

1. **Kriteria van die Reformasie soos opgestel deur Calvyn waaraan die Psalm melodieë moes voldoen (saamgestel deur Freek Kruger):**

- a. **Daar moet 'n noue verband tussen die woorde en die musiek wees** Calvyn Boek 3 Hoofstuk 20 Deel B 31 : Skrifgrond Jes 29:13. En die Here het gesê: Omdat hierdie volk nader kom met **hulle mond** en My eer met **hulle lippe**, terwyl hulle hul hart ver van My hou, sodat hulle vrees vir My 'n aangeleerde mensegebod is, Calvyn verklaar : “Besides, since the glory of God ought in a manner to be displayed in each part of our body, the special service to which the tongue should be devoted is that of singing and speaking, inasmuch as it has been expressly created to declare and proclaim the praise of God.”– bv Ps 136. Ds Kayayan Skryf : “ ...van sleg-beter-beste waar die Geneevse melodieë in baie gevalle 'n unieke karakter het wat die aard van die psalm die beste weergawe gee i.t.v. woord/toon verhouding” en “het ek meermals gesien dat alternatiewe melodieë, hoewel baie gewild, hoegenaamd nie die karakter van die teks op 'n gepaste wyse dra nie. Hulle gewildheid (uit tradisie in die kerk) is nie 'n sinoniem van kwaliteit nie.” “...Calvin always stressed that there must be a close connection between the words and the melodies in singing. Therefore he said time and again that our singing in church was not to be "light and frivolous," but "worthy and majestic." Calvin had a great aversion to all kinds of street-ballads, which made the people only licentious, as he said.”
- b. **Die melodie moet 'n noue band hê met die kerk van die eeue.** Calvyn Boek 3 Hoofstuk 20 Deel B 31 : Skrifgrond Jes 29:13 “his employment of the tongue is chiefly in the public services which are performed **in the meeting of the saints**. In this way the God whom we serve in **one spirit and one faith**, we glorify together as **it were with one voice and one mouth**; and that openly, so that each may in turn receive the confession of his brother's faith, and be invited and incited to imitate it.” Calvin always went back to the church of former ages, especially to the early church. He never wanted to break with the church of the ages. On the contrary, he wanted to preserve the continuity of the church. Thus also for this reason it is very unlikely that he consented to the use of contemporary "top- as Psalm melodies.” “Almost half a century after the publication of O. Douen's work, another Frenchman delivered an important thesis, *Le Problème du Chant Choral dans les Eglises Réformées et le Trésor liturgique de la Cantilène huguenote*. This thesis was submitted in 1926 to the Faculté de Theologie Protestante of Montpellier. Haein discovered that there is a close connection between the Genevan Psalm melodies and what he called several "timbres" and "nômes" of Gregorian chants and medieval church hymns. That was a

very remarkable discovery. It dismantled the theory of O. Douen and led the investigation further back to the history of the church.” “Pidoux looked for the sources of the Psalm melodies of the Genevan Psalter and published many documents which are important in discovering the origin of the Psalm melodies. Time and again his conclusions go in the same direction as those of other contemporary investigations. He proved that in many cases the Psalm melodies were derived from hymns of the Antiphonarium and the Gradual, two books consisting of Gregorian chants, Remarkable is his discovery that not only the melodies of Geneva, but also those of Strausbourg go back to that sources.”“So there is not only a close connection between the church modes of the Genevan Psalter and the Gregorian chant, but there is also the background of this chant, found in the synagogue singing. And in turn, this synagogue singing is not to be separated from the singing in the temple. Listening to a record like HMU 989, especially in respect of Psalm singing, makes this connection clear. There are also indications that the singing in the temple of David's times was based on the so-called Egyptian pentatonic scale, on which Moses is said to have composed and sung his old 90th Psalm. Is it not remarkable that with regard to Psalm singing one can point to a long line extending throughout the history of the church?

Broeder Willem Luithingh baie begaafte orrelis skryf : “Wat tonaliteit aanbetref... Ek het 'n studie gemaak van die ou Kerktoonaarde, of modusse. Die Geneefse melodieë is uitsluitlik gebaseer op hierdie toonaardsisteme.” Wat die band met die kerk oor die eeue bevestig.

c. Die melodie moet maklik wees en moet deur kinders gesing kan word, sonder dat dit kinderliedjies is.

Skrifgronde : Mat 19:14 Maar Jesus sê: Laat die kindertjies staan en verhinder hulle nie om na My te kom nie; want aan sulkes behoort die koninkryk van die hemele.

1Co 13:11 Toe ek 'n kind was, het ek gepraat soos 'n kind, gedink soos 'n kind, geredeneer soos 'n kind; maar nou dat ek 'n man is, het ek die dinge van 'n kind afgelê.

1Co 14:20 Broeders, moenie kinders wees in die verstand nie, maar wees kinders in die boosheid en wees volwassenes in die verstand.

Heb 5:13 Want elkeen wat melk gebruik, is onervare in die woord van geregtigheid, omdat hy 'n kind is.

Heb 5:14 Maar vaste spys is vir volwassenes, vir die wat geestesvermoëns besit deur die gewoonte geoefen, om goed van kwaad te onderskei.

Uit hierdie tekste is dit duidelik 1. Da tons nie die kinders mag verhinder of uitsluit nie, 2. Dat ons as volwassenes in die geloof nie ons moet ophou met die dinge van 'n kind nie – (lees in hierdie geval kinder liedjies nie) ” Calvin promoted simple singing in the church, not in the sense of vulgar” singing, but as a kind of singing which could be done by the whole congregation” “and everyone must be able to sing them. They have to be suitable for children as well. It must be mentioned that it is a remarkable achievement to compose melodies which children can sing, but which are not children’s songs.”

- d. **Die melodie moet uniek vir die Psalms geskryf wees en geen volksliedjie wysies of gewilde wysies mag gebruik word nie.** Joh 15:19 “As julle van die wêreld was, sou die wêreld sy eiendom liefhê. Maar omdat julle nie van die wêreld is nie, maar Ek julle uit die wêreld uitverkies het, daarom haat die wêreld julle” Joh 17:14 “Ek het hulle u woord gegee, en die wêreld het hulle gehaat, omdat hulle nie van die wêreld is nie, net soos Ek nie van die wêreld is nie.” Joh 17:16 “ Hulle is nie van die wêreld nie, net soos Ek nie van die wêreld is nie.” 1Jn 2:16 Want alles wat in die wêreld is—die begeerlikheid van die vlees en die begeerlikheid van die oë en die grootsheid van die lewe—is nie uit die Vader nie, maar is uit die wêreld.” KO Art 30 kerklike sake op 'n kerlike wyse. Daarom het Calvyn vir die Kerklied unike melodiee voorgeskryf. “Calvin determined the following criteria: no folk tunes, but melodies which are pleasing to God and the angels.”
- e. **Die melodie moet van hoogstaande musiek gehalte wees.** Pro 3:9 “Vereer die HERE uit jou goed en uit die eersteling van al jou inkomste;” Mathew Henry se kommentaar : “God, who is the first and best, must have the first and best **of every thing**; his right is prior to all other, and therefore he must be served first.”vgl ook Exo 23:19 “Die beste van die eersteling van jou grond moet jy in die huis van die HERE jou God bring.” Deu 26:10 “Hier het ek dan nou die eersteling gebring van die vrugte van die land wat U, HERE, my gegee het. Dan moet jy dit neersit voor die aangesig van die HERE jou God en jou neerbuig voor die aangesig van die HERE jou God.” “These melodies must also measure up to high musical standards” “The melodies are of an extremely high quality. As for the church modes, already in that time they had a very long history. Thus it is absolutely not true that the Psalm melodies were based on street songs of that time or on airs and tunes which were popular then. For many decades this theory has been repeated, but it is totally wrong.”

- f. **Daar moet 'n standaard vir die musiek gestel word waarteen dit geskryf word** : Skrif grond : 1Co 14:40 “Laat alles welvoeglik en ordelik toegaan” Kol 2:5 “...en ek verbly my om julle goeie orde te sien en die vastigheid van julle geloof in Christus.”. bv – ‘n reel begin met ‘n halwe noot en eindig op ‘n halwe noot. Daar is ‘n rus na elke reel. Daar is slegs halwe note en kwart note en hoogstens ‘n heel noot maar slegs aan die einde van die reel. Dit moet binne een oktaaf geskryf word, sodat die kerkvolk dit kan sing. Die Spronge tussen note moet nie groot wees nie. Die halfnote word gebruik vir woord beklemtoning derhalwe moet die musiek nie uit slegs halnote of slegs heel note bestaan nie – vgl sommige Nederlandse gebruike (als heel note) en Ps 9 en 48 se alternatiewe as voorbeeld. Een noot per lettergreep is die norm. Vgl die alternatiewe wysies vir Ps 130 en 38 as teksboekvoorbeeld van die Roomse tradisie om meer as een noot per lettergreep in kerkmusiek te gebruik. Die sg “Amen” wat oorgespoel het van die NG kerk is ook ‘n voorbeeld van hoe die Geneegse Melodie nie is nie.
- g. **Die melodie moet in die kerk modi geskryf wees** – Hierdie is ter wille van die band met die kerk oor al die eeue wat die kerkmodi gebruik het, asook om dit te onderskei van die wereld se musiek. Dieselde Skrifgronde as in b. d. en e. geld. “That brings us to the matter of the so-called church modes, which are characteristic of the Gregorian chants and which are also used for the Genevan tunes. What are these church modes? In the "Notes on the Genevan tunes" (cf. the Book of Praise of the Canadian Reformed Churches, p.VII ff.) it is mentioned that in the Genevan Psalter nine different modes are represented: Dorian, Hypodorian, Phrygian, Mixolydian, Hypomixolydian, Aeolian, Hypoaeolian, Ionian and Hypoionian.” wêreld