Rationale And Suggested Program For Workshop On Congregational Singing For Use In Local Church Or District

Christopher Ederesinghe
Andrews University

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ABSTRACT

RATIONALE AND SUGGESTED PROGRAM FOR WORKSHOP ON CONGREGATIONAL SINGING FOR USE IN LOCAL CHURCH OR DISTRICT

by

Christopher Ederesinghe

Chairman: C. Warren Becker
ABSTRACT OF GRADUATE STUDENT RESEARCH

Project Report

Andrews University

Seventh-day Adventist Theological Seminary

Title: RATIONALE AND SUGGESTED PROGRAM FOR WORKSHOP ON CONGREGATIONAL SINGING FOR USE IN LOCAL CHURCH OR DISTRICT

Name of researcher: Christopher Ederesinghe

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Date completed: June 1987

Problem

Congregational singing represents the part of corporate worship in which the entire group of worshipers present participates. It is therefore a vital and integral part of public worship. However, despite the availability of broad general guidelines at denominational level, these have not always been implemented in an effective manner at the level of the local church or pastoral district.
Method

This project report is presented in two parts. Part 1 comprises a position paper which serves as the theoretical component of the project. This includes a biblical/theological rationale for congregational singing, a denominational perspective, an historical overview of Christian hymnody, and suggestions for the implementation of the workshop program which follows.

The practical component of the project is contained in Part 2 which contains the suggested workshop program. The latter is arranged to be presented over two weekends, covering Friday evening and all day Sabbath of each weekend. Workshop material for presentation during the first weekend is designed to help the individual church member as well as the entire congregation to have a better understanding of the role of congregational singing in the context of worship. The workshop sessions outlined for the second weekend are addressed specifically to the music personnel and worship leaders of the church, and are designed to help them better understand their responsibilities as leaders and planners of congregational singing.

Conclusions

This project seeks to fill a definite need in the churches. However, its usefulness depends on its implementation by the local churches and districts based on the attitudes of local pastors and music leaders toward congregational singing.
Andrews University

Seventh-day Adventist Theological Seminary

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ON CONGREGATIONAL SINGING FOR USE
IN LOCAL CHURCH OR DISTRICT

A Project Report
Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Ministry

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Committee Member:  Robert M. Johnston
DEDICATION

To my wife, Esther, who patiently endured my prolonged hours of absence from home while I was typing this project report.
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Hymn singing is an integral part of public worship among Protestant Christians. Too often this fact is taken for granted. Consequently, pastors, music leaders and church members have not always taken time to examine biblical, denominational, and historical roots of hymn singing, nor have they always sought to add spirit and understanding to congregational singing in their churches. This project has been prepared with the express purpose of helping Christians in general, as well as Seventh-day Adventists in particular to adapt an intelligent approach to this vital ingredient of public worship.
ACKNOWLEDGEMENTS

No human words can express the deep sense of gratitude I wish to express to my Creator and Redeemer for permitting me to be involved in a project that has to do with the singing of His praises through congregational singing.

The divine assistance expressed above has been manifested through various human agents. Chief among these is my Advisor and Chairman of my committee, Dr. C. Warren Becker, whose inspiration and encouragement as well as his helpful suggestions have made the most valuable contribution toward the success of this project. I also wish to mention the name of Dr. C. Raymond Holmes, who, as the head of the Doctor of Ministry program at Andrews University, has helped me to place the theme of this project in its broader pastoral perspective. Valuable suggestions were also made by Dr. Robert D. Johnston, the third member of my committee. I am also deeply grateful for the thorough proofreading of the report by Ms Joyce Jones, the Dissertation Secretary. Last, but by no means the least, I wish to express my thanks to my wife, Esther who helped me especially in the final stages of this project and in compiling my appendices, bibliography and table of contents.
PART ONE

RATIONALE FOR THE WORKSHOP
CHAPTER I

INTRODUCTION

Preliminary Considerations

Statement of Project

Task: This project involves the preparation of a workshop designed to increase the awareness of the role of congregational singing in worship among members of the local church or pastoral district.

Justification of the Project

Biblical/Theological Justification

1. The Old Testament portrays God as rejoicing over man in song (Zeph 3:17). Indeed, the Old Testament is replete with specific instructions regarding the use of music in public worship (e.g. 1 Chr 6:16-31; 2 Chr 5:12,13). The Book of Psalms contains many direct commands urging God's people to "come before His presence with singing" (Ps 100:2).

2. The use of singing in worship in the New Testament church was apparently of such importance as to warrant the apostle Paul's attention. He enjoins the Corinthian believers not to let their worship services deteriorate into the occasions of unintelligible confusion that characterized pagan worship. The apostle specifically admonishes
them to "sing with the spirit and with the understanding also" (1 Cor 14: 14, 15, 34, 40).

Justification In The Context of Adventist Theology

1. The first of the three angel's messages (Rev 14:6,7), which is at the heart of Adventist theology, highlights an important verb in its imperative form: "and worship Him." Ellen G. White's prophetic counsel to the Seventh-day Adventist church during its formative years included a reminder that "singing is as much an act of worship as is prayer,"¹ thus endorsing the Biblical concept of equal and parallel emphasis for singing as for prayer in the context of worship.

2. This project is designed to help pastors and music personnel alike in motivating the members of the local congregation, toward a more intelligent and active participation in congregational singing during public worship.

Objectives

This project seeks to accomplish the following objectives in the churches or districts where the workshop is conducted:

1. Provide the pastor as well as the leaders of music and worship in the local church with the basic

guidelines and resource information necessary for successfully conducting a workshop as described in Part 1 and outlined in Part 2 of this project.

2. Help motivate the worship and music leaders to seek ways and means to discharge their responsibilities more efficiently and effectively.

3. Help provide the church with an intelligent, Bible-based, theologically oriented and practically applicable understanding of congregational singing. In addition, the workshop is designed to help motivate the members of the church to participate in a more meaningful manner in congregational singing during the worship services of the church.

Definition of Terms

Certain basic terms in the title need to be defined in order to put this entire project in its proper perspective. First of all, it must be emphasized at the very outset, that this project does not intend to teach music, either instrumental or vocal, to anybody in the church. Instead, it is intended to help the entire congregation, regardless of musical orientation, to develop a Bible-based understanding of the role of music in public worship, with special reference to congregational singing.

As a workshop, this project seeks to provide the local congregation and its leadership with an opportunity to learn experimentally that which is presented.
As a workshop on church music, it seeks to expose its participants to the broad spectrum of church music in terms of time and scope. However, it is specifically designed to help the average church member participate intelligently in the congregational singing of the church.

The intent of Part 1 of this project is to provide the Biblical/theological rationale and a basis for its implementation in the setting of the local church or pastoral district.

Part 2 provides the outline and details for conducting the workshop on two week-ends.

Overview of the Project

Worship is the heart of the three angels' messages which in turn comprise the heart of Seventh-day Adventist theology. This denomination has always believed that it has an important message to communicate to the world. The proclamation of this message as contained in Rev 14:6-12. includes a call to worship God the Creator in view of the fact that the judgment has begun.

It also includes a call to turn from the practices of a corrupt religious system and avoid the punishment of those who oppose God. Adventists believe that this constitutes God's final warning to a world that has largely rejected His grace. It directly precedes Christ's return to save His people.²

Congregational singing forms a vital part of Christian worship. In principle, the Seventh-day Adventist

Church has accepted this. From time to time, certain important guidelines and broad general principles concerning the use of music in worship have been published and adapted at various administrative levels of the denomination from the General Conference to the local church. However, despite the publication of such guidelines in the The Church Manual and the pamphlet entitled Guidelines Toward a Seventh-day Adventist Philosophy of Music, these have seldom been specifically related to congregational singing.

It is also regrettable that the interpretation and transmission of these principles to the members of the local congregation has largely been left to the discretion of the individual pastor or church music director. However, on a denomination-wide basis, such transmission in a congregational setting has rarely been implemented in an intentional manner. The greatest need for the transmission of these Bible-based and denominationally confirmed guidelines exists at the level of the local church.

Consequently, the average church member in most Seventh-day Adventist congregations has unwittingly been assigned the role of a passive spectator. Instead, members should be encouraged to participate actively and intelligently in congregational singing, recognizing its role in

---

public worship. Clearly, something needs to be done to change this situation. This project is prepared as a viable solution to that problem, especially in the local church.

It is anticipated that this project will help to bridge the prevailing communication gap between the various levels of denominational administration and the leadership of the local church.

In the first or theoretical portion of this project, the emphasis is on why Christians sing in public worship. The second or practical part of the project, namely, the workshop itself, seeks to help the congregation relate to singing as an integral part of public worship.

The five chapters comprising Part 1 contain the following information:

Chapter 1 consists of the introduction to the project. Chapters 2, 3, and 4 present three basic essentials to the proper understanding of why we sing. They are:

Chapter 2. A Biblical perspective and theological rationale for the intelligent use of congregational singing in public worship

Chapter 3. A Seventh-day Adventist theological perspective of congregational singing, with special reference to the writings of Ellen G. White.

Chapter 4. An historical overview of congregational singing in public worship since apostolic times.

Chapter 5 presents certain basic suggestions regarding the practical implementation of the foregoing
material and emphasizes the need for conducting a workshop on congregational singing as presented in Part 2.

Part 2 of the project provides the necessary outline and materials for such a practical implementation. The workshop itself is conducted over two weekends. The first is focused on helping the average church member participate with spirit and understanding in congregational singing. The second seeks to provide guidelines whereby the music personnel of the church can develop a coordinated approach in planning the musical activities of the church.

Part 2 is divided into two major sections which correspond with the two weekends necessary for the conducting of the workshop. The program for the first weekend is aimed at helping those present to obtain a better understanding of the role of congregational singing in public worship. The second weekend seeks to provide guidelines whereby the music personnel of the church can develop a coordinated approach to planning congregational singing.

Chapter 6 contains the program for the first Friday evening of the workshop. At this first vesper service the congregation is introduced to the various indices of the hymnal and given certain practical illustrations on how these indices can be used in order to make the hymn more meaningful and spiritually edifying. This is done by means of a demonstration on the use of the various indices in the
hymnal to help choose the hymns to be sung at the various meetings of the church.

Chapter 7 contains the basic program materials for the Sabbath morning of the first weekend. Suggestions for the song service preceding Sabbath School, a suggested order of service and sermon outline for the worship service are all included in this chapter. The Sabbath morning program for both weekends incorporates the Sabbath School and worship services for the respective days. In addition, however, the workshop outline provides suggestions for enriching both the Sabbath School and the worship services for the two Sabbaths during the workshop. The emphasis on planning, preparation, and execution of the music, and particularly the congregational singing, during this workshop, is meant to serve as a model for the ongoing program of the church.

Hence, on the first Sabbath morning, preceding the Sabbath School program, a model song service is suggested. (A selection of song service outlines for use at this or any other occasion appears in the appendix.

on congregational participation in singing. The sermon for the day reviews congregational singing in church history, from the Apostolic period to the early days of the Advent movement. Examples of hymns from each of the major periods sung by the entire congregation serve to illustrate the successive trends in the development of hymnody.
The instructional sessions planned for the first Sabbath afternoon consist of two hour-long periods, separated by a lively song service.

Chapter 8 features the outline and details for the workshop session during the first hour of the first Sabbath afternoon. This includes a symposium presented by three participants, each presenting the essential content of chapters 2, 3, and 5, respectively to those attending the workshop. During the first hour brief presentations are made, based on the Biblical/theological rationale and the Seventh-day Adventist perspectives on congregational singing, as well as the practical application of those concerns are presented to those attending. However, those leading out may use their discretion as to which parts need to be emphasized, according to the local setting and needs. Also, these presentations can be followed by a brief discussion period, at which time those attending the workshop are given the opportunity to share their concerns.

During the second hour of the first Sabbath afternoon, the participatory and responsorial roles of the local congregation in the context of public worship are presented and discussed.

Chapter 9 contains a program specially focused on helping the young people to appreciate the role of hymn singing in public worship. Thus, the third hour is dedicated to the musical needs and concerns of the young people. This youth hour also seeks to provide a model
program that would speak to the needs of that group. Included in this program are a hymn-search game, a dramatized presentation based on the biography of a hymnwriter, along with several hymns to be sung by the congregation.

Chapter 10 presents a choice of two alternative thematic program outlines for use at the vesper service on the second Friday evening of the workshop.

Chapter 11 consists of the program for the second Sabbath morning. The Sabbath School program is preceded by a brief prelude of instrumental music rather than the customary song service. The program for the worship service features three brief meditations based on psalms, hymns, and spiritual songs, in place of the usual sermon. However, a sermon outline is also included for use where one is preferred.

Chapter 12 contains the basic outline and details of the workshop sessions for the second Sabbath afternoon. The first hour The afternoon instructional sessions on the second Sabbath are especially geared to the needs of the music and worship leaders of the church. During the first hour the program provides for three concurrent sessions addressed to the specific needs of the three main groups responsible for the planning and leadership of the congregational singing in the church, (1) pianists and organists, (2) song leaders and choir directors, and (3) worship leaders, including the pastor and elders of the church. These three concurrent group sessions address the concerns of the
three main groups of music personnel listed above. During the second hour of this same afternoon, a combined session of all those present has an opportunity to learn how to introduce unfamiliar hymns to the congregation by means of a hymn-for-the-month plan.

Chapter 13 contains a selection of four Hymn Festival programs from which the local church may choose as a conclusion to the entire workshop session. On the final Saturday night, the entire workshop is brought to a grand finale with the presentation of a Hymn Festival. While special musical selections by choir, orchestra, as well as vocal and instrumental soloists are included in this final program, the emphasis continues to be on congregational participation.

Chapter 14 draws certain basic conclusions and makes recommendations based on the research done for this project.

Although the workshop program is designed to serve the needs of the Seventh-day Adventist congregation, it may be adapted to the needs of the local congregation in any denominational setting. In such a setting, provision may be made at an appropriate time in the program, for a presentation of the historical and theological perspectives of that particular denomination, preferably during the first weekend, when the entire congregation is being addressed. Since congregational hymns provide a non-controversial bridge across denominational barriers, little else in the program
needs to be adapted. One possible exception would be the hymn numbers suggested, which would need to be adjusted according to the particular hymnal currently in use by the church where the workshop is being conducted.

The two parts of the project are mutually interdependent: the first or theoretical part can only be of value when and where its content is transmitted to the church by means of the workshop. The workshop itself draws heavily from the theoretical information made available in Part 1 and would lose its practicality without reference to the material contained in it.
CHAPTER II

BIBLICAL/THEOLOGICAL BACKGROUND OF HYMNODY

Biblical Precedents for Congregational Singing

Both Old and New Testaments are replete with references to music in the context of public worship.

Old Testament Background

God and the angels sing

Zephaniah portrays God as expressing His "joy over thee with singing" (Zeph 3:17). Before the creation of this world, the "morning stars (angels) sang together" in praise to God (Job 38:7).

The people of Israel sang

The people of Israel were instructed to sing. Various passages in the Old Testament contain specific instructions regarding the use of music in public worship as well as the numerous direct commands embodied in the Book of Psalms urging God's people to "come before His presence with singing" (Ps 100:2), underscore the important position given to singing in corporate worship during Old Testament times.

The earliest biblical record of congregational singing in connection with religious rejoicing is in the book of Exodus (ch 15). "The music of sacred rejoicing was
then heard, for God had delivered the Israelites from their enemies and from Egyptian bondage." ¹

Congregational singing receives its next significant recognition at the dedication of Solomon's temple. Detailed instructions given the children of Israel concerning the music to be used at the dedication of Solomon's temple (1 Chr 6:16-31 and 2 Chr 5:12,13),

The inaugural ceremonies of the holy temple consisted primarily of music... The temple boasted of a private orchestra to perform the accompaniments; choirs to sing refrains... Below and above them were the orchestra, and before the entire group of musicians stood the cantor, leading the musical forces like a modern orchestral conductor.²

The congregation was not left out of this majestic celebration. While antiphonal choirs and instrumental selections were featured in the temple dedication, repeated responsorial chanting by the congregation gave the latter a very active participatory role in this special worship service. The liturgies of both the first and the second temples included congregational participation through singing.

Several centuries later, when the exiles from Babylon returned to Jerusalem under the direction of Ezra and Nehemiah, the scriptures record that the children of Israel "celebrated the dedication of this house of God [i.e., the second temple] with joy. (Ezra 6:16). One important feature

of the dedication service of the second temple was a musical
reading of the law of God.

... the chief point of interest is that Ezra was evi­
dently a musician-priest, for the Chronicles, Ezra, and
Nehemiah all show themselves to have been written by one
interested in music. The musical part of the second tem­
ple dedication and worship is constantly emphasized.
Most important to the development of music, [Ezra] is
credited with introducing the musical reading of the Law
and the Psalms, the latter quite a complete collection
even in second-temple times.

Grauman is supported by the following statement in

The Jewish Encyclopedia: "Among the Jews the desire to read
the Scriptures in the manner described in Nehemiah 8:8
["clearly' and with "sense"] has from time immemorial
resulted in the use of some sort of musical declamation."4
This Jewish liturgical practice set the precedent for the
New Testament church, as mentioned later on in this chapter.

Grauman refers to three types of congregational song
used in the worship of the second temple.5 All of these fea­
ture some form of alternation the leader and the choir or
congregation. The basic difference seems to be in the pro­
portion to be sung by each participant. The first type of
antiphonal singing dating back to the second temple involves
congregational response or refrain to a verse sung by the
leader; the second features half-verses sung alternately by
leader and choir, while the third requires entire verses to

3Grauman, p. 127.
4The Jewish Encyclopedia, vol.3 (New York, NY: Funk
5Grauman, p. 137.
be sung alternately by leader and choir or congregation. The first type illustrated in the closing verse of Ps 106 which clearly defines the congregation's role: "let all the people say 'Amen!'" The second type is evident in Ps 136, where each half-verse ends with "For His stedfast love endures forever." The third type involving two recurring refrains, one of which might have been a congregational response is illustrated in Ps 107 "They cried unto the Lord in their trouble, and He delivered them from their distress." As seen in the foregoing paragraphs, the book of Psalms was the "Hymnal" used by choir and congregation alike in the worship services revived by Ezra and Nehemiah during the post-exilic period.

Titles and instructions to the musicians show that the Psalms were sung during the services, and an intensive study brings the conviction that the Psalms were indeed the hymnbook during the times of the second temple, when the collection was complete.6

New Testament Beginnings

The New Testament Church derived its earliest worship traditions from the synagogue and temple services which included the congregational singing of psalms and responses. Christian song did not break forth upon a world which had been hitherto dumb and in which hymns were unknown. The church was cradled in Judaism, and borrowed many of its forms of worship from the temple and synagogue. Many of the psalms were intended to be sung in the congregational worship of the temple (e.g. Ps.24, 118, 134, 145). The data from the post-exilic age indicate a

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well-ordered arrangement for responsive singing between two choirs of musicians. (Ezra 3:11; Neh 12:24,31). 7

Praise and song during the earthly life of Jesus

The angels sang the praises of the newborn Savior (Luke 2:13,14). When Jesus made His triumphal entry into Jerusalem, the crowd who followed Him "began to rejoice and praise God with a loud voice ... saying, Blessed be the King that cometh in the name of the Lord" (Luke 19:37,38). Shortly afterwards Jesus Himself concluded the first communion service by leading His disciples in the singing of a hymn (Matt 26:30). Those who follow Him today should not hesitate to sing the praises of Him Who alone is worthy of the highest praise.

Singing in the Early Church

In addition to singing during their regular public worship services, the early Christians also used singing as a form of mutual encouragement during difficult times and situations. Christians today would do well to follow their example by singing praises to Christ at all times in life.

The early Christians sought to supplement their heritage of psalms with songs of their own Christian experience. They desired songs that would praise the name of Christ and tell of His gospel. Three lyric portions of the Nativity from Luke's gospel were appropriated. 8


The three lyrical texts referred to in the above statement are in use by some of the liturgical churches to this date. They are generally known by their Latin titles: the *Magnificat* (Luke 1:46), The *Benedictus* (Luke 1:68), and the *Nunc Dimittis* (Luke 2:29-31). The hymn-like structure of several New Testament passages, particularly in the writings of Paul, strongly suggests the possibility that these texts formed the nucleus of what might be termed the Christian supplement to the only hymnal then available, the Book of Psalms. One such passage, Eph 5:14, provides a fragment of evidence that the first Christians thought of 'hymns' as a means of mutual encouragement and challenge aimed horizontally at a group of fellow believers.9

Besides Eph 5:14, other New Testament texts that show evidence of having been included in an early New Testament "Hymnal Supplement to the Book of Psalms" are 1 Tim 1:17 and 1 Tim 3:16. "The hymn-like structure of the writing [of these texts] gives the implication that these scriptures were sung or chanted."10

Gradually, "the body of Christian song began to take shape from the scriptures. It is not known what songs or scriptures were sung,"11 but, the fact that Paul and Silas are reported as having spent part of their time in the

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11 Ibid.
Philippian jail singing (Acts 16:25) shows that it was a common practice both in and out of regular worship services. Some maintain that because the "human spirit under duress and trial turns instinctively to what is familiar and well known, there is nothing to deny that the psalms of the Old Testament rang through the dark prison." Others contend that the songs sung by Paul and Silas were "probably ... Christian songs improvised under the tense experience of the moment." Regardless of which of these writers is correct, the scriptures are clear that the apostle and his companion sang praises to God on that memorable night.

**Paul's instructions regarding the use of singing both in and out of worship.**

During New Testament times, the use of singing in public worship was considered sufficiently important to warrant Paul's attention. The apostle instructs the Corinthian believers to "sing with the spirit" (with the heart) and "with the understanding" (i.e. intelligently) rather than letting their worship services deteriorate into occasions of disorder. (1 Cor 14:14,15,34,40).

On three different occasions in his epistles, Paul makes specific mention of singing. The text in 1 Cor 14:14,15 has already been mentioned. The apostle places

12 Martin, Worship in the Early Church, p. 43.
music and prayer on an equal and of parallel importance with each other in the context of public worship. In Eph 5:19,20, the apostle suggests that the believers use psalms, hymns, and spiritual songs as a means of mutual encouragement (the New International Version says "speak to one another"), while a similarly worded text in Col 3:16 suggests a didactic use of the same three categories of religious music, when Paul tells his readers to "teach and admonish one another." "The word of Christ is to dwell in them so richly that it finds spontaneous expression in religious song in Christian assemblies or the home." Thus, the New Testament testifies to the use of singing both in a congregational setting, as well as outside the worship setting.

Singing in the book of Revelation

Finally, in the book of Revelation, the prophet John in vision enters the very throne room of heaven. There, he catches a glimpse of the celestial worship taking place before the throne of God. The "new song" that is sung in praise of the Redeemer (Rev 5:9) expresses the "worthiness" of Jesus to receive praise and honor, while the song of Moses and the Lamb is a triumphant anthem sung by those who have been redeemed by the blood of the Lamb (Rev 15:4). Those who plan to join in that great anthem need to rehearse

while here on earth. Participation in congregational singing today provides Christians with that opportunity. It is important, therefore, that Christians today should avail themselves of that opportunity by joining heartily and intelligently in congregational singing.

Summary

Certain important factors seem to stand out from the foregoing Biblical background. First of all, music is a God-ordained means of expressing praise which is an integral part of public worship (in the form of congregational singing). Also, as exemplified in the instructions given to the Israelites, participation by the congregation in worship necessitated that proper instruction on singing be imparted to the congregation.

Second, ministers of music were appointed from the tribe of Levi, and hence they were supported by the tithe of the land (1 Chr 6:31-33). These and other Biblical passages indicate that the ministers of music thus appointed were responsible for the instrumental as well as the choral and congregational music for the temple worship. Today, too, the ministry of music should include the overall planning for the total musical needs of the church. This illustrates God's provision for the imparting of such instruction and for the leadership of congregational singing.
Third, the earliest association of music is in a worship setting. As such, it is in the context of worship that music has always found its richest expression.

Fourth, everything in our earthly worship services, including congregational singing, is a foretaste of the heavenly worship. As such, singing, like everything else that is done in public worship, should represent the congregation's best efforts and noblest attitudes.

All worship on earth culminates in the great heavenly liturgy. (It has been noted that the book of Revelation "is the greatest witness in the New Testament of the importance of music and song in the early church."^{15} The last book of the Bible portrays the heavenly congregation singing praises to the Lamb.

Pastors in the Seventh-day Adventist church today need to help their members realize the importance of congregational singing in worship. When viewed in the light of God's word, singing in worship represents man's corporate expression of joy in the Lord and in his salvation.

If congregations today utilized some of the energies often exerted on social functions of doubtful virtue, for learning to sing more of the great hymns of the church, they would regain more of the spiritual strength common to the pioneers.^{16}

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Since in worship, certain "emotional reactions must be directed so they will assume religious meaning," considering its long association with religion, the action of hearing tones produces various emotional reactions; it is therefore essential that Christians take steps to ensure that The Bible has always been accepted by Seventh-day Adventists as their only rule of faith. The Biblical concept of singing in public worship, as presented in the preceding paragraphs, is the only reliable guide that one can follow.

During Old Testament times, the people of God were expected to carry out God's specific instructions regarding the preparation and organization of the music used in public worship. The New Testament church received inspired counsel through the apostle Paul regarding an intelligent approach to singing. Therefore, considering these scriptural precedents, God's church today cannot afford to be negligent in the provision of similar instruction and incentive to help improve the singing habits of its members so that they can "come before His presence with singing," and sing "with the spirit and with the understanding also."

Christians who claim to follow the scriptures today need to make sure that the singing they do in their congregations is done "with the spirit and with the understanding also." The biblical perspective given in this chapter is applicable for all times.

CHAPTER III

SEVENTH-DAY ADVENTIST PRACTICO/THEOLOGICAL CONCEPTS

Confirmation of Biblical Principles

The first of the three angels' messages (Rev 14:6-12), which form the foundation of Seventh-day Adventist theology, highlights an important verb in its imperative form: and worship Him (vs. 7). Worship includes "showing forth His praises (1 Pet 2:9). In the context of public worship, praise to God is usually expressed through congregational singing.

The Past: Bible-based Position Confirmed by Ellen White

Ellen White's comments in relation to the scriptures

It has already been pointed out that Seventh-day Adventists draw their theological beliefs from the Bible and only the Bible as their rule of faith. However, during the formative years of this denomination, these Bible-based doctrines were confirmed and clarified in the writings of Ellen G. White. She herself called her writings a "lesser light which the Lord has given ... to lead men and women to the
greater light," the Holy Scriptures.\textsuperscript{1} This "lesser light" included both confirmation of biblical principles and definition of practical guidelines for the use of singing in public worship.

**Old Testament precedents cited**

The use of singing as part of the liturgy in the temple built by Solomon is described in the book *Prophets and Kings*, where "singing and music" are mentioned in the context of the ceremonial service conducted to celebrate the installation of the ark of the covenant. "As they came out of the inner sanctuary, they (the singers, who were Levites) took the positions assigned to them."\textsuperscript{2} This signified that visual as well as auditory beauty was to characterize the worship of God.

White's prophetic counsel during the early days of Adventism included a reminder that, as a part of worship and a confirmation the biblical concept of the equal and parallel importance of music and prayer in public worship. She stated that "singing is as much an act of worship as is prayer," This statement establishes the importance of congregational singing as a an act of worship on the same


level as prayer. Her writings also point out clearly that "indeed, many a song is prayer."\(^3\)

The Present: Collective Responsibility of the Church

The individual member's responsibility

Today, the church needs to give equal and parallel emphasis to the promotion of congregational singing in the context of public worship as it does to the role of prayer. This should be viewed as the collective responsibility of the entire church at all levels. Since this need is felt mostly at the level of the local church, this project addresses itself to the needs of the average parishioner in that situation.

The following quotation from a contemporary Adventist author underscores the collective responsibility of the entire church in educating the congregation regarding their musical role in public worship.

...the future of hymnody does not lie solely in the hands of those who publish hymnbooks. The larger responsibility rests with the church leaders, pastors, ministers of music, choir directors, Sabbath and Sunday School superintendents, youth leaders and teachers of our children. Some of these are already equipped to care for our heritage of hymns, and our seminaries can increase their number by ensuring that ministerial students study hymnology as an integral part of ministerial training. Lay workers can be helped by courses given in

their local churches, and by self-education through listening, reading, playing, discussing with knowledgeable friends those qualities that distinguish the excellent from the mediocre. We who sit in the pews can also play our part. We can support those who are seeking to foster the use of hymns in worship, to raise the standards of selection, to improve the quality of congregational singing.⁴

Responsibilities of local church leaders

Seton also calls the attention of the church to the responsibilities of its leaders in the training of congregations for more intelligent participation in singing during the worship services of the church.

These quotations from Ellen G. White seem to put in focus the theological rationale for an intelligent approach to congregational singing in the Adventist church.

Relevance of congregational singing to public worship.

First of all, White recognizes the relevance of singing in the context of public worship.

In the meetings held, let a number be chosen to take part in the song service. And let the singing be accompanied with musical instruments skillfully handled ... This part of the service is to be carefully conducted; for it is the praise of God in song.⁵

The words "skillfully handled," "carefully conducted," and


"it is the praise of God in song" are significant in this context. Unfortunately congregational singing is the part of public worship which receives the least planning and preparation.

It is also an unfortunate fact that much congregational singing today is done without any effort on the part of the minister or congregation to appreciate its relationship to worship. As a result, "many who delight in music know nothing of making melody in their hearts to the Lord."6

When human beings sing with the spirit and with the understanding, heavenly musicians take up the strain and join in the song of thanksgiving. He who has bestowed upon us all the gifts that enable us to be workers together with God, expects His servants to cultivate their voices, so that they can speak and sing in a way that all can understand. It is not loud singing that is needed, but clear intonation, correct pronunciation, and distinct utterance. Let all take time to cultivate the voice, so that God's praises can be sung in clear, soft tones, not with harshness and shrillness that offend the ear. The ability to sing is the gift of God; let it be used to his glory.7

Congregational singing preferred. In many different places in her writings, Ellen White has indicated that congregational singing is to be preferred above singing by a select group. Her writings also indicate that singing in public worship is not to be the prerogative of a select few. Instead, it is the privilege of the entire congregation.

"The singing is not to be done by a few. As often as

6Ellen G. White, Evangelism, p. 512.
7Ellen G. White, Testimonies, 9:144
possible, let the entire congregation join."⁸ She stresses her preference for total participation of the congregation in these words: "All present should be encouraged to join in the song service."⁹ These and similar quotations from the writings of Ellen G. White emphasize the ever present need to help the members of the church to recognize the significance of congregational singing in relation to public worship.

**Relationship between choir and congregation.** While some of her counsel encourages the use of choirs that are willing to spend time in preparation and practice in order to lead the rest of the congregation in their singing, she maintains that congregational singing is still the most effective.

"Organize a company of the best singers whose voices can lead the congregation, and let all who will unite with them. Those who sing should devote some time to practice, that they may employ this talent to the glory of God."¹⁰

While thus providing for the use of choirs where possible, she maintains that "often, the singing of simple hymns by the congregation has a charm that is not possessed by the singing of a choir, however skilled it may be."¹¹ She

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⁸Ibid.


¹⁰Ibid., p. 506.

¹¹Ibid., p. 509.
deplores the bungling manner in which singing is often conducted, for "it is no credit to the truth, and no honor to God," and she insists that "there should be order in this as well as every other part of the Lord's work."  

This calls for preparation and practice on the part of the ministry, choir, and congregation.

Preparation and practice help avoid confusion. The writings of Ellen G. White endorse the Biblical injunction to "let all things be done decently and in order," (1 Cor 14:40), thereby stressing the importance of preparation and practice, especially in the matter of music used in corporate worship.

God is not pleased with jargon and discord. Right is always more pleasing to Him than wrong. And the nearer the people of God can approach to correct, harmonious singing, the more He is glorified, the church benefited, and unbelievers favorably affected.  

Ministers are encouraged to ascertain that hymns sung by their congregations are familiar to them. In order to help in this process of familiarization with hymns, "a proper person should be appointed to take charge of this exercise, and it should be his duty to see that such hymns are selected as can be sung with the spirit and with the understanding also."  

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12Ibid., p. 506.
13Ellen G. White, Testimonies, 1:146.
14Ellen G. White, Evangelism, p. 508.
principle of training the congregation for meaningful participation in singing.

According to White, if ministers and song leaders would carry out their responsibilities as they should, they will ...

select hymns with music appropriate to the occasion. Unfortunately, though, many are singing beautiful songs of what they will do, and what they mean to do, but some do not do these things: they do not sing with the spirit and with the understanding also.\textsuperscript{15}

When properly used, congregational singing "is one of the most effective means of impressing spiritual truth upon the heart." Often by the words of sacred song, the springs of penitence and faith have been unsealed.\textsuperscript{16} Unfortunately, too much congregational singing in today's churches lacks in planning and preparation. As White points out, it "is generally done from impulse or to meet special cases, and at other times those who sing are left to blunder along, and the music loses its proper effect upon the minds of those present."\textsuperscript{17}

Future Dimension of Congregational Singing Not to Be Neglected

In addition to the past and present which are mentioned above, the theological rationale for congregational

\textsuperscript{15}Ibid.
\textsuperscript{16}Ibid., p. 500.
\textsuperscript{17}Ibid.
singing in the Seventh-day Adventist Church has a future dimension as well. The Bible and history provided the past dimension, while certain basic principles regarding the proper use of congregational singing in the church today are confirmed and emphasized in the quotations from the writings of Ellen G. White already cited. However, the eschatological dimension of church music cannot be neglected in the light of the doctrinal focus of the Adventist Church on the second Advent of Jesus.

Celestial worship as portrayed in the book of Revelation

John the Revelator was admitted in vision to the heavenly throne room where he witnessed the celestial choir singing praises to God and to the Lamb (Rev 4:8-11; 5:11-13). In Rev 15:2-4, John sees and hears the victory anthem sung by the congregation of the redeemed, the song of Moses and of the Lamb. As those who are looking forward to being part of the congregation which sings that triumphant hymn of praise, Seventh-day Adventists would do well to pay closer attention to the Biblical and theological bases of congregational singing in public worship.

The church today must prepare for eternity

Just as surely as the worship patterns of ancient Israel provided certain precedents for the use of music in
today's worship services should serve as a foretaste of the celestial worship which John the Revelator saw in vision. "The melody of praise is the atmosphere of heaven: and when heaven comes in touch with earth, there is music and song." Christians today need to be aware of this future dimension of congregational singing.

Indeed, singing in worship, whether private or public, is a form of communion with God. As White comments on the same page, "Heaven's communion begins on earth. We learn here the keynote of its praise." This communion will reach its most complete form when we eventually join in the heavenly anthem of praise around the throne of God.

Practical Guidelines in the Writings of Ellen G. White

Ellen White emphasized the fact that music, if rightly employed, "is a precious gift of God, designed to uplift the thoughts to high and noble themes, to inspire and elevate the soul." Also, "good singing is an important part of the worship of God." Her confirmation of the Pauline concept of praying and singing with the the spirit

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18 Ellen G. White, Education, p. 161
19 Ibid., p. 168.
and with the understanding further underscores the importance of congregational singing.

The Seventh-day Adventist Church pays a substantial amount of attention to educating its membership on the significance of prayer, both within and without the context of public worship. This is well evidenced by the numerous weeks of prayer, mid-week prayer-meetings, prayer bands, and other prayer-related activities which are featured regularly in the calendars of the churches and educational institutions. This is indeed as it should be. However, there needs to be a similar emphasis on singing as well. "There must be a living connection with God in prayer, a living connection with God in praise and thanksgiving."22 An occasional week of emphasis on congregational singing would help balance the situation.

Thus, based on the Biblical precedent for the use of congregational singing, as found in both Old and New Testaments and confirmed in the writings of Ellen G. White, the leadership of the Seventh-day Adventist Church, especially at local level, has a God-given responsibility to increase the awareness of its members regarding the relevance of congregational singing among the ranks of its believers.

There is, however, another important precedent which is dealt with in the next chapter. The vast hymnic heritage

22 Ellen G. White, Evangelism, p. 498.
that has been bequeathed to this church by its spiritual antecedents since the beginning of the Christian era, and through various denominations particularly since the Protestant Reformation, cannot be lightly passed by. Hence, the historical overview of congregational singing as presented in Chapter 4 is intended to highlight Adventist hymnody in its proper historical perspective.
CHAPTER IV

HISTORICAL OVERVIEW OF CHRISTIAN HYMNODY

Relationship between Music History and History of Church Music

The history of Christian hymnody is indeed a most fascinating subject to study. Since the beginning of the Christian era, music and Christian worship have been inseparably linked with each other. Music, and especially congregational singing, has often been a vital issue within the church. In looking back at the history of congregational singing in the church, one needs to consider how the various periods in music history, as well as significant events and trends in church history, have influenced what Christian congregations have sung through the centuries.

Reynolds states in the preface to the first edition of his book that "contemporary hymnody represents the accumulated inheritance of centuries past. Each period has contributed to the present-day hymnal."

Seventh-day Adventist hymnody, as reflected in the various hymnals used by the denomination, has received a bountiful inheritance from all of the periods and denominations which preceded the Advent awakening of the 1840s. The

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1Reynolds, Survey of Christian Hymnody, preface, p. viii.
history of hymnody therefore deserves to be reviewed in order to better understand the role of congregational singing.

Since the intent of this chapter is to present an historical overview of congregational singing, the outline of music history presented in the appendix is used as a guide which includes such basic highlights from the consecutive periods as are related to the historical developments in church music through the centuries.

Singing in the Early Church

The apostle Paul lists three main types of church music in use during the first century, namely, psalms, hymns, and spiritual songs (Eph 5:19; Col 3:16). While the psalms referred to in these two texts were either taken from the book of psalms, or "simple psalmodic refrains (used as responses to the solo chanting of psalms," and also included "scriptural lessons cantillated (a kind of sung speech)," the hymns they used were probably "scriptural songs of praise or their paraphrases, singing through the texts with one or two notes per syllable." The earliest forms of congregational singing during New Testament times consisted of a variety of scripture passages sung in unison.

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2See Appendix B, p. 207.

It is generally accepted that "European musical heritage stems from non-Western cultures in pre-Christian times." However, very little information is available from the earliest periods of antiquity regarding the forms or styles of music. What little music was preserved before the birth of Christ is mostly indecipherable.

However, history clearly indicates that since the end of the first century, adherents of the early church were desirous of increasing their musical scope beyond the confines of what they had derived from the Jewish synagogue liturgy in order to characterize their music as distinctly Christian in contrast to both Jewish and pagan religious music. Before long, certain guidelines became apparent in the musical life of the early church. Early Christians followed the synagogue pattern of worship, and disapproved of instrumental music in church ... and adopted a tendency toward a striking simplicity in text and music. Bodily motions, or dancing and instrumental music vanished from the church, and only the human voice was allowed.

During the formative years of early church, especially after the final break from Judaism, Christians "retained only those elements which they deemed appropriate to their needs." However, as indicated below, they did not

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long remain content with only their Jewish musical heritage.

These guidelines were designed to help distinguish between what was suitable and what was unsuitable for use in the liturgy of the church. The church rejected certain forms of music, such as the dance, because of their pagan association; nevertheless, early Christian hymnody continued to grow as the church expanded into the regions beyond Palestine, while continuing to develop chants based on the Psalms and "similar in character with the Jewish mysteries."  

Greek and Hebrew Influences on Early Church Music

Fifteen years after the death of the apostle John, Pliny the Younger, Governor of Bythinia and Pontus, in a written communication dating back to the year 112 A.D., addressed to the Emperor Trajan, \(^7\) indicates that Christians in those provinces were accustomed to singing during their weekly worship services. \(^9\) Before long, Greek musical forms and ideas augmented the Jewish heritage of the church.

Besides the Jewish heritage of psalmody, during the


early centuries of the Christian era, the chief musical influences affecting the church during the earliest years of its existence were those of Greece and Rome.

"The earliest available source of information of the music in the early church comes to us in the form of the Oxyrhynchos Papyri, first published by A. S. Hunt in 1922. This document contains the work of an anonymous poet dating back to the end of the third century."

The spread of Christianity beyond the borders of Palestine resulted in cultural interaction with non-Jewish nations whose pagan worship practices included musical forms which were unacceptable for use in Christian worship. The Psalms inherited from the synagogue worship provided the basic material for congregational singing in the New Testament church. However, as the gospel continued to penetrate the non-Jewish world, there was danger that new converts from various pagan religious cults would bring some of these unintelligible and unacceptable musical practices into the church. It was in just such a context that the apostle Paul admonished the believers in Corinth to "sing with the spirit, and with the understanding also" (1 Cor 14:14,15).

As mentioned above, despite all these dangers, the earliest Christians succeeded in developing a form of music that was distinctly Christian in character. For instance, the Greeks hold the honor of being the first national mind to apply itself to the subject of music by applying the keenest scientific analysis to the various possible tones in both vocal and instrumental music. The early church faced the

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10See Appendix B, p. 208,209.
challenge of accepting these basic principles of music theory from the Greeks, while it "rejected the chromatic and enharmonic modes of the Greeks which contained microtonal intervals smaller than a semitone."  

The scientific mind of the Greeks sought to go beyond tradition, belief and experience, and soon had a "well-established system, a theory of the psycho-physiological effects of music on the Strate and on man, or, as they put it, a theory of the ethos of music."  

Greek music theory was derived from certain oriental concepts related to astrology.

In the complicated eastern concept of the world, certain patterns of melodies, or even single notes, were connected with certain planets, and hence with the ethical qualities that the planets were supposed to impart to man.

The Greeks were proud of the eastern origin of their musical theory, and "adhered with particular tenacity to the five-tone pentatonic scale common to eastern nations. They also used very short tonal intervals (quarter tones) ordinarily employed in the music of those nations. ... The origins of Greek music were couched in a mythological form, bearing traces of historical truth."  

Early Christians faced the challenge of avoiding the use of musical forms and ideas that were associated

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13 Ibid., p. 25.

14 Ibid.
with the practices of pagan worship.

Although in western music, the octave, the basic interval between any note and its higher or lower counterpart in terms of pitch, is divided into twelve semitones, some of the older forms of music, such as that of the Greeks, often contained intervals smaller than a semitone. Some of those tones as well as certain rhythms had been long associated with the cultic worship of pagan Greece. As such, the early Christians rightly rejected those elements of Greek music, although it derived certain basic musical principles from the Greeks. In fact, the earliest known Christian hymns were written in Greek notation. Thus Christian hymnody began to grow beyond the limited scope of Jewish psalmody. Thus, the church reached out to the surrounding culture by using the musical idiom of that culture, without compromising its own identity.

In facing the challenge to move away from Judaism without absorbing paganism, it is indeed a miracle that Christianity gave birth to a distinctive form of music that stayed clear of both those extremes. Through two thousand years of Christian history, that form of music has sought to retain its distinctive character.

The Development of Plainchant

As Christianity spread throughout the Roman empire during the first few centuries, churches in different geographical areas began to develop their own "dialects" of
plainchant.\textsuperscript{15} As indicated in the appendix reference, four major dialects of plainchant developed during this period. They were known as (1) the Milanese, traditionally associated with Ambrose, (2) the Frankish, which was used in France, (3) the Mozarabic or Spanish version, and, (4) the Roman plainchant.\textsuperscript{16}

Church Music before the Edict of Milan (313 A.D.)

The severe persecution which the church suffered during those earliest centuries, along with the ever present danger of heretical teachings such as those of Arius which capitalized on the use of music for their propagation, caused the leaders of the church during those earliest centuries to maintain a highly conservative attitude toward the use of music in their worship services.

This was particularly true in regard to the use of instrumental music. History shows that it was not until Christianity emerged triumphant from the catacombs and became the state religion of Rome that the church adapted a more liberal attitude. Only since the Edict of Milan gave Christians that freedom was music given an opportunity "to come into its own in the ritualistic usage of the

\textsuperscript{15}See Appendix B, p. 209, 210, for more on the polyphonic music used by the church during the early and medieval periods.

church,"\(^{17}\) and the Christian church was "given a chance to sink its roots into the surrounding culture."\(^{18}\)

Besides these Christian "psalms" records also indicate that "hymns were required in which Christ was directly celebrated, and the apprehension of His infinite gifts embodied in language which would both fortify the believers and act as a converting agency." In addition, spontaneous ecstatic sort of songs that are characteristic of rather primitive religious rites had a part in the early worship of the church.

The injunction to teach and admonish by means of song also agrees with other evidences that a prime motive for hymn singing in many of the churches was instruction in the doctrines of the faith.\(^{19}\)

In following such a practice, the New Testament Christians were following the Greeks and other nations whose custom often led them to communicate moral precepts and instructions by putting them into musical or poetic form in order that such instructions may be better remembered.\(^{20}\) In doing so, however, Christians had to carefully avoid music that tended to convey pagan concepts. It was in just such a context that Paul admonished the Corinthians to sing with the spirit and with the understanding also.

\(^{17}\) McKinney and Anderson, p. 110.

\(^{18}\) Bangert, p. 94.


\(^{20}\) Ibid.
Until Constantine's historic edict of Milan (313 A.D.), Christian leaders warned the believers to stay away from the use of elaborate forms of music in worship. The leaders of the church during the period immediately following the apostolic era

... were sorely troubled as to what the general church attitude should be toward this disturbing matter of music, so popular with the people, and so pagan in its associations. They realized well enough its power to arouse feelings and stir passions; they heard on every side its secular use ... and were worried about the effect which this sort of music might have on the hearts and minds of the faithful."21

Opposition to the use of congregational singing came from a variety of quarters. Clement of Alexandria felt that Christians did not need to use "the psaltery, trumpet, aulos, and cymbals of those who prepared for war."22

Another group of bishops expressed their disapproval of "such pagan uses of music as those in the church in Asia Minor, where they beat their hands, sounded little bells, and employed choreographic movements of the body in accompanying the holy chants."23

Yet another manuscript, dating back to the fourth century, tells of an Egyptian abbot named Paulo. He records the following report from one of his followers whom he had sent to Alexandria on business. When this traveller returned, his report contained accounts of the scandalous goings on in the churches there—the praises of God were actually being sung. Whereupon the old monk holds forth on the iniquity of

21Ibid., p. 108.
22Ibid.
23Ibid.
seeking divers melodies and divers rhythms for the worship of God."\textsuperscript{24}

Despite the existence of as much opposition, as indicated, there were others among the leaders of the church during those early centuries who not only were in favor of using of music in worship but actively supported its use. Ambrose, Bishop of Milan, (374-392 A.D.), composed several hymns which

were in the best sense popular in content and form. They were sung with immense enthusiasm in their day and kept their place in public use until Latin ceased to be a living language ... The music of Ambrose was what most captured the people's favor. Before his time, the heretics had a monopoly of pleasing tunes. He was among the first to act upon the principle that it is not good policy to leave to the anti-Christian forces what the people most love to sing. He introduced a simple, sweet, melodious, yet devout type of congregational singing which at once made his hymns popular.\textsuperscript{25}

Ambrose's efforts to introduce an attractive, yet acceptable form of congregational singing were opposed by Augustine who admitted being charmed and moved by it, but claimed that the pleasing sound of Ambrosian hymnody tended to distract his attention from the sense of what was being sung. Instead, Augustine sought to banish all such singing from the churches, at least in North Africa, and introduced in its place his choice of a simple "plain tune after the manner of distinct reading"\textsuperscript{26} as introduced earlier by Athanasius in Alexandria. Thus, despite the variety of

\textsuperscript{24}Ibid., p. 110.
\textsuperscript{25}Patrick, p. 40.
\textsuperscript{26}Ibid., p. 41.
views regarding the type of hymnody during the early centuries, there was a definite interest on the part of the church leaders to incorporate a distinctly Christian form of hymnody into the liturgy of the church.

Papacy, Ritualism, and Music

Between the fourth and sixth centuries of the Christian era, the two most notable developments in church history were the gradual shift into a hierarchical pattern of church leadership which eventually led to the rise of the papal system, and the increasing theological distance between eastern Orthodoxy and western Catholicism, which, in later years, led to the great schism between the two.

While this shift had been in progress for some time, it reached its culmination with the establishment of the papal authority in Rome.

The gradual shift in the administrative pattern of the church, from the New Testament days when lay leadership dominated to one of hierarchical oversight, reached its culmination with the investment of ultimate earthly authority in the pope. "By the middle of the fourth century, if not earlier, the change was complete. The simple organization of the apostolic age had developed by logical gradations into a compact hierarchy of patriarchs, bishops, priests and deacons."\(^{27}\)

This resulted in a corresponding shift in liturgical participation from the laity to the clergy. Singing, which had been the privilege of the congregation since apostolic times, now became the privilege of the clergy and choirs only.

\(^{27}\)Dickinson, p. 48.
The Introduction of Gregorian Chant into Roman Catholic Liturgy

In the western sector of the Roman empire, as in the east, bitter persecution characterized the formative period of Christianity. But, the issuance of the Edict of Milan in A.D. 313 and the freedom of open practice it granted to Christians resulted in an awakening within the church to certain needs especially in the field of music. Earlier, as an outlawed community, congregational assemblies had carried on in secret. However, Soon after the Edict went forth, the church, became a legitimate organization rather than an outlawed community. It now began to sense the need to exercise certain controls over the music permitted in its services. 28

Three hundred years after Ambrose's unsuccessful attempt to improve the music of the church, Pope Gregory the Great (540-604) "helped standardize musical material for the Roman liturgy." 29 Gregory made two notable contributions to the cause of church music in his day. Until his day, namely the codification of the chants already existing, and the resultant unification of the musical system in the church.

there was very little uniformity of worship in the churches. ... Gregory hoped to strengthen his papal power by binding the scattered churches together. The use of Latin and one system of music united the churches of different nationalities and languages. Gregory's actual role in the development of the chant is

28 Douglas, p. 12.

29 Hooper, Church Music in Transition, pp. 29,30.
uncertain, but his influence was great. Gregory collected the whole repertoire of chants available in his Antiphonal Missarum.³⁰

An important factor in this standardization of the chant was the reorganization in Rome by Gregory, of the Scola Cantorum, a school for training singers. The establishment of this school for singers and Pope Gregory's codification of existing church music culminated with the establishment of the first complete corpus of church music ever known until his time. While "it is doubtful whether Gregory the Great (c. 540-604) contributed to the liturgical music that bears his name, it is certain that he instituted a number of liturgical reforms during his pontificate (590-604) that included the codifying and assembling of the chants in existence."³¹

While the form and style of music which resulted from Gregory's efforts came to be known as Gregorian chant, most modern investigators feel that its roots are traceable to the eastern or Byzantine Christian communities.

Gregory and church music.

Several basic reasons have been suggested for Pope Gregory's interest in the music of the church. His desire to use a unified musical system in order to stabilize his authority in the church throughout the Roman empire has

³⁰Ibid., p. 30.

already been mentioned. With the congregation no longer actively participating in the music of the church, the emphasis in Gregory's time was on the singers—the choir, which was composed chiefly of clergy. Some of these singers were being promoted to high church positions on the merits of their singing rather than on other qualifications. Many ministers were neglecting their spiritual ministry because they had to spend many hours practicing voice. There was a scarcity of liturgical books. So the singers and clergy of necessity memorized the psalter." It is not clear if this is an exact quote or paraphrased from a source. The text does not provide direct evidence of the source, but it is likely referring to the work of W.L. Hooper.

However, as a result of the reorganization and codification effected under Gregory's influence, "the Gregorian chant and Roman liturgy eventually displaced all rivals in the West, except for the restricted use of the Ambrosian liturgy in Milan, and the Mozarabic in parts of Spain." The reference to specific historical developments is not clear, but the general idea is that the Gregorian chant became the norm for liturgical music in the Roman Catholic Church.

Continued Use of Gregorian Chant

Development of Gregorian Chant.

Since the time of Gregory, Gregorian chant became the norm for liturgical music in the Roman Catholic Church. Scholars have divided its historical development into four basic periods.

These are: (1) the period of the formation, which extends from the beginning of the Christian era to the time of Gregory the great; (2) the period of florescence from the 7th. to the 13th. century, when the

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32 W.L. Hooper, p. 30.

33 Ibid. (See also p.28, n.11.)
great scholars were established and the chant was widely disseminated throughout Europe: (3) the period of decline with the rise of polyphony, beginning at the time of the Renaissance and extending to the 19th. century; and (4) the period of restoration, beginning about the middle of the 19th. century, as the results of painstaking paleographic research in certain Benedictine monasteries, extending into the 20th century, when Gregorian chant faces the problem of decreasing use because of certain liturgical developments in the Roman Catholic Church.34

Lasting influence of Gregorian chant.

The reorganization of church music by Gregory was a major contribution to church music at a time when, for various reasons already discussed, the congregation was no longer a participating factor in the liturgy, and what little music was used in the church was limited to the clergy and appointed choristers. The Christian music which came out of this codification was "variously referred to as plainsong, plainchant, and Gregorian Chant," and became the principle music of Western civilization for approximately a thousand years. In addition to the fact that it contributes the oldest single body of Christian music, plainsong is important because it was the main root of religious polyphony in the Middle Ages and the Renaissance.35

Byzantine church music

The rise in importance of Constantinople or Byzantium as the capital of the eastern sector of the Roman empire and resultant rise to prominence of oriental styles and forms of music led to a corresponding rise and

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34Bichsel, pp. 59,60.
acceptance of Byzantine forms and patterns of church music. The Byzantine style of church music was characterized by antiphonal and responsorial singing, which consisted of the congregation singing the responses to the psalms.

The importance of music [during the Byzantine period] was noted particularly in the retention of congregational responses inherited from Jewish practice. The ancient blessing, 'Peace be to you all,' evoked from the worshipers the response 'And with thy spirit.' The increase in the use of these formulas resulted in a continual musical dialogue between priest and people. In addition, many hymns were sung and were not considered extra-liturgical, as they were in the Roman liturgy. The fact that the Byzantine Mass was essentially dramatic in concept prevented the use of music not intrinsic to the ritual.\footnote{Scholl and White, p. 32.}

Typical examples of this style were some of the hymns written by Ephraim, the noted Syrian hymn writer, and several others who shared in the endeavors to quell the Arian heresies, prevalent at the time, by means of hymns based on the accepted teachings of the church. This seems to indicate that despite the emphasis on the artistic function of music in worship, there were also certain theological implications involved. These chiefly included the use of poetry set to music by followers of the Arian heresy in the propagation of their heretical teachings. As a preventive measure, the church leaders restricted singing to the appointed choirs and clergy. Early Byzantine hymns have gone down in history as an important factor in church music. In fact they are [the] greatest contribution of the eastern church to Christian song ... influenced by Jewish tradition and
Syrian practice, these hymns developed in the worship of the eastern church as unaccompanied monophonic chant, mainly diatonic, lacking in strict meter, and closely following the rhythm of the text."\(^{37}\)

Reynolds notes three main types of Byzantine church music, namely, troparia, kontakion, and kanon. The first of these consisted of short, sung prayers, while the second comprised a brief introduction followed by eighteen to thirty stanzas patterned after the troparia, but arranged alphabetically or in acrostic form. Whenever the latter form was used, the author's or composer's initials were generally utilized. The third type, the kanon, constituted a long poem of nine odes or hymns, each containing six to nine troparia.\(^{38}\) However, the hierarchical pattern of the western church was soon duplicated in the eastern sector as well.

In the year 367 A.D., one of Constantine's successors, the emperor Theodosius called a council of thirty-two bishops who met at Laodicea. This council ratified a series of sixty canons or church decrees which were "concerned with relationships of Christians to non-Jews and heretics: with conditions and requirements for the clergy: and with worship practices in general."\(^{39}\) This last category included the matter of singing in public worship. This


\(^{38}\)Ibid., p. 9

Council of Laodicea made official the prohibitions against congregational singing when it "decreed in its 13th. canon: "Besides the appointed singers who mount the ambo and sing from the book, others shall not sing in the church." This decree put an end to congregational singing in worship in the church and forbade the use of instruments in the musical portions of their worship services. Byzantine hymnography extended over a period of six centuries, beginning in the sixth century, and fading out during the early part of the eleventh century "when the new hymns was forbidden by ecclesiastical authorities."

Renaissance Influences on Church Music

The transition from the pre-Renaissance to the Renaissance period was also reflected in the continued development of music in the church. Although still restricted to the appointed singers, Gregorian chant continued to be the accepted form of church music until the time of Martin Luther and the Protestant Reformation. However, as discussed in the following section of this chapter, singing was not restored to the congregation until the

40Dickinson, pp. 50,51. See also Reynolds, Survey of Christian Hymnody, p.8.
41Ibid., See also Reynolds, Survey of Christian Hymnody, p. 8
time of Martin Luther. Protestants today trace their privilege of congregational singing to his efforts.

The Restoration of Congregational Singing

The Influence of Martin Luther

With the dawn of the Protestant Reformation which was triggered by Martin Luther and his followers in 1517, there came a renewed emphasis on congregational singing. Because Luther understood and appreciated the doctrine of the universal priesthood of believers, he desired the people to be active participants in the worship service.

For Luther the congregational hymn on the lips of the people was *viva vox evangelii*, the living voice of the gospel. With this call for hymns, and his own subsequent contribution of 37 hymns, Luther became the father of evangelical hymnody.44

Luther not only wanted the people to participate actively, but to be able to do so in their own language, rather than in Latin as was the custom in the Roman Catholic Church.

At the time of Martin Luther, the practice of music in the Catholic church was dominated by the clergy with congregation as spectators and listeners rather than participants. The same conviction which motivated Luther's translation of the Bible into the vernacular of the people also produced the desire for congregational song in the language of the common man, so that all Christians might join in singing praises to God.45


Luther's intent to make the congregation a more active participant in the worship service resulted in change in the relative significance of the three basic elements involved in the service. He succeeded largely due to the introduction of the chorale into Protestant worship.

The chorale has been defined as "a hymn tune, specifically one associated with German Protestantism."46 In the course of implementing their desire to restore singing to the congregation,

Luther and his aides created the first chorales. They adapted a number of tunes from Gregorian chant, from popular sources as well as from secular art music. Appropriate texts were drawn, too from Latin hymns and psalms. ... Originally sung in unison the chorales soon became familiar in four-part harmony ... Since they often had to be sung by the musically untutored, they assumed the elemental simplicity and universality that, as in myth and fairy tale, are the essence of folk music.47

 Whereas in the Catholic Mass, the three basic participating elements of worship, namely, (1) the choir, led by the celebrant was always the main bearer of the liturgy, with (3) the organ playing an important but subsidiary role, while (3) the congregation was a mere spectator. Luther sought to introduce an "alternating" relationship between these same three elements, through the use of the chorale in his worship services. The singing of various stanzas of the chorale was distributed in such a manner as to involve unaccompanied unison singing by (1) the entire

47 Ibid.
congregation, (2) part singing by the choir, with or without organ accompaniment, and (3) improvisation by the organ on one of the stanzas, thus providing for an alternation in participation between these various groups.\textsuperscript{48}

**Congregational participation emphasized by Luther**

Whereas the Protestant Reformation took place during and chiefly due to the cultural and spiritual awakening which took place during the Renaissance, the musical trends of the Baroque period\textsuperscript{49} exerted a significant influence on Protestant church music. No doubt, the prevailing Baroque style of music with its majestic harmonies exerted a definite influence on church music during the reformation era.

**Development of the Lutheran chorale**

Throughout its history, the chorale has not only been the people's chief vehicle for praising God and singing the gospel to each other. Its most important feature, especially during the earliest day of the Reformation, was its simplicity which permitted the congregation to participate. The chorale has also been the basis and fountainhead of the great body of church music (simple chorale settings, cantatas, motets, passions, oratorios,

\textsuperscript{48} Donald Johns, "Choir History" in *Key Words in Church Music*, ed. Carl Schalk (St. Louis, MO: Concordia Publishing House, 1978), p. 67. (see appendix B, pp.201-202 for complete quotation.)

\textsuperscript{49} See appendix B, pp. 213-216 for more on the Baroque period in Music History.
chorale preludes) beginning with Johann Walters's *Geystliches Gesangbuchelvn* (1524), through the time of Bach's cantatas, chorale preludes and passions to Hugo Disler (1909-42), Ernst Pepping (b. 1901) and Jan Bender (b. 1909).  

There was a marked contrast between the theological bases of Roman Catholic and Protestant worship systems, since the latter "assumes that the paramount agent is the body of believers as a whole." Consequently, while the minister, choir, and organist continued to lead the singing in public worship, the congregation became the chief participant in the Protestant liturgy. The significant changes that resulted in this restoration of singing to the congregation included the incorporation of chorale singing by choir and congregation into the worship service of the church.

Luther's theological concept of the priesthood of all believers led him to exclude from the Lutheran system of worship all needless complications that used to be attached to the Roman Catholic celebration of the Mass while retaining, through the use of music, the essential spirit of Christian devotion as enshrined in the tradition of the church.

[Martin Luther] regarded medieval music not as something to be swept away, but as something to be used

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50 Klammer, p. 73.

with more restraint and discrimination than the prevailing customs called for ... The sense of corporateness engendered by substituting congregational songs for some of the material traditionally performed only by monastic choirs naturally occurred to him as soon as his thoughts about worship became clear and the implementation of this demand was the next step.\textsuperscript{52}

Routley points out more specifically that Martin Luther, who is generally recognized as "the liberator of congregational hymnody," did not pay any attention to the matter of hymnody until at least six or seven years after the beginning of the Reformation. "It was not until 1523 that he found time to put in order, for public use, his thoughts about worship."\textsuperscript{53} Luther's first inspiration for the introduction of congregational singing "seems to have come from the Anabaptists, who were already developing congregational songs of their own."\textsuperscript{54}

During the Reformation era the hymns were sung in unison by the congregation without instrumental accompaniment. The singing was led and supported by the unison singing chorus chorali, hence, the designation chorale—that is, unison liturgical song. Thus, according to the Reformation service orders, congregational singing was placed liturgically on the same level as the proclamation and prayers of the pastor and the liturgical music of the

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\textsuperscript{53}Ibid.
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\textsuperscript{54}Ibid.
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figural choir.\textsuperscript{55} This represented a return to the biblical concept of giving equal and parallel importance to singing as to prayer. Luther and other hymn writers during the reformation era followed the "Meistersinger" tradition in which the same person composed both the text and the melody of the hymn. "The tunes were chosen or composed to fit the character of the Gospel in accord with Luther's view, "Die Noten machen den Text lebendig" ("The notes give life to the text").\textsuperscript{56} Many of the hymns included in today's hymnals are sung to tunes specially composed to fit the text. However, it is also true that the tunes to which some hymns are sung were not originally composed for the texts concerned. Luther's concept of fitting the tunes to the words of the hymns certainly deserves following even today.

\textbf{Bach's contribution to the reformation}

The most notable contribution of the day was that of Johann Sebastian Bach who harmonized many chorales for church use. Many of Bach's harmonizations are in use by various churches either in their original chorale form, or as hymn arrangements.\textsuperscript{57}

\textsuperscript{55}Klammer, p. 72. See also appendix B, p. 214, for definition of "Figural."

\textsuperscript{56}Ibid. p. 70.

\textsuperscript{57}A good example of a Bach harmonization that is in use both as a hymn and a choir selection known as the "Passion Chorale", *Seventh-day Adventist Hymnal*, Washington, D.C: Review and Herald Publishing Association, 1985), No. 130
Bach was the last of the great religious artists. He considered music to be 'a harmonious euphony to the glory of God.' It was more than convention that made him inscribe at the head of his cantatas, 'Jesus help me!' and at their close, 'To God alone be the praise' ... Bach's music issued in the first instance from the Lutheran chorale. The indestructible tunes of the Reformation imparted to his art its strength and universality. Through the chorale the most learned composer of the age was united to the living current of popular melody, to become the spokesman of a faith.  

John Calvin and Unaccompanied Psalm-Singing

As mentioned in an earlier chapter, psalm-singing was a vital part of the religious services in the temple and synagogue services during both Old and New Testament times. The book of Psalms was indeed the foundation of the hymnody of the early church. However, not until the sixteenth century did the metrical forms of the psalms begin to be used as part of Christian worship. "This turning point in the stream of Christian song occurred in Geneva through the efforts of John Calvin. He recognized early the value of Christian song to nourish church piety and worship."  

Calvin's immediate influence in Geneva

Calvin's theology and philosophy were focused upon the Bible and centered upon the sovereignty of God. He was firmly convinced that only the psalms written in language

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of the people should be used for congregational worship and, hence, excluded any hymns of the type introduced and developed in the Lutheran tradition. Calvin's philosophy of church music went beyond Luther's initial desire to restore singing to the congregation. Whereas the Lutheran liturgy continued to resemble that of the Roman Catholic Mass, except for the changed emphasis in congregational participation, and Martin Luther's theological concepts on justification by faith and his understanding of the Lord's Supper, John Calvin's philosophy of church music hinged upon two basic factors: simplicity and modesty. Since music was to be used by the people, it needed to be simple, and because it was used to worship a sovereign God, it needed to be modest. In singing, these qualities were best achieved by the unaccompanied voice. 60

Along with his aversion to the use of instrumental music in public worship, John Calvin's concept of congregational singing permitted the use of only musical settings of the scriptures in worship services. His idea of congregational psalm-singing soon spread from Geneva to the Netherlands, to Great Britain, and eventually to North America.

Calvinistic influence spreads to the Netherlands

Before long, Calvin's ideas of religious reform spread beyond his immediate sphere of influence to other parts of Europe. The Netherlands soon became a haven for religious refugees fleeing from papal persecution in other

parts of the Roman Empire. While Lutheran ideas of religious reform flourished in Germany, the Calvinistic ideals were readily embraced in the Netherlands, and eventually spread thence to Scotland.

**Hymnody in England**

By 1539, Myles Coverdale's publication of a collection of hymns entitled *Goostly Psalmes and Spirituall Songs Drawen out of the Holy Scripture* represented the first attempt to introduce the use of the German chorale in England. This collection contained a total of forty-one hymns, thirty-six of which were translations from German sources, while the remaining five were originals in English. Included among the translations from the German was the first English version of Luther's "Ein' Feste Burg," while among the English originals was a tirade against Rome entitled "Let Go the Whore of Babilon." However, Coverdale's efforts to reproduce in England the chorale singing which had so impressed him on his visit to Germany were stymied by Henry VIII when this hymnal appeared on a list of prohibited works. An interval over two hundred years elapsed without any significant influence of the German chorale in English usage.²¹

The Rise and Decline of Psalmody in England

The work of Luther and Calvin on the European continent was followed in the British Isles by various modifications in the use of the original Calvinistic psalm tunes imported from the continent. As on the continent, the use

of metrical psalm tunes in a syllabic form had made for greater ease in congregational singing. However, from the standpoint of those responsible for the composition of these tunes, it represented a restriction on their creativity and musical interest.

To tune composers and editors of collections, there were at least three possible ways of overcoming this musical restriction: harmonic enrichment, rhythmic variation, and melodic embellishment. Bach's harmonizations of chorale melodies is the ultimate example of the first method. Variety in rhythm of the tune was most skillfully achieved by Bourgeois, but the English adapters of his tunes greatly weakened the strength of these melodies by reducing them to notes of equal value. "Old 100th," as only one example, suffered in this respect.62

Early English psalters

Numerous psalm-books or psalters were published during the ensuing years. The compiler of one of them, Thomas Este whose Psalter was published in 1592, is credited with having introduced the custom of naming hymn tunes after places, while Thomas Ravencroft, the editor of another Psalter published a few years later (1621), was known to have "systematically applied this usage and established this practice in England."63 Even today in most hymnals tunes are identified by their names. A notable example from Este's psalter is the tune "Winchester Old" to which the familiar Christmas carol found in most hymnals,

62Ibid., p. 38.
63Ibid., pp. 35,36.
"While Shepherds Watched Their Flocks by Night" is still sung.

Naming of hymn-tunes

In the many years before Isaac Watts and Charles Wesley began writing hymns, the trend of naming hymn tunes described in the above paragraph continued to intensify and "the quest for significant variety in nomenclature became a matter of real concern when the new tunes greatly increase in number during and following the Wesleyan revival." 

Critics of psalmody in England

The use of the metrical psalm was not without its critics and opponents in the British Isles. Their "spirited melodic style" contrasted with the "steady-going syllabic tunes which had palled by incessant repetition, and by the slow, long-drawn-out dullness of the manner which was thought appropriate in singing them." Queen Elizabeth I of England (1558-1603) was strongly opposed to these "Geneva Jigs," as she deridingly called these new tunes, while another critic is said to have commented that "two

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hammerers on a smith's anvil would have made better 
music."\textsuperscript{67}

By the late 1600s the use of psalmody in congrega-
tional worship in the British Isles was already on the 
wane. As the ensuing paragraphs point out, this paved the 
way to the acceptance of freely-composed hymns in congrega-
tional singing in England. Christian hymnody has been 
greatly enriched by metrical versions of the psalms as well 
as hymns freely composed. Because of the almost world-wide 
use of the English language, hymns originally written in 
that language enjoy the widest circulation either in their 
original or translated form. However, Christians of 
African, Asiatic, and other cultural backgrounds have also 
contributed to the worldwide treasury of hymnody. Time and 
space do not permit dealing with them within the scope of 
this project.

Louis Benson traces the evolution of the English 
hymn from the close translation of canonical Scripture, to 
a free paraphrase first of psalms, then of other Scriptural 
songs, and,

\ldots up to the point where the purpose of turning Scrip-
tural materials into metre met the impulse to give hym-
nic form to devotional poetry, and coincided in the 
production of hymns, freely composed, and yet more or 
less based on Scripture.\textsuperscript{68}


\textsuperscript{68}Louis F. Benson, \textit{The English Hymn} (New York, NY: 
George H. Doran Company, 1915), p. 73.
It must be noted that the major change that came about was in the subject matter. The textual content of hymns began to expand beyond the Psalms and other scriptures, while "the metrical form remained much the same." Especially was this so in England, during the Elizabethan era. The reign of Queen Elizabeth (1558-1603) was characterized by "an abundance of lyric poetry" and provided an atmosphere of literary excellence wherein the production of religious poetry flourished. "While these verses were often called hymns, they were not intended to be sung or used in the church services." Many such religious lyric poems were published as part of a variety of collections during the latter part of the seventeenth century. However, as Reynolds points out, "the writing and publishing of these seventeenth century hymns was one thing, but introducing the singing of hymns in the churches was another." While the production of lyrical poetry flourished, there was also a corresponding decline in the popularity of psalmody in public worship.

Decline of psalmody

During this period of decadence of psalm singing in the Anglican church, John Playford and his son Henry were

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69 Reynolds, Survey of English Hymnody, p. 45.
70 Ibid., p. 44.
71 Ibid., p. 45.
aroused to publish various collections of psalms and hymns with a view to improving congregational singing in that church. The elder Playford's work, *Introduction to the Skill of Musick* (1654), in its later editions, contained instructions for the order of performing the cathedral service, while his *Psalms and Hymns in Solemn Musick of Four Partes on the Common Tunes to the Psalmes in Metre* (1671) "interspersed the hymns between the psalms, placing them on an equal basis with the psalms." The younger Playford, too, published a collection in 1701, entitled *The Divine Companion; or David's Harp New Tuned*, which was partially successful due to its inclusion of psalms. However, "Playford's efforts to introduce them into the Anglican church services was unsuccessful." 

**Acceptance of free-composed hymns in England**

Meanwhile, the Presbyterian church which derived its tradition of psalm singing from its Calvinistic antecedents on the European continent began to show an interest in the use of "freely composed hymns" in their congregations, as illustrated by the publication of various hymn collections by Richard Baxter (*Paraphrase of Psalms of David in Metre with Other Hymns*, [London, 1692], and others.)

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During the same period, "controversy was stirring among the smaller dissenting groups"74 in England. Certain groups of Baptists were inclined not to use any congregational singing whatsoever. However, one branch of the Baptist community, the Particular or Calvinistic Baptists were the first to introduce the congregational singing of hymns. Notable among those of this group was one of their pastors, Benjamin Keach, who, in 1673, introduced his congregation to the practice of hymn-singing at the close of the Lord's supper.75 By 1690, hymn singing had become a weekly practice in Keach's congregation in Bedford, England.

Keach's efforts were not without opposition from some of his own parishioners. His opponents claimed three reasons why they thought congregational singing should not be a general practice in the church. Their first argument was that vocal singing in the Apostolic church was only present as a manifestation of an extraordinary gift of the Spirit. Their second argument was against the use of "a set of words in artificial rhyme" in the church. Their third claim was that the minister should be the only person permitted to sing in public worship, since the congregation consisted of "a promiscuous assembly together, sanctified and profane men and women."76

74Ibid.
75Benson, p. 96.
76Reynolds, Survey of Christian Hymnody, p. 47.
While this controversial situation was taking place between Benjamin Keach and some of his parishioners, Joseph Stennett, pastor of the Seventh-day Baptist Church in Devonshire Square, London, began, in the year 1690, to write a collection of hymns especially "for use by his own congregation" at the Lord's Supper. This was based on the undisputable evidence of Matt 26:30, where the disciples are recorded as having sung a hymn at the close of the first communion service before departing for the Mount of Olives. This is also significant because the Seventh-day Baptists in England were among the earliest to revive an interest in the keeping of the seventh-day sabbath, a practice revived more than a century later by the Seventh-day Adventists. It may be said that the use of free-composed hymns in congregational singing began to be accepted during this period in English hymnody. However, it was not until a few years later during the time of Watts and Wesley that free-composed hymns eventually enjoyed full acceptance.

As mentioned above, psalm singing in the Anglican and Presbyterian churches, as well as among the nonconformist groups in England, gradually lost its popularity while the singing of freely composed hymns expressing the personal Christian experience of their authors correspondingly gained popularity. Isaac Watts (1674-1748), often called the father of English hymnody, and Charles Wesley (1707-1788) were the key contributors to this new trend in

Ibid.
hymnody. The influence of Watts and Wesley was by no means limited to hymnody in English-speaking countries, because many of their hymns have been translated into several different languages, fulfilling Wesley's wish for "a thousand tongue to sing my great Redeemer's praise."

The Influence of Isaac Watts and Charles Wesley on English Hymnody

Isaac Watts: "father of English hymnody"

During the latter part of the seventeenth century in England, there was a renewed zeal in congregational singing of hymns. Chiefly due to the trend set by Isaac Watts, the new-found freedom from the "oppressing influence of psalmody was lifted." 78

While a number of hymn writers appeared before him, it is to Isaac Watts (1674-1748) that we give the title 'Father of English Hymnody.' In 1719, Watts produced paraphrases of the psalms in a much more attractive form than was in common use. He also advocated using original hymns, and from his pen came a number of our finest. 79

Isaac Watts's basic philosophy was "founded on the conviction that the church should express the gospel of the New Testament, whether in psalm version or in freely composed hymns." 80 The strong biblical basis of Watts's philosophy coupled with his poetic ability resulted in an unprecedented enrichment of English hymnody. The music to

79 Hannum, pp. 52,63.
which many of his hymns are still sung, such as St. Anne, Rockingham Old, and Duke Street, represent some of his most popular hymns commonly included in many present-day hymnals. "With the hymns of Watts the door was opened for an increasing use of original words in worship. Watts set an example for many followers who have enriched the hymnody of the church." Watts was not content with the limitations placed on the congregation by the psalm singing of his day and "made a memorable advance on his predecessors. To him we owe that proportion of parts and central unity which have become so marked a characteristic of our hymns. Those written before his time have little unity." 

Charles Wesley, writer of 6,500 hymns

Closely following after Watts was Charles Wesley, the brother of Methodism's founder, John Wesley. Charles Wesley wrote over 6,500 hymns, many of which are still in use all over the world. In fact, as Norval Pease says, Adventists "are forever in debt to the early Methodists, especially for their music." Charles Wesley's hymns were one of the chief factors in the establishing of Methodism. His contribution of some 6,500 hymns to Christian hymnody is unsurpassed by any other hymn writer. Even during the

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81 Hannum, Music and worship, p. 63.


time of Wesley, people began to associate the words of a hymn with the music to which it was sung. Routley points out that hymn singing in Wesley's time "tended to be a musical occasion in which even if you could not distinguish the words, or even the music distorted them ruthlessly, you knew perfectly well what the words were because they all conveyed the same message." 84

Not all the music to which Wesley's hymns were sung was worthy, and many of the tunes were frowned on by the musically educated, but to the underprivileged those same tunes "were a gateway to a new province of emotional experience." 85 Of Charles Wesley it is said that "his evangelical conversion opened his lips in praise, and to the end of his days he sang on with undiminished fervour." 86 That conversion took place on May 21, 1738. Eleven years later, on May 21, 1749, Charles Wesley wrote the now famous hymn, "O for a Thousand Tongues to Sing, My Great Redeemer's Praise"

It is said that Wesley wrote this hymn in response to an idea suggested by his friend Peter Bohler who had remarked, "Had I a thousand tongues, I would praise Him (Christ) with them all." Charles Wesley who "never failed to make use of good material," 87 wrote this hymn as a result of that conversation with his friend. This hymn is one of the best


86 Telford, p. 31.

87 Ibid., p. 39,40.
examples of Charles Wesley's contribution to English hymnody.

John Newton's "Amazing Grace"

Yet another example of an English hymn writer who was a contemporary of Watts and Wesley was John Newton. Along with Watts, Wesley, and Keach, Newton wrote hymns that reflected personal Christian experience, and "dared to replace the conventional psalm-singing with the singing of hymns that were simple enough to be understood and felt by the plain people."88 Newton spent his youth and early adulthood as a sailor and later as a ship's captain. He was very much involved in slave traffic between West Africa and the British Isles. However, in 1764, soon after his conversion following a paralytic stroke, he answered the call to enter the ministry. His first appointment was to the rural parish of Olney, where, fifteen years later he published the well-known collection, the Olney Hymns which included the hymns of his friend William Cowper, another notable hymn writer of the same period.89 "Amazing Grace,"90 Newton's best-loved hymn, is found in almost every hymnal, and is hence it is sung by Christians of a wide variety of denominational backgrounds.

89 Telford, pp. 114,115.
90 Seventh-day Adventist Church Hymnal, No. 108.
The verses were written at Olney—a minor autobiographical lyric that critics say is a poor example of Newton's work. But that hymn has traveled the world bringing a message of hope and forgiveness to all people of faith.  

Besides being ex-President Carter's favorite hymn, it is interesting to note that John Newton's "Amazing Grace"

...is probably the favorite of the older hymns among Baptists (both blacks and whites) of the Deep South. While its words were written by an Anglican minister, this hymn's most widely-used tune originated in the shape-note tradition of the pre-Civil war south, being first published in 1831 in *Virginia Harmony* (Winchester, VA) by James P. Carrell and David L. Clayton.

Three concepts of the English hymn in relation to worship

By this time, the English hymn had become an integral part of public worship. Three basic concepts emerged, which were represented by three major contributors to the hymnody of this period. Bishop Thomas Ken (1637-1711), who wrote "All Praise to Thee My God This Night," maintained, along with his medieval predecessors, that the hymn is liturgical and should follow and adapt itself to the church calendar throughout the year. Isaac Watts and Charles Wesley, along with some of the early Baptist leaders represented the view that the hymn should follow and supplement the sermon. The third concept of the role of the hymn in worship was held by Joseph Addison who wrote the hymn "The

91Haley, p. 142.


93*Seventh-Day Adventist Hymnal*, No. 53
Spacious Firmament\textsuperscript{94} Addison urged that "the hymn should be a finished piece of literary art."\textsuperscript{95} As such, the third concept of the role of the hymn in worship may highlight its worth as a means of expressing or portraying a message in lyrical form, much the same as a sermon would do in oratorical form. Ideally, a balance between these three concepts would best fit the true role of the hymn in the context of public worship. Although Seventh-day Adventists along with a large number of Protestants do not strictly follow a liturgical year, it would be well if hymns were chosen for their appropriateness to the season or occasion at which they are sung, thus fulfilling the first function listed above. In harmony with the second of the above concepts, hymns chosen should most certainly supplement rather than detract from the message of the sermon. A hymn can best serve the two aforementioned functions if it consists of a finished literary product rather than a disjointed or fragmentary piece of religious poetry.

Between the time of Wesley, Watts, and Newton and the present day, "there has been a constant stream of hymn-writers. Many of these have contributed one or two hymns which have stood the test of time."\textsuperscript{96} Already the Pilgrims, religious refugees from Europe and Britain, crossed the

\textsuperscript{94}Ibid., No. 96.


\textsuperscript{96}Hannum, Music and Worship, p. 65.
Atlantic in search of religious freedom. They brought over to the "new world" some of Calvin's ideals in church music. But psalmody was soon to give way to free-composed hymns on both sides of the Atlantic.

**Romantic Influences on Congregational Singing**

During the nineteenth century, Christian hymnody in England and European continent was affected by some of the sentimentality and weakness of characteristic of the period generally known to historians as the Romantic era.97

**Romantic Trends in Congregational Singing**

Two major phenomena contributed to the poor quality of church music during this period. According to many serious church musicians, these were "(1) a prevalent church music which was merely a degradation of nineteenth century secular music; and (2) the advent of the gospel song."98 Consequently, hymn tunes composed in the romantic idiom of Weber, and later of Mendelssohn, were preferred to the classical-virtuoso idiom of Handel. This preference caused alowering of the quality of hymns produced during this period, as a result of the church paying "closer attention to the possibilities of harmony for the sake of

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97See appendix B, p. 218.

its sensational effects at the expense of florid melody." This tendency was soon to be counterbalanced through the influence of the Oxford Movement which is discussed below.

**Restraining influence of the Oxford Movement**

Thanks to the Oxford Movement, which was primarily directed towards liturgical reform within the Anglican Church, hymn singing was kept alive. In contrast to the evangelical endeavors nonconformist churches, and the followers of the Wesleys and Whitefield, the Oxford Movement sought to bring about reform in the worship practices within the Anglican church, and "was responsible for the return of a more serious musical style in the church."

The desire of those who led out in this movement to "restore dignity to the services and greater spirituality to the church resulted in an enrichment of hymnody, especially through the work of translators John Mason Neale, Edward Caswall and Catherine Winkworth." These translated into English several hymns from Greek, Latin and German sources.

**North American hymnody**

The very earliest pages in the history of American hymnology contained records of Puritan groups who used such

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100 Ellsworth, p. 83.

helps to congregational singing as *The Bay Psalm Book* (1640), the first book published in the English colonies of North America.

However, as the following paragraphs reveal, other developments, including the use of hymns written by Watts and Wesley, as well as those of certain distinctly North American streams of hymnodic development, were soon to follow. These constitute as important a segment of the history of hymnody as did the others already mentioned. It is also important to note that the Advent movement had its beginnings toward the latter part of this period.

**Four Streams of Early North American Hymnody**

Four distinct streams of development can be traced in the early development of Christian Hymnody on the North American continent. Routley points out\(^{102}\) that before 1900 these four clearly defined streams were culturally separate, but that during the 20th century they began to influence each other. They are as follows:

1. The New England style
2. American Folk hymnody
3. The Black Spirituals
4. The Gospel Song

These four streams are described in detail in the following paragraphs:

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The New England style

Chronologically speaking, the first to appear on the scene was the New England style. This refers to the hymnody which was derived directly from the singing customs prevailing in that part of the U.S.A. where the original movement towards independence flourished, and in which religious 'establishments' (to use that word in a non-legal sense) were derived directly from Anglicanism, or the English Reformed Churches (Presbyterian, Congregationalist and in 1776, to a small extent, Baptist and Methodist). These denominations continued to use the same singing practices that had existed in their parent denominations in Europe.

American Folk hymnody

The second stream, American folk hymnody, was born out of necessity. In North America, a great spiritual awakening was taking place. The opening up of the West to settlers gave rise to a new type of preaching. Since the "settlers" in most of the "wild" west were still rather unsettled, there were very few organized churches in those areas. Instead, annual gatherings or camp meetings became the order of the day. This called for a new style of evangelicalism and a new trend in the type of hymns which were sung. Since hymnbooks were not readily available in those areas, short hymns and choruses that were easy to remember

103Ibid.
began to gain popularity, and these became one of the main characteristic features of North American hymnody during the post-Independence days. The music thus used had to be within the reach of the people and had to deal with subjects close to their experience. This development called for a soloist whose "rhythms are free and natural, not restricted by the demands of a congregation learning by ear, and his hearers know no music but this, so it retains its style for longer periods."\textsuperscript{104}

The Black Spiritual

The third stream of development in North American hymnody was the Black Spiritual. Even while still subject to slavery, the American blacks developed a folk hymnody of their own. Like all true folk music, the words of Black spirituals celebrated the matters closest to their experience and their longing. These were liberation (especially in terms of the Exodus and the crossing of the Jordan) and the merciful gift of death as a passage to a better land.\textsuperscript{105} Apart from thus reflecting the innermost feelings of the Black people, "the spirituals also became teaching-songs for Sunday Schools, which relived the Gospel experiences and the Old Testament stories; the best known and most moving of these is 'Were You There?'--the first of the spirituals to find a place in main-line American hym-

\textsuperscript{104}Ibid., p. 133.

\textsuperscript{105}Ibid. (This hymn is found in the \textit{Seventh-day Adventist Hymnal}, No. 158.)
nals."\textsuperscript{106} The Black spiritual was built on the pentatonic scale, which was the musical vocabulary most familiar to these people of African origin, and which "they revived when religion took hold of them and demanded expression. The rhythm of the spiritual is also distinctive. Most of them use a very powerful accented duple\textsuperscript{107} which allows for the beating of the foot and the swaying of the body. Working within that limited range of rhythm and scale, Black spirituals comprised "a large repertory of songs with a wide spectrum of expressiveness. They are, of course, designed for people who cannot read, and therefore take on the folk-song quality of 'solo and chorus.'\textsuperscript{108}

\textbf{The Gospel Song}

The fourth item is the gospel song. Routley describes the gospel song as

\begin{quote}
hymnody reduced to its simplest terms ... cast in the form either of a solo or song with a refrain, and this it has in common with the Black Spiritual.\textsuperscript{109}
\end{quote}

During the 1830s in the United States, the name of Lowell Mason stands out as one who sought to educate congregations in the singing of hymns. In his efforts to improve both congregational and choral singing, Mason began music classes for the children of his church. Mason's con-

\begin{itemize}
\item \textsuperscript{106}Ibid., p. 135.
\item \textsuperscript{107}Ibid.
\item \textsuperscript{108}Ibid., pp. 135,136.
\item \textsuperscript{109}Ibid., p. 137.
\end{itemize}
cern for the improvement of musical standards in the church eventually led him to establish the Boston Academy of Music in 1833.\textsuperscript{110} Music culture, especially in the north-eastern part of the United States was choral oriented, activist, never contemplative. And when Mason talks of raising the standards of church music, what he really means is widening its vocabulary, making some sort of bridge between church music and what is going on in music elsewhere, letting in some fresh air on the stuffy and restricted repertory of the few psalm tunes which the people actually knew.\textsuperscript{111}

\textbf{Sankey's influence on American hymnody.}

The history of North American Christianity during the nineteenth century cannot be written without mentioning the work of Dwight L. Moody and his revival meetings in Chicago and various other major cities throughout the United States. Moody's name is rarely thought of without referring to his associate, Ira D. Sankey. Sankey was one of Moody's converts who subsequently became the song leader for all of the latter's evangelistic campaigns. \textit{Sacred Songs and Solos}\textsuperscript{112} (compiled by Sankey) was a valuable collection of hymns. Many of these were written and composed by him at very short notice. His well-known musical setting

\textsuperscript{110}Reynolds, p. 93.

\textsuperscript{111}Routley, \textit{The Music of Christian Hymnody}, p. 122.

\textsuperscript{112}Ira D. Sankey, \textit{Sacred Songs and Solos} (London: Morgan and Scott, 1903).
of Elizabeth Clephane's hymn "There Were Ninety and Nine That Safely Lay," which was also composed at very short notice, is typical of his gospel songs. Sankey's influence on modern hymnology is inestimable. It would be almost impossible to attend a revival meeting or Bible conference without hearing at least one hymn written or made popular by him. When Sankey was at the height of his career, "his name was synonymous with evangelical singing."*

Hymnody of the Advent Movement

It was at the height of this revivalist period in American hymnody that the Advent Awakening of the 1840s took place. The early days of the Advent movement produced many gifted hymn writers.

The early Adventist hymns reflect the strong faith of this group in the imminent second coming of Christ. The followers of William Miller, leader of the Adventist Movement, were prolific in their hymn writing, and numerous collections appeared.

Millerite beginnings

Characteristic of the Millerite era and the period that immediately followed the great disappointment of October 22, 1844, was the longing expressed by the Advent

113 This hymn appears in Church Hymnal as No. 673, but is not included in the Seventh-day Adventist Hymnal. However, the latter does contain six other hymn tunes composed by Sankey.


115 Reynolds, Survey of Christian Hymnody, p. 100.
believers for the coming of the Lord. They sang out their longing in words such as these:

Watchman, tell me, does the morning
Of fair Zion's glory dawn?
Have the signs that mark His coming
Yet upon thy pathway shone?
Pilgrims, yea! arise, look round thee;
Light is breaking in the skies;
Gird thy bridal robes around thee,
Morning dawns, arise, arise!116

The above hymn by Sydney S. Brewer is typical of the hymns produced during this period.

Hymnals and hymnwriters among the Adventist pioneers

Since the earliest days of the Advent Movement the Seventh-day Adventist Church has shunned the formality which was prevailing in many of its contemporary denominations. Consequently, they sought to stay clear of liturgical formalism. Many of the hymns included in the earliest hymnals were drawn from previous periods of church history. Before long, however, there emerged a flood of characteristically Adventist authors whose names and works in the field of hymnology serve to identify them definitely with the Advent movement. No doubt many of these early Advent hymns were sung in the homes as well as the churches of those early pioneers.

The singing of Advent hymns in those days invariably constituted a part of the social intercourse of devoted Adventist families, and on this occasion, after the

family and visitors had exchanged items of news and words of encouragement, they all joined in song.117

**Early Adventist hymnals**

Several hymnals with a variety of interesting titles served the Seventh-day Adventist church during the early years following its organization. Elder James White was the person responsible for the publication of the first Seventh-day Adventist hymnal. In keeping with the lengthy titles that were the order of the day, this hymnal had a long and rambling title which almost filled the title page: *Hymns for God's Peculiar People That Keep the Commandments of God and the Faith of Jesus.* It was produced in a very small size, just three-and-a-half by five inches, matching the Sabbath tracts and the *Present Truth* that were also published about the same year (1849). This hymnal compiled by James White contained the words of fifty-three hymns within its forty-eight pages. It is also interesting to note that this same hymnal was sold by early colporteurs in combination with the other Seventh-day Adventist literature at a total price of three dollars per set.118

Hardly thirteen years after the official organization of the Seventh-day Adventist Church the first official hymnal appeared. In May of 1876, the General Conference

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expressed the desire of the church to keep its hymns clear of the prevailing errors of the time. The preface to the 1876 edition of the *Seventh-day Adventist Hymn and Tune Book* contains the following statement: "Our object has been to select and prepare hymns of worth and merit which express the faith and hope of the church as set forth in the Scriptures of truth and which are free from the prevailing errors of our time."\(^{119}\)

A subsequent edition of the *Seventh-day Adventist Hymn and Tune Book* was issued in 1886. It had grown from an earlier "small collection of hymns expressive of faith, and breathing a spirit of consecration and devotion to God and His work."\(^{120}\) (The 1886 collection contained over 1400 hymns!) In fact, the edition put together by the five-man committee appointed at the 1884 session to the General Conference continued to serve the church until it was officially replaced in 1941 by the *Church Hymnal*.\(^{121}\)

While *Hymns and Tunes* continued to serve as the denomination's official hymnal, several other hymnals also continued to be published. In 1878, James White's second

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\(^{119}\)Seventh-day Adventist Publishing Association, *Hymns and Tunes for Those Who Keep the Commandments of God and the Faith of Jesus* (Battle Creek, MI: Steam Press of the Seventh-day Adventist Publishing Association, 1876), preface, p. iii..

\(^{120}\)General Conference Committee, *Seventh-day Adventist Hymn and Tune Book* (North Fitzroy, Western Australia: Echo Publishing Company 1886), preface, p.iii.

son, James Edson White, compiled and published The Song Anchor, the first of the denominational hymnals with music. In 1886, he collaborated with his cousin, Frank Belden, in producing Joyful Greetings for the Sabbath School. Belden himself published The Gospel Song Sheaf in 1895, but is best known for his Christ in Song (1895) "which held the field for nearly half a century, displacing, in many churches the official hymnal, and even now it has not lost all its popularity."122

Notable contributors to early Adventist hymnody

It is unfortunate that many of the early Adventist hymn writers remain unknown due to their desire to remain anonymous. This desire was chiefly because "the Adventist congregations were not intent on earthly record but on heaven."123

While the names of several ministers during the pioneer days of Adventism may be mentioned in relation to their contributions to the hymnody of this church, the three most outstanding Seventh-day Adventist hymn writers were Annie R. Smith, Roswell F. Cottrell, and Frank E. Belden. Also worthy of mention are Uriah Smith, J. Edson White, and Lorenzo D. Santee, and a "considerable company of writers who have made single or multiple [hymnic]

122 Ibid., pp. 458,459.
123 Ibid., pp. 456,457.
contributions."124 Belden's most significant contribution to the hymnic heritage of the denomination was in the form of the hymnal, *Christ in Song* which he compiled and edited in 1895. Belden's prolific output of hymns is described by Spalding as:

ranging in appeal from the child to the patriarch, and in character covering all the field of Christian needs, from the pastoral to the millennial, from the grief of death to the jubilation of the resurrection.125

Of course, the best known hymnwriter during those pioneer days of the denomination was Annie R. Smith, sister of Uriah Smith. She was called the "sweet singer" of the Advent movement. Her hymn, "Long Upon the Mountain Weary"126 is still a favorite. A recent article in the *Adventist Review* describes how its text reflects the longing of those early Adventists to reach their journey's end:

Echoes of early Adventism drift down to our time through the poem 'Long Upon the Mountain,' which presents the early believers as 'God's scattered flock' that has passed through 'grievous trials'. The narrative depicts the flock as following 'the light of truth,' 'feeding on God's Word,' and 'heeding His precepts'. The final stanza comprises several images of Adventist theology: 'clouds descending,' 'saints entombed arise,' and 'The redeemed in anthems blending/Shout their victory through the skies.' These words effectively dramatize the Second Coming scenes depicted by Ellen White in the *Great Controversy*: 'Graves are opened.'127

124Ibid., p. 460.
125Ibid.
126Church Hymnal, No. 664
Seventh-day Adventists living in the 1980s would do well to echo the sentiments of Annie Smith's hymn by looking beyond the mundane to the eternal home which Jesus is preparing (John 14:1-3).

**Modern Trends in Congregational Singing**

Ever since the dawn of the twentieth century, modern trends\(^{128}\) in the musical world have been challenging the church. While seeking to make the best use of the mass media and modern technology in recording, publication, etc., the church faces the challenge to keep the music sung by its congregation free from the potential corruption that is being portrayed by that same media, using some of the same techniques. Especially is this true of the musical trends currently prevailing in Western society.

During the early years of the twentieth century, gospel songs of the style introduced earlier by Ira D. Sankey and his contemporaries continued to retain their popularity. Indeed,

church music styles of the twentieth century have preserved more of their nineteenth century heritage than has secular music. In this way, continuity is preserved to a greater degree inside the church than outside. This is largely due to the fact that the church is traditionally wary of human inventions.\(^{129}\)

These trends soon began to influence the type of music used in worship and in evangelism during the present century.

\(^{128}\)See appendix B, p. 218.

\(^{129}\)Ellsworth, p. 105.
Singing and Evangelism in the Twentieth Century

Besides the mainline Protestant churches, several individual evangelists began to appear in public campaigns as well as on radio and television. Billy Sunday and singing evangelist Homer Rodeheaver became the counterparts of Moody and Sankey during the early part of the twentieth century, while Billy Graham and his team continue to carry their evangelistic endeavors to various parts of the world through personal appearances as well as through the media. A noteworthy contributor to the gospel music of the twentieth century is George Beverly Shea, vocalist connected with the Billy Graham crusades. Like Ira Sankey during the previous century, Shea has demonstrated the value of using well-chosen gospel songs in public evangelism.

However, while groups like the Billy Graham team claim to send their converts back to their own churches, it is nevertheless an incontestable fact that the type of gospel music introduced through their campaigns is not what their converts are likely to find back in their own churches. Routley points out that Graham and his team were not letting them sing what they knew, but "teaching them what they would always associate in after years with his campaign."  

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modern trends in hymnody without forgetting the rich heritage they have received from their forebears.

The need for a more worship-oriented hymnody today

Small wonder, then, that a generation bombarded with media evangelism is showing a predilection for the type of "canned" gospel music so readily available, while rejecting the worship music of yesteryear which is definitely of higher quality. A lack of a much-needed emphasis on the relationship between music and worship, coupled with the scarcity of productivity among today's church musicians could be partly responsible for this condition.

Needed: an awareness of the historical perspective of congregational singing

At first glance, all of the historical facts presented in this chapter may seem irrelevant in the context of the workshop on congregational singing which follows in Part 2. However, one cannot afford to ignore completely the historical background of congregational singing. The Seventh-day Adventist Church did not sprout in a vacuum. Neither, indeed, can it be said that congregational singing in this or any other church is totally unrelated to the overall historical perspective discussed above. This calls for a greater congregational awareness of the vast heritage of Christian hymnody available to them, along with the Biblical and denominational rationales that are presented in the preceding chapters.
CHAPTER V

THE NEED FOR WORKSHOPS IN CONGREGATIONAL SINGING

Establishing the Need

The average church member in any Seventh-day Adventist congregation today is exposed to a wide variety of music during his week-day activities. Whether one drives to work or rides public transportation, or is shopping at the supermarket or watching his favorite television program at home, the music he hears could be anything from Beethoven to Rock. His personal listening taste may vary and must indeed be educated to listen only to that which is uplifting and ennobling. However, all music that is ennobling and uplifting is not, by that fact alone, qualified for use in worshiping the Eternal One.

While the Christian may almost instinctively avoid the use of certain forms of music in the context of worship, it is important that one should go beyond mere "instinct" or intuitive prejudice and be ready to give a scriptural reason for one's stand on so important a matter as church music (1 Pet 3:15). The leaders and congregation of the church need to avoid certain dangers. As seen below, these can be avoided if proper action is taken by all concerned.
Three Dangers to Avoid

"We need to have well-reasoned opinions rather than instinctive reactions."¹ Often the clergy, musicians, and congregation tend to have divergent opinions and attitudes concerning church music in general and congregational singing in particular. These are: (1) lack of musical knowledge and concern on the part of the clergy, (2) lack of theological concern on the part of the music personnel, and (3) the resulting attitude of the congregation, which may vary between fanaticism born of prejudice and total apathy or indifference born of ignorance.

The Clergy Needs to be Aware of the Musical Needs and Concerns of the Church

More often than not, the clergy are lacking in musical knowledge, or the musicians in the church are not very knowledgable in theology.

Church Musicians Need to be Theologically Knowledgeable

Yet another risk exists when the artistic aspects of worship and music are overemphasized to the exclusion of both theological and musical considerations. This results in the acceptance of music that may be theologically unsound, and hence unsuitable for

worship. It could also lead to a general apathy on the part of the congregation towards the music leadership of the church, since that leadership has not taken time to share its musical concerns with the congregation. Another possibility is the neglect of both theological and musical concerns in favor of an artist's desire to express himself. Since the pastor, the music director, and the entire congregation are all involved in participating musically in public worship, the workshop suggested here and outlined in Part 2 of this project is addressed to the needs of all three groups.

The Congregation Follows the Leadership

Consequently, the attitude of the average church member, lacking training in either of these disciplines, may vary from total apathy to uncompromising prejudice or sincere cooperation. This third danger can only be avoided by a carefully studied elimination of the two previously mentioned. If the music personnel in consultation with the pastor would take time to understand the musical concerns expressed by the former in relation to congregational singing, the mutual accord thus arrived at will elicit a positive response from the congregation. Since the congregation is the chief participant in congregational singing, such an accord is most desirable. The workshop on congregational singing identifies and fills these needs in the local church.
Most of the time the people of a church have a limited understanding of the basic beliefs of the church. However, their membership in a given church is not a prerequisite, even their attendance at regular church services presupposes that they are at least interested in investigating certain basic theological concepts that form the foundation of the beliefs of that particular church or congregation. One of the most important responsibilities of the church is that of nurturing those basic concepts and understanding to the spiritual edification of both members and enquirers alike.

Recognizing the Need for Training

The basic theological concepts referred to in the preceding paragraph find practical expression in various areas of life. Active participation in the worship is one of them. As an integral part of the musical needs of the congregation, include the training of the congregation with intelligence and spiritual fervor.

Of the worship service which involves the most, namely congregational singing, precisely that type of training that is anticipated through the implementation of this project.
Providing an opportunity for training and encouraging the congregation

Every congregation needs to acquire a proper understanding of why they sing, what they sing, and how to improve their singing. The workshop outlined in Part 2 of this project is designed to fill those basic needs. In fact, the chief reason why conducting such a workshop in every church is desirable is because the musical needs of the church have often been neglected. The prime mover in the planning and preparation of the church for this workshop, as well as for its successful execution, is the pastor. His basic responsibilities in this context, as well as the respective responsibilities of all those entrusted with leadership positions in the local church, are dealt with in the following paragraphs.

Responsibilities of Local Church Leaders

The planning and execution of the workshop requires the cooperation of the entire church along with all those in positions of leadership. Conversely, those entrusted with such positions are in turn responsible to set the pace for all the members, to help the latter recognize their need to improve their understanding of congregational singing, and to seek ways and means of growing in this oft neglected area in the life of the church. The pastor, along with the music personnel of the church, shares certain important
concerns and responsibilities in planning and conducting of a workshop on congregational singing.

The Pastor’s responsibility

One of the pastor’s key responsibilities in relation to his flock is that of leading them in a meaningful worship experience each Sabbath morning. In the context of all that has been stated in the foregoing chapters regarding the role of music in worship, as well as concerning the emphasis on worship in the context of the Advent message, today’s Adventist pastor needs to be more aware of his responsibility to educate his congregation on the vital function of singing in public worship. While it is true especially in larger churches, that a minister of music or music director is entrusted with the coordination of music in the church, this should not in any way diminish the pastor’s need to be aware of and at least minimally knowledgeable in the area of church music. In addition, he must be prepared always to offer spiritual and theological guidelines by his own example and precept to the music leaders as well as to all of his parishioners.

The ideal role of the pastor in church music is one where the pastor provides leadership in service objectives, mutually arrives at overall goals or objectives for the music program with the minister of music, and functions in the role of counselor to the minister of music. The pastor is the shepherd of the flock and should have the ultimate influence in all important decisions, but the ideal situation is one in which pastor and minister of
music function as a team with a sense of purpose in implementation.  

In the context of implementing the workshop on congregational singing, the pastor should sense the need to be its chief promoter. As the chief worship leader of the congregation, this is definitely part of his pastoral responsibility. Too often, clergy, musicians, and congregation have passed judgments on one another, often through ignorance of the facts, but sometimes through prejudice, on matters relating to congregational singing.

Where these judgments have been inadequate, whether it was John Wesley's disapproval of vocal polyphony or a papal interdict on the use of pianos in church, this has been because the law became in their hands pharisaical; the letter was lethal, because the spirit had been ignored or forgotten.  

Such a pharisaical attitude is to be avoided, especially by the pastor. As the leader and shepherd of his flock, the pastor needs to act as their enabler in all matters, including that of their intelligent participation in the music of the church. The normal channel whereby the pastor can communicate his concerns to the members is through the duly appointed officers of the church and the musical needs of the congregation are best dealt with through the music personnel that are appointed for that specific purpose.

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However, as already mentioned, not all music personnel have had the same exposure to theological concerns as has the pastor. Therefore, the pastor should act as the theological motivator for the music personnel of the church. He should seek to reach mutual consent with the music leadership as well as with the rest of the congregation on the need to develop a sound biblical/theological rationale for the use of congregational singing in the church. He should view the conducting of this workshop as an opportunity to develop such a rationale, as well as of reaching that desirable consensus. A positive attitude on the part of the pastor and music leadership will elicit a positive reaction from the congregation. "The desire for effective music in worship demands trained people in leadership positions."4

The Music personnel in the church

While the pastor should actively promote the music workshop, it is the minister of music or music director of the church that is ultimately to be entrusted with the details involved in actually planning the program for the two weekends. As the one who is officially appointed to be in charge of the music of the church by the nominating committee, he or she is the logical person to be in charge of such a task. His

expertise in the area of music will help inform all of his decisions regarding the time, place, and leadership of the workshop. Therefore, it is essential that the minister of music "know how to integrate and synthesize his biblical and musical understandings into a whole perspective that results in stability, unity, and purposeful direction."

The workshop itself contains a great deal of helpful material for the music director as well as for his team of song leaders, pianists, and organists. However, in preparing the congregation for the workshop, the music personnel should first of all sense their own need for growth in both musical as well as theological understanding of their function in the church. Such a realization will help them to lead the congregation to recognize their need for improvement as well.

Preliminary planning for the workshop.

Careful planning and preparation on the part of the music personnel, under the leadership of the pastor and, above all, under the guidance of the Holy Spirit, will result in a successful workshop. As a first step in planning for the workshop, the music personnel, together with the rest of the Church Board, should arrange a preliminary meeting with the one who is to conduct the workshop. At this initial session, a

\[5\text{Berglund, p. 14.}\]
less its secular philosophy. The establishment most to be feared for its impatient scorn or its raised eyebrows, is the Christian congregation.⁶

Both pastor and minister of music need to help the congregation recognize their need to attend the workshop in order to be better informed of the important role of congregational music in the context of worship.

Indeed, if the congregation realizes the importance of intelligent participation in the singing during worship services, it will adapt neither of the extreme attitudes that are often shown, "a patronizing indifference, or a repressive dogmatism."⁷ One of the chief problems prevailing in a congregation is that of non-involvement in singing caused by an apathetic attitude towards its importance in public worship. Congregational apathy towards singing prevails in many churches. Such an attitude frequently manifests itself through the irreverent inattention illustrated in the following quotation:

The finest prelude can mean but little to a congregation engaged in conversation and general visitation, where the music is obviously heard only as an accompaniment to the chatter of the gathering community. Experience also makes me wonder how a hymn can disclose its message to those who refuse to open the hymnbook or become involved in any way with the text and the tune that accompanies it. If we consider the congregation as interpreters of the singing them, it then becomes imperative for each


⁷Ibid.
person to concentrate on the totality of his involvement and commitment to the task at hand.  

Indeed, congregational singing, along with other corporate worship activities such as responsive readings, serve as an act of worship. Hence these become "personally expressive. Here the parishioner engages in worship by participating in the 'making of music' (see Eph 5:19 and Col.3:16)."

The pastor, with the help of the music personnel of the church, needs to bring the concerns expressed in the foregoing paragraphs to the attention of the congregation. More than anything else, the congregation needs to recognize the important role of music, and particularly of congregational singing, in the context of public worship. Each local congregation has its own specific concerns. However, every church needs to accept as one of its primary concerns the fostering of a meaningful celebration of worship each time the body of believers gathers together. This involves an intelligent attitude toward the singing of hymns. The workshop is designed to give the entire group the opportunity of learning how to make singing in worship a more meaningful experience. The various segments of the program are addressed to the specific needs that a

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9 Wohlgenmuth, p. 65.
congregation tends to have in the area of music. Getting acquainted with the hymnal, learning unfamiliar hymns, and knowing something about their background, are some of the aspects of hymn singing that are dealt with in the workshop program.

**Conclusion to Part 1**

Each of the groups mentioned above should be made fully aware of the responsibility in seeking to understand the relationship between congregational singing and public worship.

The worship leaders in the church, along with the pastor, while being concerned for the theological implications involved, need to be open to suggestions from the congregation as well as from the music personnel. Similarly, the congregation needs to be willing to grow in their theological and musical understanding of the role of singing in worship. The worship leaders and the music personnel must be prepared jointly to impart that understanding to them. In preparing the congregation for the music workshop, both the worship leaders and the music personnel share the joint responsibility of helping the congregation to look forward to the workshop as an opportunity for spiritual enrichment and growth.

While the pastor and worship leaders as well as the music personnel of the church do have an important leadership role in this matter, the congregation is not
entirely without responsibility. "Improvement [in the area of congregational singing] can only be affected if congregations are educated as to the purpose of church music."\textsuperscript{10} It should be explained that "a hymn is not merely a point to expand the lungs to break the monotony, but is, in actuality, an opportunity for ecstatic prayer."\textsuperscript{11} The acquiring of such an education (which, incidentally, should not be confused with acquiring an education in music) should be emphasized as the responsibility of the leadership of the entire church equally.

Harold Hannum emphasizes the importance of congregational singing in the following statement:

The most important part of music is the singing of hymns by the congregation. Hymn singing is a peculiarly Protestant act of worship ... It is a loss to the service when hymns are omitted and solos, vocal or instrumental, put in their place. A congregational hymn has far greater power to unite the worshipers in spirit than has a solo to which they merely listen. ... Here is a wonderful opportunity for ministers, in consultation with qualified church musicians, to improve the effectiveness of their services.\textsuperscript{12}

The congregation should therefore be urged to participate in the workshop because understanding the role of music in public worship is their


\textsuperscript{11}Ibid., p. 235.

\textsuperscript{12}Hannum, Music and Worship, p.106.
responsibility, as well as that of the leadership of the local church.

A workshop on congregational singing as described earlier and as presented in Part 2 of this project, would provide an excellent opportunity for all three groups concerned, namely, (1) the pastor and worship leaders, (2) the music personnel, and (3) the congregation to take a fresh look at their responsibilities in relation to the role of singing in worship, and to seek practical avenues to improve the implementation of these responsibilities.

In Part 1 of this project, some of the basic theoretical aspects of church music have been dealt with. A biblical/theological rationale has been offered as the basis for the use of singing in public worship. Seventh-day Adventist concepts on church music have been shown as Bible based, as well as endorsed in the writings of Ellen G. White. An historical outline of the development of congregational singing has been reviewed. The need to impart the information included in the first part of this project has also been emphasized. However, all of this theoretical material is of no avail until the local church and its leadership recognizes the need to make congregational singing an important factor in the lives of its members. Unless the hymns they sing become a part of their Christian
life, congregational singing can never become a meaningful part of their worship encounter with God.

Congregational singing should attend to the needs of the people. It is the most difficult task—far more difficult than choosing, building, and even playing pipe organs; far more risky than conducting a choir or learning how to play handbells. But it is the source of that other activity, theologically and musically. The workshop outline and program details which follow in Part 2 of this project have been prepared with the express purpose of providing an opportunity for pastors, church musicians, and congregations to make a concerted effort to make their singing in church more meaningful. The need has already been expressed. It is anticipated that Part 2 will help provide the means by which this need may be fulfilled, especially at the level of the local church or pastoral district.
PART TWO

PROGRAM DETAILS FOR WORKSHOP
ON CONGREGATIONAL MUSIC
INTRODUCTION TO PART TWO

This workshop is presented with the intent of helping God's people sing with more spirit and understanding than ever before. It is anticipated that the experience recounted below will not be repeated too often wherever this workshop is conducted.

I have sung an average of at least ten hymns a week, or 520 a year; a total of at least 31,000 hymns. Yet, I can count on the fingers of my hand the persons who in all that time ever said a word about either the hymn or its author. Nobody in charge of those services ever called my attention to the glorious heritage that was mine—the saints and heroes, the experiences of sorrow and joy, of sin, defeat, triumph, aspiration, vision, that are embodied in those hymns.¹

It was pointed out at the beginning of Part 1, that more needs to be done at the local church level to cultivate a greater awareness of the role of music in worship. It is indeed encouraging to note that one denominational journal,² at least, seems to have taken a step in the right direction. In fact, a recent issue of Celebration³ features a brief listing of hymns from both the Church Hymnal and the Seventh-day Adventist Hymnal⁴ to help Sabbath School.

superintendents to make appropriate selections for their programs. In addition, the same issue carries an article introducing the new hymnal to the local church officers who form the target readership of the journal. While that same article includes a brief litany for use in a service of dedication for the new hymnals, other pages of the same issue of Celebration contain various items related to congregational singing.

Each of the chapters comprising Part 2 commences with a basic outline for the respective service or session dealt with in that chapter. Following the outline, each chapter contains instructions, sermon outlines, and other resources relevant to the session or service presented, while materials not directly relevant to the workshop, but deemed useful for distribution as handouts during the workshop, are placed in the Appendix.
CHAPTER VI

FRIDAY EVENING VESPER SERVICE

[Note to workshop leaders: The material provided in all of Part 2 is designed only to serve as a guideline for conducting of the workshop. No verbatim scripts are provided except in bare outline form. While references are made to various sources for hymn stories, etc., they are not provided in the body of the chapter. However, as indicated at the appropriate places throughout Part 2, each such story or dramatization appears in summary form in the Appendix.]

Suggested Order of Service

Scripture Reading: 1 Cor 14:14,15,33,40.

Opening Prayer:

Demonstration: How to Use the Various Indices (with hymns chosen and sung as indicated in outline below)

Benediction:

Demonstration of How to Use the Various Indices

Introduction

A hymnal may be defined as a collection of hymns, responsive readings, and other helps for use in public worship. However, one can make better use of a hymnal when one is familiar with what it contains. Like most other hymnals,
The Seventh-day Adventist Hymnal contains various indices to help us choose the hymns that can best serve the needs of a congregation participating in a service of public worship. The Table of Contents in the Hymnal found on pages 9 and 10 provides a panoramic overview of the hymns and worship aids found in the entire hymnal. Throughout the book, a series of running-head sub-titles is provided at the foot of each page in order to help the user locate the hymns by topic. However, the series of detailed indices located at the close of the hymnal (pp. 776ff.), if used intelligently, can help make this hymnal a valuable aid to worship.

To provide an idea of how these various indices can be used to select hymns that are appropriate for various purposes and occasions in the context of worship, each of these indices is be used in order to select and sing a hymn "with the understanding." Each of the hymns listed below is to be sung by the congregation.

The Topical Index

The topical index lists the hymns by subject and is very helpful for the selection of a hymn to suit a particular sermon topic or a special program theme. For example, Hymn No. 6, "O Worship the Lord in the Beauty of Holiness," is listed under the topic "Adoration and Praise" and would be suitable for use as an opening hymn for a worship service. Pastors and worship leaders will do well to familiarize themselves with the topical index of the hymnal.
The Scriptural Indices

The next two indices, the scriptural indices, which follow help to trace the biblical references which inspired the hymn-writer to write a particular hymn, or the relevant scripture text to which the hymn points. Note the number of hymns listed under "Psalm 23" in the first of these two indices. Note also, in the second of the scriptural indices, the biblical reference which corresponds to hymns 542 and 552 is the twenty-third psalm.

Special Indices

Three short indices appear between pages 807-810 and deserve special mention. The first of these lists certain hymns that are suitable for use as sentences and responses. Because hymns are more often sung than read, their poetic value receives little or no emphasis. This index suggests the use of certain hymns, such as "All People That on Earth Do Dwell," as a read response rather than as a hymn that is sung. Occasionally, having the congregation read a hymn helps them to concentrate on the meaning of the words and, hence, the message conveyed by that hymn. This reading may be done either responsively or in unison.

The second of these special indices lists Canons or Rounds which can be sung at youth meetings or informal gatherings of the church. Some of these may even be sung responsively by choir and congregation to add variety to a worship service.

The third index in this group lists all the hymns
which are suitable for use by young worshipers.

Index of Authors, Translators, and Sources

The list of authors, translators, and sources of texts which comprise the fourth index helps to know the source of the words of each hymn. This index lists the hymns according to author or translator. (The latter applies in the case of hymns originally written in a language other than English.) One of the most prolific hymn-writers who ever lived was Charles Wesley, the brother of John Wesley who founded the Methodist movement. Charles wrote over 6,500 hymns, nineteen of which are included in the Hymnal. His hymns reflect the theological beliefs of early Methodism. Two good examples of Charles Wesley's hymns are No. 198, "And Can It Be?" and No. 250, "O for a Thousand Tongues to Sing." These hymns particularly reflect the Wesleys' strong emphasis on the saving grace of Christ. The second of these hymns was written on the eleventh anniversary of Charles Wesley's conversion experience and aptly expresses his sincere wish for a thousand tongues wherewith to sing his great Redeemer's praise. In a sense, this hymn also re-echoes his brother's statement, "The world is my parish," and almost prophetically points forward to the present day, when the gospel is being preached to "every nation, kindred, tongue and people."
Index of Composers and Arrangers

Regardless of one's musical knowledge and ability, every Christian would do well to note the names of those who composed the hymns they sing in public worship. The fifth index contains a list of composers and arrangers of the music to which every hymn in the book has been set. For instance, if one wished to find a hymn whose tune was composed by the Seventh-day Adventist composer and hymn-writer F.E. Belden, this index would help him locate that hymn. Frank E. Belden was a nephew of Ellen G. White and contributed much to the music of the Seventh-day Adventist Church during the early 1900s. He also compiled Christ in Song, which was the hymnal used by this church for many years. The index to the current hymnal lists sixteen of Belden's musical contributions. A good example to sing is No. 430, "Joy Bye and Bye."

Alphabetical Index of Tunes

Every hymn tune has a name attached which helps identify it even if it is set to a different hymn elsewhere in the hymnal. For example, it is interesting to note that both No. 82 "Before Jehovah's Awful Throne" and No. 227 "Jesus Shall Reign Where'e'er the Sun" are set to the same tune, "Duke Street." Note also that "Duke Street" is suggested as an alternate tune to hymn No. 613 "Fight the Good Fight." Many other alternate tunes may be found with the help of this index.
The Metrical Index of Tunes

Whereas the previous index lists all the tunes in alphabetical order, the metrical index classifies them according to the syllabic measure of each line of the music. This index can help locate alternate tunes for hymns which follow the same metric pattern. For instance, the Doxology (No. 694) can be sung, as it usually is, to "Old Hundredth" as well as to "Duke Street" because both these tunes are classified under "LM" (Long Meter),—8.8.8.8— which indicates that each stanza of this hymn contains four lines, each of which in turn contains eight syllables.

However, the suitability of such alternate tunes would also depend on the mood of the hymn, as well as its metric compatibility and syllabic pattern of the words. Strict adherence to metric compatibility alone based on the index will result in unnecessary mutilation of the text, and should be avoided.

The Index of Titles and First Lines

The index of titles and first lines is the index most frequently referred to in any hymnal. Also, (unfortunately!) it is often the only index ever used in any hymnal. If one is already familiar with the first line of the he is looking for, then this is the index to use. However, as already illustrated, familiarizing oneself with all of the other indices can definitely expand one's knowledge and understanding of a much wider variety of hymns, if one is willing to spend the time and effort needed.
Index to Worship Aids Included in the Hymnal

The responsive scripture readings included in the latter part of the hymnal (and listed in italicized numerals in the table of contents,) are taken from a variety of translations of the Bible. Many of them, such as the "Magnificat" (No. 838), and the "Nunc Dimittis" (No. 837), reflect the hymn-like structure of these Biblical passages which have been used for centuries by Christians as a part of their liturgy. These are now available for responsive use in public worship, along with other selected scripture readings included in this index to worship aids.

Conclusion of Vesper Service

The intelligent use of all these indices by those responsible for planning the worship services will result in more meaningful choices of hymns which in turn will greatly enrich the worship experience of every member in the congregation.
CHAPTER VII

SABBATH MORNING - FIRST WEEK-END

Sabbath School

**Song Service:** A thematic/topical song service of fifteen to twenty minutes' duration serves as a prelude to the Sabbath School program. The hymns selected for this purpose should be chosen to fit the day's lesson study or some related topic. The effectiveness of this (and, for that matter, any) song service can be greatly enhanced by the use of solo items, personal testimonies based on hymns that have helped someone spiritually, stories about hymn writers and composers, and other items of interest. However, great care and careful planning need to be exercised to avoid letting any of these items, or the entire song service itself, encroach on the time allotted for the Sabbath School program. The song leader should likewise be extremely careful not to let his introductory remarks to any such item defeat the main purpose of the song service, namely, that of getting the congregation to sing with spirit and with understanding. Also, on an optional basis, a brief three-to-five-minute feature demonstrating the use of music in the children's and/or youth divisions can be effectively used during the main part of the Sabbath School program. (An action song
by a junior choir, where available, would be ideal.)

**Sabbath Morning Worship Service**

**Suggested Order of Service**

**Call to Worship:** (Choral, congregational, or instrumental—organ or piano) Hymn 662 (*Church Hymnal* No. 685)¹

(Where no choir is available, the congregation may be led in the singing of this choral call to worship, or the pianist/organist may play it reverently as the ministers enter.)

**Scriptural Call to worship:** Read responsively Worship Aids No. 857 (*Ps 95:6,7*).

**Hymn of Adoration:** No. 16 (*Church Hymnal* No. 13) "All People That on Earth Do Dwell"

**Sung Prayer:** No. 481 (*Church Hymnal* No. 116), "Dear Lord and Father of Mankind"—to be sung as the pastoral prayer, with minister and congregation kneeling.

**Gathering of Tithes and Offerings**

(As an alternative to the customary offertory by the organist, the congregation may be invited to sing either No. 572 "Give of Your Best to the Master" or No. 670 "We Give Thee But Thine Own" (*Church Hymnal* No.477) while the offering is being gathered. When the deacons reach the front of the church with the offerings, the congregation stands and

¹For the benefit of those churches where the new Seventh-day Adventist Hymnal is not yet in use, these numbers are listed from The Church Hymnal 1941, whenever the hymns are found in both hymnals.
sings No. 686 "Bless Thou the Gifts" or the first and last stanzas of No. 6 "O Worship the Lord in the Beauty of Holiness" (Church Hymnal No. 6). Yet another alternative is Church Hymnal No. 478 "Master No Offering." Any of these hymns is preferable to the Doxology, which is more appropriate for the beginning of worship than for the dedication of the offering. The dedicatory prayer for the offering follows the singing of whichever hymn-response is chosen.

**Responsive Scripture Reading:** No. 699 "O Come Let Us Sing Unto the Lord" or Ps 95 or Ps 100 read responsively.

**Hymn of Meditation:** No. 9 "Let All the World in Every Corner Sing" (alternative choice: Church Hymnal No. 2 "From All That Dwell Below the Sky").

**Sermon:** "Come Before His Presence With Singing"

(See suggested outline provided at end of this chapter.)

**Congregational Hymn of Response:** No. 10 "Come, Christians, Join and Sing" (alternative Church Hymnal No. 10 "Praise O Praise Our God and King").

**Benediction:** (Choral or Congregational) No. 666 "Cast Thy Burden Upon the Lord" (Church Hymnal No. 695).

**Closing Prayer:** (alternative option)

We thank Thee, O God, for the long succession of Thy singers who have lifted Thy people's hearts and brightened their way with music; and we pray that we also may learn to greet the hard places of life with a song, and climbing steadfastly may enter into the fellowship of Thy white-robed choristers in heaven; through Jesus Christ our Lord, Amen.

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Sermon Outline

Introduction

Ps 100:2 "Come Before His Presence with Singing"

Ever since the introduction of corporate worship, God's people have continued to "come before his presence with singing." Christians continued the practice of singing at their worship services, even after the New Testament church separated themselves from the Jewish synagogues. Although the privilege of singing was transferred from the congregation to the clergy and choirs during the Dark Ages, it was restored to the congregation through the efforts of Martin Luther during the Protestant Reformation. The hymns sung by congregations today especially represent the successive trends and styles of hymnody that have prevailed since the time of Luther. The development of hymnody through the Christian era highlights five basic historical periods:

1. From the Apostolic period to the Reformation (tracing the decline in congregational participation during the first four centuries)
2. Martin Luther and the restoration of congregational singing
3. John Calvin and unaccompanied psalmody
4. Watts, Wesley, and English hymnody

Hymnody from the Apostolic period to the Reformation:

A. In addition to continuing the usage of psalms, such as those composed by King David, the New Testament church very likely used various New Testament passages in its public worship. Several passages from the gospels and epistles reflect a hymnic style of construction which strongly favors their possible usage as part of the liturgy of the early church.

B. Between the time of the apostles and the time of Constantine, Christians continued to sing despite the severe persecutions they suffered.

C. Whereas the Edict of Milan (A.D. 313) granted Christians a considerable measure of religious freedom, yet, the rise of Roman Catholicism, together with the musical activities of certain heretical sects such as the Arians, led to the restriction of singing by the clergy and choirs throughout most of what historians call the "Dark Ages."

D. Singing was not restored to the congregation until the Protestant Reformation of the sixteenth century. Much of the rich heritage of hymns contained in the hymnals currently in use by many denominations, including those used by the Seventh-day Adventists, had its roots at various times since the days of Martin Luther. It is therefore important that Christians today should know about his relationship to hymnody. Other reformers too made their impact on hymnody, but Luther is especially significant because of what he did
to restore singing to the congregation.

**Martin Luther and the restoration of congregational singing**

1Martin Luther, of whom it was feared that "all Christendom was singing its way into his religion" is well remembered by hymn 506 "A Mighty Fortress is our God" (Church Hymnal No. 261). Its stanzas well reflect the strong faith that Luther had in God, despite the fierce opposition that his ninety-five theses aroused. Known as the "Battle Hymn of the Reformation," it was often sung by his supporters in the city squares and streets and, according to some traditions, even at the Diet of Worms, April 16, 1521, where Luther made his memorable declaration, "Here I stand, I can do no other."

The single most powerful hymn of the Protestant Reformation Movement was Luther's 'A Mighty Fortress Is Our God,' based on Psalm 46. This hymn became the battle cry of the people, a great source of strength and inspiration even for those who were martyred for their convictions. This hymn has been translated into practically every known language and is regarded as one of the noblest and most classic examples of Christian hymnody. It is said that there are no less than sixty translations of this text in English alone. In England the version by Thomas Carlisle is in general use, while in this country the translation by Frederick H. Hedge, a professor at Harvard University, is used most frequently. 3

Christians everywhere are indebted to Martin Luther for his part in pioneering the restoration of singing to the congregation.

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John Calvin and unaccompanied Psalmody

John Calvin's influence on the church in Geneva and later, on his followers in other parts of Europe resulted in an emphasis on the unaccompanied singing of psalms set to music. Calvin taught that only the scriptures were suitable to be sung in worship. This trend spread over into England and Scotland, as well as to the Netherlands, during the sixteenth century. No. 16 "All People That on Earth Do Dwell" (Church Hymnal No. 13) is still sung today to the tune known as "Old Hundredth" (In addition to this, the tune of No. 22 "Old 124th" may be played to demonstrate the psalm tunes of this period.) Old 100th was composed or adopted by Louis Bourgeois for the 1551 edition of the Geneva Psalter in which it was set to the French version of Psalm 134. The first English words to which it was set were [William] Kethe's version of Psalm 100, and it has been sung to this text for four hundred years.4

Watts and Wesley: Their influence on English hymnody

In England, where Calvin's emphasis on unaccompanied psalm-singing continued to prevail through the remainder of the sixteenth century, a new trend was soon to begin. Early in the eighteenth century, psalmody began to give way to the singing of hymns reflecting a personal experience with Christ. This trend began with the work of Isaac Watts (often

called the "father of English hymnody") and was continued by many of his contemporaries, not the least of whom was Charles Wesley.

Many of Watts's hymns (twenty-five of them are listed in the index of authors, translators, and sources) represent his desire to present the psalms and certain selected scripture passages in a more poetic and rhythmical form than did the metrical psalms of the Calvinists. However, most of Watts's hymns reflect a significant departure from the exclusive use of the scriptures as basic text. A good example of Watts's resetting of a psalm text is hymn 103 "O God Our Help in Ages Past" (Church Hymnal No. 81).

This hymn, considered to be the grandest in the whole realm of English hymnody, is a paraphrase of Psalm 90, a psalm of Moses ... It is a grand commentary on the whole subject of time, which is the theme of the psalm. This hymn undoubtedly ranks as one of the finest of all Watts's 600 or more hymns. It is the one hymn that is still sung at all festive occasions in England ... A great hymn deserves majestic music. No one has ever disputed the musical worth of the tune for this hymn, 'St. Anne,' composed by William Croft in 1708 He was the organist at the Church of St. Agne in Soho, London, during the reign of Queen Anne.5

Watts is best known for his departure from the then almost exclusive tradition of singing only psalms and scripture texts set to music. His hymns were very Christian (definitely scripture-based) but free-composed rather than adhering strictly to the text of scripture. A good example of this latter type of hymn is No. 422 "Come We That Love the Lord" (Church Hymnal No. 640). However, Isaac Watts's

5Osbeck, pp. 183, 184.
most popular and outstanding hymn is No. 155 "When I Survey
the Wondrous Cross" (Church Hymnal No. 118), sung to the tune
that is most often associated with it, "Rockingham Old."

Charles Wesley wrote over 6,500 hymns. The Church
Hymnal contains twenty-eight of these, while the Seventh-day
Adventist Hymnal lists nineteen. One of Wesley's best loved
hymns is No. 490 "Jesus, Lover of my Soul" (Church Hymnal
No. 402) sung to the tune "Hollingside." Of the 6,500 hymns
written by Charles Wesley, "this is generally considered to
be the finest. It is still found in nearly every published
hymnal and has been translated into almost every known
language."6

Various stories have been told regarding how Charles
Wesley was led to write the words of this hymn. While none
of these have been authenticated, the one that reflects best
the message of this hymn is as follows:

On his return to England in the fall of 1736, follow­ing his brief and disappointing experience in the
United States, Charles Wesley was caught in a very
frightening storm at sea when it appeared for certain
that all would be lost. Finally, on December 3, the ship
reached land. Wesley wrote in his journal of that date,'I
knelt down and blest the Hand that had conducted me
through such inextricable mazes.' Some writers state
that during this storm experience a frightened bird flew
into Wesley's cabin and sheltered itself in his bosom
for comfort and safety.7

The text of this hymn contains several interesting
features that contribute to its effectiveness as a vehicle
for conveying the gospel in all its simplicity. Not the

6Ibid., p. 129.

7Ibid., p. 130.
least of these is its simple but expressive language.

A hymn of this quality, however, really doesn't need any popular account of its origin to give it added greatness. The meaningful simplicity of the text is sufficient. It should be noted that 156 simple one-syllable words appear among the 188 words. Christ is presented as a 'lover,' 'healer,' 'refuge,' 'fountain,' 'wing,' and 'pilot'—the all-sufficient One. Truly, each believer can say with Wesley,

'Thou O Christ art all I want
More than all in Thee I find.'

This hymn has found its way into the hymnals of practically every denomination, and is sung almost everywhere in the world.

Beginnings of hymnody
in North America

Early settlers from Europe brought over with them to North America some of their ideas on congregational singing. However, by the nineteenth century, certain distinctive types of North American hymnody began to appear on the scene, while the use of psalmody continued for quite a few generations. With the westward migration from the thirteen original colonies, there arose the need for a new style of preaching, and, consequently, a new style of worship music. This resulted in the rise of the camp-meeting style gospel songs and choruses and American folk hymnody. Notable among the hymnwriters and composers of this period was Ira D. Sankey, who accompanied the well-known evangelist Dwight L. Moody. Sankey's name appears six times in the index of composers and arrangers in the Seventh-day Adventist Hymnal.

8Ibid.
His musical setting of John H. Yates's "Faith Is the Victory" appears as No. 608. However, the *Church Hymnal* contains an even better-known composition by Ira D. Sankey, namely, his musical setting of Elizabeth Clephane's "There Were Ninety and Nine" (No. 673). This hymn, written by Elizabeth C. Clephane shortly before she died, was first published in a magazine entitled *The Children's Hour*, although it was discovered and set to music only five years later when the noted American evangelist Dwight L. Moody and his singing evangelist Ira D. Sankey were conducting revival campaigns throughout England and Scotland. One morning, while Moody and Sankey were riding the train from Glasgow to Edinburgh, where they were scheduled to conduct a revival meeting the same evening, Sankey picked up a newspaper at the railroad station. His attention was drawn to a page of this newspaper which contained Elizabeth Clephane's poem. However, he was unable at that time to draw Moody's attention to the poem, since the latter was more intent on completing his sermon notes before reaching their destination. That same evening, this gospel song was introduced to those who gathered to hear the evangelist at his Edinburgh meeting. Note the following quotation:

At the meeting that afternoon in Edinburgh, the subject of Moody's message was 'The Good Shepherd,' based on Luke 15:3-7. Finishing his address, Moody turned to Sankey and asked him to sing some fitting solo. Sankey could think of nothing that was appropriate. Then suddenly he recalled the little poem he had put into his vest pocket. Placing his newspaper clipping on the

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9 See also Ira D. Sankey, No. 97.
folding organ before him and breathing a prayer for divine help, he struck the chord of A-flat and began to sing. Note by note the tune was given, and that same tune has remained unchanged to the present time.10

The Rise of the Advent Movement and its influence on hymnody

The Advent Movement, which arose during the religious awakening of the 1840s, inherited its music from all the generations preceding, as well as from its own contemporary Christian denominations from whence most of its early followers were drawn. Adventism has also made its own contribution to the hymnic tradition of Christianity. No. 447 "Long Upon the Mountains Weary" is a good example which has words written by Annie R. Smith, sister of Uriah Smith who wrote Thoughts on Daniel and the Revelation. This hymn very effectively depicts the Advent people on their march toward the heavenly Canaan and is sung to the tune "St. Asaph" (Church Hymnal No. 664).

Written by Annie Rebekah Smith (1828-55), this hymn was published in the Review and Herald of December 9, 1851, under the title, "So Will I Seek Out My Sheep and Will Deliver Them Out of All Places Where They Have Been Scattered in the Dark and Cloudy Day (Eze 34:12)" Twelve years later, this hymn was sung at the first General Conference session which began on May 20, 1863. The Tune St. Asaph to which this hymn is set in the Church Hymnal was originally composed in England and was set to another hymn.

10Osbeck, p. 251.
This tune, St. Asaph, was published in 1872 and named Thanksgiving because of the recovery from typhoid fever of Edward VII who was then Prince of Wales. The composer was William Samuel Bambridge (1843-1923) of New Zealand, who came to England as a lad of six and became music master at Marlborough College for forty-seven years. The tune was actually written for Baring-Gould's hymn, "Through the Night of Doubt and Sorrow." In 1874 the name was changed to St. Asaph, the name of a town in North Wales.12

Conclusion

Christianity was born in song. The angels announced the birth of Jesus with a burst of song. Jesus Himself led His disciples in the singing of a hymn at the conclusion of the first communion service. The early Christians sang. Throughout the centuries since, as just reviewed here, congregational singing has played an important role in the worship services of the Christian church. Christians today "come before His presence with singing" (Ps 100:2), in preparation for participation in that "new song" (Rev 14:3) when they will meet Jesus in a face-to-face worship encounter. There will be congregational singing when the redeemed of the Lord will join in singing the "song of Moses and of the Lamb" (Rev 15:3) around the throne of God.

12 Ibid., p.433.
CHAPTER VIII

SABBATH AFTERNOON WORKSHOP SESSION FOR CONGREGATION

First Hour: Symposium Presenting Biblical/Theological and Practical Aspects of the Role of Music in Worship

(Explanatory Note: The three leading participants in this presentation should be chosen from the local church, preferably from among the music and worship leaders of the local congregation. The pastor could be one of them, but may choose not to. The participants should be encouraged to study carefully the relevant materials found in Part 1 of this project in preparation for this program. Ideally, they should be ready to entertain and discuss questions from the congregation relating to the assigned topic. However, the pastor, music director, or visiting workshop leader will be present to help answer any questions when the participants are unprepared to respond.) The three participants deal with the topics indicated in the suggested outlines which follow.

First Participant: Biblical Background and Theological Rationale

(Based on Chapters 1 and II of the project)

Introduction

God Himself expresses his joy over His people with singing. (Zeph 3:17).
Old Testament precedents

Throughout the Old Testament, one finds a variety of specific instructions regarding the use of both vocal and congregational as well as instrumental music in public worship. (see 1 Chr 6:16-31 and 2 Chr 5:12,13;) these texts are especially related to the worship services in Solomon's temple.)

In addition to the above Old Testament texts, the Book of Psalms is particularly noteworthy for its many direct commands urging God's people to "come before his presence with singing" (Ps 100:2).

New Testament beginnings

The New Testament record of congregational singing begins with the example of Jesus Himself. He led His disciples in the singing of a hymn following the institution of the Last Supper. (Matt 26:30).

"Before leaving the upper chamber, the Saviour led His disciples in a song of praise. His voice was heard, not in strains of some mournful lament, but in the joyful notes of the passover hallel ... (Psalm 117.)

Instructions on an intelligent approach to singing as part of New Testament worship are included in various texts in the Pauline epistles. Note the following examples:

Paul's admonition regarding singing and praying with the spirit and with the understanding comes in the context of his instructions concerning orderly conduct in the house

of God, particularly during public worship (1 Cor 14:14,15, 34,40). The other two Pauline texts on the subject (Eph 5:19,20 and Col 3:16) suggest a wider application of the role of music in the believer's life. The apostle encourages his readers to use sacred music beyond the limits of the worship service, taking it into the sphere of the didactic ("teaching one another") and that of fraternal encouragement ("speaking to yourselves"). The book of Hebrews portrays Jesus as expressing His acceptance of us in song, in His ministry as High-Priest (Heb 2:12,13). Thus the New Testament church was not without inspired instruction regarding congregational singing.

Finally, in the book of Revelation, Jesus is portrayed as the only One worthy to receive the praises of the heavenly hosts as well as of the redeemed (Rev 4:11; 5:11,12).

The above scriptures endorse the Biblical concept of the equal importance of music and prayer in the context of public worship. Christians today need to follow these biblical guidelines in their worship service. Their participation in congregational singing will then be indeed "with the spirit and with the understanding also." This will in turn contribute toward a richer worship experience for the entire congregation.
Introduction

Worship: The imperative verb in the first angel's message (Revelation 14:6,7). Along with its prophetic application this text underscores a call to worship the Creator. This emphasis on worship includes an emphasis on all of its elements, including congregational singing. The imperative in the book of Revelation is a call to leave the false worship systems (as indicated in the second and third angels' messages) and worship the true God. It follows, then, congregations of true worshipers will join intelligently in singing as well as praying as they participate in that true worship. Singing has always been a part of Christian worship, and will continue throughout eternity, as the ransomed hosts join with heavenly beings in praising God. Those who plan to join in the congregational anthem around the throne of God through eternity will take time to rehearse regularly with their earthly congregation.

2While the workshop has been planned with the needs of Seventh-day Adventist churches in mind, there is no reason why it cannot be adapted to the needs of any church that desires to benefit from it. Seventh-day Adventist pastors and/or music leaders would do well to take the initiative by introducing a workshop of this nature to any non-Adventist church that is interested in improving its congregation's attitude towards singing. In such an event, the Ellen White concepts on church music could still be presented in comparison with the musical concepts of the host denomination.
Ellen G. White confirms biblical concept

White's counsel to the Seventh-day Adventist church during its formative years was that "singing is as much an act of worship as is prayer."³.

The above statement endorses the biblical concept of the equal importance of music and prayer in the context of public worship. The church needs to give equal and parallel importance to music as it does to prayer. Whereas this church, at all levels, has been giving a justifiable amount of attention to the education of its membership regarding the importance of prayer in worship, as evidenced by regularly conducted weeks of prayer, schools of prayer, and other prayer-related activities, it seems only reasonable to expect an equal and parallel emphasis on the awareness of the role of music among its members. The very foundations of Seventh-day Adventist theology underscore the need to involve not only the music personnel of the church, along with the pastors and elders, but the entire congregation in an intelligent approach to the relationship between music and worship. Since singing comprises that portion of the worship service in which every member participates, it behooves the entire congregation to take an active interest in this important worship activity of the church.⁴

³Ellen G. White, Patriarchs and Prophets, p. 594.

⁴A workshop of this nature is an important step in the right direction, but, it must be remembered that this is only a beginning.
A list of quotations and references from the writings of Ellen G. White, as well as certain other relevant information should be available for distribution in the form of a handout during this particular session.\textsuperscript{5}

Third Participant: What Can the Church Do?
(Based on Chapter 5)

(Guidelines and suggestions for the practical application of the basic principles presented by the first two participants.)

The importance of careful planning

Careful planning on the part of the music personnel in close collaboration with the worship leaders of the church is very important for the success of this program. (The specific roles of various individuals comprising the music personnel of the church are dealt with in more detail during the second weekend of this workshop). As already indicated, the first weekend is especially focused on the general needs of the entire church in the area of congregational singing. The success of the entire workshop depends on the preparation and planning that the musical and worship leaders are willing to put in, since the results expected can only be measured in terms of more meaningful participation by the entire congregation. This calls for a total involvement of the entire congregation in the learning experience which this workshop seeks to introduce.

\textsuperscript{5}See Appendix G, p. 234.
Involving the entire membership

Every member of the congregation needs to respond positively to the efforts of the music personnel towards improving the church's awareness of the role of music in worship. (More about the congregation's specific role is discussed during the second hour scheduled for this afternoon. See below for details.)

Instructing the congregation

In order to successfully implement what is learned during this workshop on a continuing basis, the local church needs to adapt a policy that involves detailed planning and preparation of every item of music, whether congregational hymns, vocal or instrumental solos, or organ and/or piano preludes, offertories, and postludes. Nothing slipshod or hastily put together should ever be permitted as part of any worship service. The congregation should be trained to expect the best available, and, for their part, they should expect to give their best in the way of active participation.

The important role of the leadership

It is very important that the pastor actively encourage and promote the workshop, especially while it is in the planning and preparation stages. His positive example serves as an incentive to the entire church. However, as suggested in Chapter 5, he shares this responsibility with the music personnel of the church who are more directly
involved in helping to make singing more meaningful to the congregation.

Second Hour: Participatory and Responsorial Roles of the Congregation in the Music of the Church.

Introduction: The Two Roles Defined and Compared

The participatory role of the church may be defined as the congregation's active participation in singing during the corporate worship services of the church. In other words, it refers to the concept of singing in public worship as a corporate activity of the people of God.

Singing is a joyful and spontaneous response of God's people to His worthiness and to His saving power.

Participatory role of the congregation

One of the best sets of practical instructions available on this subject of congregational participation in singing was published in the preface to an early Methodist hymnal. This included the helpful hints from the pen of John Wesley referred to below, and included in the appendix of this project:

1. John Wesley's instructions for congregational singing (a good example for all to follow).

2. Little, indeed, can be added to Wesley's instructions. However, one further comment concerning the partici-

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patory role of the congregation is in order. Often, either an individual member, or even an entire congregation, refuses to learn a new hymn or refrains from singing when a new or unfamiliar hymn tune is announced. While the music leaders of the church are responsible for the proper introduction of any unfamiliar hymns, it is the congregation's and the individual member's responsibility to expend time and effort needed for the learning of any new hymn so introduced. The matter of introducing a new or unfamiliar hymn to the congregation is dealt with at greater length during the second weekend of this workshop.

**Responsorial role of the congregation**

Congregational singing has been variously treated as both a needless and a necessary activity, depending on the congregation's and (sometimes unfortunately so!) even the pastor's thinking.

However, biblical, theological, and practical concepts presented during the previous hour clearly indicate that participation in congregational singing should be viewed as an integral part of the church's active response to God's worthiness as manifested in His creative and redemptive power.

Singing must also be viewed as the congregation's response to the gospel message as expressed in the spoken word, as well as throughout the entire worship service. Singing should reflect the congregation's recognition of its
own unworthiness in contrast with God's worthiness. Singing in public worship should be in response to the privilege of participating in the worship encounter, a privilege made available to sinful mortals only through the cleansing blood of Jesus.

A conscious and intelligent approach to church music in general, and congregational singing in particular, as the people's response to God's creative and redemptive power expressed in the gospel definitely, results in more active participation in singing on the part of the congregation.

Conclusion

A proper understanding of this dual (i.e., participatory/responsorial) role of the congregation in the music of the church is bound to help the members of the church sing with more enthusiasm and intelligence.
CHAPTER IX

SABBATH AFTERNOON THIRD HOUR: YOUTH PROGRAM

Suggested program outline

Introductory Note

This youth program may be based on any hymn writer or composer. However, as a suggestion, the following program is based on the hymns of Fanny Crosby. As an alternative, a lively program may be presented, featuring testimonies about hymns, hymn stories, hymn search games, and other interesting features aimed at encouraging the young people to explore the joys of hymn singing.¹

The leader's comments introducing the dramatization, narration, or, if preferred, at the beginning of the entire program may be based on the following quotation:

Next to Charles Wesley and Isaac Watts, Fanny Crosby has, during the past century, reached more people with Christian song than any other hymn writer in history—certainly more than any other woman author. And, though the day of her highly individualistic style of poetry is being superseded by more group and social expression in church hymnary, a large number of her texts are still in

¹For a selection of dramatized stories and meditations based on several well-known hymns, see W. A. Poovey, We Sing Your Praise O Lord (Minneapolis, MN: Augsburg Publishing House, 1980). For an interesting selection of quizzes on hymns, see Frederick Ball, Know Your Hymns Quiz Book (Grand Rapids, MI: Baker Book House, 1972). See appendix E, pp. 194-196, for samples of quizzes from this book.
wide circulation ... the best of her hymns are still to be found in some major hymnals in the latter half of this century.  

**Thematic song service:** The Hymns of Fanny Crosby  

A brief introduction to the theme of the program and short comments introducing each of the following hymns to be sung would help make this song service meaningful to the youth. These and other hymns written by Fanny Crosby may be briefly introduced during this song service.  

**Hymns:** No. 367 "Rescue the Perishing" (*Church Hymnal*, No. 623).  

"Thou My Everlasting Portion"  

(If the latter hymn is not familiar to the congregation, it may be sung by the choir or given as an instrumental selection or as a musical reading, with instrumental or organ background.)  

As time permits, one or more hymn quizzes may be used at various points during this program. This is especially recommended, not only in the context of this workshop, but as a feature which may be used from time to time.

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4 Ira D. Sankey, *Sacred Songs and Solos* (London: Morgan & Scott, 1903), No. 574  

5 See sample quizzes in Appendix E, pp. 229-231.
time to add interest to the song services of at the youth meetings of the church.

**Narrative or dramatization of Fanny Crosby's Life story**

Part One: Her Heroes: Leaders and Preachers

**Congregational Hymn:** No. 462 "Blessed Assurance" (Church Hymnal. no. 608).

**Narrative or dramatization of Fanny Crosby's life Story:**

Part Two: Fanny's thoughts on her blindness. (The following direct quotation attributed by S. Trevena Jackson to Fanny Crosby may be either incorporated into an abbreviated dramatization of the latter's life, or into an off-stage commentary accompanying a silent dramatization,

> In my quiet moments I say to myself, 'Fanny, there are many worse things than blindness that might have happened to you. The loss of the mind is a thousand times worse than the loss of the eyes.' Then I might have been speechless and deaf. I do not know, but on the whole it has been a good thing that I have been blind. How in the world could I have lived such a helpful life as I have lived had I not been blind? I am very well satisfied. I never let anything trouble me, and to my implicit faith, and to my implicit trust in my heavenly Father's goodness, I attribute my good health and long life.

(Other quotations may be selected from Jackson's book, or from any other source of Fanny Crosby's biography.)

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6 Jackson, *Fanny Crosby's Story*, chaps. 8 and 9.

7 Ibid., pp. 126,127.

8 Ibid., pp. 126,127.

9 See Appendix F, pp. 232,233 for bibliographical suggestions.
and used as deemed appropriate to the particular situation in which the workshop is being presented.)

Narrative or dramatization of Fanny Crosby's Story:

Part Three "Fanny's Final Farewell."9

Vocal Solo: (Church Hymnal No. 630", Some Day the Silver Cord Will Break"

Closing Hymn: No. 516 "All the Way My Savior Leads Me"

Church Hymnal. No. 259

Benediction:

This program may be modified according to the availability of personnel, resources, and initiative in the particular situation where the workshop is being conducted. Where resources and personnel are available, other programs based on the life of any other hymn-writer or any other theme related to congregational singing may be used. It is important that the youth be taught to appreciate the role of hymn singing in worship. When the youth begin to appreciate the value of hymns by learning more about the background of those hymns, and by experiencing their enriching influence in their worship services, this can also exert a positive influence to safeguard them from some of the unwholesome musical influences that would otherwise tend to detract them from eternal matters. Learning to sing with spirit and understanding can also be a strong asset in their witnessing to other youth.

9Jackson, chaps 14 & 15.
SECOND WEEK-END
CHAPTER X

FRIDAY EVENING MUSICAL VESPER SERVICE

This evening's program is to be planned under the combined direction of the music personnel, the worship leaders and the pastor, together with the help of as many church members as necessary to make it a success. It is intended to be an uplifting experience for the entire congregation. Two suggested alternative programs are given below. One of these programs may be selected for presentation on the second Sabbath afternoon of the workshop, while the other may be used at a later date as a follow-up to the workshop. This would also provide the music personnel an opportunity to begin putting into practice some of the knowledge and skills acquired at the workshop on an ongoing basis in the church.

While setting a model for any Friday evening vesper program, this also serves as a special program to help increase the congregation's appreciation of hymn singing as a vital part of public worship.

Introductory Comments

The following quotation regarding music in youth meetings as well as at other services of the church emphasizes the need to help the youth of the church rightly relate themselves to congregational singing:
One of the objectives at the beginning of a youth meeting, prayer meeting or a worship service, is to bring together the thought, mood, and spirit of a corporate group of people. It is said that only after a group of people have sung a hymn together that they become a congregation—a unified group of believers joined together in worship and fellowship. In singing, the barriers are broken down, attention is more sharply focused, unity is fostered, morale is raised, and spiritual fellowship is enhanced.

Ideally, the congregational singing, as well as all other music used, especially at young people's meetings, is always planned with such a goal in mind. Indeed, if there is any group in the church where unity needs to be fostered, both within itself and between it and the entire church, it is the youth.

The two suggested programs which follow have been prepared with the above ideals in mind. They focus on two very important themes that should occupy the minds of every Christian, especially the youth. The first program calls attention to the plan of salvation and the marvellous grace of Jesus that makes it all possible. The second deals with the Christian's hope of eternal life in the "city which hath foundations." Those planning the workshop have a choice of using either one of these programs on the second Friday evening. The other may still be used at a future date as a follow-up to the workshop, or to give opportunity to the music and worship leaders of the church to put to practical use the knowledge and experience they have gained at the workshop.

Program Suggestions

Program A: Theme: Marvelous Grace of Jesus

Opening Anthem by Choir: "All Hail the Power of Jesus' Name" sung to the tune "Diadem"\(^2\) (Where a choir is not available, this hymn may be sung by the congregation to the tune indicated, or to either of the other two tunes to which this hymn has been set in both the Seventh-day Adventist Hymnal (No. 229) and the Church Hymnal (Nos. 156 or 157).\(^3\)

Opening Prayer: (Ministers and congregation kneeling)

Congregational Response (to be sung kneeling): Hymn 108 "Amazing Grace" (Tune, "New Britain"). Where the Church Hymnal is still in use, this hymn is No. 295 and is set to the tune "Belmont." However, since the tune "New Britain," which is most readily associated with this hymn, and is now available in the Seventh-day Adventist Hymnal, it is still to be preferred.

Hymn Story: The Story of "O For a Thousand Tongues to Sing"\(^4\)

Hymn: "O for A Thousand Tongues to Sing" No. 250. Tune "Azmon." (Church Hymnal contains the same hymn as No. 155


\(^3\)Seventh-day Adventist Hymnal, No. 229, "Coronation" or Church Hymnal, No.156 Church Hymnal, No. 157, "Miles Lane."

\(^4\)See appendix, p. 186 for story of hymn.
set to the tune "Howard," but the preferred tune for this program is "Azmon" which that hymnal contains as a setting to No. 438.

**Instrumental Selection:** Either Hymn No. 198 "And Can it Be?" tune "Sagina" or No. 255 "I Cannot Tell Why," tune "Londonderry Air"

(If time and resources permit, both of the above hymns may be included. If desired, one of them could be retained as an instrumental selection and the other sung by the congregation.

**Solo and Choir:** "The Sinner and the Song"\(^5\)

**Meditation:** Based on 1 Pet 2:9,10

**Choral Anthem:** "Wonderful Grace of Jesus"\(^6\)

**Congregational Benediction:** Hymn 53 "All Praise to Thee My God This Night," Tune, "Tallis' Canon" (Church Hymnal No.53).

Program B: "Marching to Zion"

**Opening Hymn:** "Come We That Love the Lord" No. 422 (Church Hymnal No. 640).

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\(^5\)Ira D. Sankey, *Sacred Songs and Solos* (London, Morgan and Scott, 1903), No.1183

Responsive Scripture Reading: Heb 11:13-16

Congregational Response: Chorus of the "Glory Song" No. 435

(Church Hymnal No. 640).

Reading:

As the children of Israel, journeying through the wilderness, cheered their way by the music of sacred song, so God bids His children today gladden their pilgrim life. There are few means more effective for fixing His words in memory than repeating them in song ... It is one of the most effective means of impressing the heart with spiritual truth.7

Choral Anthem (or congregational hymn if no choir is available): "The Song of Heaven and Homeland", No.472

Story of the Song: "The Holy City" by F.E. Weatherly8

Vocal Solo: "The Holy City"9

Meditation: based on Heb 13:14 "Looking for that City"

Congregational Hymn of Response: No. 423 "Glorious Things of Thee are Spoken" (Church Hymnal No. 304)

Hymn Story: "The Glory Song"10 by Charles Gabriel.

Piano Solo: "The Glory Song"--variations on the hymn tune.


**Unison Reading:** Rev 21:1-4 KJV

**Closing Congregational Hymn:** No. 447 "Long Upon the Mountains Weary" sung to the tune "St. Asaph" (Church Hymnal No.664).

**Benediction:**

**Concluding Remarks**

The Christian living amidst the pressures of the twentieth century cannot afford to forget his pilgrim status in this world and his eternal goal. The entire program "Marching to Zion," urges the Christian to join heartily in the "Songs of Zion" while marching toward that heavenly city. The singing of these hymns cheers the pilgrims and prepares them to participate in the triumphal anthem soon to be sung around the throne of God.
CHAPTER XI

SABBATH MORNING: SECOND WEEKEND

Song Service Preceding Sabbath School

A fifteen-to-twenty-minute musical introduction consisting either totally or chiefly of instrumental and/or piano and organ music can replace the regular song service on this second Sabbath morning of the workshop. The song leader can merge this with the main Sabbath School program by announcing and directing the congregation in the singing of the opening hymn. The introductory music played at this time is intended to provide an appropriate musical introduction to the remainder of the Sabbath School program. As such, it should be planned in close collaboration with the Sabbath School officers of the local church or district. A very important and necessary feature of this musical introduction, as well of any other song service, should be the song leader's verbal connection between hymns. Too often, a song service turns out to be little more than a series of songs announced and sung one after another with no explanation as to their relevance to other parts of the program or their relation one with another. A carefully prepared song service is always a meaningful experience for the congregation, as well as for the song leader. In addition, instrumental selections can be planned for the main Sabbath School program, as time and resources permit.
Sabbath Morning Worship Service

Suggested Program

**Prelude:** Organ, piano, or instrumental—to be selected by the performer(s) according to available skill and resources.

**Choral Call to Worship:** No. 9 "Let All the World in Every Corner Sing." or "Praise, O Praise Our God and King" (*Church Hymnal* No.10.)

**Doxology:** No. 695 (*Church Hymnal* No. 683).

**Invocation:**

**Hymn of Adoration:** No. 82 "Before Jehovah's Awful Throne" (*Church Hymnal* No.1).

**Scripture Reading:** Eph 5:19,20

**Pastoral Prayer:** (congregation kneeling)

**Prayer Response:** Choir or Congregation No. 668 "O Thou Who Hearest Ev'ry Heartfelt Prayer" (*Church Hymnal* No. 684).

**Announcements:**

**Gathering of Tithes and Offerings:** Organ or piano offertory to be selected.

**Congregational Response** (preceding dedicatory prayer):

No. 670 "We Give Thee But Thine Own" (*Church Hymnal* No. 477).

**Hymn of Meditation:** No. 250 "O For a Thousand Tongues to Sing" (*Church Hymnal* No. 155, but sung to tune "Azmon," *Church Hymnal* No. 438).
**Brief Meditations or Testimonies:** These should be based on psalms, hymns, and spiritual songs. Those invited to participate in this presentation should each be instructed to base their meditations on one item from each category, testifying as to how that particular psalm, hymn, or spiritual song has helped in Christian experience. This is a suggested variation in place of the sermon. However, if a sermon is preferred, the outline, "Singing Christians" (see below, following this program), may be used. The meditations should be limited to three participants, and all three presentations should not extend beyond the total time normally occupied by the sermon.

**Closing Hymn:** No. 68 "On Our Way Rejoicing" or *Church Hymnal* No. 37 "The Lord Be With Us."

**Benediction:**

**Closing response:** No. 669 "The Lord Bless You and Keep You" *(Church Hymnal* No. 695)*.

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**Sermon Outline: Singing Christians**

As suggested above, where a sermon is preferred, the following sermon outline may be useful.

**Introduction:** Col 3:16

"Speaking to yourselves" indicates a brotherly relationship that should exist among members of the family of God. This should not be limited only to the time and place of worship but should spill over into every aspect of the believer's life. This text not only classifies the different types of Christian music, but also encourages the believer to express
his thankfulness and praise to God through singing both in and out of public worship.

**Three basic types of Christian song**

**Psalms**

1. This type of music, as in the case of the Old Testament Book of Psalms, is usually a set piece of music accompanied by a harp or other instrument, usually a stringed instrument.

2. Its use is not necessarily limited to occasions of public worship (James 5:13).

**Hymns** (Religious songs of celebration, addressed to God)

1. All singing is to be done "with the spirit and with the understanding."

2. Jesus Himself set us the example by leading His disciples in the singing of a hymn following the institution of the Last Supper (Matt 26:30).

**Spiritual songs**

1. Religious songs: religious poetry, written and sung in metrical form. For example, Paul and Silas may have sung this type of song while in the jail at Phillipi (Acts 16:25)

2. As in the case of the two previous types of church music, this type, too, can be applied to didactic use (cf. Col 3:16 "teaching and admonishing one another").
It is difficult to imagine Christian worship without hymn singing. The urge to sing during worship is doubtless as old as the urge to worship ... Hymn singing and psalm singing and the singing of spiritual songs obviously played a vital part in both private and public devotions of Christians.  

Making melody: Giving thanks

Singing and making melody in your hearts unto the Lord (vs. 20b.)

1. All singing must come from the heart
2. All praise must be offered only to God, for He alone is worthy (Rev 4:11; 5:9)
3. Singing unto the Lord must always reflect a thankful attitude (vs. 20)
   a. Sing with "grace in your hearts" (Col 3:16)
   b. Sing and give thanks "in the name of the Lord Jesus Christ"—When the wisdom of Christ enriches us (v. 16), we cannot keep silent.

Conclusion:

Christianity was born in song. Of all people, Christians should always be lifting their voices in praise to the One Who has created and redeemed them. Seventh-day Adventists stand to benefit from the vast heritage of Christian music belonging to all three categories—psalms, hymns, and spiritual songs. God's people have no excuse whatsoever for not taking time to express thankfulness to God through the medium of psalms, hymns, and spiritual songs.

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CHAPTER XII

SABBATH AFTERNOON: SECOND WEEKEND

First hour: Three Concurrent Sessions

As mentioned in Part 1 of this project, the workshop sessions on the second Sabbath afternoon are especially targeted toward the music personnel of the church. However, the sessions are open for all to attend. Where the workshop is planned to serve the needs of a multi-church district, or a larger church, and where adequately qualified personnel are available to lead out in the three separate sessions indicated below, the following three groups could meet concurrently:

1. Pianists and organists
2. Song leaders and choir directors
3. Worship leaders of the church, including the Pastor and Elders

However, where a smaller church is being served, and where resource personnel are not so readily available or where their responsibilities overlap, the same material can be presented in a condensed format to a combined session. In either case, where time permits, the session should close with a brief discussion of questions related to the musical concerns of the group attending.
Group One: Organists and Pianists

Three major emphases are dealt with at the organist and/or pianist group session. The first is on the supporting role of pianists and organists in relation to congregational hymn singing. The second is the pianist/organist's role as accompanist for vocal or instrumental special music by soloists or special groups. The third role of the pianist/organist stressed at this session is their responsibility in maintaining a reverent atmosphere by means of the choice and rendition of preludes, offertories, and postludes. Several basic guidelines are to be presented to this group:

The organist (or pianist) and hymn-playing for the congregation

The conscientious organist will make sure he can play the hymns accurately and with life ... The organist must love and enjoy the hymns. Hymns are a congregational expression and must be played in a manner that will aid their participation. The congregation are not musicians, and they will be encouraged to sing when the hymns are played in a straightforward manner without 'artiness' and without peculiar changes in rhythm.¹

The organist or pianist as accompanist (for solos and other special music)

One of the demands of the good organist is that he be a good accompanist. He is no longer the leader he was when he played the hymns: he is a follower and co-interpreter. To achieve the best results in public, it is of prime importance to be able to play the accompaniment well.²

²Ibid., p. 18.
The organist (or pianist) as accompanist for choral anthems, and as choir director

The suggestions given for accompanying a solo apply also to anthems ... if he is the choir director as well, extreme care must be taken to maintain the accompaniment as part of the whole ... Adequate preparation and rehearsal by the choir as well as organist are essential.³

(See additional material provided in appendix.)⁴

Group Two: Choir Directors and Song Leaders

A church music director must be qualified in three main areas: the spiritual, the personal, and the musical.⁵

Qualifications of a choir director

The three qualifications mentioned above may be further described.

Spiritual

The choir director

1. Must be a Christian having a living relationship with Christ

2. Must have clearly defined convictions and goals regarding responsibilities

3. Must feel strongly the call of God to the ministry of music, even as a pastor feels the call to be a minister of the Word

³Ibid., p. 28.

⁴See Appendix D, pp. 226-228.

4. Must seek to minister to the needs of the congregation, rather than seeking an outlet to display musical talent. He/she must have confidence in the music's unique potential as a means of ministry to the people's needs.

5. Must sense his work to be a sacred trust, under the guidance of the Holy Spirit

**Personal**

In the personal area, the choir director is expected to possess the following qualifications:

1. Must consciously strive to develop a wholesome personality

2. Must manifest the paramount Christian personality traits of sincerity and humility

3. Must thoroughly love people of all ages

4. Must cultivate a well-groomed appearance

5. Must manifest an enthusiastic attitude

6. Must be aggressive and positive in his approach to his task.

7. Must have a sense of humor

8. Must be a persistent person

9. Must exercise tact

10. Must have the ability to inspire others

11. Must possess organizational and promotional ability

Besides the above personal qualifications, the choir leader must of necessity have certain musical abilities
A church music director cannot forget that he "must have a factual and thorough knowledge of the fundamentals of music used in the systems of notation."\(^6\)

Although there are essentially two groups merged into one in this particular session, the major emphasis is on their leadership role in helping the congregation participate actively in the music of the church. While it is easy to think of the choir director's function as not being directly related to congregational singing, yet, the very purpose for the existence of a choir is to lead the congregation in the singing of the hymns, as well as to enhance the musical quality of the worship service through the anthems and responses. Thus, the following guidelines may also be presented and discussed with this group. The qualifications of a conductor, (and particularly the choir director) fall into two categories, natural abilities and acquired abilities. While not all of these are expected in every music director, the lists below present characteristics which would be helpful for them to cultivate.

**Natural abilities**

1. A fine sense of pitch
2. Ability to communicate one's own ideas in terms of interpretation and ensemble
3. Ability to express oneself in speech

\(^6\)Osbeck, *The Ministry of Music*, pp. 34-36
4. Considerable organizational ability and talent
5. Psychological sensibility
6. Patience and a calm disposition

**Acquired abilities and qualifications**
1. Vocal training (some, at least)
2. Experience of singing in a well-directed choral ensemble
3. Well-versed in music
4. Manual dexterity (style based on personal training and experience)
5. Posture

While not too many of those involved in music leadership at the local church level may have had the opportunity to acquire all of the above qualifications, yet those with even limited musical aptitude who are elected by the church to such a position should be encouraged to avail themselves of as much musical training as possible in order to be able to function more meaningfully in their appointed positions of leadership.

The material from Choral Director's Guide Chap. 1, entitled "Personal Development" is most helpful. It suggests that the Director who expects to develop personally and professionally must:

1. Never hesitate to learn anything at any time in

---

any place from anyone which will add to his knowledge and skill.

2. Have a strong theoretical background

3. Be aware he will be more successful if he is also a pianist and singer in addition to being a good choir director.

The "ideal" model of a choral director (or a song leader) is characterized by the following qualities:

1. Enthusiasm
2. Initiative
3. Patience
4. Imagination
5. Idealism
6. Realism
7. Precision without pedantry
8. Open-mindedness
9. Emotional composure
10. Physical and mental energy
11. Introspection.

In presenting the above lists of qualifications to a group of choir directors and Sabbath School and Young People's song leaders, care must be taken to emphasize the fact that this is not being done to set an unattainable standard. Rather, it should be stressed that they are being challenged to let their knowledge and skills grow. Very often, one finds churches where music directors have been appointed purely on the basis of their musical aptitude, and where,
over the years, such individuals have never been challenged to grow in their musical skills. In most cases, the addition to the church library of a few inexpensive books on conducting and choir leadership is all that is needed to provide for that growth. Often, this is the only financial outlay required. Apart from that, the only non-monetary investment would be an active interest in church music on the part of pastor and congregation.

Group Three: The Worship Leaders of the Church

(Includes the pastor, elders, Sabbath School superintendents, youth leaders, and as many others as possible encouraged to attend the entire workshop.)

The material presented to this group is addressed to all worship leaders in the church.

Christian ministers, whether musicians or non-musicians, have the opportunity as well as the obligation of knowing their hymnbook theologically: and they would do well to apply certain expository techniques to the task of revealing the theological implications of its individual hymns.8

While the authors of the above quotation address their remarks specifically to ministers, others who lead out in the worship services of the church also need to be equally aware of the theological content of what the congregation sings.

While this group may not be directly involved in the music of the church, they certainly need to be aware of the needs and concerns of the church musicians. The worship

leaders also need to remember their role as coordinators of all those who lead out in worship, including the music personnel as well as the congregation. However, their coordinating role should never be allowed to preclude their need to take counsel and suggestions from those directly responsible for the music of the church. Instead, the worship leaders should function as facilitators in their relationship with the music personnel. Among other things, this involves keeping the latter informed of the musical needs of the church well enough in advance so as to provide adequate time for practice and rehearsal.

Erik Routley's comment reflects the need for a more meaningful relationship between the worship of the church and its music personnel:

History is full of well-meaning church people who have tried to guide church musicians, but have succeeded only in making judgments which no musician could accept and remain a musician. Where these judgments have been inadequate, whether it was John Wesley's disapproval of vocal polyphony, or a papal interdict on the use of pianos in the church, this has been because the law became in their hands pharisaic: the letter was lethal because the spirit had been ignored or forgotten. But, in fact, often the letter did not kill, because the musician continued to be undemonstratively disobedient, the consequent situation was, if not as bad as it might have been had musicians accepted literally the pronouncements of their superiors, still uneasy and unproductive of friendly relations between theology or church establishment, and music.⁹

Chapter 1 in Routley's book can be used as the basis of further discussion of this topic with the worship leaders. Although not directly responsible for the music of the church, they need to be aware of the role of congregational

⁹Routley, *Church Music and the Christian Faith* p. 5.
singing. Note also the following from Kenneth Osbeck:

It has become increasingly true in many of our evangelical churches that an attitude of going to church simply to hear the preacher or the music--to be entertained--has developed rather than a spiritual attitude of sincerely desiring to worship God. Then, Christians should be taught that they should be active participants rather than mere spectators during each activity of the service. This means that they should share whole-heartedly in the singing, enjoying and appropriating the truths of the songs they sing. They should be made to realize that even when listening to the scripture readings, pastoral prayers, special music, message, etc., they can be sharing vicariously in these activities as well. The offering, too, is an act or worship.10

Second Hour: Combined Session

(All groups together)

Introduction to Demonstration

Different congregations may have preferences which vary from the strictly traditional to the more contemporary in their choice of hymns. Regardless of whether a contemporary hymn is chosen to express one's faith in a twentieth century context or an older hymn

in order consciously to enter into the experience of another age ..., such a hymn needs to be introduced, with that in mind, not just announced: announcing a hymn implies, even if it does not state, that we are about to sing something we now believe--introducing it draws attention to its meaning and, if it is a 'classic,' invites us to enter someone else's experience, and join the communion of saints.11

Harold Hannum observes that, of the 703 hymns in the Church Hymnal, the repertoire of most congregations is limited to

10Osbeck, Ministry of Music p. 185.

no more than from 70 to 100 of those hymns, thus leaving the
greater part of the hymnal unsung.\textsuperscript{12} It is very likely that
similar statistics may represent the hymnic repertoire of
the average Adventist congregation by the time the \textit{Seventh-
day Adventist Hymnal} has been in use for as long as its pre­
decessor. However, the trend can be reversed if congrega­
tions were not so hesitant to use hymns which are lesser
known merely because "an unfamiliar hymn makes a discourag­
ing impression."\textsuperscript{13}

Too often, such a trend is the result of a poor
attitude toward congregational singing on the part of those
responsible for planning the services, as well as of the
congregation itself.

The habit of using hymn singing in a merely casual or
mechanical way should be condemned as simply dis­
graceful. It is hard to be patient with a minister or
Sunday School superintendent or evangelist who employs
it [i.e. music], chiefly as a stop-gap, or as a cover
for disorder, or to counteract restlessness. No liturgi­
cal exercise can keep its dignity or its efficiency if
the impression is given that it is meant only as a
pastime or an interlude, or a piece of calisthenics.
Hymn singing, if used at all, has a right to a place in
the main current of the service, instead of being an
eddy at its side or an interruption and interference.
The blame for the relaxation in the tension of mental
energy whenever a hymn is used almost always falls on
the leaders.\textsuperscript{14}

However, the congregation is not entirely without
blame for failing to derive meaningful benefit from the

\begin{enumerate}
\item \textsuperscript{13}Ibid.
\item \textsuperscript{14}Pratt, p. 72.
\end{enumerate}
singing of hymns during worship services.

If church music is to be made to approach its ideal possibilities, it must be through the personal education of the general body of Christians to the point where they shall regard it as their own and shall actually use it for themselves... This means very much more than making it an object of popular attention. It means engaging popular activity in it. Sacred music can never exercise its full ministry among those who are never more than passive listeners to it.  

The above quotations emphasize the importance of educating the congregation to participate intelligently in hymn singing as a vital part of public worship.

**How to Implement a Hymn-For-the-Month Plan**

An oft neglected aspect of such education involves the introduction of a new or unfamiliar hymn to the congregation. Both leadership and congregation need to manifest a mutual interest in increasing their repertoire of hymns. The following suggestions may be used as they are or modified to suit the local needs. The teaching of new hymns to the congregation may be discussed further during this session. Chapter 8 of Erik Routley's book, *Music Leadership in the Church* contains helpful information on this topic.

**Introducing a new hymn**

Let the congregation's introduction to a new or unfamiliar hymn be at a Sabbath School song service or during a Friday evening vespers service. When possible,

15Ibid.

precede the singing of this new hymn with a story about how it came to be written, and/or other relevant information regarding its background.

Familiarize the congregation with the tune

Let the new hymn be used, if possible, with appropriate variations as a voluntary on the organ or piano or as an instrumental rendition.

Singing the new hymn

Next, let the same hymn be sung as part of the regular program for Sabbath school, youth meeting, or vesper service. Since by now the congregation is somewhat familiar with the hymn they can join more heartily in singing it.

The unknown becomes the known

Finally, include the hymn as part of the main worship service on Sabbath morning. A brief comment in the church bulletin regarding the bibliographic details of the hymn, or calling attention to the relevance of this hymn to the day's sermon theme, would help make its singing more meaningful.

Incorporating the plan as a regular feature

The plan outlined above needs to be spread out over a three-to-four-week period, if repeated systematically it would soon yield its results in an improved interest in singing and a steadily increasing repertoire of hymns from.
CHAPTER XIII

A Festival of Hymns to Conclude the Workshop

Why a Hymn Festival?

The entire two-week-end period of this workshop on church music can be brought to a fitting close with a well-planned Festival of Hymns. Whether elaborately or simply prepared, it should reflect the basic concepts that have been presented in the foregoing chapters. Regardless of the availability of choir, solo, or orchestral resources, the basic emphasis on congregational participation should be retained throughout the preparation and presentation of this final program.

By way of introduction to this program, it should be mentioned that a festival of this kind affords the church an excellent opportunity to make a cultural impact on the community. In an age when especially in the field of popular music, counter-cultural trends are making inroads into the personal lives of the people, church needs to capitalize on such an opportunity. The local church needs to view a hymn festival as an opportunity for evangelism as well as for their own spiritual growth. In the words of a recent author,

the church, though part of the totality of culture, transcends culture. This knowledge should inspire the
body of Christ to share widely and fully its prophetic word, a word divine in its origin, total in its scope, and ultimate in its finality. The church should not be a passive receiver of culture. Rather, it should mold and "salt" culture, impacting it in depth with the full gospel.¹

The successful congregational Hymn Festival should then reflect these concerns. As such, first of all, it needs to be treated as a culturally uplifting event, ennobling the lives of its participants and helping them to enter into a worshipful encounter with God. While the Hymn Festival is not the same as a Sabbath morning worship service per se, the primary consideration of those who plan it should be that of maintaining a worshipful atmosphere throughout.

Two other basic areas of concern need to be considered in the planning of the Hymn Festival as a conclusion to the workshop on congregational singing. First of all, the Hymn Festival should be symbolic of the congregation's desire to grow in its spirit and understanding of hymn singing. "Congregations can grow in musical taste as they are carefully nourished, their growth manifesting itself in a deeper and more meaningful worship of God as well as in a more viable Christian witness."² The second basic area of concern, namely, that of "a more viable Christian witness," is also mentioned in the same quotation. Many who would not otherwise enter a church for a regular worship service will not hesitate to participate in the nonthreatening atmosphere

²Ibid. p.84.
of a hymn festival. Thus, a hymn festival can be a potential evangelistic bridge to reach out to the unchurched.

The suggested programs for Hymn Festivals are, therefore, focused on the following three basic guidelines: (1) a deeper worship experience through congregational participation, (2) growth in the congregation's awareness and understanding of hymnody, and (3) growth in the musical witness of the entire church to the surrounding community.

Program Suggestions

(In order to bring the workshop to a fitting culmination, regardless of what time of year it is conducted, four separate Hymn Festival programs are provided below. Two of these are seasonal in nature, while the third is author-thematic and the fourth is topical. Those responsible for the planning of the worshop have the opportunity to select one that will be most suitable to the time and place where the workshop is being conducted.)

Hymn Festival Program No.1: A Festival of Christmas Carols

Prelude: Hymn 115 (Church Hymnal No.109) "O Come, O Come Immanuel"

Processional Hymn: No. 132 (Church Hymnal No. 105) "O Come, All Ye Faithful" (Choir marches in singing first two stanzas and congregation joins them on the final stanza and chorus.)

Scriptural Call to Worship: Matt 1:21; 2:2 "We Have Come to Worship Him."

Congregational Hymn of Praise: No. 118 (Church Hymnal No.108), "The First Nowell"

Story of the Hymn: "The First Nowell"

The anonymous poet and unknown minstrel who composed
the music did a thorough job of their composition, because their Christmas carol has been a popular one for almost three centuries, and is about the oldest familiar carol in the English language. Despite the fact that the poet took some liberties with the New Testament story ... he did have the intelligence to remind believers of His day that the Infant Jesus grew into manhood to become the Christ 'Who with His blood mankind hath bought,' thus linking the mystery of His birth with the mystery of His death.

'The First Nowell' is an excellent example of the kind of song Christians began to sing when the Roman Catholic Church relegated all singing to the trained choir, denying the people the privilege of raising their voices together in praise of God. When they were refused permission to sing inside their Churches and Cathedrals, these Christians went outside and sang and danced to their hearts' content. To accompany their joyous dances, they created simple and lilting tunes for which wandering minstrels quickly supplied appropriate verses.3


*The Christmas Story in Song:4

*The Shepherds:

Choir or Quartet: No. 138 "Rise Up Shepherd and Follow"

Alternative suggestion: Congregational Hymn: No. 139 (Church Hymnal No. 101), "While Shepherds Watched Their Flocks By Night"

Children's Choir (if available): No. 124 "Away in a Manger"

*The Angels' Song:

Choir Selection or Congregational Hymn: No. 142 "Angels We Have Heard On High"


4The starred subheadings may help to organize tableau scenes or color slides to provide a changing backdrop to the entire program.
*The Birth of the Savior:
Vocal or instrumental solo: No. 141 "What Child Is This?"
Piano, Orchestra or Instrumental Ensemble: No. 125 (Church Hymnal No. 189) "Joy to the World"

*The Coming of the Wise Men:
Dramatized song by children and/or youth: No. 137 (Church Hymnal No. 107) "We Three Kings of Orient Are"
Christmas Meditation: "We Have Seen His Star" (based on Matt 2:2 See outline at end of this program).
Choir Anthem: "Rolling Downward."

*Accepting Jesus Today:
Congregational Hymn: No. 130 (Church Hymnal No. 99) sung, if possible, to the tune of Church Hymnal No. 95 "It Came Upon the Midnight Clear" (Call the attention of the congregation to the words of the final stanza:

And ye, beneath life's crushing load
Whose forms are bending low
Who toil along the climbing way
With painful steps and slow
Look now! for glad and golden hours
Come swiftly on the wing,
O rest beside the weary road,
And hear the angels sing."

Vocal Solo (with congregation joining in the chorus):
No. 140 (Church Hymnal No.103) "Thou Didst Leave Thy Throne and Thy Kingly Crown"

Recessional Hymn (choir and congregation): No. 123 (Church

5 Sankey, Sacred Songs and Solos, No.28
6Seventh-day Adventist Hymnal, No. 130 stanza 3.
Hymnal No. 112) "As With Gladness Men of Old"

Benediction:

Candles can be used very effectively in this program. If real candles cannot be used due to fire restrictions, inexpensive electric candles may be obtained or improvised from miniature disposable flashlights. These may be distributed to the congregation beforehand and switched on during the processional. A very dramatic concluding effect to the entire program may be provided if, by prior announcement, all the candles are snuffed out during the last line of the recessional hymn—"Where they need no star to guide ..." and the lights are switched on simultaneously. The benediction would then follow. Since candles are prohibited in public buildings because of the potential fire hazard, electric candles may be substituted and used just as effectively. Alternatively, this final carol may be sung with the lights dimmed and later reverted to full brightness at the appropriate time.

Outline for Christmas meditation (for use with above program)

Introduction: Matthew 2:2

The "three kings of orient": scripture versus tradition

More important: the simple faith of these wise heathen versus the unbelief of the Jews

I. "We"—wise men from the east—who were they?

A. They were "scholars" or scientific investigators in
their own right--sincere seekers for truth.

1. Their acquaintance with the "truth" was practically zero, in contrast with the far superior prophetic tradition which formed the basis of Judaism.

2. But, while the Jews failed to see the real meaning of these prophecies, these heathen nobles from an unidentified eastern realm followed what little light was revealed to them--they grasped at the faintest glimmer of light, and willingly followed it all the way to the manger of Bethlehem.

B. Despite their heathen background, they were willing to risk their very lives in making this hazardous journey.

1. Evidently, they were not satisfied with their own religious tradition, and were looking for something better.

2. Their arrival (accompanied by their colorful retinue, as was the custom for travelling nobility in those days), doubtless caused a stir outside Herod's palace; Herod himself was upset and filled with jealousy (vs 3.)

3. In identifying themselves, the visiting dignitaries made no secret of the purpose of their journey, namely, to locate and worship the new-born King.

C. Today, too, many unlikely candidates for the heavenly
kingdom are forsaking their "kingdoms" and are following the faintest glimmers of light which reach them, while, all too often, the church, despite its privileged position as guardian of the truth, is not ready to receive them.

II. "... have seen His star"

A. These sincere truth-seekers had been carefully observing and studying the stars, longing for something better than their earth-bound philosophies.

1. The study of the stars has always been an important part of middle-eastern culture. Both astronomy and astrology had their beginnings in that region.

2. When they noticed the time and position at which this star appeared, they were impressed to follow its indication—seek out and worship the new-born King.

B. These wise men were willing to risk a very hazardous and tedious journey to accomplish their purpose.

1. International travel, whether overland or overseas, was fraught with all kinds of dangers. (Roaming nomadic tribes were always on the prowl, waiting to rob the unwary traveller.)

2. These noblemen increased their vulnerability when they decided to bring their costliest treasures along as gifts for the infant King.

3. Many who come from non-Christian backgrounds today are risking their all when they decide to follow Jesus
in the face of persecution and tribulation.

C. Is it possible that the church, the professed
guardian of the "more sure word of prophecy" are sometimes
so dazzled by its light as to loose sight of Him Who is the
"Daystar," Who alone is the focal point of all prophecy?

1. "... Have seen His Star"--the wise men recog-
nized that this star symbolized Someone different from other
human dignitaries.

2. The star lead them to Bethlehem, and they willingly
followed it all the way. Their response was immediate
action coupled by complete commitment.

III. "... and are come to worship Him"

A. These wise men of noble descent very likely arrived
with their attending retinue of servants, which must have
aroused Herod's suspicions.

It is unlikely that King Herod would have paid much
attention to three camel-borne easterners, no matter how
well garbed they were, or how regally they rode their
'ships of the desert' into this capital city. A larger
group, however, would have caused consternation in
Jerusalem and compelled Herod to take notice of their
arrival within the boundaries of his domain. The fact
that 'Herod was troubled and all Jerusalem with him'
Matt 2:3) proves the likelihood of this theory. Other-
wise, he would not have bothered himself with their
questions regarding a star in the east, and a new-born
King of the Jews, Whom they had come such a distance to
adore.

1. They came to worship Him--they acknowledged the
worthiness of Jesus to receive their worship.

2. The Gifts they brought were symbolic of that wor-
ship Three aspects of Jesus' ministry are foreshadowed in
these gifts.
a. Gold symbolized their homage to One higher than themselves.

b. Frankincense was a token of their acceptance of the spotless priesthood of Jesus (see Lev 5:11).

c. Myrrh was prophetic of Jesus' death and burial.

B. Regardless of how highly placed we are in social or economic position, we need to recognize the sovereign authority, high priestly ministry and vicarious sacrifice of Jesus.

O worship the Lord in the beauty of holiness,  
Bow down before Him, His glory proclaim;  
With gold of obedience and incense of lowliness,  
Kneel and adore Him, the Lord is His name.

Conclusion:

Story of the carol "As with Gladness Men of Old"  
The author of this carol, William Dix, the son of a medical doctor, started life as an insurance salesman. While reading the appointed scripture, Matt 2:1-12, at his hometown Anglican church on Epiphany Sunday, 1859, his thoughts turned to the familiar tradition of "three" wise men, who, according to one theory, were the spiritual successors of Noah's three sons. Dix also thought of the traditional names given to these important visitors to Bethlehem, Melchior, Caspar and Balthazar, and recalled having read of a German bishop's

7 Ibid. No. 6.

8 Hymn story based on Emurian, Stories of Christmas Carols, pp. 125-133.
claim to have discovered the skulls of these "three" kings. Upon his return from church, William commented on some of these traditions to his father, and showed the latter the original manuscript of this hymn, which he had already written at an earlier date. When the older Dix questioned his son as to why he chose to call them "men of old" rather than "kings," William answered, 'I did it on purpose, father, so no one could challenge the authenticity of my statement.' William's father commended him especially for the conclusion drawn at the end of one of the stanzas,

As with joyful steps they sped  
To that lowly manger bed  
So, most gracious Lord, may we  
Evermore be led to Thee.9

May the response of this congregation be expressed in the words of this song:

So may we with willing feet  
Ever seek Thy mercy seat.

(Since the above outline was originally prepared for use as a Sabbath morning sermon, some abbreviation will be necessary in order to use it as part of this hymn festival. However, it is presented here in its entirety, so that the one assigned to deliver it may use his or her discretion as to what parts should be left out, in the the context of the local situation.)

Program No. 2: A Hymn Festival Based On The Passion of Jesus

Call to Worship: (either sung or read in unison) choral or congregational Hymn No. 683 "Jesus Stand Among Us" or Scriptural call to worship, No. 878 (Worship Aids) Heb 4:14-16

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9Ibid., No. 123.
Opening Hymn: No. 155 (Church Hymnal No. 118) "When I Survey the Wondrous Cross"

Background of hymn: Isaac Watts wrote this hymn in 1707, based on Galatians 6:14. He entitled it "Crucifixion to the World By the Cross of Calvary" and intended it to be sung on Good Friday.

The greatest praise for this hymn came from Charles Wesley who said that he would gladly exchange all the hymns he had ever written in return for this matchless one.¹⁰

[It has already been mentioned earlier in the workshop that Charles Wesley himself wrote over 6,500 hymns. In the light of that fact, the above statement takes on added significance.]

Responsive Reading: No. 733, Worship Aids (Isa 53:1-12)
Choir or Instrumental Selection: Hymn No. 156 (Church Hymnal No. 130) "O Sacred Head Now Wounded" (Passion Chorale)

Responsive Reading: No. 842, Worship Aids (Phil 2:5-8

Three Important Focal Points

Gethsemane

Congregational Hymn: No. 152 (Church Hymnal No. 534) "Tell Me the Old, Old Story"

Musical Reading: (with piano or organ accompaniment)
Church Hymnal No. 128 "Into the Woods" (alternative suggestion: this same hymn may be rendered as a vocal solo.)

Congregational Hymn: No. 157 (Church Hymnal No. 122) "Go To Dark Gethsemane

¹⁰E.E. White, Singing With the Understanding, p.98.
Reading: Selection from Desire of Ages (see below)

In company with His disciples, the Saviour slowly made his way to the garden of Gethsemane. The Passover moon, broad and full, shone from a cloudless sky. The city of pilgrims' tents was hushed into silence.

Jesus had been earnestly conversing with His disciples and instructing them; but as he neared Gethsemane, He became strangely silent. He had often visited this spot for meditation and prayer, but never with a heart so full of sorrow as upon this night of His last agony. Throughout His life on earth, He had walked in the light of God's presence... But now He seemed to be shut out from the light of God's sustaining presence. Now He was numbered with the transgressors. The guilt of fallen humanity He must bear. Upon Him Who knew no sin must be laid the iniquity of us all.11

Calvary

Congregational Hymn: No. 312 (Church Hymnal No. 595) "Jesus, Keep Me Near the Cross"

Reading: (selection from The Desire of Ages)

Had they known that they were putting to torture One Who had come to save the sinful race from eternal ruin, they would have been seized with remorse and horror. But their ignorance did not remove their guilt; for it was their privilege to know and accept Jesus as their Saviour. Some of them would yet see their sin, and repent, and be converted. Some by their impenitence would make it an impossibility for the prayer of Christ to be answered for them. Yet, just the same, God's purpose was reaching its fulfillment. Jesus was earning the right to become the Advocate of men in the Father's presence.12

Brief comment preceding next hymn: Based on Hebrews 13:12,13, this hymn was written by Miss Cecil Frances Humphreys (1818-1895) who married William Alexander, a clergyman in 1850. A certain grass-covered hill in Londonderry, Ireland which she used to pass by, frequently reminded her of the hill of Calvary. She wrote this hymn especially to help young children comprehend the sufferings and death of Jesus as

11Ellen G. White, Desire of Ages, p. 685.
12Ellen G. White, Desire of Ages, p. 745.
expressed in the fourth article of the Apostles' Creed, "Suffered under Pontius Pilate, was crucified, dead, and buried."\(^{13}\)

**Congregational Hymn:** No. 164 (Church Hymnal No. 126) "There Is a Green Hill Far Away"

(Note: A possible option is to have a children's choir sing this hymn)

**Vocal Duet:** (Church Hymnal No. 123) "There Was One Who Was Willing"

(Note: Mrs. Frank E. Breck who wrote this hymn has endeavoured to retain the exact language of the scripture (Rom 8:1; Isa 55:11; Col 2:13,14)

**The Resurrection:**

Scripture Text: Luke 24:1

**Congregational Hymn of Triumph:** No. 166 (Church Hymnal No. 134)

"Christ the Lord is Risen Today"

**Benediction:**

Hymn Festival Program No. 3:
The Hymns of Isaac Watts

**Call to worship:** Responsive scripture reading: No. 861

(Worship Aids) Psalm 10:2-5

**Introductory Remarks:** Since the hymns of Isaac Watts reflect a Bible-based message, and since the hymns selected for this program convey some of the fundamental truths of

\(^{13}\)E.E. White, *Singing With Understanding*, p. 98.
Christianity, no sermonette or meditation is featured. Instead, brief comments on each hymn have been included so as to make their singing more meaningful for the congregation.

Isaac Watts (1674-1748) "was an inveterate versifier from childhood." Because Isaac and his parents were devout non-conformists, Isaac was denied ministerial education in the Anglican-controlled English universities of his day. At the age of eighteen, he complained to his father who was a deacon in one of the Independent congregations about the poor quality of the hymns sung in his church. In response to his father's challenge, young Isaac proceeded to write new hymns every week for the next two years. In 1719 he published The Psalms of David Imitated which contained his paraphrased version of all 150 psalms. Watts worded his paraphrases from a Christian rather than a Jewish standpoint. Through the remainder of his lifetime Isaac Watts produced over 600 hymns.¹⁴

The hymns selected for use at this festival not only reflect the talent Watts had of paraphrasing the psalms using a Christian perspective but also include some of his free-composed hymns based on personal Christian experience rather than actual scripture passages.

The opening congregational hymn, "O God Our Help in Ages Past" is based on Psalm 90. It is not only a world-wide favorite among Christians of all denominations, but has been

¹⁴ based on ibid., p. 481.
sung at ceremonial occasions including the coronation of monarchs. Note the following comment as an introduction to this hymn:

Watts was a master of simplicity for in our five stanzas there is a total of 140 syllables—ninety-one of which are separate words. The last stanza has twenty-three monosyllables, and only two others, namely, 'ages' and 'eternal.'

Watts's hymns cover all of the fundamental Christian doctrines.

Congregational Hymn of Praise: No. 103 (Church Hymnal No. 81) "O God Our Help in Ages Past"

Note: Isaac Watts has been called "the father of English hymnody." The following paragraph from his preface to his collection entitled Hymns and Spiritual Songs published in 1707 and 1719 expresses his strong feelings on the importance of hymn singing. (This quotation may be read before the next hymn is sung.)

While we sing the praises of God in His church, we are employed in that part of worship which of all others is the nearest akin to heaven, and 'tis a pity that this of all others should be performed the worst upon earth ... That very action which should elevate us to the most delightful and divine sensations doth not only fault our devotion, but too often awakens our regret and touches all the springs of uneasiness within us.

God's Creative Power:

Congregational Hymn: No. 85 (Church Hymnal No. 93) "I Sing the Mighty Power of God"—based on Gen 1:1 and Ps 104.

15Ibid., pp. 71,72.

God's Care and Protection: (based on Ps 23)

Congregational Hymn or Instrumental Selection: No. 104 "My Shepherd Will Supply My Need"

The Incarnation

Scripture Reading: Ps 98:4-9 (if possible, the entire psalm may be read either responsively, or in dialogue form.)

Introductory comment on next hymn:

[Watts has given Psalm 98] a fresh interpretation—a New Testament expression of praise for the salvation that began when God became incarnate as a Babe in Bethlehem and was destined to remove the curse of Adam's fall. Isaac Watts first titled his text 'The Messiah's Coming Kingdom.'

Choir Anthem: No. 125 (Church Hymnal No. 189) "Joy to the World"

The Cross

God's Grace

Scriptural Introduction: Gal 6:14

Vocal Solo: (with congregation joining in final stanza)

Hymn No. 155 (Church Hymnal No. 118.) "When I Survey the Wondrous Cross"

Man's response

Love so amazing, so divine,
Demands my life, my soul, my all.

Congregational Hymn: No. 163 (Church Hymnal No. 124) "Alas, and did my Savior bleed?" (alternative possibility: vocal

17Ibid., p.168.
solo with congregation joining in the refrain. Also, for added effect, at least following one of the stanzas the refrain may be read in unison by the congregation.)

The Holy Spirit

*Quartet (or congregational hymn): No. 269 (Church Hymnal No. 209) "Come Holy Spirit, Heavenly Dove"

The Lord's Supper

*Scriptural Introduction: 1 Cor 10:16,17

*Congregational Hymn: No. 409 (Church Hymnal No. 472) "Jesus Invites His Saints"

The Christian Life

Enduring Hardship

*Scriptural Introduction: 1 Corinthians 16:13

*Congregational Hymn: No. 609 "Am I a Soldier of the Cross" (Church Hymnal, No.356)

Witnessing

*Scriptural Introduction: Matt 28:18-20

*Congregational Hymn: No. 378 (Church Hymnal No. 440) "Go Preach My Gospel"

Eternity Anticipated

*Choir Selection: No. 446 "Lo, What a Glorious Sight Appears" (where no choir is available, this hymn may be sung by the congregation.)

*Congregational Hymn: No. 464 "When I Can read My Title Clear"

*Instrumental Selection: Hymn No. 422 (Church Hymnal No. 640)
"Come We that Love the Lord"

**Hymn Story:** (on "Jesus Shall Reign Where'er the Sun"

This hymn was sung on Whit Sunday, 1862, at the beginning of the service which King George of Tonga and his people held under the banyan trees preparatory to the adoption of a Christian form of government. As the people remembered how they had been saved from cannibal horrors, one after another broke down in sobs over the bitter past from which the gospel had rescued them.18

**Scripture Reading:** Psalm 72:8-19

**Congregational Hymn:** No. 227 "Jesus Shall Reign Where'er the Sun"

**Silent Benediction:**

**Closing Congregational Hymn:** No. 449 "Never Part Again"
(where available, choir and orchestra may join in this final hymn, which also concludes the entire workshop. This hymn also serves as a sung benediction to this particular hymn festival.)

**Hymn Festival Program No. 4:**
The Blessed Hope

**Prelude:** (wind ensemble, organ, or piano) Hymn No. 213
(Church Hymnal No. 541) "Lift up the trumpet"

**Scriptural Call to Worship:** John 14:1-3

**The Promise of His coming**

**Congregational Hymn:** No 211 (Church Hymnal No. 176) "Lo! He Comes with Clouds Descending"

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18 Telford, p. 394.
Scripture Reading: Acts 1:9-11; Rev 1:7

Preparation for His coming

The Parable of the ten virgins (Matt 25:1-13 to be read in dialogue form or responsively)

Choir Selection: Hymn No. 210 (Church Hymnal No. 197) "Wake, Awake, for Night Is Flying"

Vocal Solo: Hymn No. 204 "Come Thou Long Expected Jesus"

The Nearness of His Return

Unison Reading: Hymn No. 604 (Church Hymnal No. 540) "We Know Not the Hour"

Congregational Hymn: No. 202 (Church Hymnal No. 543) "Tell It to Every Kindred and Nation"

Children's Choir Selection: Hymn No. 218 (Church Hymnal No. 418) "When He Cometh"

Meeting Jesus Face to Face

Scripture Text: Isa 25:9

Hymn Story: "The Jelly Song"—How the tune of "Face to Face" was composed

Grant Colfax Tullar was staying at the home of Charles L. Mead, a minister of the Methodist Episcopal church in Rutherford, New Jersey, while assisting in an evangelistic campaign. At one meal there was a small quantity of jelly left and knowing Tullar's fondness for it, Mead promised it all for him. Tullar said, 'So this is all for me' and promptly the last three words registered in his mind as a theme for a gospel song. Forsaking the mundane idea of jelly, he went immediately to the piano and began to compose words and music:

All for me the Savior suffered
All for me He bled and died

Tullar called it the jelly song, and sang it at the
evangelistic meeting that evening, telling also the story of its spontaneous composition. ...In the mail the next morning he received several poems from Mrs. [Frank E.] Breck. One of them, 'Face to Face,' was in the exact metre and has been used with this 'jelly' tune ever since. 19

Congregational Hymn: No. 206 (Church Hymnal No. 545) "Face to Face with Christ My Savior"

The Resurrection of the Righteous

Scripture Reading: 1 Thess 4:13-17

Congregational Hymn: No. 442 (Church Hymnal no. 669) "How Sweet Are the Tidings That Greet the Pilgrim's Ear"
Choir Selection: Hymn No. 440 (Church Hymnal No. 387) "How Cheering Is The Christian's Hope"

Closing Scripture Text: (to be read in unison) Revelation 22:12

Postlude: Hymn No. 201 "Christ is Coming"—tune "Cwm Rhondda"

Christ is coming! Christ is coming!
Come, Lord Jesus, quickly come! (John R. McDuff)

(N.B. Where possible, the congregation may be led in the singing of this hymn while being ushered out of the church instead of having it played as a postlude.)

These four hymn festival programs have been prepared based mainly on the Seventh-day Adventist Hymnal and The Church Hymnal. However, most of the hymns are found in many other hymnals currently in use by other churches.

19E.E. White, Singing With Understanding, p.371.
CHAPTER XIV

CONCLUSIONS, RECOMMENDATIONS, AND REFLECTIONS

Conclusions Based on the Project

In summing up the rationale and workshop program comprising Parts 1 and 2 of this project, I have drawn certain conclusions which I am stating below.

First, nobody can deny the importance of congregational singing in the context of public worship. Neither indeed can anyone deny the abundance of evidence available in the Bible, in denominational literature, and in church history, to uphold the need for an intelligent approach to this important aspect of Christian worship. The Biblical background in both Old and New Testaments provide an authoritative foundation for the use of singing in worship. One can safely conclude that congregational singing is well supported in the Bible. The counsel given by Ellen G. White during the early days of the Seventh-day Adventist Church not only confirms this biblical background, but also provides a denominational perspective to this important worship-related activity.

In addition, congregational singing is also based on an historical precedent that extends as far back as Apostolic times. Consequently, the hymnic heritage bequeathed by Christians since New Testament times cannot be ignored.
The foregoing summarizes the content of Part 1. In this context, Christians today, and particularly Seventh-day Adventists need to pay closer attention to the matter of congregational singing. This calls for the conducting of workshops such as described in Part 2 in the local churches and pastoral districts. This also calls for more careful preparation and planning of all activities involving congregational singing, including song services and singing at various worship services of the church.

My own personal observation has indicated that in most Seventh-day Adventist churches (as well as in many churches not of this denomination,) congregational singing is either taken for granted, or it is intentionally or unintentionally neglected. As such, the research I have been privileged to do for this project has led me to an important conclusion. The practical application of this project in the form of the workshop is potentially a viable avenue whereby local churches can be helped to appreciate the importance of congregational singing. However, I am also forced to conclude that this workshop can only prove to be beneficial to the local congregation where the leadership (including the pastor) and membership jointly recognize their need for an intelligent approach to the role of singing in public worship.

The research which formed the basis for Part 2 of the project has also led me to reach certain conclusions. I have endeavored to make the workshop outline as practical as possible. I have always believed, and am now more than convinced
that the local congregation can be helped to obtain a practical and intelligent understanding of their responsibility to develop a better understanding of congregational singing. My research has also served to convince me that this can be accomplished with the help of no more expensive resources than the hymnal currently in use by any particular church. Although some may prefer to see the second weekend (which is addressed to the needs of the music personnel) precede the first, I maintain that the congregation's needs must first be cared for. I therefore conclude the order of presentation should not be changed. However, it may be altered, modified, or abbreviated to suit the needs of a particular church or situation. My research has also led me to conclude that pastors in training at seminaries and colleges need more training in hymnology than they currently have access to. However, while this training must of necessity contain certain basic elements of music theory, conducting, etc., what it should contain more than anything else is training in the pastor's role as a facilitator of the music personnel, and the congregation in their participation in worship. While I leave the improvement of seminary courses to those who are more directly involved in preparing and providing the curricula, I wish to conclude that the material included for the second weekend of the workshop, especially in the section addressed to the worship leaders of the church needs to be made available to all pastors currently in the field, regardless of whether or not they have had any seminary training in hymnology.
I have also been led to conclude that pastors need to lead their members into an increase awareness of congregational singing as an opportunity to participate in corporate worship. Above all, I firmly believe that the congregations which will receive the best benefits from this project will be those who would venture out and plan for the conducting of such a project in their church. This will naturally depend on the amount of interest generated by the pastor and music leaders of the local church.

**Recommendations**

In harmony with the conclusions stated above, I wish to recommend that wherever possible pastors and music personnel in the local churches should make definite plans to conduct a workshop on congregational singing in their church. This planning should include discussing the matter with the entire membership, preferably at a general business meeting of the church. Of course, such a discussion should be preceded by informal agreement between the pastor, the music personnel and the church board, as to the needs of the local church in this important matter.

It has already been stated that the greatest need in the area of congregational singing is sensed at the level of the local congregation. This is true. The general tendency at administrative levels beyond the local pastoral district is to concentrate on finances and evangelism, This creates a general impression that worship and congregational singing are matters of concern only for the local churches to deal with. However,
there is a need for more intensive and intentional promotion of this type of workshop by the various administrative levels of the denomination. This promotion needs to be done through the denominational journals at General Conference, Division, Union, and Conference levels. The workshops can also be promoted during camp-meetings and other gatherings representing areas beyond the local pastoral district. This promotion should include publicizing the availability of this and any other workshop that might be available for use at local or district level. Pastors and local music personnel should be encouraged to request such workshops to be conducted in their churches or districts. Such requests should be channeled to those who are capable of conducting a workshop, using either the model given in this project, or any other that might be currently available. If the higher echelons of denominational administration would show more interest and concern in this important aspect of worship, the local membership will respond more readily to the call to "sing with the spirit and with the understanding also."

**Personal Reflections on the Project**

As an ordained minister with over twenty years' experience in denominational service, most of it at the pastoral level, I have appreciated this opportunity of setting forth in a systematic form what I have always sought to communicate to my parishioners. I am more than convinced that a workshop on congregational singing such as I have described in this project can be a unifying factor in any church. Whereas many
other types of seminars and workshops cater to special groups, and fulfill the specific needs of such special groups (e.g., family life seminars, youth leadership workshops, etc.,) this workshop addresses the needs of the entire congregation. This is mainly because congregational singing is the privilege of the entire membership. As a pastor, I owe it to the entire church membership to help them to rightly relate themselves to congregational singing. I believe that I have been challenged to address this important subject mainly from a pastoral standpoint, rather than from that of a musician. This is important. Members of the local church need to understand that their participation is to be more spontaneous than professional. As I reflect on what the project has done for my pastoral skills, and for my ministry in general, I wish to reiterate what I mentioned earlier in the project. Given the emphasis placed in the Bible and in the writings of Ellen G. White to the concept of singing as being of equal and parallel importance with prayer in the context of worship, and accepting my pastoral responsibility as a leader of worship, I am confident that this aspect of my ministry from now on be of a much better quality than it has ever been before. I am confident that this will be possible with the Lord's help. I am confident that the improvement will lead to more deeply spiritual experience for myself, as well for those I lead in worship throughout the remainder of my ministry.
Sharpening of Pastoral Skills

Leadership in Worship

The research done for Part 1 of my project has enriched my understanding of my pastoral role as worship leader for the congregation. In preparing the outline and details for Part 2, my awareness of the need for thorough preparation of every aspect of the worship service has been sharpened afresh. Granted, the weekly church service is not the sum total of the pastor's responsibility, but, for many church members today, this is the main, if not the only point of contact between them and the church. It is therefore important that this aspect of pastoring not be neglected. My skills in the area of pastoral leadership in worship have been richly blessed and definitely sharpened through the work I have done in preparing this project. I have come to recognize that each service is different in its scope, target audience, and expected response. As an integral part of public worship, congregational singing deserves the same amount of planning as does every other aspect of worship. Although there are music directors, choir leaders, organists, and other music personnel who are more directly responsible for the detailed planning of congregational singing, my research has confirmed what I have always believed: the congregation benefits spiritually from hymn-singing in direct proportion to the pastor's interest in that vitally important part of worship. Given the added information and inspiration that this project has brought me, I am determined to exercise an even deeper interest in
developing my skills as a worship leader, and especially in fostering the improvement of congregational singing wherever my ministry calls for it.

**Skills in Developing Theologically Sound Worship Practices**

I have also discovered afresh the need to make every activity in the worship service theologically sound. The theological bases for certain aspects of public worship are rarely mentioned. (Congregational singing is one of those aspects whose theological rationale is seldom heard of!). This results in a tendency to either take those items for granted, or to neglect or discount their importance completely. As a pastor, I believe that my responsibility to help my parishioners approach congregational singing as an activity that is as vitally important in the context of public worship as are prayer and preaching. From now on, my skills in communicating such an understanding to the congregation will be definitely informed by the research I have done for this project.

**Skills in Interdenominational Relationships**

Seventh-day Adventist pastors often tend to limit their relationship with Christians of other denominational persuasions to direct evangelistic persuasion. My research into the heritage of hymnody derived from all Christians especially since the Reformation has given me rich insights into the deeply Christian feelings and content expressed in
hymns representing a wide variety of Christian persuasions. Knowing the background and content of these hymns helps to establish common ground with those within and without the Seventh-day Adventist Church. As a pastor living in any community, I want to be ready to serve the spiritual needs of all who may need my pastoral guidance. While I maintain my affiliation and adherence to the Seventh-day Adventist Church and to its ministry, I believe with all my heart that my ministry should be available to all who need it regardless of their religious affiliation.

In addition to those described in the above paragraph, I am aware of many within the ranks who have lived devout Christian lives as members of other churches before accepting the Advent message. For many of them, joining this church has involved what amounts to a form of culture shock. They have not only left behind unbiblical doctrines and practices, as would be expected, but they have often had to leave behind several other aspects of their Christian upbringing. One of these is the type of hymns they sing, and the tunes to which many hymns are sung in their former churches. This situation leaves many new Adventists starving for the hymns and tunes they used to sing, since they no longer sing them in this church. If my own experience is indicative of what happens in the minds of many such individuals, I had a difficult time adjusting to some of the tunes preferred by Adventists, when there was no sound reason, biblical or otherwise, why they could not have been used. The new hymnal makes several hymns
and tunes that would fit the above description available to members of this church. But the congregations need to be led to appreciate these hymns and tunes. I believe that this is definitely part of my pastoral responsibility, and I am grateful for the opportunity I have had of sharpening my skills in this area through the research done for this project. I believe that the unifying potential of hymn singing can be fostered by those who understand more about hymns and their backgrounds. I am confident that the preparation of this workshop has been a step in the right direction.

Improving Pastoral Skill as Facilitator

My pastoral skill as facilitator of the church officers and their functions has also received a significant impetus through this project. All that I have mentioned up to this point in this chapter is important. I sense my pastoral responsibility as a worship leader, and, more specifically, in the area of congregational singing. However, I do not believe that this calls for a "one-man-show" put on by me. My role as facilitator especially of the music personnel and worship leaders of the church is important. As a result of the research done, I see myself in a more intensified role as a facilitator of public worship and of congregational singing. I am confident that I can now speak more knowledgeably in the areas of theology as well as of music in worship. In the past, I have used every available opportunity to increase the awareness of singing among local congregations wherever I have
pastored or visited. However, this project has helped me to put into a concise and focused form my basic concerns on this important matter. I now have a viable plan at my disposal. In addition, it is supported by a research rationale in Part 1. I am now in a position to apply its content to the needs of whatever local church I am called upon to pastor, or wherever I am invited to conduct a program as described in Part 2 of this project.

Skills in Sermon Preparation

Apart from improving my skills in the area of planning the worship services of the church, I have no doubt that my skills in sermon preparation have also experienced the impact of this project. The study of the history of hymnody and of the background of hymns provides abundant resources of illustrations and stories, for use in sermons as well as in home visitation.

Skills in Planning and Organization

My pastoral skills in planning and organization have also been challenged and sharpened through the work done for this project. Apart from outlining the various details of the worship service including the congregational singing, as mentioned above, I have learnt the importance of organizing a workshop that provides in a progressive format what the average church member needs to know about congregational singing.
Optional Questionnaire on Congregational Singing

[If desired, this questionnaire could be used as a general sensor of any shift in attitude and opinion on congregational singing resulting from the workshop. If used on a before-and-after basis, the results could help gauge the response of a given congregation to the workshop.

Please check the correct answers to all sections of Question.

Please write brief answers to all other questions, in the spaces indicated.

Personal Information

A. Demographic data
Age: Below 20 __ 20-35 __ 36-55 __ 56 & above __

Sex M __ F __

Educational background:
High School or below __
At least one year of college __ Some graduate education __

Ethnic background:
Asiatic __ Black __ Caucasian __ Hispanic __
Other __

B. Religious background
Current: Not a member __ (please indicate present affiliation __
Less than 3 years __ 4-10 years __
11-20 years __ More than 20 years __
What was your religious background before joining this church?

Questions reflecting respondent's thinking on congregational singing

A. Briefly describe your musical background, if any.

B. How familiar are you with the hymnal currently in use in your church?

__ familiar with a third or less of its hymns
__ familiar with up to half of its hymns
__ familiar with most of its hymns

C. Briefly describe your current involvement in the music of the church (e.g., congregational singing, choir, etc.)

D. Who would you say should be responsible for maintaining and improving the quality of music, and especially the congregational singing in the church?

__ pastor  __ song leaders  __ choir director
__ organist and/or pianist  __ music committee
__ all of the above plus the individual member

(Specify your preferred combination of any of the above)
### Parallel Outline of Music History and Church History

While the dates in the two columns of the following table do not exactly coincide one with another, yet, a broad sense of parallel development can definitely be observed.

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As the above chart testifies, "the history of western music is conventionally divided into eras or periods of time. These divisions which generally conform to similar eras in general history and the history of the other arts, are referred to respectively as pre-Christian (antiquity), medieval, renaissance, baroque, classical, and romantic and modern periods."  

**Pre-Renaissance (Before 1450)**

Translation of portion of Pliny's letter to Trajan. [The Christians we examined] claimed that their entire offense or their entire error was confined to this that they gathered regularly on a fixed day before sunrise to sing antiphonally a song (carmen) to Christ as to a god, and to bind themselves to an oath not to commit this or that but rather to commit no murder, no adultery, not to break their word, not to deny possession of something entrusted to them. Then it is their custom to disperse and then to reassemble to share a common meal together, but an ordinary and innocent affair.  

The Oxyrinchos Hymn. In spite of its Greek notation, the Oxyrinchos hymn "was in all probability patterned after the older songs of praise of the primitive church."  

Although it was formerly thought that the Oxyrinchos frag-

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ment reflected a definite Greek influence on the music of the early church, later research indicates that, despite its Greek notation, the "melody probably has a more eastern provenance."^{5}

The Oxyrinchos Hymn mentioned in the preceding paragraph is an example of "spiritual songs or odes [which] were textually parascriptural, musically more florid than hymns, and possibly accompanied."^{6}

Dialects of plainchant in various geographic areas

Among these dialects, one centered in Milan, another developed by the Visigoths in Spain ... yet another taking root in the Frankish empire, and the fourth identified with the practice in Rome. The Milanese version, traditionally associated with the name of Ambrose, Bishop of Milan from 374-397, is called Ambrosian chant ... The Spanish version, called Mozarabic chant, retained its integrity and liturgical position until about the eleventh century.^{7}

Development of polyphonic music. Among some of the earliest developments in music during those early centuries was the use of polyphony. While "the actual origins of poly-

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phony are lost in history ... the technique of counterpoint had arrived upon the musical scene by the eighth century. A note was called a 'point,' so punctus contra punctum from which our term is derived signifies 'note against note.'

Medieval developments. In the three centuries that followed the

"art of combining a given melody with another, contrary motion in voice-leading and crossing of parts was permitted. Descant, discant, or discantus (Latinized forms of the Greek diaphony) were names given to this more advanced form of polyphony, in which the temporal element first enters as a conscious factor in music."9  

During the remaining years of the medieval era, polyphony continued to develop. A further significant development of polyphony between the middle of the twelfth and the end of the thirteenth centuries was the Ars Antiqua or"Old Art" (as it was referred to by musicians a century later). This period represented "an era of further significant developments in polyphony."10

Music During the Renaissance Period

Music played the important role of being the organizing leadership for all activities during the Middle Ages. As its servant, "music could and did develop its potentialities in perfect balance with the functions required of it therein ... yet, as always, within the full

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9Ibid.
10Miller, p. 28.
flowering of perfection the seeds of decay were contained."

With the passing of the thirteenth century, the church gradually began to lose its control on the secular lives of people. The failure of the church to maintain its supremacy as a guide of the world and center of human existence led to

a degradation of function and a disregard for its needs that eventually gave free rein to the practicing musicians' interest in the intricacies of technique for its own sake, with the exaltation of the purely sensual.11

The *Ars Nova* or "New Art" of the fourteenth century represented both the end of the medieval era and a foreshadowing of some of the Renaissance trends12 while the fifteenth century witnessed "the final transition from the Middle Ages to the Renaissance, a transition which was reflected in the art, literature, and philosophy."13 According to Miller, the current of Renaissance secular polyphonic music "began in the 15th century ... and became more diversified in form and style in an ever expanding literature that flowed well into the 17th century."14

This period reached its culmination in the 16th century. In terms of vocal polyphony, Miller points out that this development "represents one of the pinnacles of

12 Miller, p. 34.
13 Miller, p. 43.
14 Ibid., p. 55.
Development of musical notation. According to Miller, certain important stages in the development of musical notation were taking place at the same time as Gregory was introducing his musical reforms in the Roman Catholic church. Musical notation, which "is an evolution toward the symbolic representation of two musical factors, pitch and duration of tone," was integrated into the Gregorian system. "Plainsong notation was first recorded by signs called neumes. They originated as chironomic inflection symbols, acute (/), grave (\), and circumflex ('). Placed above the words of the text, neumes served merely as reminders of the general upward or downward direction of a melody already known. The number of neumatic note forms increased to more than a dozen signs." Musical notation was to pass through at least two more major stages of development before reaching its present accepted form of staff notation. Between the end of the 12th century and about the middle of the 13th century the form of notation in use was known as modal notation because it was based on rhythmic modes. "Although it achieved some degree of mensurality, indicating relative duration of notes, considerable ambiguity existed because the duration of a note was affected both by its shape and

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15Ibid., p. 49.

16Miller, p. 68.
its context in the pattern of the mode."17 Still later on, especially on the North American continent, there developed the "Tonic Sol-fa'system of notation, during the 19th century.

The Baroque Period in Music

Baroque music was characterized by "ecstacy and exu-berance ... dynamic tensions and sweeping gestures ... much in contrast to the assuredness and self-reliance of the Renaissance."18

The Baroque era reflects the emergence and flourishing of instrumental music, but instruments played an important role in the Renaissance. Choral singing in the Renaissance was more apt to be accompanied than not. (A capella singing was simply not prevalent and did not become so until the 19th century.)19

Characteristics of Baroque Music. The Baroque period "begins with a conspicuous revolt against rhythmic regularity; but it ends by embracing this regularity completely, within the framework of the eighteenth-century tonal system.

Since it was Luther's intent to make the congregation an active participant in the Lutheran service, the position of the choir was somewhat altered. In the Catholic mass, the choir was always the main bearer of the liturgy--along with the celebrant. The organ played an important role as well. The three elements of organ, choir, and congregation came together in the performance of chorale tunes that were central to Luther's concept

17Ibid., p. 72.
18Apel, p. 82.

of the church service. Their participation was in 'alternation,' i.e. the various stanzas of the chorale tune were distributed among these three performing groups, the congregation singing in unison without benefit of accompaniment, the choir singing in parts, at times accompanied by the organ, and the organ improvising on a stanza of the chorale without the words being uttered. It is likely that the practice of alternation was responsible for the composition of many chorale settings of various types and the rise of the tradition of the organ variation that became so important in the Baroque era.

At its broadest, 'figural music' simply means polyphonic or concerted music, as opposed to a single part, e.g. to distinguish a decorated line or cantus figuratus from the plainsong or cantus planus, to which it might be added as a descant.

Definition of "figural choir". The 'figural choir' was obviously a choir which was trained to sing the type of music described in the above quotation.

Women's role in church music. Yet another significant development in church music during this period, was the participation of women in choirs and as solo performers. The following quotation indicates that Johann Sebastian Bach paved the way for the participation of women in the music of the church. This was a controversial matter in Bach's day.

While women had always been involved in the performance of secular music, it was not until after the year 1706, when Bach invited a young lady, probably his future wife, into the choir loft, that women's musical participation in the services of the church came to be gradually accepted, and indeed was definitely so by the end of the 1700's.

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20 Ibid.


22 Johns, p. 68.
Baroque influence on Protestant church music. As pointed out by another writer, "If there is any common thread that unites the great variety of music that we call baroque, then it is the underlying faith in music's power, indeed its obligation to move the affections."  

Among other significant characteristics of the baroque era, it "was an intensely devout period. Religion was a rallying cry on some of the bloodiest battlefields in history. ... Protestant culture was rooted in the Bible. Its emphasis upon the individual promoted the Romantic tendency in the Baroque ... The Catholic world for its part tried to retrieve the losses inflicted by Luther's secession."  

Bach and the Reformation. Polyphonic choral singing reached the climax of its development in the "crowning masterworks" of Bach and Handel which made singing a demanding art, "requiring singers with highly developed musical skills." Among other significant developments of this period was the beginning of women's role in the music of the church.

As the events of the Reformation moved toward the end of the Baroque period in music history, there was a "declining interest in tonal counterpoint" and,

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25 See Appendix, p. 209 for details.
correspondingly, a "growing interest in the orchestra as the leading medium of musical expression," while "the choir was forced into a secondary role," although "it still continued as an important body in the performance of church music, but the vital connection with current musical styles was lost."²⁶

Congregational singing, which was coming back to its own through Luther's efforts, added to the demands on Bach and his contemporary organists.

The duties of a Lutheran church musician during Bach's times were particularly demanding. The liturgy was simple ... But the congregational participation by way of hymn-singing complicated the organist's task, and preparing the long piece of concerted music customary in the Sunday morning service was a major weekly project during most of the year.²⁷

The Classical Period

Following the Baroque era came the Classical period.

The 18th century, taken as a whole, presents a confining array of stylistic trends which overlap chronologically. It encompasses diverse concepts of musical style, form and medium manifested in the late Baroque, the Rococo, the pre-Classical transition, and the mature Classical period. The years from 1750 to 1820 representing the rise and culmination of classicism in music, were marked by momentous events in general history.²⁸

Erik Routley points out that the music to which Wesley's hymns were set ranged from Handel to square dance²⁹

²⁶Ibid.
²⁸Miller, p. 115
Classical influences on church music. While the churches of the day did not always approve of some of the operatic music that was popular during this era, the Baroque influence did not fail to leave its mark on the church music of the day. The cantatas and chorales of Bach, and the oratorios of Handel (most famous of which was the latter's Messiah) have become a part of the repertoire of choirs, since then, and have remained so even to this day.

While Handel and Bach represented the Baroque style in church music, the contribution of Wolfgang Amadeus Mozart (1756-1791) to the music of the church is worthy of mention.

However, the church music of this era, especially on the European continent, featured very little of significance in the way of congregational music, since most of the church music composed during the Classical era was essentially for the choir and orchestra.

As the Baroque period merged into the classical period in music history, the churches began to experience a declining interest in psalm singing. There was, at the same time, a longing to express the personal Christian experience of some of the authors.

The performance of a purely instrumental composition during the Mass was widespread, occurring normally in place of the Gradual, i.e., between the reading of the Epistle and the gospel. In both Italy and Austria a sonata or concerto may have been played, a custom to which Mozart's "Epistle Sonatas" owe their existence ... Most modern listeners never hear the instrumentally accompanied sacred music of this period as part of a religious service, and the issue of its propriety for

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30See Appendix B, pp. 215,216.
church may never have occupied them. But attacks already set in during Haydn's and Mozart's time.31

The Romantic Era in Music History

The classical period merged into the 19th century which is "generally known as the Romantic era, but aspects of Romanticism began appearing before 1800, and continued well into the 20th century."32

Music in Modern Times

The new inventions in mass entertainment media, such as the movie industry, phonograph recording, radio, and television began to leave their impact on the "the distinctive sounds of 20th century music" Some of these developments "represent the most radical innovations in the entire history of music."33 These trends in modern music have not failed to make their impact on the music used in church. Congregational preference for music which tends to entertain is an indication of that trend. The participatory and responsoirial roles of the congregation are too often neglected. This calls for positive action on the part of the leadership of the church. Effective action needs to be taken at the level of the local church thus placing the responsibility on pastors and music leaders. This project is intended to help them take such action.

32Ibid., p. 133.
33Ibid., p. 175.
APPENDIX C

SAMPLE CONGREGATIONAL SONG SERVICES

As far as possible, all stanzas of every hymn listed in these song services should be sung. If anything, it is preferable to leave an entire hymn out rather than leave out a stanza from one that is sung. The sample song service outlines which follow are only suggestions. Individual song leaders and music directors may feel free to prepare and use their own outlines or even substitute some of their own choices of hymns for any or all of those listed below. However, the need for prior planning and preparation of every song service cannot be underestimated. In most cases two or more hymns are listed under some of the subheadings. Where an abbreviated song service is desired or is necessary because of time limitations, this can be accomplished by using one such hymn under each subheading, without reducing the total effectiveness of the song service. Whenever time permits, additional facts about the authorship and background of the hymn, or a brief remark reflecting the leader's personal response to the particular hymn contributes to a more enthusiastic and intelligent reaction on the part of the congregation.
Topical Song Services

"Jesus the Solid Rock" (approximately 15-20 minutes)
Key Text: Matt 7:24-27

Theme hymn: Hymn 523 (Church Hymnal No. 581) "My Hope Is
Built on Nothing Less."

Jesus provides refuge from physical and spiritual turmoil:

Hymn 525 (Church Hymnal No. 586) "Hiding in Thee."
Hymn 528 (Church Hymnal No. 585) "A Shelter in the
Time of Storm."
Hymn 300 (Church Hymnal No. 474) "Rock of Ages,
Cleft For Me."

The Better Choice: Build on the Rock:

No. 531 (Church Hymnal No. 579) "We'll Build on the
Rock."

Jesus is the surest foundation to build one's faith on:

No. 523 "My Faith Has Found a Resting Place."

Song Service of Praise (15-20 minutes)
Key text: Ps 100:2

Praise to God the Father

No. 83 "O Worship the King" (Church Hymnal No. 75)
(preferably sung to the tune "Hanover" (see Seventh-day
Adventist Hymnal No. 256 (Church Hymnal No. 342)
No. 82 "Before Jehovah's Awful Throne" (Church
Hymnal No. 1).

Praise to Jesus, the Son of God

No. 250 "O For a Thousand Tongues to Sing" (Church
Hymnal No. 155).

(Where Church Hymnal is still in use, the tune
"Azmon" (Church Hymnal 438) is to be preferred to the tune used with the hymn.

No. 249 "Praise Him! Praise Him! Jesus Our Blessed Redeemer" (Church Hymnal No. 645).

No. 343 "I Will Sing of My Redeemer."

Praise to the Holy Spirit

No. 268 "Holy Spirit, Light Divine" (Church Hymnal No. 206).

No. 266 "Spirit of God, Descend Upon My Heart."

Praise to the Trinity

No. 70 "Praise Ye the Father" (Church Hymnal No. 9). Each stanza of this hymn is addressed to one of the three Persons of the Godhead.

No. 71 "Come Thou Almighty King" (Church Hymnal No. 3). In this hymn, too, each stanza is addressed to one of the three Persons of the Godhead.

Instrumental Prelude to Sabbath School (15-20 minutes)

May be used as a music prelude to the Sabbath School program during the second weekend of the workshop. To be played by a wind ensemble or orchestra, as available.)

Key Text: Psalm 92:1-3

The Majesty of God

Hymn No. 21 "Immortal, Invisible, God Only Wise" or "All Hail the Power of Jesus' Name" (tune "Diadem").

Hymn No. 103 "O God Our Help in Ages Past" (Church
Hymnal No. 81) (Tune St. Anne composed by William Croft).

The Providence of God

No. 100 "Great Is Thy Faithfulness."
No. 101 "Children of the Heavenly Father."

Man's Response to God

No. 4 "Praise, My Soul, the King of Heaven".
No. 9 "Let All the World in Every Corner Sing."

Since the above is essentially an instrumental prelude to the Sabbath School program, there is no objection to the use of arrangements of these hymn tunes, where such are accessible and within the range of those required to play them. However, the simple hymn arrangements as found in the hymnal do have the advantage of being accessible to everybody, even in the smaller churches, and are readily available for the congregation to follow silently, while listening to the instrumental rendition. In fact, the music director would do well to call the attention of the congregation to the hymns to be played either by verbal announcement before they are played, or through an appropriate note in the church bulletin.

Author-thematic song service:

The Hymns of Charles Wesley

No. 250 (Church Hymnal No. 155) "O For a Thousand Tongues to Sing" (even where Church Hymnal is still in use, the congregation should be encouraged to learn the tune "Azmon" which is the setting in the new hymnal.

(This hymn) was written in 1749 on the occasion of
Charles's eleventh anniversary of his own Aldersgate conversion experience. It is thought to have been inspired by a chance remark by Peter Bohler, an influential Moravian leader, who exclaimed, 'Had I a thousand tongues, I would praise Christ Jesus with all of them.' The hymn originally had nineteen stanzas and when published was entitled 'For the Anniversary Day of One's Conversion.'

No. 198 "And Can It Be?"

This hymn has its links to Wesley's death bed ... "When someone quoted the following words of the last stanza,

Bold I approach the eternal throne,
And claim the crown through Christ my own,

Wesley earnestly replied 'He is all, He is all'. "

This hymn "presents the drama of man's redemption in two parts, first, the Lord's sacrifice to provide our salvation (stanzas 1,2) and second, our experience when we accept His offering for us (stanzas 3,4)"

No. 256 (Church Hymnal No. 342) "Ye Servants of God"
The Wesley brothers were often falsely accused ... Their meetings were often broken up by hooligans, and both preachers and congregation were pelted with eggs, cabbages and bricks, Many were brought before magistrates as disturbers of the peace, but this persecution did not daunt them. For their encouragement Charles Wesley ... wrote several hymns under the title 'Hymns for Times of Trouble and Persecution,' this particular one having the instruction 'To be sung in a tumult.' It is based on Psalm 93, and the present stanzas paraphrase Revelation 7:9-12.

No. 211 (Church Hymnal No. 176) "Lo He Comes With

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2Telford, pp. 232,233.


4E.E. White, Singing With Understanding, p. 247.
Clouds Descending, Once for Favored Sinners Slain."

This hymn was co-authored by Charles Wesley (who wrote the first two stanzas) and John Cennick, one of Wesley and Whitefield's converts who had already written the rest of the hymn before Wesley got to it. The first two stanzas are based on Rev 1:7, and the last stanza on Rev 22:12.

God's Guidance and Providence (20 minutes)
Key Text: Psalm 23:1

If time permits, a responsive reading of the entire 23rd psalm would be a fitting introduction to this song service.

Hymn 537 (Church Hymnal No. 393) "He Leadeth Me."

Joseph Gilmore, son of a governor of the state of New Hampshire, pastor of several Baptist churches, is best remembered for this "hurriedly written text when he was just twenty-eight years of age, and a visiting supply preacher in Philadelphia." William Bradbury "who wrote this fitting melody to match the words" also "added two additional lines to the chorus: His faithful follower I would be, For by his hand He leadeth me."

Ibid., p. 189.

No. 546 "The Lord's My Shepherd, I'll Not Want"
(sung to "Brother James's Air)

No. 552 "The Lord's My Shepherd, I'll Not Want (sung to "Crimond")

To add interest to the song service, part of this metric version of Psalm 23 may be sung to one of the above tunes, while the rest is sung to the other.
Alternative hymn from *Church Hymnal* No. 260. These words are based on Francis Rous's 1641 metrical version of the 23rd Psalm, which he in turn had borrowed from John Calvin's brother-in-law, William Whittingham, who had written an earlier version.6

No. 197 (*Church Hymnal* No. 86) "The King of Love My Shepherd Is"

Sir Henry William Baker, editor of *Hymns Ancient and Modern*, wrote this hymn which paraphrases the Shepherd's Psalm as well as the Parable of the Lost Sheep. John Bacchus Dykes wrote the tune, which is titled "Dominus regit me," the first three words of Psalm 23 in the Latin Vulgate translation, meaning "The Lord rules me."7

No. 538 (*Church Hymnal* 409—but the preferred tune is Cwm Rhondda as set in the new hymnal) "Guide Me O Thou Great Jehovah."

God supplied the basic physical needs of the Hebrews. He also led them miraculously, day by day, and step by step. During the day they followed a cloud which moved before the marching column. At night the cloud appeared to be a 'pillar of fire' which hung over them. Even so, the Christian believer today may experience God's guidance in all the little things, as well as the major decisions of life. At the end of our life's journey, death may appear to be a river we dread to cross. But when Christ is our Lord, he walks with us through the waters of death and leads us with great happiness to the other side—our Canaan, our eternal home.8

God supplies the needs of today's pilgrims too.

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6Ibid., p. 70.

7Telford, pp. 90,91.

APPENDIX D

ADDITIONAL READING FOR ORGANISTS AND PIANISTS:

The Church Organist

The influence of the organist in a church service cannot be overestimated. The choral director and his choir or the soloist are of genuine importance but the organist's presence is felt supremely—in the service music, the accompaniments and most assuredly in the hymns. With a variety of responsibilities in mind, the organist may skilfully and unobtrusively lead his congregation in worship or he may blunder along in a most disturbing and destructive manner. The more inconspicuous and subtle his manner in the performance of his tasks (including giving pitches, providing interludes and modulations) the more successful and winning will be his ministry. His posture, playing mannerisms, obvious interest or disinterest in the parts of the service for which he is not directly responsible, do not pass unnoticed by the majority of the congregation. The people are quick to pick up any inconsistencies or artificialities that tend to offend, insult or irritate.

With this in mind it is incumbent upon the organist to unreservedly prepare himself to use his talents to expand, beautify and heighten the expression of devotional feeling common to the services of the church. These spiritual intentions must be the genuine product of a sincere, surrendered Christian.

In addition to being a good musician, there are several indispensable personal qualities that any church has a right to expect in the organist.

1. He must be a dedicated Christian, willing to be a servant of the people, the pastorate, the choir and soloists, and not a prima donna at the expense of worship.

2. He must be self-disciplined; he should master keyboard, both piano and organ techniques, sight reading and music theory.

3. He must develop poise; in an emergency he must maintain control. Attention must be directed toward the music and not to himself.

4. He must be inquisitive in order to be successful.
He must know his instrument thoroughly; he will have tried every conceivable combination to determine its maximum possibilities. He should explore other organs, listen to other organists and learn new literature.

5. He must be flexible and adaptable. To use the instrument to its fullest artistic capabilities is imperative. By covering a blunder or glossing over an ineptitude, the organist can often redeem an item from perilous disaster.

6. He must manifest a willingness and ability to cooperate. He must work with others; he must agree on tempos, balance and registrations for the choir and soloists.

7. Of prime importance, the organist must be dependable. He must organize his time so he is present and ready to begin services promptly. He must regulate and pace the general movement throughout the service. The congregation depends on him for appropriate tempos for the hymns.

8. With such heavy responsibility on the organist, he must always display an emotionally mature character. Never can he use the organ as a club or a whip for hymn singing can be killed and worship become disastrous. A subtle balance of aggressiveness and humility must be employed in order that the worship may be enriched and energized.

To maximize the personal requirements and disregard the musical requirements would produce a gross imbalance in the development of the church organist. Therefore the following requirements deserve serious consideration and application.

1. The organist must have acquired a good deal of musical sensitivity.

2. Keyboard facility and agility is supremely important. To have fine finger control and excellent coordination of both is paramount. Using the swell shades, adjusting registrations manually or with pistons, playing a variety of musical lines on different manuals and maintaining a musical presentation require keen and precise listening and application.

3. The organist should be trained in theory, form, transposition, improvisation and ear training. He must be able to adapt piano accompaniments to the organ, such as oratorios, anthems, and other vocal works. Accompanying is one of the organist's major responsibilities.

4. A knowledge of vocal techniques and conducting will serve an organist well.

5. Although prelude, offertory and postlude are
important adjuncts to a service, hymn playing is probably most important to the congregation. Hymn playing is an exceedingly difficult task: many times when not taken seriously, it has impoverished the singing of many fine congregations.

Following are some suggestions for hymn playing. These suggestions are applicable to the hymn of fine quality, wherein the harmonic rhythm is quite varied. For the gospel song which has infrequent changes of harmony, certain principles of part playing must be altered.

1. Play all the repeated notes exactly, and play the other notes legato.

2. When the same chord is repeated, the inner notes should be tied and the outer notes repeated. Do not tie from an unaccented beat to an accented beat.

3. Phrase all parts at the end of each line of the stanza unless words are carried over into the next line. Phrases may be made within the line by lifting the soprano part only. Keep the other parts legato.

4. The phrasing between the verses should be rhythmic. The length of the rest should be the same for each stanza; the complete hymn then develops a strong rhythmic drive.

5. In adding an Amen at the conclusion of the hymn, tie the common note between the last chord and the Amen, and break the other parts by a rest of the same length as that used between stanzas.

6. The style of performance and registration should vary with the character of the hymn; brilliant and martial hymns should be played with bright registrations and quiet and prayerful hymns may be played with foundation stops. In order to preserve the rhythm the repeated notes must be exactly performed.

Hymns played as meditations during the service offer many opportunities for effective registration. The melody may be played on a solo stop in either soprano or tenor range and the other parts may be played on an accompaniment manual. Tie the repeated notes in the accompaniment in order to maintain a sustained legato. In general, play the pedal parts in the register they are written On small organs, where there is inadequate pedal foundation, the pedal part may be played an octave lower. ¹

¹C. Warren Becker, "The Church Organist," paper prepared for class use with some information gleaned from Austin Lovelace and William Rice, *Music and Worship in the*
APPENDIX E

HYMN QUIZZES: EXAMPLE I.

"Questions: The Best Known Hymns

Some years ago, in making up a new hymnal, its editors queried a number of thousand pastors and congregations, to learn what hymns they sang most frequently. The findings were tabulated, the result showing that the ten hymns mentioned below were sung most often. Can you complete the line or lines as given?

1. Come Thou Almighty King
2. How Firm a Foundation
3. Holy! Holy! Holy!
4. All Hail the Power of Jesus' Name
5. In the Cross of Christ I Glory
6. The Church's One Foundation
7. Love Divine All Love Excelling
9. My Faith Looks Up To Thee
10. O Master Let Me ...

Answers to Above:
1. Help us Thy name to sing.
2. ye saints of the Lord.
3. Lord, God Almighty.
4. Let Angels prostrate fall.
5. Towering o'er the wrecks of time.
6. Is Jesus Christ Her Lord.
7. Joy of heaven to earth come down.
8. The Lord is come.
10. walk with Thee.¹

Hymn Titles I

Many hymns are known by their opening words. The following however are known by their refrains. Can you give the opening words?

¹Frederick Hall, Know Your Hymns Quiz Book (Grand Rapids, MI: Baker Book House, 1972), (questions), p. 9; (answers) p.72.
1. The Sweet By and By.
2. Let the Lower Lights be Burning.
3. When the Roll Is Called Up Yonder.
5. Saved By Grace.
6. Beautiful Isle of Somewhere.
7. Wonderful Words of Life.
8. What Shall the Harvest Be?
9. Is My Name Written There?

(answers):
1. There's a Land That is Fairer than Day
2. Brightly Beams Our Father's Mercy
3. When the Trumpet of the Lord Shall Sound
4. When Upon Life's Billows You Are Tempest-Tossed
5. Some Day the Silver Chord Will Break

A peculiar poignancy is lent to the words (in the refrain), "And I shall see Him face to face," when one recalls that the writer of this hymn, Fanny J. Crosby, was blind.

6. Somewhere the Sun is Shining
7. Sing Them Over Again to Me
8. Sowing the Seed By the Daylight Fair
9. Lord I Care Not For Riches
10. What a Fellowship, What a Joy Divine" ²

The above examples of hymn quizzes have been selected especially because most of the hymns they refer to are found either in the Church Hymnal or in the Seventh-day Adventist Hymnal. These quizzes also represent some of the simpler examples from the book. Quizzes of varying degrees of difficulty are found throughout the book. Similar quizzes may be prepared giving due consideration to the hymnals and other resources available, as well as the particular congregation being served by the workshop. Yet another possibility would be to plan a quiz based on the hymnal itself.

²Ibid. (questions) p.12; (answers) p.78.
APPENDIX F

JOHN WESLEY'S INSTRUCTIONS FOR CONGREGATIONAL SINGING
(from the preface to Sacred Melody, 1760).

I. Learn these tunes before you learn any others; afterwards learn as many as you please.

II. Sing them exactly as they are printed here, without altering them or mending them at all; and if you have learned to sing them otherwise, unlearn it as soon as you can.

III. Sing ALL. See that you join with the congregation as frequently as you can. Let not a slight degree of weakness or weariness hinder you. If it is a cross for you, take it up, and you will find it a blessing.

IV. Sing lustily and with good courage. Beware of singing as if you were half dead or half asleep, but lift up your voice now, nor more ashamed of its being heard, than when you sang the songs of Satan.

V. Sing modestly. Do not bawl, so as to be distinct from the rest of the congregation, that you may not destroy the harmony, but strive to unite your voices together, so as to make one clear melodious sound.

VI. Sing in time. Whatever time is sung be sure to keep with it. Do not run before nor stay behind it; but attend close to the leading voices, and move therewith as exactly as you can; and take care not to sing too slow. This drawling way naturally steals on all who are lazy; and it is high time to drive it from among us, and sing all our tunes just as quick as we did at first.

VII. Above all sing spiritually. Have an eye to God in every word you sing. Aim at pleasing Him more than yourself, or any other creature. In order to do this attend strictly to the sense of what you sing, and see that your heart is not carried away with the sound, but offered to God continually; so shall your singing be such as the Lord will approve of here, and reward you when He cometh in the clouds of heaven.¹

¹Reynolds, A Survey of Christian Hymnody p. 49.
APPENDIX G

BIBLIOGRAPHICAL SUGGESTIONS

[Note: This list are provided for the benefit of the average church member who is desirous of obtaining additional information on the subject. Most of these items are not quoted from anywhere in the project itself. As such, the majority of them do not appear in the main bibliography.]


Havergal, Frances Ridley. Kept for the Master's Use. Grand Rapids, MI: Baker Book House, 1982. In this book, Frances R. Havergal has used the words of her own hymn, "Take My Life and Let It Be" (No. 330; Church Hymnal No. 273) as the basis of each chapter.


Jay, Ruth Johnson. Devotional Thoughts with the Hymn Book. Lincoln, NB: Back to the Bible, 1977. Seeks to emphasize the rich spiritual truths found in many of the old hymns and gospel songs of the church.


________ "Blest Be the Tie That Binds" Pillar of Fire (February 1987), p. 2.


APPENDIX H

SELECTED QUOTATIONS FROM ELLEN G. WHITE

Music forms a part of God's worship in the courts above, and we should endeavor, in our songs of praise, to approach as nearly as possible to the harmony of the heavenly choirs. ... Singing as a part of religious service should not be neglected. Singing as a part of religious service is as much an act of worship as is prayer. The heart must feel the spirit of the song to give it right expression.1

The art of sacred melody was diligently cultivated. No frivolous waltz was heard, nor flippant song that should extol man and divert the attention from God; but sacred solemn psalms of praise to the Creator, exalting His name and recounting His wondrous works.2

All heaven was waiting to welcome the Saviour to the celestial courts. As He ascended ... the heavenly host, with shouts and acclamations of praise and celestial song, attended the joyous train.3

The soul redeemed and cleansed from sin, with all its noble powers dedicated to the service of God, is of surpassing worth; and there is joy in heaven in the presence of God and the holy angels over one soul redeemed, a joy that is expressed in songs of holy triumph.4

Song is one of the most effective means of impressing spiritual truth upon the heart. Often by the words of sacred song, the springs of penitence and faith have been sealed.5

1Ellen G. White, Patriarchs and Prophets, p. 594.
2Ellen G. White, Fundamentals in Education, pp. 97, 98.
3Ellen G. White, Desire of Ages, p. 833.
4Ellen G. White, Steps to Christ, p. 132.
5Ellen G. White in Review and Herald 89:23 (June 6, 1912, p. 4.
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