**Effects of Lining-Out on Psalmody**

Lining-out is a way of singing that involves a leader singing or chanting a line of a psalm and the congregation would repeat in unison. It is a practice that evolved due to limited literacy at that time and the lack of access to hymn books among many churchgoers. Psalmody on the other hand is the act of performing these psalms by chanting plain singing or more elaborate singing setting. Lining-out consequently affected psalmody in many areas.

Standardization of tunes. Congregation would follow the leader’s singing and this allowed people who had no hymn books or had little literacy to participate.

Ornamentation and Variation. It enabled the congregation to add extra notes or change the melody slightly when repeating the lines of psalms. Since the tempo is slow, it enables participants to add a touch of their own to the tune.

Fragmentation of melody. The repetitive nature of lining-out led to significant variations in that congregation might slow down the tempo stretching the tune to a point where the original melody would be lost.

**Why Lining-Out Arose and Reasons for Its Popularity Among Churchgoers**

The lining-out mode of singing generally arose from the fact that churchgoers in the 17th and 18th centuries lacked musical literacy and access to psalm books. Lining-out made access to singing psalms available to all even those who could not read and this became a practical solution to worship by having a leader who could lead the congregation in singing. Lining-out became popular among churchgoers due to a few reasons.

Accessibility. This practice gained popularity amongst churchgoers since it kept everyone considered by having a leader who could read and the congregation could follow.

Familiarity. Since the practice was incorporated into traditional worship, it gained popularity because it was familiar.

Resistance to change. The traditional way of singing was a cherished tradition and many were resistant to change to regular singing and this in turn made the lining-out procedure gain familiarity.

**Temperly’s Theory on Ornamentation and Tempo**

Nicholas Temperley’s theory explores how ornamentation in psalmody relates to the tempo at which psalms are sung. The way singers decorate melodies is directly proportional to the speed of the music. (Temperley, 1981).

Slow tempo and ornamentations. Slower-paced tempos allow the singer to insert decorative statements in the songs related to individual expression. The slower the tempo the more likely for the singer to add ornamentations.

Rhythm freedom. Lining-out with a slow tempo provided a less rigid approach to timing. Many of the singers sang in a way that reflected personal interpretation of the melody

**How Lining-out Differs from Baroque**

Baroque ornaments follow more precise rhythmic patterns often noted in the musical score. Lining-out ornaments are more flexible and fluid in that singers can stretch or compress notes less consistently.

Lining-out has a free and expressive approach to rhythm and singers can add their decorative elements in a less structured manner. Baroque ornaments often adhere to a more defined rhythmic structure with decorations or ornaments integrated into the established rhythmic framework of music.

Rhythmic variations in lining-out are highly individual with each singer potentially altering the rhythm to a personal style. In baroque, ornaments are more standardized and codified with specific rules and practices applied to rhythmic aspects of music.

**References**

Temperley, N. (1981). The old way of singing: Its origins and development. *Journal of the American Musicological Society*, *34*(3), 511-544.