the *Ausbund* incipits. It is valid to suggest that the incipits are only one source of tunes the Anabaptists adapted. It is a common practice today that the Amish fit the German hymn texts from the *Ausbund* and the *UG* to whatever musical tunes they see as suitable. If the same practice already existed when the initial root tunes were chosen, it is also possible that the Anabaptist forefathers included other tunes outside the *Ausbund* incipit-named tunes. But this search is would be massive work undertaking, because the forms of today's slow-tunes are heavily altered from their original source tunes, and my search for root tunes after the first two steps has not yet gone beyond those tunes that Jackson and Hohmann already found.

After my search and comparison, I suggest that the way root melodies are being embedded in the current slow-tunes is more complicated than simply adding ornamentations after principal notes, as Jackson and Temperley proposed. Their method of abstracting skeleton tones is rather problematic. The first evidence is gained through my fieldwork experience: after singing along frequently with the Amish congregations in church and learning the slow tunes from lead singers at practice singing, I observed that the first notes are not always the essential tones and can easily be ornamentations. This observation is supported by my transcriptions and the comparison of them with the potential root tunes that I illustrate later in this chapter in detail.

The second evidence that the first note of a syllable is not always the skeleton note comes from the revision of the blue book in 2005. As discussed in Chapter One, the

2005 version is the consensus of the slow-tune notebook revision committee composed of

lead singers in Lancaster County. This later printed version is considered by the

committee to actually preserve an older version of singing than the 1990 version. A big

difference between the two versions of tunebooks is that the 2005 version has deleted

many ornamenting notes that the 1990 version included. Among those deleted

ornamenting notes, many were at the beginning of a syllable. Here is a list of fifteen tunes

in the 1990 version, in which notes at the beginning of a syllable were deleted in the 2005

version.

Lied	Blue book page
302	1
89	3
147	5
272	7
393	8
310	9
411	15
453	18
565	22
662	25
712	26
802	30
770	31
806	31
791	33

The third evidence is that the method of abstracting the first notes as skeleton

tones is not always as reliable as are the different results of root tunes concluded by

Jackson and Hohmann; and I confirm most results by Hohmann. For example, Jackson

suggests that the ancestor tune for the *Loblied* is "Es wollt ein Mägdlein Wasser hol'n."[21]

But the incipit of the *Loblied* already indicates that it is sung to "Aus tiefer Noth schriy

ich zu dir." Both Hohmann[22] and my tune matching work suggest that the tune "Aus

---

[21] Jackson, "Strange Music of the Old Order Amish," 282.
[22] Hohmann, "Church Music of the Old Order Amish," 155.

tiefer Noth" is clearly the root tune for the *Loblied*. Table 6-1 shows the different results coming from the two different methods of root tune hunting.

Table 6–1 Comparison of Root Tune Searching Results:
Difference between Jackson and Hohmann/Voelkl

Lied	Page	Jackson	Hohmann/Voelkl
131	770	Es wollt ein Mägdlein Wasser hol'n	Aus tiefer Noth
104	563	"Jakobston." Wer hie das Elend	Ich hab dich gehoffet, Herr
136	791	Similar to "Sys wilekomen, heirre kerst"	Abschied von Innsbruck
38	217	a. Maria von Retzbach; b. Maria zu lieben	Christe qui lux es et dies
61	329	"Herzog Ernst;" Es fuhr, or Die G'schrift giebt	Aus tiefer Noth
2	5	a. Heiliger Herr Sanct Lorenz b. Merkt auf, ihr Menschenkinder	Nun sich der Tag geendet hat
125	738	Allein Gott in der Höh	Christe qui lux es et dies
82	445	Wir Menschen sind zu dem, o Gott	
114	655		Es gingen drei Bauern
88	460	Ich lag in einer Nacht	
118	683		Kommt her zu mir, spricht Gottes Sohn
36	209	Es wurb, es wurb eins Königs Sohn	
104	563		Ich hab dich gehoffet, Herr

Types and Examples of Root Melodies

The earliest known scholar who studied the origins of *Ausbund* slow-tunes is Rudolph Wolkan, whose 1903 book systematically researches Anabaptist hymnals and hymn writers. According to Wolkan, nearly half of the incipit-cited melodies are religious songs: there are twenty-six religious melodies and thirty secular tunes. Most of the religious melodies are borrowed from hymns of the Protestant church, except for "*Pange lingua*." Three tunes seem to be of Anabaptist origins: Jörg Wagner's tune, and two songs by Wolf Gernolds, "All, die jr jetzundt leidet und Hätzers" and "Erzörn dich nicht."[23] As a professor of German literature, Wolkan's identification of root tunes was based on the

---

[23] Wolkan, *Die Lieder der Wiedertäufer*, 151-152.

incipits rather than musical notations, and his historical research has little to do with what the Amish still sing in North America.

My search for the root tunes focuses on those that are the basis for slow-tunes that the Lancaster Amish are still singing today. The results of my search and comparison reveal the same types of tunes that Wolkan suggested: Catholic Latin hymns, evangelical hymns—mostly Lutheran and some Anabaptist, and secular folk songs, mainly from the sixteenth century. What is worth mentioning is that borrowing musical sources from the immediate environment is not a practice unique to the early Anabaptists. Lutherans in the sixteenth century also adopted tunes from various sources as musical settings for chorales. For example, Martin Luther used music that derived from various sources for his hymns, such as ancient melodies from the Roman church, from pre-Reformation church hymns, from secular sources, and from individual compositions.[24] In the following sections I give a few examples of some of the most frequently used root tunes within each type, in order to illustrate how early Anabaptists borrowed and adapted musical settings for their own hymn texts from a variety of sources in their immediate surroundings.

Latin Hymns

The only place in the *Ausbund* that an incipit in Latin ever appears is under "Das 55 Lied"-- "*Pange lingua*." This Latin incipit becomes the first clue that suggests the possible link between the Amish slow-tunes and Catholic Latin hymns. "*Pange lingua gloriosi proelium certaminis*" is a well-known sixth-century Latin hymn by Vernantius Fortunatus (d. *c*. 600), a bishop and poet of the early Roman Catholic Church. It is commonly sung as a processional hymn at the Feast of Corpus Christi. Although half a

---

[24] Eva Mary Grew, "Martin Luther and Music," *Music & Letters* 19, no. 1 (January 1930): 74.

dozen melodies gained local acceptance, it was Stäblein melody 56[25] that was sung all over Europe. The popularity of this tune was further increased when St Thomas Aquinas (d. 1274), an Italian Dominican friar and influential theologian, took "*Pange lingua*" as the opening hymn for his Corpus Christi.[26]

This particular popular melody, "*Pange lingua*," indeed matches today's Amish slow-tune of "Das 55 Lied," as Ex 6-1 "Das 55 Lied" vs. "*Pange lingua*" shows. In line one, the first seven syllables of "Das 55 Lied" (m. 1-m. 7) match the tones in the first line of "*Pange lingua*" rather clearly. Although the note E4 in m. 3 of "Das 55 Lied" does not directly correspond to tones in "*Pange lingua*," it is the continuation of the note group of m. 1, which forms a tone area waving around the root melody tone F4 in "*Pange lingua*." The repeated notes of D5 at the end of phrase one of "*Pange lingua*" do not match the last two measures of the first line of "Das 55 lied" (m. 8 and m. 9), possibly due to the general contour of Amish slow-tunes. The highest point of each line is usually not at the cadence, which often falls back to a lower register. Therefore, it is possible that the slow-tune rendered the upward ending of line one in "*Pange lingua*" to accommodate the usual habit of the slow-tunes.

---

[25] Bruno Staeblein, "Parerga zu Monumenta Monodica Medii Aevi I (Hymnen I)," *Die Musikforschung* 10, no. 4 (1957).

[26] David Hiley, *Western Plainchant: A Handbook* (Oxford: Clarendon Press, 1993), 144-146.

Ex 6–1 "Das 55 Lied" vs. "*Pange lingua*"[27]

Melodic line two of "Das 55 Lied" matches the fourth line of "*Pange lingua*," but with rather uneven elaboration. The first five notes of line four in "*Pange lingua*" can find note-to-note matches in the first three measures of line two in "Das 55 Lied" (m. 10-m.12). The next two repeated B4[s?] are elaborated for three measures in "Das 5 Lied" (m. 13-15). The last note in line four of "*Pange lingua*" dramatically falls a fifth from B4 to E4. In "Das 55 Lied," it takes another two measures (m. 16-18) to weave around E4 to finally arrive at the cadential note E4 in m.18. Although the later two-thirds of line two of "Das 55 Lied" include twenty-three notes, they are basically wavering in two tone-areas, B4 and E4. Therefore, despite the uneven distribution of tones of the fourth line of

---

[27] "Hymn *Panga lingua*," [Oxford, Bodleian Library, Ms. Laud lat. 95, fol. 141ᵛ] in Hiley, *Western Plainchant*, 145.

"*Pange lingua*" found in the second line of "Das 55 Lied," the corresponding relationship of the two lines is rather clear.

Melodic line three in "Das 55 Lied" is the repetition of a four-measure subphrase, each corresponding to the first half of line five of "*Pange lingua,*" which consists of four notes. The matching is even and note-to-note. In order to accommodate five syllables of each half of melodic line three (text line 5) to the four notes of "*Pange lingua,*" the second syllable (m. 20 and m. 25) repeats the E4, which continues the tonal area of the previous measure.

"Das 55 Lied" could have an especially sacred status among all the *Ausbund* hymns, even though it is a rarely sung tune apart from the communion and at weddings. According to the church register, "Das 55 Lied" is sung during the two communions (*Das Liebesmal* [*Liebesmahl*], lit. love feast) held during one church year. Besides the *Loblied*, "Das 55 Lied" is another must-sing hymn listed for communion.[28] The two communions are the most sacred services of the Amish; together with the two church services preparing for communion, they comprise the only four services during a church year that are exclusive to insiders: those services are mainly for church members, although young Amish adults who have not joined church yet would also be welcomed. Therefore, I had no chance to witness these services in person. Often the last three verses of "Das 55 Lied" (verses 27-29) are also sung at weddings in the afternoon, especially at conservative weddings. Therefore, the fact that a hymn with such a sacred nature is actually using the tune stemming from a Roman Catholic Latin hymn tune becomes increasingly interesting.

---

[28] Beiler, *Nota für das Ausbund* (2011), 6.

Barbara Haggh-Huglo points out that the relationship between "*Pange lingua*" and the Amish baptism service is rather clear. The feast of Corpus Christi is about the Eucharist, the body of Christ, which was carried in procession as a Eucharistic relic, which means round wafer in the middle of an elaborate reliquary. Since the Eucharist in Catholicism is a recreation of the Last Supper, so for the Amish to associate this hymn melody with a 'Liebesmahl' or 'love meal' makes perfect sense. Furthermore, it is during Communion in the Mass when the Eucharist is given to those baptized adults who can partake of it.[29]

Besides "*Pange lingua*," another Latin hymn "*Christe, qui lux es et dies*" also appears in the *Ausbund* incipit, but translated into German as "*Christe der du bist Tag und Licht*" [it should be "Licht und Tag"]. Five slow-tunes in melody group 1 match this Latin hymn, as shown in Table 6-2. Three of them, "Das 7 Lied," "Das 13 Lied," and "Das 38 Lied," are sung to the tune as cited in the *Ausbund*. The two slow-tunes sung to "Das 125 Lied" today have a different incipit in the *Ausbund*, but the transcriptions show that they also stemmed from "*Christe, qui lux es et dies*."

---

[29] Haggh-Huglo, personal communication, April 18, 2014.

Table 6–2 "*Christe, qui lux es et dies*" and its Matching Slow-tunes

Das Lied	A No.	GB No.	Incipit in A	Author of texts	Root tune
7	46	17	Christe der du bist Tag und Licht	Michael Sattlers	Christe, qui lux es et dies
13	70	18	Christe der du bist Tag und Licht; Wohl dem, der in Gottes Fürchten stehet.	N/A	Christe, qui lux es et dies
38	217	21	Christe der du bist Tag und Licht	Johannes Huß, anno 1415	Christe, qui lux es et dies
50	275	N/A	Wohl dem, der in Gottes Fürchten stehet	Christoph Bisel[30]	N/A
54/7	297	N/A	Wohl dem, der in Gottes Fürchten stehet	N/A	N/A
84	449	N/A	Wohl dem, der in Gottes Fürchten stehet	Der 133. Psalm	N/A
125	738	45	Ach Gott, wie ist die Welt so voll.	N/A	Christe qui lux es et dies
125	748	46		N/A	Christe qui lux es et dies

"*Christe, qui lux es et dies*" is a very old hymn that has been sung at Compline in the Roman liturgy since the time of the "Old Hymnal." The texts were mentioned as early as in the sixth century in the monastic rule of Cesarius of Arles. It is unclear what its "original" melody was and whether the melody is as old as the texts. Nevertheless, it is a simple and syllabic tune of four lines, with a range of only four notes, and the last line repeats the melody of the first line.[31] A 1519 version of the tune included in the *Music of the Sarum Office*[32] corresponds to the five Amish slow-tunes under melody group 1. This 1519 tune is only one repeated note less (in line 3) than the commonest melody cited by David Hiley. Since this Latin hymn was widespread and popular in the medieval time, it is reasonable that the Anabaptists could have learned it by heart from their environment and used it as a basic melody for some of their own hymn texts.

---

[30] *Songs of the Ausbund*, I:100.

[31] David Hiley, *Gregorian Chant* (Cambridge: Cambridge University Press, 2009), 71-72; *Western Plainchant*, 142-143.

[32] William Renwick, ed., *Music of the Sarum Office* (Hamilton Ontario: The Gregorian Institute of Canada, 2009), B:855.

In spite of the existence of another incipit assigned to melody group 1, "*Christe, qui lux es et dies*" is the actual main root tune for all the slow-tunes of this common and frequently sung melody group. The other hymn, "Wohl dem, der in Gottes Fürchten stehet," source unknown, is assigned to the other three *Ausbund* hymns of melody group 1, "Das 50 Lied," "Das 54 Lied," and "Das 84 Lied," but it is possible that this melody might have been lost from the Amish tune repertory. In the Amish green book, there are no tunes assigned to those three hymns. In this case it means such hymns can be sung to any tune listed in the same melody group. Among these three hymns, only "Das 54 Lied" is listed twice in the register of slow-tunes sung at church services, as well as used as a hymn sung for "Jugend im Unterricht" (youth in instruction). It is however, sung to another tune. "Das 54 Lied" is sung very often through the summer with the young adults in *Unterricht* (their instruction lessons), starting on verse 15, and is generally sung on "Das 7 Lied," Ausbund, 46, melody 1 "Christe der du bist Tag und Licht."[33]

Although the Anabaptists rebelled against the Catholic Church and largely adopted Lutheran hymns, it does not mean that they were immune from Catholic musical influence. The existence of the two Gregorian chants as root melodies for some Amish slow-tunes suggests that the Catholic liturgical music tradition did have an impact on the Anabaptists in the sixteenth century. Even though the number of Latin chants is very small, their influence is not: "*Christe, qui lux es et dies*" is the basis for the entire melody group 1, and "*Pange lingua*" is sung to the most sacred communion hymn. Both Latin chants are syllabic and simple, rather than melismatic. Therefore, although Roman Catholic liturgical music in the medieval Catholic Church was only sung by trained choirs and singers rather than congregations, the simplicity and frequent usage of those

---

[33] Correspondence with Stephen and Rebecca Lapp, July 2014.

two chants would lead to their popularity among the common people. According to Haggh-Huglo, "*Pange lingua*" especially would have been heard by ordinary people, because it was also sung during the procession of Corpus Christi, which typically went outside the church and through the town.[34] Hence, it is not hard to imagine that the early Anabaptists were familiar with those tunes by hearing them frequently at services and processions, and then they naturally used them as music settings for their own hymn texts.

The adaptation of Latin chants to the Amish slow-tune repertory and the important status of those two tunes suggest the existence of musical borrowing by the Anabaptists as early as in the sixteenth century, and their openness to musical adaptation despite religious differences. It might seem a little strange, considering the common stereotype that the Amish is a "separated" people who are "closed" to outside influences. Also, the religious conflicts between the Anabaptists and the Catholics make it even more unexpected that two Latin hymns are actually "hidden" in today's treasured slow-tunes by the Amish.

One reason is that today, most Amish people are not really aware of exactly where their slow-tunes came from, musically, and have little idea of what the root tunes could be, even if a few of them know of the existence of root tunes. The other possible reason is that, whether the Amish people are aware of it or not, they have a long tradition of borrowing music from various musical cultures in their immediate environment. Religious differences, conflicts, and even persecutions did not hinder their musical borrowing. Such an attitude is consistent with what happens today in the realm of fast tunes, as I have explored in Chapters Two and Three. Even back in the sixteenth century,

---

[34] Haggh-Huglo, personal communication, April 18, 2014.

the Anabaptists already showed "musical cannibalism" (my words) that is typical with the Amish today: they adopted whatever music they felt fit to incorporate into their own hymns and serve the purpose of carrying their own theology and values.

Lutheran Hymns (and an Anabaptist Hymn)

The majority of the religious melodies that Anabaptists borrowed for *Ausbund* slow-tunes are Lutheran hymns from the sixteenth century, and the most used Lutheran tunes are those that were famous and widely circulated. Apparently using well-known melodies for newly composed hymn texts was not only a weapon of Lutherans and Puritans who promoted congregational singing, but this strategy also applied for the Anabaptists from the beginning of the movement.

For example, "Aus tiefer Not" is one tune cited by five incipits in the *Ausbund*; see Table 6-2. This is a famous hymn written text written by Martin Luther in 1524, music by Johann Walter [and possibly Luther as well], published in *Geystliche gesangk Buchleyn* in Wittenberg.[35] Its melody in this hymnal is the root tune that matches the slow-tune of "Das 61 Lied," *Ausbund*, 329 and "Das 75 Lied," *Ausbund*, 411, (see Appendix B-8). Besides the tune that Luther published with his hymn texts, "Aus tiefer Not" has another music setting that goes with the texts: "Ich hab gerüfft in ganzte hertzen," a tune that first appears in *Teütsch Kirchen amt* (Part 1) Straßburg, 1525[36] as modified by Wolfgang Dachstein.[37] Christian Friedrich Witt cited this tune in the

---

[35] Johann Walter and Martin Luther, "Aus tieffer not schrey ich zu Dyr," IIII in *Geystliche gesangk Buchleyn: Tenor* (Wittemberg: 1524), 1:5-6.

[36] "Ich hab gerüfft in ganzte hertzen," *Teutsch Kirche[n] ampt: mit lobgsengen, vn[d] götlichen psalmen/ wie es die gemein zu Straßburg singt vn[d] halt mit mer gantz Christliche[n] gebette[n], dan[n] vorgetruckt* (Nachdr. Der Ausg. Straßburg, 1525; Erfurt: Gerhardt & Schreiber, 1848.)

[37] "Chorale Melodies used in Bach's Vocal Works: Aus tiefer Not schrei ich zu dir (I), Aus tiefer Not schrei ich zu dir (II)," Bach Cantatas Website, http://www.bach-cantatas.com/CM/Aus-tiefer-Not.htm (accessed August 28, 2012).

Psalmodia sacra published in 1715.[38] This second tune is the one that best matches the

Loblied, as shown in Ex 6-2.

[38]Albrecht Christian Ludwig and Christian Friedrich Witt, *Psalmodia Sacra, Oder: Andächtige und schöne Gesänge: So wohl des Sel. Lutheri als anderer Geistreichen Männer, Auf Hochfl. gnädigste Verordnung, In dem Fürstenthum Gotha und Altenburg, auf nachfolgende Art zu singen und zu spielen* (Gotha: Christoph Reyher, 1715).

Ex 6–2 "Das 131 Lied" (Loblied), *Ausbund*, 770 vs. "Aus tiefer Noth," Tune by
Wolfgang Dachstein, 1525

Table 6–3 "Aus tiefer Not" and its Matching Slow-tunes

Das Lied	A No.	GB No.	Incipit in the *Ausbund*	Author of Texts	Root Tune
61	329	26	Aus tiefer Not schrey ich zu dir, Herr Gott.	"the Seven Brethren," each a verse (1531)[39]	Aus tiefer Noth
75	411	31	Aus tiefer Noth.		Aus tiefer Noth
86	452		Aus tiefer Noth schrey ich zu dir.	Der 126. Psalm	Wenn mein Stündlein vorhanden ist
127	757		Aus tiefer Noth.	Der 35. Psalm	
131	770	48	Aus tiefer Nota schrey ich zu dir.	Leonard Clock[40]	Aus tiefer Noth

"In dich hab ich gehoffet, Herr" is the root tune for two melody 5 hymns, "Das 104 Lied," *Ausbund*, 563 and "Das 121 Lied," *Ausbund,* 706. This melody is found as an Easter song "Christ, der ist erstanden" in a fifteenth-century manuscript in the Berlin Library. It also fits many lyrics, and one of them, "Jesus ist ein süßer Nam" is included in a 1478 manuscript of the Bibliothek zu München (Munich Library).[41] According to John Julian, this hymn, texts written by Adam Reissner (1496-1575), was first published in *Form und ordnung Gaystlicher Gesang und Psalmen*, Augsburg, 1533,[42] and was in Valentine Babst's *Gesangbuch*[43] published in Leipzig. It appeared "in almost all the German hymnbooks up to the period of Rationalism," and "It is one of the best Psalm-versions of the Reformation period."[44] *UG* No. 71, P76 actually includes a notation of this root tune, which is different from the Zahn notation in that the note values are slightly different in two phrases, and the basic note is assigned as half note in *UG*, instead of quarter note in the Zahn collection.

---

[39] *Songs of the Ausbund*, I:206.

[40] Ibid., 328, 367-368, 373.

[41] "In dich hab ich gehoffet, Herr," #2459 in Zahn, *Kirchenlieder*, II:106-107.

[42] Jakob Dachser and Martin Luther, *Form vnd ordnung gaystlicher Gesang vnd Psalmen: mit sonderm Fleiß corrigiert auch zu rechtem Verstand punctirt und virguliert, welche Got dem Herren zu Lob und Eer gesungen werden* (Augsburg: P. Ulhart d. Ä., 1531).

[43] Valentin Babst, and Konrad Ameln, *Das Babstsche Gesangbuch von 1545*, Faksimiledruck (Kassel: Bärenreiter, 1966).

[44] John Julian ed., *Dictionary of Hymnology*, rev. ed. (1907; repr., New York: Dover Publications, 1957), 2: 955.

"Wenn mein Stündlein vorhanden ist," texts written by Nikolaus Herman (1500-1561),[45] is the root melody for "Das 135 Lied," *Ausbund*, 789 and "Das 86 Lied," *Ausbund* 452, although the latter has the incipit which citing "Aus tiefer Noth schrey ich zu dir." According to Julian, this root hymn is "probably the finest of its author" and appeared in Herman's *Historien von der Sindfludt* published in Wittenberg in 1562. Being an ardent music lover and a very good organist, Herman did all the composition for all his published hymns, which are "among the best of the Reformation period."[46] Many of his hymns, although initially written for school children, soon passed into Church use in Germany, and "a number are found in almost all books in present use."[47]

"Gelobet seist du, Jesu Christ" is another well-known hymn written by Martin Luther, which along with "Aus tiefer Noth," first appeared in *Geystliche gesangk Buchleyn*[48] published by John Walter in Wittenberg in 1524. *UG* includes a musical notation of this hymn as a Christmas hymn "14 Mel. Nun lobet alle Gottes Sohn," *UG*, 11 (second).

Apart from Lutheran hymns, at least one Anabaptist hymn is used as the root melody for *Ausbund* slow-tunes. "Kommt her zu mir, spricht [sagt] Gottes Sohn" appears in the incipits of five *Ausbund* hymns: "Das 18 Lied," "Das 71 Lied," "Das 88 Lied," "Das 118 Lied," and "Das 132 Lied." I have verified that this melody fits the two melody 6 slow-tunes in the green book, "Das 71 Lied" (Appendix B-17) and "Das 118 Lied" (Appendix B-19), as well as a half-fast-tune for "Das 71 Lied." The texts of "Kommt her zu mir, sagt Gottes Sohn" were written by Georg Grüenwald, an Anabaptist shoemaker

---

[45] Ibid., vol. 1 (New York: Dover Publications, 1957), 513.
[46] Ibid., 513.
[47] Ibid.
[48] Walter and Luther, "Gelobet seyst [d]u Jhesu Christ," XXII in *Gestliche gesangk Buchleyn*, 1:24-25.

and martyr who was burnt in 1530 near Innsbruck.[49] This hymn tune appeared in a single

print in 1530 as "Ain schöns newes Christlichs lyed."[50]

Folk Songs

Besides religious melodies, folk songs are a major source for the slow-tune

musical settings. It seems that the early Anabaptists chose those secular melodies based

on whether the music fits their own texts. What the original lyrics were was not much of

a concern. After replacing the secular lyrics with sacred texts, those tunes serve the

purpose of devotional singing. For example, the incipit-named tune for "Das 119 Lied,"

Ausbund, 69 (Appendix B-26), is also its root melody--"Das jüngere Hildebrandlied," a

folk song sung between the fourteenth and seventeenth centuries, and the texts appear in

many manuscripts during this time period. The emergence of the *Hildebrandlied* can be

traced back to the beginning of the thirteenth century, shortly after the compilation of the

Nibelungen epic. Its form is very similar to the Nibelungen stanza, and its melody was

found in Rhaw, Bicinia.1545 I, No. 45; in its original form as a folk song it was probably

sung by epic singers.[51]

The Amish wedding hymn Das 69 Lied, *Ausbund*, 378 descends from "Die jünge

Markgräfin," a secular folk melody popular in the mid-sixteenth century. Erk and Böhme

found the melody for this secular song in Forster's *Liederbücher*, V, published in

Nürnberg in 1556, (see Appendix B-14).[52] The root melody for the "motorcycle tune"—

"Das 64 Lied," *Ausbund*, 341 is "Mein Gmüth ist mir verwirret," a secular love song, (see

Appendix B-22). The poem and the melody, composed by Hans Leo Hassler from

---

[49] Julian, *Dictionary of Hymnology*, 1:472.
[50] Zahn, *Kirchenlieder*, II:120.
[51] "Das jüngere Hildebrandlied," #22a in Erk and Böhme, *Deutscher Liederhort*, I: 67-71.
[52] "Die junge Markgräfin," 109a. in Erk and Böhme, *Deutscher Liederhort*, I:387.

Nürnberg, first appeared in *Lustgarten Newer Teutscher Gesäng, Balleti, Galiarden und Intraden, 4, 5, 6, und 8 Stimmen*, published in Nürnberg by Paul Kauffmann in 1601. The first letters of five verses spell "Maria." This melody is known to fit many religious songs as well as to be used as a chorale melody.[53]

After categorizing root tunes, I found that the number of original melodies is smaller than the number of slow-tunes: some root tunes correspond to multiple slow-tunes, as Table 6-4 shows. For example, "*Christe qui lux es et dies*" has five different matching slow-tunes. As previously mentioned, the melody group is an important factor to take into account in the search for root melodies, since hymns in the same melody group tend to share root tunes within the same group. A closer examination of the slow-tune transcriptions shows that not all slow-tunes that share the same root melody obviously seem to be melodically related, except for embedding the same root tune. How did one root melody become multiple matching slow-tunes? This question is important in searching for the historical formation and changes of slow-tunes. I leave a detailed discussion to the later section, "Theories of slow-tune formation and changes."

---

[53] "Maria (Namenlied)," #476 in Erk and Böhme, *Deutscher Liederhort*, II:295-296.

Table 6–4 Multiple Slow-tunes that Match Same Root Melodies

Lied	*A* PG	GB	Mel.	Root Tune
7	46	17	1	Christe qui lux es et dies
13	70	18		
38	217	21		
125	738	45		
125	748	46		
61	329	26	3	Aus tiefer Not schrey ich zu dir, Herr Gott, mel. 2
75	411	31		Aus tiefer Not schrey ich zu dir, Herr Gott, mel. 1 by Luther
131	770	48		
86	452	33		Wenn mein Stündlein vorhanden ist.
114	655	41		
104	563	38	5	In dich hab dich gehoffet, Herr.
121	706	44		
71	393	23	6	Kommt her zu mir, spricht Gottes Sohn.
118	683	41		
71	393	53		
24	147	20	7	Wundergaten der Liebe, von deinet willen bin ich hie.
35	205	21		
64	341	27		Maria, Mein Gmüth ist mir verwirret.
94	492	25		
49	272	22	9	Uralter Marienruf
108	604	39		

A=Ausbund, Mel.=melody group, GB=green book 2011

Positions of Root Melody Tones

Having sorted out the types of root tunes above, in the next section I explore the

patterns of embedding root tunes into the slow-tunes. At question here is the location of

the root melody tones, if they are not always at the beginning of each syllable. Through

musical analysis and comparison, I find that there are a variety of positions that root

melody tones can occupy.

a. Beginning of a Syllable

Although the first note of a syllable is not always a root melody tone, it is

nevertheless a common place for root melody tones to appear. This probability is likely to

be the reason why both Jackson and Temperley came to the conclusion that the first notes in all measures are the root melody tones from the original tunes. However, after examining my transcription of thirty-five slow-tunes and their corresponding root tunes (Appendix B), I find that it is indeed very rare that in a single melodic line of the slow-tunes all the first notes of syllables fit with the original tune. The only such example I found is Ex 6-3 Mel. 4, "Das 56 Lied," *Ausbund* 310 vs. "König Ludwig von Ungarn,"[54] Line 2.

Ex 6–3 Mel. 4, "Das 56 Lied," *Ausbund* 310 vs. "König Ludwig von Ungarn," Line 2.

In this example, the B4 in m. 12 is a grace note not included in the GB notation but found by me in fieldwork. It does happen sometimes as well that most of the first notes in a phrase in a slow-tune match the root tune. For example, in both the first and third lines of the *Loblied*, except for one measure (m. 2 and m. 18 respectively), all the other first notes fit perfectly into the root melody. In Ex 6-4 Mel. 1A "Das 122 Lied," *Ausbund*, 712 vs. "Gelobt seist du, Jesus Christ" Line 1, the first notes of five out of the eight syllables in total match the tones in the original tune.

---

[54] "König Ludwig von Ungarn," #276 in Erk and Böhme, *Deutscher Liederhort*, II:79.

Ex 6–4 Mel. 1A, "Das 122 Lied," *Ausbund*, 712 vs. "Gelobt seist du, Jesus Christ,"[55]
Line 1

It does happen often that a tone from the root melody becomes the first note of a syllable in the slow-tune, followed by a rather long wavering melisma. In Ex 6-5 Mel 3 "Das 86 Lied," *Ausbund* 452 vs. "Wenn mein Stündlein vorhanden ist," there are many such examples: m. 1 and m. 3 in phrase one, m. 12, m. 13, and m. 14 in phrase two, m. 16 and m. 19 in phrase three, m. 30 and m. 31 in phrase four, and m. 33 in phrase five.

---

[55] "Gelobt seist du, Jesus Christ," #1947 in Zahn, *Kirchenlieder*, I:522-523.

Ex 6–5 Mel 3, "Das 86 Lied," *Ausbund* 452 vs. "Wenn mein Stündlein vorhanden ist"[56]

Another example of a melisma following a root melody tone can be seen in Ex 6-6 Mel. 5 "Das 104 Lied," *Ausbund*, 563. Measure 14 in the second line of the slow-tune is a long melisma of eight notes, starting with the root melody tone G4.

---

[56] "Wenn mein Stündlein vorhanden ist," #4482 in Zahn, *Kirchenlieder*, III:89.

Ex 6–6 Mel. 5, "Das 104 Lied," *Ausbund*, 563, vs.

"In dich hab ich gehoffet, Herr,"[57] Line 2

b. End of a Syllable

Besides the first note, the last note of a syllable in a slow-tune can also be the root

melody tone from the original melody. In this case, the preceding notes in that measure

often function as the preparation for the melody to finally arrive at the major tone. The

final note is quite important in plain chants, as Haggh-Huglo points out; in Gregorian

chant the most important pitch is that of the final note of the chant. That pitch helps to

determine the 'mode.'[58] An example is the note C5 in m. 27 of Ex 6-7 Mel. 5 "Das 104

Lied," *Ausbund*, 563, Line 4.

Ex 6–7 Mel. 5, "Das 104 Lied," *Ausbund*, 563,
vs. "In dich hab ich gehoffet, Herr,"[59] Line 4

The last note of a long melisma being the root melody tone can also happen in the

beginning of a phrase. For example, in Ex 6-8 Mel. 7 "Das 24 Lied," *Ausbund*, 147 vs.

---

[57] "In dich hab ich gehoffet, Herr," #2459 in Zahn, *Kirchenlieder*, II:107.
[58] Haggh-Huglo, personal communication, April 18, 2014.
[59] Ibid.

"Wundergarten der Liebe, Von deinet willen bin ich hin," the root melody tone for m. 14, the first syllable of line three is F4, the last note of that measure. Notice that the last note of the second phrase is also F4. All the notes between the two F4 notes seem to an elaboration done by the lead singer. Besides the beginning of a phrase, the cadence at the end of a measure is also a place where a root note is often reached.

Ex 6–8 Mel. 7, "Das 24 Lied," *Ausbund*, 147 vs.
"Wundergarten der Liebe, Von deinet willen bin ich hin,"[60] Line 4

The most common cadential formula, as already discussed in Chapter Five, can be seen as a turn and a trill put together. In Ex 6-9 Mel. 1, "Das 38 Lied," *Ausbund*, 217 vs. "Christe der du bist Tag und Licht," m.23 is a typical cadence with a turn and a trill, which eventually arrives at G4 in the end of this measure, functioning also as an anticipation of the final tonic tone.

---

[60] "Wundergarten der Liebe, Von deinet willen bin ich hin," #428 in Erk and Böhme, *Deutscher Liederhort*, II:425.

Ex 6–9 Mel 1, "Das 38 Lied," *Ausbund*, 217 vs. "*Christe qui lux es et dies*,"[61] Line 3

4.Und   sprach   zu   sei - nen   Jün - gern   hold:

(4)Lu - men   be - a - tum   prae - di - cans.

c. In the Middle of a Syllable

Sometimes when the interval between two root melody tones is wide, more connecting notes are needed to bridge the gap, and these notes could be distributed in two consecutive measures, which lead to root melody tones being placed in the middle of a measure. In Ex 6-10 Mel. 3, "Das 61 Lied," *Ausbund*, 329 vs. "Aus tiefer Not" by Martin Luther and Johann Walter, m. 1, m. 2, and m. 3 give a typical example how root melody tones appear in the middle of syllables. Those three measures are the elaboration of the first three notes B4, E4, and B4 in the root tune. M. 1 begins with a D4, which is a typical way to start a slow-tune from the lower register. It takes another two notes to climb up to B4, which is repeated for emphasis. The neighboring note A4 is inserted to add a little decoration to the repetition. The next step is to drop down to the root melody tone E4 gradually, but this task is not finished within m. 1, because there are already eight notes in that measure and this syllable has been stretched long enough. Therefore the connection between the B4 and E4 is continued for another two notes when the melody enters m. 2. Similarly, the connection between the E4 and the next B4 in the root tune also takes four notes which go across the bar line.

---

[61] Renwick, *Music of the Sarum Office*, B:855.

Ex 6–10 Mel. 3, "Das 61 Lied," *Ausbund*, 329 vs.
"Aus tieffer not schrey ich zu dyr"[62] by Martin Luther and Johann Walter, 1524, Line 1

Other times a root melody tone appears in the middle of a syllable of the slow-tune and has nothing to do with the interval between two root melody tones. It is simply covered in a long elaboration. M. 15 of Ex 6-11 Mel. 4, "Das 69 Lied," *Ausbund*, 378, vs. "Die junge Markgraefin" is such an example.

Ex 6–11 Mel. 4, "Das 69 Lied," *Ausbund*, 378, vs. "Die junge Markgraefin,"[63] Line 3

d. Indicated by Repeated Notes

Sometimes a root melody tone corresponds not to just one note in the slow-tune, but a group of them. One way is through the repetition of seemingly ornamenting notes to strongly indicate the existence of a root melody tone. For example, in Ex 6-12 Mel. 6, "Das 118 Lied," *Ausbund*, 183, Line 1, the note F4 in m. 1 repeats itself three times, which clearly signals the beginning note F4 in the root tune. The repeated notes of G4 in m.1 and the third G4 in m. 2 together indicate the G4 in root tune. And in m. 4 F4 repeats three times, corresponding to the third note F4 in the root tune. The note E4 appears three

[62] Walter and Luther, *Gestliche gesangk Buchleyn*, 1:5-6.
[63] "Die junge Markgräfin," #109a in Erk and Böhme, *Deutscher Liederhort*, I:387.

times in m. 2, adding more curve of the oscillation around F4 and G4. In m. 7 of the same line, G4 appears as a quarter note and an eighth note: the two notes add weight to the root tune G4 in the slow-tune.

Ex 6–12 Mel. 6, "Das 118 Lied," *Ausbund*, 683 vs.
"Kommt her zu mir, spricht Gottes Sohn," [64] Line 1

e. Suggested by Moving Tendency of Surrounding Notes

Sometimes when a root melody tone does not physically appears in the new melody, it can be suggested by the moving tendency of surrounding notes. For instance, in m. 21 of Ex 6-13 Mel. 1A, "Das 122 Lied," *Ausbund*, 712, Line 3, although the root melody tone A4 does not appear, it is on the way from B4 to G4, and hence is suggested by this moving tendency. And in m. 21, root melody tone G4 is suggested by the interval between A4 and F4.

Ex 6–13 Mel. 1A, "Das 122 Lied," *Ausbund*, 712
vs. "Gelobt seist du, Jesus Christ,"[65] Line 3

[64] "Kommt her zu mir, spricht Gottes Sohn," #2496a in Zahn, *Kirchenlieder*, II:120.
[65] "Gelobt seist du, Jesus Christ," #1947 in Zahn, *Kirchenlieder*, I:522-523.

f. Tone Area around the Original Notes

Some other times when a root melody tone does not directly appear in the matching slow-tune, it can be masked by a group of notes oscillating in the surrounding tone area. For example, in m. 16 of Ex 6-14 Mel. 3, "Das 61 Lied," *Ausbund*, 329 vs. "Aus tiefer Not," Line 3, the root melody tone C5 is not part of the melisma. But all six notes in this measure form an arch by climbing up from B4 to E5 and then dropping down to A4. The center of this movement is nevertheless the "no-showing" C4. Hence, the six notes in fact mask the existence of the root melody tone, to which the tone area hints. M. 18 of Ex 6-15 "Das 75 Lied," *Ausbund*, 411 vs. "Aus tiefer Not schrei ich zu dir" gives another example, where the root melody tone D5 does not appear, and is masked by the surrounding notes C5-E5-C5.

Ex 6–14 Mel. 3, "Das 61 Lied," *Ausbund*, 329 vs.
"Aus tieffer not schrey ich zu dyr" by Luther and Walter, 1524,[66] Line 3

Ex 6–15 Mel. 3 "Das 75 Lied," *Ausbund*, 411
vs. "Aus tieffer not schrei ich zu dir" by Wolfgang Dachstein,[67] Line 3

---

[66] Walter and Luther, *Gestliche gesangk Buchleyn*, 1:5-6.
[67] Ludwig and Witt, *Psalmodia Sacra*.

Functions of Ornamentations

a. Connecting the Leap between Root Melody Tones

Once root notes are located in a slow-tune, it is easier to examine the patterns of elaborating notes that are used to connect the root melody tones. Sometimes these notes function as a series of passing notes to bridge big intervals between root melody tones. For example, in m. 16 of Ex 6-16 Mel. 11, "Das 87 Lied," *Ausbund*, 453, vs. "Wer hie für Gott will sein gerecht," C5 and D5 are apparently passing notes to bridge the interval of a fourth between root melody tones B4 and E5. But this is not what happens most of the time, since the root tunes usually are rather smooth to begin with as well, and leaps larger than a third are rare.

Ex 6–16 Mel. 11, "Das 87 Lied," *Ausbund*, 453,
vs. "Wer hie für Gott will sein gerecht,"[68] Line 3

b. Filling in the Time Space between Root Melody Tones by Providing
Oscillating Connection

The more common function of elaborating notes is to fill in the time space between root melody tones by providing oscillating connection, and potentially also add shapes to the melody. For example, in Ex 6-17 Mel. 1, "Das 7 Lied," *Ausbund*, 46 vs. "*Christe, qui lux es et dies*," the root melody tones of m. 11 and m. 12 are D5 and C5. Although there is no connection needed for an interval of a second, six notes are added

---

[68] "Wer hie für Gott will sein gerecht," #276 in Zahn, *Kirchenlieder*, I:453.

between them to fill in the space possibly created by prolonging the time duration of the root melody tone due to the slowing down of the original tune. In this segment of a wavering shape, the note F5 also provides the highest point for the entire melody of this phrase.

Ex 6–17 Mel. 1, "Das 7 Lied," *Ausbund*, 46 vs. "*Christe, qui lux es et dies*,"[69] Line 2

In another example of a Mel. 1 slow-tune Ex 6-9 Mel. 1, "Das 38 Lied," *Ausbund*, 217 vs. "*Christe, qui lux es et dies*," line 3, the elaborating notes add more up and down movement to the curves of the melody, in comparison to the rather straightforward original tune. In the fourth line, the first two root melody tones are repeated B4 after transposition. But in order to cover these two notes, it takes the slow-tune version nine notes, starting from a slightly lower G4, by way of A4 climbing up to D5, which is a fifth higher, staying in that register for five notes, and eventually comes down to B4 through C5#. In m. 20, the slow-tune rises up again to D5, and in m. 21 the melody drops down rapidly to G4 by way of C#5 and A4.

General Melodic Contours

In many cases I have to transpose different lines to various pitch levels in order to match a potential root tune to the slow-tune being examined. After such transposition, everything seems to fit. This phenomenon suggests that absolute pitches are not too

---

[69] Renwick, *Music of the Sarum Office*, B:855.

important; it is the relative intervals and the general contour/moving tendency of the melody that matter. This is conceivable because absolute pitch did not exist in the sixteenth century, and the Anabaptist congregations then, as is common for congregations even today, may not have sung intervals perfectly.

For example, in Ex 6-18 Mel. 1, "Das 125 Lied," *Ausbund*, 738 vs. "*Christe, qui lux es et dies*," after changing the key signature to match the slow-tune transcription, I have to transpose the two phrases of root melody to different pitch levels in order to compare them with the slow-tune. The second phrase is actually a minor third lower than the first one. Notice that if the second phrase were raised to the same pitch level as the first one, the E5 in m. 9 would reach a G5, and the D5 would become F5. The green book Amish notation, whose key signatures and pitch levels I adopted, is not transcribed to absolute pitch, which means the G5 and D5 here could be even higher in reality. That would be too high for most people who do not have vocal training. It might be possible that the congregation naturally lowered the pitch level of the second phrase to ease the difficulty in reaching notes that are too high.

For this question I find the answer in my fieldwork experience. In fact, singing according to relative pitch is still largely true for Amish slow-tunes today. Even though the young people of less conservative groups nowadays use pitch pipe in their singing classes, it is not used at Sunday evening singings. Using a pitch pipe in church or at practice singing for church is simply out of the question and unnecessary. As a lead singer puts it, "I have a pitch pipe at home, but I never use it." In the church service, the lead singer picks the initial pitch of a hymn. It needs, however, to fit the comfortable voice register for the majority of the congregation. An experienced lead singer should

have established a rather clear feeling of that pitch level, which is usually more or less the same for the same tune, according to my observation.

Ex 6–18 Mel. 1, "Das 125 Lied," *Ausbund*, 738 vs. "*Christe, qui lux es et dies*" [70]

It happens sometimes that an inexperienced lead singer starts at a different pitch. In this case, as Omar Glick and other lead singers told me, the congregation would gradually push the pitch level up as the phrase proceeds. By the time of the second line, it

[70] Renwick, *Music of the Sarum Office*, B:855.

is already at the usual pitch level that most people feel comfortable with. As mentioned in Chapter Five, this situation happened a couple of times with me in practicing, when I was asked to lead. Because I was not familiar with the usual pitch level for the entire congregation, I naturally chose the pitch that I felt comfortable to start with, which was lower than what the congregation usually sings. Every time when that happened, the others felt it immediately. But they did not push the pitch up during their singing of a verse, which I figured was their good intention not to make me feel embarrassed. After one verse, they explained to me and would start another verse at a higher pitch level.

In church, adjusting pitch level happens gradually during singing. When the congregation concentrates on the texts, the shift of pitch level can easily go unnoticed. What is more important in church is not how precisely they sing, but rather that the whole congregation staying together is the key issue. If today's situation I experienced in fieldwork with the Amish people would be similar to the Anabaptist congregational singing of the past whenever those slow-tunes were formed, it would be plausible that some slow-tunes turned out to be situated at different pitch levels from one phrase to another in comparison to the original tunes.

Time Values in Current Tunes

Not only the matching of pitch level is relative, but also the time values in today's slow-tunes do not reflect the original rhythms of the root melodies. Time values in today's notations, including those written down in the blue books, green book, and my transcriptions, are more a representation of the current singing style; they are not necessarily directly linked to whether a note comes from the original tune. In other words, although more stable tones of longer time values in today's notations are more

413

likely to be derived from the original tones, it is not always the case. Notes of a more ornamenting nature in today's notation could be original tones as well. For example, in m. 3 of Ex 6-19 Mel. 9, "Das 108 Lied," *Ausbund*, 604, Line 1, the B4 note seems to be a passing note bridging the leap of fifth between G4 and D5. It however turns out to be a root melody tone.

Ex 6–19 Mel. 9, "Das 108 Lied," *Ausbund*, 604 vs. "Uralter Marienruf,"[71] Line 1

In m. 1 of Ex 6-20 Mel. 5, "Das 121 Lied," *Ausbund*, 706, Line 1, E4 appears to be a passing eighth note between D4 and G4, but it is actually a root melody tone in "In dich hab ich gehoffet, Herr." In m. 2 of the slow-tune, E4 is a grace note that is not even notated in the GB, but I heard it being sung in reality. In m. 3 and m. 4 of the slow-tune, B4 and A4 are still not the longest notes, but they are nevertheless the root melody tones from the original tune. In m. 4, m. 6, m. 6, and m. 8 of the slow-tune, the root melody tones from "In dich hab ich gehoffet, Herr" do not even appear. There is, however, still a clear resemblance of the general shapes of both tunes. In the root tune, the melody starts at E4, rises to B4, drops do a fourth to F4, rises again to A4, and comes down to E4 stepwise. In the slow-tune, the melody also shows such a tendency of starting low, rising up, dropping down, climbing up again, and eventually coming down. Although the slow-tune only drops down to G4 instead of F4, and it does not eventually return to E4, but stays a M3 higher at G4 (the tonic), it still resembles the shape of the root tune.

―――――――――――

[71] "Uralter Marienruf," #591 in Böhme, *Altdeutsches Liederbuch*, 701.

Ex 6–20 Mel. 5, "Das 121 Lied," *Ausbund*, 706
vs. "In dich hab ich gehoffet, Herr," [72] Line 1

After examining the patterns of how metrical root tunes are embedded into the slow-tunes, the follow-up question is: What was the process by which sixteenth-century metrical tunes changed into the slow-tunes that are still sung today? To answer this question, I first present two empirical examples that I found in fieldwork. These examples might showcase some of the possible historical changes that are still happening in contemporary times. Then I discuss different theories of how and why such changes have happened.

Empirical Examples that Showcase Possible Historical Changes

"Lobe den Herren, den mächtigen König der Ehren"

The first example that reveals changes of metrical tunes that might have also happened in history is how a conservative youth group sings No. 271, *UG*, 299 to the tune of "Lobe den Herren, den mächtigen König der Ehren." This root tune is a famous and popular hymn that has been included in numerous German and English hymnals. The English title is "Praise to the Lord! The Almighty, the King of creation!" This hymn by Joachim Neander (1650-1580), an important hymn writer of the German Reformed Church, was first published in *Glaub- und Liebesübung: auffgemuntert durch einfältige*

---

[72] "In dich hab ich gehoffet, Herr," #2459 in Zahn, *Kirchenlieder*, II:106-107.

Bundes-Lieder und Danck-Psalmen in 1680.[73] Today this hymn is usually notated in 3/4 meter. Some are in 9/4 meter. In any case, it is a metrical hymn of a clear triple meter.

When I first heard this tune being sung at the youth singing, I did not recognize this familiar tune. The *UG* notation is still largely recognizable despite the absence of triple meter in its notation, from which the Amish version has drifted even further. After comparing this *UG* notation and my transcription of the actual Amish youth singing, and a metrical version I found in a German Catholic hymnal, which is still in use today, I find two major reasons why the Amish rendition of the famous hymn is hard to recognize, as Ex 6-21 shows.

---

[73] Joachim Neander, *Glaub- und Liebesübung: auffgemuntert durch einfältige Bundes-Lieder und Danck-Psalmen: neugesetzet nach bekant- und unbekandte Sangweisen, gegrundet auff dem zwischen Gott und dem Sünder im Bludt Jesu befestigtem Friedens-Schluss: zu lesen und zu singen auff Reisen, zu Hauss oder bey Christen-ergezungen im Grünen, durch ein geheiligtes Hertzen-Halleluja!* (Bremen: Herman Brauer, 1680.)

Ex 6–21 Comparison of Three Versions of
"Lobe den Herren, den mächtigen König der Ehren"

The apparent distinctions between the 1975 Catholic version[74] and the *UG* 2007

notation[75] are the note values, time signature, and rhythm, which could indicate a process

of slowing-down and the disappearance of regular rhythm in the *UG* singing. Those two

versions have the same melody, and pitches for all the notes are exactly identical after

---

[74] "Lobe den Herren, den mächtigen König der Ehren," #258 in *Gotteslob: Katholische Gebet- und Gesangbuch* (Regensburg: Verlag Friedrich Pustet Regensburg, 1975), 317.

[75] "Lobe den Herren, den mächtigen König der Ehren," #271 in *Unpartheyisches Gesang-Buch, Enthaltend Geistreiche Lieder und Psalmen, Zum allgemeinen Gebrauch Des Wahren Gottesdienstes. Auf Begehren der Brüderschaft der Mennonisten Gemeinen, Aus vielen Liederbüchern gesammelt. Mit einem dreyfachen Register*, 46. Auflage (Lancaster, PA: Verlag von den Amischen Gemeinden in Lancaster County, PA, 2007), 299.

transposition. But the basic note value unit in the 1975 Catholic version is a quarter note, and it becomes a half note in the 2007 *UG* version. Both being in modern/contemporary notations, the difference of basic note values might or might not indicate that the *UG* version is supposed to be sung at a slower tempo than the Catholic version. The difference in rhythms of the two versions suggests a disappearance of regular rhythm in the *UG* version. Although the phrasing is the same in two versions, the Catholic version apparently has a clear triple meter. But the *UG* version has lost that sense of rhythm: every phrase is sung to equal-value notes, and only the last note of each phrase is a little longer.

A comparison of the 2012 Amish youth singing version and the 2007 *UG* notation shows that although the Amish version is based on the *UG* notation, there are two major differences. First, the 2012 melody the Amish youth sang has altered the original tune, although the basic melodic shape is the same. The distinctive tune beginning "G4-G4-D5" has become "B4-B4-D5-B4," and the rest of the first phrase is a little "displaced" (a M2) compared to the original, even though it has kept the basic melodic movement of first going down and then rising up. In the third phrase (measure), the first note B4 in the *UG* version becomes C5 in the Amish version. That one note change also makes a difference to the distinctive melody. The only phrase that the Amish version did not change of the original melody is the last phrase.

The second difference between the actual Amish singing and the 2007 *UG* notation are the additional notes in the Amish singing. These notes are of clear ornamental nature, being either anticipating notes (B4 in quarter note and G4 in quarter note in m.1, C5 in half note in m. 2, and G4 in quarter note in M. 4) or neighboring note

(E5 in m. 3). This is consistent with a comment an Amish singing teacher made to me, "The Amish are notorious for adding twists and turns." However, these ornamenting notes were not given very short durations, rather they were also sung at a steady pace. It suggests that those additional notes first functioned as ornamentations, maybe temporarily, but by now have developed into permanent tones of the tune.

Hence, the comparison of the three versions of "Lobe den Herren, den mächtigen König der Ehren" provides evidence of processes that possibly happened to this and other metrical hymn: the slowing-down of the tempo, along with the disappearance of regular rhythm; the alteration of note values which changes the melody, and adding ornamenting notes, which over time become permanent main tones of the altered tune.

Since the Amish tend to preserve the format of their hymnbooks as close to the older versions as possible, it is not surprising that this notation in the 2007 version probably does not reflect precisely what the Amish sing today; rather it is more consistent with what was printed in earlier versions of *UG*, and might record the actual singing of some earlier time; although it is unclear exactly when this format of melody was sung. Therefore, a comparison of the 2007 *UG* notation and its precursors in the nineteenth century can provide some information on how this tune may have changed in an earlier time, which may further support the hypothesis that the tunes were slowed down over time.

In earlier editions of *UG* the melodies of No. 271 are the same as in the 2007 version, but the notation systems are different, confirming how the Mennonites, who initially compiled the *UG*, have changed their notation systems, as explained in Chapter Three. The notation systems used in earlier editions of *UG* could indicate that when the

Amish adopted *UG* in the early nineteenth century, the tunes with musical notations in

there might not have reflected what they actually sang.

Ex 6–22 "Loben den Herren, den mächtigen König der Ehren," #271 in *UG* (1804), 299
vs. in *UG* (1841)

In Chapter Two I have mentioned that the earliest four printings in 1804, 1808,

1820, and 1829 all use void diamond-shape notes. Such a notational system was popular

in the Renaissance period (1450-1600) in Europe. As Ex 6-22 shows, the melody in the

1804 version is written with white diamond-shape notes: all notes except for the end of

each measure, here also phrase, are in half-note; and the end of each measure is in whole

note. The key signature is the typical Renaissance C clef, which indicates that the pitch of

middle C is represented by the middle line on the five-line staff, much like the "alto" or

"viola cleft" in modern staff notation.[78] The time signature is written as a cut-time

symbol, which exists since the late fourteenth century. In fact, the cut time symbol, the C-

---

[76] "Lobe den Herren, den mächtigen König der Ehren," #271 in *Ein Unpartheyisches Gesang-Buch: Enthaltend Geistreiche Lieder und Psalmen, zum Allgemeinen Gebrauch des Wahren Gottesdienstes. Auf Begehren der Brüderschaft der Mennonisten Gemeinen aus vielen Liderbüchern gesammelt. Mit einem dreyfachen Register. Zum Erstenmal aus Licht gestellt* (Lancaster: Johann Albrecht, 1804), 299. Facsimile (London: Forgotten Books, 2013).
[77] *Unpartheyisches Gesang-Buch, Enthaltend Geistreiche Lieder und Psalmen, Zum allgemeinen Gebrauch Des Wahren Gottesdienstes. Auf Begehren der Brüderschaft der Mennonisten Gemeinen, Aus vielen Liederbüchern gesammelt. Mit einem dreyfachen Register.* Fünfte verbesserte Auflage, mit einem Anhang (Philadelphia: Johann Bär, 1841), 299.
[78] Tristan d'Avignon, "Transcribing White Mensural Notation and Lute Tablature" (2007): 5.

clef, and the way to use half-note and whole note are the same for all the notations the

1804 *UG* includes. The only two key signatures used in this version are C and F.[79]

In the 1841 notation, the significant difference from the 1804 version includes the

shift of time signature from the cut-time symbol to common time symbol, as well as

change from diamond-shape notes to round notes. Other than those, the melody, pitch

level, and the time values are all the same. There is no obvious clef in this notation, but in

the Renaissance a time signature was sometimes placed on the line that represents the

note C,[80] which might be the case for the *UG* 1841 edition: where the position common

time symbol appears to indicate the C-clef. The change of note shape indicates the

notation system in *UG*, probably along with other Mennonite notations and German

immigrants of the same period, had moved from Renaissance notation to modern notation

system.

The change of time signature is of particular interest in the investigation of

whether the Amish singing had slowed down in the history. Nicholas Temperley has

pointed out that between 1562 and 1621 there was a shift of time signature from using

cut-time symbol to common time symbol in English metrical psalm singing. His

description of how the psalm tunes were notated in the latter half of the sixteenth century

is very similar to the 1804 version of *UG* notations:

> The time signature is usually [cut-time symbol]. The tunes are made up
> chiefly of two note values, the semibreve and the minim, with a long for
> the final note only. But the semibreves and minims are distributed in

---

[79] A similar notation system is found in a contemporary German Reformed Church hymnal: Reformed
Church in the United States, *Das neue und verbesserte Gesangbuch, worinnen die Psalmen Davids samt
einer Sammlung alter und neuer geistreicher Lieder, sowohl für privat und Hausandachten, als auch für
den öffentlichen Gottesdienst enthalten sind* (Philadelphia: Michael Billmeyer, 1813).
[80] Haggh-Hugo, personal communication, 2014.

such a way that in many cases the tune does not follow any regular beat.[81]

Temperley points out that from 1621 on, time signature was altered from cut-time symbol to common time symbol in psalm books, which is one of the "indications of a considerable slowing-down in tempo of psalm singing."[82] He gives an example of the same tune for the Magnificat printed in different versions of *The whole book of Psalms*. Both the 1586 version and the 1622 version use the same note values, but the big difference is the time signature: while the 1586 version uses the cut time symbol, the 1622 version uses the common time symbol.[83] Temperley suggests that despite the general slowing-down of musical notation, which had been going on for centuries, "the psalm tunes, unlike other music, had slowed down in actual speed of performance; so the minim, though 'devalued' by comparison with its meaning in 1562, was still the best unit for writing the psalm tunes in 1621. The time signature was altered because a minim now represented two beats instead of one: a 'beat' being the ordinary tactus of somewhat under one second…" Therefore he concludes that the common time symbol indicated a slower tempo than cut time symbol in the seventeenth century.[84]

As previously mentioned in Chapter one, the shift from diamond-shape notes to round notes in *UG* happened simultaneously with the change of book printing from using movable type to stereotype printing. The shift of time signature happened at the same time. Except for the change of printing methods, there is little information about how the actual singing was at that time. Yet the notations in the 1804 and 1841 editions of *UG* are

---

[81] Temperley, *Music of the English Parish Church*, I:63.
[82] Ibid.
[83] Temperley, *Music of the English Parish Church*, II:48-49.
[84] Temperley, *Music of the English Parish Church*, I:64.

very similar to the above notation systems Temperley discusses. The change of time signature in two *UG* versions could suggest a slowing-down process of singing metrical hymns among the Mennonites and Amish during the nineteenth century, similar to what happened with psalm singing in English parish churches during between the sixteenth and seventeenth centuries, as Temperley suggests.

Since the large-scale learning of musical notation among the Old Order Amish did not happen until the 1990s, as I discussed in Chapter Three, the Amish singing *UG* hymns in the nineteenth century probably also followed an oral tradition. Therefore, the written musical notations in *UG* were possibly not where the Amish learned the tunes. Rather, the musical scores could be a reflection of what was sung. If that were the case, then the change of time signature from cut time symbol to common symbol could be evidence of a slowing-down process of the *UG* hymn singing.

"Why Not Tonight"

The second empirical example is how a conservative youth group sings "No. 364," *UG*, 387 to the tune of "Why not tonight," a hymn written in 1842, texts by Elizabeth H. Reed and music by J. Calvin Bushey. A comparison of my transcription of the Amish youth 2012 singing and the original score of this root hymn, Ex 6-23, reveals similarities to the example of "Lobe den Herren, den mächtigen König der Ehren" and suggests a process of tempo being slowed down, a weakening sense of regular rhythm, some alteration of the melody, and the additional ornamenting notes.

In the field, I usually transcribed the note pitches for the first two or three times when people sang a tune, then I added the rhythm during further repetitions; but for this particular tune, I encountered a big problem in transcribing the Amish version: I could

not find a regular rhythm for it and was not able to choose a consistent time signature. Therefore I wrote down the Amish tune in the way the slow-tunes are notated, without time signature. Although the original score is notated in 4/4 meter, when singing the melody with the Amish live, I found it only made sense to think of the melody according to the phrases. Counting downbeats and upbeats does was fruitless to get the rhythm. This experience is clear evidence that the Amish are still weakening the regular rhythms of the metrical hymn tunes that they borrow. This happens especially more often with those who sing in unison than with those who sing in four-part harmony.

Ex 6–23 "No. 364," *UG*, 387 vs. "Why Not Tonight"[85]

The second big difference between the Amish 2012 version and the melodic line

of the original score (simplified to the melody instead of the original four-part harmony

version for the convenience of comparison) is the slowing-down of the tempo. The time

values I choose to transcribe the tune are due to the slow tempo I heard them sing. There

is no doubt that the Amish youth group I heard sang this tune much slower than

renditions sung by some other people, for example, a country version sung by the Louvin

---

[85] The Amish version is my field transcription, and the original tune is in the public domain. I reduce the
SATB version to the melody for comparison purpose.

Brothers.[86] The slowing-down of tempo also contributes to the loss of regular rhythm in the original version, whose strong feeling of syncopation disappears in the Amish version.

The third finding is that the Amish singing also altered the melody of the original tune, in virtually every line. In the four phrase of the verse, the basic contours of the original melody are maintained. But in the refrain section, the alteration of melody is even bigger: sometimes the direction of the melody is even changed, such as m.5 and m.6 of the Amish version. The fourth observation is the addition of ornamenting notes in the Amish singing, which happens in m. 4, m. 6, m. 7, and m. 8 of the Amish version.

The three findings about "Why Not Tonight" are consistent with those of "Lobe den Herren, den mächtigen König der Ehren." The only difference is that the disappearance of regular rhythm in "Why Not Tonight?" is not as consistent as in the other example, in which the tune is ironed down to equal-value notes. The Amish version of "No. 364," *UG* 378 seems to be on the way in that direction but is not quite there yet. This difference could be due to the fact that "Lobe den Herren, den mächtigen König der Ehren" was written in the latter half of the seventeenth century, and "Why not tonight" was composed in 1842, which is more than 160 years later. Therefore, the change of the tune "Lobe den Herren, den mächtigen König der Ehren" has gone through a much longer time, as much as to 160 years, than "Why not tonight." That explains why the latter tune appears to be halfway through in the same direction of change. If there were not other influences, in another 160 years in the future, would the Amish unison singing

---

[86] Elizabeth H. Reed and J. Calvin Bushey. "Oh, Why Not Tonight?" in *Keep Your Eyes on Jesus*, performed by The Louvin Brothers, Capitol Records, Nashville, 1963. CD.

of "Why not tonight" turn into the similar form of what "Lobe den Herren, den mächtigen König der Ehren" is today? Only time and history can tell.

Rare recordings of Amish singing in the twentieth century provide valuable sounds and evidence of how slow-tunes have changed in the past century. Before the 1930s, little was known about the written notation of Amish slow-tunes. Therefore it was almost impossible to tell which notes were added to the original tunes of earlier historical periods. Since the 1930s, there have been a few recordings made by musicologists and researchers in other disciplines, as well as by some who worked for TV documentaries. From 1939 on, some researchers started to transcribe Amish slow-tunes based on rare recordings and field experience. Joseph Yoder was the first known person from inside Amish culture to make transcriptions of a large portion of the slow-tune repertory. From the 1980s the Old Order Amish began to do their own transcription or tunebooks, which happened in a variety of states or settlements. Those transcriptions also give witness of how the music has changed in recent decades.

In the following section, I first compare two versions of the Lancaster *Loblied*: one from a 1972 recording, and the other as I learned it in the field in 2012. Then I present another comparison between two versions of the Indiana *Loblied*, one from the Alan Lomax 1938 recording and the other from a 1984 Amish tunebook. The two comparisons illustrate how the *Loblied* has changed in a time span of about forty to fifty years in those two counties.

Comparison between Two Versions Lancaster *Loblied*

The comparison of the 2012 and 1972 versions provides evidence of notes being added and tune being prolonged over the time: because of including additional notes, the

2012 version is one minute longer than the 1972 version; see Ex 6-24. The 2012 and

1972 Lancaster versions have the same melodic contour and the same singing style in

terms of the apparent speed and accents. Clearly the 2012 version is the continuation or

development of the 1972 version over forty years, rather than a variation. The

discrepancies are systematic, and the most striking difference is the additional notes in

the 2012 version. Only in one measure are there more notes in 1972 than the 2012

version: m. 4 in line one, which has two more notes, B4 and C5, sung in the manner of

grace notes. But in twelve measures, there are more notes in the 2012 than the 1972

version.[87]

Therefore, in total the 2012 version contains thirteen notes more than the 1972

version. In seven measures, an additional A4 note is added at the end of the syllable.[88]

And this note A4 is NOT of ornamenting nature in that it happens every time and its time

value is long. Hence it has the feature of regular end-of-syllable notes. In two measures,

m.17 and m.21, additional grace notes are added. Although they do not happen all the

time in 2012, there is a strong tendency that they are present. By contrast, in the 1972

version, there is no trace of these two notes, A4 and E4, being included, and the two

syllables end clearly at the previous notes, B4 and F4. M.16 of the 2012 version has two

additional grace notes, C5 and B4, which are lead singer's ornamentations, and do not

appear in the 1972 version.

---

[87] Line 2: m. 9 (1), m. 12 (1), m. 13 (1); Line 3: m. 16 (2), m. 17 (1), m. 18 (1), m. 21 (1); Line 4: m. 28 (1), m. 29 (1); Line 5: m. 32 (3), m. 35 (1), m. 36 (1) (in parentheses are the numbers of additional notes each measure in 2012 contains).
[88] M. 12, m. 13, m. 18, m. 28, m. 29, m. 35 (same as m. 28), m. 36 (same as m. 29)

Ex 6–24 Comparison of the 2012 and 1972 Versions of Lancaster *Loblied*[89]

Transcribed by the author.

Interestingly, all the measures that the 2012 version and 1972 version have

discrepancies, except for m. 13 (same as m. 29 and m. 36); m. 17 and m.32, in the 1972

version are exactly the same as notated in the green book (represented here in floating

_____

[89] 1972 version is my transcription of 1972 version is my transcription of Marin Ressler, recor. *Old Order Amish Lob-song*, Library of Congress, AFS 17472, sound recording, 1972.

measures)—m. 9, m. 12, m. 16, m. 18, m. 21, m. 28, and m. 35. Measure 13, as well as m. 29 and m. 36 are possibly also the same as the green book notation, since I believe that the one note difference (F# in my transcription and G in green book) is a wrong note transcribed by Katie Stoltzfoos in the first place and has been kept as such in all the successive notebooks. The closer resemblance between the 1972 version to the green book notation is consistent with the green book's intention to preserve the older way of slow-tune singing, which can be traced back to presumably the early twentieth century, as stated in Chapter One.

The comparison among the 2012 version, 1972 version, and green book notation also confirms one observation that I stated in Chapter Five: it also happens that later versions delete ornamenting notes existing in the previous versions. In the example of *Loblied*, besides the measures that the green book notation agrees with of the 1972 version, the remaining measures in which the green book notation has discrepancies with the 1972 or 2012 versions are mostly of the same situation: both 1972 and 2012 versions are the same as each other, but they both are shorter than the green book notation. These measures are: m. 7, m. 10, m. 11, m. 14, m. 22, m. 30, m. 33, m. 34, and m. 37. Among them m. 14, m. 30, and m. 37 are exactly the same, and are the same kind as m. 22: they all have the typical cadence and one fewer notes than the one green book notation has.

M.32 is the only place where the contours of the two versions are more different and the 2012 version is closer to the green book notation: the 2012 version adds two notes (G4 and A4) in the beginning, two notes (C5 twice) in the middle, and the 1972 version adds a B4 at the end of the syllable. This discrepancy is caused only because the 1972 transcription is a descriptive transcription of a one-time performance. By contrast,

the 2012 transcription is a prototype of *Loblied* that I summarized from the field learning. According to both the Amish Lancaster notations (blue and green books) and my own transcription, line 7 in *Loblied* should be sung to the same melody as line 2. The reason I list line 7 separately here is not only because this is the layout in the green book, but also to show the variation the lead singer and congregation can sing to the supposedly same melody.

In total, the comparison of the 2012 version and the 1972 version of Lancaster *Loblied* shows that over the time more elaborating notes have been added to the slow-tunes, and thus prolong the melody. Based on the observation that the two versions are sung at similar speed—the same note value represents the same length in actual time in both versions—the result of including additional notes in the 2012 version should lead to a longer duration of the entire hymn. This speculation is proved by actual data: in the 1972 Ressler recording, the average length of a verse is about four minutes (3m57s), and in 2012 one verse of *Loblied* usually lasts about five minutes, since the entire hymn usually takes about twenty minutes. Therefore the additional notes in the 2012 version add up to a total length of about one minute.

Comparison between the Two Versions of the Indiana *Loblied*

Initially when I discovered the Alan Lomax 1938 Indiana recording of *Loblied*, I thought it would be great supporting evidence to show how slow-tunes were prolonged over the time, if it turned out to be shorter than the later versions. However, the comparison between the Lomax Indiana 1938 recording and the 1972 and 2012 Lancaster versions only added confusion to the mystery of how the slow-tunes got longer over the time. Since the 1938 version is even a little longer than the 1972 version, it seems to

bring more contradiction than evidence. The differences in melodies between the Indiana

and Lancaster versions of *Loblied* are on the one hand not big, since all versions are

easily recognizable as the *Loblied*; but on the other hand, the discrepancies are big

enough for the Amish to tell immediately that those versions are from different

geographic regions. Therefore, the comparison between the 1938 Indian version and two

later Lancaster versions cannot provide clear evidence how slow-tunes change over the

time.

But luckily I have obtained a notebook of *Ausbund* slow-tunes from Indiana,

transcribed by Olen F. Yoder from Goshen and published in Michigan in 1984. The

notation in this tunebook uses round stemless white notes without bar lines, but with key

signatures.[90] This tunebook provides a 1984 Goshen, Indiana version of slow-tunes to

compare with the 1938 Lomax recording from the same area.

The comparison between the 1984 notation of *Loblied* and my transcription of the

Lomax 1938 recording, both from Goshen, Indiana, shows clearly that the two notations

are of the same regional variation, and the melodic contours are very similar. The

relationship between these two versions is similar to that of the two Lancaster versions

(1972 and 2012). Similarly, the 1938 descriptive transcription is done from a one-time

singing, but the 1984 notation is a prescriptive notation that is supposed to be the

prototype. Since the 1984 notation does not contain information on note durations,

comparison can only be done to pitches, see Ex 6-25.

---

[90] Gracia Schlabach, "A Survey of Amish Tunebooks": 93. According to Schlabach, Olen F. Yoder from Indiana wrote a version of notation that is the foundation of another three tunebooks, *Ausbund Lieder Mit Note*n for LaGrange County, Indiana and St. Joseph County, Michigan, *Ausbund Lieder Mit Noten Nappanee area*, and an unnamed, undated *Notabuch* revised in 1992 by Henry Yoder of Bethany, Missouri, with a register for Bloomfield, Johnson and Washington Counties, Iowa, and Arthur Illinois.

Ex 6–25 Comparison of the 1938 and 1984 Versions of Indiana *Loblied*[91]

The only places where the melodic contour differs a little between the two versions are

m. 16 and m. 21. Although the note numbers in those three measures are the same in two

versions, the actual notes create two variants. In m. 32 the melodic contour of the 1938

---

[91] 1938 version is my transcription of the Lomax recording at the Library of Congress: *Alan Lomax Ohio and Indiana Collection*. 1984 version is taken from the Indiana notebook Olen F. Yoder and S., 1.

version is a little different than the 1984 version, but in m. 9, the two versions are more similar. It is because, similar to the case of the 1972 version, the lead singer apparently did some variant to the seventh line.

In total, the 1984 version has only one more note than the 1938 version. In the following measures, the 1984 version has more notes than the 1938 version: m.7 (A4), m.20 (D4), m.24 (G4), m.25 (C4), m.32 (G4), and m.36 (F4). But in the following measures, the 1938 version has more notes than the 1984 version: m.2 (E3), m.4 (F4), m.9 (B4), m.18 (A4), and m.29 (A4). Because I have never heard any other Indiana Amish singing, either live nor recorded, I do not have enough data on how fast or slow nowadays the Indiana Amish sing, and how long the *Loblied* lasts today. I only know that in the Lomax recording, the one version of *Loblied* lasts for four minutes and three seconds, which is similar to the length or the 1972 Lancaster version, only about six seconds longer. Because of the regional difference, again this comparison between the Indiana and Lancaster versions does not tell much about the historical changes of slow-tunes.

Without further data on Indiana Amish singing, only judging from the 1984 notebook and one 1938 recording, I cannot draw any firm conclusion whether in Indiana over time the slow-tune singing has slowed down and whether more notes have been added in total. The one note difference between the 1984 and 1938 versions cannot be treated as such a proof. If it says anything, it could be that the length of the slow-tunes could remain rather consistent over the time. But again, the one example is not sufficient evidence, and both possibilities remain open.

The above-discussed comparisons provide empirical examples of how metrical tunes could have changed into slow-tunes: speed being slowed down, disappearance of distinct rhythms, ornaments being added (and sometimes deleted in a later phase). In the next section, I discuss some possible reasons for those historical changes, including both previous theories and my own hypotheses.

Theories of Slow-tune Formation and Changes

Reasons for Slowing Down

One theory to explain why metrical hymns slowed down and evolved into a free rhythm style suggests that the slowing down was a natural process that happens with unaccompanied congregational hymn singing, when there is no instrument or conductor to keep the beats and no written score to regulate the rhythm. Jackson was perhaps the earliest advocate of this theory who applied it to the Amish slow-tune singing. He said, "…it is common observation that groups sing more slowly. And when the group is uncontrolled (by instrument, director, or notation) it drags still more."[92] Temperley's view agrees with Jackson's statement, and he gives a more detailed description of how such "drag" could have happened in the case of English parish church psalm singing in the seventeenth century:

> Yet it is not difficult to see how it came about. When singers depend on other singers for the pitch of the note they will sing next, they naturally tend to wait until they hear the note before they venture to sing it. The result is a 'drag.' It is corrected by instrumental accompaniment, or by dancing even foot-tapping such as often accompanies secular folk song. In church there was nothing to keep the rhythm going, and in addition there was often an echoing building to prolong each sound still more. Over many years the effect was cumulative. Each generation would aim

---

[92] Jackson, "Strange Music of the Old Order Amish," 278.

to sing only as fast as it had learned to sing, but would insensibly slow down the 'norm' that passed on to its successors.[93]

This theory appears to treat the slowing-down as a result of a lack of proper musical knowledge and hence implies a negative evaluation on the musical style of slow-tunes and music of similar kind. For example, although Temperley acknowledges the popularity and the important role the "old way of singing" plays in the worship of the common people, he claims that "There is no doubt that the old way was uncouth and discordant" and what the people "strongly resisted" were "the efforts of well-meaning reformers to get rid of it."[94] Temperley even agrees with those Reformers of the seventeenth century that the "old way of singing" was a product of "uneducated" people, "The 'old way of singing', together with the lining out that went with it, was unacceptable or laughable to educated people of the time, as it probably would be to us today." He goes on to claim that, "It was the result, indeed, of a long period of neglect of church music by the educated portion of society."[95]

New England Reformers in the eighteenth century who advocated "Regular Singing" expressed similar negative attitude toward the "old way of singing."[96] Gilbert Chase, however, insightfully points out that those views could be biased, and it is important to incorporate perspectives from those above-mentioned disciplines in interpreting and understanding the meaning of the "old way of singing." He notes, "We cannot, of course, blame the New England reformers for being ignorant of cultural anthropology, ethnomusicology, and the modern science of folklore. But we could blame ourselves for not using the hindsight afforded by these social sciences to elucidate the

---

[93] Temperley, *Music of the English Parish Church*, I:92.
[94] Ibid., I:91.
[95] Ibid., 99.
[96] Chase, *America's Music*, 19-21.

significance of the Common Way of psalmody."[97] He emphasizes the need to look at the

"old way of singing" from the perspective of those who were insiders to such tradition:

> …the process has been going on for a long time and thus qualifies as a
> *tradition*; the singers take "delight" in their traditional manner of
> singing, as the folk have done for generations. They had no sense of
> being "uncouth" in their custom—any more than do the millions of
> people who speak a language colloquially rather than grammatically.[98]

Wesley Berg's article on Old Order Mennonite hymns reveals many similarities

between them and the Amish slow-tunes. He points out that in order to understand the

Old Order Mennonite's "stubborn adherence to a musical practice that seemed

melodically corrupt and aurally offensive" and "was incomprehensible to the educated

musician," one must understand it not only in terms of musical characteristics, but also

more importantly from the perspective of the important role such music plays in the

community, and how it is practiced and transmitted through generations:

> It is only when the singing and the melodies are an elemental way of
> making music, especially in settings where transmission of text is a
> priority, and as a profound expression of a particular way of viewing the
> world that their importance as more than just a strange way of singing
> hymns can be understand.[99]

Jackson and Temperley's theory also ignores the possibility that the slowing-

down of metrical tunes could have been done intentionally for religious reasons, rather

than as a natural process that can happen to any unaccompanied group singing. The

Amish legend about how the slow-tempo and free rhythm came into being suggests that

the tunes could have been deliberately slowed down for religious purposes: the

Anabaptist forefathers in the Passau prison slowed down the tunes, in order to avoid

being mocked by the prison guards, who danced to the hymns in the first place. Hence,

---

[97] Chase, 21.
[98] Ibid.
[99] Berg, "Hymns of the Old Colony Mennonites," 112.

the purpose for the Anabaptists to slow down the metrical tunes was to maintain and guard the sacred status of their hymns, which in turn created a "separation from the world." Therefore, it is not necessarily a result of lacking of musical leadership and knowledge.

The preference of slowness to give greater solemnity in religious music is a phenomenon that can be found in many other musical cultures. Therefore, slow tempo/speed is not necessarily an indication of absence of professional musicianship. For example, in his study of performance practices at the Cathedral of Cambrai from 1475 to 1550, Craig Wright reports that the solemnity of liturgical days affected the choice of music, "it was the nature of the liturgical day that determined what type of music was to be sung: the more solemn the day, the greater likelihood of polyphony."[100] Mother Thomas More, who discusses rhythm and tempo in her study of the performance of plainchant in the later Middle Ages and the sixteenth century, suggests that "It is clear that fairly slow *tempo* must have been adopted for the plainsong." To "modern ears," such "relentless slow *tempo*" is "hardly believable."[101] She also reports that solemnity was specially required for major festivals in church. For example, the "liturgical use of the organ" for certain performances "was considered to add solemnity to the services and was normally reserved for major festivals."[102]

Reasons for Disappearance of Rhythms

The disappearance of rhythm is not only a "by-product" of the slowing-down process, it could also be a deliberate act by the Anabaptist forefathers due to their

---

[100] Craig Wright, "Performance Practices at the Cathedral of Cambrai 1475-1550," *The Musical Quarterly* 64, no. 3 (July 1978): 298.
[101] Mary Berry, "The Performance of Plainsong in the Later Middle Ages and the Sixteenth Century," *Proceedings of the Royal Musical Association*, 92 (1965-1966): 126.
[102] Ibid., 124.

negative attitude towards rhythms rooted in their religious beliefs. On the one hand, Temperley suggests that loss of rhythm was "one effect of the slowing down" of metrical psalms, whose complex rhythms "tended to be ironed out" over time.[103] On the other hand, both the Amish legend and their negative opinions associated with strong rhythms and danceable beats, as discussed in Chapter Three, suggest that the slow speed and free rhythm of slow-tunes are not merely a natural process, but rather, they are the embodiment of Amish religious and cultural values that are cultivated and maintained intentionally and carefully.

The disappearance of clear rhythm finds its counterpart in Catholic plainsong. For example, as Mother Thomas More suggests, in the later Middle Ages and the sixteenth century, there existed "the principle of a succession of equal notes" in singing plainsong, "Even when the melodic line is florid, with free embellishment of the plainsong, the underlying theme can usually be traced on a basis of underlying equal notes."[104] This description seems to fit very well with the Amish singing of "Lobe den Herren, den mächtigen König der Ehren" and the tendency in "Why Not Tonight."

Reasons for Adding Ornamentations

A few scholars, such as Jackson, Temperley, and Durnbaugh, propose that the ornamented style of the Amish slow-tunes as well as the "old way of singing" is a product of a "pitch-matching" due to the lack of musical leadership and congregational unfamiliarity with the tune repertory. Jackson was the first scholar who provided a theory of the formation of the embellished style of Amish slow-tunes. He concludes that the slowing down was a natural dragging that happens to an "uncontrolled" group, without

---

[103] Temperley, *Music of the English Parish Church*, I:93.
[104] Berry, "The Performance of Plainsong," 125.

instrument, director, or notation. And ornamentations were introduced to deal with the

challenge of sustaining pitches for a long duration:

> ….And even worse—the human vocal apparatus doesn't seem to be able
> to hold to a given tone very long without letting down, breaking over
> into some sort of pitch variation. Hence the singer, holding as best he
> can to any given tone while waiting till the group-mind decides to sing
> the next tune-tone, tends to waver up and down. The process reminds
> somewhat of a drunken man hunting for a keyhole.[105]

Temperley suggests basically the same thing—that in the "old way of singing"

psalms, it was "precisely the lack of effective musical leadership" that led to the

development of ornamentations, which were the outcome of a "'pitch-matching' process"

of the members of a congregation who did not know the tunes well. Temperley asks, "If

there were skilled musicians to lead the singing, why did they not preserve the written

forms of the tunes, and enlarge the dwindling stock by reviving old tunes or introducing

new ones?" [106] He offers his explanation of how the process of adding ornamentations

would have happened:

> The very same circumstance that explains the slowing down of the
> tunes can also explain their 'ornamentation.' For we know that the
> tunes were ordinarily transmitted by ear alone. This must mean that in
> any congregation some singers knew the tunes well, while others
> younger or less confident had to follow as best they could. At any point
> in the tune, the next note would be sung first by the experienced
> singers; the rest would then copy them, but would vary in the amount
> of time they took to reach the new note. Some of the less musical
> would raise or lower their voices, gradually towards the new note,
> stopping only when they were aware of being in tune with it;
> occasionally they might even overshoot it. By the time the laggards had
> got there, the leaders might already have moved on…. In extreme cases
> total chaos might result, giving the impression of Walter's 'five
> hundred different tunes roared out at the same time' or of Hall's 'an
> hundred parts.' As long as reasonable order was preserved, however,

---

[105] Jackson, "Strange Music of the Old Order Amish," 278.
[106] Temperley, *Music of the English Parish Church*, I:94-95.

the principal effect would be of people sliding gradually, and in their own times, from one note of the tune to the next.[107]

Hedwig T. Durnbaugh contends that ornamentations were added as a natural response to the slowing-down process of "undirected folk singing." Both "the step-wise weaving around in the case of repeated tones and inserting passing notes in the case of intervals" being inserted into "the original, straightforward melodies" were created in order to maintain or reach the correct pitch:

> …as the singing became ever more drawn out and the gaps between the syllable-bearing tones lengthened it became increasingly difficult to sustain the melody on a single tone without wavering. To "fall into" diminutions that not only came naturally to a singer but that may also have been "in the singers' ears," as it were, seems to be both a natural solution as well as a result of extremely slow singing.[108]

In contrast to the "pitch-matching" theory proposed by Jackson, Temperley, and Durnbaugh, my fieldwork data and musical analysis show that in the Amish case, the ornamented style is NOT a result of a lack of musical education and familiarity with the tunes, the latter which is not the situation among the Amish. Rather, there are other reasons that account for the ornamentation. First, ornamentation has been added to the slow-tunes to facilitate congregational singing and encourage the participation of all members. It is NOT caused by lacking familiarity with the music repertory. On the contrary, even though not every single person is familiar with all the tunes, as a congregation, people know the slow-tune repertory well enough, and they have a consensus on which ornamentation could be added. In Chapter Five I have already studied the types of ornamentation, which show clear patterns. In other words, elaborating notes can only be added at certain places, and they are not randomly included.

---

[107] Ibid., 95.
[108] Durnbaugh, "Amish Singing Style," 29.

The purpose of including additional notes that are not written in the green book notation is to facilitate group singing and make it easier for anyone in the congregation to slide from one note to another, regardless of one's singing ability.

Wesley Berg's study on Old Order Mennonite's "old way of singing" hymns has the same opinion as mine that the 'pitch-matching' theory is not enough to explain the formation of the ornamented nature of such music. Based on fieldwork, transcribing tunes, and musical analysis, Berg indicates that Jackson's theory does not justify the power of oral transmission of Old Order Mennonite slow-tunes, preserving the essential repertory and allowing freedom of variation:

> …there is an element of carefully constrained improvisatory freedom exercised by many singers that goes beyond the wayward fumbling about for notes implied by the pitch-matching theory. Jackson's comparison of a group singing in this manner to a drunken man hunting for a keyhole does not do justice to the extraordinary way in which such groups are able to preserve the essential elements of dozens of melodies in their memories while at the same time allowing for considerable variation between and around individual notes.[109]

Another reason for the elaborate style of slow-tunes is simply that the Amish like adding ornaments to existing tunes, which has become a kind of musical idiosyncrasy of Amish singing and adds a certain Amish flavor. This habit is so strong that it even happens often when the Amish sing metrical fast-tunes today. For example, a lady told me that the Amish way of singing "Silent Night" is adding an upward note to the end of the first subphrase. It is not because people do not know the famous tune of "Silent Night," rather, the Amish simply like the flavor of those additional notes.

Once such little ornaments had been added to some borrowed melodies, the altered tunes started to be transmitted that way and then circulated among the people in

---

[109] Berg, "Hymns of the Old Colony Mennonites," 101.

the community. After a certain period of time, the alternative way of singing the tune became the norm and everyone thought that this was how it was supposed to be, or how it had always been. For example, every time I heard the Amish sing the tune "No, Not One" by George C. Hugg, they added an upward C5 to the end of "No, Not One" (m. 3); see Ex 6-26, in which I use grace notes to represent what the extra notes. This upward gesture is very idiosyncratic and has made a deep impression of this song on listeners.

Ex 6–26 "No, Not One," Excerpt[110]

There's not a friend like the low - ly Je - sus, No, not one! no, not one!

My field experience with this particular song provides an example of how the Amish look at such idiosyncratic additional notes. Once a small group of Amish ladies in the neighborhood where I lived came to sing for me when I was ill, since singing for the sick is a common practice among the Amish. "No, Not One" was one of the hymns they sang that evening. My landlady, who grew up as Mennonite, pointed out to the Amish ladies that the upward note they added is very different from the way she was taught more precisely according to written notation. The Amish ladies then realized the difference between what they sang in this song and what is written in *Heartland Hymns*. They explained that this was how they were taught and had always sung that tune.

This story shows the power of oral transmission: in oral tradition, aural learning, by listening and singing along, is often more effective than learning by reading written notes.[111] In this scenario, people sing the notes, which were originally decorations, not

---

[110] "No, Not One!," #136 in E. Lapp, *Heartland Hymns*, 137.
[111] When I sing the tune "No, Not One," along with all the other tunes I learned from the Amish, I follow the way they sang rather than written notations, although I am fully aware of the written versions.

because they are not familiar what the tunes are, but rather, they sing what they think the tunes are supposed to be, as they were taught them. Another time, I went with a group of Amish ladies from the same district to sing for another Amish woman who had broken her leg. Among them were those who came to sing for me. When we sang "No, Not One," some of them had to stop because they remembered those comments from my landlady. They were a little confused whether they should sing as in the written notation or the way they were used to. I assured them that the difference between the two versions was just a neutral observation, but not to say that one version is right, and the other one is wrong, and it is common in folk music of oral tradition that variations exist. Then the ladies reached the consensus and continued the song as they had always sung it, with the upward motion.

Not only are the Amish congregations generally familiar with their tune repertories, although mostly orally, but also they are by no means lacking in musical education in slow-tunes. Therefore, I do not agree with the theory that it was a long-term lack of musical knowledge and leadership that caused the slow tempo, as Temperley proposed for the case of the seventeenth-century English parish church psalm singing. A general negative opinion on the "old way of singing" of Puritan psalms in the seventeenth-century New England also considered the lack of musical education as the reason for the formation of music not favored by the clergy. But this is not the same as the Amish case.

Through lead singers and practice singing, there is strong musical leadership and music education for slow-tunes in each church district, even though the Amish do not use the term "music education." As explained in Chapter One, each district has a regular bi-

weekly slow-tune practice singing. Through practicing year after year, lead singers master the repertory of slow-tunes very well, and they learn most tunes (around fifty-seven) by heart, if not totally. The lead singers not only make sure that the congregational singing in church is kept on the right track, they are also in charge of training the young learners. There is a "stock" of lead singers in each district. The older ones teach the younger ones, and the practice singing guarantees the continuity of musical leadership, which functions as an "institute" of musical education. Although many people from more liberal groups focus on fast-tunes and singing in harmony during *Rumspringa* time, once married, young males show more interest in learning slow-tunes well and participate in the practice singing more often.

Before the wide use of the blue books and most recently the green book, the teaching and learning of slow-tunes in practice singing were entirely through oral transmission. After the introduction of tunebooks, written notation served as a memory aid, while the traditional oral teaching and learning remained the main method in the transmission of slow tunes. In addition, in conservative youth groups, the regular singing of slow-tunes every Sunday evening in recent decades has been a way of learning slow-tunes for the teenagers, which also indicates a revival of interest in slow-tunes among the younger generation. It needs to be clarified that music education should not only refer to learning from written notation; and one should not neglect the important role oral transmission plays in music education.

The slow tempo is a mechanism to keep a congregation singing together for the free-rhythm of unaccompanied singing, although without instrumental accompaniment, the Amish congregations have no problem staying and proceeding together in their

singing of any kind. In fact, as a community that is bound together all the time in their daily life, the Amish have established the habit and ability of staying attuned, which they have brought into their singing as well. Because of the free rhythm of the slow-tunes and the absence of instrumental accompaniment and conductor, it is not possible to keep the congregation together by regular beats. As I have analyzed and concluded in Chapter Five, the Amish keep together with the group in singing, consciously or unconsciously, by listening and feeling the breath and pulses of the others, as well as by waiting for each other and then proceeding together, all which are made possible by the slow tempo.

The slow tempo, therefore, does not mean that the Amish are not familiar with their tunes and have to follow each other, not knowing exactly what they sing. Although not every single person is closely familiar with all the tunes, and it is difficult for an individual, if not a lead singer, to sing a tune through by himself, in a congregation as a whole each person is nevertheless sufficiently familiar with the entire tune repertory, especially with those hymns frequently sung in church. Evidence of this collective familiarity is that I never observed a heterophonic effect in any church when a congregation sings. The singing is naturally not as clear-cut as a professional choir with a conductor and instrumental accompaniment, but there is no doubt that what the Amish sing is in unison, and they know exactly what they are doing.[112]

---

[112] Another theory states that Amish slow-tunes originated in Gregorian chant. This view was probably first initiated by Joseph Yoder (1942), and some earlier scholars supported this theory, such as Umble (1939) and Mary Oyer (1944). This theory, however, is based more on the surface similarities of Amish slow-tunes and Gregorian chant, such as singing in unison, melisma, and free rhythm. Yet, melismatic Western plainchant was a specialized and learned style of music reserved for the professional singers of their time rather than congregations. The borrowing of Latin hymn tunes did not go beyond borrowing familiar tunes for the music setting for congregational singing. It does not suggest that the Amish slow-tune style was developed from melismatic Western plainchant. Durnbaugh also rejects the Gregorian chant theory. Durnbaugh, "Amish Singing Style," 26-27. Joseph Yoder, *Amische Lieder*, V; Umble, "Old Order Amish, Hymn and Hymn Tunes," 94. Burkhart, "Church Music of the Old Order Amish and Old Colony

Possibility of Composition, by Individuals or Congregations

Through the analysis and comparison of empirical examples and discussion of the theories of the formation and changes of slow-tunes, I suggest that the style of Amish slow-tunes is not just a result of a long period of unaccompanied singing, but that religious beliefs and cultural values also played an important role in the formation of the musical characteristics. What still remains unclear is how the slowing down happened?

While the Amish legend provides a spiritual reason for the formation of slow-tunes, how to understand it leads to differing hypotheses regarding the speed and over how long a period the slowing-down process took place. The question is: should this legend be understood literally or metaphorically? If the legend should be taken literally, then it suggests a rapid and deliberate slowing-down process that could have happened in a short time. If it is to be taken metaphorically, the slowing-down ought to have been a long-term historical development.

Trying to find the answer, I must return to the previous question I raised about multiple slow-tunes sharing the same metrical root melody, as Table 6-3 shows. In some cases, slow-tunes with the same root melody do not appear obviously to be melodically related. Hence, they are unlikely to have all been derived from each other. The example of five slow-tunes matching "*Christe, qui lux es et die*" is a rather confusing case, see Ex 6-27.

Mennonites," 44. Mary Oyer, "Music in the Amish Church: Comparison to the Plain Song of the Early Christian Church," *Mennonite Historical Bulletin* 5 (March 1944): 3.

Ex 6–27 First Lines of Five "Christe, qui lux es et die" Derived Slow-tunes
[After transposition]

(1)Chri - ste qui - lux es et di - es,

Das 7 Lied, *Ausbund*, 46

1.Als Chri - stus mit sein'r mah - ren Lehr

Das 13 Lied, *Ausbund*, 70

1.Ein Mäg - de - lein von Glie - dern - zart,
3.E - li - sa - beth ward sie ge - nannt,

Das 38 Lied, *Ausbund*, 217

1.Als Je - sus Chri - stus, Got - tes Sohn,
2.Mit sei - ner leib - li - chen Per - son

Das 125 Lied, *Ausbund*, 738

1.Wo kommt das her, o Je - su Christ,
3.Wer jetzt nicht will das Wi - der - spiel,

Das 125 Lied, *Ausbund*, 748

1.Es sind zween Weg in die - ser Zeit,

Today the Amish consider them to be five separate tunes. When putting the transcriptions together, it is, however, hard to decide whether they have developed from the same original melody in their own ways or whether they are melodically related. The similar cadences do not give much information, since most slow-tunes today share the same cadential formula, as Chapter Five shows. "Das 13 Lied" and "Das 38 Lied" could be variations of each other, although the melodic contours of m.2 and m.3 of the two tunes differ. The pair of "Das 7 Lied" and "Das 125 Lied," *Ausbund* 738, however, bears more differences: although the first three measures of both tunes could be considered

having the same melodic direction despite the different numbers of notes in each syllable, the rest of the tunes drift apart in their separate directions.

Another example is the two slow-tunes, "Das 75 Lied" and the *Loblied* that share the same root melody of "Aus tiefer Not," the Straßburg 1525 tune that was modified by Wolfgang Dachstein. As Ex 6-28 shows, these two slow-tunes are two distinctive melodies that bear no apparent melodic similarities.

Ex 6–28 "Das 75 Lied and Loblied vs. "Aus tiefer Not," Line 1
[After Transposition]

The conjecture that multiple slow-tunes might have come from the same root melodies requires explanation other than the gradual change of metrical tunes as a collective effort over a long historical period of time. If the theory of a gradual change were the only way that metrical tunes were slowed down and became freely rhythmic and melismatic, the slow-tunes derived from the same origins should be largely related, similar to folk song variations. Moreover, if ornamentation were added gradually and continuously over history, slow-tunes would only keep increasing in length. But as previously discussed, the Amish make big efforts to prevent slow-tunes from being infinitely prolonged by those naturally-added ornamenting notes. Both the comparison of

Indiana transcriptions over a forty-year span and fieldwork observations show that the Amish not only add more notes, they also constantly delete notes. Is it only a matter of conservatism or might it suggest the existence of some clearly set form of the tunes, which were composed at earlier times?

The largely unrelated slow-tunes coming from the same roots lead the investigation of the formation of slow-tunes in a new direction: the possibility of individual composition at an early stage. If the Amish legend were understood literally, some individual Anabaptist forefathers would have been responsible for the slowing-down of the metrical tunes and the disappearance of the rhythms, namely the formation of the slow-tune musical style. Would that imply a process of individual effort in composing or making new renditions based on existing familiar tunes? In the following section I use musical analysis and a historical survey of Anabaptist hymn writers to illustrate that there would have been a possibility of individual "composition."

Close musical analysis and comparison show that in some cases, the matching of the slow-tune and its root melody are so deliberately done that it would be more likely that the slow-tune version might be the result of an individual composition or rendition based on the root tune, rather than a collective composition by congregations over a long period of time. For example, as Ex 6-29 shows, "Das 61 Lied," *Ausbund*, 329 matches the melody of "Aus tiefer Noth" by Martin Luther and Johann Walter, published in 1524.[113] Although the second part of the first line does not match the slow-tune version note for note, the first three measures in the slow-tune clearly resemble the movement of B4-G4-B4 by making a double-arch-shaped wave of melody to include the downward and

---

[113] Walter and Luther, *Gestliche gesangk Buchleyn*, 1:5-6.

upward fifths. Interestingly, if we disregard the first note D4, m. 1 to m. 3 are completely symmetrical, with E4 in m. 2 as the center.

Ex 6–29 Mel. 3, "Das 61 Lied," *Ausbund*, 329 vs.
"Aus tieffer not schrey ich zu dyr" by Luther and Walter, 1524[114]

1.Aus tie - fer Noth schrei ich zu dir,
3.Dein heil' - gen Geist send du zu mir,
5.Auf dein Be - stehl wir uns ver - lohn,

(1)Aus tie - ffer not schrey ich zu Dyr.

Fine

2.Ach Gott er - hör mein Ru - fen,
4.Hilf uns in Nö - then tie - fen,
6.Die Hei - den woll'n uns töd - ten.

(2)Herr Gott er - hor meyn ruf - fen.

D.C. al Fine

5.Wie du Chri - ste bis - her hast thon,

(4)was sund vnd vn - recht ist ge - than.

Measure 2 is a unique and memorable melodic motive that never appears elsewhere in the green book notation or any of the tunes I have heard. But it was clear that when the lead singers sang it, they really enjoyed this motive and sang it as if the melody swings there. It seems that whoever came up with this motive also liked it so much that he/she/they used it three times in one phrase, which then repeats three times in

---

[114] Ibid.

one verse. And maybe because of this beloved motive, the rest of the slow-tune does not follow the root melody strictly, but only roughly in the same direction.

The matching of the next two lines is even clearer: most of the root melody tones are included in the slow-tune. The only two places where the discrepancies are a little bigger happen when the intervals in the Luther melody are larger. The interval between the last note of phrase two (E4) and the beginning of phrase three (C5) in the Luther tune is a M6, which is an interval only happen seven times in total in the entire slow-tune repertory, see Table 5-2. Therefore, it is not surprising to see that the slow-tune here makes that big interval smaller by not sinking all the way down to E4 but staying at G4, and starting again a little lower at B4 than the original C4. The other large interval P5 happens between the fourth and fifth notes (D5 and G4) of the last phrase in the Luther tune. Here in order to connect the two other neighboring root melody tones (C5 and G4), the slow-tune does not go up to D5, rather it goes through B4 with smooth waving around (m. 18 to m.20). Other than those two places, all the other root melody tones fit in the slow-tune almost note to note.

If some slow-tunes were initially individual compositions or renditions based on metrical melodies, who might those individuals have been? Historical research on authors of *Ausbund* hymns provides biographic information on hymn writers, and whether those authors or people of similar backgrounds had the capability and possibility to introduce musical settings and make musical renditions for their hymns. It is unclear who wrote the incipits of musical settings—the songwriters themselves, the editors of the *Ausbund*, or other hymnals from which the *Ausbund* incorporated songs. As we know today, the

lyricists are not always those who write the music. But the songwriters still have a high chance of assigning incipits for their hymn texts.

Wolkan did a thorough search on many Anabaptist songwriters in his 1903 book, including many that contributed to the *Ausbund*. Those who are interested in the lives of Anabaptist songwriters can refer to Wolkan's book. Here I compile some biographic information on four authors whose hymns are in the *Ausbund*, and the Lancaster slow-tune repertory preserves musical setting for at least one hymn of each of those writers. It turns out that all four of the writers were well-educated Anabaptist church leaders.

Hans Betz is the major hymn writer of the first edition of the *Ausbund*, and he was an Anabaptist minister, well educated in theology and "regarded as one of the most versatile and gifted singers of the Anabaptist cause."[115] Under the titles of thirteen *Ausbund* hymns, there is the initial "H. B," which Wolkan identifies as Hans Petz, or written as Hans Betz. He was a cloth maker from Eger, a town in Bohemia, which is called Cheb in today's Czech Republic.[116] Hans Petz was rebaptized by Jörg Haffner in Wörth in Bavaria in 1530. Sometime between July 25th and August 24th that year he moved to Auspitz in Moravia in order to learn about the life of the Baptists. Later he wanted to move back to Eger. Wolkan found that in a chronicle of Anabaptists "Geschichte d. bayr. Wiedertäufer" says, "in 1537 Brethren Hans Petz, an evangelic teacher and minister, together with some Christian people, was put into the dungeon in Passau at the Danube. There he and the others, known for their faith, died in prison. This is witnessed in the songs written by Hans Petz"[117] [my translation].

---

[115] *Songs of the Ausbund*, I:371.
[116] Ibid., 369.
[117] Wolkan, *Die Lieder der Wiedertäufer*, 31-32.

Wolkan suggests that this Hans Petz is the same person with the initial "H. B." in the *Ausbund*, because some of his songs are also found in some other songbooks of Moravian Brethren. There Hans Petz also used the initial "H. B." for the songs he wrote. Wolkan listed another twelve songs by Hans Petz in other manuscripts.[118] He suggests that based Hans Betz's songs show that he was well-educated in theology. And like all other Baptist poets, his art of poetry came from worldly song treasures of the common people.[119] Today, among twenty-four *Ausbund* hymns by Hans Betz, fifteen are listed in the church register; among them eleven are commonly in use.[120]

Leonard Clock, or Lenaert Klock, is the author of the *Loblied*. He was born in Germany and moved to Holland sometime before 1589. He was a minister in the North German Mennonite church, and later the bishop of the church in Haarlem in the Netherlands, which split in 1613. Clock and other four ministers started a High German church in Amsterdam. He wrote many hymns, which were very popular not only in his own time, but also had an impact a century after his time: in 1691 seven of his songs were found still in use in the Mennonite communities.[121]

Michael Sattler (1495-1527), the author of "Das 7 Lied," *Ausbund* 46, was an important Anabaptist leader and martyr. As a young man, he entered the Benedictine monastery of St. Peter near Freiburg, close to where he was born in southern Germany. Shortly afterwards, he became the prior of the cloister. He knew Latin well and was very familiar with the Scriptures. In 1523, he left the cloister and married a nun, and in 1525 he went to Zürich and joined the Swiss Brethren. In 1527 he was arrested and

---

[118] Wolkan, 32-33.
[119] Ibid., 34.
[120] *Songs of the Ausbund*, I:370-371.
[121] Wolkan, 114-118.

imprisoned, along with his wife and a group of Anabaptists. He was put on trial on May 17, 1527 and executed ten days later.[122] *Martyrs Mirror* includes an account of Sattler's trial and death, as well as his letter to the Church of God at Horb in detail.[123]

Sattler's experience as a Catholic monk and prior at a Benedictine cloister provides a possibility that he might have been the "composer" of one slow-tune. He is the author of "Das 7 Lied," whose incipit cites the famous and old Latin hymn "*Christe, qui lux es et die*." Based on his life in the cloister as monk and later as prior, plus his knowledge in Latin and Scripture, he must have been familiar with the tune of "*Christe, qui lux es et die*," as well as Catholic liturgical music, whether he was a musician or not. Therefore, it is not impossible that Sattler himself could have been the person who indeed picked up the Latin hymn melody as the musical setting for his own texts. The melismatic version could also have been his rendition based on the original tune.

As a Benedictine prior, it would also be possible that Michael Sattler brought in the monastic singing style into the musical setting for his hymn. Haggh-Huglo points out that "*Christe qui lux es*" is most usually and most everywhere sung as a hymn of Compline during Lent. Now Compline, which follows Vespers, and thus ends the day of liturgical celebrations, was in the fifteenth century and later really important, because it often ended with the singing of a Marian antiphon and, sometimes added to that, miscellaneous motets and polyphony. Therefore, "*Christe qui lux es*" was a hymn that any priest or clergyman would have known very well, and even some lay people might

---

[122] *Songs of the Ausbund*, I:366-367.
[123] Thieleman J. van Braght, *Martyrs Mirror: The Story of Seventeen Centuries of Christian Martyrdom, From the Time of Christ to A. D. 1660*, trans. Joseph F. Sohm, 2nd ed. (1886; repr., Scottdale, PA: Jerald Press, 2010), 416-420.

have known it, because lay people did attend the so called 'Salve' services, such as Compline with the Marian antiphon at the end, 'Salve regina.'[124]

Hans Büchel is the author of "Das 71 Lied," *Ausbund*, 393, and other four *Ausbund* hymns. His name did not appear in the 1564 edition of *Ausbund*, but in the 1583 and later editions. He was an influential Anabaptist preacher and songwriter, born around 1520 at Murau in southern Germany near Salzburg. He was a shoemaker by trade. His was a spokesperson for the Anabaptists at the opening of the 1571 Frankenthal debate with the Reformed church leaders, which indicates his important status as a Anabaptist leader. Other than that, there is little known about his life.[125]

Interestingly, the *Loblied* by Leonard Clock, "Das 71 Lied" by Hans Büchel, and "Das 7 Lied" by Michael Sattler are all sung to slow-tunes that are derived from their original incipit-named tunes. And each of those three incipits has multiple versions of slow-tunes that match them. Would it be possible that these three authors were responsible for choosing the musical setting for their own hymn texts? It would not be impossible that they did compositions based on existing, familiar root tunes according to their understandings of how Anabaptist hymn singing should be. The other different slow-tunes derived from the same root tunes might have been the compositions or musical choices of other individuals or congregations.

Another example that supports introducing different slow-tunes is the comparison of "Das 118 Lied," *Ausbund*, 683 and "Das 71 Lied," both melody 5 group tunes and sung to hymns written by Hans Betz and Hans Büchel respectively, see Ex 6-27. They are both sung to the incipit-named root tune "Kommt her zu mir, spricht Gottes Sohn." The

---

[124] Haggh-Huglo, personal conversation, April 18, 2014.
[125] *Songs of the Ausbund*, I:260. Wolkan, 142-145.

two slow-tunes, however, bear little melodic similarity. If the two hymn authors were the ones who made their own versions of slow-tunes based on the same root tune, it would help explain why the two slow-tunes are so different.

Ex 6–30 "Das 118 Lied," Ausbund, 683 by Hans Betz vs. "Das 71 Lied" by Hans Büchel, Line 1
[After Transposition]

(1)Kommt   her   zu   mir,   spricht   Got - tes   Sohn,

Das 118 Lied, *Ausbund*, 683, texts by Hans Betz

1.Wach auf,   wach   auf,   o   Men - schen - kind!
4.Wilt du,   die - sen   Tag   mü - ßig stohn,

Das 71 Lied, *Ausbund*, 393, texts by Hans Büchel

1.Herr! star - ker   Gott ins Him - mels Thron,
4.Weil wir, Herr,   stehn auf glat - tem Eiß,

Conclusion

Amish *Ausbund* slow-tunes have stemmed from European tunes that circulated in the sixteenth century, including Latin chants, Lutheran/evangelical hymns, and folk songs. Borrowing and adopting tunes from the immediate environment has been a long tradition of the Amish/Anabaptists. The practice not only happens today, but also existed as early as in the sixteenth century. The kinds of melody sources the Anabaptists/Amish adapted are not only indicated by the *Ausbund* incipits, but also verified by the root-tune searching through which I reexamined possible root tunes suggested by Jackson and Hohmann by comparing them with the current Lancaster slow-tune repertory. I agree with most of Hohmann's findings and partially with Jackson. For the types of root melodies, I reach the same conclusions as they did.

Through musical analysis and comparison, I suggest that the tones from root tunes are embedded in the current slow-tunes through a variety of methods and appear in many different positions. Therefore Jackson and Temperley's theory that the first note of a syllable is the principal note that comes from the original tune is problematic. The tones that are emphasized in today's slow-tunes do not always correspond to the root melody tones, since the original melodies could have been altered and transmitted through such a long historical period of time that the congregations are no longer aware of the original form of the root melodies.

When the metrical root tunes changed into slow-tunes, the speed was slowed down, rhythm and accents disappeared, ornaments were added, some original note values were altered, and ornaments became permanent tones of the tune in the long run. Those processes are found in two empirical examples of how the Amish youth sing two originally metrical hymns today. The shift of time signatures in the *UG* notations in the nineteenth century could be considered as supportive evidence of the gradual historical slowing-down process.

The comparison of two versions of Lancaster *Loblied* slow-tunes (1972 and 2012) verifies that some notes initially appear as ornaments, which gradually become permanent tones of a slow-tune over a reasonably long period of time. The comparison of a 1938 Indiana recording of *Loblied* and a 1984 transcription reveals that ornamenting notes can also be deleted over time. This is also supported by the 2005 revision of the *Ausbund* notebook in Lancaster, which deleted much ornamentation that was included in previous versions of tunebooks, as well as by my field observation of the current practice of deleting notes that appear in the latest notebook.

I propose that the slowing down of metrical melodies and the disappearance of rhythm are not only a natural result of unaccompanied congregational singing, which is transmitted through oral tradition, but more importantly, also as a conscious choice of the Anabaptists/Amish. It is closely related to and might have been directed by the Anabaptists' concept of separatism and their preference for solemnity and negative attitudes toward strong rhythm, which are all rooted in their religious beliefs. I suggest that how the additional notes came into being is not a "pitch-making process" caused by the congregation's unfamiliarity with the tune repertory, but rather the ornaments are formed to efficiently facilitate group singing, which strengthens the spirituality and solidarity of the community.

It is not clear whether the changing from metrical tunes to slow-tunes happened over a long historical period, or whether they have gone through rapid changes, and whether the current forms of slow-tunes are the result of collective "composition" through generations or deliberate composition done by individuals in an earlier time before the prolonged melodies entered the slow-tune repertory. Except for the Amish legends, no previous study has suggested the plausibility of a rapid slowing-down process. However, I argue, a possibility of individual composition by rapid slowing down the tempo of metrical tunes and elaborating the root melody should not be ruled out.

Although there is not enough information to reach any definite conclusion, I have collected supportive data that is consistent with the hypothesis of individual composition. Multiple unrelated slow-tunes sharing the same root melodies indicate that those slow-tunes are unlikely to have developed out of each other; rather they have been formed separately before entering the repertory. Musical analysis shows that there has been, to a

certain level, deliberate manipulation of slow-tune melodies to fit the root tunes, which could be more likely the result of individual composition or rendition than a collective composition over a long time. Many hymn writers were prolific, well-educated church leaders. They could have been capable of selecting root melodies, based on which they made individual renditions to suit their religious beliefs and musical preferences for congregational singing. The Amish legend of Anabaptist forefathers slowing down the hymns to avoid mocking from prison guards provides folkloric evidence of a deliberate slowing-down and elaborating process.

The hypothesis of early compositions and rapid slowing down of metrical hymns is not in conflict with the theory of a gradual change and collective composition done by congregations over a long historical period. In fact, it is more likely that both processes might have contributed together to the formation of slow-tune musical style and repertory. It would be possible that some slow-tunes were initially composed by individuals and later polished by congregations, and some tunes were collectively slowed-down and ornamented by congregations.

In short, I have reached the conclusion that the slow-tunes likely came into being by a combination of individual composition/rendition based on sixteenth-century contemporary well-known tunes by Anabaptist forefathers and a gradual collective composition process by various congregations. The sixteenth-century metrical tunes might have gone through a rapid change and slowing-down process, then they were polished, revised, and preserved by the Anabaptists/Amish congregations from generations to generations. There are always changes as well as regional variations to the tunes, but the basic musical repertory remains stable.

Conclusions

Review of the Dissertation Contents

The main subjects of this dissertation are singing in three major Amish religious contexts: church service, youth singings, and weddings; I also give close attention to the recently-developed singing classes. The three musical genres I have investigated are *langsam Weise* (slow-tunes) sung to *Ausbund* hymns, *halb-stark* (half-fast-tunes), and fast-tunes, with an emphasis on *langsame Weise* and fast-tunes. I have illustrated how music is practiced in those rituals as well as in the society at large, using first-hand fieldwork data.

Chapter One describes slow-tune singing in church and how hymns are selected and related to the service. This chapter also documents the practice singing sessions of lead singers, the Lancaster Amish efforts in preserving the slow-tune repertory through written notations from the 1980s to 2014. Ethnography of the latest large-scale lead singers' slow-tune singing describes the most current development of the slow-tune tradition. Chapter Two describes youth singings and identifies six types of youth singing through the comparison of their repertory, singing styles, use of languages and songbooks. Chapter Three includes the beginning and the development of Amish singing classes and musical education. Chapter Four documents the whole-day Amish wedding activities, with ethnographic emphasis on four particular wedding singings.

In Chapters Two and Five I use musical analysis of fast-tunes and *langsam Weise* respectively to illustrate how musical style is closely related to the cultural values and the needs of the communities. Chapters Three and Six explore those two genres further in a

historical dimension, tracing the origins of the tunes, as well as offering a hypothesis about the formation and development of *langsam Weise.*

Although this dissertation is mainly the story of Amish music, I certainly hope that it can go beyond the scope of the Amish world and shed light on the research of other musics, religions, and groups of people who face the challenges of keeping their traditions while facing constant pressure to change. In this concluding chapter, I stress a few general issues in the discipline of ethnomusicology where the study of Amish music can make its contribution.

Musical Changes in Social Context

Musical changes in their social context are an important ethnomusicological theme that applies to the study of all music cultures in the world. In this dissertation I document the most recent musical changes in the Amish society, which is experiencing many changes at the present. The Amish musical world really opened up to me was through my search in the various "notebooks" of the *Ausbund* slow-tunes. From my first breaking-through moment in the field it was clear that many changes have happened over history and are still happening in Amish music and society. When I went to the largest local mud sale (outdoor auction in spring) in Lancaster County on Saturday, March 21, 2009, I told Amish people there that I had come to learn Amish singing and asked whether they could help me out. A man who was selling apple cider at a road stand, an Amish "journalist" whom I got to know later, told me:

"If you are looking for singing, you need to find the notebook."

"What notebook?" I asked.

"You must go to the book store a block down from here." He pointed out the direction to me.

"Thank you very much. But I thought the Amish people don't use notes." I asked again in surprise, remembering the Amish rejection of Joseph Yoder's *Amische Lieder* mentioned by John Hostetler,[1] as well as John Umble's 1939 article in which he states, "Although the Amish never attempt to notate the tunes, historians have made various attempts to reduce them to writing."[2]

But the Amish cider man answered firmly, "Not until the recent decade." Those were his original words I remembered clearly.

Therefore I walked one block and found the bookstore, where I happened to meet an Amish couple and one of their daughters, and the husband turned out to be a lead singer. Not only did the Amish man help me to find the blue notebook (2005), which contains the musical notation in shape-notes for *Ausbund* slow-tunes, but after discovering my intention to learn the singing, the couple invited me home and the family sat together at the kitchen table and sang slow-tunes for me. Then their neighbor family who hosted church at home invited me to the service the next day. The evening on that same Sunday, two daughters from the first family took me to a youth singing. That was the magical start of my adventure with the Amish.

How I entered the Amish world was almost fortuitous, and I had the serendipitous experience of witnessing a special moment in the Amish musical history. Despite the common stereotype that the Amish society is static and archaic, a process of change always exists in Amish society, and the same is true of their music, although the pace of

---

[1] Hostetler, *Amish Society*, 232.
[2] Umble, "Old Order Amish, Hymn and Hymn Tunes," 92.

change might vary. As Bruno Nettl points out, "…ethnomusicologists must take change into account because it is always there, and that they have a special stake in the understanding of history. Indeed, if there is anything really stable in the musics of the world, it is the constant existence of change."[3] If I had gone to Lancaster in the early 1990s, many things in this dissertation would probably not have happened. Even earlier music scholars often did not recognize or describe the constant change within the Amish world. For example, George Pullen Jackson stated in 1945, "The changelessness of these people in a fast changing world stands in causal relationship to their remaining practically a closed society, to their persistence in the use of a High German dialect…, and to their *lived* religion."[4] Recent research on the Amish in a variety of disciplines, however, has already overcome such misunderstanding: changes and diversity of Amish life and society have drawn much scholarly attention. Amid such social changes, many new developments have also taken place in Amish singing, which are closely related to the shift of social structure, economy, and many other aspects of Amish life.

I was very fortunate to enter the Amish world and culture at this special juncture and was privileged to be able to witness and capture an important transition of social change in music. Many musical and social phenomenon described and analyzed in this dissertation did not exist twenty or thirty years ago. The dissertation documents seven substantial changes in Amish music that no previous research has dealt with: (1) full and detailed history of the introduction of written notation into *Ausbund* slow-tune singing in Lancaster county up to 2014 and its impact; (2) recent large-scale slow-tune singing outside church; (3) diversity and identification of six types of youth singing;

---

[3] Bruno Nettl, "The Continuity of Change: On People Changing Their Music," in *The Study of Ethnomusicology: Thirty-one Issues and Concepts* (Urbana: University of Illinois Press, 2005), 275.
[4] Jackson, "Strange Music of the Old Order Amish," 276.

(4) increasing popularity of harmony singing among Lancaster Old Order Amish;

(5) introduction of singing classes and musical education among Lancaster Amish;

(6) compilation of *Heartland Hymns* by the Amish and popularity of harmony singing in

English outside church; and (7) four types of singings at weddings.

In this dissertation I provide a candid snapshot of Amish music from 2009 to 2014.

Some of those changes have taken place since the 1980s, such as musical notation for

Ausbund slow-tunes, and the 1990s, such as harmony singing and singing classes for the

youth; and some of them are very recent developments, such as the publication of

Heartland Hymns in 2005, and the beginning of the large-scale lead singers' slow-tune

singing outside church in 2012. I trace and document the process of those changes based

on oral history, current fieldwork results, and available written records.

Firstly, for the Amish to use their own production of musical notation for

Ausbund slow-tune singing is a very recent development since the 1980s. No previous

research has described the entire process. In this dissertation I provide a full chronicle of

how the Lancaster Amish themselves transcribed, published, revised, and spread the use

of staff notation in shape-notes for *Ausbund* slow-tunes. Moreover, I also document the

rationales, discussions, and dilemmas the Amish have encountered when undertaking

their introduction of written notation into a more than four-century-long oral tradition.

Secondly, related to the introduction of slow-tune notebooks, recent large-scale

lead singers' slow-tune singings, starting in 2012, is the newest development in the

practice of slow-tunes. Along with the popularity of the notebook, such singing indicates

a growing and revived interest among the Amish in their slow-tune heritage. I had the

rare chance to participate in one of those singings in June 2014 (following the defense of

this dissertation in its penultimate draft). It is clear that the use of musical notation has already taken an effect on the oral tradition, in that conformity of singing has already been created to some extent.

Thirdly, the in-depth investigation of the diversity of youth singings and the identification of the six types of youth singing are a main contribution of this dissertation, since previously little research on the diversity of youth singing had been done. Although there are many accounts of the basic procedures of the singing in rituals by scholars, they did not go beyond the service of the dichotomy between slow and fast, unison and harmony singings. I was very fortunate to have visited twelve youth groups at about twenty Sunday singings. Through transcription, musical analysis, comparison of the repertory, singing style, use of German and English, the self-compiled songbooks, length of the event, and related behaviors I have categorized youth singing into six types. These types form a continuum from singing only in German in unison and half of the time slow-tunes, to singing all fast-tunes in harmony mixed with a relatively sizeable amount of English. Such a continuum also corresponds to the continuum of Lancaster Amish communities from the most conservative to the most liberal. Because some of the differences among groups are subtle, even the Amish themselves do not pay much obvious attention to their distinctions. Yet musical analysis and comparison reveal the differences and the diversity of singing, reflecting the diversity of Amish social life.

Fourthly, one important change in youth singing is the inclusion of four-part harmony since the 1990s; especially at more liberal groups, the youths sing only in harmony throughout the entire evening singing. Not confined to youth singings, four-part harmony is also sung at other informal gatherings where people of all ages are present.

This dissertation offers a thorough discussion of the popularity of four-part harmony singing among Lancaster Amish, including different opinions on this issue from insiders.

Fifthly, the introduction of four-part harmony into the Lancaster Amish communities is largely the result of the development of singing classes since the 1990s. This dissertation reveals how singing classes are practiced among the Lancaster Amish and how musical literacy is developed outside their schoolrooms. By personally attending singing classes and conversing with the Amish singing teachers, parents, and youths, I have described the contents, procedures, and organization of singing classes, as well as the rationales behind this new development in musical education. Although harmony singing which is taught at singing classes is still considered too worldly by some Amish skeptics, for some others, they are "the best thing that has happened in Lancaster County in the past fifteen years;"[5] Through musical education, the youths are guided with more discipline and closer to the teachings of the church.

Sixthly, as a result of the wide spread of four-part harmony singing, *Heartland Hymns* was published in 2005, the first songbook in four-part harmony and with musical notation compiled by the Lancaster Old Order Amish themselves. Music scholars before this study however, never discussed this important hymnal. I witnessed the high popularity of this songbook, and by speaking with the compiler and many Amish people, I present in this dissertation how this songbook came into being, its usage and impact. A survey of the *Heartland Hymns* repertory and the popularity of those songs provide solid evidence of the ongoing music borrowing and adaptation from their surrounding environment by the Amish.

---

[5] Conversation with an Amish father, 2014.

The last important musical change this dissertation documents is the harmony singing at the wedding gift-opening singing, one of the four singings at Amish weddings. This is a new development and conservative church districts do not have them. Although at the other three formal wedding singings, there is only unison singing, four-part harmony in English has already made its way into activities at the wedding, a major life cycle ritual. The impact of this change remains the subject of future studies.

Two Sides of Amish Music: Stability and Conformity vs. Change and Diversity

Despite changes, in many societies, religious music remains comparatively stable. As Nettl points out, "A music may resist change if it is associated mainly or exclusively with a particular domain of culture that changes readily than do most other activities. Religion is the most obvious example, and religious music seems in many societies to change less readily than the secular."[6] In this dissertation I illustrate the dichotomy of Amish singing: conformity and diversity, and stability and change, and propose that Amish *Ausbund* slow-tunes display stability and conformity: not only do they reflect Amish religious beliefs and cultural values, but also, more importantly, they are a guardian of Amish faith and a core of the sustainability of the Amish society. By contrast, fast-tunes in both German and English demonstrate diversity among various youth groups, reflecting the changes and diversity of Amish life, and revealing the adaptation and assimilation of outside influences.

On the one hand, this dissertation has stressed changes and diversities in Amish music, which correspond to the same phenomenon in Amish society. I asked many Amish people whether new things such as harmony singing, singing classes, and

---

[6] Nettl, *The Study of Ethnomusicology*, 280.

Heartland Hymns have changed Amish society, or whether it was the changes in society

that led to the new musical development. The answer I always received was that the

society changed first, and music reflects it, but not the other way around.

On the other hand, music always has an impact on almost any society.

Ethnomusicologists are often not satisfied with the claim that music "simply reflects

'underlying' cultural patterns and social structures." Rather, they emphasize "music is

socially meaningful…because it provides means by which people recognize identities and

places, and the boundaries which separate them."[7] In the Amish case, both slow-tunes

and fast-tunes serve the purpose of strengthening the religious belief and the solidarity of

the Amish community. For example, although singing classes and harmony singing have

absorbed much outside influence, they have nevertheless helped the Amish youths to be

more disciplined in their *Rumspringa* years, and therefore closer to choosing to join the

Amish church.

Unlike the six major changes that have happened in recent decades, whose future

impact on Amish society cannot be clearly predicted at the current time, the roles of

Ausbund slow-tune singing has already been proven through the course of more than four

centuries. In contrast to the fast-tunes at youth singings, *Ausbund* slow-tunes, as the

continuity of a four-century-old tradition, show clear stability and conformity through

time and geographic regions, in spite of regional variants, which are common for any folk

music in the world. In Lancaster County, the Old Order Amish are the only group that

still use only the *Ausbund* and its slow-tunes for worship music in church; other groups

such as Old Order Mennonite and New Order Amish have moved away from the

---

[7] Martin Stokes, introduction to *Ethnicity, Identity and Music: The Musical Construction of Place*, ed. Martin Stokes (1994; repr., Oxford: Berg, 1997), 4-5.

Ausbund, some using the *UG* for church services, and some even abandoning German

entirely in church. This fact suggests how important the sustainability of *slow-tunes*

means is to the Old Order Amish: a slow-tune is like a cornerstone situated in the most

sacred center of the society; it is the anchor and the guardian of the religious core. If

slow-tunes were not used in church any more, the church would have become something

other than Old Order Amish. As long as slow-tunes are still sung in church every other

Sunday, the changes that the Amish people experience in the outside world are set aside

in this sacred time and space. Everyone is supposed to return to the spiritual home, which

the Anabaptist forefathers established four hundred years ago.

The contrast between the stability of *Ausbund* slow-tunes in church and the

changes and diversity of fast-tunes outside church illustrates the two sides of the Amish

story: the coexistence of stability and conformity of the slow-tunes versus changes and

diversity of the fast-tunes. What would the Amish soundscape be like in thirty or forty

years, or even a century later? What would remain unchanged and what could keep

changing? It will be interesting for future scholars to compare Amish music then, and the

piece of history I have documented here.

Fieldwork, Musical Analysis, and Historical Research

This dissertation illustrates that in some musical cultures it is crucial to combine

first-hand learning experiences, analysis of musical notation and transcription, and

historical research and comparison in order to achieve a comprehensive understanding

not only of the musical style, but also, more importantly, how such style has been

established over history and is being maintained or modified in the present. Although

these are basic methodologies in ethnomusicology, I must emphasize that I have greatly

benefited from the field learning experience by participating not only in musical

activities, but everyday community life to the extent possible. Because making audio and

video recordings is not appropriate in Amish communities, I was compelled (willingly) to

understand the Amish people and their music from many dimensions and to internalize

the music as I learned it in a gradual process. I did not conduct formal interviews to just

talk about music, because in my case it was more effective to sing together with the

people in order to learn and understand the music, and questions emerged and were

answered naturally along the way. Without singing with many Amish congregations in

church services, at youth singings, at homes, and especially regularly learning from the

Vorsänger, I would not have learned to sing as the Amish do, gained the insights and

subtleties and the essence of the musical style, understood how the musical training is

done, how the music functions in the community, what it means to the Amish spirit and

soul, and how it might have been formed in history.

On the other hand, field observations needs concrete and detailed musical analysis

and comparison to provide evidence for broader conclusions. For example, by learning

directly from the people I have already established basic understanding and made my

general hypotheses on the musical style of slow-tunes and how it relates to the Amish

religion and values. Yet only through detailed analysis of the Amish notations as well as

my supplemental field transcriptions was I able to give detailed support to the

hypotheses. Musical analysis also proved to be an effective tool in deciphering the

diversity of youth singing, in that only by looking into musical structures and the

relationships between texts and music was I able to confirm my speculations on the subtle

differences among youth groups, which can be easily overlooked even by the Amish themselves.

Whereas fieldwork gives the foundation of ethnomusicology, historical research should not be separated from the study of the present, because it can be crucial to understand today's music. In the case of Amish music, its current state and the historical past are so closely intertwined with each other that one must understand the history in order to comprehend today's music, and one must consult the present in order to decipher the musical past. For *Ausbund* slow-tunes, the Anabaptist history, which is traced back to the sixteenth-century, is the foundation that serves as an invisible hand that has been guiding the establishment of the musical style until today. To discover the past of the musical formation and historical changes, the study of current musical practice can shed light on and provide empirical examples of what might have happened in history under similar circumstances.

As I illustrate in Chapter Six, examples of contemporary changes to both fast- and slow-tunes can contribute to revealing how slow-tunes came into being and changed historically. This method should be particularly useful for studying those living traditions that lack written historical records. Chapter Six explores the historical origins, formation, and changes to *Ausbund* slow-tunes. I argue that the formation of the slow-tunes was not a natural result of unaccompanied congregational singing that lacked musical leadership and written notation, contrary to what Temperley and Jackson have both suggested. Rather, the formation of slow-tunes has been guided by Anabaptist religious beliefs and values, such as the concept of separation from the world, preference for solemnity, negative attitudes towards strong rhythms, and pacifist stance.

Through musical analysis and comparison between slow-tunes and their melodies, I suggest that the tones of root melodies are embedded in the current slow-tunes through a variety of methods and appear in many different positions. Because of the transmission over a centuries-long historical period, Amish congregations today are no longer aware of the original forms of the root melodies.

I also propose the possibility of individual composition at the early stages of slow-tune formation, owing to the observation that multiple different slow-tunes share the same root melodies. I suggest that the slow-tunes could have been the result of a combination of individual composition/rendition based on well-known sixteenth-century tunes by Anabaptist forefathers and a gradual collective compositional process by various congregations. Both rapid and gradual slowing-down processes could have happened to those sixteenth-century metrical tunes, which were later polished, revised, and preserved by the Anabaptist/Amish congregations through the centuries. It is the four-century long collective effort that has kept this traditional alive.

Musical Borrowing

Musical borrowing is another theme that I explore through the Amish case. So long as different cultures coexist, musical borrowing and other cultural exchanges are inevitable. Rarely can a culture live in a vacuum without any influence from the others, not even the Old Order Amish, a group that is often portrayed as being isolated and closed to the outside world. As mentioned in the Introduction, the Amish "separation from the world" does not mean that they are unaware of the changes and developments of mainstream society, nor do they entirely reject all outside influence; rather they make conscious choices on moral and religious grounds when accepting or adapting new

technologies or other non-Amish influences. From the musical perspective, I need to point out that Amish music, including both slow-tune and fast-tune genres, is never immune to musical influences from outside the Amish world. On the contrary, both the early Anabaptist forefathers and today's Amish had and have been constantly borrowing and adapting musical influences from their immediate environment. They absorb those musical sources and influences, but they also control their musical repertory and style to serve their own culture, religions, and society.

The long Amish tradition of borrowing and adopting musical tunes from their environment started with early Anabaptists in the sixteenth century. Chapter Six reexamines root melodies of the current Amish slow-tunes based on previous research, Amish tune books, and my transcriptions. The results show that the Amish slow-tunes stem from tunes that circulated in sixteenth-century Germany, including Latin chants, Lutheran/evangelical hymns, and folk songs.

Amish musical borrowing today is explored in Chapter Three. The survey of Amish fast-tune repertory reveals that the majority of the fast-tunes used by the Amish today come from American gospel music, particularly northern urban gospel and southern gospel types, as well as from compositions by contemporary Anabaptist hymn writers, both Mennonite and Amish. A small number of tunes with German/European origins reveal the Amish retention of connection to their German roots, and the heavy influence from American gospel music indicates an active, ongoing music borrowing by the Amish in their fast-tunes.

Both Chapters Six and Three explore the historical dimension of slow-tune and fast-tune changes. Comparisons of transcriptions, historical recordings, and repertories

show that neither slow-tunes nor fast-tunes are really static: changes constantly happen with Amish music, although slow-tunes are much more stable than fast-tunes.

Participatory Music, Religious Beliefs, and Community

The perspective of participatory versus presentational music, as proposed by Thomas Turino, provides an approach to understanding the important criteria in a certain musical culture, and the case of Amish singing provides a thorough example of the study of a participatory musical tradition, as also exists in many parts of the world. Gregorian chant is sometimes speculated to be the origin of Amish slow-tunes. Yet the former is a form of presentational music that is designed exclusively for professional musicians, while the latter is participatory music that involves the entire congregation; the two serve quite different purposes and have very different aesthetics. Both Amish slow-tunes and fast-tunes are best understood as participatory music, in that there is virtually no performer-audience distinction in any Amish musical activities. In fact, the concept of "musical performance" does not seem to exist in the Amish vocabulary. Through the ethnographies in Chapters One, Two, and Four, I illustrate that participation of all members in singing is always desired and encouraged in Amish community. For example, Chapter Four shows that wedding singing uses a certain repertory and singing format to ensure that all attendants at a wedding can join in the singings, even though people come from various districts and regions.

Both the current practices and musical characteristics of slow-tunes and their historical formation indicate that religious beliefs and cultural values are the central driving force that determines the direction of musical development. Chapter Five employs musical analysis to probe and demonstrate that musical characteristics of slow-

tunes, such as slowness, smooth melodic contour, stylistic recurring melodic motives, cadential formulas and tune beginnings, are all features that ensure the participation of all members of Amish society, by aiding them in remembering and transmitting this musical tradition.

Oral and Written Transmissions

The relationship between oral and written transmission is an important issue in both ethnomusicology and historical musicology. Many researchers are particularly interested in the questions of the development of musical notation and its impact on oral tradition, and such concerns are valid for the music history and present condition of music in many parts of the world. This dissertation provides an example of studying the relationship between oral and written transmissions when written notation is introduced into a long-standing oral tradition.

Unlike scholars of European medieval chant, who face the obstacle of not being able to observe the musical practice directly, I am fortunate to have the opportunity to study the introduction and development of written notation in Amish slow-tune tradition as it is happening. I experienced, witnessed, and documented this process and the changes, and learning from and directly communicating with those people who played important roles in the creation of Amish written notation. Amish slow-tunes were orally transmitted for four centuries, and only in recent decades have the Amish started transcribing, compiling, and revising their own tunebooks. In Chapter One I examine this process, especially the motivation for introduction of written notation system to an established musical tradition that has long existed through oral transmission. The way Amish lead singers suggest the tune books should be used illustrates that written and oral

transmissions have a multilayered relationship and can balance each other and both contribute to the preservation and sustainability of the musical tradition.

The case study of Amish slow-tune notations in this dissertation could later turn into a historical record for research on the further development of slow-tunes years, decades, or even a much longer time later, when time and history unveil the future of slow-tunes. Although at the moment I cannot predict the eventual impact of written notation on Amish slow-tunes, this case might shed light of use to historical chant studies, in that it provides living evidence of the early stage of written notation being introduced into a long-existing oral tradition.

Last, but not least important, understanding music and religious experience is both one of the most important research concerns in this dissertation and one ultimate goal of this research, and I hope this approach will prove useful for studies of other religious music. The purpose of this study is to introduce readers not only to the musical sound of the Amish, but also their inner spiritual world. With all respect and gratitude, I present in this work through music how the Old Order Amish have chosen and continue to choose their own ways of life and maintain their traditions, while at the same time adapting to the outside environment.

I predict that as long as the slow-tunes are still being sung, the Old Order Amish will continue to thrive. This, I conclude, is how important the slow-tune tradition is to Amish society and faith. If this study can contribute to the understanding and the sustainability of Amish slow-tunes and their musical traditions as a whole, the mission of this dissertation is fulfilled.

Appendix A

More Tunes at Youth Singings

A–1 "No. 365," *UG*, 388

V. 1 1.Zu sing'n hab ich im Sinn; 1.Zu sing'n hab ich im Sinn;

2.Wolt doch viel lie - ber wei - nen, 3.Wann ich denk wer ich bin.

A–2 "No. 239," *UG*, 262, Mel. 11

V. 1 1.Ich will lie - ben, Und mich ü - ben, 2.Daß ich mei - nem bräu - ti - gam
5.Hat Sein Le - ben für mich ge - ben 6.Ganz ge - dul - dig als ein Lamm.

3.Nun in al - len Mag ge - fal - len 4.Wel - cher an des Kreu - zes Stamm als ein Lamm, als ein Lamm.
6.Ganz ge - dul - dig

A–3 "No. 9," *UG*, 423

V.1 1.Es glän - zet der Chri - sten in - men - diges Le - ben, 2.Ob - gleich sie von au - ßen die
3.Was ih - nen der Kö - nig des Him - mels ge - ge ben, 4.Ist kei - nem als ih - nen nur

Son - ne ver - brannt. 5.Was nie - mand ver - pfü - ret, was nie - mand be - rüh - ret,
sel - ber be - kannt.

6.Hat ih - re er - leuch - tete Sin - nen ge - zieret, 7.Und sie zu der gött - lich Wür - de ge - führet.

A–4 "No. 308," *UG*, 335, Mel. 27

V. 1
1.Wer sei - nen Je - sum recht will lie - ben, 2.Der ach - tet nicht die Ei - tel - keit,
3.Ihn kann kein Un - ge - mach be - trü - ben, 4.Er bleibt auch treu in rau - her Zeit.

5.Wer Je - sum hat und Je - sum liebt, 6.Der liebt den, der den Him - mel gibt.

A–5 "Das 125 Lied," *Ausbund*, 748, Mel. 12, Fast-tune 2

Fine

V. 57
1.Es sind zween Weg in die - ser Zeit, 2.Der ein ist schmal, der an - der weit,
3.Wer jetzt will gahn die schma - le Bahn, 4.Der wird ver - acht von je - der - mann.
V. 58
3.Die Thür ist klein, wer will hin - ein, 4.Der muß vor lei - den gro - sse Pein.

D.C. al Fine

V. 58 1.Das zeigt uns an des Her - ren Wort: 2.Geht ein durch die - se en - ge Pfort ;

Appendix B

Ausbund Slow-tunes and Their Root Melodies

Key signatures of root melodies are adjusted and transposition has been made for convenience in comparing root tunes and today's slow-tunes.

B–1 Mel. 1, "Das 7 Lied," *Ausbund*, 46 vs. "*Christe qui lux es et dies*."[1]

---

[1] Renwick, *Music of the Sarum Office*, B:855.

B–2 Mel. 1, "Das 13 Lied," *Ausbund* 70 vs. "*Christe qui lux es et dies.*"[2]

1.Ein   Mäg - de - lein   von   Glie - dern - zart,
3.E -   li - sa - beth   ward   sie   ge - nannt,

(1)Chri - ste   qui - lux   es   et   di - es,

2.Lieb - lich,   schön   und   von   gu - ter   Art,
4.Die   hat   auch   Got - tes   Wort   er - kannt.

(4)Lu - men   be - a - tum prae - di - cans.

B–3 Mel. 1, "Das 38 Lied," *Ausbund* 217 vs. "*Christe qui lux es et dies.*"[3]

1.Als   Je - sus   Chri - stus,   Got - tes   Sohn,
2.Mit   sei - ner   leib - li - chen   Per - son

(1)Chri - ste   qui - lux   es   et   di - es,

3.Von   die - ser   Welt   ab - schei - den   wollt,

(3)Lu - cis - que   lu - men   cre - de - ris,

4.Und   sprach   zu   sei - nen   Jün - gern   hold:

(4)Lu - men   be - a - tum   prae - di - cans.

---

[2] Ibid.

[3] Ibid.

B–4 Mel. 1, "Das 125 Lied," *Ausbund* 738 vs. "*Christe qui lux es et dies*."[4]

⁴ Ibid.

B–5 Mel. 1, "Das 125 Lied," *Ausbund* 738 vs. "*Christe qui lux es et dies.*"[5]

[5] Ibid.

B–6 Mel. 1A, "Das 5 Lied," *Ausbund* 35 vs. "Dannhäuser."[6]

1.Gott füh - ret ein rech - tes Ge - richt,

(1)Nun will ich a-ber he - ben an

2.Und nie - mand mags ihm bre - chen.

(2)von dem Dan - hau - ser sin - gen,

3.Wer hie thut sei - nen Wil - len nicht,

(3)und was er Wun - ders hat ge - than

4.Deß Ur - theil wird er - spre - chen.

(4)mit sei - ner Frau Ve - nu - sin - - - nen.

---

[6] "Danhäuser," #17a in Erk and Böhme, *Deutscher Liederhort*, I:39.

B–7 Mel. 1A, "Das 122 Lied," *Ausbund* 712 vs. "Gelobt seist du, Jesu Christ."[7]

1.Ge - lobt   sei   Gott   im   höch - sten   Thron,

(1)Ge - lo - bet   seist   du,   Je - su   Christ,

(2)Der uns   hat   aus - er - koh - - ren,

2.daß   du   Mensch   ge - bo - ren   bist

3.Hat   uns   ein   schö - nen   Rock   an - thon,

(3)von   ein - ner   Jung - frau,   das   ist wahr,

4.Daß   mir   sein   neu   ge - boh - ren.

2.daß   du   Mensch   ge - bo - ren   bist

[7] "Gelobt seist du, Jesu Christ," #1947 in Zahn, *Kirchenlieder*, I:522-523.

B–8 Mel. 3, "Das 61 Lied," *Ausbund* 329 vs. "Aus tiefer Noth schrey ich zu Dyr" by
Luther and Walter[8]

1.Aus   tie - fer   Noth   schrei ich zu   dir,
3.Dein   heil' - gen   Geist   send du zu   mir,
5.Auf   dein Be - stehl wir uns ver - lohn,

(1)Aus   tie - ffer   not   schrey ich zu Dyr.

2.Ach   Gott er - hör mein   Ru - fen,
4.Hilf   uns in Nö - then tie - fen,
6.Die   Hei - den woll'n uns töd - ten.

(2)Herr Gott er - hor meyn ruf - fen.

5.Wie   du Chri - ste bis - her hast thon,

(4)was sund vnd vn - recht ist ge - than.

---

[8] "Aus tieffer not schrey ich zu Dyr," in Walter and Luther, *Geystliche gesangk Buchleyn*, I:IIII.

B–9 Mel. 3, "Das 75 Lied," *Ausbund* 411 vs. "Aus tieffer not schrei ich zu dir" by Dachstein.[9]

[9] "Ich hab gerüfft in ganzte hertzen," in *Teutsch Kirche[n] ampt*. Ludwig and Witt, *Psalmodia Sacra.*

B–10 Mel. 3, "Das 131 Lied" [*Loblied*], *Ausbund* 411 vs. "Aus tieffer not schrei ich zu dir" by Dachstein.[10]

[10] Ibid.

B–11 Mel. 3, "Das 86 Lied," *Ausbund* 452 vs. "Wenn mein Stündlein vorhanden ist."[11]

1.Wann der Herr die G'fäng-niß Zi - on
3.Dann wer - den wir in Freu - den stohn,
(3)So gleit du mich, Herr Je - su Christ,

2.Wie - der von uns wird wen - den,
4.Und sein wie die Träu - men - den.
(4)mit Hülf mich nicht ver - las - se;

5.Dann wird un - ser Mund La - chens voll,
(5)mein Seel an mei - nem letz - ten End

6.Un - ser Zung sich deß rüh - men soll,
(6)be - fehl ich dir in die - ne Händ,

7.Und sich von Her - zen freu - en.
(7)die wollst du mir be - wah - - - ren.

[11] "Wenn mein Stündlein vorhanden ist," #4482a in Zahn, *Kirchenlieder*, III:89.

B–12 Mel. 3, "Das 114 Lied," *Ausbund*, 655 vs. "Wenn mein Stündlein vorhanden ist."[12]

1.Merkt auf, ihr Chri - sten all ge - leich,
3.Dann Got - tes Sohn vom Him - mel - reich

(1)Wenn mein Stünd - lein vor - han - den ist

2.Die ihr seyd neu ge - boh - ren,
4.Ist an dem Kreutz ge - stor - ben,

(3)So gleit du mich, Herr Je - su Christ,

5.Er hat ge - lit - ten Kreutz und Schmach,

(1)Wenn mein Stünd - lein vor - han - den ist

6.Dar - um laßt uns ihm fol - gen nach,

(4)mit Hülf mich nicht ver - las - se;

7.Und das Kreutz auf uns neh - men.

(3)So gleit du mich, Herr Je - su Christ,

[12] Ibid.

B–13 Mel. 4, "Das 56 Lied," *Ausbund*, 310 vs. "König Ludwig von Ungarn."[13]

1.Durch Gnad so will ich sin - gen.
3.Lieb Gott vor al - len Din - gen,

(1)Frö - lich so will ich sin - gen

2.In Gott's Furcht he - ben an.
4.Den Näch - sten auch so schon,

(2)wol heur zu die - ser Frist,

5.Das ists Ge - seß und Pro - phe - ten zwar,

(3)Er war bei zwan - zig Jah - ren

6.Die sol - len wir treu - lich hal - ten.

(4)ein König in Un - garn - land

7.Das sag ich euch für mahr.

(5)ein König aus Ungarn und Böh - mer - land

---

[13] "König Ludwig von Ungarn," #276 in Erk and Böhme, *Deutscher Liederhort* I:80.

B–14 Mel. 4, "Das 69 Lied," *Ausbund* 378 vs. "Die junge Markgräfin."[14]

Verse text underlay:

1.So will ichs a-ber he-ben an,
5.In nach dem Vor-bild Je-su Christ

(1)Auch Mu-ter, gieb mir kei-nen Mann,

2.Sing-en in Got-tes Ehr,

(2)ich leb nicht län-ger denn ein Jahr,

3.Daß man sich kehr auf rech-te Bahn
6.Kein

(3)ich leb nicht län-ger denn ein Jahr,

4.Nach sei-nem Wort und Lehr,
7.Kein König seines glei-chen ist.

(4)so muß ich ster-ben, das ist wahr.

---

[14] "Die junge Markgräfin," #109a in Erk and Böhöme, *Deutscher Liederhort*, I:387.

B–15 Mel. 5, "Das 104 Lied," *Ausbund*, 563 vs. "In dich hab ich gehoffet, Herr."[15]

1.Un - ser Va - ter im Him - mel - reich,
2.Dein Nam sei hei - lig e - wig - lich,

(1)In dich hab ich ge - hof - fet, Herr;

3.Laß uns dein Reich zu kom - men,

(1)In dich hab ich ge - hof - fet, Herr;

4.Durch Je - sum Christ dein lie - ben

(1)In dich hab ich ge - hof - fet, Herr;

Sohn, 5.Das er hat ein - ge - nom - men.

(5)in dei - ner Treu, Herr Got - te.

---

[15] "In dich hab ich gehoffet, Herr," #2459 in Zahn, *Kirchenlieder*, II:107.

B–16 Mel. 5, "Das 121 Lied," *Ausbund*, 706 vs. "In dich hab ich gehoffet, Herr."[16]

1.In Got - tes Na - men heb'n wir an,

1.In dich hab ich ge - hof - fet, Herr;

2.Er woll uns Hülf und Bei - stand thun,

2.hilf, daß ich nicht zu schan - den werd,

3.Daß wir sein Zeu - gen blei - ben,

3.noch e - wig - lich zu spot - te,

4.In al - ler Trüb - sal bis in Tod.

5.Daß wir von ihm nicht wei - chen.

[16] Ibid.

B–17 Mel. 6, "Das 71 Lied," *Ausbund*, 393, *GB*, 53 vs.
"Kommt her zu mir, spricht Gottes Sohn."[17]

1.Herr! star - ker Gott ins Him - mels Thron,
4.Weil wir, Herr, stehn auf glat - tem Eiß,

(1)Kommt her zu mir, spricht Got - tes Sohn,

2.Ich bitt dich durch dein lie - ben Sohn,
5.Und um uns lie - gen rin - ges weiß

(2)all die ihr seid be - schwe - ret nun,

3.Hilf uns zu die - sen Zei - ten.
6.Die Feind auf al - len Sei - ten.

(6)und hei - len eu - - - ren Scha - den.

---

[17] "Kommt her zu mir, spricht Gottes Sohn," #2496c in Zahn, *Kirchenlieder*, II:120.

B–18 Mel. 6, "Das 71 Lied," *Ausbund*, 393, Half-fast-tune, vs.
"Kommt her zu mir, spricht Gottes Sohn."[18]

1.Herr!   star - ker   Gott   ins   Him - mels   Thron,
4.Weil   wir,   Herr,   stehn   auf   glat - tem   Eiß,

(1)Kommt her   zu   mir,   spricht   Got - tes   Sohn,

2.Ich   bitt   dich   durch   dein   lie - ben   Sohn,
5.Und   um   uns   lie - gen   rin - ges   weiß

(2)all   die   ihr   seid   be - schwe - ret   nun,

3.Hilf   uns   zu   die - sen   Zei - ten.
6.Die   Feind   auf   al - len   Sei - ten.

(3)mit Sün-den   fast   be - la - den;

[18] Ibid.

B–19 Mel. 6, "Das 118 Lied," *Ausbund*, 683, vs.
"Kommt her zu mir, spricht Gottes Sohn."[19]

1.Wach auf, wach auf, o Men - schen - kind!
4.Wilt du die - sen Tag mü - ßig stohn,

(1)Kommt her zu mir, spricht Got - tes Sohn,

2.Von dei - nem Schlaf stand auf ge - schwin
5.Und nicht ins Her - ren Wein - berg gohn,

(3)mit Sün - den fast be - la - den;

3.Wie bist du so ver - dros - sen,
6.Der dich hat b'ruf - fen las - sen?

(3)mit Sün - den fast be - la - den;

[19] Ibid.

B–20 Mel. 7, "Das 24 Lied," *Ausbund*, 147, vs.
"Wundergarten der Liebe, von deinen Willen bin ich hin."[20]

1.Hin - weg ist mir ge - nom - men

(1)Von dei - net wil - len bin ich hie,

2.Mein Freud in die - ser Zeit,

(2)Herz - lieb, ver - nimm mein Wort!

3.In Aeng - sten bin ich kom - men,

(4)dein Die - ner will ich sein,

4.Im Her - zen Trau - rig - keit.

(6)schleuß mich, Herz - lieb, da - rein!

[20] "Wundergarten der Liebe, von deinen Willen bin ich hin," #428 in Erk and Böhme, *Deutscher Liederhort*, II:245.

B–21 Mel. 7, "Das 35 Lied," *Ausbund*, 205, vs.
"Wundergarten der Liebe, von deinen Willen bin ich hin."[21]

1.Wir dan - ken Gott von Her - zen
5.An sei - nem letz - ten En - de,
(1)Von dei - net wil - len bin ich hie,

2.Der vä - ter - li - chen Treu,
6.Wenn er ver - schie - den ist,
(3)Laß mich der Treu ge - nie - ßen,

3.Sein Gnad soll nie - mand verscher - zen,
7.O Herr hilf uns be - hen - de,
(6)schleuß mich, Herz - lieb, da - rein!

4.Daß es ihn nicht ge - reu
8.Steh uns bei Je - su Christ.
(1)Von dei - net wil - len bin ich hie,

[21] Ibid.

B–22 Mel. 7, "Das 44 Lied," *Ausbund*, 242, vs.
"Wundergarten der Liebe, von deinen Willen bin ich hin."[22]

1.Merkt   auf,   ihr   Völ - ker al - le,
5.Wallt   ihr   hin - ter   euch las - sen

(1)Von   dei - net   wil - len   bin ich hie,

2.Was   ich   euch   sa - gen   will,
6.Ein   Schatz   der   Gott   ge - fallt,

(2)Herz - lieb,   ver - nimm   mein   Wort!

3.Gott   geb   daß euch   ge - fal - le
7.Eu - ren   Kin - dern   der - mas - sen,

(4)dein   Die - ner   will   ich   sein,

4.Vor   al - le   Sai - ten - spiel.
8.Ge - schicht   es   sol - cher   Gestalt.

(6)schleuß   mich,   Herz - lieb,   da - rein!

22 Ibid.

B–23 Mel. 7, "Das 64 Lied," *Ausbund*, 341, vs. "Maria mein Gmüth ist mir verwirret."[23]

1.Herz - lich   thut   mich   er - freu - en

3.Wann   Gott   wird   schön   ver - neu   en

C-->Eb   (1)Mein   Gmüth   ist   mir   ver - wir - ret,

2.Die   lie - be   Som - mer - Zeit,

4.All   les   zur   E - wig - keit,

(2)das macht ein   Jung - - - frau   zart;

5.Den   Him - mel   und   die   Er - den

(4)führ   all - zeit   gro - ße   Klag,

6.Wird   Gott   neu   schaf - fen   gar.

7.All   Cre - a - tur   soll   wer - den

8.Ganz   herr - lich,   hübsch   und   klar.

[23] "Maria mein Gmüth ist mir verwirret," #476 in Erk and Böhme, *Deutscher Liederhort*, II,295.

B–24 Mel. 7, "Das 94 Lied," *Ausbund*, 492, vs. "Wach auf, meins Herzen Schöne!"[24]

1.Merkt auf, ihr Men - schen - kin - der,
5.Ich laß nicht un - ver gol - ten

(1)Wach auf, meins Her - zen ein Schö - ne,

2.Und nehmt zu Her - zen wohl,
6.Kein Sünd noch Mis - se - that,

(2)zart Al - ler - lieb - ste mein!

3.Spricht Gott zu al - len Sün - den:
7.Wer mir nicht die - nen woll - te,

(3)die hörich so lieb - lich sin - gen,

4.Ein je - der mich fürchten soll.
8.Der hat den mir kein Gnad.

(4)ich mein ich säh des Ta - ges Schein zag.

---

[24] "Wach auf, meins Herzen Schöne!," #804 in Erk and Böhme, *Deutscher Liederhort*, II:603.

B–25 Mel. 7, "Das 99 Lied," *Ausbund*, 520, vs. "Wach auf, meins Herzen Schöne!"[25]

[25] Ibid.

B–26 Mel. 7, "Das 119 Lied," *Ausbund*, 692 vs. "Das jüngere Hildebrandlied."[26]

Von Her zen woll'n wir sin gen

(1)"Ich will zu Land aus rei - ten",

In Fried und Gi nig keit,

(2)Sprach sich Mei - ster Hil - de - brand,

Mit Fleiß und "ste drin gen

(3)"der mir die Weg thät wei - sen

Zu der Voll kom men heit.

(4)gen Bern wohl in die Land.

---

[26] "Das jüngere Hildebrandlied," #822 in Erk and Böhme, *Deutscher Liederhort*, II:67.

B–27 Mel. 9, "Das 49 Lied," *Ausbund*, 272 vs. "Ulalter Marienruf."[27]

1.O   Her - re   Gott,   in   mei - ner   Noth,
5.Von   dei - ner   Gnad,   der   Feind mich   hat

(1)Dich   mut - ter   Got - tes   rueff   wir   an,

2.Kläg   -   lich ich   zu   dir   ruf   -   fe,
6.Gar   schänd - lich   ab   -   ge   -   wen   -   det -

(2)bitt   für   unsz   Ma   -   ri   -   -   a!

3.Dann   ich   bin   sehr   ge   -   fal   -   len   schwer,
7.Er   gab   mir   ein,   es   möcht   wohl   sein,

(3)thue   uns   in   ang   -   sten   nit   ver   -   lan,

4.In   Sün - den   al - so   tief   -   fe.
8.Dar - durch er   mich   ver   -   blen   -   det.

(3)thue   uns   in   ang   -   sten   nit   ver   -   lan,

---

[27] "Ulalter Marienruf," #591 in Böhme, *Altdeutsches Liederbuch*, 701.

B–28 Mel. 9, "Das 108 Lied," *Ausbund*, 604 vs. "Ulalter Marienruf."[28]

Chri - stus das Lamm auf Er - den kam,

(1)Dich mut - ter Got - tes rueff wir an,

Nach's Va - ters Ruth und Wil - len,

(2)bitt für unsz Ma - ri - - - a!

All - les was Gott ver - heis - sen hat,

(3)thue uns in ang - sten nit ver - lan,

Das - selb thut er er - fül - len.

(3)thue uns in ang - sten nit ver - lan,

---

28 Ibid.

B–29 Mel. 9, "Das 134 Lied," *Ausbund*, 786 vs.
"Weihnachtslied, Geliebte nehmt biß für ein Lehr."[29]

1.Lebt fried - sam, sprach Chri - stus der Herr,
3.Ge - lieb - te nehmt biß für ein Lehr,
(1)Sys wil - le - ko - men heir - re Kerst,

2.Zu sei - nen Au - ßer - kohr - nen,
4.Und wollt sein Stimm gern hö - ren.
(2)want du on - ser al - re heir - re bis,

5.Das ist ge - feit, zu ein'm Ab - scheid
(4)her in ert - ri - che al - so scho - ne:

6.Von mir, wollt fest drinn ste - hen,
(4)her in ert - ri - che al - so scho - ne:

7.Ob scheid ich gleich, bleibts Herz bei euch,
(1)Sys wil - le - ko - men heir - re Kerst,

8.Bis wir zur Freud ein - ge - hen.
(2)want du on - ser al - re heir - re bis,

[29] "Weihnachtslied, Geliebte nehmt biß für ein Lehr," #1918 in Erk and Böhme, *Deutscher Liederhort*, III:625.

B–30 Mel. 11, "Das 87 Lied," *Ausbund*, 453 vs. "Wer hie für Gott will sein gerecht."[30]

1.O   Her - re   Gott   in   dei - nem   Thron,

(1)Wer   hie   für   Gott   will   sein   ge - recht,

2.Du   hast   zum   er - sten   ge - ben

(2)sein   Kind   und   an - ge - neh - mer   Knecht.

3.Dein´m   Volk   viel   Recht   und   Sit - ten   schon,

(3)Der   trotz   nicht   auf   sein Fröm - mig - keit,

4.Dar - nach   sie   sol - len   le - ben.

(4)Noch   auf   Ge - setz Ge - rech - - - tig - keit.

5.A - ber   das - sel - dig   al - les   hast

6.In   zwei ver - wiest   durch   Je - sum   Christ:

(2)sein   Kind   und   an - ge - neh - mer   Knecht.

---

[30] "Wer hie für Gott will sein gerecht," #376 in Zahn, *Kirchenlieder*, I:108.

B–31 Mel. 12, "Das 76 Lied," *Ausbund*, 414 vs. "Wo soll ich mich hin kehren."[31]

1.Wo soll ich mich hin keh - ren,
3.Al - lein zu Gott mein'm Her - ren,

(1)Wo soll ich mich hin - keh - ren,

2.Ich dum - mes Brü - der - lein,
4.Der wird mein Hel - fer sein.

(2)ich ar - - - mes Brü - der - lein?

5.In al - ler mei - ner Noth 6.Ver - trau ich dir, o Gott!

(3)Als ich ein We - sen han, (4)so muß ich bald dar - von;

7.Du wirst mich nicht ver - las - sen,

(5)was ich heur sollt ver - zeh - ren,

8.Mir bei - stehn bis in Tod.

(6)(das) hab ich fert ver - than.

[31] "Wo soll ich mich hin kehren," #1170 in Erk and Böhme, *Deutscher Liederhort*, III:91.

B–32 Mel. 16, "Das 55 Lied," *Ausbund*, 302 vs. "Pangelingua"[32]

1.O Gott Va - ter ins Him - mels Thro - ne,
2.Der du uns hast be - reit ein' Kro - ne,

(1)Pange lingua glo - ri - o - si

3.So wir in dei - nem Sohn be - lei - ben,
4.Mit ihm hie dul - den Kreutz und Lei - den,
6.Nach sei - ner G'mein - schaft all - zeit stre - ben.

(4)dic tri - umphum nobi - - - lem

Fine

D.S. al Fine

5.In die - sem Le - ben, uns ihm er - ge - ben,

(5)quali - ter redemptor (5)quali - ter redemptor

[32] "*Panga lingua*," in Hiley, *Western Plainchant*, 145.

B–33 Mel. 19, "Das 64 Lied," *Ausbund*, 408 vs. "Wir Christenleut."[33]

1.O Je - su, der du se - lig machst
3.Sehr gü - tig bist und nicht ver - achtst,
5.Lehr uns mit Fleiß durch dei - nen Geist,
11.Und gib daß wir das all's in dir

(2)wir Chri - sten - leut hab'n jet - zund freud,

2.Die buß - fer - ti - ge Her - zen,
4.Hilf uns aus Sün - den Schmer - zen,
6.Dein rein Wort zu er - fül - len.
12.Zur Se - lig - keit er - lan - gen.

(3)weil uns zum Trost Chri - stus ist Mensch ge - bo - ren,

7.Nach dei - nes Va - ters Wil - len,

8.Den neu - en Bund, und rech - ten Grund

(2A)

9.Der Se - lig - keit, vor lang be - reit

(3)weil uns zum Trost Chri - stus ist (3)weil uns zum Trost Chri - stus ist

10.Al - len so dir an - han - gen,

[33] "Wir Christenleut," #2072 in Zahn, *Kirchenlieder*, II:6.

B–34 "Das 140 Lied," *Ausbund*, 806 vs. "Warum betrübst du dich mein Herz."[34]

1.Was wend wir a - ber he - ben an,

(1)War - - um be - trübst du dich, mein Herz,

2.Zu sing - en von ein'm al - ten Mann,

(2)be - küm - merst dich und trä - gest Schmerz

von Haß - - - li - bach.

(5)al - le Ding ge - schaf - fen hat.

[34] Hans Leo Hassler, *Kirchengesäng: Psalmen und geistliche Lieder auff die gemeinen Melodeyen mit vier Stimmen* (Nürnberg: Paul Kauffmanns, 1608).

B–35 "Das 136 Lied," *Ausbund*, 791 vs. "Abscheid von Insbruck."[35]

1.Muß es nun sein geschei - den,

(1)Ins - bruck, ich muß dich las - sen,

2.So woll uns Gott be - glei - ten,

(2)ich fahr da - hin mein stras - sen

3.Ein je - des an sein Ort;

(3)in fremb - de land da - hin,

4.Da wol - lend Fleiß an keh - ren,

(4)mein fremd ist mir ge - nom - men,

5.Uns'r Le - ben zu be - wäh - ren,

(5)die ich nit weiß be - kom - men,

6.Nach In - halt Got - tes Wort.

(6)wo ich in e - - - - lend bin.

---

[35] "Abscheid von Insbruck," #254 in Böhme, *Altdeutsches Liederbuch*, 333.

Bibliography

Agawu, Kofi. "Variation Procedures in Northern Ewe Song." *Ethnomusicology* 34, no. 2 (1990): 221-243.

d'Avignon, Tristan. "Transcribing White Mensural Notation and Lute Tablature" (2007): 5.

Bach Cantatas Website. "Chorale Melodies used in Bach's Vocal Works: Aus tiefer Not schrei ich zu dir (I), Aus tiefer Not schrei ich zu dir (II)." http://www.bach-cantatas.com/CM/Aus-tiefer-Not.htm (accessed August 28, 2012).

Barnett, Joshua Rush. "The Brandstetter Tunebook: Shape-note Dissemination and the Germans of Western Maryland." Master's thesis, University of Maryland, College Park, 2012.

Beachy, Leroy. *Unser Leit: The Story of the Amish*. 2 vols. Millersburg, OH: Goodly Heritage Books, 2011.

Bender, Harold S. "The First Edition of the Ausbund," *The Mennonite Quarterly Review* 3, no. 2 (April, 1929): 145-40.

Berg, Wesley. "Hymns of the Old Colony Mennonites and the Old Way of Singing." *The Musical Quarterly* 80, no.1 (Spring, 1996): 101.

Berry, Mary. "The Performance of Plainsong in the Later Middle Ages and the Sixteenth Century." *Proceedings of the Royal Musical Association* 92 (1965-1966): 121-134.

Binford, Hilde M. "The 'Loblied' of the Old Order Amish: Tracing the Oral Tradition of a 420-year Old Tune." *Cantus Planus* (2006): 149-161.

———. "Values and Culture Transmitted Through Music in the Old Order Amish Community." in *The Human World and Musical Diversity: Proceedings from the Fourth Meeting of the ICTM Study Group "Music and Minorities" in Varna, Bulgaria 2006*, edited by Rosemary Statelova, et al.,190-193. Sofia: Bulgarian Academy of Sciences, Institute of Art Studies, 2008.

Blacking, John. "Tonal Organization in the Music of Two Venda Initiation Schools." *Ethnomusicology* 14, no. 1 (1970): 1-56.

Blank, Ben S. *The Amazing Story of the Ausbund*. Narvon, PA: Carlisle Printing, 2001.

Blumhofer, Edith L. "Fanny Crosby and Protestant Hymnody." In *Music in American Religious Experience*, edited by Philip V. Bohlman, L. Blumhofer, and Maria M. Chow, 215-231. Oxford: Oxford University Press, 2006.

Burkhart, Charles. "The Church Music of the Old Order Amish and Old Colony Mennonites." *The Mennonite Quarterly Review* 27 (1953): 43.

Chase, Gilbert. *America's Music: From the Pilgrims to the Present*. 3rd ed. Urbana: University of Illinois Press, 1992.

Clarkson, Rebecca. "Singing with the New Order Amish: How Their Current Musical Practices Reflect Their Culture and History." Master's thesis, University of Cincinnati, 2012.

Coblentz, John. *Music in Biblical Perspective*. Harrisonburg: Christian Light Publications, 1986.

Crawford, Richard. *America's Musical Life: A History*. 2001. Reprint. New York: W. W. Norton & Company, 2005.

Denlinger, A. Martha. *Real People: Amish and Mennonites in Lancaster County, Pennsylvania*. 1975. Reprint. Scottdale, PA: Herald Press, 1993.

Dobszay, László. "The Debate about the Oral and Written Transmission of Chant," *Sociedad Internacional de Musicología* 2 (1993): 706-729.

Dorn, Paméla J. "Change and Ideology: The Ethnomusicology of Turkish Jewry." PhD diss., Indiana University, 1991.

Dueck, Jonathan. "An Ethnographic Study of the Musical Practices of Three Edmonton Mennonite Churches." PhD diss., University of Alberta, 2003.

Duerksen, Rosella Reimer. "The Anabaptist Hymnody of the 16th Century: A Study of Its Marked Individualism Coupled With a Dependence." Master's thesis, Union Theological Seminary, 1956.

Durance, Beverley. "The Unifying Power of Song: The Swiss Anabaptist Ausbund as a Voice of Convergence in a Divergent Movement." Master's thesis, University of Calgary, 2007.

Durnbaugh, Hedwig T. "The Amish Singing Style: Theories of Its Origin and Description of Its Singularity." *Pennsylvania Mennonite Heritage* 22, no. 2 (April 1999): 24-31.

Ekwueme, Laz E. No. "Structural Levels of Rhythm and Form in African Music: With Particular Reference to the West Coast." *African Music* 5, no. 4 (1975/1976): 27-35.

Elder, D. Rose. "'Es Sind Zween Weg': Singing Amish Children into the Faith Community." *Cultural Analysis* 2 (2001): 39-63.

———. "*O Gott Vater, Wir Loben Dich*: Amish Childhood Singing Forges Commitment to God and Community." *Pennsylvania Mennonite Heritage* 27, no. 1 (January 2004): 18-25.

———. "Why the Amish Sing." Unpublished manuscript, 2012.

———. *Why the Amish Sing: Solidarity and Identity*. Baltimore: Johns Hopkins University Press, 2014.

Eskew, Harry Lee "Shape-note Hymnody in the Shenandoah Valley, 1816-1860." PhD diss., Tulane University, 1966, 72-73.

Feld, Steven. *Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli Expression*. 2nd ed. Philadelphia: University of Pennsylvania Press, 1990.

Fisher, Sara E., and Rachel K. Stahl. *The Amish School*. Rev. ed. Intercourse, PA: Good Books, 1997.

Frey, J. William. "Amish Hymns as Folk Music." In *Pennsylvania Songs and Legends*, edited by George Korson, 129-162. Philadelphia: University of Pennsylvania Press, 1949.

Gandhi, Rajesh. "On Jubal, David, and the CCM Debate." A People for His Name: the Ministry of Rajesh Gandhi. http://apeopleforhisname.org/2013/12/on-jubal-david-and-the-ccm-debate/#comments (accessed February 12, 2014).

Good, Merle, and Phyllis Good. *Most Asked Questions about the Amish and Mennonites*. 1979. Reprint. Intercourse, PA: Good Books, 1995.

Goshen Archival Inventory. *Mennonite Church USA Archives*. "Funk, John F. (John Fretz) (1835-1930)." https://mla.bethelks.edu/archon/?p=creators/creator&id=222 (accessed February 16, 2014).

Grew, Eva Mary. "Martin Luther and Music." *Music & Letters* 19, no. 1 (January 1930): 67-78.

Grimminger, Daniel Jay. "Pennsylvania Dutch Tune and Chorale Books in the Early Republic, Music as a Medium of Cultural Assimilation." PhD. Diss., University of Pittsburgh, 2009.

Gross, Suzanne E. "Hymnody of Eastern Pennsylvania German Mennonite Communities: Notenbüchlein (manuscript songbooks) from 1780 to 1835." PhD diss., University of Maryland, College Park, 1994.

Grove Music Online. *Oxford Music Online.* Oxford University Press. http://www.oxfordmusiconline.com.

Helseth, David C. "The Changing Paradigm of Congregational Music: A Disciples of Christ Response." PhD diss., Claremont School of Theology, 1997.

Hiley, David. *Gregorian Chant*. Cambridge: Cambridge University Press, 2009.

———. *Western Plainchant: A Handbook*. Oxford: Clarendon Press, 1993.

Hohmann, Rupert Karl. "The Church Music of the Old Order Amish of the United States." PhD diss., Evanston, IL: Northwestern University, 1959.

Holleman, A. W. J. "The Oxyrhynchus Papyrus 1786 and the Relationship between Ancient Greek and Early Christian Music." *Vigiliae Christianae* 26, no. 1 (March 1972): 1-17.

Holzapfel, Otto. "Singing from the Right Songbook: Ethnic Identity and Language Transformation in German American Hymnals." In *Music in American Religious Experience*, edited by Philip V. Bohlman, Edith L. Blumhofer, and Maria M. Chow, 175-194. Oxford: Oxford University Press, 2006.

Hood, Kathleen Ann. "Music and Memory in a Global Age: Wedding Songs of the Syrian Druzes." PhD diss., University of California Los Angeles, 2002.

Hostetler, John A., ed. *Amish Roots: A Treasury of History, Wisdom, and Lore*. Baltimore: Johns Hopkins University Press, 1989.

———. *Amish Society*. Baltimore: Johns Hopkins University Press, 1993.

———. *The Amish*. Scottdale, PA: Herald Press, 1995.

———, and Gertrude Enders Huntington. *Amish Children: Education in the Family, School, and Community*. Belmont: Wadsworth; Thomson Learning, 2001.

Hucke, Helmut. "Toward a New Historical View of Gregorian Chant." *Journal of the American Musicological Society* 33, no. 3 (Autumn 1980): 437-467.

Hurst, Charles E., and David L. McConnell. *An Amish Paradox: Diversity and Change in the World's Largest Amish Community.* Baltimore: Johns Hopkins University Press, 2010.

Jackson, George Pullen. *White Spirituals in the Southern Uplands: The Story of the Fasola Folk, Their Songs, Singings, and "Buckwheat Notes."* New York: Dover Publications, 1933.

———. "The Strange Music of the Old Order Amish." *The Musical Quarterly* 31, no. 3 (July 1945): 275-288.

Jeffery, Peter. *Re-Envisioning Past Musical Cultures: Ethnomusicology in the Study of Gregorian Chant*. Chicago: University of Chicago Press, 1992.

Johnson-Weiner, Karen M. *New York Amish: Life in the Plain Communities of the Empire State*. Ithaca: Cornell University Press, 2010.

———. *Train Up a Child: Old Order Amish & Mennonite Schools.* Baltimore: Johns Hopkins University Press, 2007.

Julian, John, ed. *Dictionary of Hymnology*. 2 vols. 1907. Facsimile reprint. New York: Dover Publications, 1957.

Justice, Deborah R. "Sonic Change, Social Change, Sacred Change: Music and the Reconfiguration of American Christianity." PhD diss., Indiana University, 2012.

Kasdorf, Julia M. "Fixing Tradition: The Cultural Work of Joseph W. Yoder and His Relationship with the Amish Community of Mifflin County, Pennsylvania." PhD diss., New York University, 1997.

Klassen, Judith Marie. "Encoding Song: Faithful Defiance in Mexican Mennonite Music Making." PhD diss., Memorial University of Newfoundland, 2008.

Kligman, Gail. *The Wedding of the Dead: Ritual, Poetics, and Popular Culture in Transylvania*. Berkeley: University of California Press, 1988.

Koehn, Geraldine. *Towards Better Singing*. Rev. ed. Moundridge, KS: Gerading Kohn, 1976.

———. *Gospel Messages in Song.* Moundridge, KS, 1976.

———. *Notes and More Notes*. 3 bks. Moundridge, KS: Gospel Publishers, 1980.

Kraybill, Donald B. *The Puzzles of Amish Life.* Intercourse, PA: Good Books, 1990.

———. *The Amish and the State*. 2nd ed. Baltimore: Johns Hopkins University Press, 1994.

———, and Mark A. Olshen, eds. *The Amish Struggle with Modernity*. Hanover, NH: University Press of New England, 1994.

———. *The Riddle of Amish Culture*. Rev. ed. Baltimore: Johns Hopkins University Press, 2001.

———. *The Amish: Why They Enchant Us*. Scottdale, PA: Herald Press, 2003.

———. *Concise Encyclopedia of Amish, Brethren, Hutterites, and Mennonites*. Baltimore: Johns Hopkins University Press, 2010.

Kraybill, Donald B., Karen M. Johnson-Weiner, and Steven M. Nolt. *The Amish*. Baltimore: Johns Hopkins University Press, 2013.

Kraybill, Donald B., Steven M. Nolt, and David Weaver-Zercher. *Amish Enterprise: From Plows to Profits*. 2nd ed. Baltimore: Johns Hopkins University Press, 2004.

———. *Amish Grace: How Forgiveness Transcended Tragedy*. San Francisco: Jossey-Bass, 2007.

———. *The Amish Way: Patient Faith in a Perilous World*. San Francisco: Jossey-Bass, 2010.

Lapp, Benjamin S. *Ein Diener Register for Lancaster County and Daughter Settlements in PA, NY, MD, VA, KY, IND, ILL and WISC*. Grand Rapids, MI: InnerWorkings, 2012.

Lapp, Esther, comp. *Heartland Hymns*. Rosenort, MB: PrairieView Press, 2005.

Lehman, Harold D., and Ruth K. Lehman. "John W. Wayland (1872-1962): Educator, Valley Historian, Author." *Shenandoah Mennonite Historian* 5, no. 1 (Winter 1998), 1.

Lowens, Irving. *Music and Musicians in Early America.* New York: W. W. Norton, 1964.

Mark, Michael L. and Charles L. Gary, *A History of American Music Education*. 3rd ed. Lanham: National Association for Music Education, 2007.

Martin, John B. *Hymns of Harmony*. Neche, ND: Prairie View Press, 2005.

Matterson, Richard Jr., comp. *Bluegrass Picker's Tune Book*. Pacific, MO: Mel Bay
Publications, 2006.

McKinley, Kathy. "Ritual, Performativity and Music: Cambodian Wedding Music in
Phnom Penh." PhD diss., Brown University, 2002.

McNamara, Raymond Timothy. "*Popular Music Use By Old Order Amish Youth in
Lancaster County, Pennsylvania*." PhD diss., Temple University, 1997.

McNeil, W. K. *Encyclopedia of American Gospel Music*. 2nd ed. New York: Routledge,
2010.

Miller, Mary M. *Our Heritage, Hope, and Faith*. Sugarcreek, OH: Carlisle Printing,
2000.

Nettl, Bruno. "The Hymns of the Amish: An Example of Marginal Survival." *The
Journal of American Folklore* 70, no. 278 (1957): 323-328.

Nhlekisana, Rosaleen Oabona Brankie. "Wedding Songs in Botswana: A Reflection of
the Dynamics of Marriage, Gender Relations and Familial Conflicts." PhD diss.,
Indiana University, 2005.

Nolt, Steven M. *Foreigners in Their Own Land: Pennsylvania Germans in the Early
Republic*. University Park, PA: The Pennsylvania State University Press, 2002.

———. *A History of the Amish: Revised and Updated*. Intercourse, PA: Good Books,
2003.

Nolt, Steven M., and Thomas J. Meyers, *Plain Diversity: Amish Cultures and Identities*.
Baltimore: Johns Hopkins University Press, 2007.

———. *Plain Diversity: Amish Cultures and Identities.* Baltimore: Johns Hopkins
University Press, 2007.

Oseck, Kenneth W. *101 More Hymn Stories: The Inspiring True Stories behind 101
Favorite Hymns*. Grand Rapids, MI: Kregel Publications, 1985.

Osterhout, Paul R. "Note Reading and Regular Singing in Eighteenth-Century New
England." *American Music* 4, no. 2 (Summer 1986): 125-144.

Overholt, Joseph. "Theological Themes Expressed in the Hymns of the Ausbund."
Master's thesis, Kent State University, 1964.

Oyer, Mary. "Music in the Amish Church: Comparison to the Plain Song of the Early
Christian Church." *Mennonite Historical Bulletin* 5 (Spring 1944): 7-12.

Patterson, Beverly Bush. *The Sound of the Dove: Singing in Appalachian Primitive Baptist Churches.* Urbana: University of Illinois Press, 1995.

Persons, Charlene Louise. "Language Used in the Music of the Old Order Amish." Master's thesis, University of Texas at Arlington, 1988.

Peters, Galen, and Robert A. Riall. *The Earliest Hymns of the Ausbund: Some Beautiful Christian Songs Composed and Sung in the Prison at Passau, Published in 1564.* Kitchener, ON: Pandora Press, 2003.

Planchart, Alejandro Enrique. "On the Nature of Transmission and Change in Trope Repertories." *Journal of the American Musicological Society* 41, no. 2 (Summer 1988): 215-249.

PrairieView Press. "About Us," PrairieView Press. http://www.prairieviewpress.com/pages/about_us.html (accessed January 5, 2014).

Redcay, T. J. *The Old Order Amish: in Plain Words and Pictures*. Gettysburg: Americana Souvenirs & Gifts, 2000.

Ressler, Martin E. *An Annotated Bibliography of Mennonite Hymnals and Songbooks 1742-1986*. Gordonville, PA: Gordonville Print Shop, 1987.

Rice, Timothy. *May It Fill Your Soul: Experiencing Bulgarian Music*. Chicago: University of Chicago Press, 1994.

Rosewall, Richard Byron. "Singing Schools of Pennsylvania, 1800-1900." PhD diss., University of Minnesota, 1969.

Rowlett, Michael. "The Clarinet in Bulgarian Wedding Music: An Investigation of the Relationship between Musical Style and Concepts of Ethnicity." PhD diss., Florida State University, 2001.

Schlabach, Gracia. "A Survey of Amish Tunebooks: Categorizing Slow Tunes by Date of Origin." *Journal of Amish and Plain Anabaptist Studies* 1, no. 2 (2013): 90-106.

———. *Now Thank We All Our God: A Guide to Six German Hymnals*. Sugarcreek, OH: Carlisle Printing, 2011.

Scott, Stephen. *Plain Buggies: Amish Mennonite, and Brethren Horse-Drawn Transportation*. 1981. Reprint, Intercourse, PA: Good Books, 1998.

———. *The Amish Wedding and Other Special Occasions of Old Order Communities*. Intercourse, PA: Good Books, 1988.

———. *Why Do They Dress That Way?* 1986. Reprint, Intercourse, PA: Good Books, 1997.

———. *Amish Houses & Barns*. Intercourse, PA: Good Books, 2001.

Scott, Stephen and Kenneth Pellman. *Living Without Electricity*. Intercourse, PA: Good Books, 1999.

Seeger, Anthony. *Why Suyá Sing: A Musical Anthropology of an Amazonian People*. Cambridge: Cambridge University Press, 2004.

Shachtman, Tom. *Rumspringa: To Be or Not to Be Amish*. New York: North Point Press, 2007.

Shelemay, Kay Kaufman, Peter Jeffery, and Ingrid Monson. "Oral and Written Transmission in Ethiopian Christian Chant." *Early Music History* 12 (1993): 55-117.

Slobin, Mark. *Subcultural Sounds: Micromusics of the West*. 1993. Reprint. Hanover, NH: Wesleyan University Press, 2000.

Smith, C. Henry. *The Mennonites of America*. Scottdale, PA: Mennonite Publishing House, 1909.

Songs of the Ausbund: History and Translations of Ausbund Hymns. 2 vols. Millersburg, OH: 1998 and 2011.

Springer, Nelson P. "The Editions of the Ausbund." In *Four Hundred Years with the Ausbund*, by Paul M, Yoder, Elizabeth Bender, Harvey Graber, and Nelson P. Springer, 31-40. Scottdale, PA: Herald Press, 1964.

Staeblein, Bruno. "Parerga zu Monumenta Monodica Medii Aevi I (Hymnen I)." *Die Musikforschung* 10, no. 4 (1957).

Stevick, Richard A. *Growing Up Amish: The Rumsrpinga Years*. 2nd ed. Baltimore: The Johns Hopkins University Press, 2014.

Stock, Jonathan. "The Application of Schenkerian Analysis to Ethnomusicology: Problems and Possibilities." *Musical Analysis* 12, no.2 (July 1993): 215-240.

Stoltzfus, Isaac. *Hymn Translations (German to English): From Ausbund and Lieder Buch, Plus Prayers Used in Church, Marriage and Baptismal Vows*. Aylmer, ON, 1998. [Not the same as the next Isaac Stoltzfus below!]

Stoltzfus, Isaac. *Youth Groups of Lancaster and Other Settlements*. Gordonville, PA, 2011.

Stoltzfus, Louise. *Amish Women: Lives and Stories*. Intercourse, PA: Good Books, 1994.

Sugarman, Jane. *Engendering Songs: Singing and Subjectivity at Prespa Albanian Weddings*. Chicago: University of Chicago Press, 1997.

———. "The Nightingale and the Partridge: Singing and Gender among Prespa Albanians." *Ethnomusicology* 33, no. 2 (Spring-Summer, 1989): 191-215.

Summit, Jeffrey A. "Nusach and Identity: The Contemporary Meaning of Traditional Jewish Prayer Modes." In *Music in American Religious Experience*, ed. Philip V. Bohlman, L. Blumhofer, and Maria M. Chow, 271-286. Oxford: Oxford University Press, 2006.

———. *The Lord's Song in a Strange Land: Music and Identity in Contemporary Jewish Worship.* Oxford: Oxford University Press, 2000.

Sutton, Brett. "Shape-Note Tune Books and Primitive Hymns." *Ethnomusicology* 26, no. 1 (January 1982): 11-26.

Temperley, Nicholas. *The Music of the English Parish Church*, 2 vols. 1979. Reprint, Cambridge: Cambridge University Press, 2006.

———. "The Old Way of Singing: Its Origins and Development." *Journal of the American Musicological Society* 34, no. 3 (Autumn 1981): 511-544.

The Easter Brothers. "About Easter Brothers." http://www.easterbrothers.com/aboutpage/ (accessed February 18, 2014).

Titon, Jeff Todd. " 'Tuned Up with the Grace of God': Music and Experience among Old Regular Baptists." In *Music in American Religious Experience*, ed. Philip V. Bohlman, L. Blumhofer, and Maria M. Chow, 311-334. Oxford: Oxford University Press, 2006.

———. *Powerhouse for God: Speech, Chant and Song in an Appalachian Baptist Church.* Austin: University of Texas Press, 1988.

———. "Stance, Role, and Identity in Fieldwork among Folk Baptists and Pentecostals." *American Music* 3, no. 1 (Spring 1985): 16-24.

Treitler, Leo. "Homer and Gregory: The Transmission of Epic Poetry and Plainchant." *The Musical Quarterly* 60, no. 3 (July 1974): 333-372.

———. "Oral, Written, and Literate Process in the Transmission of Medieval Music." *Speculum* 56, no. 3 (July 1981): 471-491.

———. "The Early History of Music Writing in the West." *Journal of the American Musicological Society* 35, no. 2 (Summer 1982): 237-279.

———. "Reading and Singing: On the Genesis of Occidental Music-Writing." *Early Music History* 4 (1984): 135-208.

———. "The 'Unwritten' and 'Written Transmission' of Medieval Chant and the Start-up of Musical Notation." *The Journal of Musicology* 10, no. 2 (Spring 1992): 131-191.

Tufts, John. *An Introduction to the Singing of Psalm-Tunes, in a Plain and Easy Method.* Boston, 1721.

Turino, Thomas. *Music as Social Life: The Politics of Participation*. Chicago: University of Chicago Press, 2008.

Umble, John. "The Old Order Amish, Their Hymn and Hymn Tunes." *The Journal of American Folklore* 52, no. 203 (1939): 82-95.

Važanová, Jadranka. "Svadobné nôty, Ceremonial Wedding Tunes in the Context of Slovak Traditional Culture." PhD diss., City University of New York, 2008.

Wagler, Ira. *Growing up Amish: a Memoir*. Carol Stream, IL: Tyndale House Publishers, 2011.

Walter, Thomas. *The Grounds and Rules of Musick Explained*. Boston: J. Franklin for S. Gerrish, 1721.

Westermeyer, Paul. "The Evolution of the Music of German American Protestants in Their Hymnody: A Case Study from an American Perspective." In *Music in American Religious Experience*, edited by Philip V. Bohlman, L. Blumhofer, and Maria M. Chow, 154-173. Oxford: Oxford University Press, 2006.

———. "What Shall We Sing in a Foreign Land? Theology and Cultic Song in the German Reformed and Lutheran Churches of Pennsylvania, 1830-1900." PhD diss., University of Chicago, 1978.

Wolkan, Rudolf. *Die Lieder der Wiedertäufer*. Berlin: B. Behr's Verlag, 1903.

Wright, Craig. "Performance Practices at the Cathedral of Cambrai 1475-1550." *The Musical Quarterly* 64, no. 3 (July 1978): 295-328.

Yee, Ruth Wing-Yu. "The Wedding Lament of the Yujia People in Western Hubei Province, China: Music and Context." PhD diss., Chinese University of Hong Kong, 1999.

Yoder, Joseph. *Amische Lieder*. Huntingdon, PA: The Yoder Publishing Company, 1942.

———. *Rosanna of the Amish*. Rev. ed. 1940. Reprint. Scottdale, PA: Herald Press, 1973.

Yoder, Paul M. "The Ausbund." In *Four Hundred Years with the Ausbund*, by Paul M., Elizabeth Bender, Harvey Graber, and Nelson P. Springer, 5-18. Scottdale, PA: Herald Press, 1964.

———, Elizabeth Bender, Harvey Graber, and Nelson P. Springer, *Four Hundred Years with the Ausbund*. Scottdale, PA: Herald Press, 1964.

Yoder, Walter E. "Brunk, John David (1872-1926)." In Global Anabaptist Mennonite Encyclopedia Online. http://gameo.org/index.php?title=Brunk,_John_David_(1872-1926)&oldid=104756 (accessed February 2, 2014).

Young Center for Anabaptist and Pietist Studies, Elizabethtown College. "Amish Population by State (2013)." http://www2.etown.edu/amishstudies/Population_by_State_2013.asp (accessed March 20. 2014).

———. "The Twelve Largest Amish Settlements (2013)." http://www2.etown.edu/amishstudies/Largest_Settlements_2013.asp (accessed March 20. 2014).

Primary and Notated Sources

Alt-Ordnung Mennonisten Komitee. *Ein Unparteiisches Gesang-Buch. Enthaltend Geistreiche Lieder und Psalmen, Zum allgemeinen Gebrauch Des Wahren Gottesdienst. Auf Begehren der Brüderschaft der Mennonisten Gemeinen, Aus vielen Liederbüchern gesammelt. Mit einem dreisachen Register.* Erste Auflage Zwischenzeilig. Sugarcreek, OH: Carlisle Printing, 2011.

Außbund, Etlicher schöner Christlicher Geseng/ wie die in der Gefengnuß zu Passaw im Schloss von den Schweitzern/ vnd auch von andern rechtgläubigen Christen hin vnd her gedicht worden. N.p.: 1583.

Ausbund, Das ist: Etliche Schöne Christliche Lieder, Wie Sie in dem Gefängnüs zu Bassau in dem Schloß von den Schweitzer-Brüdern, und von anderen rechtgläubigen Christen hin und her gedichtet worden. Germantown, PA: Christoph Saur, 1742. Facsimile. Amsterdam: Frits Knuf, n. d., c.1971.

Ausbund, Das ist: Etliche Schöne Christliche Lieder, Wie sie in dem Gefängnüß zu Bassau in dem Schloß von den Schweitzer-Brüdern, und von anderen rechtgläubigen Christen hin und her gedichtet worden. Germantaun, PA: Leibert und Billmeyer, 1785.

Ausbund, das ist: Etliche schöne Christliche Lieder, Wie sie in dem Gefängnis zu Passau in dem Schloß von den Schweizer-Brüdern und von anderen rechtgläubigen Christen hin und her gedichtet worden. 54 Bekannte Auflage. Lancaster, PA: Verlag von den Amischen Gemeinden in Lancaster County, PA, 2012.

Babst, Valentin and Konrad Ameln. *Das Babstsche Gesangbuch von 1545.* Faksimiledruck. Kassel: Bärenreiter, 1966.

Beiler, Jonas, ed. *Lieder und Schriften* & *Nota für das Ausbund.* Myerstown, PA: Little Mountain Printing, 2011.

Bontrager, Eli J., and L. A. Miller. *Handbuch für Prediger. Zum Gebrauch für gottesdienstliche Handlungen so wie den Diakonen, Diener zum Buch und Bischöfen ihr Beruf anbefohlen wird und wie verschiedene Lehren oder Predigten ordentlich und ehrerbietig ausgeführt werden die Zuhörer zu Jesu leiten wiedergeboren und selig werden.* Reprinted numerous times. Arthur, IL: n. d., c.1950.

Böhme, Franz M. *Altdeutsches Liederbuch. Volkslieder der Deutschen nach Wort und Weise aus dem 12. bis zum 17. Jahrhundert.* Leipzig: Breitkopf & Härtel, 1877.

Braght, Thieleman J. van. *Martyrs Mirror: The Story of Seventeen Centuries of Christian Martyrdom, From the Time of Christ to A. D. 1660.* Translated by Joseph F. Sohm. 2nd ed. 1886. Reprint. Scottdale, PA: Jerald Press, 2010.

Crügern, Johann, comp. *Praxis Pietatis Melica, Das ist: Ubung der Gottseligkeit in Christlichen und trostreichen Gesängen/ H. D. Martini Lutheri fürnemlich. Wie auch anderer seiner getreuen Nachfolger.Und reiner Evangelischer Lehre Bekenner.* Editio IX. Alten Stettin: Daniel Starcke, 1660.

Dachser, Jakob and Martin Luther. *Form vnd ordnung gaystlicher Gesang vnd Psalmen: mit sonderm Fleiß corrigiert auch zu rechtem Verstand punctirt und virguliert, welche Got dem Herren zu Lob und Eer gesungen werden*. Augsburg: P. Ulhart d. Ä., 1531.

Deutsches Lieder und Melodienbuch: mit einem Anhang englischer Lieder. Elkhard, IN: Mennonite Publishing, 1895.

Die Ernsthafte Christenpflich, enthaltend schöne geistreiche Gebäter. Lancaster: Verlag von den Amischen Gemeinden in Lancaster County, PA, 2007.

Drudge, Elizabeth. *Echoes of Triumph, No. 7*. Wroxeter, Ontario: John and Elizabeth Drudge, 2010.

Ein Register von Lieder und Schriften die in der Amischen Gemeinde gebraucht werden. Zweite Ausgabe. N. p.: Peaquea Brüder, 1979.

Ein Unpartheyisches Gesang-Buch: Enthaltend Geistreiche Lieder und Psalmen, zum Allgemeinen Gebrauch des Wahren Gottesdienstes. Auf Begehren der Brüderschaft der Mennonisten Gemeinen aus vielen Liederbüchern gesammelt. Mit einem dreyfachen Register. Zum Erstenmal aus Licht gestellt. Lancaster: Johann Albrecht, 1804. Facsimile. London: Forgotten Books, 2013.

Erk, Ludwig and Franz M. Böhme, *Deutscher Liederhort, nach Wort und Weise aus der Vorzeit und Gegenwart gesammelt und erläutert von Ludwig Erk. Mach Erk's handschriflichem Nachlasse und auf Grund eigener Sammlung neubearbeitet und fortgefeßt von Fran M. Böhme*. 3vols. Leipzig: Breitkopf & Härtel, 1893. Reprint. Hildesheim: Georg Olms, 1963.

Etliche Schöne Christliche Geseng/ wie sie in der Gefengkniß zu Passaw im Schloß von den Schweizer Brüdern durch Gottes gnad gericht und gesungen worden. N. p.: 1564. Facsimile, *[Ausbund, das ist;] Etliche schöne Christliche Geseng...1564*. Amsterdam: Frits Knuf, n. d., c.1974.

Fisher, Linda. *Nota für Halb Starke und Andere Weise*. Gordonville, PA: Gordonville Print Shop, 2010.

Funk, Joseph *A. Compilation of Genuine Church Music*. Winchester: The Office of the Republican [J. W. Hollis], 1832.

———. *Die allgemein nützliche Choral-Music*. Harrisonburg: Laurentz Wartmann, 1816.

German Song Choruses, Book 1 and Book 2 Combined. 2003. Reprint. Gordonville, PA: Gordonville PA Print Shop, 2011.

Gotteslob, Catholisches Gebet- und Gesangbuch. Regensburg: Verlag Friedrich Pustet Regensburg, 1975.

Harbaugh, Henry, ed. *Hymns and Chants: With Offices of Devotion for Use in Sunday-Schools, Parochial and Week-Day Schools. Seminaries and Colleges arranged according to the Church Year*. Philadelphia: Lindsay & Blakiston, 1861.

Hassler, Hans Leo. *Kirchengesäng: Psalmen und geistliche Lieder auff die gemeinen Melodeyen mit vier Stimmen*. Nürnberg: Paul Kauffmanns, 1608.

Kauffman, Jonathan. *Ein Register von Lieder und Schriften die in der Amischen Gemeinde gebraucht werden.* N. p., 1896.

Lapp, Esther, comp. *Heartland Hymns*. Rosenort, MB: PrairieView Press, 2005.

Lapp, Stephen et al., eds. *Nota für das Ausbund*. Gordonville, PA: Gordonville Print Shop, 1990.

Little, William and William Smith. *The Easy Instructor: A Choice Collection of Psalm Tunes and Anthems*. Albany: Websters & Skinners and D. Steele, 1798.

Ludwig, Albrecht Christian and Christian Friedrich Witt. *Psalmodia Sacra, Oder: Andächtige und schöne Gesänge: So wohl des Sel. Lutheri als anderer Geistreichen Männer, Auf Hochfl. gnädigste Verordnung, In dem Fürstenthum Gotha und Altenburg, auf nachfolgende Art zu singen und zu spielen*. Gotha: Christoph Reyher, 1715.

Martin, John B., comp. *Hymns of Harmony*. Neche, ND: Prairie View Press, 2005.

Neander, Joachim. *Glaub- und Liebesübung: auffgemuntert durch einfältige Bundes-Lieder und Danck-Psalmen: neugesetzet nach bekant- und unbekandte Sangweisen, gegrundet auff dem zwischen Gott und dem Sünder im Bludt Jesu befestigtem Friedens-Schluss: zu lesen und zu singen auff Reisen, zu Hauss oder bey Christen-ergezungen im Grünen, durch ein geheiligtes Hertzen-Halleluja!* Bremen: Herman Brauer, 1680.

Overholt, John J., comp. *The Christian Hymnary*. 1972. Reprint. Sarasota: The Christian Hymnary Publishers, 2011.

Presbyterian Church in the U. S. A. *Glory to God: The Presbyterian Hymnal*. Louisville: Presbyterian Publishing Corporation, 2013.

Reformed Church in the United States. *Das neue und verbesserte Gesangbuch, worinnen die Psalmen Davids samt einer Sammlung alter und neuer geistreicher Lieder, sowohl für privat und Hausandachten, als auch für den öffentlichen Gottesdienst enthalten sind*. Philadelphia: Michael Billmeyer, 1813.

———, and Philip Schaff, *Deutsches Gesangbuch: Eine Auswahl geistlicher Leider aus allen Zeiten der christlichen Kirche. Nach den besten hymnologischen Quellen bearbeitet und mit erläuternden Bemerkingen über die Verfasser, den Inhalt und die Geschichte der Lieder versehen*. Philadelphia: Lindsay and Klakiston, 1859.

Renwick, William, ed. *Music of the Sarum Office.* Hamilton Ontario: The Gregorian Institute of Canada, 2009.

Rinckart, Martin. *Jesu Hertz-Büchlein in geistlichen Oden*. Leipzig, Grosse, 1636.

Sankey, Ira et al., ed. *Gospel Hymns Nos. 1 to 6 Complete*. 1895. Reprint. New York: Da Capo Press, 1972.

Shoemaker, J. S. *Church and Sunday School Hymnal*. Scottdale, PA: Mennonite Publishing House, 1902.

Sibelius, Jean. *Finlandia Op.26 Nr.7 für Klavier zu zwei Händen*. Wiesbaden: Breitkopf & Härtel, n.d..

Stoltzfoos, Katie. *Nota für das Ausbund*. Edited by Stephen Lapp. Gordonville, PA: Gordonville Print Shop, 1990.

Stoltzfus, Daniel S., comp. *German Song Melodies*. 2004. Reprint. Gordonville, PA: Gordonville Print Shop, 2007.

Teutsch Kirche[n] ampt: mit lobgsengen, vn[d] götlichen psalmen/ wie es die gemein zu Straßburg singt vn[d] halt mit mer gantz Christliche[n] gebette[n], dan[n] vorgetruckt. Nachdruck. Der Ausg. Straßburg, 1525. Erfurt: Gerhardt & Schreiber, 1848.

The Eshes. *O Praise the Lord: All Songs Written or Sung by the Eshes*. Rosenort, MB: PrairieView Press, 2010.

The Harmonia Sacra, A Compilation of Genuine Church Music. 26th ed. Goshen, IN: Joseph Funk and Sons, 2008.

Troyer, Jr., Ben. *Ausbund & Lieder Sammlung Songs with Shaped Notes*. 1997. Reprint. Sugarcreek, OH: Carlisle Press, 2008.

Unpartheyisches Gesang-Buch, Enthaltend Geistreiche Lieder und Psalmen, Zum allgemeinen Gebrauch Des Wahren Gottesdienstes. Auf Begehren der Brüderschaft der Mennonisten Gemeinen, Aus vielen Liederbüchern gesammelt. Mit einem dreyfachen Register. Fünfte verbesserte Auflage, mit einem Anhang. Philadelphia: Johann Bär, 1841.

Unpartheyisches Gesang-Buch, Enthaltend Geistreiche Lieder und Psalmen, Zum allgemeinen Gebrauch Des Wahren Gottesdienstes. Auf Begehren der Brüderschaft der Mennonisten Gemeinen, Aus vielen Liederbüchern gesammelt. Mit einem dreyfachen Register. 46. Auflage. Lancaster, PA: Verlag von den Amischen Gemeinden in Lancaster County, PA, 2007.

Unpartheyisches Gesang-Buch, Enthaltend Geistreiche Lieder und Psalmen, Zum allgemeinen Gebrauch Des Wahren Gottesdienstes. Auf Begehren der Brüderschaft der Mennonisten Gemeinen, Aus vielen Liederbüchern gesammelt. Mit einem dreyfachen Register. 48. Auflage. Lancaster, PA: Verlag von den Amischen Gemeinden in Lancaster County, PA, 2012.

Walter, Johann, and Martin Luther. *Geystliche gesangk Buchleyn: Tenor*. Wittemberg: 1524.

Weaver, Aaron Z., comp. *Zion's Praises*. 1987. Reprint. Pittsgrove, NJ: Weaver Music Company, 2009.

Weaver, Earl Z., comp. *The Expanded Practical Music Reader*. Rosenort, MB: Prairie View Press, 1997.

Yoder, Olen F. *Ausbund Songs with Notes*. Edited by S. Chupp. Burr Oak, MI: Chupp's Herbs & Vitamins, 1984.

Zahn, Johannes. *Die Melodien der deutschen evangelischen Kirchenlieder aus den Quellen geschöpft und mitgeteilt von Johannes Zahn*. 6 vols. Gütersloh: C. Bertelsmann, 1889-1893. Reprint. Hildesheim: Georg Olms, 1963.

Audio and Video Sources

Devil's Playground. DVD. Directed by Lucy Walker. Stick Figure Productions, 2001.

Lomax, Alan, and Elizabeth Lomax, record. *Alan Lomax Ohio and Indiana Collection*. Library of Congress, AFS 1689-1767, AFC 1938/004. 12-inch discs. 1938.

Ressler, Marin, record. *Old Order Amish Lob-song*. Library of Congress. AFS 17472, sound recording, 1972.

The Louvin Brothers. *Keep Your Eyes on Jesus*. Capitol Records, Nashville, 1963. CD.