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Shaker Notation

Dating Shaker notation by means of hymnbooks is a dangerous procedure. Hymns were copied and recopied and sent between communities so frequently that many hymns actually composed at an early date were copied later, possibly decades later, in the style of notation most familiar to the scribe. If no accurate record was kept, one can only trust the memory of the copyist for the date of composition. Some hymnbooks started at a given date were abandoned and finished many years later, and often by another hand. It was not uncommon for a friend or visiting Shaker to write one or more hymns in a manuscript book as a gesture of friendship, much as verses were once exchanged in autograph albums. The notation used would probably be the one that the writer knew best or the one used in his community.

Letters are more accurate than hymnals as sources for fixing dates, but Shakers frequently made several copies of important letters, sometimes long after the original had been written, thus increasing the possibility of inaccuracies. Some letters were carried by Shakers traveling between communities. The dates on such letters might be accurate enough, but only letters with official postmarks on the pages can be regarded as trustworthy evidence in fixing the probable dates for the composition of the hymn specified.

There was also the difficulty caused by the variety of systems or styles of notation. The existence of communities removed from each other by hundreds of miles, with members recruited from those several localities and possessing widely varied musical experiences, gives the Shaker systems of notation a highly complex and sometimes confusing appearance. Styles and periods overlap in spite of the Shaker desire for conformity in all things, even in music notation, and the overlapping was caused partly by strong-
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A whole hymnbook with the complete contents of several hundred tunes all dated the same year, or dated consecutively by months and years, has usually been considered as reasonably accurate evidence of notation date. It is possible, however, that any one of these may have been recopied, so that final judgment concerning dates has been based on both the hymnals and collateral information contained in letters, and upon the evidence in the manuscripts and general Shaker writings.

Shaker music literature before 1867 consisted chiefly of wordless solemn songs and was so limited in quantity that it could easily be remembered and required no notation. The Shaker missionary work carried on in Ohio and Kentucky in the wake of the Great Revival resulted almost immediately in the writing of many original hymns and adaptations describing the doctrines and experiences of a struggling but determined little sect, trying to gain a foothold among the numerous and long-established frontier religions. The members of the established denominations were highly wrought emotionally by the revivals and did not take kindly to the Shakers. The persecutions which resulted brought to light many latent talents among Believers. A worship ritual that had become lifeless about 1790, in which even the “exercise” or dancing had been suspended for a period by command of Father Joseph, suddenly sprang into new prominence after 1807 and demanded the best efforts of Shaker poets and composers.

Hymns (words only) sent from the western communities to the leading society at Mount Lebanon were warmly received and “by the summer of 1807, the singing of hymns had become a custom.” Soon after 1810, the Shakers who were musically inclined began to teach the others the great body of song that had come into existence, and “lengthy anthems and hymns, thousands in number, were learned by hearing.” Isaac N. Young, who later was to become one of the leading Shaker musicians, wrote in his journal May 9, 1813: “Daniel Wood’s Song entitled the Lamba War—The Anthem entitled Mother’s Children is sent to Ohio, with the Songs pricked [written] down,—the first thing of the like among us. It was pricked by William Seeley.” This is recorded the first instance of the exchange of music between Shaker communities, a practice which was to serve as a potent factor in unifying the many remotely located societies, and which even then was a valuable means of spreading religious propaganda among Shakers and nonbelievers. The following year an exchange of several pieces was made between the Society at Mount Lebanon, near Albany, and the Community at Union Village, in Ohio. These were probably in round-note notation on a five-line staff, unbarred, and without rhythm or key signatures, since they were emasculated from New Lebanon as did the other earliest examples of round-note writing in this form. Youngs copied the tunes for the first 129 pages of the Millennial Praises hymnal (1812-1815) in this style of notation, but it is undated.

A system of notation was becoming a necessity with the great numbers of tunes to be learned and retained, and with the growing practice of exchanging songs with other communities. The Harvard society of Shakers began experimenting with the use of letters for notes about 1816 and the unidentified author claimed that the system was imported by inspiration from Mother Ann as an easier method than the one in common use by Believers. That it was slow in being adopted is revealed in a letter from D. A. Buckingham of Watervliet to Russell Haskell of Enfield, Connecticut, in which he states that the Patent System was introduced and adopted at Watervliet about the year 1818, the “Letter System not then existing as a form.”

The Shakers were trying to find a notation to suit their needs in these early years, and had at least three systems, round notes, letter notes, and patent or shaped notes, all being practiced simultaneously. They were also permitting the more musical to learn notation, as Young’s diary entry for March, 1819, relates:

2. Isaac N. Young, Journal, May 9, 1813.
4. Isaac N. Young, pp. 350.
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About these times there are several getting hold of singing by notes. Joel began upwards of a year ago— I began to get some knowledge last summer— some of the sisters are following in that line, particularly Sarah B. and Joanna K. We have had several songs from the place and we hope, ere long, to be independent of others for picking down songs.1

The entry for April 8, 1819 says that the Elder

then spoke in relation to one branch of learning which was getting in among us, viz: singing by note; he signified there was freedom left for some to get the knowledge of that art, so that when we had songs sent to us from other places, we might be able to understand it, without being dependent on others out of our order. As to the free that were spoken of, they were not named but were known to be Joel T. [tune] J. Y. [song], G. Lawrence, Sarah B. [ask], and Joanna K. [ask]. But in the course of two or three days Garrett resigned, ... so Richard B. [asked] was nominated.2

New Lebanon was definitely using the round-note notation in dated hymns and letters sent to other societies between 1821 and 1839, even though New Lebanon was the seat of the central Shaker governing body which later paused upon a uniform "letters" notation in all communities. A five-line staff was employed and note values were those generally accepted in printed music. Rhythm signatures and bar lines, except at main divisions and at the end, were generally omitted. This practice was common in printing early American music; according to Fedorics Ritter the first bars were printed in American music in 1721.3 Key signatures likewise rarely appeared in this early Shaker music. Comparisons with later versions of the tunes in "letters" notation show that the bottom line and top spaces of the staff frequently represent do, or the keynote of the tonal scheme. Occasionally a sharp or flat, or diamond-shaped note marking the leading tone, as in the patent-note system, appears at the beginning to show the line or space that is to serve as do for that tune. In other cases, no clue appears, either from neglect on the part of these unskilled early Shaker copyists or from the fact that the tunes were so well known to them that it was an unnecessary precaution for those who understood music, and un-

Shaker Notation

letter for those who had not learned to read notes. In this early form, round-note notation extends from 1821–1839, definitely dated, with the greatest concentration of letters in 1825. It appears sporadically down to the beginning of the twentieth century but usually not with these special features, but as it is used in "the world" by non-Shakers.

MOTHER'S MANTLE

Letter to the Ministry at Buena, Indiana, from the New Lebanon Ministry. Feb. 16th, 1821

Our Mother has failed'd her work here on Earth.
And gone to the Mansions of heavenly abode.
From all mortal sorrow her soul is released.
To reap the reward of her labours in peace.
(7 more stanzas)

In 1802 the non-Shaker, Andrew Law, invented a patent-note system for printing music without the use of a staff, employing four different shapes of notes.4 Patent-note tune books were very common in America during the first half of the nineteenth century and even later, and Buckingham, in the letter already

1. Isaac N. Youngs, Diary, Papers of Shakers, No. 41 [in the Library of Congress (jul)] entry before May 15, 1819, 152.
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mentioned, states that this system was adopted by the Water Valley Shakers in 1818. An undated letter from Union Village, Ohio, containing an example of it has "1820" written upon it in pencil. The first patent-note usage definitely stated is the manuscript copy of "The Patent Gamut or Scale of Music, 1825," by the non-Shakers Wm. Little and Wm. Smith. Their Easy Instructor appeared in Albany in 1798 and was frequently reprinted until 1851. This instruction book was followed by two hymnals, partly in patent notes, in 1824 and 1825, but this style of noting songs seems to have been most popular in the 1851-1859 period, with the greatest concentration in the three years 1857-1859. The style extends from 1855 and appears in 1873 in one of the manuscripts.

The idea of the shaped notes, character notes, or patent notes, as they were variously called, was so present four notes of varied shape to the singer, which would suggest by association and with a minimum of effort the characteristics of the various pitches within the octave in relation to the keynotes. The following example will show the general plan of the octave which could be transposed the same as our movable do to begin on any pitch."

---

The first three shapes, triangle, circle, and square repeat, since the interval relationships of C-D-E are identical with those of F-G-A, or whole steps apart. The leading tone possesses peculiar properties normally demanding resolution upwards to the keynote, a quality which is vital in establishing tonality. To show this characteristic and to give the clue to the location of the keynote, it has the diamond shape, typical of no other pitch. Likewise, it is given the syllable name me, which for the same reason belongs to no other pitch.

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Shaker Notation

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Shaker letter illustrating manner of exchanging songs between communities. (Shaker Letter Book, New Lebanon, Jan. 10, 1849.)
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Note values appear in this system exactly as in regular round-
note writing. The Waterfield Shakers had a system that was
similar but much quicker to copy with a pen, which was also
widerly used in their societies. This system did not use the black
notes which had to be inked in, and did not close all of the geo-
metric figures. The stems and flags on the notes called for the
same value of notes represented as when the notes were black.
The following style, with and without bars, but usually barred,
appear in manuscripts:

SM248, p. 143 from "Grateful Thanks" Waterfield, 1829

\[\text{ notation }\]

which in regular notation would be written as follows:

\[\text{ notation }\]

A curious variant of the patent-note style with words written
on the staff between the notes appears but once in the known
manuscripts:

SM117, p. 164

\[\text{ notation }\]


83  Hachbold, 10th Cent.

Hachbold of St. Amand placed the words on a six-line staff in the
9th century, but the six lines represented the strings of the
cithara and not actual pitches. Only the spaces indicated pitches,
and tones (1) and semitones (5) were marked on them to show
interval relationships.83

\[\text{ notation }\]

If the Shakers did begin to experiment with letteral writing
in 1816, information is scarce concerning its origin and develop-
ment between that date and 1825. A note written on a blank
check and attached to "Elder Giles Tune Book"84 states that
"Letter notes were introduced by Abram Whitney, of Shirley,
who informed me the plan originated with Mother Ann. He
received it from her. But few among Believers could read music.
The letter notes enabled many to learn both to read & write it."
A letter from Russell Haskell to Isaac Youngs in 1854 says, "I am
aware that the treatise on music which I wrote and sent to the
second order at New Lebanon about ten years ago, is quite im-
perfect; as I was not then sufficiently qualified for such an under-
taking. My principal object however was to bring the letteral
notes into use.85 Almost simultaneously in 1824 and 1825, ex-
amples of both capital-letteral and small-letteral writing appear
in the manuscripts. The dates of composition marked on the
music are usually earlier when it is capital-letteral than when it
is small, and the following statements affirm the priority of the

83  Donald N. Ferguson, A History of Musical Thought (New York, 1940), p. 82.
84  By permission of the publisher, Appleton-Century-Crofts.
85  Papers of Shakers, No. 196 (Library of Congress, Box 81).
17. Letter from Russell Haskell, Enfield, Connecticut, Feb. 19, 1854, to Isaac N.
Youngs, p. 24.
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"we have adopted the small letters in room of capitals, and like them very well, for they are quicker made, and answer every purpose." 14 The capitals gave way to the small letters because they were "quicker made," and Harvard, where the system had originated, was now taking orders from Youngs of the central ministry at New Lebanon. Youngs had learned to note music in 1818, two years after the system was said to have been instituted at Harvard.

The capital-letteral system employed the first seven letters of the alphabet. Roman letters designated quarter notes; italics, eighth notes; and half notes were notated with an additional line beside the letter. The following example is from a Shaker letter of 1850. 15

(Travelling time)

![Shaker notation example]


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= denoting half notes
\[ \frac{1}{4} \] representing quarter notes

Capital lettering gradually was replaced by small letters. Youngs, the printing worker for uniformity in Shaker music, wrote in 1830:

It is very desirable so that believers should all have one uniform manner of writing music; on this account we have conformed to the manners of others in a great measure. The use of letters we consider a great improvement, & that of small letters to claim the preference, as they are so simple and compact. As to timing and barring of tunes, we have herefore been backward about it, but are now conforming more to it, for the satisfaction of others, especially in the note. I have always felt shy of this, as I considered it required great exactness, & would increase the labor, & the songs be no better. It is also a matter in which every good writer of music would greatly vary in many cases.  

Russell Haskell’s contribution to this problem of unifying a notation that would be understood by all the communities was another (or rather his rewritten) treatise on music, the title page of which reads: “A Musical Expositor: Being an index or key to the reading & writing of music, according to the letter method. Enfield, Hartford county, Conn. 1831.” This was written in an effort to make the Watervliet community adopt the small-lettered system. D.A. Buckingham seems to have been the spokesman for the Watervliet nonconformists, and to him Haskell wrote:

My principal object in composing the musical expositor, and sending it to you, was to aid in introducing the latter method of Waterfields. But I am somewhat surprised on finding that you still continue to make the patent notes, apparently almost to the total exclusion of the letters, notwithstanding the literal notes are used and approved by the Society at New Lebanon, Harvard, Shirley, New Enfield &

Buckingham's strength as a good Shaker was in not "yielding" to the musical "lead" and he replied: "I am perfectly willing that others should make use of any form, manner or System they choose, unmolested; and it is my desire to be allowed the same privilege," in this same letter, he also states that "the letteral notes were introduced long after the Patent ones were established [1818] at Watervliet," and that New Lebanon learned the letteral system before it became acquainted with patent notes "consequently, were more in favor of the former; because, in them, they possessed the greatest knowledge."

The small letters seem to have been used at first on the five-line staff. The manuscripts and references to notation indicate that from 1824 to 1850 there was little if any such notation without lines. Note values were represented as follows:

\[
\begin{align*}
A & \rightarrow 0 \\
B & \rightarrow \text{quarter note} \\
C & \rightarrow \text{eighth note} \\
D & \rightarrow \text{eighth note} \\
E & \rightarrow \text{dotted eighth note} \\
F & \rightarrow \text{quarter note} \\
G & \rightarrow \text{quarter note} \\
\end{align*}
\]

Rests were represented by our standard symbols, but seldom were used. Any line or space might serve as do or the keynote, and was usually chosen, as in the case of our movable C clef, to accommodate the range of the tune without the necessity of going above or below the staff.


The copyist of one of the hymnals wrote:

As it is the more speedy manner of noting, or writing tunes in a straight line, and taken up less room, at present [1851], we prefer...
A NEW YEAR

Appearing sporadically from 1895 to 1920, the small presses were unregulated, with little regard to the use of labor rights as well as lesser.

As long as we see from our own distant minds, we can explain the whole situation in much detail. But not to a single one of our very many families, or any of our neighbors, we make our future marks...
Shaker Music: A Manifestation of American Folk Culture paper; it answers well & I think it will be generally praised here." The writing paper itself often served as a guide in the very latest music manuscripts found.

The "Micrologus" of Guido d'Arezzo written about A.D. 1025 presents an interesting parallel to these last two types, with one line and letters "placed at different elevations with respect to that line, according to their different degree of acuteness or gravity."

Burney, 1:460

\[ \text{\text{G}} \quad \text{F} \quad \text{E} \quad \text{F} \quad \text{E} \quad \text{D} \quad \text{D} \quad \text{D} \quad \text{D} \quad \text{D} \]

"In most of the examples, however, the letters were placed of an equal height, and without a line; but perhaps this was the transcriber's fault, and to save time."

Here for the sake of chronological order must be mentioned the figure or numeral notation which had a limited vogue and seems to have been used by the individualists at Watervliet. It appeared once in 1839 and once again in 1873 in two hymnals. Backingum was in favor of its use in 1854 and evidently had been using it. Quarter notes are designated by 4, and eighth notes by 8 placed upon the line or space. Thomas Harrison patented a system of numeral notation in 1819, and numerals were in limited use in

SM140, p. 47

S. O. Watervliet, 1839

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printed American song books, six others having been located, ranging from 1842 to 1867.26
Youmans wrote Buckingham in 1842 that "Believers are now approximating so near uniformity in writing music, that it seems encouraging."27 The small-lettered system without lines, except where they existed on the writing paper used, became the accepted notation, and this style appears in more than seventy-five percent of the known manuscript hymnals. The earliest instance found appears in 1850, and for almost a decade five-line and staffless lettered were both prominent. Both exist down to the very late stages, although the five-line staff is used much more rarely after the 1840–1845 period.
Shaker rhythm will be taken up separately in chapter 8, but the rhythmic signatures, when they do not appear the same as in our regular printed music, are as follows:28

\[
\begin{align*}
\text{Various speeds within each group are designated by musical notes placed above these symbols. There does not seem to have been any consistency in their use in the Shaker manuscript hymnals. Some hymns use them while others in the same book have no markings.}
\end{align*}
\]

MOther ANN'S WELCOME IN HEAVEN
SM526, p. 80, Water Valley
(1841)

\[
\begin{align*}
\text{In 1839–1840 this staffless small-lettered notation was used on "song leaves" given by inspiration, but its use constitutes nothing new in notation. They may be found in SM100, p. 120; SM28, p. 50; SM316, p. 65; and SM318, p. 2. A [auntShaker] Canon of Four in One" written in circular form with patent notes on five-line staff presents an appearance much like this "song leaf" and antedates it by three or four years (1836).29}
\end{align*}
\]

Shaker music, as far as has been discovered, had been monophonic in style until 1844. There must have been changes from other denominations accustomed to part singing before this late date who had experimented with such a practice in Shaker hymns. Shakers continued to use the monophonic style they had used of necessity in the early days when their members had little or no instrumentation, until a message came by inspiration from the spirit world in 1844 to sing music written in parts. On December 50 of that year D. A. Buckingham as the inspired instrument wrote "The Harmony of Angels," an anthem which added one, two, or three parts in brief passages. The parts were notated in color,30 to keep the various voices from being confused on the same staff. The top voice constitutes the principal part, and the other voices are added below. Buckingham wrote a letter to the Society the month after receiving this anthem, giving directions for its performance, in which he says: "... be it understood that when there are no notes leading from the main or principal part all are to sing together on one part the same as any other time."31

\[
\begin{align*}
\text{26. Thomas May, 1842, "National Harmony, 1840," and One-line Publishing, 1840, all by H. W. Boy (from George's Dictionary of Music and Musicians, p. 986); The Pennsylvania Musician (Philadelphia), 1831; F. Movement, New York, 1834; and Sunday School Singer (Cincinnati, 1802), and The Psalter (Cincinnati, 1807), all by A. D. Fillmore.}
\end{align*}
\]

\[
\begin{align*}
\text{27. Letter from Isaac N. Young, New Lebanon, Nov. 16, 1842, to A. D. Buckingham.}
\end{align*}
\]

\[
\begin{align*}
\end{align*}
\]

\[
\begin{align*}
\text{29. Samuel Wade, 1839, "The Celestial Hope" (Pittsburgh, 1839), opposite p. 98.}
\end{align*}
\]

\[
\begin{align*}
\text{30. For examples of notation in monophonic notation, see Willi Apel, The Nature of Polyphonic Music 900–1600, The Medieval Academy of America (Cambridge, Massachusetts, 1951), pp. 126f.}
\end{align*}
\]

\[
\begin{align*}
\end{align*}
\]
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This new style produced many imitations for one or two years, and a variety of colored inks were used to note the different voices in the letteral manner. However, at almost the same time, Professor B. B. Davis, of Concord, New Hampshire, "was engaged to give a course of lessons to the singers at Canterbury. This new departure was more or less subject to criticism, but the round notes soon led to a depredation of the other styles," and as it determined to maintain the letteral writing intact against the imitations, Haskell published A Musical Expositor in 1841, explaining the letteral system used by Believers.

Part writing appeared frequently for two, three, or four voices in the years that followed, and the notation used seemed to be entirely a matter of whim or training of the copyists. The following excerpts will give an idea of some of the styles; different versions are not necessarily identical in barring, notation, or rhythmic signatures.

SM9, pp. 4-5

D. A. Buckingham, Dec. 30th, 1844

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St. White and Taylor, Shakerism, p. 338.
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SM570, p. 77 (1871-1878)

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Five tunes in letter notation on one level. (SM198, p. 36.)
The above example, having the parts written out like the madrigal and motet part books of the Elizabethan period, and apparently unique in Shaker writing, appears in SM250, p. 184.

The first printed Shaker hymnal that contained tunes was A Sacred Repository of Anthems and Hymns, printed at Canterbury.
Between November 21, 1846, and January 30, 1847, six songs in the letteral style were printed in the *Day Star* magazine, but because of difficulties in setting the type at the various levels the practice was of short duration. This following example is from the issue of November 91, 1846, 11:40: there are only three levels, the keynote level and one above and one below it; eighth notes have no spaces between them; the comma gives the quarter note twice its value, and a star represents an octave higher than written:

59. *The Day Star* (Cincinnati), Vols. 1-15, No. 5, 1846-July 1, 1847 (5).
The difficulties of printing the letteral notation to which the Shakers had become accustomed, and the introduction of round notes by singing teachers from the outside world, gradually led to the decline of letteral notation in the Shaker communities. Another important factor in this change was the acceptance of part singing, which had been introduced largely by teachers from "the world" who had learned and used round notes. Shaker practice had been largely determined by the efficiency and usefulness of the style; letteral notation served the great numbers of Shakers who had a limited amount of musical knowledge, and was a quick way of noting the monophonic tunes in the earlier years. With four voices instead of one, both noting and printing were facilitated by the round notes, so they were permitted and adopted.

As has been pointed out, some of these styles of notation were a part of the general American scene, and Shakers took over what they had known before they came into the society or what they learned from tune books then on the market in this country. A few of these manners of writing music echo the styles of the tenth and eleventh centuries, the period when our present manner of standard music notation was in its infancy. It is not probable that the Shakers had access to this knowledge concerning medieval notation, and since they were facing problems similar to those faced by men like Hucbald and Guido d'Arezzo centuries ago, and the later organ and lute players, it may be that these notations were just rediscovered by the Shaker musicians in their efforts to solve anew the same problems the medieval musicians faced. Regardless of the real sources of most of these styles, which will be difficult to prove conclusively, Shaker music notation was an original, often fantastic, means of preserving one of their most voluminous and important expressions, and remains as testimony to the Shaker love of the utilitarian and to Yankee ingenuity.
"De Mader's Song": Indian song in "tongues" and spirit writing in a letter. (Shaker Letter Box, New Lebanon, Feb. 2, 1845.)
Shaker Theory and American Tune-Book Theory

There was an impromptu air about many things in Shaker communal living in the earliest stages. With a small group, the early leaders relied upon the inspiration of the moment for decisions concerning ritual and matters of daily living. As their membership and the number of Shaker communities increased, rules had to be formulated to run the societies; once formulated, the power these rules placed at the disposal of the "head" or head bishopric at Mount Lebanon encouraged the ministry to make regulations for every least detail of Shaker life. Music, which played such an important part in all of the communities, did not escape, and a rigid set of rules was formulated for the musical practice. Many of them were based upon the American tune-book theory then in use in singing schools all over the country, but some ideas appear to have been the personal opinions of those Shakers who were in a position to demand attention. There were strong-willed musicians in the different communities who did not agree with much of this theorizing and who followed the dictates of their own musical feelings, but the peculiarities of their practice will be ignored entirely here, and a resume of purely theoretical concepts will be given.

In 1818 Isaac N. Youngs wrote from the central bishopric at New Lebanon, New York, to the community at Union Village, Ohio, and "sent a couple of moddies of songs, one to a little anthem from Harvard, composed by a youngish believer, and the other to a quick dancing verse." It was this same Isaac Youngs, who had only recently learned to read notes, who continued to send "models" to Shaker musicians for nearly fifty years, and who, in attempting to set up standards of uniformity among the various communities, became their outstanding theorist.

Henry L. Eads, one of the leading musicians of South Union, Kentucky, wrote to Youngs on April 22, 1833, heartily thanking him for the Christmas books sent to him, from the medium of our good Ministry in 1827. Eads early acquired a prestige which caused the prominent musicians of all communities to consult.


Character Used in Shaker Theory

(1) The Staff—the five lines and four spaces on which music is written.

(2) Ledger line—one line above or below the staff.

(3) Initial—the sign of the beginning of a tune.

Notes—represented by various forms of the first seven letters of the alphabet, and the corresponding rests:

<table>
<thead>
<tr>
<th>Whole</th>
<th>Half</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABCDEFG</td>
<td>a b c d e f g</td>
<td>a b c d e f g</td>
</tr>
</tbody>
</table>

4. Papers of Shakers, M.T. Y56 case 149 and 150 (two copies) (in the Library of Congress)

5. SM506

Shaker Theory and American Tune-Book Theory

(5) Single bar—divides the music into measures.

(6) Double bar—indicates the mode (rhythmic signature) and usually appears with a figure above it or with cromar attached, to show meter and tempo. (Discussed fully under rhythm.)

(7) The close—the end of the tune.

(8) A slur—shows that all notes under it are to be sung or on one syllable.

(9) Breaches—are affixed to notes to shorten them.

(10) Dot—placed at the right of a note adds one half of the original value to it.

(11) Sign of repetition—marks portions of music to be repeated.

(12) Staccato, or mark of distinction—shows that the note under it is to be sung very distinctly.

(13) Cheesing notes—show that either pitch may be sung.

(14) Pause, or hold—shows that the note under it is to be held longer than usual.

(15) The curved breake—"shortens a note at least one fifth, and at most one fourth, when placed over or under it." (Haskell only, p. 11).

(16) The horizontal brace—"like the tie," "is put over or under notes that are on a level, when they are sung as one." (Haskell only, p. 12).

(17) "The brace at the end of a song, shows the place of the first note on the following staff.

(18) A sharp—before a note raises it half a step.
A flat—before a note lowers it half a step.

A natural—"restores a note to its former air." (Youngs only, p. 7.)

Appoggiature, transition, or dominative notes—indicate "a short graceful slide of the voice, from one note to another" (both treatises).

A trill—"a kind of shake in the voice" (both treatises).

The ensemble—"is used in case of changing theme [the leading-tone, therefore, the tonality or key], to show what letter or note, the last of the former changes into." (Youngs, 7 and also Haskell in substance).

Crescendo—denotes an increase of sound.

Diminuendo—denotes a decrease of sound.

First and second endings; the note or notes under 1. to be omitted the second time through the tune. —"Over or under any three notes . . . shows that they are to be sung in the time of two." (Youngs only, p. 6).

"shows that three notes . . . are to be sung in the time of two." (Haskell only, p. 13). (Neither Haskell nor Youngs mentions an existing duple or triple scheme in using a 2 or 3.)

Presa—a repetition of words and not of the music. (Youngs only, p. 6.)

A double slur—a phrase which may include both articulate sounds and slurred groups.

—"signifies so many repetitions of the preceding syllable." (5 repetitions in this case; Haskell only, p. 10.)
Shaker Music: A Manifestation of American Folk Culture

(32) *P* *E* *S* *S* *E*—indicate that the word is to be spelled in sing-
ing." (Haskell only; p. 15.)

Nearly all of the symbols are common to the great number of early American tune books published at this period. Youngs wrote in the introduction to the second edition of his treatise (1846). "The substance of this little work is compiled from vari-
ous authors of former times," and Haskell's Preface (1847) says: "some part of several sections has been taken from the writings
of others." Many definitions in these two treatises are found to be
almost identical with definitions in other such sections at the
beginnings of early American tune books, showing that all were
freely plagiarized by compilers who probably learned what they
knew about theory from these common sources. Numbers 3, 4,
6, 15, 16, 25, 31, and 32, seem to be rather specifically Shaker
symbols, if they appear in other contemporary tune books, such
cases are rare.

Shaker Theory of Tonalities

The manuscript (1831) of Haskell's *Musical Expounder* presents
two systems of tonalities as follows:

**Soft-sharp air or tone of melody**

\[ \text{C} \quad \text{D} \quad \text{E} \quad \text{F} \quad \text{G} \quad \text{A} \quad \text{B} \quad \text{C} \]

Shrill-mild air

\[ \text{D} \quad \text{E} \quad \text{F} \quad \text{G} \quad \text{A} \quad \text{B} \quad \text{C} \quad \text{D} \]

Modal names are not mentioned in the writings, but these two
systems will be seen to be the major scale (tonal mode) and
Dorian mode.

Youngs presented what he termed "Major and Minor Keys" in
*A Short Abridgment of the Rules of Music* (1845) pp. 17-18:

- **Major tonic scale:**

  \[ \text{C} \quad \text{D} \quad \text{E} \quad \text{F} \quad \text{G} \quad \text{A} \quad \text{B} \quad \text{C} \]

- **Minor tonic scale:**

  \[ \text{A} \quad \text{B} \quad \text{C} \quad \text{D} \quad \text{E} \quad \text{F} \quad \text{G} \quad \text{A} \]

While the C major scales are identical in both treatises, the Dorian
mode is not Youngs' choice for the tonal which do not fit the
major feeling, and he presents the melodic form of the minor.

Shaker Theory and American Tune-Book Theory

Equally enough, a note at the bottom of p. 19 of Youngs' *Abridgment* says: "The places for the semitones, and the flats
and sharps in the minor key, are purposely omitted after the first
lesson," and in the ten pages of lessons which follow, no acci-
dentals ever appear. In describing the formation of his melodic
minor scale, he says that "this scale commences on A . . . . But it
is not always the case that G is raised in the minor key; in tunes
when A does not immediately succeed G . . . . It is not likely
to be raised. The tones of this key are more uncertain than those of the
major" (p. 17): The "Minor" on p. 19 of the Aradian Mode:

\[ \text{A} \quad \text{B} \quad \text{C} \quad \text{D} \quad \text{E} \quad \text{F} \quad \text{G} \quad \text{A} \quad \text{G} \quad \text{F} \quad \text{E} \quad \text{D} \]

Youngs' 1846 edition of the treatise has not changed his first
concepts of these tonalities.

If the point of view Haskell took in adopting the Dorian form
of minor instead of the customary Aeolian is not unique, it
must at least be very rare in American tune-book theory. No
other case of it has been discovered in the great number of such
tune books examined. He still was as determined as ever that
Dorian was correct and that the Aeolian was wrong after sixteen
years, and it is presented the same way in his published treatise
of 1847. If the A should be employed as tonic, he insists upon
removing the half-step between E and F by sharpening the F, which
again gives Dorian tonality (transposed):

\[ \text{A} \quad \text{B} \quad \text{C} \quad \text{D} \quad \text{E} \quad \text{F} \quad \text{G} \quad \text{A} \]

or re to re in our G major scale, instead of re to re in our C major
scale; he justifies his stand by saying, on p. iv of the preface: "for
so it is proved by our common singing."

In reply to Haskell's rather haughty letter containing the state-
ment: "I insert d ad and not a law for the first governing sound
in the minor key, I always do. . . . for I certainly know it to be
the only right method, whatever may be said to the contrary,"8
Buckingham does not make sound as if theory had merely
classified existing practice, as Haskell had suggested in his arbi-
trary choice of the Dorian mode as something "proved" by their
common singing.

You advance an idea, relating to the governing note in the Minor
Key, which is different from anything, herefore exhibited to

---

8. Letter from Russell Haskell, Eastfield, Conne., Sept. 25, 1846, to D. A. Bucking-
ham, Waterford, New York, p. 2.
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...The plan of this instruction, which seems to be delaying this desired uniformity, which we are all so strongly advocating. I cannot write with you on this subject, without going in direct opposition to my own understanding...and the universal opinion of Music writers. Both ancient and modern, with which I am acquainted. Admitting that, by making D the governing note or sound in the minor Key, the sensations are brought between B, C, and E, F...yet it gives the notes or sounds an unnatural and thereby destroying the beauty & melody of the tune, I am satisfied that by making D occupy the place of A in the minor Key, the air of the tune is very much varied from its natural style."

It was the opinion of Abraham Whitney of Shirley, Massachusetts, in 1835 that scholars should be "taught the 7 sounds called the Canon which should be committed to memory, both in the Major & in the Minor mode, without the least variation by flats or sharps...whether the sound of Key note be C, or A," a statement which shows that he sanctioned the Aeolian mode for the minor.

All four territories point out the location of whole and half steps in these tonalities in the standard manner, which needs no further discussion here since it presents no deviation from regular tunebook practice.

The Haskell manuscript of 1831 and his printed treatise both show the "first governing tone" (tonic) and "second governing tone" (dominant) in both the Ionian and Dorian systems of tonality mentioned above. In the Ionian, Haskell calls B, F, and D "interlacing" tones or dissonances, while C, G, E, A, and C be terms consonances; similarly in Dorian, B, G, F, and D are dissonances and D, F, A, and C are consonances (n.p.). Youngs does not venture into this domain in either of his editions.

The following condensed table shows Haskell's version of intervals and the orthodox names he gave them in the 1831 manuscript. Notice that each interval as Haskell designates it is actually one count smaller numerically than in our modern usage:

---

6. Buckingham's Short (1806) on p. 158 shows the melodic form of beginning on a minor with F and G sharp according and arrived at the descending walk.
7. Letter from B. A. Buckingham, Waterford, New York, Nov. 12, 1834, to Russell Haskell, Eutaw, Connect., p. 3.

---

Shaker Theory of Rhythm

Thomas Hammond, a leading musician of the Shaker com-
Shaker Music: A Manifestation of American Folk Culture

One of the Kentucky singers questioned Youngs' 'respecting the Moods of time' in a letter in 1833 and enclosed a tune which he said he had been 'sung about so the second according to our printed book.' Since the first Shaker theory printed was Youngs' 1845 treatise, it would seem reasonable to believe that standard American tune books were furnishing the Shaker musicians with their theoretical information at this time. Corroborating this assumption, are both Abraham Whitney's letter of 1855, containing counsel to Youngs for teaching music, in which he says: 'The next lessons are the characters & modes of time simply expressed (according to the old movement) very much as it is in your M.N. 1864 and the already quoted perusal of Youngs' 1846 treatise saying that the substance of his work was 'compiled from various authors of former times.'

Since it is apparent that Shakers used the standard tune book.


---

"Christ's Sufferings": song leaflet in printed letteral notation. [Scrapbook, Broadsides, 2:3]
Shaker Music: A Manifestation of American Folk Culture
in the tune books have been added in the last column since they are more familiar to the average reader than “sung in the time of two seconds,” or “a third quicker.”

<table>
<thead>
<tr>
<th>Mode</th>
<th>Signature</th>
<th>Beats and seconds per measure</th>
<th>(Measures)</th>
</tr>
</thead>
<tbody>
<tr>
<td>First</td>
<td>4 [ ]</td>
<td>1-four seconds</td>
<td>J = 60</td>
</tr>
<tr>
<td>Second</td>
<td>4 [ ]</td>
<td>3-three seconds</td>
<td>J = 80</td>
</tr>
<tr>
<td>Third</td>
<td>2 [ ]</td>
<td>2-two seconds</td>
<td>J = 60</td>
</tr>
<tr>
<td>Fourth</td>
<td>2 [ ]</td>
<td>2-one second</td>
<td>J = 120</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Mode</th>
<th>Signature</th>
<th>Beats and seconds per measure</th>
<th>(Measures)</th>
</tr>
</thead>
<tbody>
<tr>
<td>First</td>
<td>5 [ ]</td>
<td>5-three seconds</td>
<td>J = 60</td>
</tr>
<tr>
<td>Second</td>
<td>3 [ ]</td>
<td>3-two seconds</td>
<td>J = 90</td>
</tr>
<tr>
<td>Third</td>
<td>3 [ ]</td>
<td>3-one second</td>
<td>J = 180</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Mode</th>
<th>Signature</th>
<th>Beats and seconds per measure</th>
<th>(Measures)</th>
</tr>
</thead>
<tbody>
<tr>
<td>First</td>
<td>6 [ ]</td>
<td>2-two seconds</td>
<td>J = 60</td>
</tr>
<tr>
<td>Second</td>
<td>6 [ ]</td>
<td>2-one second</td>
<td>J = 120</td>
</tr>
</tbody>
</table>

"The Parent Grown," the non-Shaker manuscript of Wm. Little and Wm. Smith (1825) in the Cleveland collection of Shaker hymnals, which has Shaker letteral notation at the end, follows the above plan. In Section I of the 1831 manuscript, Haskell omits the first mode of common time, and 3.2 and 3.8 in the triple mode, but groups as three triple modes, 3.4, 6.4, and 6.8. He states that: "In the triple form of harmony there are likewise three degrees of movement. The first in our manner of singing is marked by the figures 3 and 4, the second by 6 and 4, and the third by 6 and 8." But says later that "the six-four movement has two beats to a bar," and "the six-eight has two beats to a bar," which restores it to a duplet conception. He states that the characters are not always "intended to represent" a precise time, but that each classification can be varied to "include the whole time between the quickest and the slowest movement, so as to leave no room for any more interesting ones." [p.1] This explanation represents an attempt

Shaker Theory and American Tune-Book Theory
at simplification, but Haskell confuses an easy plan in general use at the time by his unidiomism phraseology, according to tune-book standards, at least.

A letter copied in SM162 (pp. 151-58) shows that by 1840 Youngs had a new and highly individual system of modes worked out which took the eighth note as the basic for calculating all measures; 4/4 had eight eight notes, 2/4 four eighths, 3/8 six eighths, but the 6/8 which also had six eighths was to be designated in the signature by 7 to avoid confusion with the 5/4. In all other signatures except compound mode, "the upper figure denotes the speed & the lower fig. the number of quavers or their quantity--" (p. 132).

A late variant of small-letter notation invented too late (1871) to be used elsewhere, [SM165, pp. 116-17].
Shaker Theory and American Tune-Book Theory

Various rhythmic signatures which appear to be unique in American tune-book theory. He mentions that they still call "them by their names, or by saying first 8, second 8 &c." (p. 80), but the symbols have changed as follows:

<table>
<thead>
<tr>
<th>Mode</th>
<th>Symbol</th>
<th>Seconds to sing</th>
<th>Beats per measure</th>
<th>Beats per minute</th>
<th>Length of entire phrase in inches (see p. 121)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adagio</td>
<td>3</td>
<td>80</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Largo</td>
<td>2½</td>
<td>94</td>
<td>17</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Allegro</td>
<td>3½</td>
<td>106</td>
<td>12½</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Presto</td>
<td>1½</td>
<td>128 to 130</td>
<td>8½ to 9½</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Sub-measures

| Sub-adagio 1st | 4     | 80 to 120     | 2 to 3½         |                 |                                              |
| Sub-largo 2½ | 6     | 90             | 1½              |                 |                                              |
| Sub-allegro 3½ | 8     | 106            | 1½              |                 |                                              |
| Sub-presto 1½ | 10    | 128 to 130    | 8½ to 9½        |                 |                                              |

Sub-measures

- Adagio triple: sing in 3½ seconds.
- Largo triple: 1½ to a measure.
- Allegro triple: 3½ to a measure.
- Presto triple: 1½ to a measure.

"The number of beats per minute and length of entire phrase in inches are the same as in full measure." "The quantity, time, and beats, in these measures, are of course just half as much as their corresponding full measures require, but the number of beats per minute, and length of entire phrase are the same." "There are three beats in this mode: two down and one up. The quantity of time is 4½ to a measure: the number of beats per minute is the same as in even mode."

<table>
<thead>
<tr>
<th>Mode</th>
<th>Symbol</th>
<th>Seconds to sing</th>
<th>Beats per measure</th>
<th>Beats per minute</th>
<th>Length of entire phrase in inches</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adagio</td>
<td>1½</td>
<td>80</td>
<td>2</td>
<td></td>
<td>22</td>
</tr>
<tr>
<td>Largo</td>
<td>2½</td>
<td>90</td>
<td>1½</td>
<td></td>
<td>17</td>
</tr>
<tr>
<td>Allegro</td>
<td>3½</td>
<td>106</td>
<td>1½</td>
<td></td>
<td>12½</td>
</tr>
<tr>
<td>Presto</td>
<td>1½</td>
<td>128 to 130</td>
<td>8½ to 9½</td>
<td></td>
<td>22</td>
</tr>
</tbody>
</table>

Sub-measures

- Adagio 1½ | Sub-largo 2½ | Sub-allegro 3½ | Sub-presto 1½

<table>
<thead>
<tr>
<th>Mode</th>
<th>Symbol</th>
<th>Seconds to sing</th>
<th>Beats per measure</th>
<th>Beats per minute</th>
<th>Length of entire phrase in inches</th>
</tr>
</thead>
<tbody>
<tr>
<td>First</td>
<td>1½</td>
<td>80</td>
<td>2</td>
<td></td>
<td>22</td>
</tr>
<tr>
<td>Second</td>
<td>2½</td>
<td>90</td>
<td>1½</td>
<td></td>
<td>17</td>
</tr>
<tr>
<td>Third</td>
<td>3½</td>
<td>106</td>
<td>1½</td>
<td></td>
<td>12½</td>
</tr>
<tr>
<td>Fourth</td>
<td>1½</td>
<td>128 to 130</td>
<td>8½ to 9½</td>
<td></td>
<td>22</td>
</tr>
</tbody>
</table>

Sub-measures

- Compound Mode

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Seconds to sing</th>
<th>Beats per measure</th>
<th>Beats per minute</th>
<th>Length of entire phrase in inches</th>
</tr>
</thead>
<tbody>
<tr>
<td>3½</td>
<td></td>
<td></td>
<td></td>
<td>12½</td>
</tr>
<tr>
<td>2½</td>
<td></td>
<td></td>
<td></td>
<td>9½</td>
</tr>
<tr>
<td>1½</td>
<td></td>
<td></td>
<td></td>
<td>6½</td>
</tr>
</tbody>
</table>

Sub-measures

| Young says that the above sub-measures of compound modes are new, but because "the fourth speed was not quick enough for exercise songs, there were two speeds added as a supplement" (p. 52). |

However, these signatures never appear to have been popularized by the Shaker musicians, and in Youngs' published treatise of 1843 (pp. 30-32) he adopts another set of symbols to denote the
He expresses his dissatisfaction with this system because it is "a violation of true system, in singing a tune faster than the writers form of the notes indicate; second, because these speeds are not quick enough for the quickest compound time; third, because the notes in a triplet, in compound exercise tunes, are sung as quick as semiquavers" (p. 32), and in the 1846 edition the "supplement" is omitted.

Haskell's 'A Musical Expositor' (1847) owes much to the Youngs treatise, but is not without the mark of Haskell's strong personality. He has changed the scale of values for the times and has seven newly classed divisions in compound modes. His system of modes (pp. 23-25) is as follows:

### Table VI. Haskell's Modes

<table>
<thead>
<tr>
<th>Mode</th>
<th>Degree</th>
<th>Time of a beat</th>
<th>Length of thread</th>
<th>Beats per measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allegro</td>
<td>2nd</td>
<td>1/6 second</td>
<td>15/4 inches</td>
<td>4</td>
</tr>
<tr>
<td>Largo</td>
<td>2nd</td>
<td>1/6 second</td>
<td>22 inches</td>
<td>4</td>
</tr>
<tr>
<td>Allegro</td>
<td>3/4/100 of a second</td>
<td>15/4 inches</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Presto</td>
<td>3/4/100 of a second</td>
<td>11 inches</td>
<td>4</td>
<td></td>
</tr>
</tbody>
</table>

Sub-measures

<table>
<thead>
<tr>
<th>Mode</th>
<th>Degree</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sub-allegro</td>
<td>2nd</td>
</tr>
<tr>
<td>Sub-largo</td>
<td>2nd</td>
</tr>
<tr>
<td>Sub-allegro</td>
<td>2nd</td>
</tr>
<tr>
<td>Sub-presto</td>
<td>2nd</td>
</tr>
</tbody>
</table>

Triple Mode

<table>
<thead>
<tr>
<th>Mode</th>
<th>Degree</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allegro triple</td>
<td>3/4</td>
</tr>
<tr>
<td>Largo triple</td>
<td>3/4</td>
</tr>
<tr>
<td>Allegro triple</td>
<td>3/4</td>
</tr>
<tr>
<td>Presto triple</td>
<td>3/4</td>
</tr>
</tbody>
</table>

Both Youngs and Haskell give four beats for the slower 6/8 except in the 1831 Haskell manuscript which gives two beats for all 6/8 movement. No explanation is given about the location of up-beat, and the practice of using four beats in 6/8 measure does not seem to occur as common practice in early American tune book theory. The care's show the number of quarter notes, or in the last case, the number of eighth notes per measure.

These tables demonstrate the confusion that reigned in this particular phase of Shaker music for many years. There were also many appeals by letter to Youngs for something more definite on
Shaker Theory and American Tune-Book Theory

"Timing" the tunes, which show that there was little understanding of what the head bishopric was doing in its attempt to establish so-called uniformity in the practice both before and after the printed treatises appeared. Tables of modes are found in several Shaker manuscript hymnals which show agreement in principle with some of these tables quoted, but a wide variance in details of tempo, names, symbols, and so on.

A pendulum consisting of a string with an adjustable weight, suspended from the ceiling, was suggested in other American tune hooks as a means of setting tempo, and both Youngs and Haskell give columns for the length of string required to obtain desired speeds. This should have offered little difficulty for any community, but inquiries were numerous concerning the speed of certain types of music or individual songs about which leaders had trouble coming to definite and unanimous decisions. The following opinions have been collected concerning the use of the Improved Modes and are a composite of the following sources: SM320, p. (n.d.), SM162, pp. 135-36 (1840), and Youngs' A Short Abridgement, pp. 57-58 (1845). This compilation represents only the system of Improved Modes (c. 1840), but should give a fair idea of Shaker tempo for many years previous to this time since Youngs, who was admitted to the Society in 1807, was one of their most prominent musicians and must have known most of the songs.

| Symbols used | Appropriate metronome marking*
|--------------|------------------------|
| Adagio       | 0 1 2 4 8 10 12 16 20 | 3 = 80
| Largo        | 0 1 2 4 8 10 12 16 20 | 4 = 91
| Allegro      | 0 1 2 4 8 10 12 16 20 | 5 = 106
| Presto       | 0 1 2 4 8 10 12 16 20 | 6 = 108

Musical Key: rolled chart used for instruction. [By D. A. Buckingham, Watervliet, New York, October, 1848, SM 507.]
### Shaker Theory and American Tune-Book Theory

<table>
<thead>
<tr>
<th>Sub-measure of compound mode</th>
<th>Sub-allegro</th>
<th>Common circular march</th>
<th>d = 108</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sub-allegro</td>
<td>1 2 3</td>
<td>All</td>
<td>d = 128</td>
</tr>
<tr>
<td>Large</td>
<td>2 3 4</td>
<td>Marching, quick songs</td>
<td>d = 106</td>
</tr>
<tr>
<td>Large</td>
<td>2 4 6</td>
<td>Marching, quick songs</td>
<td>d = 106</td>
</tr>
<tr>
<td>Large</td>
<td>4 6 8</td>
<td>Marching, quick songs</td>
<td>d = 106</td>
</tr>
</tbody>
</table>

**Table VIII: Application of the Modes**

<table>
<thead>
<tr>
<th>Symbols used</th>
<th>Approximate metronome-marking</th>
</tr>
</thead>
<tbody>
<tr>
<td>Compound mode</td>
<td>Slowest compound hymn tunes</td>
</tr>
<tr>
<td></td>
<td>d = 55</td>
</tr>
<tr>
<td>Large</td>
<td>Anims, medium compound hymn tunes, portions of anthems when they change from even to compound mode</td>
</tr>
<tr>
<td>Allegro</td>
<td>Anims, medium compound hymn tunes, portions of anthems when they change from even to compound mode</td>
</tr>
<tr>
<td>Presto</td>
<td>&quot;Medium speed of square order shuffle in honors days&quot;</td>
</tr>
</tbody>
</table>

*From Young, Abbeoned, 1843.*

Youngs' mathematics do not always work out accurately; therefore, the modern metronome markings are approximations. If the first measure of compound mode is sung in 2½ seconds, there will be 261 4/4 measures per minute; there are six eighth notes in a measure (4 4 4 4 4 4 ), or 534 dotted quavers per minute; so the 500 beats per minute sound for the value of 2.

Accent is judged as standard American time books demonstrate it; Haskell makes the customary remarks about its in Musical Expositors (pp. 28-29) and then proceeds with a discussion of poetic meters comparing musical accents to poetic feet. He seems to be the first Shaker writer to undertake the presentation of this much-needed element in song writing and, in doing so, he presented a table of poetic meters as a basis for the discussion of poetic meter, somewhat reminiscent of the rhythmic models of France in the eighteenth century. The following is Haskell's demonstration of the duplet and triple schemes of accent (p. 34):

### Two Syllables

A Trochee accented on the first syllable, as **he**.

An Iambus accented on the second syllable, as **he**.

A Spender accented on neither, as **he**.

### Three Syllables

Dactyl, accented on the first syllable, as **he**.

Anaptych, accented on the second syllable, as **he**.