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AN EVALUATION OF SELECTED GOSPEL CHORUSES

By

DOROTHEA DAMON

A.B., University of California at Los Angeles

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INTRODUCTION

INTRODUCTION

A. A Statement of the Problem

There seems to be a trend toward the singing of Gospel choruses among certain groups of Christian young people. For example, the Youth for Christ Movement is making use of choruses in rallies. The Christian Endeavor Movement in some sections of the country uses choruses in conventions, summer conferences, and in smaller group meetings. Other evangelical groups sing them, such as Percy Crawford's Young People's Church of the Air and those influenced by that program. Many choruses have come out of these organizations and have been compiled and published as chorus books by these organizations. Some of these chorus books will be examined for use in this thesis. Since the use of choruses to the neglect of the hymns of the church has caused much discussion among Christian educators,¹ the problem of this thesis is to evaluate selected choruses by literary, musical, theological, and psychological criteria. This evaluation will serve to indicate what the typical Gospel choruses may contribute to the Christian Education program for youth.

B. A Definition of the Gospel Chorus

Since it has been impossible to find a definition

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1. For example, series of recent articles in The Christian Century, and articles in Moody Monthly, September, 1940, November, 1947

of the Gospel chorus in print, the following will serve to define the term as it will be used in this thesis. The Gospel chorus is similar to the refrain of the Gospel song. It is usually rather short and seldom has more than one stanza. Word phrases and musical phrases are generally repeated in choruses. They are singable and catchy, and, like Gospel songs, resemble the folk-song in simplicity. Some are written in the style of the Negro spiritual with its musical lilt and simplicity of words. Most choruses are subjective in that they represent a personal testimony of Christian experience. Many choruses consist of a Scripture verse or two set to music, some using the King James Version verbatim, others retaining the thought but changing the words somewhat to make them fit the music. These Scripture choruses may be subjective or objective, depending upon the text.

In short, the Gospel chorus is a singable, simple, folk-type song which intends to be spiritual and is used by evangelical groups. The chorus is generally used in an informal type of service, such as young people's meetings and evangelistic services, both indoor and outdoor.

C. Method of Procedure

The treatment of the problem will proceed from the general to the specific, considering first the psychological effect of singing in Christian experience followed

by a discussion of types of singing which have contributed to Christian experience. In this, an attempt will be made to see what place the Gospel chorus has had in Church music.

In the second chapter the results of an examination of the place of choruses in denominational youth hymnals will be discussed. Musical, literary, theological, and psychological criteria will be set up by which to judge the choruses. This will be followed by an evaluation of the six choruses which appeared most frequently in the chorus books examined. The results of this examination will serve to show what contribution choruses can make to the Christian education of youth.

CHAPTER I

THE CONTRIBUTION OF GROUP SINGING TO CHRISTIAN EXPERIENCE

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A. Introduction

Music was introduced at the creation of the world "when the morning stars sang together and all the sons of God shouted for joy".¹ Music has been associated with worship since primitive man worshipped his gods with crude singing and dancing, and therefore, has had a part in the worship of God since earliest times.² Throughout the Old Testament references to music, and especially to singing, are found. Moses' song of deliverance appears in the book of Deuteronomy, Deborah's song is recorded in the book of Judges, and the songs of King David and of others make up the book of Psalms. Christianity came into the world on wings of song, as the angels announced the birth of Christ in song to the shepherds. The people in New Testament times sang; Christ and His disciples sang after the Last Supper as He was departing to the Mount of Olives³ and Paul and Silas sang at midnight in the Philippian prison.⁴ The songs of faith were a joy to the early Christians, lifting them, as on wings, from the tribulations they were facing in this world to Him who had overcome the world.

Christianity is a singing religion today because

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1. Job 38:7

2. Laura A. Athearn: Christian Worship for American Youth, p. 164.

3. Mark 14:26

4. Acts 16

those who belong to Christ have something to sing about. The barriers of race, nationality, and creed disappear when assembled Christians are united in worship and praise through group singing.¹ A common interest in the activities of such assembly is stimulated. Gerrit Verkuyl in his book, Adolescent Worship, states the importance of singing in worship in the following quotation:

"More time and energy is devoted in group devotions to singing than to all other forms of worship combined. The physical exercise for which song calls; the joy of co-operation inducing the sense of unity; the stir of the better hymns; the opportunity for self-expression; the rhythmic measures that harmonize the inner soul at its best with itself as well as with the laws of the body,....all these elements and many more enter in to render song an acceptable vehicle of the soul in worship... The true results of worship, therefore, will depend greatly on the right use of sacred song."²

B. The Psychological Effect of Group Singing

1. The Psychological Effect on People in General

In many assemblies of people group singing is in order. The impulse to sing is constitutional to man. There is a release of emotion, a sort of abandon, among those who sing together. As was stated in the introduction to this chapter, barriers of race, nationality, and creed disappear when people are joined together in song.³ In a

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1. Athearn, op. cit., p. 164
2. Gerrit Verkuyl: Adolescent Worship, p. 170
3. Athearn, op. cit., p. 164

group that sings there is an esprit de corps which is an important element in making for unity in a group that would work together.¹ Much of the strong national spirit that was felt among the people of our country, as well as among those of other countries, during the last two wars was produced by the singing of songs that expressed that spirit.

Not only does group singing help to produce the right spirit for receiving teaching, but the songs that are carried away recur and drive the teachings deeper into the hearts and minds of those who sing them. Singing requires a more complete participation of the individual than does mere listening to the teaching of truths. This is due to the fact that both mental and physical powers are put into action by those who sing.² Music by its repetition is an effective teaching aid. Repetition is one of the basic laws of learning. Music incorporates another law of learning which is interest. Singing, as a universal language, is an activity in which most people like to participate whether they can carry a tune or not. Songs usually appeal to the imagination and take people into another world which is a pleasant world.³ Music is a language of the heart and because of its nature can appeal to the emotions when the mind has built up barriers.⁴ Lives which seemingly could not be reached by the spoken word have been transformed because of truths received from songs. Therefore, sing-

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1. Cf. Verkuyt, op. cit., pp. 170 ff

2. Cf. Howard D. McKinney and W.R. Anderson: Discovering Music, pp. 11-12

3. Cf. Ibid., pp. 12-13

4. Cf. Ibid., pp. 14-15

ing provides an excellent opportunity for painlessly teaching those who participate.

Song is the natural and spontaneous medium for expressing an exalted feeling, therefore, the desire for worship finds one of its most satisfying and beautiful expressions in music.¹ Feelings toward God that are difficult to express in any other way can find an outlet in singing religious songs. Hearts are directed to God because the music itself prepares hearts for the emotional experience with God which is essential for worship. When people worship together in song, there is concentrated thought and attention. They are spiritually separated from the world and carried into a spiritual world for the moment where they are united for one purpose, that of worshipping God.

2. The Psychological Effect on Youth

The period of adolescence is one of conflict in which youth experience varying degrees of success and failure and a constant change of emotions, fluctuating from deep feelings to shallow feelings.² Youth are characterized by frivolity and gaiety, "their throwing off of restraint and authority, their passion for a good time at any cost, their love of excitement and amusement, and their levity and light-mindedness."³ Their serious moments do not seem so prominent but teen-agers are not always light-hearted. They are often burdened with

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1.Athearn, op. cit., p. 164

2.Cf. Verkuyt, op. cit., pp. 170ff.

3.L.A. Averill: Adolescence, p. 389

problems which may not seem serious to an adult but are very important to the youth and his development. Singing, as a release, provides an outlet for these moods, whatever they may be, in a more dignified way than other methods they might seek to use. While some feel that youth should find outlets for sentiments through secular songs rather than sacred music, Verkuyl's opinion is that sacred music can be an expression of sentiments under certain conditions and warns that leaders should beware lest they deprive youth of ways of worship they both need and enjoy.¹ Since the song is heart language set to tune, it is an effective vehicle of expression for the heart.² Young people usually have high ideals, but they possess potentialities for evil, as well as for good. Hence, they are looking to their leaders for help in developing these ideals. In their independence young people respond more readily to indirect teaching than to direct teaching.³ The songs they sing make up a part of the indirect teaching to which they respond. The attitudes which are in the songs and the truths taught by them can make a deep impression on the lives of the young people who sing them. Since the music lives on and can become a part of their lives, they can retain the truths learned in a song more easily than those they hear or read.⁴ The music recalls the words and the truth taught in the words. Of course, much singing can be a meaningless repetition of words set to music and the singers

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1. Verkuyl, op. cit., pp. 170 ff.

2. Ibid., p. 171

3. L. A. Averill: Adolescence, p. 389

4. Cf. Verkuyl, op. cit., p. 175

can be thinking about something entirely removed from their activity. But, even in this case, there is a subconscious impression being made upon the minds of the singers and the truths may have a delayed reaction and meet a very special need later, when the music is recalled.¹

Youth are marked by sincerity and are frank about their problems. There is a period of questioning through which every youth must go. There are doubts concerning things religious. The reasons for these doubts may be many, one being the lack of a firm foundation laid in childhood, another, the sometimes disturbing influences of the study of science.² Whatever the reasons are, the young people have doubts which need to be cleared up. Music does not offer the final answer but, as a language of the heart, it has an appeal that goes beyond the intellect. Truths which may be too deep for human reason can be accepted by the heart and the songs they sing can reach the heart in its own language.

C. Types of Group Singing

1. Psalms

"The Book of Psalms has figured largely in the worship of all peoples who have acknowledged Almighty God their Sovereign Lord since the days of the old Temple worship."³ Although it is quite probable that all the Psalms were not

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1. Cf. Joseph N. Ashton: Music in Worship, pp. 12-13
2. Averill, op. cit., p.p. 394
3. Robert Guy McCutchan: Hymns in the Lives of Men, p.61

written for public worship, they all lend themselves to singing and have been sung in worship services since Old Testament times. Bishop Perowne claims that the Book of Psalms has a stronger hold on the heart of all Christians than any other book of the Bible. The book has contributed much to the spiritual life of the Church.¹

At the time the Reformation began, the psalms were sung by the clergy alone in Latin, a dead language. The reformers reacted from this, insisting that the laymen could worship God more effectively if they could understand the service. They met with opposition among the clergy when they wanted to translate the psalms into the language of the people. But after much struggle the psalms were translated for the people of Europe into their own mother tongue and they could join together in the worship of God by congregational singing which was another feature of the Reformation. Some of the early versions were rather crude. In England, Scotland, and America there was a sense of obligation to translate the Hebrew literally at the expense of the poetry. An example of this is found in the Bay Psalm Book, the first book printed in America, made by an appointed committee in 1640. In the preface it was urged that psalm-singing was both lawful and necessary.²

During the Reformation in England and over one hundred years after, the established and non-Conformist

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1. Cf. Ibid., pp.61-62 and Harvey B. Marks: The Rise and Growth of English Hymnody, pp. 778
2. Cf. Edmund S. Lorenz: The Singing Church, pp. 148-157

churches sang the psalms. Psalm-singing seems to have been prominent especially among the Calvinists. In the minds of many, the terms psalm-singing and Calvinism are synonymous. Hence, the psalms have been the only music sung by those churches until recent times, and even today some branches of the Presbyterian Church sing the psalms, and the Reformed Presbyterian Church of North America sings psalms exclusively.¹ The Church has a rich heritage in the psalms which cannot be over-estimated and, although the psalms are not sung in many churches today by the congregations, their influence appears in the hymns and the anthem-type music. The inspired Hebrew psalter is timeless.

2. Hymns

While the psalms were the accepted songs that were sung in the Church at the dawn of the Reformation, there were Latin hymns sung and read in the churches which made the Virgin Mary and saints objects of worship. The Christian hymn, however, is traced back to the Hebrew psalm, even as the Christian religion has its roots in that of the Hebrew people.² Christians have been singing hymns since New Testament times. Some scholars hold that there are actual quotations from those early hymns contained in the New Testament.³

Protestant hymnody has grown out of the hymns of

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1. Cf. McCutchan, op. cit., pp. 120-137
2. Lorenz, op. cit., p. 103
3. Cf. McCutchan, op. cit., pp. 88-89

Martin Luther. He held the opinion that the people could worship God with hymn-singing as well as with psalm-singing. Along with his many gifts is that of music and he is regarded as the greatest German hymnist. The original hymns he wrote total only twenty-one, but what he lacks in quantity is made up in quality. Most of these do not have a place in the English hymnals of today. However, his "ein' feste Burg" which has been called "The Marseillaise of the Reformation" is still considered to be one of the finest examples of Protestant hymnody.¹ Charles Wesley, whose hymns had a part in the Methodist revival in England two hundred years after Luther, made a contribution to the hymns of the Church which cannot be overlooked. He wrote over sixty-five hundred for all occasions, many of which are still favorites today.² Isaac Watts, a contemporary of Wesley, has also made a very real contribution to Protestant hymnody.

Hymnody may mean harmony and can be used as an instrument to bring about harmony between man and man, and between God and man.³ Hymns are generally addressed to deity and are usually objective in character. McCutchan⁴ says that Augustine defined a hymn as that which praises God in song, but McCutchan holds that hymns may also be prayers, meditations, and even expressions of personal experience. Canon John Ellerton claimed that a hymn can ex-

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1. Cf. Marks, op. cit., pp. 64-68
2. McCutchan, op. cit., p. 21
3. Verkuyt, op. cit., pp. 183-184
4. Cf. McCutchan, op. cit., pp. 21-28

press any feeling which enters into any act of true worship and Philip Schaff defines it similarly as "a spiritual meditation in rhythmical prose or verse."¹ Though some hold that hymns in their objectivity should be addressed to God, for example, the hymn, "In the Cross of Christ I Glory" coming from the pen of John Bowring, a Unitarian, is not addressed to God but contains a statement of evangelical doctrine about the power of the cross and is one of the traditional Easter hymns of today.

The elements, then, of which a hymn should consist are sincerity, reverence, dignity, beauty, simplicity. The worth of the contribution of hymns to our Christian heritage cannot be measured. Like the psalms, the great hymns seem to be timeless, helping to change sinful men into faithful followers of Christ by directing their minds to God in worship. Next to the Bible, the hymnal is the finest book for imparting Christian ideals to the people.²

3. Spiritual Songs

In Paul's letter to the Colossians, the third chapter and the sixteenth verse, he writes of three categories into which Christian singing falls: psalms, hymns, and spiritual songs. The first two can be more specifically defined than can the third which is more general, meaning a

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1. Cf. Ibid.

2. Cf. McCutchan, op. cit., pp. 21-38

song about spiritual things. However, for the purpose of this thesis, only Negro spirituals, Gospel songs, and choruses will be considered as spiritual songs.

a. Negro Spirituals and Gospel Songs

Negro spirituals are genuine folk-songs, "originated and loved by the stratum in our American social life analogous to the peasants of Europe."¹ Lorenz says that many of them are copied from the white man's music with the rhythmical swing somewhat emphasized. The Gospel song was an outgrowth of the Negro spiritual and of camp meeting and Sunday School songs which McCutchan calls "more or less outlaw songs of the early days of our country."² The spread of modernism in the nineteenth century caused a reaction among Christians who were of an evangelical nature, thus giving rise to a period of revival in which Gospel songs played a large part.³ Both the Negro spiritual and the Gospel song were born in revival atmosphere and, even now, they are closely associated with the revival spirit. Gospel songs contribute to the cultivation of the soil for evangelism and there is spiritual value in the better specimens. These have made a real contribution to our hymnody because of their worth. Authorities of church music have objected to the Gospel song because of its subjectivity and shallowness. In its subjectivity the Gospel song can direct the

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1. Edmund S. Lorenz: Church Music, p. 316

2. McCutchan, op. cit., p. 168

3. Cf. Winfred Ernest Garrison: The March of Faith, chapter 5

mind of the worshipper inward to his own experience and needs. Many people who have had no taste for more solemn music have welcomed the Gospel song because of its folklike characteristics. They like the lilt of the melody which is too often accented by song leaders and pianists. While the Gospel song gave these people an opportunity to join in singing the type of church music they could understand and enjoy, they, for the most part, have neglected the hymns of the Church which have contributed so largely to the life of the Church.¹

However, the successful use of the Gospel song in conservative England by Moody and Sankey, Torrey and Alexander in the nineteenth century testify to its effectiveness. The congregational singing improved as more people joined in singing these songs which gave them an opportunity to express their feelings and experiences.² In spite of the weaknesses of the Gospel songs new ones are being written today, some of which have proved to be a real blessing because of their high devotional quality, while others seem to be of little value other than being a means of expression for the composer.

b. Gospel Choruses

The Gospel chorus has already been defined in the introduction to this thesis as similar to the refrain of the Gospel song and resembling both the Gospel song and

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1. McCutchan, op. cit., pp. 168-170

2. Cf. E. O. Sellers: How to Improve Church Music, pp. 45-46

Negro spirituals, out of which choruses apparently grew. Howard L. Brown, Gospel song and chorus writer, says there is probably little or no material giving the history of the Gospel chorus. "Like Topsy, it seems to have just grown. With the growing need of an enthusiastic testimony in song, the choruses developed."¹ Charles M. Alexander is considered to be the first evangelistic singer of note to use choruses and was the first to publish them in 1908.²

They seem to be frequently used for unaccompanied group singing out-of-doors in youth conferences, picnics, or just get-togethers. Many groups use them in their Sunday evening young people's meetings and in informal "sings" after the evening church services. Some even employ choruses in their worship services. The Youth for Christ Movement, as has been already stated, has used them to a great extent, along with other evangelical groups, such as Percy Crawford's "Young People's Church of the Air." Also, as has been stated, in some sections of the country Christian Endeavor has been singing choruses at conventions and summer conferences, with a carry-over into the individual society activities. Young people, full of the joy of living, may burst into the singing of choruses in any informal situation in which they are gathered.

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1. Howard L. Brown: Letter to the writer, dated January 2, 1948
2. Harry Dixon Loes: "Choruses Are Here To Stay." Moody Monthly, November, 1947, pp. 179-180

Loes suggests that choruses seem to reflect the freedom of spirit typical of the people of America who have the desire to break away from tradition, pull down barriers, and be different. They are catchy, short, and melodic and these characteristics make them easily learned and retained. Loes says there is something refreshing and informal about them that appeals to young people which sometimes causes them to be over-used to the neglect of the hymns of the Church. This tendency has caused much discussion about choruses and the place they should have in the musical aspect of the Christian education of youth.¹

D. Summary

The emotional quality in music makes for a release when people sing together. The unity that group singing provides gives enjoyment to the individuals who participate. Barriers are let down and differences seem insignificant. Group singing contributes to worship in that worshippers can express deep feelings together, forget about differences, and be united in spirit. Truths can be taught through the songs they sing and the music aids in recalling those truths.

Young people, full of the joy of living, experience extreme emotional changes which they need to express. Singing provides as outlet for this expression and the songs they sing can guide them in developing the high ideals they

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1. Cf. Ibid., pp. 179-180

have. Songs containing truth help to recall that truth to the minds of youth through the medium of music.

Psalms, hymns, and spiritual songs were the types of singing considered in this chapter which have contributed to Christian experience. The psalms, being the Word of God set to music, were long considered by most groups to be the only acceptable music to be sung by the Church. The psalms finally gave way to man-made hymns in most churches. The spiritual songs followed as the subjective testimony of man's experience in contrast to the more objective hymns which were addressed to God. Negro spirituals and Gospel songs and choruses were the types of spiritual songs considered here. These spiritual songs, especially Gospel songs and choruses, have been used among evangelical groups because of the emotional revival atmosphere they create. Many times these songs and choruses have been used to the exclusion of hymns, thus creating much discussion among Christian leaders over what place they should have in the church. The problem of this thesis is concerned with one phase of this discussion, that is, the use of choruses in the Christian education of youth. This will be more fully covered in the next chapter.

CHAPTER II

AN ANALYSIS OF SELECTED GOSPEL CHORUSES

CHAPTER II

AN ANALYSIS OF SELECTED GOSPEL CHORUSES

A. Introduction

The use of Gospel choruses to the risk of the neglect of the hymns of the church has caused much discussion among Christian educators today as to what place these choruses should have in the Christian education of youth. This chapter will contain an analysis of six representative choruses. The results of the examination of youth hymnals will be included here. These hymnals represent the major denominations of the country and by and large do not contain choruses. In contrast to the lack of choruses in the denominational youth hymnals are the numerous chorus books which are published today. Many of these contain hymns of the church along with the choruses. The six choruses which appear most frequently in these books have been chosen for evaluation on the basis of the criteria set up. The criteria fall into four categories: musical, literary, theological, and psychological. In the light of this evaluation some judgments will be made as to the place that choruses can have in the Christian education of youth.

The modern composer Arnold Schoenberg, under whom the writer studied counterpoint, has been a helpful source in setting up musical criteria along with books by authorities on music and worship. Books by authorities on hymnology, worship, and Christian Education have contributed to the literary criteria. Helpful sources for setting up theolog-

ical and psychological criteria were curriculum guides published by the International Council of Religious Education. Standard books on music and worship were also valuable for setting up psychological criteria. Recent articles on church music in The Christian Century, which have attracted much attention, have contributed to the setting up of the four aspects of the criteria.

B. The Place of Choruses in Denominational Youth Hymnals

Several denominational youth hymnals were examined for this thesis to find what place choruses had in them. The youth hymnals examined represented the Reformed Church in America, the Northern Baptist Convention, the former Evangelical Church, the Presbyterian Church U.S.A., the Evangelical Lutheran Synod of Missouri and other states, and the United Lutheran Church in America. The Methodist Church and the Episcopal Church do not publish hymnals designed especially for young people.

The Reformed Church Summer Conference Hymnal contains hymns and Negro spirituals as well as some secular songs for community singing. The question arose when the Hymnal was compiled as to whether or not it should include Gospel choruses, but because of the copyright expense involved, it was decided not to use them.¹ The Baptist Hymns for Creative Living contains Negro spirituals but no choruses. The Evangelical Church School Hymnal con-

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1. Interview at the Reformed Church Board of Christian Education, March 10, 1948

tains a small section under the title of "Choruses and Responses." However, "Into My Heart" is the only chorus which appears and there are verses included with the chorus. The Hymnal for Youth, a Presbyterian publication, contains no choruses. There were four basic tests used in the compilation of this hymnal to measure the quality of the hymns selected. These tests were: does the hymn have a distinctly Christian message? is the hymn good literature? is the tune good music? is the music singable?¹ The two Lutheran youth hymnals did not contain any choruses.

From the absence of choruses from these denominational youth hymnals it may be inferred that the copyright cost is too expensive and choruses are left out for this reason, or, as was suggested by Paul Beckwith, compiler and editor of the Inter-Varsity Christian Fellowship Hymnal, that choruses are easily learned and do not need to be printed,² or that the larger denominations do not encourage the singing of choruses.

C. Criteria for Evaluating Choruses

In setting up criteria for the evaluation of choruses there are no arbitrary rules to be used. Music itself is the most subjective and least concrete of the arts, and no music is in itself strictly religious.³ The style of the music, the literary features, and the associ-

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1. The Hymnal for Youth, p. 3
2. Cf. Paul Beckwith: "Something New in Campus Singing." His, June, 1947, p. 3
3. Ashton: Music in Worship, p. 8

ations help create a mood which^{is} religious. "Only in so far as music or anything else may become a medium or means of conveying or embodying the religious spirit and religious experience may it be truly termed "religious."¹ However, some objective standards for sacred song will be set up by which the choruses selected can be judged.

1. Musical Criteria

Music is symbolic in that it suggests moods of various types depending upon the combination of melody, harmony, rhythm, and the instruments used in producing the music.² Sacred music, then, should suggest a religious mood by its combination of melody, harmony, rhythm, and instruments. But there are differences of opinion as to what qualities of melody, harmony, rhythm, and instruments make the music religious. The melody, harmony, and rhythm will be considered here without the instruments as the instruments are external elements.

Ashton claims that the ideal melody of a hymn is independent of harmonic accompaniment for character and like the best chorales and psalm-tunes, can have meaning and vitality when sung in unison.³ A good hymn melody is tuneful and singable in that the intervals are small for the most part and high sustained tones are avoided. Some

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1. Ibid., p. 9

2. Cf. McKinney and Anderson: Discovering Music, pp.16-18

3. Ashton, op. cit., p. 117

musical compositions suggest a religious mood but are not appropriate for singing. If people are to sing a song it must be singable and the tune should be adapted for congregational singing.¹ The range of the melody is an important consideration. Certainly a song that is too low or too high for most of the singers is not satisfying. The average range of people in general is from middle C to D a ninth above.² The changing voices of adolescents (even the girls experience some change) should be considered in the evaluation of sacred songs for them.³ A song whose range does not exceed the average range except for an occasional step at either extremity is best suited for adolescents.

There is no absolute rule concerning the harmony of sacred song. Ashton⁴ says that the excellent hymn tunes which come from the eighteenth and early nineteenth centuries contain harmonies made up of the fundamental chords of the diatonic⁵ scale. The fundamental chords are built on the first, fourth, and fifth tones of the scale and are appropriate for a religious mood. However, other chords need not be avoided if they add to the harmonic progression of the song. While dissonances are generally displeasing to the ear and should not appear too frequently in church music, an occasional use of a dissonance which resolves to a consonance adds variety and is acceptable.⁶ Whenever tunes

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1. Andrew W. Blackwood: The Fine Art of Public Worship, p. 114
2. Ashton, op. cit., pp. 117-118
3. Gates: Training Adolescents in Worship, p. 7
4. Ashton, op. cit., p. 114
5. The diatonic scale is the eight-tone scale which is used in most of the music of Western culture.
6. Arnold Schoenberg: Class in Counterpoint, University of California at Los Angeles, school year, 1941-1942

are enriched by vocal harmonies, it is important that each part have some melodic interest of its own. Minor harmonies as well as major harmonies are prevalent in good hymn tunes. However, minor harmonies are generally used to suggest a mood of pathos rather than joy in our more modern hymnology.

Rhythm is one of the most fundamental elements in nature and is the most easily perceived of the fundamental factors of music.¹ The tunes of hymns are cast in different time measures: in duple, triple, and compound meter, 4/4, 3/4/, and 6/8.² These meters contribute to the mood of the tune, duple time adding dignity and grandeur while triple and compound time add tenderness.³ Syncopation in a mild degree is used in good sacred music but when accentuated it detracts from the sacredness of the music.⁴

Music of a mood different from that of the words also detracts from the sacredness. Too often is found a song about the blood of Jesus or of the crucifixion theme with a tune that is light-hearted. It is necessary that the words and music work together to arouse similar ideas and emotions in the minds of the singers lest the message of the song be lost.⁵ The music might just as well be sung

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1. McKinney and Anderson, op. cit., p. 61
2. Ashton, op. cit., p. 111
3. Ibid., p. 111
4. Schoenberg, op. cit.
5. Cf. Mary Elizabeth Steele: "Singing with Understanding." His, January, 1948, p. 24

with meaningless sounds or syllables as to be sung with incongruous words.

Professor Gore holds the opinion that most good church music is not complicated, but rather straight-forward and simple.¹ Some of the greatest masterpieces of sacred music are great in their simplicity. Simplicity in sacred music would cause it to be void of elaborate embellishments which would detract from the religious mood it is supposed to create.

Simplicity then is a rule that can be followed in the melody, harmonies, and rhythm of a sacred song. The melody should be tuneful and singable, the harmonies on the whole made up of the fundamental chords, and the rhythm in keeping with the mood of the song with syncopation used only in a mild degree. All these elements should be combined so as to suggest the same mood the words suggest.

2. Literary Criteria

In considering the literary criteria for sacred music, the mood created by the words is of primary importance while the tune is to interpret or amplify the words.² While the music itself can do much to draw one's thoughts in general toward God in worship, the words direct one's thoughts in a more definite way to specific

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1. Gore: "Why We Blaspheme in Music." The Christian Century, October 15, 1947, p. 128
2. Cf. Athearn: Christian Worship for American Youth, p. 177

things about God and man's relationship to Him. As has been stated, the words must be consistent with the music. Although the art of poetry makes use of a different medium from the art of music, when the two arts are combined, "they should be so related in spirit as to give enhanced significance and expression to the religious."¹

Andrew W. Blackwood² sets up some standards to be used in judging hymns, two of which will be considered here: the content should be Christian and the style lyrical. Songs should have a scriptural basis in order to be Christian, although it is not necessary that they be derived from any definite passage of scripture. Some sacred songs are made up of scripture set to music and are very effective. The truths contained in the Bible become more a part of the singers' experience when these truths are sung. However, the subject should be appropriate for singing. Some subjects do not lend themselves to singing, although they may be very true and beautiful and contribute to Christian living.³

In order for a hymn to be lyrical, it should appeal to the imagination with words which help a man to see, to feel, to move.⁴ Doggerel verse has no place in sacred music. The words of sacred songs should move in the realm of beauty. Marks⁵ says that simplicity of style,
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1. Ashton, op. cit., p. 109
2. Cf. Blackwood, op. cit., pp. 109-113
3. Cf. Verkuy1: Adolescent Worship, p. 174
4. Cf. Blackwood, op. cit., pp. 109-113
5. Harvey B. Marks: The Rise and Growth of English Hymnody, p. 30

clearness of thought, singable meter must appear in hymns. He also suggests that expressions in good idiomatic English, with simple words of one or two syllables are best. Words and phrases which are clear in meaning and which lack crudeness and harshness are preferable.¹ Hymns that contain long figures of speech and extravagant language do not have much value.² Words that the singers understand contribute more to their experience than words which are foreign to them. The grammatical construction of a sacred song is an important feature in the literary style of the song. A song about our Lord which contains faulty grammar brings dishonor to Him. The pronouns, thou, thee, thy, and thine, should be used in their respective cases and never interchangeably with you, your, and yours.

As in the musical criteria, so in the literary criteria simplicity is the keynote. A sacred song should have a Christian subject which is appropriate for singing and consistent with the mood of the music. The song should be expressed in singable poetic form and in words of simple beauty with grammatical correctness.

3. Theological Criteria

In setting up theological criteria for judging choruses for youth, it is essential to have some objectives of religious experience for youth. The International Council of Religious Education has set up objectives for Christian education in general and also for specific age

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1. Ibid., p. 30

2. Ibid., p. 32

groups.¹ These aims are those which youth leaders should help the youth to attain. The sacred songs they sing should not be contrary to these aims but rather contribute to the attainment of the aims.

The first objective of Christian education is to seek "to foster in growing persons a consciousness of God as a reality in human experience, and a sense of personal relationship to Him."² The concept of God that youth should have is not only one of care and protection but also a concept of God as the one who gives strength in face of danger.³ The aims for youth⁴ are not only that they should have a growing consciousness of God as the one who has the supreme power of the universe but also they should have a personal relationship to Him. The second objective of Christian education is to seek "to develop in growing persons such an understanding and appreciation of the personality, life, and teachings of Jesus as will lead to experience of Him as Saviour and Lord, loyalty to Him and His cause, and will manifest itself in daily life and conduct."⁵ Youth should establish their relationship to God through Jesus Christ by accepting Jesus as Saviour, Lord, and friendly guide.⁶ The concept that youth should have of Jesus is one of courage, adventure, and strength that would challenge them to

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1. Cf. The International Council of Religious Education: The Curriculum Guide for the Local Church, p. 8, and the International Curriculum Guide, Book Three, pp. 54 and 118
2. The Curriculum Guide for the Local Church, p. 8
3. Ernest M. Ligon: Their Future is Now, p. 241
4. Cf. The International Curriculum Guide, Book Three, pp. 54 and 113
5. The Curriculum Guide for the Local Church, p. 8
6. The International Curriculum Guide, Book Three, pp. 54 and 113

nobler living and provide power with the challenge.¹

So the experience that the International Council of Religious Education would desire for youth is a personal relationship with Jesus which leads to a personal relationship with God.

Youth should also attain "an understanding of fundamental religious beliefs essential to an experience with God, including: a realization of our incompleteness of life without a relationship to God and of our inborn urge toward completeness; a growing appreciation of the processes and avenues of establishing and maintaining relationships with God, through Christ; a desire for such relationship; and increasing ability to practice the presence of God."²

The International Council of Religious Education sets up as an aim an appreciation of the Bible as God's revelation of Himself to man and its use as a guide in daily living.³

Youth must also express their experience with God in relation to others.⁴ There should be participation in the establishment of the Kingdom of God on earth by the development of an increasingly Christian social order. This should be worked out in every day working relationships as well as in Christian work. This sharing process should extend to the whole earth.⁵

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1. Cf. Ligon, op. cit., pp. 241-242
2. The International Curriculum Guide, Book Three, p. 113
3. Ibid., p. 113
4. Ibid., p. 113
5. The Curriculum Guide for the Local Church, p. 8

The content of the sacred songs that youth sing should help to realize these aims for a personal relationship with the God of the universe through Jesus Christ and for an understanding of the fundamental religious beliefs about God, Jesus and the Christian life. The songs should help to challenge them to practical Christian living with the Bible as guide and to share their experience with others. Each song that youth sing need not contain all the theological aims presented here but the songs they sing should contain correct concepts about God, Jesus, and the Christian life.

4. Psychological Criteria

Music as symbolism suggests different ideas to different people depending upon the total background of each person.¹ Therefore, the response that people make to music varies as widely as their backgrounds vary. Music combined with words makes more definite suggestions than music alone can make. The combination of music and words in sacred songs, as has been stated previously, must suggest some religious mood in order to produce the desired response. The response depends upon the combination of music, words, content, and associations past and present.²

Usually people are not aware of all the factors that enter in to stimulate their response to sacred song

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1. Cf. McKinney and Anderson, op. cit., p. 16

2. Cf. Ibid., pp. 16-18, and Ashton, op. cit., pp. 11-13

or to any other music. In some songs they like the music, in other songs they like the beauty of the words, and in still other songs they like the message. All these factors, musical, literary, and theological, may be more or less present in sacred songs, although some songs are rather weak in each factor, some of these weaker sacred songs may be the favorites. In a survey made some time ago to learn what the favorite hymns of young people were it was learned that "the outstanding reason for hymn preference of these respondents is associations."¹ Ashton² says that the associational element in church music may be either a present association or a recall association. The present associations are found in the physical surroundings, such as the architecture and even the ceremonial factors. The recall association is more powerful and more elusive. "Church music, intensifying religious consciousness and holding it in memorable form, is a potent means of receiving it. We constantly live with and add to our past experience."³ For this reason people love the "old favorites" many times for the associations these hymns recall rather than for the religious value of the hymns. These "old favorites" may or may not have religious value but the associations recalled are valuable and can contribute to the present experience if the situation is handled intelligently

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1. S. J. W. Myers: "Favorite Hymns of Young People." Religious Education, January-February, 1942
2. Cf. Ashton, op. cit., pp. 11-13
3. Ibid., p. 12

and constructively.¹

The musical composition itself should be purged of secular elements and suggest only a religious mood.² Many times sacred words have been combined with a familiar secular song in order to make the song attractive to people who are more interested in secular things. The music only helps to recall secular associations and contributes little to any relationship with Jesus Christ.³ Music that would lift people out of this world into the realm of the Spirit should not recall secular associations.

The response of people to the words of a sacred song is influenced not only by the literary style but also by the relation of the subject to their own experience. Shortly before the death of Lord Tennyson, he told the President of Magdalen College, Oxford, "...The moment you cease to be commonplace, and put in any expression at all out of the common, it ceases to be a hymn."⁴ People enjoy singing about things and ideas with which they are familiar and respond more readily to sacred songs which contain the commonplace. While young people seem to like to be different, they feel comfortable in the presence of the familiar. Therefore, a sacred song which contains experiences that lie within the experience of the people who sing it has more value than a song which contains experiences which are rather foreign.⁵ A song about the sorrows of life

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1. Cf. Ibid., pp. 11-13
2. Cf. Gore, "Blasphemy in Music." The Christian Century, June 11, 1947, p. 740.
3. Cf. Ibid., p. 740
4. Blackwood, op. cit., p. 112
5. Cf. Gates, op. cit., p. 7

holds nothing for a very small child, nor would a song about "mother" mean much to an orphan. Similarly, songs out of the range of experiences of youth have no value for them. Songs with scriptural content have a real attraction because the experiences recorded in the Bible are real human experiences.

It has already been stated that the weakness of many Gospel songs lies in their subjectiveness. Certainly some of man's intimate emotions about God and relationships with God, which cannot be expressed in words, find outlet in sacred song. But a song that turns man's thoughts inward and not upward cannot contribute much to his Christian experience. While man is seeking to express himself, there must be a wholesome direction to God who can guide those feelings he wishes to express. Since man can find God supremely through Jesus Christ the youth who has found Him through Jesus will respond in such a way as to develop Christ-like character, and to reach others with the love of God. Since these are some of the objectives set forth by the I.C.R.E.¹ the sacred songs that youth sing should help to produce such responses.

It is more difficult to judge the psychological value of a sacred song than the musical, literary, and theological values. The sacred songs youth sing should help to recall associations which will contribute to their spiritual growth. This is difficult to measure since the associations are external to the songs. However, the song

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1. The Curriculum Guide for the Local Church, p. 8

should not suggest anything secular with a melody which has been sung to secular words. The sacred songs that youth sing should contain the familiar and help to produce in a wholesome way such responses as finding God through Christ, the development of a Christ-like character, and to reach others with God's love.

D. Basis for Selection of Choruses

Twenty-nine Gospel chorus books representing various evangelistic music publishers and evangelistic youth groups in several sections of the country were examined to find out which choruses appear most frequently in these books. These books are used at Youth for Christ Rallies, at Percy Crawford's "Young People's Church of the Air," at Bible conferences, at Christian Endeavor activities, and other youth evangelistic enterprises. Six choruses were found to appear from nine to eleven times in various chorus books and it is assumed that this group of choruses is a fairly representative group of choruses which are sung by the chorus-singing youth of today. The music and words to these choruses will be found in the appendix along with a diagram which shows the frequency of the appearance of the choruses in the chorus books examined.

E. Selected Choruses Evaluated According
to Criteria Set Up

1. "Safe Am I"

a. Musical Evaluation

An analysis of the chorus revealed that the melody is not independent of the harmony although it is rather tuneful when sung apart from the harmony. The melody is singable in that it moves on consecutive steps of the diatonic scale much of the time with an occasional interval of a fourth, or a fifth, or a sixth. There are no leaps which are difficult to sing. The range of the chorus only exceeds the average range which is from middle C to D a ninth above by one step which is an E above the D. E occurs only six times and has a rather insignificant position as the root of a chord and seems weak in that position.

The melody not only remains within the average range but avoids sustained notes on high tones, and most of the melody remains below the C above middle C. Because of the limited range, and the fact that much of the melody moves in small intervals within the lower seventh of that range the chorus is suitable for congregational singing among adolescents. The melody is rather pleasing and, although it does not suggest a deeply religious mood, it can be used to interpret religious words without detracting from their meaning by suggesting the secular.

The harmonies of the chorus are made up mostly of the fundamental chords of the diatonic scale. The harmonies employ these chords throughout the song except for occasional six chords and a transition to the major supertonic harmony which occurs just before the last line of the chorus. There is frequent occurrence of diminished sevenths in the dominant and supertonic harmonies which also add variety to the harmonic progression and do not detract from the religious mood. The harmonies of this chorus are for accompaniment and not intended to be vocal. Therefore, they are not independent, although there is the suggestion of a second part which moves while the melody rests on a sustained tone. The harmonic progression itself suggests a more religious mood than does the melody because of the almost exclusive use of the fundamental harmonies.

The chorus is written in 4/4 time and makes much use of syncopation. This syncopation is made up of dotted eighths and sixteenths which, when sung at an average tempo or faster, are accentuated and so detract from the religious mood. However, the mood of joy suggested by the music is in keeping with the mood of joy suggested by the words.

b. Literary Evaluation

The subject of this chorus is about the protection which the Christian enjoys at God's hand and is suitable for singing. The poetic form is lyrical and in rhythmic phrases and hence adapted to singing. But the repetition of phrases for rhythm tends to become monotonous. The words are those

which have an appeal to the imagination in that they suggest real experiences and are expressed in simple idiomatic English. There is simple beauty in such phrases as "In the hollow of His hand" and "With His love forevermore." However, the phrase, "Sheltered o'er With His love forevermore," is not so clear in meaning. It probably refers to the first person but it seems to have sacrificed clarity for rhythm. Another grammatical error is that there is no antecedent to the pronouns, His and He. A person ignorant of the teachings of Christianity would not know to whom the pronouns refer.

In its simplicity this chorus is scarcely more than a jingle without much of a rhyme pattern.

c. Theological Evaluation

As there is no antecedent to the pronouns, His and He, it is not definite as to whether it is God to whom reference is made, or Jesus. But, whether the chorus refers to God or to Jesus, Jesus has all the attributes of God and so the same thing would be true of either. Although the adolescent should have a concept of God which is more than that of care and protection, this concept is valuable to the youth. There is a feeling of security in knowing safety in God which some youth may not find elsewhere. Truly, God's own are safe in the hollow of His hand and He keeps both day and night. However, this chorus seems to represent the Christian life as a sheltered life rather than a life in which there is real danger for which God provides strength.

d. Psychological Evaluation

This chorus probably recalls different associations for everyone who sings it and these associations would definitely influence the response that youth would make to the singing of the chorus. Therefore, it is difficult to judge the psychological values of the song. The melody itself is original and does not recall secular words, but the rhythm may suggest the secular because of its abundant syncopation. The content contains the familiar elements of protection from fear which youth experience in different degrees depending upon their environment. Perhaps the fear exists only in their own minds and is not derived from a physical source, but it is very real to them and they need to know that in God there is safety. The content may be wholesome in that it points to God whose love provides a shelter from harm and, hence, the content can strengthen faith. But the concept of a life sheltered from danger may lead to false concepts of God.

This chorus has appeared in eleven different chorus books and seems to be one of the "favorites." Because of the religious experiences it recalls for individuals it may be of real value to them, but it is mediocre sacred music, according to the criteria set up.

2. "Spirit of the Living God"

a. Musical Evaluation

This chorus resembles a chorale in its simplicity.

The melody can be sung independently of its harmony and still have meaning and vitality. The melody moves along repeated notes and step by step for the most part. There are occasional intervals of more than a third. There are no high sustained tones and the melody remains within the average range. In fact, the range of the melody is only six notes, from F to D. These factors all enter in to make the melody suitable for congregational singing, especially for adolescent voices. The melody itself suggests a reverent mood.

The harmonies are made up of the fundamental chords along with supertonic chords and chords built on the sixth of the scale which enrich the harmony without detracting from the reverent mood of the chorus. Dissonances in the form of diminished sevenths of the chords are resolved to consonances and add variety to the harmony. The chorus is written for four parts and each voice has a melodic interest of its own. The harmonic progression is orthodox in that the roots of the chords move by step or up a fourth and down a third for the most part.

The rhythm is in 4/4 meter which adds dignity to the mood of the chorus. The use of whole notes and half notes causes the chorus to move more slowly and suggests a reverent mood. The rhythm of the music coincides with the rhythm of the poetry. The only syncopation which occurs is used with the word spirit and follows the accent of the word.

The melody, harmony, and rhythm are combined in such a way as to make a stately, worshipful chorus. The musical style is quite simple and suited to the prayerful mood

which the words would create.

b. Literary Evaluation

The subject of this chorus is suited for singing. It is a prayer for a fresh infilling of the Spirit of God and it seems to need to be expressed in music. The subject has scriptural basis and represents the cry of the redeemed heart for a renewed relationship to the Spirit. The poetic form is simple and lends itself to music. The thought is expressed in clear, idiomatic English with words of not more than two syllables. Long figures of speech and extravagant language are absent and the words can be understood by the average adolescent. The phrases of the song are rather beautiful and appeal to the imagination, in that they suggest seeing, feeling, and moving. There are no grammatical errors to detract from the beauty of the chorus. It is poetry of simple beauty which is amplified and interpreted by the music.

c. Theological Evaluation

The concept of God that is presented here is one of reality with a challenge. God is living and His Spirit is desired. The challenge is represented by the phrases "Break me! Melt me! Mould me! Fill me!" This is contrary to the normal desires of the flesh and is a difficult thing to pray. Therefore, it would challenge youth, because of its difficulty, to yield to God's Spirit. This sort of a prayer represents God as the source of strength who can break the spirit of man and remake him, filling him with His own Spirit.

The relationship between God and man which is enhanced by a fresh filling of the Spirit of God is a very personal relationship. A personal relationship with God for growing persons is the first objective set up by the International Council of Religious Education. This chorus contributes to the understanding of the fundamental religious beliefs for youth in that it represents the incompleteness of a life not related to God and man's inborn urge toward completeness by desiring a fresh filling of the Spirit of God. It also represents the Spirit as the avenue of establishing and maintaining relationships with God. The song does not contain anything definite about relationships with others and perhaps suggests a subjective experience without sharing the experience with others.

d. Psychological Evaluation

The music, words, and content of this chorus are so combined as to create a religious mood. It is an original chorus and, hence, the music does not recall any secular words and, as has been stated, the music suggests a religious mood rather than anything secular. The sort of experience that is contained in the chorus may not be familiar to most youth, or even to most adults. But it is an experience to be desired by the Christian and is written for Christians to sing, not unbelievers. The whole-hearted offering of self is not out of the realm of youth experiences in that they very often do give themselves wholly to an attractive person or cause. Whole-heartedness is characteristic of youth.

In this chorus there is a wholesome direction to God who can meet the deepest needs of youth. Although the reason is not indicated here, the need for an infilling of the Spirit of God is evident and God is the one who can supply that need. The chorus has possibilities of enriching the lives of Christian youth and rates as good on the scoring chart. It is an excellent prayer for youth because of its challenge for complete yieldedness to the Spirit of God. Its appearance in ten different chorus books is an indication of its appeal to youth and it rates as good according to the criteria set up.

3. "Every Moment of Every Day"

a. Musical Evaluation

The melody of this chorus is a rather pleasing melody and can have meaning when sung apart from the harmony although it is enriched by the harmony. The intervals in the melody are rather small for the most part and there are no high sustained tones. Also, the range only exceeds the average range by a half step and most of the melody remains within the average range. Because of small intervals, the absence of high tones, and the fact that the melody remains for the most part within the average range, the chorus is suited to group singing among adolescents.

The harmonies of the song consist not only of the fundamental chords of the diatonic scale but of diminished harmonies of other chords which contribute nothing to the religious mood because they are somewhat removed from the fundamental chords. The harmonies are for accompaniment

rather than singing and, therefore, do not have much melodic interest.

The rhythm consists of 6/4 meter. The combination of this meter with the lilt of the melody has suggestion of a waltz. The syncopation of the rhythm adds to the secular element rather than to the religious, but does not distort the accent of the words.

Because of the secular elements in the harmony and rhythm of the chorus the music does not interpret the words as well as some other music might. The music suggests a light-hearted mood in contrast to the serious desire suggested by the words. The music would probably be more effective if it were more simple.

b. Literary Evaluation

The subject of the chorus is Christian in that it suggests a deep desire for conformity to Jesus' will. The subject lends itself to singing as an expression of a desired relationship with Jesus. The poetry consists of a simple meter which suggests the rhythm of a song but would be rather monotonous if the chorus were longer. The thought is not quite clear because there is no complete sentence in the chorus. It is implied that it is the first person who desires conformity to the will of Jesus, but this is not clear. Also the antecedent to He in the first line is Jesus but may not be understood until it appears in the second line. These grammatical errors detract from the meaning of the song because of the lack of clarity. However, the individual phrases are expressed rather beaut-

ifully in words that appeal to the imagination. The phrase, "Just to be clay in the Potter's hands," of which the eighteenth chapter of Jeremiah is the source, is especially descriptive in its imagery.

Although the sentence structure is not clear the meaning of the poetry is suggested by the phrases which have an imaginative appeal. The subject is expressed in a rather simple way.

c. Theological Evaluation

Jesus is represented in this chorus as Lord and the one to whom youth would give their loyalty. Although it is subjective in that it is the expression of a personal desire, it can challenge youth to loyalty to Jesus because it points to Him as the one to whom loyalty is desired. The chorus expresses a relationship to Him which youth should have but does not suggest the reason for such a relationship. However, it does suggest some of the fundamental religious beliefs, which are a realization of man's incompleteness without God and the inborn urge toward completeness and an appreciation of the way of establishing a relationship to God through Christ. The content of this chorus can help Christian youth to a more personal relationship with God through Jesus Christ.

d. Psychological Evaluation

Although this chorus may recall rich spiritual experiences for some people, it suggests the secular with its diminished harmonies and syncopated rhythm. It contains

the familiar element of complete allegiance for a person which is in the realm of youth experience, since they are characterized by their wholeheartedness, although this relationship to Jesus may not be so familiar to them. However, there is a wholesome direction to Jesus to whom complete allegiance is due which can contribute to the development of a Christ-like character.

The appearance of the chorus in nine different books seems to be an indication that it is one of the favorites. But it rates below average according to the criteria set up because of its secular music suggestions and the lack of clarity of expression.

4. "Lead Me to Some Soul Today"

a. Musical Evaluation

The melody of the chorus is rather pleasing and simple. It has vitality and meaning when sung apart from the harmony. The intervals are rather small for the most part with an occasional leap of a sixth which does not detract from the simplicity of the melody. The range of the melody remains within the average range and moves about in the lower sixth of its range much of the time. There are no high sustained tones. These aspects contribute to the adaptability of the song for adolescents in group singing.

The harmonies of the chorus make use of the fundamental chords for the most part with some diminished chords made up of other chords as well as of the fundamental chords. Each voice in the harmony has some melodic interest of its own, although the parts are subordinate to the melody. The

harmony suggests a religious mood because of its use of the fundamental chords in normal progressions but the diminished chords are used in such a way as to resemble the secular. However, because there are not many of these diminished chords, the harmony suggests a religious mood for the most part.

The rhythm of the chorus is in 4/4 meter. There is enough syncopation in the rhythm to suggest the secular if the syncopation is accentuated, though, the chorus is sung usually in a slow and prayerful mood because of the words and so the syncopation is not accentuated. Nevertheless, there seems to be too much syncopation in the chorus for the mood that is suggested by the words. Other than this the music is suited to the words and can be used to interpret them although perhaps not in the best way.

b. Literary Evaluation

The subject of the song is a prayer for guidance in personal work with a scriptural basis. It is a singable subject and expresses the desire to be used of God in reaching others. In its simplicity it is lyrical and rhythmical, although the rhythm tends to be monotonous. Also there is monotony because all the rhyming words rhyme with day. The prayer is expressed in words of not more than two syllables. The thought, for the most part, is clear except for the phrases, "Few there are who seem to care, and few there are who pray;" which seem to refer to the friends but the reference is not specific. The poetic form is very mediocre but those who sing the song can grasp the general meaning of the message.

c. Theological Evaluation

This chorus suggests a personal relationship to God which is the first objective of the International Council of Religious Education. The expression of this relationship by reaching others for God is contained in this song. The chorus was written in memory of D. L. Moody who said, "I must speak to one soul each day about Christ," and represents the Christian life as a life of service to others. It would suggest that the Christian life is worth sharing with others and it might challenge Christian youth to nobler living in order to have something to share with others. The prayer here might also suggest to a youth who is not Christian that since the Christian life is worthy of being shared it would have something to offer to him.

d. Psychological Evaluation

Although there is a possibility of this chorus suggesting the secular with some of its harmony and its syncopation, the effect of the whole is rather religious. Certainly the past associations that young people recall when they hear this song have an effect upon its message for them. The experience which is contained here is one which many Christian youth may not know and, yet, the fact of sharing something good with others is familiar to them and can challenge them to share the Christian life with others. Although this is a prayer in the first person, there is a wholesome direction to God. He is the one here who can make the contact with others and guide the conversation, and He must have

control over the Christian who would share the Christian life with others.

The chorus has appeared in nine of the chorus books examined and rates a little better than average according to the criteria set up because of its correct grammatical usage, its concept of the Christian life, and its wholesome direction to God along with its outward reach to others.

5. "I'm So Happy"

a. Musical Evaluation

An analysis of this chorus has revealed a melody which is very simple but not very interesting. Most of the melody consists of the scale line and variations. Although the scale line can be very interesting and is used in masterpieces, it is not used effectively here. However, it remains within the average range, employs small intervals, and avoids sustained high toned, so it is suited to group singing for youth.

The harmonies of the chorus are made up of the fundamental chords and might suggest a religious mood if played apart from the melody, except for the weak cadences at the end of the third line and the end of the song.

The chorus is written in 4/4 meter which is a stately meter, but it is speeded up here. In the fast tempo of the song the abundant syncopation is accented and the song does not resemble anything religious. However, the mood of the music is in keeping with the mood of the words, except for the first phrase in the third line at which place the music suggests a mood which is opposite to the seriousness

of the phrase.

b. Literary Criteria

This subject of joy in redemption is certainly something about which to sing, but the poetry is hardly more than a jingle. Although the phrase, "Jesus took my burden all away," may be true, it becomes monotonous in its repetition. The rhyme pattern is different in the third line from the pattern in the other lines. The English here is idiomatic and clear but tends to be colloquial rather than a thing of beauty and dignity. None of the words consist of more than two syllables and all can be understood by normal youth. There are no grammatical errors and simplicity marks the style here, but poetic form is lost in the colloquial simplicity.

c. Theological Evaluation

The chorus gives the concept of Jesus as the one who lifts the load of sin and gives peace. This is very true and young people should be made aware of this, but there is more to a relationship with Jesus than this. The chorus seems to represent the Christian life as one in which all burdens are removed, rather than one in which Jesus provides strength through His own indwelling presence for the burdens and trials that come. The chorus lacks a conception of Jesus as the one who would challenge youth to more courageous living, nor does it contain anything that would lead youth to God through Jesus. While every song about Jesus need not contain the whole doctrine of Christ, this chorus

is really nothing more than a testimony to the joy of redemption without giving much of the attributes of the Redeemer and without making clear the meaning of the symbolic language.

d. Psychological Evaluation

This chorus may recall associations which are valuable to individuals and that element of its value cannot be measured, nor can it be overlooked. But it is the sort of a song that would suggest secular associations on a first hearing because of its musical style, as has been stated. Although most youth have not shared the experience of the removal of a heavy load of sin, they have real problems which are burdens to them. Then, too, because of the fluctuating nature of youth, they have experienced times of real happiness, in which life holds no sorrow, so the experience of the song is not foreign to them. Although it contains a subjective experience, it may direct a youth who has burdens to Christ who can remove burdens and provide strength for bearing them. But the song gives the unwholesome suggestion of a life without sorrow or burdens.

This chorus has appeared in nine different chorus books and seems to be a "favorite". However, it rates as below average according to the criteria which have been set up, because of its weak musical and literary form.

6. "Sweeter Than the Day Before"

a. Musical Evaluation

An analysis of the musical form of the chorus has revealed a rather pleasing melody which consists of scale line patterns and small intervals for the most part.

The use of accidentals in the melodic line might suggest the secular. There is only one high sustained tone and the average range is exceeded here by one step which occurs only three times. These factors enter in to make the song appropriate for congregational singing among young people. The melody can be sung independent of the harmony but it is enriched by the harmony in which there is a countermelody which imitates the melody. The countermelody has, of course, a melodic interest of its own and because of its similarity to the melody it is adaptable for congregational singing.

The harmony makes use of the fundamental chords on the whole with a few accidentals added for variety which tend to suggest the secular. The rhythm is in 4/4 meter and the song contains no syncopation. However, there are eighth notes which might lend themselves to an accentuated syncopation if sung at a fast tempo and this might also suggest the secular. The melody, harmony, and rhythm are combined in a simple form so as to suggest a mood similar to the words, and the music is rather simple in form.

b. Literary Evaluation

The subject of the song is a daily fellowship with Jesus. This subject is adaptable to singing. The poetic form is simple but tends toward monotony by its repetition of phrases and words that rhyme with more. The rhythm of the phrases is singable but also tends to be monotonous. The subject is expressed clearly in idiomatic English and there are no words of more than two syllables, but this song also tends toward the colloquial and lacks the beauty of more dignified

poetry. It seems to be made up of some worn-out phrases which may be very true but could be expressed in a more beautiful way. The grammatical construction is correct and the literary form simple.

c. Theological Evaluation

A personal experience with Jesus is contained in this chorus, and He is represented here as Savior and also a friendly guide who keeps those who trust in Him. Experiences such as these are some of the objectives set up by the International Council of Religious Education. The doctrine of the second coming of Christ is in this chorus, also, and although there is not much which would challenge youth to nobler living, there is something of His power here in that He can save and keep those who trust Him. This can be a challenge to the youth who needs assurance.

Daily fellowship with Jesus is represented in this chorus as a desirable experience. It is not clear as to whether this experience is without difficulties or one in which Jesus' presence gives strength for difficulties. This may confuse youth as to what to expect of the Christian life. However, this is a testimony about the blessings of Jesus' presence and can contribute somewhat to the experience of youth.

d. Psychological Evaluation

This chorus, as the others, probably has different associations for different people. It has more value for those who recall rich experiences with Jesus upon hearing the song than for those who may not know it and recall something similar

in secular music. However, the chorus does contain the familiar element of every day with someone. The young people may not be familiar with daily fellowship with Jesus, but they have experienced daily fellowship with friends whom they enjoy more every day, although there are very few ideal relationships such as the one presented in the chorus.

There is doubt as to the wholesomeness of the chorus in that there is a tendency toward over-sentimentalism here. Time spent with Jesus is sweet and yet that relationship is more profound than is expressed here. Certainly daily fellowship with Jesus leads to more love for Him but it could perhaps be expressed in a more wholesome way. Though the chorus can direct the singers to fellowship with Jesus, there seems to be more emphasis on the subjective experience rather than on Christ who makes the experience possible. Yet, this chorus has the possibility of contributing to the development of a Christ-like character because of its emphasis on daily fellowship with Him. This development of a Christ-like character is one of the objectives set up by the International Council of Religious Education.

The appearance of the chorus in nine different chorus books indicated that it is one of the "favorites", but it rates as average according to the criteria set up.

SCORING CHART

| Criteria | choruses | | | | | |
|--|-----------|--------------------------|---------------------------|----------------------------|--------------|-----------------------------|
| | Safe Am I | Spirit of the Living God | Every Moment of Every Day | Lead Me to Some Soul Today | I'm So Happy | Sweeter Than the Day Before |
| Rating scale: 1 = good 2 = average 3 = poor | | | | | | |
| Musical | | | | | | |
| melody | 2 | 1 | 2 | 2 | 3 | 2 |
| harmony | 2 | 1 | 3 | 2 | 2 | 2 |
| rhythm | 3 | 1 | 3 | 2 | 3 | 2 |
| Literary | | | | | | |
| poetic form | 2 | 1 | 2 | 2 | 3 | 2 |
| beauty of words | 2 | 1 | 2 | 2 | 3 | 2 |
| grammatical usage | 2 | 1 | 3 | 1 | 2 | 1 |
| Theological | | | | | | |
| correct concepts of God, Jesus, and the Christian life | 2 | 1 | 2 | 1 | 2 | 2 |
| Psychological | | | | | | |
| associations | 2 | 1 | 2 | 2 | 2 | 2 |
| familiarity | 2 | 1 | 2 | 2 | 2 | 2 |
| wholesomeness | 2 | 1 | 1 | 1 | 2 | 3 |

Summary and Implications of Analysis

In this chapter it has been noted that there is an absence of choruses in most of the youth hymnals of the major denominations. It may be inferred that the absence is due to the expense involved in copyright, or that choruses are so easily learned that they do not need to be printed, or that the denominations discourage the use of choruses.

In contrast to the youth hymnals with their lack of choruses, are the many chorus books which are published today throughout the country, many of which include some of the hymns of the church. Twenty-nine chorus books were examined for this thesis and the six choruses which appeared from nine to eleven times in these books were chosen and evaluated because of their frequent appearance. It is interesting to note that the choruses which appeared most frequently were those of a more devotional character, while the more jazzy choruses, on the whole, did not appear so frequently. This seems to indicate that the more devotional choruses are more popular.

The evaluation in this study was made in accordance with the musical, literary, theological, and psychological criteria which were set up. Only one chorus, "Spirit of the Living God," met the standards, while the other five fell short of these standards. The musical form of these choruses was found to be simple, following the A A B A

pattern for the most part. This rather folk-like pattern often appears in hymns. It was noted that the music in most choruses resembles secular music in harmony and rhythm. The literary form of the choruses resembles jingles for the most part. The choruses are short in both musical and literary form with much repetition of sounds and phrases.

The theology emphasized in the choruses is a personal relationship to God through Jesus. This emphasis seems to be to the neglect of the relationship with others, although the chorus "Lead Me to Some Soul Today" is about this relationship with others. There seems to be sentimentalism in many choruses as they deal with the personal relationship with God. Perhaps the subjectivity of the choruses is indicative of the present reaction to the over-emphasis on the social gospel which characterized the early part of the century. Whatever the reason, there is an appeal in the subjective elements, and personal emotions which need an outlet are expressed. However, although there is direction to God in these choruses, too often the experience seems to be a private affair between one person and God without a relationship to others. God in Jesus is sometimes and perhaps too often presented as the one who makes life happy without the concept of God who gives courage and strength in difficult places. Youth might have the concept that the Christian life is without trials if his theology were limited to what he learns in these

choruses.

On the basis of the criteria these choruses measure up similarly in all characteristics and seem to be typical of the choruses sung by youth today though better than some that are written. The values of choruses as determined by this study lie in their simplicity, their brevity, and their personal appeal. Because of their simple musical and literary form and because they are short with much repetition, they are suited to congregational singing and easily learned and remembered. Their brevity and simplicity make them a valuable teaching aid if they contain the desired concepts to be taught. The personal element in choruses has an appeal for youth since they are intensely interested in themselves. The personal relationship with God which is contained in many choruses is a vital element in Christian experience as expressed in the objectives of the International Council of Religious Education. Because of these qualities choruses may appeal to those for whom better sacred music has no attraction.

The weaknesses of choruses as determined by this study lie in the music which suggests the secular, the poetry which is too often nothing more than a jingle, and the concepts of God, Jesus, and the Christian life which are sometimes inadequate. Many choruses are too subjective and sentimental. In their subjectivity they turn the singers' thoughts inward but not upward and outward. The sentimentalism in many choruses would cause an excess of emotional-

ism about God, Jesus, and the Christian life in the minds of the singers. Emotionalism should be balanced by sound intellectual concepts.

This analysis indicates that there may be a place for choruses in the Christian education program for youth. However, because of their weaknesses, they should be used wisely. The meaning of words and phrases in the choruses which may not be clear must be explained. The choruses tend to be one-sided in the subjective emphasis and because of this fact the teaching should be supplemented by an emphasis on a more objective thought of God and on service to others which should grow out of such a relationship with God. Young people should also be taught that the Christian life is not an easy life, as some choruses may imply, but instead a difficult life in which Jesus supplies strength for each need and makes life joyous because of His presence. Choruses should never replace the hymns of the church which have contributed so richly to the life of the church by their influence on individual Christians as well as the body of Christ. Rather, there should be teaching to cultivate the tastes of youth for the great hymns. Choruses can only be used as a supplement to the hymns in the more informal types of services. Choruses which have poor musical and literary form and which fail to give the correct concepts of God, Jesus, and the Christian life should be avoided and only those used which are worthy in all these respects.

SUMMARY AND CONCLUSION

Since the use of Gospel choruses to the neglect of the hymns of the church among certain groups of young people has caused much discussion among Christian educators, a study was made of representative choruses to learn what contribution choruses could make to the Christian education of youth. First, the psychological effect of group singing was discussed and it was found that group singing contributed to the Christian experience of people in many ways. The main contribution of group singing was the spirit of unity created which not only aids in worship but helps Christians to work together for Christ. The united expression of a Christian experience in group singing is also helpful because the experience must be expressed or become stagnant and die.

The types of singing which have contributed to Christian experience which were considered here were psalms, hymns and spiritual songs. The singing of psalms has helped God's people to sing of personal experience and learn this portion of the Bible. The man-made hymns have helped to broaden the singing experience of Christians and directed their minds upward toward God. The spiritual songs included Negro spirituals, Gospel songs and choruses. These spiritual songs resemble the folk-song in simplicity. The spirituals and Gospel songs seem to have grown out of revival atmosphere and have been used in revival efforts.

The chorus seems to be an outgrowth of the Gospel song and is used by many evangelical youth groups today.

In the second chapter the lack of choruses in the youth hymnals of the major denominations was discussed after which musical, literary, theological, and psychological criteria were set up by which to evaluate the choruses chosen. Six choruses were chosen because of their frequent appearance in the chorus books examined. These choruses were found to be similar in musical and literary form and in theology. The music and poetry on the whole was mediocre and the theology consisted mainly of a personal relationship with God without much emphasis on the expression of such an experience to others. This subjectivity can be a weakness if the experience of the singers is not directed upward to God and outward to man.

The use of choruses can be a valuable supplement to the hymns of the church because of the personal appeal of the choruses, but they should never be used to the neglect of the hymns. Although choruses may appeal to those for whom better sacred music has no appeal, there shall be education for the better music.

APPENDIX

M.L.D. Safe Am I Mildred Leightner Dillon

Safe am I, (Safe am I,) safe am I, (safe am I,) In the
hol-low of His hand. Shel-tered o'er, (Shel-tered o'er,) Shel-tered
o'er (shel-tered o'er) With His love for-ev-er more. No ill can
harm me, No foe a-larm me; For He keeps both day and night; Safe am
I, (Safe am I,) Safe am I, (safe am I,) In the hol-low of His hand.

Spirit of the Living God
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D. I.

Daniel Iverson

Handwritten musical score for the first system of the hymn "Spirit of the Living God". The music is written on two staves, treble and bass clef, in 4/4 time with a key signature of one flat (B-flat). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics "Spir- it of the liv- ing God, fall fresh on me; Spir- it of the liv- ing God, fall fresh on" are written below the treble staff.

Handwritten musical score for the second system of the hymn "Spirit of the Living God". The music continues on two staves, treble and bass clef, in 4/4 time with a key signature of one flat. The melody continues in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics "me. Break me! Melt me! Mould me! Fill me! Spir- it of the liv- ing God, fall fresh on me." are written below the treble staff.

N.J.C. Every Moment of Every Day

Norman J. Clayton

On-ly to be what He wants me to be, Ev'ry mo-ment of ev'ry day;

The first system of handwritten musical notation for the song. It consists of a treble and bass staff. The treble staff has a key signature of two flats (Bb, Eb) and a 6/4 time signature. The melody is written in a simple, accessible style. The bass staff provides a harmonic accompaniment with whole and half notes. The lyrics are written below the treble staff.

Yield-ed com-plete-ly to Jesus a-lone, Ev'ry step of this pil-grim way;

The second system of handwritten musical notation. It continues the melody and accompaniment from the first system. The lyrics are written below the treble staff.

Just to be clay in the Pot-ter's hands, Ready to do what His Word commands,

The third system of handwritten musical notation. It continues the melody and accompaniment. The lyrics are written below the treble staff.

On-ly to be what He wants me to be, Ev'ry mo-ment of ev'ry day.

The fourth system of handwritten musical notation, which concludes the piece. It features a final cadence in the treble staff and a sustained bass line. The lyrics are written below the treble staff.

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Lead Me to Some Soul Today

Will H. Houghton

Wendell P. Loveless

Lead me to some soul to-day, O teach me, Lord, just what to say;

The first system of musical notation for the song. It consists of a treble and bass staff in G major (one sharp) and 4/4 time. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are written below the notes.

Friends of mine are lost in sin, And can-not find their way.

The second system of musical notation. It continues the melody and bass line from the first system. The lyrics are written below the notes.

Few there are who seem to care, And few their are who pray; (who pray)

The third system of musical notation. It continues the melody and bass line. The lyrics are written below the notes. There is a small annotation "(who pray)" in parentheses above the final note of the melody.

Melt my heart and fill my life, Give me one soul to-day.

The fourth system of musical notation, which concludes the piece. It continues the melody and bass line. The lyrics are written below the notes.

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I'm So Happy

S.W.G.

Stanton W. Gavi tt

I'm so hap-py and here's the rea-son why, Je-sus took my bur-den all a- way;

The first system of musical notation for the song 'I'm So Happy'. It consists of a treble and bass staff in G major (one sharp) and 4/4 time. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are written below the notes.

Now I'm sing-ing as the days go by, Je-sus took my bur-den all a- way.

The second system of musical notation, continuing the melody and bass line from the first system. The lyrics are written below the notes.

Once my heart was heavy with a load of sin, Jesus took the load and gave me space within

The third system of musical notation. The melody continues with some triplets. The lyrics are written below the notes.

Now I'm hap-py and that's the reason why, Jesus took my bur-den all a- way.

The fourth and final system of musical notation on this page. It concludes the song with a double bar line. The lyrics are written below the notes.

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Sweeter Than the Day Before

Robert C. Loveless

Wendell P. Loveless

Handwritten musical score for the hymn "Sweeter Than the Day Before". The score is written on four systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written below the staves. The music is written in a simple, accessible style with many whole and half notes. The lyrics are: "Ev'ry day with Je-sus Is sweet-er than the day be-fore, Ev'ry day with Je-sus, Sweet-er than be-fore, Ev'ry day with Je-sus, I love Him more and more; Je-sus saves and keeps me, And He's the One I'm waiting for; more; Je-sus saves and keeps me, I am waiting; Ev'ry day with Je-sus Is sweet-er than the day be-fore." The score ends with a double bar line.

Ev'ry day with Je-sus Is sweet-er than the day be-fore,
Ev'ry day with Je-sus, Sweet-er than be-fore,
Ev'ry day with Je-sus, I love Him more and more;
fore, Ev'ry day with Je-sus, Love Him more and
Je-sus saves and keeps me, And He's the One I'm waiting for;
more; Je-sus saves and keeps me, I am waiting;
Ev'ry day with Je-sus Is sweet-er than the day be-fore.

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Frequency Chart

| Chorus Books | Choruses Safe Am I | Spirit of the Living God | Every Moment of Every Day | Lead Me to Some Soul Today | I'm So Happy | Sweeter Than the Day Before | Thank You Lord | Wonderful Jesus | For God So Loved the World | I Am the Resurrection | Christ for Me | Following Jesus | Thou wilt keep Him in Perfect Peace |
|--|-----------------------|-----------------------------|------------------------------|-------------------------------|--------------|--------------------------------|----------------|-----------------|-------------------------------|-----------------------|---------------|-----------------|--|
| California Christian Endeavor Convention Book, 1946 | | x | x | | x | x | | | | | x | | |
| California Christian Endeavor Convention Book, 1947 | | | | x | | | | | | | | | x |
| Choruses for Christian Youth | | x | | | | | | | | | | x | x |
| Cloud Club Choruses | | | x | | | | | | | | | | |
| Glad Gospel Songs | | | | | | | | | | | | x | |
| Gospel Songs of Our Service- men | | x | | x | x | x | | x | | x | | x | x |
| Living Above | | | | | | x | | | x | x | | | |
| Los Angeles County Christian Endeavor Convention Bk, 1947 | | | | x | | | | | | | x | | |
| Marantha Gospel Choruses | | x | | | x | | | | | | | x | |
| Melodies of Life | | x | x | x | x | | x | | | | | | |
| New Pinebrook Songs | | x | | | x | x | | | | x | | | |
| Pinebrook Choruses | x | | | | | | | x | | | | | x |
| Singecstasy Gospel Songs and Choruses | | | | | | | x | | | | | | |
| Singing Along | | | x | | | | | x | | | | | |
| Singing Always | x | x | | | x | | | | | x | | | |
| Singspiration, Number One | x | x | | | x | | | x | x | | | x | x |
| Singspiration, Number Two | | | x | | | | | | | | | | |
| Singspiration, Number Three | | | | x | | x | x | | | | x | | |
| Singspiration, Number Four | | | | | x | | | | | x | | | |
| Treasures New and Old | | | | x | | x | | | | | | x | |
| Victory Circle Melodies | x | | x | | | x | x | x | x | | x | | x |
| Winona Lake Bible Conference Songs | x | | x | | x | | x | x | x | x | x | | |
| Youth for Christ Song Book | | x | | x | x | x | x | | x | | | | |
| Youth Rally Songs and Choruses | x | | x | | | | x | x | x | | x | | |
| Youth Sings | | x | x | x | x | x | x | | x | | x | x | x |

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