

*The Paucity of Music in Baha'i Devotional Practice and  
Considerations in the Composition of Music for Baha'i  
Devotional Purposes.*

by

Michael Knopf

Prepared as part requirement for the degree of Bachelor of Music with Honours  
James Cook University  
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## ABSTRACT

The Baha'i Faith is the latest of the world's revealed religions and was established by Baha'u'llah in the 19<sup>th</sup> Century. It is now truly a world religion, having substantial communities in every part of the globe. The Baha'i Writings indicate that music and the voice play important roles in devotional and spiritual life, and is an important part of every Baha'i gathering. Devotional music in Baha'i community life in Western countries (including Australia) is limited to local and popular expressions, Eastern chant (by those believers from the East who have emigrated), and a few occasional new works. However, there exists no consistent use of music in Baha'i devotional practice. This study outlines reasons for this paucity and proposes ways in which music can be composed to meet the guidelines and limitations found in the Baha'i Writings, and which at the same time, takes a pedagogical approach in the music itself and in its presentation, so as to meet the learning needs of the Baha'i community.

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# 1. INTRODUCTION

## 1.1 Introduction

The Baha'i Holy Writings present a cosmology of an eternal creation, the purpose of which is to attract and educate the individual's soul to its Creator. This course is one where the individual applies a spiritual discipline to his or her life using study of the Revealed Word of God through His Messenger,<sup>1</sup> and using the principles and laws in daily living. Prayer and the acquisition of virtue and its immediate application in social life are the main signposts on this path.

In these Writings, music's inspirational and motivational power and the voice's claimed connection to spiritual reality are seen as potent tools in the processes of spiritual advancement. The Baha'i concept of the purpose of life and the characteristics of both the individual soul and the spiritual realms the soul is preparing for in this physical reality are seen as being positively affected by the use of the voice and music. Music functions within the inspirational process and is seen as valuable in the development of both inner (personal spiritual growth) and outer (social cohesion) life.

In spite of the wealth of Scriptural references and institutional guidance indicating the importance of music, music in Baha'i communal devotional life is limited. In the West, the Baha'i community has struggled to find ways to include music in its devotional life. Dr. Armstrong-Ingram, in his seminal study of the American Baha'i Community's development of devotional practice, *Music, Devotions, and Mashriqu'l Adhkar*, describes past trends in this area.<sup>2</sup> Factors contributing to this problem include social, cultural, scriptural and educational considerations.

## 1.2 Aims of the Study

The aim of this study is to identify the reasons behind the paucity of music in Baha'i devotions and suggest reasonable solutions. Many of these solutions are presented in the delineation of the various parameters affecting the preparation of music for use in devotional practices, including Scriptural and institutional guidelines, and musical and pedagogical approaches in composing music which addresses the specific needs of the community.

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<sup>1</sup> See Baha'u'llah. *Tablets of Baha'u'llah*. (Chatham, England: The Universal House of Justice. 1978) 161.

<sup>2</sup> Armstrong-Ingram, R. Jackson. *Music, Devotions, and Mashriqu'l-Adhkar*. (Los Angeles: Kalimat Press. 1987) See chapters two, three, and four for his review of early hymnody in Western Baha'i communities, and chapter seven on early choral practice.

The literature reviewed in this study shows that the problem is a multi-layered one, with some of the contributing elements inferred from points within the literature, and others from conditions in society itself and in the specific faith community this study addresses. For instance, Baha'i Scripture and the writings of the Guardian of the Baha'i Faith Shoghi Effendi, and the Universal House of Justice<sup>3</sup> provide some guidelines for music and devotional practice specifically in the Baha'i House of Worship, and these shed light on aesthetic and spiritual considerations in the preparation of music.<sup>4</sup> These same limitations however, if not understood correctly, may contribute to the condition described above, as, in an effort to avoid rigidity in worship practice, they do not encourage specific musical styles or practices and are thus open to a perceived ambiguity.

What emerges from this study is a better understanding of what has contributed, and what is contributing to the paucity of devotional practice in Baha'i communities. This, and the clarifications of specific and general guidelines, and the compositional methods and approaches presented in the analyses and the conclusion, will assist music practitioners within the Baha'i community to address the problem systematically and with a clearer vision of the role music in devotional life.

### 1.3 Organisation of the Study

This study focuses on the use of music in a particular faith community. It is necessary then, to describe the central beliefs of this community, as they indirectly impact on approaches to music preparation and use within community activities.<sup>5</sup> This is done in the following section.

The Literature Reviews firstly explore the Baha'i Writings' position as to the importance of music, and the guidelines affecting its use in devotional life and particularly in the House of Worship services. Secondly, it also looks at historical and present social and educational conditions contributing to the problem described above. Thirdly, it indicates the need for a pedagogical component in

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<sup>3</sup> The sources for these quotations are from the published compilation *Music from the Compilation of Compilations*. (Maryborough, Victoria, Australia: Baha'i Publishing Trust. 1991) and from compilations provided by the research department of the Universal House of Justice in Haifa, Israel.

<sup>4</sup> The term "Baha'i Writings is an over-arching term used here to signify not only Sacred Scripture, but the letters and guidance of Shoghi Effendi and the Universal House of Justice. Where only Scriptural references are made, the terms used will be Baha'i Holy Writings or Sacred Scripture/Texts.

<sup>5</sup> For example: the use of texts from the world's revealed religions rather than just Baha'i Scripture is not only specified in guidelines particular to the use of music, but reflects the pivotal principle of the unity of these religions.



composition to effectively approach the problem, and suggests a particular method. Lastly, the subsidiary question of what distinguishes music to be used for Baha'i worship is also addressed. This is important in describing the attitudinal perspective required in any artistic endeavour undertaken by a Baha'i.

The Methodology firstly re-establishes the existence of the problem through the review of the results of a survey on the use of music in two types of Baha'i gatherings possessing devotional components. This survey also points to a major factor contributing to the lack of devotional music. Secondly, the methodology describes problems in composing for Baha'i devotional purposes and outlines areas of description used in the Analyses. *The Paramount Project* was prepared as a volume of melodic treatments of the Baha'i Sacred Texts in combination with the Tonic Sol-fa system of sight-reading, (moveable "do") as found in the Kodaly method.<sup>6</sup> This is intended to assist Baha'i communities to learn a musical system in current use in many countries, and to provide new, flexible singing material for devotional use. The analyses of ten core pieces from this volume will explore compositional and pedagogical considerations of this work, to show the manner in which the music was prepared to meet the Baha'i guidelines and the needs of the Baha'i community.

In the conclusion, the findings regarding the two primary research questions are finalised, these being "Why is there a paucity of music in Baha'i devotional practice?", and "How can a composer address this paucity in conformity with the Baha'i guidelines and the pedagogical needs of a diverse faith community?" Projections are made as to possible directions for future study of music in Baha'i devotional practice. The Appendices present two surveys, one on the suitability of *The Paramount Project* in meeting its aims, and another on the use of music in Baha'i devotional gatherings. Appendix C contains the complete music to the works viewed in the analyses.

#### 1.4. A Brief Overview of the History and Teachings of the Baha'i Faith

As further background to the study of music in Baha'i devotional practice, this brief overview will provide a basic understanding of the central aims of the Faith. As its fundamental principles imbue all aspects of personal and community life, a rudimentary grasp of Baha'i teachings is indispensable for any discussion.

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<sup>6</sup>See Choksy, Lois. *The Kodaly Method*. Englewood Cliffs, (New Jersey: Prentice Hall, 1974) for a detailed presentation of the Kodaly method as employed in Hungary and its adaptation to U.S. primary education.

The Baha'i Faith is the most recent of the world's revealed religions, having its origin in the middle of the past century, (1844 A.D.) in Iran. Two prophetic figures are the founders of the religion, The Bab, (Arabic for 'gate', was the founder of the Babi religion, the sole purpose of whom was to herald the coming of the founder of the Baha'i Faith), and Baha'u'llah, (Arabic for 'The Glory of God'). Both had prodigious literary outputs considered by their followers as the revealed word of God.

After the passing of Baha'u'llah, his Faith has systematically been taken to every region worldwide and is now considered the second most geographically widespread religious community.<sup>7</sup> Its literature is translated into over 800 languages, and is characterised by a network of national and local institutions called Spiritual Assemblies. Its world-centre is on Mount Carmel in Haifa, Israel.

Baha'u'llah established a covenant that deals primarily with the matter of succession in authority within the Faith. He appointed his eldest son, Abdul-Baha as the Centre of his Covenant and Sole Interpreter of his Writings. He also ordained that a world legislative body be elected. This is the Universal House of Justice consisting of nine members residing in the Holy Land. Abdul-Baha extended the principle of succession by appointing his grandson Shoghi Effendi as Guardian, which became effective upon his passing.<sup>8</sup> The administration of the Baha'i Faith then, is directly determined in the Writings of its Founder providing for elected consultative, judicial and legislative councils at international, national and local levels.

The fundamental premise of Baha'i Scripture is that the purpose of life and the characteristics of man's rational soul are all interwoven in the scheme of creation. The true nature of man's existence is as a spiritual being. Man's approach to God is a developmental one, achieved through living life in this physical reality. God makes His will known and guides mankind through the operation of divine revelation, which is presented as scripture.

Revealed religions are those that have founders who claim to have received a major "revelation" from God, and from whom comes a code of law and revealed Holy Scripture. These are to be distinguished in magnitude from minor belief systems that stem from sectarian practice within one of these major religions. Toynbee,<sup>9</sup> lists six surviving "higher" religions, those of Zoroastrianism,

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<sup>7</sup> This was first presented in 1982 in the *World Christian Encyclopedia*

<sup>8</sup> Each of these institutions have provided guidance on the use of music as will be seen below.

<sup>9</sup> Toynbee, Arnold. *Change and Habit*. (Oxford, England: One World Publications. 1992)164-169.

Judaism, Hinduism, Buddhism, Christianity, and Islam. The Baha'i Faith agrees with the idea that these are major revealed religions but does not see them as separate, conflicting and competing factions. Rather they are seen as part of a process of "progressive revelation", where God intervenes in history in a periodical manner, providing the impetus for the advancement of humankind's material, social, and spiritual evolution.

A pivotal principle of the Baha'i Faith is the unity of mankind. All other principles, teachings and laws are seen to support this central belief. The processes inherent in mankind's evolution and in religion itself are seen to have been parts of an historical sequence that will find its pinnacle in mankind's attainment of this principle of unity.<sup>10</sup> This teaching permeates the great majority of its Sacred Writings and is central to the individual life-acts of every Baha'i.

Baha'i worship is seen to be lame if divorced from service to humanity. Individual and communal worship and devotional activity is not seen as a goal in itself, but rather a means for spiritual and social development, and so must result in some service to fellow human beings. To conclude this section, the following quotation of Farzam Arbab, a noted Baha'i scholar, sums up the essence of the above.

"This path of spiritual growth, however, is not one of individual salvation; it exactly implies constant efforts to create and strengthen new social institutions." ... "The fact that the goal of religious practice is shifted from individual salvation to the collective progress of the entire human race is reflected in the Baha'i teachings in the change of emphasis on the qualities to be acquired by each believer." ... "This path of the spiritualisation of the human being, the mystical-practical path of social activity and inner-transformation, is described in great detail in the Baha'i teachings."<sup>11</sup>

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<sup>10</sup> see Shoghi Effendi. *The World Order of Baha'u'llah*. (Wilmette: U.S.A. Baha'i Publishing Trust. 1974) 161-168.

<sup>11</sup> Arbab, Farzam. *The Process of Social Transformation. The Baha'i Faith and Marxism – Proceedings of a Conference Held January 1986*. (Ottawa, Canada: Baha'i Studies Publication. 1987) 10-11.

## 2. LITERATURE REVIEW

### 2.1 Music in the Baha'i Writings

#### 2.1.1 Music the Motive Power

Abdul-Baha states that music is of “paramount importance” and refers to its “great effect upon the human spirit”. It is this effect that enables us to recognize that it acts as the “inspirer or motive power of both the material and spiritual susceptibilities.” He elucidates this further by saying that whatever is in the heart of a person (love or the desire for war), music (he uses the word ‘melody’) will increase its intensity.<sup>12</sup> Several quotations point out its ability to “uplift” the spirit, “impart life” and give joy. If music is used for the purpose of worship then, its power will increase devotional feelings and thus heighten and magnify the emotional/spiritual experience.

One of the most interesting remarks Abdul-Baha’ has made in reference to music and its spiritual influence is the following:

“In the world of existence physical things have a connection with spiritual realities. One of these things is the voice, which connects itself to the spirit; and the spirit can be uplifted by this means-...”<sup>13</sup>

In the context of devotional practice, the voice is of special importance as it connected to spiritual reality and because it is the medium for the delivery of the Word of God through either recitation or singing.

Shoghi Effendi saw music as being an “important element of all Baha’i gatherings”, but emphasized that it should lead to “spirituality”.<sup>14</sup> Spirituality is defined by the following statements of Shoghi Effendi:

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<sup>12</sup> All of the quotations in this section are from the compilation of Baha’i quotations by Baha’u’llah, Abdul-Baha, Shoghi Effendi and the Universal House of Justice, entitled *Music*, here cited from: *Music*. Compilation of Compilations. (Maryborough, Australia: Baha’i Publications. 1991)

<sup>13</sup> Abdul-Baha. *Music*, 78-79.

<sup>14</sup> Shoghi Effendi. *Music*. Compilation of Compilations. (Maryborough, Australia: Baha’i Publications. 1991) 80.

“For the core of religious faith is that mystic feeling which unites Man with God. This state of spiritual communion can be brought about and maintained by means of meditation and prayer.

... The Baha’i Faith, like all other Divine Religions, is thus fundamentally mystic in character. Its chief goal is the development of the individual and society, through the acquisition of spiritual virtues and powers. It is the soul of man which has first to be fed. And this spiritual nourishment prayer can best provide.<sup>15</sup>

As music can lead to spirituality, its important role in enhancing the understanding and experience of the Sacred Text and of the devotional attitude itself is asserted by the spiritual authorities in the Baha’i Faith.

## 2.1.2 Music in Baha’i Devotional Practice - Historical Practice and Scriptural Guidelines

### 2.1.2.1 General Considerations

As the Baha’i Faith is still in its earliest days from an historical viewpoint of world religions, it has yet to directly exercise a pervasive influence on art in general. Thus, “Baha’i art” is understood to be non-existent. This has meant that musical forms within the Baha’i community have not acquired or developed a singular characteristic that could be called “Baha’i”. This being the case, Baha’is have used whatever musical forms they were informed of or culturally comfortable with. Those from the Middle-East, and especially from Iran, continued the practice found within their dominantly Islamic cultures of chanting Scripture and prayers according to the dictates of Quranic cantillation. This practice, (in Arabic, known as *tilawat* or *tartil*) is characterized by the singing of a Sacred Text in a manner that “observes the sound values of the words themselves”, and which is to ensure the audibility and comprehensibility of the text itself.<sup>16</sup> Musical styles range broadly from culture to culture (e.g. Iranian chanting uses its own modes and scales, apart from Arab or Turkish practices), but as with all vocal music, vowels are sung and often treated as melisma with a good deal of ornamentation. The

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<sup>15</sup> Shoghi Effendi. *Directives of the Guardian*. 86-87. Lee Nelson. *Multiple Author Refer System*. (U.S.A.: Crimson Publications, 1997)

<sup>16</sup> See Armstrong-Ingram, R. Jackson. *Considerations in Setting Sacred Text to Music for the Mashriqu’l-Adhkar*. Arts Dialogue. 1996 <http://bahai-library.org/articles/texts.music.html>

object of this practice is to provide an atmosphere conducive to the deeper understanding of the text itself, and this comprehension lies not only in the fact that the words themselves are recognised, but also that the beauty of the words are enhanced by melody. As the word *tartil* is used in the original texts of the writings of Abdul-Baha, it is assumed that the aforementioned goals of intelligibility and comprehensibility are what is intended.<sup>17</sup>

In the West, particularly in the United States, Baha'i devotional music was initially based on those practices culturally consonant with mid-western Christian church music. Established hymns were used, and new ones were composed based on themes of the Faith.<sup>18</sup> Certain stylistic traditions have been retained the most obvious examples being hymns, gospel music and spirituals. These may have been seen as complying with Shoghi Effendi's guidance that it was

“advisable that the believers should make use in their meetings of hymns composed by Baha'is themselves, and also of such hymns, poems and chants as are based on the Holy Words.”<sup>19</sup>

The only other “form” of music making mentioned in the various writings is the approval by the Universal House of Justice of “unison singing”. The same letter mentions that any prayer set to music should be executed “with a proper sense of reverence”.<sup>20</sup>

Two general guidelines given in the writings of Shoghi Effendi which bear on the composition of works using the Holy Writings are, 1. that slight alterations in the text are permissible in setting it to music,<sup>21</sup> and 2. that it would not be advisable to “abridge any given part, in other words to leave out parts of a paragraph or a meditation and foreshorten it in this manner.”<sup>22</sup> The former guideline includes the direction to “give a musical form to the revealed word itself” which would be “exceedingly effective”. These two points are discussed in the body of the analyses below.

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Arts Dialogue. 1996 <http://bahai-library.org/articles/texts.music.html>

<sup>17</sup> Armstrong-Ingram, R. Jackson. 1996 3.

<sup>18</sup> Armstrong-Ingram, R. Jackson. 1987 chapters two, three, and four.

<sup>19</sup> Shoghi Effendi. *Nineteen Day Feast in Lights of Guidance –A Baha'i Reference File*. (New Delhi: Baha'i Publishing Trust 1983) 448.

<sup>20</sup> From a letter of the Universal House of Justice dated 6. 2. 1973 quoted in: Hornsby, Helen. *Lights of Guidance –A Baha'i Reference File*. (New Delhi, India: Paha'i Publishing Trust) 1983.

<sup>21</sup> *Extracts on the Institution of the Mashriqu'l-Adhkar*. (Haifa, Israel: Universal House of Justice. ) 4

<sup>22</sup> *Extracts on the Institution of the Mashriqu'l-Adhkar*. (Haifa, Israel: Universal House of Justice. ) 7

### 2.1.2.2 Music in the Baha'i House of Worship

The development of the role of music in the Western Baha'i communities was very much influenced by considerations for music in the House of Worship (the *Mashriqu'l Adhkar*, literally "the Dawning-Place of the Mention of God"), near the mid-western U.S. city of Chicago<sup>23</sup>. This was of great concern for many of those who were involved in the Baha'i community around Chicago and those in administrative service to the national Baha'i community. This concern was expressed in many questions to Shoghi Effendi, about what sort of practices were allowed in a Baha'i House of Worship. His responses are summarised in the following guidelines:<sup>24</sup>

- programs were to consist of the Holy Scriptures of the world's revealed religions (e.g. the Baghivad Gita, the Bible, the Zend-Avestas, the Quran, the Baha'i Writings)<sup>25</sup>
- there is to be no sermon or extraneous talk<sup>26</sup>
- rigidity is to be avoided in the programs so no ritual or convention is established
- only the voice is allowed. Scripture can be read or sung
- vocal music must use texts from the Scriptures or be hymns based on Scripture and may be sung by soloist or choirs (This is specific to the House of Worship. Other meetings such as the Nineteen Day Feast may have instrumental music as part of the program)<sup>27</sup>
- theatricality is to be eschewed.<sup>28</sup>
- any activity in the House of Worship must be tempered by the need to maintain its sacredness, dignity and universality.<sup>29</sup>

A clarification needs to be made regarding which texts are suitable for use in the House of Worship, and what is acceptable for use in other Baha'i gatherings such as the Nineteen-Day Feast.

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<sup>23</sup> There are six other Houses of Worship in Frankfurt, Sydney, Panama, Kampala, Apia and New Dehli.

<sup>24</sup> See Hornsby, Helen. (1983) 487 – 488. and, TheUniversal House of Justice. *Extracts on the Institution of the Mashriqu'l Adhkar*. (Haifa, Israel: Universal House of Justice. )

<sup>25</sup> The Baha'i Writings signify the prayers and writings of the Bab and Baha'u'llah, and the prayers of Abdul-Baha, but not his public talks or letters. See Shoghi Effendi. A letter dated October 3, 1953 quoted in TheUniversal House of Justice. *Extracts on the Institution of the Mashriqu'l Adhkar*. (Haifa, Israel: Universal House of Justice. )

<sup>26</sup> There is no clergy in the Baha'i Faith and Baha'u'llah forbade the use of a pulpit.

<sup>27</sup> "Instrumental music may be used at the Baha'i Feasts." From a letter written on behalf of Shoghi Effendi 20 August 1956. Shoghi Effendi. *The Nineteen-Day Feast. Compilation of Compilations*. (Maryborough, Australia: Baha'i Publications. 1991) 450

<sup>28</sup> The Universal House of Justice. From a letter to an individual dated March 13, 1964 *Extracts on the Institution of the Mashriqu'l-Adhkar*. (Haifa, Israel: Universal House of Justice. )

<sup>29</sup> Shoghi Effendi. *Baha'i Administration*. Quoted in *Extracts on the Institution of the Mashriqu'l-Adhkar*. (Haifa, Israel: Universal House of Justice. )

“Prayers revealed by Baha’u’llah and the Master [Abdul-Baha], as well as the sacred writings of the Prophets, should be read or chanted...”<sup>30</sup>

As the above quotation indicates, only the Sacred Books of the World’s revealed religions and those of the Baha’i Faith are permitted. Baha’i texts for use in the House of Worship are defined as the Writings and prayers of the Bab and Baha’u’llah and the prayers of Abdul-Baha (but not his public talks or letters).<sup>31</sup> Other Baha’i devotional programs, particularly the Nineteen-Day Feast, allow the writings of Abdul-Baha.<sup>32</sup> Apart from the above requirements aimed at the specific use of the House of Worship, the Baha’i texts in regard to music only call for spiritual qualities to imbue the art form, and that it be crafted in a masterly manner.<sup>33</sup>

Fundamental to musical practice in the Baha’i House of Worship is the clarification from the Universal House of Justice as to congregational participation in the program.

“Regarding singing in the Temple, we must bear in mind the reference made by Baha’u’llah in the Kitab-i-Aqdas to the need for the person who enters the Temple to sit silent and listen to the chanting of the verses of God, as well as the statements made by the Guardian regarding “the reader” or “a number of readers” or a “choir”.<sup>34</sup>

This statement indicates that the congregation itself does not sing during the program within the House of Worship as those in attendance must sit in silence and listen to the Scriptural renderings. Listening to and understanding the texts is the extent of the participation of the congregation. Only specific readers and singers will do the rendering whether it be spoken or sung. As the Baha’i Faith has no clergy, the readers and singers are drawn from the congregation or community itself, so the opportunity for individuals to actively participate is provided for. This understanding however, if not differentiated from other Baha’i devotional gatherings such as the Nineteen-Day Feast, may give rise

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<sup>30</sup> Shoghi Effendi. *Baha’i News*. September 1931. Quoted in *Extracts on the Institution of the Mashriqu’l-Adhkar*. (Haifa, Israel: Universal House of Justice ) 10.

<sup>31</sup> See footnote 25 on page 9

<sup>32</sup> Shoghi Effendi. *The Nineteen-Day Feast. Compilation of Compilations*. (Maryborough, Australia: Baha’i Publications. 1991) 449

<sup>33</sup> See section 2.1.3 below

<sup>34</sup> from a letter by the Universal House of Justice dated 19.8.1965 to Uganda and Central Africa quoted in *Extracts on the Institution of the Mashriqu’l-Adhkar*. (Haifa, Israel: Universal House of Justice.)



to a false impression that there is no devotional occasion where the community may sing together. This would, as a result, contribute to the lack of participation in music making within general devotional practices.

Armstrong-Ingram discusses in great detail the various influences on the United States Baha'i community's understanding of the use of music in the House of Worship and in devotional practice related to that institution.<sup>35</sup> His conclusion (in 1987) is that the use of music in the American House of Worship was shaped more by " socio-historical rather than scriptural considerations".<sup>36</sup> This resulted in practices and attitudes (e.g., devotional services being run in modes comparable to contemporary Protestant services; the resistance to change; ) that did not strengthen the development of the services held in the House of Worship over its earliest decades. Although his observations deal with the entire devotional context, they bear on the use of music. One of the outcomes was that it did not provide for the development of musical approaches. This was held up by either the lack of will to do something new, and/or the scarcity of human resources, and/or by the perception by individuals and/or committees responsible, that certain musics were not appropriate. Ideas of what was appropriate music for the House of Worship seem to be based on what would be suitable for a Protestant "high-church" service<sup>37</sup> and included choral items with Classical and Romantic leanings. There were expectations however, that music would progress to a new form, as is seen in the notes of the Temple Guide Committee of 1942.

"There will be a new form of singing- not like church, popular, or classical music- but something that will evolve from the present forms of music"<sup>38</sup>

The Baha'i Writings give some generalised parameters for consideration. But they also indicate that no particular practice (in music or any other form of devotion) is either required or forbidden. Choral music is encouraged, but rigidity in the Baha'i service is to be "scrupulously avoided."<sup>39</sup> Shoghi

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<sup>35</sup> Armstrong-Ingram, R. Jackson. *Music, Devotions, and Mashriqu'l-Adhkar.* (Los Angeles: Kalimat Press. 1987)

<sup>36</sup> Armstrong-Ingram, R. Jackson 341.

<sup>37</sup> Armstrong-Ingram, R. Jackson 338.

<sup>38</sup> Armstrong-Ingram, R. Jackson 283.

<sup>39</sup> From a letter written on behalf of Shoghi Effendi. April 11, 1931 from *Extracts on the Institution of the Mashriqu'l-Adhkar.* (Haifa, Israel: Universal House of Justice. )

Effendi pointed out that prayer is communion with God<sup>40</sup> and that "... as such transcends all ritualistic forms and formulas". What is most important is that the atmosphere which conduces to communion with God be cultivated, and any ritualistic or rigid form would detract from this intent. Rigidity is so undesirable that Shoghi Effendi counseled that there should be no architectural details in a House of Worship marking a special location where singers are to be placed.<sup>41</sup>

As no particular form of music is "officially" condoned, the qualities that music should possess may be assumed to be those required for the House of Worship and the proceedings within that structure. These are sacredness, dignity, and universality. Such open-ended guidelines, one would assume, would encourage a great deal of creative effort in music making. But there were times in at least the earlier history of the Baha'i Community in the U.S. when those responsible for the services held concerns over what was right or not right to do, they ultimately "felt safer doing nothing."<sup>42</sup> This would have contributed to the current paucity of devotional music. The endorsement of a high regard for dignity, reverence, and universality, and the clear statement to avoid rigidity in worship practice seems to create a situation of ambiguity as to what is to be done musically.

Currently, music plays a less than consistent role in the services in some of the Baha'i Houses of Worship. The inconsistency is due to the lack of human resources in the form of trained choristers and music directors. In contrast to this, the Chicago House of Worship benefits from a full-time choral director who also conducts musicianship courses for the choir members. Programs consistently use music which is carefully chosen for the House of Worship's five-second acoustical delay and which meets the criteria set forth in the writings given above.<sup>43</sup> The House of Worship in Sydney has a part-time musical director and a small choir.

In summary, the Baha'i Community in the West has been unsure of itself in regard to the use of music in devotional life. There is confusion as to what sort of music is appropriate. Dissatisfaction with forms derived from previous worship practices, and the desire for a unique identity contribute to this disparity in Baha'i musical devotional practice. Nothing in the Baha'i writings however, points to the

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<sup>40</sup> From a letter written on behalf of Shoghi Effendi . June 15, 1935 from *Extracts on the Institution of the Mashriqu'l-Adhkar*. (Haifa, Israel: Universal House of Justice. )

<sup>41</sup> From a letter written on behalf of Shoghi Effendi. July 20, 1946 from *Extracts on the Institution of the Mashriqu'l-Adhkar*. (Haifa, Israel: Universal House of Justice.)

<sup>42</sup> Armstrong-Ingram, R. Jackson. 1987.

<sup>43</sup> This information was obtained by personal correspondence with the managers of the Houses of Worship, and in the case of Chicago, with the director of music.

exclusion of past musical forms, rather they are encouraged, especially in the light of the fact that a new Baha'i art cannot be forthcoming until the religion has had a major impact on the world. It is of interest to note that the musical style and form to be used for music in the House of Worship is left up to the artists themselves.<sup>44</sup> Thus, new forms and the recasting of old ones, may be prepared with the intent to manifest the qualities of sacredness, dignity and universality, and with careful treatment of the text so that its audibility and comprehensibility are assured.

Also, the fact that the Baha'i Faith is so new and spread amongst so many diverse cultures and nations provides ample reason for the current paucity of the use of music in Baha'i devotional practice. It is unreasonable to believe that there would exist a consistent musical worship practice in such a widespread community, unless it was occasioned by strict, uniform and demanding ritualistic requirements. As is seen in the information given above, any rigidity in worship within the Baha'i Faith is eschewed and considered antithetical to the purpose of worship. Each locality would depend on the individual make-up and resources of its community. If such human resources in music making were lacking, music within the devotional context would follow suit.

### 2.1.3 What Defines "Baha'i" Art

The composer wishing to address this paucity of expression in devotional music within the Baha'i Community needs to examine the Baha'i Writings to ascertain what distinction, if any, is given for Baha'i artistic endeavours. As was seen in the discussion above, the Writings give virtually no guidance as to the art form itself, but instead outline spiritual distinctions which should influence the undertaking.

A review of the literature reveals that a Baha'i and thus "Baha'i" art should exemplify the "Divine Spirit which Baha'u'llah has breathed into the world."<sup>45</sup> One must become "distinguished for loving humanity, for unity and accord, for love and justice..., for philanthropic deeds and service to the human world, for love toward every human being, for unity and accord with all people, for removing prejudices and promoting international peace."<sup>46</sup> Art (or a profession) becomes identical with

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<sup>44</sup> "Chanting or singing will be the only sound (aside from reading) and what forms this will take must depend on the artists who create the music itself" From a letter written on behalf of Shoghi Effendi July 3, 1949. from *Extracts on the Institution of the Mashriqu'l-Adhkar*. ( Haifa, Israel: Universal House of Justice.,)

<sup>45</sup> Shoghi Effendi. *The Arts*, 8.

<sup>46</sup> Abdul- Baha *Promulgation of Universal Peace*. 190.

an act of worship, and it should impart the “fragrance of spirituality in the action itself.”<sup>47</sup> “ The art of music must be brought to the highest stage of development, for this is one of the most wonderful arts and in this glorious age of the Lord of Unity it is highly essential to gain its mastery..”<sup>48</sup>

Although this is just a sampling, it is clear that any distinction for what Tuman<sup>49</sup> calls “Baha’i-engendered art” must correspond in aim to that of the Baha’i Faith itself. As we have seen above, the goals of individual spiritual growth, service to humanity, and the over-arching theme of the unity of mankind are fundamental to all Baha’i practice, and in art there is no exception. Any work, of any form done in a spirit of service to humanity is considered worship of God. Undoubtedly, this simple principle would have deep implications for any person who took it seriously. In art, one would feel perhaps especially responsible for the presentation of work at the highest level of craftsmanship and inspiration.

The above demonstrates the centrality of a spiritual attitude in all Baha’i undertakings. The artist has a responsibility to reflect upon the qualities outlined above and to consider ways in which his or her art might embody the central aims of the Faith.

## 2.2. Musical Pedagogical Systems and Devotional Music

### 2.2.1 Musical Pedagogical Systems

With the development of electronic technology and mass media, a rising trend towards commercialism and the conscious manipulation of the market, and thus the consumer, has in many ways replaced community music-making with “music-taking”.<sup>50</sup> Music, like many things, is becoming more and more a consumer item rather than a discipline shared by both professionals and amateurs.

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<sup>47</sup> Abdu'l-Baha. *Baha’i World Faith*. (Wilmette, U.S.A.: Baha’i Publishing Trust ) 377.

<sup>48</sup> Abdul-Baha. From an untranslated and unpublished letter provided by The Research Department of the Universal House of Justice.

<sup>49</sup> More discussion of this theme can be found in Ludwig Tuman ‘*Can Baha’i Art Become Distinctive?*’ In *The Creative Circle*. ed. Fitzgerald, Michael. (Los Angeles: Kalimat Press. 1989)

<sup>50</sup> See Landy, Leigh, *What’s the Matter with Today’s Experimental Music?* (Harwood Academic Publishers. Chur, Switzerland: 1991) 22-25, for his discussion on music and media.

A resultant factor of this passive regard for music is that skills among the general public are lost. Community activity rarely requires individuals to sing in a coordinated and sympathetic manner within a group. The musical score is a foreign entity to most people, so the means of learning new music relies heavily on learning-by-rote. With this dearth of music literacy in society, and because members of the Baha'i community come from many cultures and backgrounds, from various traditions and from no tradition at all, a composer needs to consider providing a pedagogical approach in music written for community use so as to systematise the learning of new songs. Any music-learning system to be used in community music making would need to be at least partially developmental in approach.

Music learning is present at some level in most child-oriented educational programs. There are also emerging trends in adult education that show an increased demand for further education for adults.<sup>51</sup> Such education would require a methodical approach that would empower the learner in the act of learning. In his article "*Teaching Learners of All Ages*", Myers emphasizes the need for "... systematic strategies that promise an increasing degree of self-directed learning."<sup>52</sup> He also states that through

"... sequential, step-by-step procedures, adults, like children, can progress beyond current skill levels and develop satisfying performance capability."<sup>53</sup>

Finding a pedagogical method or system suitable for the development of devotional musical practice within a community must then take into account the following points:

- it must be flexible, easy to learn, and present the basics of music literacy,
- it should be attractive to both adults and children
- it must have a broad resource base available worldwide for a worldwide community
- it should gradually enable its users to continue learning musical skills (i.e. it should not be totally self-contained) and allow self-directed learning

The Kodaly method meets the above criteria well. Oriented to a child-developmental approach, it arranges

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<sup>51</sup> Burley, John M. *Playing in the parks... not just for kids.* (Music Educator's Journal. 69 n.3 1982) 40-41

<sup>52</sup> Myers, David L. *Teaching Learners of All Ages.* (Music Educator's Journal. 79 n 4 1992) 23-26.

<sup>53</sup> Myers, David L. 1992

“ the subject matter into patterns that follow normal child abilities at various stages of growth.”<sup>54</sup>

It introduces music reading skills in a sequence adapted to the child’s limited cognitive and physiological capacity. Though it is basically prepared as a method for children within formal learning situations, its learning systems and sequences can be adapted for use in the general community. Those elements of the method and its resources and materials which present ideas with very child-like illustrations can be presented in a less age-oriented form, without such ornaments as would cause embarrassment for adults.

One particular advantage in using this method is its use of mnemonic systems for remembering and interpreting musical symbols and relationships. The Paris-Cheve and Galin system of rhythmic syllables provide sounds that adequately expresses note duration<sup>55</sup> and is easily read at sight. It also imparts an experience to the user so that learning is reinforced by both intellectual and experiential practice. Once the experience is understood, further aspects of musical literacy can be immediately learned. This is the same procedure used in learning language: first, the experience is assimilated, and secondly, the literacy aspect is introduced.

A derivative of the long-standing system of Solfege using syllables to represent the various tones of the chromatic scale is also used in the Kodaly method. The syllables used for the major scale are generally well known (do-re-me-fa-so-la-ti-do’). In the Kodaly method the version known as Tonic Sol-fa is used and requires that “do” be moveable, that is, it can indicate the tonic note of any key. Melodically, the first interval taught in the Tonic Sol-fa system is the minor third, using the syllables of “so and mi” to represent the notes within the relationship. The sequence of learning melodic intervals can be reinforced with the Curwen hand-signs that represent the various degrees of the scale in the tonic sol-fa system.<sup>56</sup>

The Kodaly method is used in many schools in Australia, in the U.S. and Canada, and in Europe, and the tonic- sol-fa system was widely used in the earlier decades of this century in choral groups and recreational singing activities.<sup>57</sup> Its current usage however, seems confined to primary

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<sup>54</sup> Choksy, Lois. 1974. 16.

<sup>55</sup> Choksy 19.

<sup>56</sup> Choksy 20.

<sup>57</sup> There are many Kodaly-related web-sites. Sol-fa was used extensively by amateur choral groups and societies in England. One particular song book was found. Newton, Ernest. *The Community Sing-Song Book: Containing 120 songs, Complete with Words, Tonic-Solfa, and Full Piano Acc.* (London: Prowse, 1928) The fact that a recent similar publication does not exist seems to indicate that community singing is not as popular as it once was.

music education, as is indicated by the literature available. The advantages to communities and community- music composers in using the Kodaly method or its incorporated systems are as follows:

- i. The Kodaly method is used internationally, and resources for it are found readily on the internet and in local libraries, and from local music teachers. It thus has a broad resource base, which has been, in some countries, adapted to local use.
- ii. It is a method that is sequential and systematic and can be adapted for both adult and children
- iii. Many children already possess some familiarity with the systems within the Kodaly method

The Kodaly method is seen by at least some music educators as “an extremely thorough way in which either to begin or continue the musical education of adults...”,<sup>58</sup> despite the dearth of programs operating at the adult level. The Kodaly approach used in adult education exists as a potential that has not yet been fully or formally explored.

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<sup>58</sup> Choksy, Abramson, Gillespie, Woods. *Teaching Music in the Twentieth Century*. Prentice-Hall, Inc., (Englewood Cliffs, New Jersey, 1986) 315

### 3. METHODOLOGY

#### 3.1 Survey on the Use of Music in Bahai Feasts and Holydays

To ascertain to what extent music is currently used in Baha'i devotional gatherings, a survey was conducted via the internet. The results can be found in Appendix B. The survey establishes the paucity of music in Baha'i community devotions, but it also demonstrates a real concern for the subject on the part of the respondents. The questions aimed at discovering the extent of the use of music at meetings, whether its was live, recorded, or both, what proportion of it was vocal music, and whether there was any vocal or choral training in the community. The findings indicate a widespread use of recorded music combined with, or in lieu of vocal renderings of devotional Holy Writings. Less than a third of the respondents indicated that vocal music was used at only half of devotional meetings. Over half had vocal music less than five times per annum.

Eighty-seven percent of communities surveyed have had no musical training. This indicates a lack of musical human resources to initiate training aimed at encouraging singing at such gatherings. It may also indicate a lack of will to do so. With seventy-five percent of respondents using music in their private devotions, what also may be missing is a sense of confidence to sing in a group. Training would assist in eliminating this hurdle.

#### 3.2 Introduction to the Analyses of Songs from *The Paramount Project*

The following analyses of ten pieces from *The Paramount Project* provide examples of compositional and pedagogical approaches addressing the paucity of music in devotional practice within the Baha'i context.<sup>59</sup> How the pieces meet the guidelines gleaned from Baha'i texts will be discussed. Some degree of advancement is intended in this work, though the volume is not strictly a graded method.

Though many of the pieces might be appropriate for use in the Baha'i Houses of Worship (as the texts are generally from Baha'u'llah's prayers and writings and Abdul-Baha's prayers) much of the

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<sup>59</sup> The devotional components of Nineteen-Day Feasts and Holydays are seen in the survey presented in Appendix B to be lacking in vocal music. *The Paramount Project* addresses this situation.



music was designed for ordinary communal singing at Baha'i Holy Day and Feast gatherings. The distinction between these two occasions is made in the individual analyses.

Specific difficulties are encountered in setting the Baha'i Holy Writings. These problems have to do with the lack of internal meter (which, in simple poetry, is easier to set in a song form), phrases of unequal length, and the absence of a scheme for rhyming sounds within the text. These are the result of the restraints and obstacles encountered in the translation of the texts. In setting these texts then, one looks for opportunities where certain parts of the passages can be reiterated or referred to melodically, linking several areas of the text with a musical idea, and implying through manipulation, a sense of rhyme and meter. This will be a consideration in the analyses.

In regard to applying musical form to the texts as per the Baha'i guidelines above, most of the pieces use the Scriptural text without change or alteration, but some of the pieces demonstrate that a reasonable license has been employed. Each situation aims to better communicate the meaning of the text. Musical form needs to follow some sort of symmetry and balance to make sense. Sometimes this can be influenced by the inherent qualities of the language of the text itself (as is demonstrated with *tartil* – eastern chant, etc.). At other times, it is necessary to shape the text to some degree.

The choice of the ten pieces in the analyses rests on their representational value in regard to the whole of the volume, and in their musical interest. Each analysis will discuss:

1. The background and the choice of text, and any individual considerations (i.e. specific use)
2. The treatment of the text: word painting, rhythm, placement of words in relation to the pulse and natural speech patterns, extension of vowels & placement of consonants for "rhyming", metrical emphasis on words to enhance audibility, textual alterations and repetitions to comply with the musical form.
3. Technical analysis of musical structure: melodic contour and make-up, harmonic structures, use of motives, etc.
4. Pedagogical considerations: solfa, (in the analyses, abbreviated forms e.g. d= doh.m= mi, are used ) repetition, phrasing, range, interval leaps/steps,etc.
5. Comparison to guidelines from the Baha'i Writings

The findings of a preliminary survey on the effectiveness of the compositions in *The Paramount Project* in meeting the needs of the Baha'i community is presented in Appendix A. These indicated that the above approaches were successful in at least the pieces used within the workshop at which the survey was conducted.

#### 4. ANALYSES OF TEN PIECES FROM THE PARAMOUNT PROJECT

##### 4.1 - I Have Turned My Face

###### 4.1.1 Background

*I Have Turned My Face* presents an extract from a prayer by Abdul -Baha' to be said in the evening.

###### 4.1.2 Treatment of theText

Though there is no evidence of an intentional scheme for rhyming in this prayer, the words themselves provide scope for creating such a scheme in melody because of the repeated occurrence of similar sounds.

“O Lord, I have turned my face unto Thy kingdom of oneness and am immersed in the sea of Thy mercy. O Lord, enlighten my sight by beholding Thy lights in this dark night...”<sup>60</sup>

The areas where rhyming can be used with vowels are in the words “sea” and “mercy”, and in the second sentence, four words use the same “T” sounds. These were treated as opportunities to bring out rhyming vowels by; 1. Prolonging the words using half notes with the former; and 2., by applying similar melodic direction and note durations with the latter (enlighten my sight). The word “lights” is transitory, though it is the lower octave of “-light-” in “enlighten”. Most apparent is the last word “night” which confirms the rhyme in the melody, being the last word in the verse.

The treatment of the text sees certain words musically ‘painted’ in a manner that seems natural to the phrasing. The words “kingdom” and “oneness”, “sea” and “mercy” are given durational stresses in the music (see Ex. 2), embellishing their written pairings of a “place” and a “quality.” This type of treatment may not impact consciously on the performer or the audience, but the intention is to heighten

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<sup>60</sup> Abdul-Baha. *Baha'i Prayers*. (Wilmette, U.S.A.: Baha'i Publishing Trust. 1982) 61-62.



Possible sub-dominant chord

Tonic chord

Tonic chord

A Tonic chord

C Dominant

Tonic chord

C Subdominant

Tonic B

Dominant

Tonic

This song has a range of just over an octave, from the fifth below the tonic to the sixth above, and its technique of repetition of the same melodic notes would aid learning. The longest notes of the piece usually outline the tonic major chord. Repetition and phrases based on chord tones are devices useful to the composer writing for amateur singers, as they help to enforce the sense of tonality. The refrain (see Example 3) is basically a single pattern of motivic diatonic cells containing three notes that rise in sequence to either a note of the tonic or the dominant chord. This strengthens the predictability of the melody making it easier to anticipate and commit to memory. Such approaches ensure the accessibility of the song to non-trained singers. This is one of the pieces used in the survey presented in Appendix A. Only the refrain from this song was attempted in the workshop, and it was easily learned though the given sol-fa, and was found to be effective for untrained singers.

### Example 3. Chorus

Tonic F - major

Rising diatonic cells

Dominant - C7

Tonic

Sub dominant Bb

Dominant

Tonic

Tonic

#### 4.1.5 Comparison with Baha'i Guidelines

As this piece is stated to be “like a Spiritual”, it falls immediately into the category of hymns as discussed in the Baha'i guidelines given above. It is appropriate for use in the House of Worship being a prayer from the Baha'i Writings.

Also, this song uses portions of the prayer to give shape to the four-bar phrases typical of the spiritual.

Verse.

I have turned my face unto Thy kingdom of oneness  
and am immersed in the sea of Thy mercy.  
... enlighten my sight ... O Lord,  
by beholding Thy lights in this dark night

Refrain.

O Lord, I have turned my face... O Lord, ... enlighten my sight  
O Lord, I have turned my face, ... O Lord, make me hear Thy call,

This arrangement of the text is an attempt to “give a musical form to the revealed word itself.”<sup>61</sup> The text itself uses only those words found within the prayer, adding nothing, but only setting certain of its phrases in an order that would allow the particular musical form. Whether this stands on the edge of the precipice of the inadvisability of “abridging any given part”, is perhaps a matter of conscience, but it can be argued that the central meaning of the text is given with this arrangement.

## 4.2 Be United

### 4.2.1 Background

The words for this song are taken from a larger “Tablet”, the Lawh-i-Hikmat (Tablet of Wisdom)<sup>62</sup> The song's texts represent three separate sentences from two separate paragraphs both of

<sup>61</sup> Shoghi Effendi. *Extracts on the Institution of the Mashriqu'l-Adhkar*. (Haifa, Israel: Universal House of Justice. ) 4

<sup>62</sup> Baha'u'llah. *Tablets of Baha'u'llah*. P.135- 152

which deal extensively with personal character, but represent a sort of compilation of the fundamental ordinances of the Baha'i Faith. Though the extraction from separate paragraphs seems to conflict with the advice regarding abridging the Text, it was felt that the lines used were mutually compatible. Also, the paragraphs themselves consisted of individual counsels in self-contained sentences.

Be united in counsel, be one in thought. Let each morn be better than its eve and each morrow richer than its yesterday.

... Glory not in love for your country, but in love for all mankind.

#### 4.2.2 Treatment of the Text

Each line of the chosen text is repeated in the verses and the refrain of the song. "Be united..." is the refrain, the phrase being four bars in length and repeated once. The verse texts are spread over six bars which better fit the first verse of "Let each morn...". The second verse "Glory not..." required extension and so has a repetition of the words "...but in love...". The six-bar phrase (consisting of phraselets of two and-a-half bars, one and-a-half bars and two bars) is repeated. (See Ex. 4)

Each syllable is given a crotchet in a flowing rhythm not dissimilar to Gregorian chant. This allows for clear audibility of the text. But where Gregorian chant follows the natural speech pattern of Latin texts, this example has metrical stresses (on the first beat of the bar) which may not reflect normal speaking of the English text.

Let each morn be bet-ter than its eve and each mor-row ri-cher than its yes-ter-day.

In speech of course, one could emphasize any of the first three words of this phrase resulting in a slightly altered meaning by way of emphasis. The first word is placed on the stressed first beat of the bar to ensure it is audible, and it allows the phrase to be heard as the admonition it is. It establishes a predictable pattern of quarter notes punctuated by the half note at the end of the phrase, a natural slowing on the word "eve". The next phraselet is extended beyond its natural length drawing attention to the word "morrow" and preparing for the completion of the idea, the arrival of what the musical phrase was moving towards. (See Ex. 4 below)

### 4.2.3 Musical Analysis

In G minor, the first phrase is oriented around the tonic minor chord, rising immediately to the minor third and descending in steps to rest temporarily on the dominant of the scale. The related major key is stated in an ascending triad (Bb major). This is followed by a hint at the subdominant (Eb major) in the major key but twists back to G minor at the end of the phrase. The second phrase, when sung as a harmony to the repeated first phrase, reinterprets the harmony of the first line with its consecutive harmonic thirds that follow the shape of the melodic contour.

Each phrase section (the phrase itself is six bars long, but consists of two smaller phrases), functions in what can be seen as a goal-oriented melodic line. There is an opening statement, characterized by its minor sound and use of melodic thirds; the extension, which extends the duration of the total phrase creating expectation and giving weight to the word used; and finally the arrival.

Example 4.

PHRASELETS G minor Starting element Extension - preparation for arrival at end of phrase B flat major

Let each morn be bet - ter than its eve and each mor - row  
 Glo - ry not in love for your coun - try, but in love...

ri - cher than its yes - ter - day. Let each morn be bet - ter than its  
 ...but in love for all man - kind. Glo - ry not in love for your coun -

eve and each mor - row ri - cher than its yes - ter - day. Be u -  
 try, but in love... ...but in love for all man - kind.

Annotations: Eb major, B flat major, Arrival, G minor, Second phrase is a harmonisation of first.

The metrical change of the refrain to triple meter allows the flow of the text to continue but with a rhythm more suited to the phrases of the text. The refrain mirrors the above harmonic pattern, beginning in G minor and ending in Bb major.

Generally, there is no contrived harmonic “scheme”, except that each phrase section presents its own harmonic direction as a consequence of the melodic line. To place say, guitar or piano chords here would undermine the free-flowing nature of the melody, intended as a chant of sorts.

#### 4.2.4 Pedagogical considerations

This is the first song in the *Paramount Project* to center on a minor key. Those unfamiliar with music-reading skills must learn to hear the tonic of the key as being on the sol-fa “lah” rather than the “doh” of the major scale. The vocal range here extends to a tenth in the relative major key, and so this particular song within the context of the volume offers a new plateau of learning, presenting as it does the minor scale, its relative major, an expanded vocal range, and changing meter.

Intervals within the structure of the melodic contour are combinations of thirds and steps within the scale, there being a single exception in the fifth bar of a major sixth ascending. Stepwise motion and the use of thirds are more suitable than other intervals for inexperienced singers, and so provide for a more reliable outcome. This should compensate for some of the difficulty encountered with the fluctuating key areas.

The reuse of the words in the second phrase allows the singers to concentrate on the melodic/harmonic change that comes with the repetition. The proportional use of the same melodic contour for the second half of the verses and the second half of the refrain should assist in the predictability of the melodic line.

#### 4.2.5 Comparison with Baha’i Guidelines

The text suits the requirements for use in the House of Worship.

The text was manipulated to create the resultant form. This manipulation included the repetition of brief parts of the sentences, and the use of sentences from different paragraphs of the whole text, which are seen to compliment each other. The metrical change also allowed for a suitable musical form, in this case, influenced by the natural flow of the words.



The issue of comprehensibility is addressed here as each syllable has its own crotchet/quarter note sung in a steady and chant-like manner. Repetition of the text within an expanded aesthetic working (in this case, the use of the third harmony provided by the second phrase) is an obvious and plausible way to support the principles of aesthetic and auditory comprehension in the compositional process. Each phrase is punctuated with the use of a fermata that also permits the listener and the singer to absorb the words and their meaning within the aesthetic experience.

Any chant-like approach in music has a socio-historical resonance for many societies in both the West and East (*tartil* in Islamic societies, Gregorian chant and Anglican plainsong in Western). Such musical renderings would then be considered as appropriate to worship in many cultural contexts. The style of this piece would then meet requirements of dignity and universality.

### 4.3 O Our Lord

#### 4.3.1 Background

The text used in this song is from a prayer to be used at the close of a Spiritual Assembly meeting. (The Spiritual Assembly is the democratically elected administrative council of nine adult Baha'is in any locality.) It is a self-contained paragraph from the larger prayer emphasising man's dependence on God as the "Possessor of great bounty".<sup>63</sup>

#### 4.3.2 Treatment of the Text

Each syllable has a single note with only a single exception. Phrases are as follows:

A O our Lord! We are weak, and Thou art the Mighty, the Powerful. (Five bars long)

A1 We are lifeless, ... We are lifeless, and Thou art the great (Three bars)

B life-giving Spirit. ... life-giving Spirit... great life-giving Spirit. (Three bars)

A2 O our Lord! ... We are needy, and Thou art the Sustainer, the Powerful. (Five bars)

Here the text is arranged with evident repetition resulting in a simple ternary form of A B A. Each line's text has the poetic polarity of human weakness and God's strength. The middle two lines accentuate lifeless and life and the last line resembles the first in its arrangement.

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<sup>63</sup> Abdu'l-Baha. *Baha'i Prayers*. Wilmette, (USA: Baha'i Publishing Trust, 1982) 140.

### 4.3.3 Musical Analysis

This song begins and ends in C major, and though it never alludes to any other tonal center directly, the melody does not rest on the tonic or its associated chord tones for any considerable span of time except to mark the beginning and/or end of a melodic unit (phrase). Within the body of each melodic unit there is a certain intentional restlessness furnished by the leaps of fourths.

The melody itself is constructed of mostly one-bar cells of a descending second followed by a rising fourth, or its retrograde (in bar 3) of a fourth followed by a second. The brackets in the example below show how the melodic cell is developed into a phrase through its initial statement, its continuation, its preparation for the end of the phrase, and its final arrival.

Example 5.

1-bar cells of second followed by a fourth

opening motive continuation preparation of phrase cad arrival

An intensification of the motivic cell is achieved in preparation for the sequence at bar nine by extending the ascending direction of the motif rising another major second to a tense “ti” (the B note, this can be viewed in its entirety in the complete song in Appendix C). This is sustained for two beats before resolving on the octave “d” of the sequence. This pattern is relieved to an extent in the B section of the melody by the sequence of three descending scale steps with a leap up of a fourth (a reference to the motif itself), occurring three times. The sequence begins on the higher octave of the tonic after a crescendo, and ends, after a bar of rhythmic braking through augmentation, on the relative minor of the key (A), held with a fermata. The sequence, though only three bars long, succeeds in varying the predictable pattern established at the outset.

Example 6. B section sequence

life - giv - ing Spi - rit. ...life - giv - ing Spi - rit. ...great life - giv - ing Spi - rit.

rhythmic braking through augmentation

Though the phrase lengths are asymmetrical, they are intended to make the flow of the text logical. The phrase lengths might be interpreted as formal melodic units of five bars, six bars, and five bars, with the B section beginning with the words “..We are lifeless...” rather than on the sequence that follows with the words “ life-giving Spirit...”.

The last phrase mimics the first, but in its second bar, using the characteristic pattern, it rises to the recently heard “a” (1a) note, again treated with a fermata so to bring out the relative minor key yet again, before descending with the one-bar-cell pattern, now inverted and containing a major second followed by a diminished fifth (see bar 3 in Example 7). Neighbour tones are used to focus the ear on the final tonic.

Example 7.

This piece offers a tight, motif-based structure. This is supported by the repeated use of one or more of the characteristics of the motif in almost every bar of the piece.

#### 4.3.4 Pedagogical considerations

The two prominent melodic characteristics of this piece are its opening motif, and the sequence in the middle section. Motives and sequences are common devices in songs of all sorts. These would be logical devices to use in composing for untrained singers as they provide predictability in the melodic line.

The solmization of the opening motive is not particularly difficult though it presents an expansion in vocal technique within the context of the volume. Though the perfect fourth leap has occurred previously in the volume, it has not done so from “t”. None-the-less, it offers a challenge of singing away from strictly consecutive notes of the scale or simple thirds which are usually the first learnt in solfa (s-m-l/s-m-d, etc.)<sup>64</sup> The orientation of the singers on “d” should assist in off-setting the difficulty that would be experienced in hearing the intervals in the repeated sequential motif (the second followed by the fourth).

The first melodic unit uses the first five notes of the scale and the leading tone “t,” , sung in the scheme of the motivic repetition. The vocal range is initially limited so that the singer is more focused on the needs of the intervallic features of the material. The opening one-bar cell can be learned through the repeated practice of the first five notes of the scale and its leading tone below the tonic. This piece demonstrates an extension in familiarisation with larger sol-fa and melodic intervals. The use of the tonic note and the motivic repetition provide a sense of aural unity whilst learning to sing the new intervals. In context of the volume, it thus demonstrates an intent to be methodical in expanding the ability of its user.

#### 4.3.5 Comparison with Baha’i Guidelines

The text is a self-contained excerpt from a larger prayer, and thus represents an entity that is logical in itself. It is a short and complete prayer and is appropriate for use in the House of Worship. Audibility is influenced by the slow tempo. This piece also demonstrates a compositional approach to manipulate the text to fit a musical form (AABA).

The text juxtaposes the strength of God and humanity’s weakness and dependence on its Creator. This song shows how a composer can enhance the meaning of the text through musical abstraction. The first phrase (Example 5 above) establishes a melodic instability associated with the words “O our Lord! We are weak.”, which is one way to word-paint the text. The instability is provided by the immediate motion away from the tonic in the first bar, and the use of the same motivic pattern on the supertonic rising to the subdominant. This approach is consistently used in the second and last phrases as well. References to God are treated with a higher melodic level. Note the use of the

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<sup>64</sup> See Choksy, Lois.. *The Kodaly Method*. (Englewood Cliffs, New Jersey: Prentice Hall, 1974)

dominant note of the scale at the end of the first phrase and the highest notes in the piece in the third phrase (see Example 6).

#### 4.4 Mortal Charm

##### 4.4.1 Background

This song takes its text from a letter of Abdul-Baha that briefly demonstrates the ephemeral nature of this life. The excerpt used focuses on the transitory aspect of physical existence, and provides opportunities to create a musical atmosphere reflecting the intent of the words. The excerpt used is:

Mortal charm shall fade away, roses shall give way to thorns, and beauty and youth shall live their day and be no more.<sup>65</sup>

##### 4.4.2 Treatment of the Text

This song uses word-painting mostly on the accompanying group ostinato (or ending) which takes the form of a monotone (-on the tonic “lah”, see Appendix C for the complete music). This static and uneventful treatment creates an atmosphere independent of the song itself, and may be sung by a second group (see Appendix A for the score).

At the end of each eight-bar phrase in the main body of the song the significance of the words “be no more” is signaled by their being sung in a retrograde of the initial three-note sequence associated with the words “Mortal charm...” (f-g-a – fa-soh-lah instead of a-g-f). This simple melodic reversal possesses some symbolism that may be perceived by the listener.

##### 4.4.3 Musical Analysis

The song uses the Aeolian mode, colored by the use of the g# (sol-fa “si”). This also helps define the functional tonality of this song as this note is the leading tone and the third of the dominant

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<sup>65</sup> Abdu'l-Baha: *Selections from the Writings of Abdul-Baha*. 204

chord of the key. It resolves upward to the tonic note on both of its appearances. The song's most prominent harmonic progression is that which might accompany or be implied by the last three notes of the eight-bar melodic units- the F to G to A. This sound is also strengthened by the melody itself which suggests chords consonant with such a scheme.

Example 8.

Motif usage & implied harmony

Descending 3-note motif in sequence

Part 1

Mor - tal charm shall fade a-way, ro - ses shall give way to thorns, and

Part 2

beau-ty and youth shall live their day, ...shall live their day,... and be no more.

Chords: F, Emin, Dmin, C, Amin, G, F, E7, F, F, G, Amin

Notes: l' s f s s f m f m r r m f d d' d' t' r' d' t' t' l' si l' l' s f m f s l'

Other chords might be interpreted here to be more suitable (a C in the second bar, a G7 in the third, a C in the fourth, etc.), but these seem to assist the modal sound given by the f to g to Am.

The second melodic unit of eight bars is harmonized with a lower voice and the chords implied here are a result of the harmonization and thus do not represent a harmonic structure underpinning the melody. It does provide a contrast from the initial melody by reversing the melodic contour in contrary motion.

Example 9 Chordal analysis

Part 1

Mor - tal charm shall fade a-way, ro - ses shall give way to thorns, and

Part 2

Mor-tal charm shall fade a-way, ro - ses shall give way to thorns, and

1

beau-ty and youth shall live their day, ...shall live their day,... and be no more.

2

and beau - ty and youth shall live their day, and be no more.

Chords: F, G, Am, F, Em, FG, Em, Dm, C, G, Am, G, F, E, Am, Dm, F, G, Am

Notes: d' d' t' l' s l' t' s s f m r d t f s m f m s m f r m m r d t d' t' r' d' t' t' l' si l' l' s f m f s l' f m r s f m m r d r d d d t l

#### 4.4.4 Pedagogical Considerations

The use of the Aeolian mode is treated initially as a melody descending from the tonic, something new in the context of the collection of songs. Step-wise motion in the voices is consistent with notable exceptions to vary the approach. Some of these are the octave leap on “d” at the end of the first four-bar phrase and at the beginning of the next phrase, and a few leaps up or down of a third, and a leap down of a fourth in the fourth bar (See Ex. 7). Stepwise motion is, as seen previously, a logical approach for composers wishing to provide music for community use. The octave leap is at the juncture of phrases and so can be anticipated and adequately prepared for in both aural imagery and in breathing.

This is one of the few examples within the volume that uses solfa outside of a common mode or scale. The appearance of “si”, though musically logical, may present some problems for inexperienced singers. However, it is positioned as a leading tone and so its natural resolution is easily aurally recognised. Again, this shows the progression in musical capability inherent in the volume

The given harmonisation is centered on the use of thirds and sixths to facilitate the ease of learning, as these intervals are consonant and form the basis for most vocal harmonisations in popular music. The chord progressions shown above are also comparable to popular practice. They will be heard as ‘familiar’ to non-trained singers, and can thus be useful in preparing music for community singing.

Flexibility in form is another consideration for community music demonstrated in this piece. It presents an A section (first eight bars), and a second section (B) distinguished by a reversal of contour and an harmonization, and a possible return to A and/or to the ostinato section ( a possible C section). The form could then be A B A (ternary), or A B A C A (rondo), or A B A C. Also, only the A section might be sung with or without the ostinato. Such flexibility would meet the needs of various levels of community music making.

#### 4.4.5 Comparison with the Baha’i Guidelines

The text is from a letter (tablet) of Abdul-Baha and so is not suited for use in the House of Worship.

Again, the conscious use of ‘word-painting’ offers an opportunity for enhancing the meaning and comprehensibility of a text in a devotional song. “Mortal charm” sung “l’ -s -f”, is answered at the end of the eight-bar melodic unit with its retrograde of “be no more” sung “f- s- l’ ”. Though the text of the entire excerpt is heard through the course of its being sung, the shape of the line give emphasis to the idea that mortal charm will be no more, precisely by using the same notes for each fragment of the text, but in retrograde. Also, the addition of a static and ghostly ostinato signifies an intention to highlight the ephemeral qualities of earthly life, perhaps especially as the last three words of “be no more” are repeated with the retrograde version spoken of before.

Audibility is enhanced by the second part which is sung with the melodic line in harmony, thereby refocusing the listener on the text as it is repeated with the harmonic variation. This added part is intended to contribute to a deeper experience with attentive listening.

#### 4.5 O Thou Kind Lord! Unite All.

##### 4.5.1 Background

This excerpt from a larger prayer comes from a talk given by Abdul-Baha on 5 May 1912 at All-Souls Church at the Lincoln Center, in Chicago, Illinois. His theme was the unity of the human race.

##### 4.5.2 Treatment of the Text

The text is arranged into segments as an ostinato or accompaniment to the verses, and verses.

Ostinato: O Thou kind Lord! Unite all. ... O Thou kind Father,... Unite all.

Or: O Thou kind Father, God! O Thou kind Lord! Unite all.

On the last Time : May they all live together in perfect harmony.

Verses in lines:

1. Let the religions agree  
and make the nations one  
so that they may see each other  
as one family



Extension to this verse - and the whole earth as one home.

Verse 2.

Gladden our hearts through the fragrance of Thy love.  
 Brighten our eyes through the Light of Thy Guidance.  
 Delight our ears with the melody of Thy Word,  
 ... shelter us all in the Stronghold of Thy Providence.<sup>66</sup>

4.5.3 Musical Analysis

The melody is constructed of four-bar phrases maintaining the same basic pitch-shape as the ostinato. Any real deviation from this is with passing tones. It is basically a pentatonic melody with the added fourth note of the C major scale. The form is shaped by the repeated musical contour to which the varying portions of the text are set.

Example 10.

Refrain & Ostinato

Added fourth to pentatonic tone-set

s m l f s s l l s m l f f m r d

O Thou kind Lord! U-nite all. O Thou kind Fa-ther, U-nite all.

Verse 1

s m l f r f s l s s m l f r m f s

Let the re - li-gions a - gree and make the nations one, so that

Sung in two or three parts, this song has no real harmonization to speak of until the final eight-bar repetition. The rising third part outlines in each measure a pattern of harmonic progression arising out of its combination with the melodic units presented previously. Each bar may thus be interpreted as having the following chordal content:

<sup>66</sup> Abdu'l-Baha. *Promulgation of Universal Peace*. 100.

### Example 11. Harmony

C major = I Dminor = ii Em = iii Fmajor = IV I (1st inversion) IV I V7 I

May they all live to-ge - ther in per - fect har - mo - ny.

O Thou kind Lord! U-nite all. O Thou kind Fa - ther, U - nite all.

O Thou kind Lord! U - nite all.

#### 4.5.4 Pedagogical considerations

The song uses the first solfa sounds learned in childhood Kodaly music education<sup>67</sup>, those being s-m-l. However, the “l” proceeds directly to the “f” and this will be perceived as two pairs of descending thirds from the scale tones of “s” and “l” (s-m & l-f). This melodic fragment enables the singers to correctly predict what the starting sounds are for every line. Each line also gravitates over eight bars to either the third of the tonic chord or to the tonic itself. (See Example 10 above) This song presents a layering of complexity which enables it to be used in part ( the ostinato line only perhaps) for a child’s song, or with all parts used for community use.

This song was included in the workshop and survey reviewed in Appendix A. The group learned the first line using the solfa within a few minutes. The other parts were learned in succession and taught to divided groups which attempted the song in parts after several run-throughs. The song was taught after the introduction of easier pieces using “soh-mi” and the first six notes of the major scale.

#### 4.5.5 Comparison with the Baha’i Guidelines

This song, with a prayer as its text, would meet any of the guidelines in regard to the qualities of dignity, reverence and sacredness required in the presentation of Sacred Texts in the House of Worship and in other devotional meetings.

<sup>67</sup> See Choksy 1974

Universality is addressed by the eclectic approach (stylistically the piece is much like some African songs), and by the use of the pentatonic scale common to many cultures. This is, then, an example of where composers can draw on existing cultural approaches in setting Sacred Texts.

As to comprehensibility, care would need to be given to the enunciation of the text in performance and the ostinato would require to be in the background when the verses are sung.

#### 4.6 O Thou Kind Lord

##### 4.6.1 Background

This prayer appears within a larger letter to the Baha'is of the West and appears in the volume *Selections from the Writings of Abdul-Baha* (pages 232-3). The prayer itself is one that stresses the station of servitude of all mankind and the dependency of all on God. The song presents excerpted sentences and ends with various names of God that usually appear at the end of Baha'i prayers.

##### 4.6.2 Treatment of the Text

The text is arranged for a "caller" ( or group "1" and "respondents" designated as "all" or group "2").

All: O Thou kind Lord! (repeated)

Caller: We are servants of Thy Threshold, taking shelter at Thy holy Door. ...

All: Protect us, bless us, support us,

Caller: ...make us such that we shall love... we shall love but Thy good pleasure,

All: Protect us, bless us, support us,

Caller: ... utter only Thy praise, follow only the pathway of truth,...

All: Protect us, bless us, support us,

Caller: O Thou Provider, (& all join here) O Thou Forgiver!

Caller: Grant us Thy grace and loving-kindness,

All: Thy gifts and Thy bestowals, ... sustain us,

Caller: that we may attain... ...That we may attain our goal.

All: Thou art the Powerful, the Able, the Knower, the Seer;

Caller: and verily

All: Thou art the Generous,

Caller: and verily

All: Thou art the All-Merciful,

Caller: and verily

All: Thou art the Ever-Forgiving,

The pattern sees a longer recitation by the soloist (the caller or a group "1") followed by a briefer and musically repetitive answer from the second group. At the end of the piece, the caller (or group 1) sings only "and verily", whilst group 2 sings the closing names of God. Thus, the roles of both groups are reversed.

#### 4.6.3 Musical Analysis

This uses a D aeolian mode predominantly but introduces the D dorian mode as a variant on the second Introduction before letter "B". This distinctive opening motive really is a call, rising to the minor seventh of the scale through the perfect fifth, and outlining melodically, a D minor seventh chord (with no third).

Example 12. Intro 1 call and Intro 2 call

O Thou kind Lord! O Thou For - giv - er!

Each segment of the text is presented by the first group in a chant-like line which begins by descending from the tonic to the third below and rising by steps again to the tonic. This interval pattern is repeated in the second two-bar phrase and turns to rest on the subdominant. The second group answers this falling melody with an ascending stepwise four-note tetrachord to the same ending pitch from the lower tonic. With the exception of the opening call and the first interval in the caller's recitation, all melodic motion is in diatonic steps.

Example 13.

Caller l' f s l' s l' l' f r m f m f f m r

We are ser-vants of Thy Thres - hold, taking shel-ter at Thy ho - ly Door.  
 makeus such that weshall love ...weshalllove butThygood plea - sure,...  
 ...ut-ter on - ly Thy praise, follow on - ly the path-way of truth,...

Respondents:  
 Pro - tect us, bless us, sup - port us,

The second group of lines is treated the same but altered to fit the texts to the phrases. Section C winds the piece up by firstly reiterating the opening motive in unison, and then singing a descending three-note motif on each of the names of God which is punctuated by the caller singing “and verily” on the tonic and the subtonic.

Example 14. Ending - use of I and V and call motif to reinforce tonality

The musical notation shows a single melodic line on a treble clef staff. The lyrics are: "Seer, and ver-i - ly, Thou art the Gen-er-ous, Thou art the All -". Above the staff, dynamic markings 's f m' are placed above the notes for 'Seer', 'Thou art the Gen-er-ous', and 'Thou art the All -'. A bracket above the notes for 'Thou art the Gen-er-ous' is labeled "Dome-like melodic contour". Below the staff, the notes for 'and ver-i - ly' are labeled "Tonic and fifths". The notes for 'and ver-i - ly' are also labeled "Tonic and fifths".

The form here rests on the organization of the verse lines used in each section. In A, we have three verse lines, each followed by the group 2 invocation. At letter B, there are only two verse lines. Letter C consists of the repetition of small dome-like melodic contours based on the opening call rising from the tonic to the seventh and down to the fifth of the scale (see Ex. 14 above), with the added foundation of the caller’s insistence on the tonic note. The voice leading in both parts gravitate to both the tonic and the dominant, and this bolsters the D minor tonality preparing the listener for the final descent to the tonic note.

#### 4.6.3 Pedagogical considerations

As seen previously, one of the practices of this volume is to gradually expand the musical demands of the user. Though this song presents much material that is easy to learn, the opening call represents an expansion of the intervallic distance singers are required to use. Also, the use of the “fī” note in the second Introduction (the B natural, see Example 12 above) is a coloration of the mode (a dorian sound), and is a sol-fa chromatic syllable to be learned within the operation of modal song.

Conspicuous use of the fifth of the mode (A or solfa “m”) and the singing of the tonic note (D or solfa “l”) aim at solidifying the sense of the key. The tonic note is sung at both octaves. When composing music for untrained singers, such reinforcement of the key leads to easier learning. The opening and introductory calls can then be the points of focused learning. Such melodies are not only

easy to sing and to remember, but also mimic chants well-known in many worship practices (Plainsong and chant).

This song was used in the workshop described in Appendix A. The participants learned only the rising four-note response using the sol-fa indicators. This pattern and its function within the piece was understood by the participants and sung in response to the soloist singing the other parts.

#### 4.6.4 Comparison with Baha'i Guidelines

The text, being a prayer by Abdul-Baha, is suitable for use in the House of Worship. The call and response form is here used to manipulate the text so to fit a musical form.

This piece shows how the adoption of a musical treatment associated with other worship practices can be effective in not only pedagogical considerations, but in what is an acceptable and proven aesthetic in worship practices. It is also another approach appropriate to giving form to a devotional text. Diatonic melody with only limited interval leaps allows for greater attention on the text itself, and on the tonal quality and accuracy of its enunciation. Such an approach is also readily adaptable for a variety of acoustical situations. A long acoustical delay can be a hindrance to the performance of some pieces. This piece, as a chant, might be sung with appropriate pauses after each two-bar and one-bar phrase (as indicated with the longer notes on the tonic and subdominant, and by the use of fermatas).

#### 4.7 Song for Nawruz

##### 4.7.1 Background

This song is meant to be sung for the Baha'i New Year "Naw-ruz" (literally "new day"). The text used is one of two in the volume that are not from the Baha'i Holy Writings, but are by the composer. As such, this song is not a devotional piece at all, but rather an example of a community-singing piece aimed at sociability and enjoyment. The text reflects the sort of activities one would expect from a New Year celebration, gift-giving, food preparation, singing, and so on. The author invites users to create further verses that might reflect local activity.

#### 4.7.2 Treatment of the Text

The text is arranged in five groups or couplets of two lines each, each group being sung as a separate verse followed by the chorus, or as one of up to five groups forming a large verse and then followed by the chorus. The text is a rhythmical line accented by the meter (the first beat of each bar being naturally accented) in groups of two, two, two and three beats for the first line, and in the second line, an added beat allows for a breath before beginning the chorus or the next couplet.

Example 15

Example 15 shows two lines of musical notation in 3/4 time. The first line has lyrics: "In the ci - ty, coun - try, all as - tir, all pre - par - ing". The second line has lyrics: "Or - na - ments and new clothes, cheer - ful eyes, pre - sents shar - ing." Above the notes, rhythmic markings 'd', 'r', 'm', 'd', 'f', 'm', 'm', 'f', 'r', 'm', 'f', 's', 'r' are placed over the first line, and 'd', 'r', 'm', 'd', 'f', 'm', 'm', 'f', 'r', 'm', 'f', 's', 'd' are placed over the second line. The notes are quarter notes, with some beamed together.

#### 4.7.3 Musical Analysis

The *Song for Nawruz* is loosely styled after songs from *The Red Book of Monserrat*, a volume of music for pilgrimage to a local shrine of the Blessed Virgin in Catalonia.<sup>68</sup> One of the features of some of these songs is a rhythmical phrasing of up to nine or ten beats. In this song, each couplet is made up of nineteen beats (example 15 above). The refrain is four bars of triple meter, which provides relief from the driving pattern of the couplets. It is in two parts, harmonised in contrary motion at first, and in parallel motion in fifths to provide the modal sound (mixolydian) so characteristic of medieval music. The tonic mixolydian sound is temporarily converted to a dominant function as the second bar of the refrain goes to F major. The tonic mixolydian sound is reasserted through parallel fifths.

Example 16 Chorus

Example 16 Chorus shows musical notation in 3/4 time. The first part is labeled "Refrain" and has lyrics: "Hap - py New Year! Hap - py New Year!". The second part is labeled "Slowing last time" and has lyrics: "Naw - Ruz has come! Old days are gone!". Below the notes, rhythmic markings 'd', 'r', 'm', 'g', 'm', 'r', 'r', 'd', 'ta', 'd' are placed. The notes are quarter notes, with some beamed together. The tempo instruction "Slowing last time" is written above the second part.

<sup>68</sup> This music has been recorded several times. The recording used for this reference is: *Llibre Vermell de Montserrat A fourteenth-century pilgrimage*. Cond. Jordi Savall. Hesperion XX. Compact Disc. Veritas Virgin Edition 7243 5 61174 2 6 1994

Each couplet is treated diatonically in a pattern that is sequenced on the notes of the C major chord: Sections denoted as “A” are all on the tonic; Section “B” is on the third of the chord; and Section “C” is built on the fifth of the chord.

**Example 17**

Sequence begins on third of tonic chord

Smiles and laugh-ter hearts touch, no more sighs, all are sing-ing.

Sequence begins on fifth of tonic chord

Now the New Year hour's come with the dusk, sun is sink-ing.

#### 4.7.4 Pedagogical considerations

Learning this song is facilitated by the sequence of the original line. The same melodic pattern within the mixolydian mode allows for predictability of pitch. The melody’s internal patterns are readily understood and immediately singable, though the metric scheme may present some problems.

Composing music for a faith community requires one to take into account the need to establish, by various measures, a sense of tonality and accuracy of pitch. Here, limited-range diatonic lines constructed on the notes of the tonic chord assist the singers to hear their beginning pitches., and to predict the direction of the music. The solfa uses step-wise patterns based on the notes of the tonic chord, and users of the volume will have encountered similar patterns in earlier pieces.

#### 4.7.5 Comparison with Baha’i Guidelines

This song is an example of the adoption of an ancient style used in European Christian worship. Also, this song uses no Sacred Text, nor is it based upon any Sacred Text, and so its devotional content in Baha’i terms, is non-existent. Its true usage would be as a more general community-singing piece, sung on the Holy Day of Nawruz itself. None-the-less, its textual content, and its intent in bringing the community together to celebrate the Holy Day fulfills the goal of the “upliftment” of souls. This is also an important aspect of Baha’i social life that should not be ignored by composers of devotional music.



The compositional approach and its derivative nature demonstrate that existing forms can be adopted and adapted for use in contemporary devotional music.

## 4.8 Prayer for the Fast

### 4.8.1 Background

There are several prayers by Baha'u'llah to be used during the Baha'i month of the fast which occurs March second through the twentieth. This text is an extract of invocations, which is repeated at the end of each paragraph of a long prayer.<sup>69</sup>

### 4.8.2 Treatment of the Text

The text consists of the statement

“Thou seest me, O my God, holding to Thy Name,... (...holding to Thy Name,...)

Followed by a canonic rendering of the titles of God used within the prayer:

“the Most Holy, the Most Luminous, the Most Mighty, the Most Great, the Most Exalted, the Most Glorious.

The text is also manipulated for the second vocal part in section “A” (which is a descant) to emphasise “the Most Glorious” ( in Arabic - El Abha, a derivative of Baha, which translates as splendor or glory). This intends to layer the first statement where the suppliant is holding to “Thy Name”, with the second layer which identifies that name as “the Most Glorious”.

### 4.8.3 Musical Analysis

The melodic and harmonic structures are dependent on the consistent use of upper and lower leading-tones within the tone-set. The tones used gravitate to both the tonic and the dominant notes, as is the case with many chants. The scale is Eastern in character, having the flattened supertonic and the minor sixth, both of which gravitate to the tonic and dominant tones respectively. Example 18 shows

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<sup>69</sup>Multiple Authors. *Baha'i Prayers*. (Wilmette, Illinois: Baha'i Publishing Trust, 1982.) 238

how the melody is centered on the tonic chord tones of C, E and G, with the second part only on C. The altered supertonic and sixth function as lament-like neighbour tones of the tonic and dominant.

Example 18

Example 18 musical score showing two staves (1 and 2) with lyrics and solfège notation. The first staff is labeled 'A' and the second 'B'. The lyrics are: "Thou seest me, O my God, holding to Thy Name, ... holding to Thy Name, ... the Most Glorious, ... Glorious... the Most Glorious, ... Glorious...". Solfège notation is placed above and below the notes. A box labeled "neighbour tones" highlights the notes "si f s" in the first staff. An arrow points to the final notes of the first staff with the label "To 'C'".

Note that the end of the four-bar phrase angles towards the tonic in contrary motion in the two voices, so that the beginning of the "B" section provides a sure indication of the root-tone of the piece.

The "B" section is treated canonically, with the second entry creating a harmony of thirds based upon the tones of the C major chord. The melodic contour ascends and descends within the scale, the second part manifesting chords outside the key of C major but within the sound of the eastern scale.

Example 19 Resulting chords in canon

Example 19 musical score showing two staves (1 and 2) with lyrics and solfège notation. The lyrics are: "the Most Holy, the Most Luminous, the Most Mighty, the Most Great, the Most Exalted, the Most Glorious, ... the Most Mighty, the Most Great, the Most Exalted, ...". Chord symbols are written above the notes: C, Dbmin, DbMaj, C, Emin, EMaj, Fmin, Emin, C, Abmin, AbMaj, C, Ab, G, Ab, E (parallel 5ths).

This piece is of a simple structure of two brief sections, each of which can be repeated. The melody centers on the tonic chord tones and uses their neighbour-tones in the canon.

#### 4.8.4 Pedagogical considerations

Though other songs within these analyses are chant-like, this song is the only one using an Eastern scale characterised with upper and lower leading tones gravitating to the tonic and dominant. Though of a challenging nature to Western experience, its chromaticism can be approached as adjuncts to the chord-tones of the tonic “C” chord. Sol-fa “si” with “so”, “fa” with “mi”, and “ra” (or “di”) with “do”. Of particular difficulty will be the learning of three consecutive chromatic notes t – d – ra. Such a piece is useful in expanding the musical language of the community, and thus its capacity for assimilating aesthetic ‘meaning’ in the singing of the text.

In introducing such music to a community, the composer draws on global culture and on established musical practice within a religious community, though the risk exists that it will not be authentic to those from that particular background. Cultural and musical nuances are not always seen or heard by a cultural outsider. Such pieces are none-the-less useful for the aesthetic they provide and would be considered appropriately devotional.

#### 4.8.5 Comparison with Baha’i Guidelines

The text is a prayer of Baha’u’llah and is thus appropriate for use in the House of Worship.

As discussed previously, a composer makes decisions when setting a text on how to best bring out the meaning of certain areas. This textual excerpt consists mostly of attributes or names of God and its musical setting exemplifies the principle of assigning durational value on important words, in this case “God”, “Name”, “Glorious”, “Holy” and the other titles of God. The intent is to bring out these words so as to form an association between them through the music. The accentuation layers the obvious meaning with a musical meaning. The canon in turn, also provides another level of significance by drawing the listener’s attention to one title, then the second underpinned by a repetition of the first, then the third upon the repetition of the second, and so. This sort of conscious approach indicates a strong concern for the audibility of the text, which is fundamental to the Baha’i devotional approach.

Another quality inherent in the approach, is the reverence and dignity that such an Oriental chant communicates, especially with those communities possessing members from the East who regularly use chant in devotional meetings. As a challenge to Western ears and perceptions however, it provides an educational role in universality. Such a consideration must be tempered with knowledge regarding local conditions and perceptions so that any unfamiliarity with things “Oriental” does not detract from the act of worship.

The practice of drawing on historical and cultural practice is now an axiom amongst most post-modern artists. Such practices are part of the palette of the composer. Here, it is also a consideration of poly-cultural communities, and thus the principle of universality.

#### 4.9 Rely Upon God

##### 4.9.1 Background

The text for this song is a paragraph from a letter written by Abdul-Baha which counsels an individual to be forbearing in times of hardship. In this letter, physical reality is likened to a “shadow stretching out” in comparison to spiritual reality, so one should not become too discouraged in times of hardship.

##### 4.9.2 Treatment of the Text

The text is divided into three lines with some inner repetition:

1. Rely upon God. Trust in Him. Praise Him, and call Him... and call Him continually to mind
2. He verily turneth trouble into ease, and sorrow ... and sorrow into solace,
3. ...and toil ... and toil into ...toil into utter peace. He verily hath dominion over all things.<sup>70</sup>

Each line forms the text for one of three parts of eight bars in length which can be sung consecutively as a solo, or in two or three parts with overlapping entries and repetitions. One example of word-painting is evident in the following passage where the words “and call Him” are treated with a rising major chord as in a bugle call.

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<sup>70</sup> Abdul-Baha. *Selections from the Writings of Abdul-Baha*. 178

Part 1  
call Him ...and call Him con -

Part 2  
sor - row ...and sor -

Part 3  
He ve - ri - ly

### 4.9.3 Musical Analysis

This song is in the key of E minor, and its harmonic stasis is a central characteristic. On the first beat of every measure the E minor triad is heard with only one exception.

Example 21 Harmonic stasis

Part 1  
Emin C Emin Emin7 Emin

Part 2

Part 3

Measure four, because of its delayed arrival at the tonic, and because of the relative melodic slowing, represents a preparation for the words of the fifth bar to be heard distinctly in the call of "call Him".

Example 22

Part 1  
ly u-pon God. Trust in Him. Praise Him, and

Part 2  
He ve-ri-ly tur-neth trou-ble in-to ease, and

Part 3  
toil ...and toil in - to ...toil in-to ut-ter peace.

1  
call Him ...and call Him con - tin - ual - ly to mind. Re -

2  
sor - row ...and sor - row in - to so - lace,

3  
He ve - ri - ly hath do-min-ion o-ver all things. and

Melodic slowing at end of phrase

### 4.9.3 Pedagogical considerations

This song allows flexibility in performance and can be sung solo, or in three parts, or as a 3 part round. Its range lies slightly beyond the octave, with the bulk of the melodies within the neighborhood of the tonic triad. The fact that this piece rarely moves from the tonic chord will result in the singers having confidence in pitch. Every part sings one of the notes of the tonic minor triad in every bar. Other notes occur as passing tones (e.g. the second bar, second part, the note “A”) or neighbour tones (e.g. the first bar, first part, beat three; and part two, bar eight, beat three). Harmonic stasis then, is another compositional approach to be considered when writing for inexperienced singers as it allows for a sense of permanence in tonality. The piece also uses diatonic steps as passing-tones and neighbour-tones.

This song encourages progressive learning. It would be complete enough for community devotional singing with only the first line (eight measures in length) being sung and repeated. When this is achieved, the second and third parts can be gradually conquered and incorporated into the solo or into an actual part-piece. This approach in preparing music allows a wider range of use by the various talents and levels of musical skills found within any community.

### 4.9.4 Comparison with Baha’i Guidelines

This piece meets the guidelines of comprehensibility implied by the discussion in the literature review. Comprehensibility is also enhanced musically by harmonic stasis and aesthetically by mild word-painting.

As to the text fitting a musical form, this piece shows how the use of the repetition of small phrases can lengthen a line so as to conform to the length of the individual parts of the round.

This particular song, because its text is not a prayer, but rather a letter (tablet) of Abdul –Baha, would be appropriate for use at the Feast but not in the House of Worship.

## 4.10 Let us, Like Candles, Burn Away

### 4.10.1 Background

This excerpt is from a larger letter of Abdul-Baha addressed to one of the relatives of the Bab. Its theme is the sacrifice of one's self in service to God.

### 4.10.2 Treatment of the Text

... Let us, like candles, burn away; as moths, let us scorch our wings; as the field larks, vent our plaintive cries; as the nightingales, burst forth in lamentations. Even as the clouds let us shed down tears, and as the lightning flashes let us laugh at our coursings through east and west. ... Let us put aside all thoughts of self; let us close our eyes to all on earth, ... let us cry out our joy, and lose ourselves in the beauty of the All-Glorious.<sup>71</sup>

This excerpt was chosen because of its imagery and its repeated use of the imperative “Let us...” which accompanies each new line. It is always musically rising, usually as a melodic third. The d minor motif discussed below is used to create the expectation of the initial words, even when the actual text varies as in section “C”, with “... let us cry out our joy”, and in section “A<sub>1</sub>”, where the text is “Let us put aside...”.

The text is presented in two choral parts with repetition of words. Textual echo is used between the parts at various times, especially with the opening words which are used at the beginning of the first two sections and the ending coda-like return to the “A” section. Simple overlapping of lines occurs and is sometimes juxtaposed with more homophonic textures as can be seen in measures five through eight of the “A” section (Example 23), and the subsequent canon-like entries occurring immediately after this area and at the start of the “B” section (Example 25). Echo and quasi-canonic treatment and its contrasting homophonic presentation of the text, are primary approaches in setting this text.

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<sup>71</sup> Abdu'l-Baha. *Selections from the Writings of Abdu'l-Baha*. (Wilmette, U.S.A.: Baha'i Publishing Trust, 1978)  
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### 4.10.3 Musical Analysis

An ascending melodic d-minor triad is the fundamental structural unit of this two-part choral song. This motif presents the title of the piece and thus its theme at the start, the middle, and the end of the composition, providing a clear intent of meaning to the delivery of the texts ( i.e. Let us, like candles, burn away...). After the brief four-bar introduction using the motif, it is used in the “A” section first in its original form, then inverted and reversed in motion in the lower voice and transposed to the relative major key in the upper voice in contrary motion.

Example 23

The musical score for Example 23 consists of two parts, Part 1 and Part 2, in 3/4 time. Part 1 is in the upper voice and Part 2 is in the lower voice. The lyrics are: "Let us, like candles, burn away; as moths, let us scorchourwings; as the field larks, vent our plain-tive cries; Let us... burn a - way... Let us... bum a - way...". The score includes rhythmic notation (d, r, m, s, f, m, r, d, t) and a boxed section labeled "motif" in Part 2. Below the main score, a section titled "Transposition of motif to major key" shows the motif in two voices, with the lower voice labeled "retrograde of motif".

The echo approach described above is not always one of an exact melodic canon or echo, but one concerning the text itself. In the following example, it occurs in counterpoint as contrast to the preceding homophonic treatment.



Example 24

1  
as the nigh - tin - gales, burst forth in la - men - ta - tions.

2  
as the nigh - tin gales, burst forth in la - men - ta - tions.

Dynamic markings: *l*, *f*, *r*, *m*, *f*, *m*, *f*, *m*

The designated form for this song is "A - B - C - A<sub>1</sub>". The harmonic structure sees the tonic chord reiterated with the dominant of the key appearing at the end of every four-bar phrase in the "A" section (Example 23). The "B" section presents in contrast, a procession of chords which are implied by an active counterpoint between the two parts. Such chords are the result of the use of vertical thirds and sixths intended as points of concord amongst the busy and imitative treatment of the two parts.

Example 25 "B" section harmony & textual echo

1  
E - ven as the clouds let us shed down tears, and  
*text statement*

2  
*text echo* E - ven as the clouds ... shed down tears...

1  
as the light - ning fla - shes let us laugh  
*text statement* *text echo*

2  
*text echo* as the light - ning fla - shes let us laugh let us  
*text statement* *text echo*

Chords: C, Gmin, F, C7, C, Dmin, Gmin/B $\flat$

This section again uses textual echo with the echoes tossed between the parts in the fourth bar of the "B" section.

#### 4.10.4 Pedagogical considerations

Composers of community-music can use a variety of approaches and devices common to folk-song and popular music to create pieces of diverse atmosphere and content. Among these is the use of melodic triads. This song uses a d minor triadic motif as its characteristic sound. The solfa system assists in learning the motif and its various permutations as other pieces within the volume have used the solfa major and minor triad. These triads are familiar to most ears being common in songs of all sorts, so the composer can consciously use them in providing new music for devotional community singing.

The structure of this song on the d minor motif facilitates the initial learning of the first section of the piece and subsequently its later sections “C” and “A<sub>1</sub>” which contain similar material. With this in mind, such a piece can be intended as a goal for achievement in community singing, its more challenging parts undertaken in a methodical and formal manner rather than in the informal manner of most community music-making. The composition then, takes an approach which empowers the singers, in that they achieve the main part of the song with skill and effort commensurate with other pieces in the volume, yet challenges them with the counterpoint used in the “B” section. Here, the parts diverge into greater intervals, though common tones (at the octave) assist entries. (See bar one of the preceding example, where the A note is given by part one to two, and bar four where the B<sub>b</sub> is given and sustained before part two’s entry at the octave).

Parts of the song can be taught as a community singing piece. The top line of section “A” could be sung solo or with a group singing the motif repeatedly as accompaniment. Composers of such material could carry the principle of flexibility in performance by making sections of a larger work complete in themselves, so that a piece can predictably offer various levels of achievement.

#### 4.10.5 Comparison with Baha’i Guidelines

This song is appropriate for presentation by prepared singers at Baha’i gatherings. The text is from a letter of Abdul-Baha’ and so does not meet the requirement for use in the House of Worship. Repeated use of the motif with the text, and the use of echo between the two parts focuses attention on the text, which is the crucial factor for any devotional rendering. The text is manipulated to fit a modern choral approach through repetition and other like devices described above.

## 5. CONCLUSIONS AND AREAS OF FURTHER INTEREST

### 5.1 Conclusions to the Research Questions

#### 5.1.1 Reasons for the Paucity of Music in Baha'i Devotional Practice

The paucity of the use of music in Baha'i devotional practice can be attributed to the following conditions:

- i. the relative youth of the Baha'i Faith and the demographic characteristic of its membership being widely-spread amongst hundreds of cultures and nations, the consequent sparseness of its musical human resources and the lack of a common devotional practice.
- ii. the confusion and/or indecision as to what is appropriate, perhaps partially generated by the perceived ambiguity in the guidelines and limitations provided in the Baha'i writings and their avoidance of musical and stylistic references
- iii. the dissatisfaction with musical forms associated with other previous religious affiliations or other religious communities, or at least the expectation that as the Baha'i Faith is a new world religion, it should have a new musical form.
- iv. the general erosion of music-making in community activity within the wider society, and the resultant discomfiture with the act of singing and the inability of most to read music or to have access to a music-learning system.

The first condition will be affected by further growth and thus gradually remedied as the Baha'i Faith's membership acquires the human resources it needs to address the paucity of music in devotions. None-the-less, efforts in training the Baha'i community in basic musical practice can be made through publication of new devotional music with a systematic or methodical approach.

As to the second and third points, further education of individual artists, institutions, and communities in the guidelines provided by the Sacred Texts and the writings of the Universal House of Justice and Shoghi Effendi will contribute to understandings that should encourage local communities to form musical practices appropriate to their own culture and to the guidance given. The inclusion of

old forms, or their melding with new should become a non-issue as a better understanding of what is appropriate emerges (i.e. that style is not a Scriptural concern, but rather such qualities as sacredness and comprehensibility). Composers of devotional music can reinforce this understanding by consciously adopting and adapting established forms in efforts to address the lack of such music.

The fourth contributing factor in the paucity of devotional music can be systematically addressed by conscientious artists and communities using existing music-learning systems and methods such as those contained within the Kodaly method. This method, because of its almost universal availability, might well serve as a medium (along with standard Western notation) for the exchange of diverse cultural and individual creativity in devotional music.

### 5.1.2 Composing music for Devotional Use

#### 5.1.2.1 Scriptural Guidelines

As to the guidelines and limitations given by the Baha'i Writings on the preparation and use of music in devotional practice, we have seen that there are no specific musical references as to how this is to be achieved. What becomes clear though, is that the music must be characterized by dignity, sacredness and universality, that it must uplift its hearers<sup>72</sup>, and that the text itself be given priority, for it is the central purpose of the devotional activity. Musically speaking then, a composer has a free hand tempered by the intent of devotional practice (i.e. not being a "performance" as in a concert-hall, but a service to furnish an aesthetic framework for the heightened understanding of the texts used). Style is secondary in importance, and is left to the artists to decide. What is of primary importance is to maintain the sacredness of the activity. That devotional practice, whether it be musical or verbal, be freed from rigidity, ritualistic proclivities, and theatricality, and its participants encouraged to focus on, hear and comprehend the Scriptures, demonstrates that the all-important aim is to have nothing come between the worshipper and the worshiped. The mediums used must enhance this connection, not detract from it. This is especially relevant to devotional programs within the Houses of Worship.

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<sup>72</sup> The meaning of "uplift" is prone to varied interpretations that might be best addressed in a further study.

As seen from the above analyses, three areas within the guidelines found in the Baha'i Writings could be addressed in compositional approaches.

1. To assist in comprehensibility, the following were found to be relevant.
  - i. repetition, canon, rounds, textual echo, durational stresses on certain words, and other variation techniques,
  - ii. added layers of musical emphasis through harmonisation, repetition at various pitch levels including sequence.
  - iii. word-painting using durational stresses, the re-presentation of musical material in inversions or retrogrades, and simple devices as ascending and descending vocal lines corresponding to the words.
  - iv. the use of forms which allow for words to be treated in longer or equal durational values, such as chants and spirituals
  
2. The choice of texts must meet the guidelines, so the composer must identify whether such music is to be used in the Mashriqul-Adhkar (the House of Worship) or at other community gatherings.
  
3. To assist shaping texts to fit a musical form, some manipulation of the texts was made through the
  - i. selection of lines that are metrically similar for presentation within verses without distortion of the original complete text.
  - ii. use of simple invocations only.
  - iii. alteration of the meter in sections where the text demands it.
  - iv. use of chant-like melodies for texts that are asymmetrical.
  - v. use of repeated lines or phrases in response form between choirs or singers.
  - vi. use of established musical forms such as hymns, spirituals, call and response, simple binary and ternary forms. The use of consonant rhyming and vowel extensions to fit such a form.

#### 5.1.2.2 Pedagogical Considerations

Composers wishing to address the problem of the paucity of music in devotional practice need to look at providing this not only in the presentation of the music (i.e. a musical literacy system), but in the structure of the music itself (techniques of composition). The manner in which a composer can initiate a pedagogical approach is thus two-fold.

As to musical systems, composers might consider adopting the Kodaly Tonic Solfa system in addition to the musical score, as there exist resources, at least in most Western countries, for its study and use in the development of musical literacy.<sup>73</sup> As to compositional practice, the following were found in the analyses to be helpful considerations in writing music for community use.

- i. The use of established, familiar and culturally acceptable devotional musical forms such as hymns, call and response, chant, and so on.
- ii. The use of a limited vocal range and tone-sets, passing-tones, and neighbor-tones and the use of diatonic steps in melody,
- iii. The use of varied levels of difficulty (simplicity and complexity), and flexibility in form to provide for diverse circumstances
- iv. The use of the Kodaly idea of sequenced learning with tonic solfa.
- v. Repetition through musical devices such as sequence, repeated motives, and motif-derived composition
- vi. The use of tonality-enforcing devices such as harmonic stasis, tonic and dominant tone orientation, popular form tonality, and simple harmonisations

As is perceivable in the analyses above, *The Paramount Project* was influenced by the criterion given in the Baha'i Sacred Texts, and the other writings reviewed. This is most obvious in the use of hymn-like songs and unison singing, and in the attention given to the importance of the comprehension of the text, and in the attempts to give a musical form to it. *The Paramount Project* is an initial example of an attempt to resolve the problem of the paucity of music in Baha'i devotional practice. It has sought to address the majority of the concerns and limitations described in this study. The preliminary survey described in Appendix A indicates that it has done this with reasonable success.

## 5.2 Areas of Further Interest and Research

As the understanding of the use of music in devotional practice deepens within the Baha'i community, music in devotional practice will evolve. Further questions will arise. For example: In

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<sup>73</sup> The internet site for the University of Pretoria includes the score and tonic sol-fa for South Africa's national anthem. Many Kodaly sites also contain original music written for educational purposes. There is also a multitude of individual musician/composer websites.

future generations, when participants in Baha’i devotional programs have better understood the aim of the activity (i.e. hearing, comprehending and focusing on the Sacred Text), will they have also developed their listening and comprehension skills to the extent that composers might be able to exploit further abstraction in music, and develop music of more complexity which would augment the aesthetic experience and thus be more consonant with the aim of reinforcing the understanding of the text?

Further to this, the architectural guidelines for the House of Worship may influence musical devotional practice. Having nine sides and a dome<sup>74</sup> means that the acoustic properties of every House of Worship constructed in the future will present its own unique requirements in the presentation of the Sacred Texts in its programs. Further questions to be investigated could then be “To enhance audibility, how would architects design the interiors of these buildings so to heighten the experience of hearing the world’s Sacred Scriptures?”, and “What are the compositional approaches that composers should take into consideration when composing for venues with varied acoustical delays, so as to ensure the comprehensibility of the texts?”

Another consideration is how language itself will influence the music to be written in future devotional practice. A universal auxiliary language (in addition to one’s native tongue) being one of the fundamental principles of the Baha’i Faith, will surely have an effect on the way music is written. Native languages used in the devotional context might produce new musical forms that demonstrate the principles required by the devotional intent. An interest in the use of the Arabic and Persian original texts of the Baha’i Faith within Western or other musical contexts will also effect new forms.<sup>75</sup>

Finally, as the Baha’i community pursues its goal of fostering a united and diverse world community, the entire gamut of musical experience from historical and cultural perspectives as well as those that embody the wealth of modern individual creativity will come to bear on the continued development of the role of music in devotional practice. Devotional music will assuredly become as varied in its expression of worship as will be its diverse proponents.

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<sup>74</sup> “... necessary qualifications: a building with nine sides, surmounted by a dome.” “... circular building.” Shoghi Effendi: *Letters to Aust. and New Zealand*, (London: Baha’i Publishing Trust, ) 128 occasionally in poetic form. None of these poems have been translated to date as they represent perhaps the greatest challenge to translators of his writings.

<sup>75</sup> Abdul- Baha’ has stated (in an unpublished excerpt provided by the Research Department at the Baha’i World Center) that the poems of Baha’u’llah would one day be set to Western music. Baha’u’llah wrote in the highest style of prose and occasionally in poetic form. None of these poems have been translated to date as they represent perhaps the greatest challenge to translators of his writings.

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## APPENDIX A

### The Findings of a Preliminary Testing of Music from *The Paramount Project*

The testing of the music was undertaken in a workshop presented at the Creative Inspiration Conference held at the University of Melbourne September 22<sup>nd</sup> –26<sup>th</sup>, 1999, under the auspices of the Association for Baha'i Studies. Twenty-two persons attended the workshop from Australia, New Zealand, Tonga, and Iran. The participants ranged in age from eleven to forty-four years. In the case of nearly half of the participants, English was not their mother tongue. Thirteen participants responded to the survey. Eleven respondents had received musical training previously, two of which were as choir members. The remaining received training in primary or lower secondary schooling. Such training was usually for a period of only one to two years. Five of the thirteen stated that they could read music to a limited degree. Two of the participants were folk-singers.

Each participant was given a copy of the volume. The workshop was conducted firstly by learning the rhythmic value of eighth, quarter, half, dotted half, and whole notes, and the quarter and eighth note rests. The Cheve system was used and all were required to say the appropriate syllable in time when pointed to on an overhead projector. About eight to ten minutes was spent this way. The Sol-fa system was introduced by singing the scale from “d” up to “s” then “la”. The first piece learned was *The Greatest Name*<sup>76</sup> which uses mostly step motion. The one awkward interval was a “s – r” which was undertaken by the participants without help and was attained by their searching for where it was in relation to the starting “d”. The second piece undertaken was *O God, Guide Me*. This introduces the basic Kodaly “s – m – l –s” pattern. A total of ten songs were addressed by the workshop, two of which are included in the analyses of this study. *O Thou Kind Lord! Unite All* was learned through the first refrain being solidly understood. This line forms the basic shape for the other lines. It was sung through with some coaching, and three parts were achieved as per the score. *O Thou Kind Lord!* was only partially learned as it is for a caller and respondents. The group learned the initial call-opening of “l – m –s – m” and the subsequent response of “l – t – d – r” whilst the workshop leader sang the caller's part. This demonstrated that such a simple approach in form (call and response) could be responded to by a group in a brief span of time. The following is a list of the songs undertaken in the workshop.

1. O God, Guide Me
2. The Greatest Name
3. Trust in God
4. Praise Be to Thee
5. My God, My Adored One
6. Glorified Be My Lord
7. O Sun of Bounty
8. I Have Turned My Face
9. O Thou Kind Lord! Unite All.
10. O Thou Kind Lord!

The participants' response to *The Paramount Project* is as follows:

- 30% of the respondents had encountered the Kodaly Method previously
- 100% of of respondents considered the workshop helpful to learning the basics of music reading
- 85% indicated that they were willing to further pursue learning to read music
- 92% considered the page format to be helpful in learning the pieces.
- 92% considered the pieces appropriate for community use, i.e. learnable in a reasonable length of time.
- 100% believed that the music allowed for comprehension of the text.
- 100% agreed that the music was appropriate for devotional use.

From the leader's point of view, it was encouraging that so many pieces could be basically learned in a two and a half-hour session. After learning the Cheve and Solfa systems, the participants were not reluctant to undertake new pieces, all of which presented progressive challenges in learning. There were of course, awkward areas, and some of the participants were more able than others, but the overall result was that with experiential understanding of the systems used (Cheve and Tonic Sol-fa), the ability to realise the material increased.

Most of the songs sung in the workshop were from the early part of the volume. These were specifically designed to be the simplest and most approachable of the pieces though progressive in their musical demands. Each element in this progression was successfully addressed by the workshop at a level commensurate with the time allowed. The principles aimed for in the music were realised in practice.

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<sup>76</sup> The pieces referred to in this Appendix are also included in Appendix C.

## APPENDIX B

### Survey on the use of music in Bahai Feasts and Holydays

This survey was conducted via the internet with a brief questionnaire aimed at ascertaining the level of the use of music, and particularly vocal music in Baha'i devotional gatherings. These were defined as the Nineteen-Day Feast and the Holydays. Respondents were mostly from Australia, but also from New Zealand, the United States, Canada, the Caribbean and the Netherlands. The results of sixty-two questionnaires are compiled below.

1. Community size in population including adults and children.
  - 64.5% lived in communities of less than fifty Baha'is
  - 14.5% lived in communities of fifty to a hundred
  - 21% lived in larger communities of over a hundred
  
2. Ninety –eight percent of all respondents stated that there was some music at the Feasts and Holydays.
  
3. Of the twenty-eight meetings in the category of Feasts and Holydays, music was present in the following percentages.
  - 27.5% had music in up to ten meetings per annum
  - 16% had music between ten to fifteen meetings per annum
  - 16% had music between fifteen and twenty meetings per annum
  - 40.5% had music in most of the meeting i.e. twenty to twenty-eight
  
4. Asked whether the music in these meetings consisted of live or recorded music, the following results were given.
  - 13% indicated that only live music was used
  - 36% indicated that only or mostly recorded music was used
  - 51% indicated that a combination of live and recorded music was used

5. The proportion of vocal music used at these gatherings was distributed as follows.
  - 27% had no vocal music
  - 24% had vocal music one to five times per annum
  - 17% had vocal music five to ten times per annum
  - 13% had vocal music ten to twenty times per annum
  - 19% had vocal music over twenty times per annum
  
6. The forms or styles of music mentioned most often were Persian chants, European music (including choral music), Baha'i songs (children's songs and folk settings), folk music, recorded music, and some ethnic styles. Original music was prepared in four of the sixty-two communities surveyed.
  
7. Of sixty-two communities surveyed only 13% (eight) had any form of musical training. This ranged from regular learning of songs in children's classes to small, organised choirs that rehearsed consistently.
  
8. Seventy-five percent of respondents used music in private devotional practice, usually singing prayers and other Sacred Writings.

These statistics indicate an inconsistent use of vocal music in devotional practice. Less than a third of the respondents indicated that vocal music was used only half of the time. More than two thirds of respondents had music in ten or less of the twenty-eight meetings throughout the year. Recorded music was used exclusively in a third of the communities. The fact that there is a lack of musical training within the communities (87%) suggests that this is an area that needs to be addressed. None-the-less, the above demonstrates an apparent desire to incorporate music in devotional practice. Ninety-eight respondents see music as a part of their gatherings (some of these were one or two occasions out of the year).

APPENDIX C

COMPLETE SONGS FROM *THE PARAMOUNT PROJECT* USED IN THE ANALYSES  
AND IN THE PRELIMINARY SURVEY PRESENTED IN APPENDIX A

# I Have Turned My Face

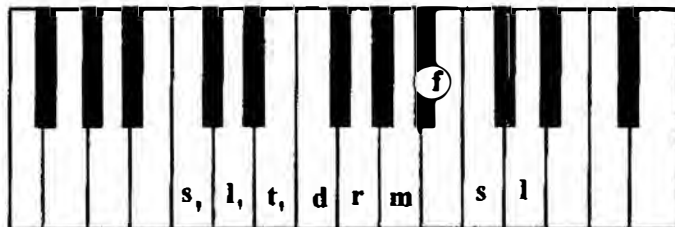
(From a prayer for evening)

Source = Abdul-Baha' Baha'i Prayers U.S. p61-62

SOL-FA -s, l, t, d r m f s

Key of F major

This song is much like the "Spirituals" of the past, and should be sung slowly with much feeling and expression.



*Slowly and reverently*

s, t, t, d d d d r m m d l, l, s,

Sol-Fa

4/4 Tonic Line

The first line of musical notation. The Sol-Fa staff shows the notes for 's, t, t, d d d d r m m d l, l, s,' with a 'Tonic Line' label and a 4/4 time signature. The piano staff shows the corresponding notes and rests.

...I have turned my face un-to Thy king-dom of one-ness

s, t, d d r d l, f m f r t, d r

Sol-Fa

The second line of musical notation. The Sol-Fa staff shows the notes for 's, t, d d r d l, f m f r t, d r' with a piano staff below it. The piano staff includes chord markings for F, Bb, and C7.

and am im-merged in the sea of Thy mer - cy.

s s f m d r f m d l, s, f f

Sol-Fa

The third line of musical notation. The Sol-Fa staff shows the notes for 's s f m d r f m d l, s, f f' with a piano staff below it. The piano staff includes chord markings for F and Bb.

...en-ligh - ten my sight... ...O Lord,... ...by be-

Refrain

Sol-Fa

m d l, s, d l, t, d | d r m d r

hold-ing Thy lights in this dark night,... ..O Lord, I have

Sol-Fa

m m m r m f r m f m r r m f s m f

turned my face... O Lord, en - light-ten my sight... O Lord, I have

Sol-Fa

s m d l s f m r d | s d r | d

turned my face... O Lord, make me hear Thy call,....O call,...



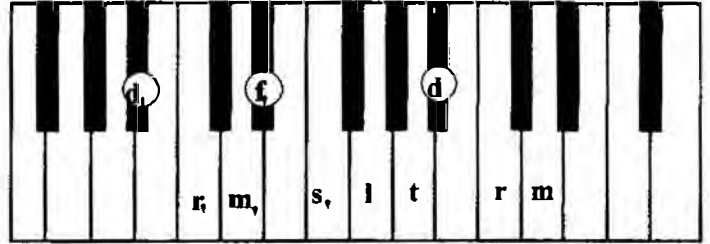
# Be United

SOL-FA - l t d r m s, f, m, r, d,

Source - Tablets of Baha'u'llah p. 138

This song is in G minor though at the end of the refrain it gravitates to the relative major key of B flat. It can be sung as written and repeated, or it can be sung in two parts with all singing the first 6 bars together, then half of the group repeating the first 6 bars whilst the other group continues with the second 6 bars. The arrow shows where this division of singers takes place. The refrain is sung together in unison/octaves.

Key of G minor



Verses

*Flowingly*

l-Fa 4/4 | d t | s, | f, s, m, d, m, s, s,

Let each morn be bet-ter than its eve and each mor-row  
Glo-ry not in love for your coun-try, but in love...

f, | m, d t | d m r d t d | t

ri-cher than its yes-ter-day. Let each morn be bet-ter than its  
...but in love for all man-kind. Glo-ry not in love for your coun-

s, m, s, t t | d t | s, | d t

eve and each mor-row ri-cher than its yes-ter-day. Be u-  
try, but in love... ..but in love for all man-kind.

**Refrain**

Sol-Fa

ni - ted in coun-sel, be one in thought. Be u -

Sol-Fa

*Slowing .....*

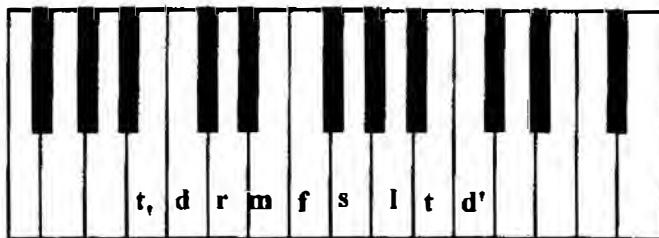
ni - ted in coun-sel, be one in thought.

# O Our Lord

SOL-FA - t, d r m f s l t d

Source = Abdul-Baha Bahai Prayers U.S. p.140

Key of C major



*Slowly with reverence*

Sol-Fa

4/4 d t, m r d f m s r m m r r r d<sub>3</sub> f

O our Lord! We are weak, and Thou art the Migh - ty, the Po-wer-

Sol-Fa

s d t, m f f m l l y f f m l t

ful. We are life-less, ...We are lifeless, and Thou art the great

Sol-Fa

d' t l r' t t l s d' l l s f m l l d t, m

life-giving Spi-rit. ...life-giving Spirit. ...great life-giv-ing Spi-rit. ...O ourLord!

Sol-Fa

f l s f t, d r r d t, r d

...We are need-y, and Thou art the Sustain-er, the Po-wer - ful.

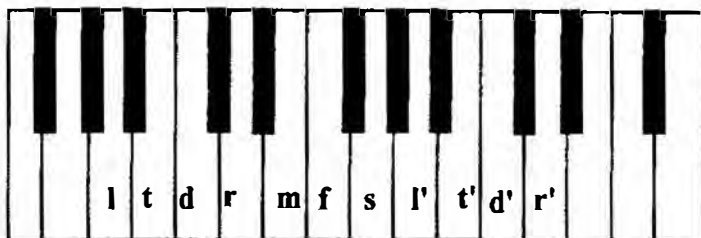
# Mortal Charm Shall Fade Away

SOL-FA - l t d r m f s l' t' d' r'

Source = Abdul-Baha SWA p.204

The 1st line may be sung solo or in unison/octaves. A 2nd part is provided if needed, but the first 8 bars should be sung together. An optional repeated pattern is also provided on the next page which can be used as an accompaniment for the entire piece. (You might use only the 1st line.) If sung by all in unison/octaves, and fading gradually, it will provide an effective end to the song.

Key of A minor



*Andante*

Part 1

l' s f s s f m f m r r m f d d'

Mor-tal charm shall fade a-way, ro-ses shall give way to thorns, and

1

d' t' r' d' t' t' l' si l' l' s f m f s l'

beauty and youth shall live their day, ...shall live their day,... and be no more.

1

l' t' d' d' d' t' l' s l' t' s s f m r d'

Mor-tal charm shall fade a-way, ro - ses shall give way to thorns, and

2

f s m f m s f m f r m m r d t

Mor-tal charm shall fade a-way, ro - ses shall give way to thorns,

Slowing

1 d' t' r' d' t' t' l' si l' l' s f m f s l'

beau-ty and youth shall live their day, ...shall live their day,... and be no more.

2 f m r s f m m r d r d d d t l

andbeau - ty and youth shall live their day, and be no more.

The following might be used as an ostinato by a third group singing repeatedly the first four bars. It may also be used then as an ending to the entire piece, sung by all in unison/octaves. The low "a" is hummed by a group.

1 Mor tal charm shall fade a - way,

Hm

1 ro - ses shall give way to thorns,

1 beau - ty and youth shall live their day,

Repeat as desired & fade to complete silence

1 be no more.

2 f s l' m

be no more. ...and

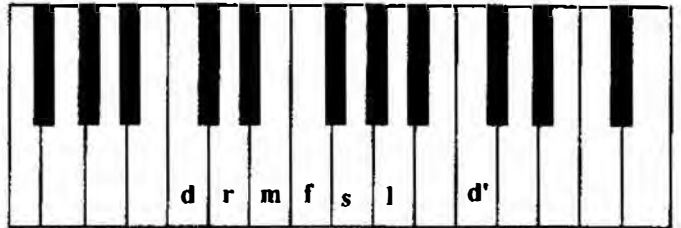
# O Thou Kind Lord! Unite All.

SOL-FA - d r m f s l d'

Source = Abdul-Baha' Baha'i Prayers U.S. p103

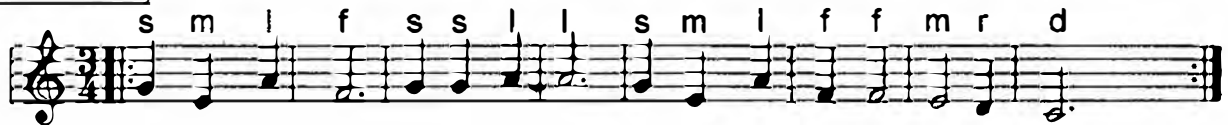
This song requires only a limited vocal range. It is in a brisk tempo felt in one larger beat to the bar (ONE two three). This can be performed with up to three groups. At first, one group sings the 1st refrain/ostinato whilst another group sings the verse. All join on the 2nd refrain and then split for the 2nd verse as before. Each 4-bar phrase in the 2nd verse can be followed by 4 bars rest as the ostinato group continues. When these 4 lines are completed, all split into three groups for the last refrain sung repeatedly. Each part enters on its own in the order 2nd, 1st, and 3rd. End with all on 2nd line.

Key of C major



*Brightly*

Refrain & Ostinato



O Thou kind Lord! U-nite all.

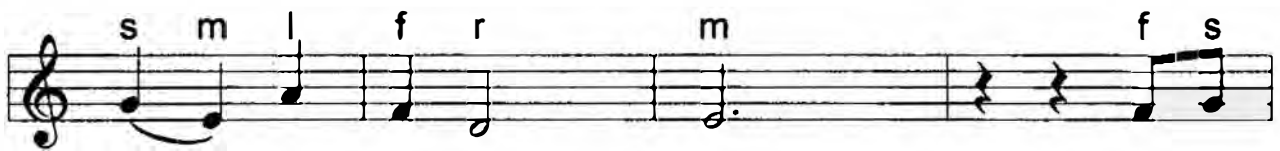
O Thou kind Father, U-nite all.

Verse 1



Let the re - li - gions a - gree

and



make the na - tions one,

so that



they may see each o - ther



as one fa - mi - ly

d' d' d' d'

and the whole earth

s m l f m s d

and the whole earth as one home.

**Refrain 2**

s m l f f s l s l f m r d

O Thou kind Fa-ther, God! O Thou kind Lord! U - nite all.

**Verse 2**

(Follow each line with 4 bars rest)

s m l f r f s s f m s s

Glad - den our hearts through the fra - grance of Thy love.  
 Bright - en our eyes through the Light of Thy Gui - dence.  
 De - light our ears with the me lo - dy of Thy Word,  
 ...shel - ter us all in the Strong - hold of Thy Pro vi - dence.

s m l f f s l s s l s f s

May they all live to - ge - ther in per - fect har - mo - ny.

s m l f s s l s m l f f s f m

O Thou kind Lord! U - nite all. O Thou kind Fa - ther, U - nite all.

d r m f s f m r d

O Thou kind Lord! U - nite all.

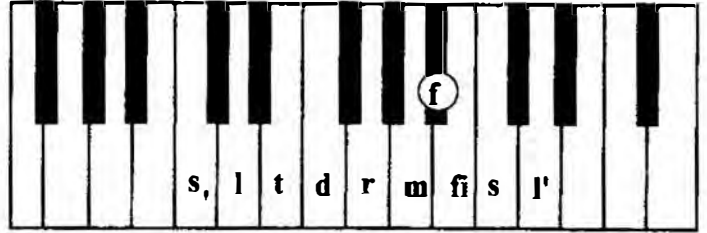
# O Thou Kind Lord!

SOL-FA - s, l t d r m f f i s l'

Source = Abdul-Baha SWA p232-233

This piece is designed to be sung by two groups in a form of call-and-response. The first group may be substituted with a solo voice. The entire piece may also be sung as a solo or duet. Note the use of the b natural (fi) in the second intro which provides a different colour to the passage. Section C might be performed with individuals or groups singing one of the names of God (or two groups echoing each other) and maintaining the last note as a hum to the end.

Key of D minor



**Intro 1** *Prayerfully*

**A** Caller (or Group 1)

1st time, Caller (or Group 1)-2nd time, All (or Group 2)

l m s m l' f s l' s l'

O Thou kind Lord! We are ser - vants of Thy  
make us such that we shall  
...ut - ter on - ly Thy

f r m f m f f m r

Thres - hold, tak - ing shel - ter at Thy ho - ly Door.  
love ...we shall love but Thy good plea - sure,...  
praise, fol - low on - ly the path - way of truth,...

All (or Group 2)

l t d r l t d r l t d r

Pro - tect us, bless us, sup - port us,

**Intro 2** Caller (or Group 1)

All (or Group 2)

l m s s fi m l m s s fi m

O Thou Pro - vid - er, O Thou For - giv - er!



**B** Caller (or Group 1)

l' f s l' l' f y f r m f

Grant us Thy grace and lov - ing -  
 ...that we may at - tain ...that we may at - tain our

All (or Group 2)

f m r l t d r l t d r l t d r

kind - ness, Thy gifts and Thy bes - towals, ...sus tain - us,  
 goal. Pro - tect us, bless us, sup - port us,

**C** All (or Group 2)

s f m s s f m s s f m s

Thou art the Pow - er - ful, the Ab - le, the Know - er, the

All (or Group 2)

s f m l m s s f m l m s

Thou art the Gen - er - ous, Thou art the All -

Caller (or Group 1)

Seer; and ver - i - ly and ver - i - ly

Mer - ci - ful,

Thou art the E - ver - For - giv - ing, ...

s f m l m m r d t t l l

and ve - ri - ly

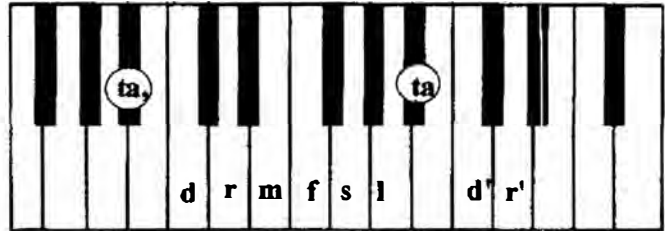
# Song for Nawruz

SOL-FA - d r m f s l ta d'

This song uses alternating time signatures of 9 and 10 beats to the bar. These bars, in turn, are subdivided into accented groups of 2, 2, 2, and 3 beats and 2, 2, 2, and 4 beats. The accent marks & dotted vertical lines indicate these grouping patterns. Instruments might also play the melody.

Clapping hands on every beat and accenting with the melody may help all to learn the song. Additional local verses might be composed as well. You may wish to begin with the refrain or use it between sections (A B A C A) or as written.

Key of C major (mixolydian scale)



## A *Briskly and with vigour*

d r m d f m m f r m f s r

In the ci - ty, coun - try, all as - tir, all pre - par - ing

d r m d f m m f r m f s d

Or - na - ments and new clothes, cheer - ful eyes, pre - sents shar - ing.

## B

m f s m l s s l f s l ta f

Smiles and laugh - ter hearts touch, no more sighs, all are sing - ing.

m f s m l s s l f m f s r

Ce - le - bra - tion, sing out, spi - rits high, voi - ces ring - ing.

A

d r m d f m m f r m f s r



Bles - sed Spring-time, all's green, ver - dant hue, life - re - new - ing.

d r m d f m m f r m f s d



Sym - bol of our soul's life, all made new, life - em - bu - ing.

C

s l ta s d' ta ta d' l ta d' r' l



Now the New Year hour's come with the dusk, sun is sink - ing.

s l ta s d' ta ta d' l ta d' r' s



Fra - gran - ces of ro - ses, jas - mine, musk, cand - les wink - ing.

A

d r m d f m m f r m f s r



While the Earth is turn - ing, eve - ning falls peo - ple meet - ing.

d r m d f m m f r m f s d



Eve - ry hour that pas - ses, Naw - ruz comes, New Year's greet - ings.

Slowing last time

Refrain

d' ta d' l g m r ta l s d fa, (s)



Hap - py New Year! Naw - Ruz has come!  
Hap - py New Year! Old days are gone!

# Prayer for the Fast

SOL-FA - d r a m f s si t d' ra'

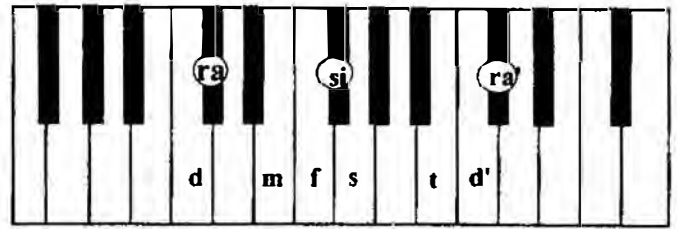
Source = Baha'u'llah Baha'i Prayers U.S. p238

This piece uses an Eastern-sounding scale of C Db E F G Ab B C. All should sing the 1st part to become familiar with these sounds. Repeat as desired. If singing in two parts perform as follows:

- All sing the A section top line only
- Then sing the B section in two or more parts in canon entering after one bar. All hold on the last note.

-Return to the A section with the higher voices on the 2nd part. Repeat 2 or 3 times ending on the B section.

Key of C



**A** *Slowly and Prayerfully*

1 m m f s si f s s s si t s  
 Tho use - e sme , O my Go d, hol- ding to Thy Name ,  
 2 d' ra' ra' d' d' t d' ra' d' si t s si  
 the Mo st Glo - rio us, ... Glo ri - o us. the Mo st Glo - ri -

**B** *Crescendo.....*

1 s f m f r a m d r a r a d d m m f m m  
 ...ho ldi ng to Thy Name , ... the Mo stHo - ly, the Mo stLu - mi - no us,  
 2 s si t d r a r a d d  
 o us, ... Glo - ri ... the Mo stHo - ly,  
 1 s si si s s d' t d' si s si si s m m r a r a d d  
 the Mo stMi gh - ty, the Mo stGre at, the Mo sEx - al - te d, the Mo st Glo - ri ...  
 2 m m f m m s si si s s d' t d' si s si si s m  
 the Mo stLu - mino us the Mo stMi gh - ty, the Mo st Gr eat, the Mo stEx - d - te d,

# Rely Upon God

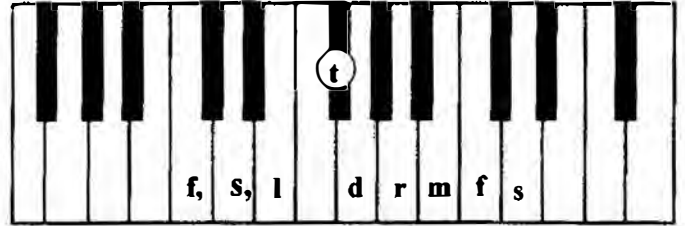
This song can be sung using the following options:

- Solo or in unison/octaves singing each line (1,2,&3) in succession,
  - In 2-parts- 1 singing the first line repeatedly, and the 2nd singing the 2nd line and then the 3rd.
  - In 3 parts, beginning with the 1st line and on the repeat the 2nd part enters and then on its repeat, the 3rd part enters and repeats.
- This should then be followed with all singing the 1st part in unison/octaves once through to the end.

SOL-FA - f,s, l t d r m f s

Source = Abdul-Baha SWA p178

Key of E minor



Part 1  
 Re - ly u-pon God. Trust in Him. Praise Him, and

Part 2  
 He ve-ri-ly tur-neth trou - ble in-to ease, and

Part 3  
 and toil ...and toil in - to ...toil in-to utter peace.

1  
 call Him...and call Him con - tin - ual - ly to mind. Re -

2  
 sor - row ...and sor - row in-to so - lace,

3  
 He ve - ri - ly hath do-min-ion o-ver all things and Re-

Last Time

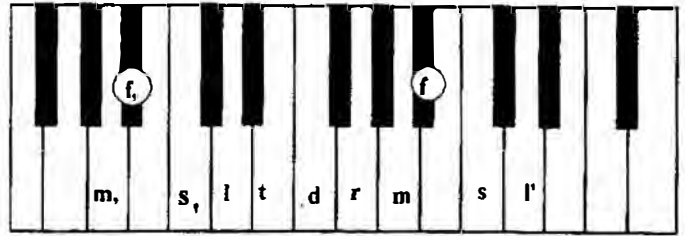
# Let us , Like Candles, Burn Away;

Source = Abdul -Baha' SWA p.236

SOL-FA - m,f,s,l't d r m f s l'

Key of D minor

This song is in two parts, and will require a conductor as it has a few starts and stops, using the "pause" sign and breath marks ( ' ).



*Andante*

Part 1 | d m r m  
Let us... burn a - way...

Part 2 | d m r m | d m r d l  
Let us... bum a - way... Let us... burn a - way...

**A** | d m m f m r d d r m s f m r d t  
Let us, like can-dles, bum a - way; as moths, let us scorch our wings;

1  
Let us... burn a - way... Let us... bum a - way...

2  
Let us... burn a - way... Let us... bum a - way...

d r m m f s f m f f r f m f m  
as the field larks, vent our plain-tive cries;

1  
as the field larks, vent our plain-tive cries;

2  
d t l d r d t l s, l t  
as the field larks, vent our plain-tive cries,

1 | d m f s s | l' f r m f m f m

1 as the nigh - tin - gales, burst forth in la - men - ta - tions.

2 | f, s, | t d r | r r d r d r d t

2 as the nigh - tin - gales, burst forth in la - men - ta - tions.

1 | d m r m, **B** s s s l' f r m f m f r l

1 Let us... burn away... E - ven as the clouds let us shed down tears, and

2 | d m r m | r r r d d t l s, f,

2 Let us... burn a - way... E - ven as the clouds... shed down tears...

1 | r m m f s | l' d m s l' f

1 as the light - ning fla - shes let us laugh

2 | m, f, s, t d r m | f m r r d

2 as the light - ning fla - shes let us laugh let us

1 | s f m r | d r m f

1 at our cour - sings through east and west.

2 | t d t s, | f, f, s, l

2 laugh let us laugh through east and west.

**C**

1 *d m m f s l' l' l' s f l m f r m m f f m m'*  
 ...let us cry out our joy, our joy, and lose our-selves in the beau - ty

2 *l d d r m f f r d t l l d r m m r d t l s,*  
 ...let us cry out our joy, our joy, and lose our-selves in the beau - ty

1 *l d d m f f m f s f s l'* *Slowing.....*  
 of the All-Glo - ri - ous. Glo - ri - ous. Glo - ri - ous.

2 *l l l l d r m r d r d d*  
 of the All-Glo - ri - ous. Glo - ri - ous. Glo - ri - ous.

**A1**

1 *l d m f m f m r d d r m s f m r d t*  
 Let us put a - side all thoughts of self; ...close our eyes to all on earth...

2 *l d m r m l d m r d t r d t*  
 Let us... burn a - way... ...close our eyes to all on earth...

( on repeat -this bar silent 1st time)

1 *m l d m r m*  
 way... Let us... burn a - way...

2 *l d m r m l d m r d l*  
 Let us... burn a - way... Let us... burn a - way...

Repeat as desired



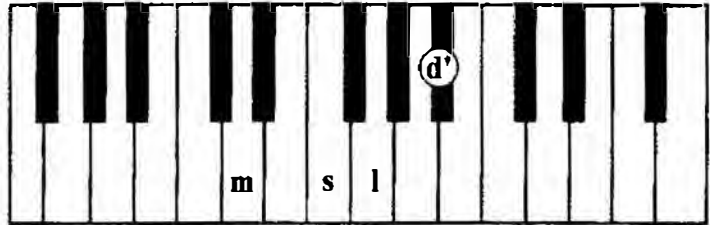
# O God, Guide Me.

SOL-FA - m s l d'

Source = Abdul-Baha Baha'i Prayers U.S. p37

This is a simple four note song suitable for small children.

Key of Bb major



*Slowly*

Sol-Fa

s m | l s | s s | m



O God, guide me, pro - tect me,

Sol-Fa

| | s s d' d' | | | d' d' s



make of me a shin-ing lamp and a bril-liant star.

Sol-Fa

s m | l s s | | | s m



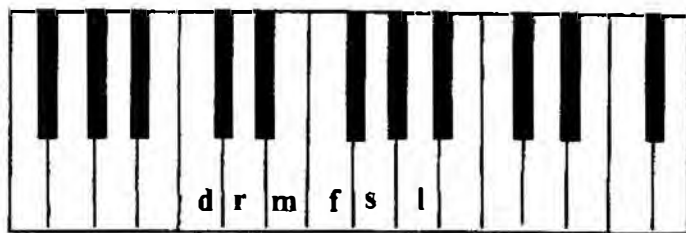
Thou art the Migh - ty and the Pow-er-ful. Last Time hold

# The Greatest Name

SOL-FA - d r m f s l

Key of C Major

This song is a 2-part "round" (a song that repeats with groups of singers singing the same song but entering at different times resulting in 2 or more lines being sung simultaneously). It uses the first six notes of the major scale (d r m f s l). After learning the melody as a single group, divide into two groups and sing it as a round. The second group enters on the third bar. The syllable "lahu" is sung as one sound (a diphthong of ah and hoo).



When 1st group arrives at bar 3, the second group begins.

Sol-Fa  
Tonic Line

d r m f s s      m f s r

God is Most Glo-ri-ous Al-lahu' ab-ha

Sol-Fa

d r m l s s      m f s d

God is Most Glo-ri-ous Al-lahu' ab-ha

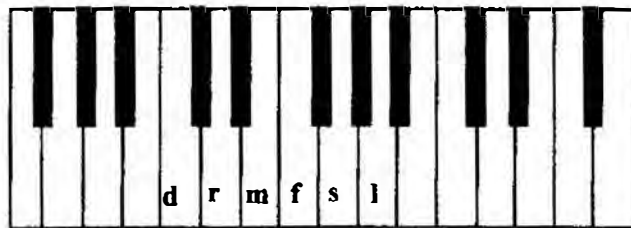
# Trust in God

SOL-FA - 1 s f m r d

Source = Baha'u'llah - The King of Glory p139

Key of C major

Call and Response involves two singers or two groups of singers, the callers singing initially and the second group responding. This piece might also be sung in unison and repeated as desired.



Call s s f | l | s s

Sol-Fa

He who puts his trust in God,

Response s m r d d d

Sol-Fa

God will suf - fice him.

Call s s f | l | s

Sol-Fa

He who fears God

Response s m r f r d

Sol-Fa

God will send him re - lief.

# Praise be to Thee

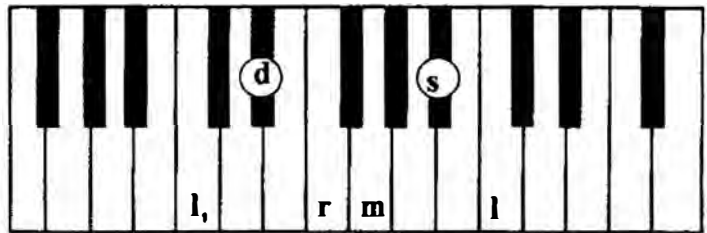
SOL-FA - 1, d r m s l

Source = Baha'u'llah Baha'i Prayers U.S. p 164

This simple song uses the pentatonic scale, (in Sol-Fa, d r m s l), which is used in songs of many cultures.

Key of Eb Major

Eb is the tonic of the key.



*Calmly*

s m l s s m r m s s

Sol-Fa

Tonic Line

Praise be to Thee, O Lord My Best-Be-loved!

The first system of musical notation consists of two staves. The top staff is a Sol-Fa line with notes corresponding to the lyrics. The bottom staff is a standard musical staff in 3/4 time with a key signature of two flats (Bb and Eb). The lyrics are "Praise be to Thee, O Lord My Best-Be-loved!".

s m l s m d l, d r d

Sol-Fa

Praise be to Thee, O Lord My Best-Be-loved!

The second system of musical notation consists of two staves. The top staff is a Sol-Fa line with notes corresponding to the lyrics. The bottom staff is a standard musical staff in 3/4 time with a key signature of two flats (Bb and Eb). The lyrics are "Praise be to Thee, O Lord My Best-Be-loved!".

# My God, My Adored One

SOL-FA - d r m f s l t d'

Source = Baha'u'llah Baha'i Prayers U.S. p19

This is a simple piece that uses all the notes of the C major scale in a rising and falling melody. It can be sung as a two-part round with the second part entering when the first part reaches the end of bar 4 (on the word "What", 2nd part sings the beginning "My ")

Key of C major



## Walking Pace

Sol-Fa

3/4 d d d r m m m f s s f s s

Tonic Line

My God, my A - dored One, my King, my De - sire! What

Sol-Fa

l l t d' l s f m f s m r d d

Last Time hold

tongue can voice my thanks to Thee? ...My God... My

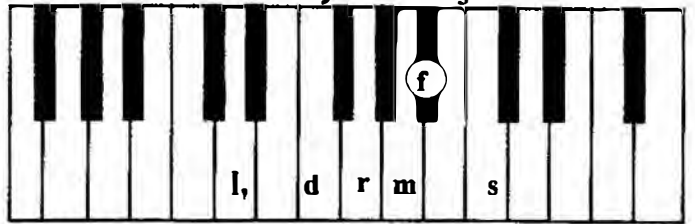
# I Am a Little Child

Source = Abdul-Baha Baha'i Prayers U.S. p36-7

SOL-FA - l, d r m f s

This is a children's song, though it could be performed by a group in unison/octaves as a call and response. All would sing "O Thou kind Lord!" and hum under a soloist singing the other parts. A breath can be taken after each fermata sign (pause).

Key of F major



*Peacefully*

Sol-Fa

4/4 Tonic Line

d m r d d l, d r r d d m m m d

O Thou kind Lord! I am a lit-tle child, ex-alt me by ad-

Sol-Fa

r r r m f s s. d m r d d l, d r d

mit-ting me to the king-dom. O Thou kind Lord! I am earth-ly

Sol-Fa

d m m f s d m r d d d l, d r d

make me hea-ven-ly; O Thou kind Lord! I am of the world be-

Sol-Fa

i, l, d r m m d m f s s. d m r d d l, d r r d

low, let me be-long to the realm a-bove;...O Thou kind Lord! I am a lit-tle child,

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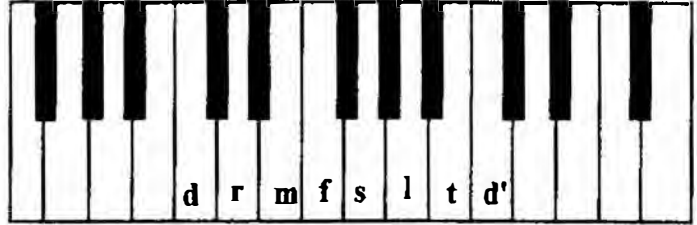
# Glorified Be My Lord

SOL-FA - d r m f s l t d'

Source = Baha'u'llah Tablet of the Holy Mariner

This can be sung as a solo, in unison/octaves, or in three parts following each other after one bar. (When Part 1 reaches bar 2, part 2 begins on bar 1, and when part 2 reaches bar 2, part 3 begins on bar 1. The following page shows this written out with an arranged ending.)

Key of C major



*Andante Moderato*

Sol-Fa

3/4 d d d d r m m m m m f s

Glo-ri-fied be my Lord, Glo-ri-fied be my Lord,

Sol-Fa

s s s s | d' d' d' t d' d'

Glo-ri-fied be my Lord, Glo-ri-fied be my Lord,

Sol-Fa

l f s s s f r m m m r f s t d'

the All-Glo-ri-ous! the All-Glo-ri-ous! the All-Glo-ri-ous!

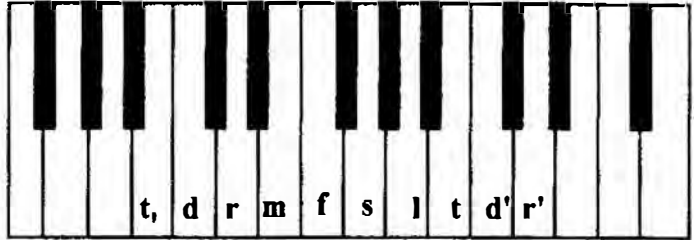
# He is God!

SOL-FA - t, d' r m f s l t d' r'

Source = Abdul- Baha Baha'i Prayers U.S. p.202-3

Sing this song beginning with the refrain followed by verse 1, the refrain, and verse 2. End with the refrain. The refrain can be sung as a round in itself by up to four groups, each entering one bar behind the group preceding them.

Key of C major/A minor



**Refrain**

*Moderately*

Sol-Fa  $\frac{4}{4}$  d' r' t d' l s l f m m r t, d

Ho-va - llah! He is God! Ho-va-llah! He is God! END

Sol-Fa d d s s s t d' l s s

O Lord, my God, my Well-Be-loved! ...O Lord, (2). Ex-

**Verse 1**

Sol-Fa l s d' t s l t d' r' t s l

These are ser-vants of Thine that have heard Thy Voice, gi-ven



Slowing To refrain

Sol-Fa

t d' d' | f s s t t s f m t | i

ear to Thy Word and hear-kened to Thy Call....have heard thy Voice...

Verse 2

Sol-Fa

| s d' t s | | t d' r' t s |

alt by them Thy Cause,... ...Un - loose their tongues ..ll -

Slowing To refrain

Sol-Fa

t t d' | | f f s t s f m t | i

lu-mine their fa-ces.. ...and per - fect their joy... per - fect their joy...

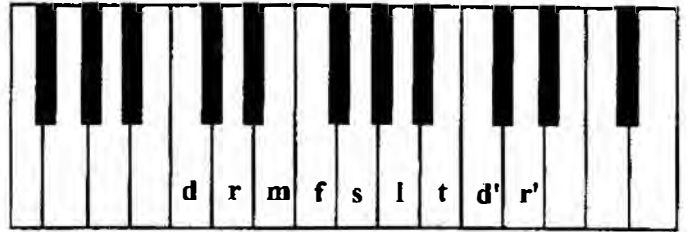
# O Sun of Bounty

SOL-FA - d r m f s l t d' r'

Source = HW & SHW (BPT Mal) p 102

This song has two sections,  
the second rising to the  
octave. It may be sung twice  
through.

Key of C major



**A**

*At a moderate pace & reverently*

Sol-Fa

*3/4*

d d m s s t s m f s l r

O Sun of Boun-ty, send down a shaft of light. ...a

Sol-Fa

m f s s s l f f f s m m f

shaft of light. Grant us pi - ty, grant us grace. Grant us

Sol-Fa

r r m r d **B** d' t r' d' d'

pi - ty, grant us grace. By Thy beau - ty, we

Sol-Fa

t l s l t t l s l s f m f s s

come with no pro- vi- sion but our sins, with no good deeds to tell of,

Sol-Fa

s l f f s m m f r r r m d

on- ly hopes. ...on- ly hopes. Grant us pi- ty, grant us grace.