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**THE CONTRIBUTION OF MUSIC TO THE
CHRISTIAN EDUCATION OF THE ADOLESCENT**

By

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A Thesis

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INTRODUCTION

THE CONTRIBUTION OF MUSIC TO THE
CHRISTIAN EDUCATION OF THE ADOLESCENT

INTRODUCTION

A. The Subject Stated and Explained

The problem of this thesis is to discover the contribution of music to the Christian education of the adolescent. A study will first be made of the nature of adolescent religious experience to see the characteristics, needs and problems which ought to be recognized and understood. With an understanding of the essential nature and values of music, consideration will be given to the contribution of music to the religious growth of the adolescent as it is encouraged by the church's program of Christian education.

B. The Subject Justified

Young says that "the thin place in our Church School enrollment is always found in the years from twelve to twenty-five",¹ This is a tragedy and yet at the same time, a challenge to the religious educator to discover the weakness of the church's program and to counteract those negative influences to which the adolescent

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1. H.P.Young: The Youth of Today in the Life of Tomorrow, p. 100.

turns for the satisfaction which his heart craves.

Music works wonders in any life, but how much greater is not the influence and the working in the heart and soul of the pliable and unstable adolescent who is searching and is already hungry for the answers found only in the spiritual life. The illustration might well be used of the blacksmith who heats his metal to prepare it for the shaping of some vessel. If he does not heat it quite enough it is non-usable. If he heats it too much, it is worthless for it is not stable and will not become firm. The great joy and art of the blacksmith is, however, when he heats his metal to just the correct temperature and then forms it into the object for which he has prepared it.

Music is a means of tempering the adolescent in his Christian experience. This contribution is made possible through wise leadership and understanding on the part of the adolescent, and others working with him, of the power of music and its effective use in worship, and in any and all aspects of Christian education.

Music is so rich in itself and lends itself to such a variety of experiences that every opportunity to release its power should be opened to the adolescent. It should be so used as to be an instrument in winning the adolescent for Christ and then in encouraging and enriching his life in the years to follow.

C. The Subject Delimited

In order to make truly practical suggestions dealing with one's experience of music, any study must recognize the beginning in the home with the parents when the child is first born and follow through. However, the scope of this thesis does not permit an investigation of these earlier years.

A study of adolescent experience requires the recognition of the variations in the growth of the three periods of adolescence--early, middle and later. It would be interesting and very profitable to go into such detail, but the period of adolescence will be taken as a whole and a consideration given to those things that are common to an adolescent of any of the three periods.

Finally, it should be remembered that a part of the effect or influence of music is conditioned by the words which accompany the music. The purpose of this thesis, however, is to show primarily the contribution of music itself to the adolescent's Christian experience.

D. The Sources for this Study

The sources for this study include books drawn from four different fields. There will be books on the psychology of adoles-

cence; books on art with music as one of the arts. There will be books in the field of music including hymnals and books on the psychology of music. Reference will be made to such authorities as Sigmund Speeth, H. Augustine Smith and others. Finally, there will be books in the field of Christian education.

E. The Method of Procedure

This investigation will begin with a study of the nature of adolescent religious experience and the resulting needs. Other phases of the adolescent's life which have a bearing upon his religious experience will also be noted. Then, music in its essential character, whether secular or religious in its usage, must be understood in order to realize its values. With this background of the elements of music, the values will be considered in the light of a survey of music as it is used in all parts of the church's program.

Finally, certain means will be recognized as contributing to the realization of the peculiar values of music in the Christian education of the adolescent.

CHAPTER I

THE NATURE OF ADOLESCENT RELIGIOUS EXPERIENCE

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Such statements as "the modern generation is going to ruin" or "our young people do not come to take part in any of the program of the church, but spend their time in secular interests" express the problem of nearly every Christian leader of adolescents today. How important it is for the Christian leader—whether he be minister, parent or teacher—to study the nature of adolescent religious experience. What is it that brings about this problem and causes outside interests to be so magnetic that the adolescent is drawn away from the church?

Research shows that there are three periods of adolescence: early, middle and later. The early period includes the ages of twelve to fourteen; the middle period includes the ages of fourteen to eighteen; and the later period includes the ages of eighteen to twenty-four. H. P. Young says that it is during the period of adolescence that sixty-eight per cent of the first crimes take place and seventy per cent of all conversions.¹

"If the church has a golden opportunity for shaping the leadership of the future," writes Ligon, "it is during adolescence. Idealistic as young people are, a religious program that meets their rigorous requirements for thoroughness, honesty and idealism can become one of the most powerful influences in their

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1. Cf. H. P. Young: *The Youth of Today in the Life of Tomorrow*, p. 22.

lives".¹

To develop the religious life of an adolescent, it is far more satisfactory to begin with the little child as he comes into the home. The process of Christian education has not always begun at this point, however, and consequently the Christian leader has the responsibility also for the adolescent who has not known consecrated parents or other fine influences.

"As leaders of the young it is your task and mine so to set the prism that from the better ways and higher things of life the rainbow shall not fade, that those entrusted to our care may have light to guide them safely till manhood's day has dawned".²

A leader never learns too much to help him in working with the adolescent, hence, a brief consideration of the characteristics and needs of the adolescent will follow according to the three periods in their proper sequence.

A. Early Adolescence

1. The Intellectual

"Throughout adolescence, religion is becoming more and more internalized and spiritualized, but in early adolescence the childish conception of relation to a God in visible form is still largely dominant".³

The early adolescent period resembles childhood in the fact that he is relatively uninterested in the intellectual doctrines of religion.

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1. E. M. Ligon: Their Future is Now, p. 259.

2. Young: op. cit., p. 23.

3. E. L. Mudge: The Psychology of Early Adolescence, p. 112.

He has definite religious beliefs and is beginning to revolt against authority and dogmatism in any form. There is an urgent need here for tactful, sympathetic suggestion rather than dogmatic instruction as the method to be used.

2. The Social

The adolescent is interested in the practical applications of religion. His eyes are being opened to the world about him with all its possibilities. "He still holds the conception of God as a king whose will is law; but the moral nature of divine law is become felt".¹

With the dawning of this social consciousness, it is a providential time to present a program of social helpfulness, developing the habits of feeling and responsibility for others and encouraging worthy social attitudes and ideals. The early adolescent's life as a child has been one which tended toward selfish interests and personal gain and consequently there is still a strong characteristic of judging others primarily from superficial appearances.

Another phase of the social aspect of the early adolescent is the tendency to take up with companions which, like some types of literature that they choose to read, are oftentimes objectionable. This trait if not guided and watched carefully and wisely can build

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1. Ibid., p. 113.

up a life hardened against the most beautiful things in life.

3. The Physical

The early adolescent is changing physically and passing through a rather awkward period which often quite naturally upsets him in every phase of life. The fact that the growth rate of the various structures proceeds unevenly results in a lack of balance among bones, muscles, glands, heart, lungs, brain, and viscera which is the basis for much of the misery often accompanying growth throughout this period.¹ These irregular and rapid physical changes cause the early adolescent to be secretive and it becomes difficult to obtain expression of thought from him quite often.

4. The Emotional

Emotionally, the early adolescent is most unstable. To be sure, a much greater stability is eventually achieved and feelings and outlooks gradually assume their proper proportions. "The fact remains that they are exceedingly important for immediate adjustment. They are just as important as the adolescent thinks they are".²

5. The Spiritual

In the spiritual life of the early adolescent, religious practices and observances which have grown habitual take on new life

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1. Cf. L. Cole: *Psychology of Adolescence*, p. 17.

2. E. M. Ligon: *op. cit.*, p. 266.

with an enriched content and significance, or else are discontinued for lack of meaning. Religion now makes a definite personal appeal and becomes a value personally realized.¹ The early adolescent is interested in a faith which is vital and practical.

6. Conclusion

Out of these difficulties and these characteristics it is seen that the need of the early adolescent is for a teacher who clearly understands his nature and the critical time of decisions. He needs a teacher who knows how to get decisions and also a teacher who can show in concrete ways how he may live as a Christian. He needs someone to teach him the meaning of responsibility even though he is not as yet given a great deal of it to carry upon his own shoulders.

B. Middle Adolescence

1. The Intellectual

Through the period of middle adolescence, the adolescent is re-evaluating his entire world, and it would be strange indeed if he raised no questions about any of his religious beliefs.

"Persistent, openminded, serious search for the truth has carried many older high school pupils and many college students through such periods of doubt and has enabled them to find a satisfying religious experience".²

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1. Cf. F. Tracy: Psychology of Adolescence, p. 182 .
2. F. D. Brooks: The Psychology of Adolescence, p. 341 .

Through broader experiences many adolescents have come to differentiate the realms of faith and science. They have seen that various methods are appropriate and thus they avoid a needless conflict between science and their own personal religion.¹

2. The Social

There is a larger social interest and the adolescent now gains a more friendly attitude toward those of the opposite sex. The greatest joy of the middle adolescent is to do a worthwhile and unselfish Christian service for others. Moxcey writes,

"All the emotion generated in adoration and prayer, all the restlessness of questioning or the enthusiasm of loyalty result in doing something as active partners with God in putting into immediate action the ideals of the Kingdom. At any age the greatest stimulus to effort comes from a sense of sharing confidence and responsibility with the leaders of the enterprise. This mark of confidence never has farther-reaching effects than when it is bestowed on inexperienced youth, confident when it feels the throbb of its energy, diffident when it realizes its inexperience".²

3. The Physical

The middle adolescent is going through a period of rapid physical growth. He is growing toward maturity, and there is a constant struggle and change going on within him. This period of such rapid change is rather confusing to the adolescent and he becomes quite keenly aware of himself and his own personal appearance.

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1. Ibid.

2. M. E. Moxcey: The Psychology of Middle Adolescence, p. 179.

4. The Emotional

The middle adolescent is rich in the capacity for thinking and doing, but has not had many experiences which make his religion as rich as years to come will make it. He has an emotional glow and fervor and energies which become more and more "bottled-up" to the point of fermenting or exploding as Morsey has expressed it. "If their abilities are to be 'saved', they must have some powerful impulse, and this is furnished by Jesus' appeal for workers in the Kingdom of God".¹

It is natural for the middle adolescent to fasten his emotional life to some personality whose strength and sweetness and achievement he admires.

"Just as we often have to fasten strings to the stake by the ivy root to guide the groping tendrils to the wall, human personalities are often needed to help youth find God. That is one of the most real and vital services the adult leader can render".²

5. The Spiritual

Along with the confusion with which the middle adolescent struggles, there is a real awakening to spiritual things. The consideration of the spiritual life brings with it a time of instinctive doubting and questioning. It is not a matter of great concern but simply an inquiry concerning those things which are hard to understand and for which the adolescent seeks an answer.

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1. Ibid., p. 174.

2. Ibid., p. 173.

The prayer life of the adolescent is no more earnest than in childhood, but far more intense. Communion with God becomes more mystical and more practical as well. From childhood the adolescent has carried with him a feeling of purest adoration and the "sense of mystery in the relation of boys and girls with God as the source of their response to the mystic elements in religion".¹

6. Conclusion

Here again, the adolescent needs a leader that understands his nature and his needs. The leader should have a strength of character, a resourcefulness and a sympathetic love for each and every individual adolescent as his personal charge. The leader needs to realize that there is a spontaneity in the life of the middle adolescent which must be met and answered in some way in order to withstand those activities which lure him away from the rich life in Christ.

C. Later Adolescence

1. The Intellectual

The later adolescent is faced particularly with intellectual difficulties. He is well aware of the fields of religion and of science and detects much in the practice of religion that is

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1. Ibid., p. 175.

formalistic, dogmatic and extraneous, and he would strip off these outer husks of faith in order the better to arrive at the heart of truth.¹

During early and middle adolescence, the adolescent spent his time finding himself; now he must, in order to follow the normal line of development, lose himself in worthy service. In the words of an authority in this field,

"The young person is no longer satisfied to accept another's convictions or authorities as his own. It is a time of uncertainty. There are special problems for those whose studies reveal new principles of science and philosophy which they cannot readily adjust to their earlier body of thought. Wise guidance is greatly needed; not the authority which may satisfy a child, but the reasoned and seasoned wisdom which challenges confidence and demands a friendly respect".²

2. The Social

The churches that allow and encourage their young people to an active participation in the work of the church find a steady growth and development on the part of the adolescent. The distaste that often attacks the adolescent is sometimes traceable to an unnatural and extreme standard which his elders have tried to force upon him. Averill says,

"Above all, in the mind of youth, religion is not dissociated from everyday life and its problems and activities and pleasures, and ought not, therefore, to require withdrawal from any harmless social contacts, or the assumption of certain artificial attitudes, or the ascetic soul-disciplining that finds vogue among some religionists".³

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1. L. A. Averill: Adolescence, p. 410.

2. E. L. Mudge: The Psychology of Later Adolescence, p. 136.

3. Averill: op. cit., p. 410.

Young people are very quick to find the agreeable surroundings and means for catering to their social urges.

3. The Physical

The later adolescent has reached physical maturity and is an adult when he has reached adult proportions. Skeletal growth and establishment of primary and secondary sexual functions are usually complete by the age of eighteen.¹ Nothing is more important for the permanent well-being and happiness of the later adolescent than the growth of wholesome attitudes toward the sexual drive.² This period of adolescence reveals a marked degree of pent-up energies which need to be rightly directed.

4. The Emotional

In the book entitled A Study of Adolescent Development, Stewart says,

"Emotion is such a profound character factor, depending for its worth both on its cause and on its outcome, that in late adolescence we should aim to be bringing it under control, and in so far as it may be desirable, we should be cultivating it".³

It is possible to accomplish this because the adolescent's feelings⁴ are now deeper, better defined, and their objects more fixed.

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1. Cole: op. cit., p. 435.

2. Cf. K.W. Taylor: Do Adolescents Need Parents?, p. 82.

3. F. N. Stewart: A Study of Adolescent Development, p. 109.

4. Cf. Ibid.

5. The Spiritual

During this period the teacher can lay a firm foundation of belief in the mind of the adolescent and help him to build life vocations upon this foundation. He has come a long way now through the teen age and has brought with him a new-found ability to discriminate between right and wrong and a surging hunger and enthusiasm for vital religious beliefs to mean something in his life.

6. Conclusion

The later adolescent demands sympathy and understanding again as in the other two periods and a recognition of a true pattern of Christian service in the leader's life. Just as a salesman must sell himself in selling his wares, so the Christian leader must watch his own life and presentation in working with those who are ready and eager to accept the things which live and have something virile to contribute to them in this period of later adolescence.

The later adolescent seeks a religion that can ennoble and enrich life in all its phases and under all conditions. "Instead of conceiving it as inhibitory in its mandates, it regards true religion as positive, dynamic, rational".¹ Through his doubts and questionings and the things which come out of the very nature of the adolescent Christian parents and leaders must learn to recognize

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1. Averill: op. cit., p. 391.

that honest doubt is not unwholesome. Often is faith in noblest idealistic principles seeking for a reasonable expression.¹

D. Summary

A brief consideration has been given to the three periods of adolescence: early, middle and later. The intellectual development of the adolescent moves from relative disinterest through a time of instinctive questioning and doubting to a time of formulating his own convictions. The social development of the adolescent begins with a social consciousness and an awakening to the world about him and culminates in a wholesome, well-balanced outlook on life in all its phases if he is properly directed.

The physical development is a marked one throughout these years. The early adolescent is awkward in his physical proportions and until he reaches later adolescence he goes through a rapid period of growth to maturity. Emotionally, he is most unstable until he reaches later adolescence where his emotional life is deeper and more dependable.

The adolescent's spiritual development begins with a desire for activity and informality. He then passes through a time of earnest seeking and finally comes to the point of an ability to discriminate the right from the wrong. Always there is a desire

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1. Cf. Mudge: The Psychology of Later Adolescence, p. 136.

for the practical and the beliefs that mean something in the adolescent's life.

There are some adolescents who never have the problem of passing through any abrupt change in the development of most of these aspects of life. And yet, for those who have and are going through these problems, so much, first and last, depends upon fine leadership. Through it all, the adolescent needs a leader who understands him and has his interests and needs at heart.

CHAPTER II

THE NATURE OF MUSIC AND ITS VALUES

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It is a common experience with most of mankind that a great many vitally important things in life are taken for granted. This is very true with music. Music is all about one in this universe and yet how little thought is given to it. The radio brings to one music which is not heard otherwise, and with music's commonness how little thought is given to its elements, its usefulness and power. Sigmund Spaeth, in his book on The Art of Enjoying Music, says,

"Just as it is more fun to watch a football or baseball game if one knows something of the rules, so it is more fun to listen to music if one has some idea of what it is all about. The appreciation of music does not necessarily mean a technical knowledge of music, either practical or theoretical. It simply means the enjoyment of music, and if this enjoyment includes a little understanding of basic principles, it is just that much more worth while".¹

Music is vastly important to the program of the church and therefore some consideration will be given to "the rules" and their values and use.

A. The General Elements of Music

Various kinds of music are used by the church including the hymn, the anthem, the larger composition like that of an oratorio or a cantata, and instrumental music. All music even in its

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1. Sigmund Spaeth: The Art of Enjoying Music, p. 7.

simplest forms has certain elements, which are: tone, melody, harmony, rhythm and form.

1. Tone

Tone simply stands for the individual sound. It has the possibility of various kinds of quality depending upon the instrument on which it is played and upon the technique and objective of the performer. The same tone may be used to produce any number of results upon the listener depending upon the emotional effect desired. This same sound may give to one the sense of something high or low and of something loud or soft which would also be conditioned by the performer. X

Tone is extremely important in any and all of the total church program for it is the means by which a complete effect and purpose can be built up or torn down. Accuracy and clearness of tone are of great significance to the performer and the listener, but beyond these is the sincerity and sympathetic touch of the performer. Lawrence Gilman, in his book on Toscanini and Great Music, writes,

"But to execute faithfully what is written on the page is but the beginning of the re-creator's task. That sort of fidelity is the first of the interpreter's necessary virtues, but it is only the first. To his scrupulous observance of the notes, the great interpreter, by virtue of the power that his genius gives him, adds 'the unimaginable touch', the reality behind the notes: the music of which the notes are but the crude approximation. He ceases to be merely the devoted liberalist, and becomes the inexplicable life-giver, the master of a secret vision and an incommunicable speech, known only to himself and to his peers.

He becomes in that moment inspired: "breathing from a greater self than his own and telling more truth than he knew".¹

2. Melody

Melody is the most commonly recognized element and the one to which there is a more ready response. It has been spoken of as "a coherent succession of tones". It is made up of tones and moves along purposefully according to certain rules and patterns. There is a certain note which predominates throughout and to which the movement and thought return often in the number. It is natural for the melody to indicate a falling inflection at the end of a piece. "It is a long way from the symbolic dance and rude chant of the savage to the Hallelujah Chorus; but the journey is marked by melody from beginning to end".² When religion has flourished best, men have been known to sing most. Melody is absolutely essential to all music of the church. There are many illustrations of good melody found in the simplest and most commonly used of all church music—the hymn. One fine example of this is in the familiar hymn, "O Little Town of Bethlehem".

3. Harmony

Harmony is found in all forms of art, but in music it is the "organization of simultaneous groupings of sound into sequence".³

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1. Lawrence Gilman: *Toscanini and Great Music*, p. 19, 20.
2. Weigle-Tweedy: *Training the Devotional Life*, p. 33.
3. Albert R. Chandler: *Beauty and Human Nature*, p. 164.

Harmony may be such as that found in symphonic works or in anthems wherein the melody or theme is found in each vocal or instrumental part in its proper sequence. It may also be characterized by the type which is found in hymns where the melody or theme is carried only by one part and the other parts maintain the background in a more or less uninteresting sequence according to certain rules.¹

4. Tempo

Oftentimes rhythm and tempo are thought to be one and the same. However, while they are closely associated and essential to one another they differ. Tempo is merely a means of expression and is related to the rate of speed at which tones succeed one another. There is no need to conform to a single pattern through an entire composition for there are many times when the feeling and mood demand a greater or lesser rate of speed.

Tempo is indicated first of all by the time signature found at the beginning of the composition, such as $4/4$ time or $2/2$ time. The latter of the two notes, in each case, gives one the key to what note represents the standard beat. There is an important difference between such time signatures as have been suggested for in the latter case the tempo is much slower and there are more sustained tones.

Tempo is also indicated by holds and ritards which help to

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1. Cf., Sigmund Spaeth; op. cit., pp. 49-65.

contribute to the variety of it and add beauty to the composition. Beauty of a piece of music is broken, however, by the misuse of tempo by such methods as playing too rapidly or too slowly.

5. Rhythm

Rhythm is the organization of time relations. Before there was melody, harmony and tone man knew and made use of rhythm. As in tempo, so in rhythm the value of notes as indicated by the time signature is important. Rhythm is marked by accents and pauses and in the written form of music it is assisted by the divisions of music into measures.

McAll writes:

"The earliest music grew out of man's instinct for rhythmic patterns, as shown by the beat of drums and the motions of the dancer. In nature nearly all movement is rhythmic. Waves, the swaying of trees in the wind, the movements of walking and swimming—we can think of a hundred examples of natural rhythmic motions or pulses. It is not surprising that in music, whether vocal or instrumental, the possibilities of rhythmic development are most fully realized".¹

All great music combines a strong musical content with a positive rhythmic character. Singers and listeners, alike, love to hear a rhythmic passage.

The tunes that have survived down through the centuries have been those which contained a strong rhythmic element. Perhaps it is because there has often been such an emphasis upon some of

.

1. Reginald L. McAll: Practical Church School Music, p. 93.

the other elements in music and the techniques necessary for music, that the place of convincing rhythm has been neglected. Popular music is surcharged with rhythm which is sometimes quite barbaric. The adolescent has already shown an interest in and an enjoyment of the temporary thrill which he gains from the popular music of the day. He is keenly alert to catch the elements which will satisfy the restless activity and movement which are a part of his very nature. Herein lies one of the things to be recognized in the music of the church. Since rhythm as an element of music has such a strong appeal, it is the leader's duty to cultivate a sense of good rhythm to meet the challenge of the adolescent.

6. Musical Form

When all these elements are woven together the result is some semblance of musical form. Musical form consists of contrast, repetition and climax. The contrasts are found between the verse and chorus of hymns and also in the varying character of parts of classical music such as the slower passages from the allegro movements. Repetition saves one from a feeling of monotony only through the degree of contrast in tempo, rhythm and theme, but brings one back to something in the music which has gone before.

Characteristic of all good musical form is the climax. This is the most stimulating point in the whole composition and need not be reserved for the end. One way, perhaps, of illustrating what a climax is in music is that given by Reginald L. McAll in his book

entitled Practical Church School Music,

"It is as if you are starting out for a mountain climb. You begin walking on the plain, but soon rise, moving more slowly as you climb, and arrive at the top of a hill, only to discover that this is not the end of the journey, but that after you have descended into a valley there arises another higher ridge, perhaps the highest in the range--and possibly not. You may find another valley beyond its crest, but finally you scale the horizon on all sides."¹

A climax may be indicated either by pitch or by volume. Usually it comes at a point where there is a real crescendo of tone. It may, however, be found where the tone is extremely soft. Combined with either of these, the climax is sometimes indicated by a high point or a low point in pitch range. It is usually found fairly near the ending and brings one back to some sort of equilibrium. However, the climax is found in various places in great literature and so it may be in music.

Contrast, repetition and climax are carried over into a great deal of the church's music. The church's anthems and musical programs are full of contrasts of melody and tempo and then reverting back to that which has gone before. "I Heard the Voice of Jesus Say" (to the tune, Vox Dilecti) indicates contrast through the change from the minor to the major key. "Master, the Tempest is Raging" has great contrasts in loudness and softness of tone. There is much repetition in the composition of this hymn also as well as a great climax as the refrain moves steadily up the scale at one point. Here the climax is marked by the height of the pitch as well

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1. Ibid, p. 130.

as by the crescendo and increase in volume which drops off almost immediately.

B. The Values of Music

If it were true that all meanings could be adequately expressed by words, painting and music would not exist today. John Dewey tells us that

"There are values and meanings that can be expressed only by immediately visible and audible qualities, and to ask what they mean in the sense of something that can be put into words is to deny their distinctive existence."¹

Everything in life has its own value, whether it be a good one or a bad one. There are decisions to be made daily with regard to the values of one thing or another. So it is with music. There are many values to be derived from music with regard to the method and place of its use.

1. Expression

The first value is that which is termed expressional. Historical references show that music preceded language as a means of communication or mode of expressing one's self. Man had rhythm and learned to hear tone long before he was able to express himself in any language.

The expressional value includes the individual who tries to discover or recreate the experience and purpose for which the

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1. John Dewey: Art as Experience, p. 74.

composer produced his composition. This is true, for instance, in the great oratorio, "Messiah", created by Handel where the adolescent sings all or part of it in a group and comes to feel the dynamic message which the composer wanted to have brought out of such a masterpiece.

Another angle of the expressional value is that of the reaction and feeling created within the being of the listener who hears any music. There is a strong emotional value in music for it may soothe or excite; encourage or discourage; strengthen or tear down depending upon the nature of the composition being played. Paul evidently recognized this value of music for he exhorted the early Christians to encourage one another with songs and to keep music singing in their hearts.¹

2. Integration

Among those examples of disintegrated personalities which have been changed through the medium of music is that of Saul in the Old Testament.² Samuel Nowell Stevens says

"The central function of religion is now, as always, to bring man out of his weakness, his strife with himself and his fellows, into the strength, the peace and harmony, the integration of his life-impulses, which he can get only in communion with the Eternal Presence."³

To this statement he also adds that music is the one art that will

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1. Cf., Ephesians 5:19.

2. Cf., 1 Samuel 16.

3. Samuel Nowell Stevens: Religion in Life Adjustments, p. 137.

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never disappoint religion, but uphold it.

The value of music in integrating the individual personality is one of soothing and calming the restless mind and heart or by quickening and exciting the sluggish and lifeless. This result is, of course, dependent upon the nature of the music chosen. Larry Benson, a high school lad, comes home from a basketball defeat and is in a very irritable mood. He sits down to the piano and plays some powerful chords at first and then finally plays or turns to music that is far more subdued and perhaps even to some light and humorous songs. 2 This is just one of many possibilities of those who just naturally respond to musical expression whether they play themselves or not.

George W. Crane, in considering the value of music in integrating not only the individual, but the group which is made up of individuals, says,

"The Jewish nation during the captivities sustained its hope by the psalms which were sung to a musical accompaniment. The Marseillaise has lifted the spirits of muddy, bedraggled French legions from defeat into victory. In fact, it has inflamed the soldiers so violently that there have been times when its use was forbidden". 3

This fact is seen active most intensively in such places as athletics, military and political groups and in revivals. In each case, music has a prominent place with its rhythm and life and sturdy quality.

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1. Ibid., p. 137.

2. George W. Crane: Psychology Applied, p. 353.

3. Ibid., p. 346.

People from all walks of life and from all kinds of interests must be bound together with one spirit and one common purpose if any such gathering is to be successful. Music, in these cases, stirs up enthusiasm, patriotism or loyalty and a oneness of purpose.

This same value of integration is evident in any service of worship where the prelude is played. A composition played at the beginning of such a service is of vital importance for it sets the mood and tempo of the service for those who are the participants.

Group singing and choir singing both play a large part in integrating an individual with a group. The choir singing is common to the Catholic and Protestant churches alike with the exception that more music is provided by the choir in the Catholic church than by the congregation. Their musicians and performers are completely hidden from the eyes of the congregation and therefore the message of the music and the words have, in one sense, a more direct approach. Catholic worship omits congregational singing except for responses which are sung with the choir.

3. Culture

Still another value in music is the cultural value. How important it is to develop a sense of beauty and an appreciation of beauty. This value should be universal, but many have been deprived of it and thus of a knowiness and a sensitivity much needed in a war-torn world.

There are many adolescents who have little or no sense of appreciation for any music except the popular jazzy type. They have not been challenged with the meaning in good music. A lack of education of the adolescent causes him to respond to the popular attraction of the day. The adolescent is quick to accept anything that has rhythm and life and spirit to it. Whether the church is doing its part in the field of music or not, the adolescent faces constantly the reality of the outpouring stream of cheap music which never proves to last.

Good music offers, through training, not only an awareness of its own innate beauties, but creates a sensitivity on the part of the adolescent towards other fine things such as: good literature; good companions; and high standards and ideals. During adolescence a beginning may well be made in fostering musical appreciation, for youth is capable of it and eager for it. The idea is not to produce musical critics,¹ but rather to create a taste for the best.

4. Inspiration

The inspirational value has already been stated, in part, in the consideration of integration.

"In industry as well as in the home or the church it is found that music can produce happiness and pleasure, both of which reactions are conducive to a feeling of confidence".²

Department stores are among those places which use music because

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1. Cf. Young: op. cit., p. 27.

2. Crane: op. cit., p. 375.

they realize that music has within it the qualities to uplift and to inspire or to lead one into certain trends of thought and attitudes of mind.

An inspirational value may come to the adolescent through a band concert or through the use of a smaller group of instruments in a gathering of any sort. It leads him to activity and to a desire to accomplish worthwhile things. Such a feeling of uplift may often come through the singing of a hymn or a gospel song and may bring with it more than the devotional aspect.

5. Devotion

The devotional value of music is a little different from the inspirational for it deals primarily with the religious field and the leading of an individual's thoughts to God. He may have one conception or another as to the character of God, but a great deal of music has within it the quieting element and the tendency to lead one into the spirit of meditation. This type of music may be soft and with an easy, flowing tone or less often perhaps, it may be the type which is strong and virile with power and majesty.

There is certainly an inspirational and devotional value also for the adolescent in the music of the church. An astute student of human nature centuries ago said, "Let me write a people's songs, and whosoever will may write their laws". To make the hymns of the church is to shape the faith of the church. Hymns learned

during the time of the adolescent have been known time and time again to bring comfort, strengthening and encouragement. The music strengthens the message of the words and helps to retain the thought of the words. Much of poetry is forgotten in later years, but the words of hymns or of poetry which have been combined with music are seldom forgotten.

6. Social

The final consideration is the social value of music. Music causes the adolescent to cultivate the companionship of kindred spirits, and by doing this it safeguards him from frivolity and, perhaps, from viciousness.¹ Through music, whether it be in a worship service or in an entertainment of any sort, the adolescent gains a feeling of fellowship and a common bond with others like himself. Through a social entertainment there comes a time in which he may express himself and may meet his leaders and fellow adolescents in an informal and more natural way as a performer or a listener.

There are very few young people of any age who cannot be touched and interested by music of one kind or another. Music is a starting point, a common ground of interest, upon which contacts may be made if it is made an integral part of the church program and not simply a kind of "bait".

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1. Cf. Young: op. cit., p. 28.

C. How to Appreciate these Values

Beyond a recognition of the general characteristics of music with its many and numerous values there is the need to consider how to appreciate these values. In thinking over the method by which to bring about an appreciation there is the listener and participator. Both are important and will be given their places in the discussion to follow.

1. The Possibility of Growing in Appreciation

There are many adolescents who have no interest whatsoever in music in any of its phases. That will have to be granted. There are others, however, who have had little or no opportunity to taste music in many of its finest forms and therefore, the possibility for growth in appreciation is yet there.

A number of tests have been made with various age groups and particularly with the adolescent. One test was made by Gilliland and Moore and another by Washburn, Child and Abol.¹ In the first case, they took two compositions of the classical or sacred nature and two of a popular nature and played them each a number of consecutive times for a large group of students. In the second case, they took two compositions representing each of four classes: the heavy and serious type of music; the classical;

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1. Cf. Chandler, op. cit., p. 222.

the semi-classical; and jazz or popular. They called in over two hundred students regardless of what interests these students had and subjected them to the hearing of these varied compositions five consecutive times. At first, the popular music, in each test, ranked high in the interest and enjoyment of the listeners. Gradually this feeling died away and upon the fifth rendition, the heavy and serious compositions were the ones which received most favorable comments.

2. The Appreciation of the Listener

Realizing that there are those listeners who have no interest at all in music it would be well to recognize the various kinds of appreciation on the part of the listener. A number of people have worked in this field and have classified them in one way or another. Gurney recognizes two types of listeners--the indefinite and the definite.

"In definite hearing there is a perception of form, namely melodic and harmonic sequences and combinations, while indefinite hearing involves 'merely the perception of successions of agreeably-toned and harmonious sounds'. This distinction is basic. The indefinite listener, therefore, who does not grasp the form, does not hear the music at all, but only discreet pleasant sounds".¹

A. R. Chandler has a little different classification.²

He considers first the listener who is purely objective. His ear is tuned to the quality and to the technique of each individual in-

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1. Max Schoen: Art and Beauty, p. 160.

2. Cf. Chandler, op. cit. p. 224.

strument. Another kind of listener is the one who recognizes changes of mood or emotion that go on within himself. Still another is the one to whose mind comes a sequence of associated scenes, persons or events. Along with this might be classed the listener who hears a composition, but does not fit himself into the mood which it demands.

In his book entitled How to Listen to Music, Krehbiel writes,

"There is a greater need than pianoforte teachers and singing teachers and that is a numerous company of writers and talkers who shall teach the people how to listen to music so that it shall not pass through their heads like a vast tonal phantasmagoria, but provide the varied and noble delights contemplated by the composers".

The adolescent needs to be taught to recreate the experience intended by the composer in order to obtain the most from the music whether it be intended for a devotional, inspirational or any other purpose.

3. The Appreciation of the Participator

In order best to gain an appreciation of the values of music, the listener alone cannot be considered for much of the church's program of educating to appreciation comes through active participation of the adolescent. Any individual who has been given a fair amount of musical education in general is far more likely

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1. H. E. Krehbiel: How to Listen to Music, p. 12.

to be able to enjoy and absorb the most from music than one who has no first-hand contact with it. In thinking of the educational program of music the beginning should come with a general background and discussion of the simplest and most basic elements of music which are necessary both to a singer and a player. The adolescent can appreciate and love hymns and any sacred music if he learns to read and follow easily.

There is nothing more significant in aiding an appreciation of music than for an individual to learn to sing or to play some instrument for himself. This experience is one which educates the adolescent not only in the field of music, but in patience and many other intangible lessons which must be learned. A great deal depends upon the teacher in this education for by determining what music his pupils shall study, the teacher exerts a great influence upon the development of their tastes.

When an individual or a group is ready to sing, play or hear any sort of worthwhile music it is helpful to bring out the reasons behind the writing of the musical composition. This form of education creates interest and a feeling for the composition to be used. It is also a form of education which causes the memory thereafter to be enriched and to build up a growing interest in music in general. A great deal of music of the church has behind it a challenging experience which has impelled the writing and which enhances the meaning and the beauty of the music when used.

An appreciation of the values of music may also be brought about through informal singing and a general fellowship time. A great deal, of course, depends upon the leader, but an enthusiastic spirit and a love and understanding of music means a great deal. People, in general, love to sing and, as in many other fields of interest, if one can begin with them where they are, their alertness and appreciation will grow unconsciously.

Sellers writes,

"No church can be truly musical, deeply spiritual nor properly worshipful that is satisfied to be entertained, that accepts a choir, soloist or other musicians as the purveyors of its music while it sits idly by or offers trivial criticism."¹

The adolescent needs the experience of recreation not only as a listener, but also as the participator or performer. Endeavoring to reproduce a composition the way in which it was composed affords him a great enrichment. This experience may not be simply for himself as he recreates with the group, but as he tries to give this vital meaning to others who listen to him.

D. Summary

This study of what music is has included the general and basic elements of music which are tone, melody, harmony, tempo, rhythm and form. The terms were defined briefly and described

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1. E. O. Sellers: How to Improve Church Music, p. 35.

showing the correlation of these elements in making the completeness of a composition.

Having discovered the elements of music, a brief study was made of the values of music including that of expression, integration, culture, inspiration, devotion and the social. There then followed the need to know how to appreciate these values. Finally, the solution lay in considering the methods of musical education through two approaches--the adolescent as a listener and the adolescent as a participator.

CHAPTER III

**THE PLACE OF MUSIC IN THE CHRISTIAN EDUCATION
OF THE ADOLESCENT**

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There are many things which influence the adolescent outside the church. Evidence of this fact is seen in a decided slackening in attendance beginning in early adolescence. The adolescent needs a challenge and a faith in Christ to grip him and lead him in the best. The adolescent is restless and is going through a period of doubt and questioning. He wants movement and action and will go where he sees signs of life.

A survey of music's place in the church program of today shows that music, if effectively used, fills a very prominent place in Christian education and has some part in every phase of the church's life. It is found in the church school's program; in the young people's meetings; in the morning and evening services; in the outdoor vesper services; in club meetings during the week; in the social life and entertainment of the adolescent as well as in separate musical organizations such as the choir, the orchestra and smaller groups.

One of Luther's ninety-five theses was to the effect that the common people should be allowed to participate in the worship
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service of the church through the medium of singing. Sellers writes,

"It was said of Whitfield that he could speak so as to be distinctly understood for a half mile and could be heard singing for twice that distance. Not vouching for the distance, the ratio is correct. The voice of song will arouse where the spoken

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1. Sellers, op. cit., p. 38.

word produces no effect."¹

Music reaches many hearts that never would be touched in any other way. The church's failure to realize the importance of music in its program for its youth has resulted in the adolescent's turning to the popular or jazz music. The need for the religious educator is to reconsider the place of music in the church's program and discover what can be done to meet the needs of the adolescent.

A. The Kinds of Music Used

When considering music in Christian education ordinarily one does not stop to think of the kinds of music used in the church. The kinds of music are taken for granted, but a little consideration will reveal the rich possibilities there are for variety and interest.

1. Hymns

The first kind of music which comes to mind is the hymn. There is a wide variety of opinion as to how this kind of church music should be defined. The most common definition, in distinguishing the hymn from other forms of music used for congregational singing, is that it is praise directed to God.²

Dr. Breed says, in his book entitled The History and Use of Hymns and Hymn-Tunes, that the hymn must conform to four conditions:

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1. Sellers, op. cit., p. 38.
2. Peter C. Lutkin: Hymn-Singing and Hymn-Playing, p. 5.

"It must obtain a hold upon the great Christian community. Its hold must be permanent. It must find a place in the solemn and stated worship of the great congregation, and it must be embodied in some authorized body of sacred song, put forth or sanctioned by some recognized organization of Christians."¹

H. Augustine Smith states,

"The hymn itself must be elevated to a high place in worship through reverent and thoughtful singing at all times. It should be lifted off the floor, where conventions, conferences, and social gatherings, Sunday night popular services and evangelistic song-leader tricks have all but tossed it through their singing anything, any time, anywhere, amidst confusion, jollification, the inauspicious entrance of late comers, and last-minute errands--making it something of a sporting mania."²

This consideration of the hymn needs to be remembered when working with the adolescent who is looking for a standard and for that which he can understand. Hymns, therefore, are recognized as such on the basis of their permanent and lasting quality; upon their direction of thought toward God; and upon their recognition by some authorized Christian group.

In obtaining the best values from music when working with the adolescent, the words are important even though not directly related to the music of the hymn. It is impossible to divorce a hymn-tune completely from its words. Sacred music should be welded to the message of the composition and carry the imagination along with it. If that message is one of a militant, prayerful, worshipful or any emotional or religious experience, the mood of the music should substantiate it with the words. The important thing to remember in considering a hymn is the significance of the basic elements of mu-

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1. David R. Breed: The History and Use of Hymns and Hymn-Tunes, p. 83.
2. H. Augustine Smith: Lyric Religion, p. 5.

sic. Even in the simplest kind of music there is real beauty with the moulding together of harmonies, rhythms and the other elements.

2. Gospel Songs

Gospel songs, or gospel hymns as they are sometimes called, cause a great deal of disagreement among thinkers. One particular characteristic of the gospel song is that it leads the adolescent to become subjective rather than objective. This characteristic is noted especially in the words. Sellers says,

"One weakness of the gospel song movement is that so many of these songs direct the mind of the worshipper inwardly to his own experience and needs, whereas the more churchly hymns direct his mind and heart outward and upward towards God in worship and praise."¹

The gospel song is chiefly of an evangelistic nature and used for popular gatherings of a heterogeneous character. There has always been music of this nature in one form or another. Dr. Breed writes,

"What lay evangelism was to the ordained ministry, the gospel song is to regular church music. If the right relations of the former be determined, so also will the right relations of the latter. If lay evangelism is a proper, permanent system, so also is the gospel song. If it is exceptional and temporary, so also is all that which necessarily goes with it as part and parcel of the same general movement."²

To many, as Verkuyl has expressed it, the gospel song represents a kind of sanctified jazz with a great deal of syncopation and catchy rhythm, but no meaning or value of a positive nature.³

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1. Sellers, op. cit., p. 45.
2. Breed, op. cit., p. 331.
3. Cf. Gerrit Verkuyl: Adolescent Worship, p. 176.

The gospel song does not contradict the rules of music, but simply does not heighten the beauty of music to its fullest extent. It does not make the best use of the possible elements of music, but many times has proved to have a very real place.¹

3. Choruses

There needs to be a discrimination made when thinking of choruses for there are those which very beautifully create a worshipful atmosphere and there are those which are not fit to be sung at any time or place. The term "chorus" is applied to a rather brief musical selection. It sometimes consists of the refrain of a gospel song detached from its origin. It contains harmonies and rhythms which the adolescent loves and consequently calls for frequently.

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1. Edmund S. Lorenz: The Singing Church, p. 93.

Not all people are fair in their criticism of the gospel song as is indicated by Lorenz when he says, "While the worse specimens of gospel hymns have usually been selected as the basis of attack, the very best of the standard hymns have been held up as the criterion of value; the utter unfairness of such comparison is evident enough. Gospel hymns should be judged by their best specimens when compared with standard hymns. The inequity of such a comparison is made more flagrant by the fact that these standard hymns, only hundreds in number, which are justly appreciated and lauded, are the survivors of multiplied tens of thousands that were written through the generations....This tremendous mortality is not necessarily due to offensive weakness and faults, for hundreds served their day and generation most acceptably and well. In like manner the older gospel hymns, which have had their day of usefulness are fading out of these collections, making way for new ones that express the feelings of the present generation more intimately. This is as it should be."

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The chorus, as the gospel song, has been treated as a convenient 'punching bag' by many literary and musical idealists¹, and yet, as a professor of Auburn Theological Seminary sums up the situation very wisely:

"A few of the modern revival hymns make quick appeal to the modern heart, are easily sung, and may be teachers of religious life. The majority of them are shallow in thought and without musical worth. But in all matters of education we must help men as we find them and patiently lift them to better things".²

4. The Anthem

Anthems make their contribution to the program of the church as do the hymns. They are mentioned briefly here because of their prominent place in the church program for the adolescent as a participator in the choir and also for him as he listens. Anthems vary in quality and in suitability for a service and should always be studied in the light of the theme of the service and that which precedes and follows the singing of the anthem.

The nature of the anthem in a church service should never be one of the "showy" type. In his book entitled Musical Ministries in the Church, Pratt says,

"All anthems expressive of direct worship need to be treated as essentially congregational in origin and character. They are not addressed to the people, but offered on their behalf. To achieve this as a positive fact is very difficult, since it involves an eminent degree of self-control on the part of all the parties engaged, both choir and congregation. The singers must

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1. Ibid., p. 89.
2. Ibid., p. 96.

sing as distinctly conscious that they are only substitutes for the real agents, and the congregation must appropriate the singing as if it were its own".¹

Here is seen the opportunity which the adolescent has, as a member of the choir, for recreating the composer's original purpose and thought for the congregation.

5. Responses

Responses are phrases or brief selections of music sung at the close of a prayer or in reply to some part of the worship service led by the clergyman or any leader.² They may be in the nature of a series of Aens or some worshipful selection which is closely associated with what directly precedes it.

6. Oratorios and Cantatas

Both the oratorio and the cantata are dramatic, but the oratorio is more frequently based upon a Scripture theme set to music than is the cantata.³ There is no action or scenery or costuming, but simply the representation of parts by solo voices, small groups or the whole choir. The cantata is a shorter musical composition than an oratorio and is sometimes spoken of as a small oratorio.

Parts of oratorios and cantatas are used often in the church service as the choir anthem, but there are occasions when a

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1. Waldo S. Pratt: Musical Ministries in the Church, p. 98.
2. Cf., Webster: Collegiate Dictionary, p. 849.
3. Cf., Donald F. Tovey: Oratorios, Encyclopedia Britannica, 14th Edition, Vol. 16, p. 843.

whole service or a large part of the service is given over to choir music for the purposes of adoration, worship, praise and consecration. These forms of church music take into consideration the middle and later adolescent perhaps more than the early adolescent, but are not too difficult for anyone as either a listener or a participator. Some of the most common are: "The Messiah," "The Elijah," DuBois' "Seven Last Words of Christ."

7. Instrumental Music

The instrumental music of the church includes compositions used by the organist or pianist. It may be used for a meditative and devotional purpose or for the joyous and exalting spirit of the group. This aspect of the church's music considers the adolescent as a listener more than as a participator, but there are times when he becomes the participator such as is the case when he is a member of an orchestra, a small ensemble or plays a solo instrument.

8. Fellowship Songs

Yet to be considered are the fellowship songs or songs which are purely social in purpose and for entertainment. These songs include those sung at camps and conferences and the rounds and lighter songs used at parties.

B. How Music is Used

The values realized in music are not entirely a matter of

kinds used, but are dependent upon the manner of its use. A consideration will first be given to the adolescent as a participator and then as a listener for there are two angles to the problem of music and its work with the adolescent. Sellers states that "no amount of mere hearing can compare in its influence with participation in musical performances",¹ but there is a value for the adolescent as a listener in informal singing as he grows to sense the fellowship of just such a group.

1. The Adolescent as a Participator

Seldom is the program of one church identical with another, yet there are common principles which underlie all use of music. In studying the adolescent as a participator, it is noted that there is the informal and the formal sort of gathering and activity. The informal gathering is found in the church school during the period of singing when songs which have been learned are reviewed and when new songs are taught.

Informal group singing is used in many churches also in the young peoples' meetings when gospel songs and choruses are included. This is true also of the singing at the beginning of the evening service and in such cases is indicative of a more evangelistic spirit in the evening in contrast to the greater amount of formality such as is found in the morning. This practice, however, is

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1. Sellers: op. cit., p. 35.

not universal and is generally restricted to a shorter period of time.

Group singing is well adapted to the social program of the adolescent group. The purpose of these songs is primarily for fun and fellowship with others of the adolescent's own age and comparative interests.

Informal singing is found also in the club meetings that are held during the week. This is quite naturally more characteristic of the girls' club than of the boys' for their interests lend themselves to such activity. In contrast, music is used in a more formal manner. The adolescent may participate as an individual or as a part of a group through solo work—vocal or instrumental—or through any musical organization such as a senior or young peoples' choir or an orchestra. Each of these forms of participation have their place in the special music of the church school program, the regular church service, young peoples' meetings, vesper services and in the social program in the way of entertainment.

The greater part of the church's program is conducted in the formal manner. In this case the adolescent participates in individual work, in small groups and as a member of the congregation as a whole. When thinking of the place of music in the church's program, congregational singing is most prominent. As in its informal use, music is here found in the church school program, in the morning and evening worship services, in young peoples' meetings, vesper services, club meetings and in social gatherings and entertainments.

Congregational singing is the ideal church music. It gives the greatest possible number of people an opportunity to express themselves. It is a physical and psychological preparation for whatever is to follow whether the thought or message is religious or otherwise. "Congregational singing is set forth in the realm of sacred and Christian history, just as in social or military life, as God's most wonderful gift and effective motivating agency".¹

2. The Adolescent as a Listener

In considering the adolescent as a listener, the use of instrumental music for the purpose of the prelude, postlude and offertory come to mind first, no doubt. The prelude is vitally important in setting the tone and attitude for the service. It is usually meditative in character in contrast to the joyous and triumphant note of the postlude. None of these uses of music should ever be simply for "show music", but as a background to produce an effect of worship and quietness in the heart and soul of the individual.

When the adolescent listens to either instrumental or vocal selections in a service, if the music is well rendered, he can grow to appreciate more of the experience of the composer for himself. He begins to catch the spirit for which the musical number was composed and selected for this service.

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1. Sellers: op. cit., p. 38.

Sometimes, although seldom, individual instrumental numbers are rendered as special music. This is true also of small groups of instrumental ensembles as are used on seasonal occasions. More common than these, however, are the solos, duets, quartettes or choir numbers that are used in almost any church service and many of the other phases of the church's program.

C. Summary

Through the discussion concerning the place of music in the Christian education of the adolescent, the widespread use of music has been seen and the prominent position it holds in the total program of the church.

Music was found to be used in every part of the church from the church school program to the social life of the adolescent. With this was discussed the kinds of music and how they were used in the various phases of the adolescent's church life. In this study, the adolescent was considered as a participator and as a listener in the program of Christian education as his life is touched in many places by music.

CHAPTER IV

THE REALIZATION OF THE VALUES OF MUSIC

IN THE CHRISTIAN EDUCATION OF THE ADOLESCENT

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There are a number of thoughts to be kept in mind when considering how to realize and to obtain the fine values of music in the Christian education of the adolescent. The realization of the values of music may come through equipment, organization, the selection of materials, through the methods used and above all else through the leader. Undoubtedly the most important of all is the leader himself for without correct leadership the greatest opportunities for making use of music are lost.

A. Through Equipment

The term "equipment" involves several considerations which have only an indirect bearing upon music and its influence. These matters are apparent to the adolescent in a very liturgical service in contrast to the more evangelical form. The nature of the liturgical service, as is found in the Catholic Church or even in some Protestant churches, is due in part to the atmosphere created by the surroundings. There is a certain grandeur and majesty about the architecture of the sanctuary which is a marked contrast to the less elaborate church and it creates a demand for reverence and humility. In such an environment, music which is adapted to

the formal service receives a greater usage and the freedom and informality of the group is lost.

There are such seemingly minor things to remember as the need for a room providing adequate space and an atmosphere of warmth and cheer. In considering these things it is important above all to remember the need and the opportunity always to surround the adolescent with beauty and with the finest things which will unconsciously deepen his sense of appreciation for the best.

All of these items mentioned are significant in one way or another in helping to bring about that which music, used intelligently, strives to accomplish--the deepening and enriching of the spiritual life of the adolescent. More important, however, is the equipment used by the musical program of the church in the more direct sense. This equipment would include hymn books, vocal and instrumental selections, as well as the instruments themselves: an orchestra, an organ or a piano.

In thinking of the place of the hymn book and its importance, Pratt says,

"The full sense of some hymns will be caught only vaguely, no doubt, but many of the richest tunes are more readily learned by young people than by adults. In the long run the general grade of a church's hymn-singing will be found to be fixed by the Sunday-school".¹

With the divergence of groups and types of services, it is natural that hymn books should not be uniform even within a denomination.

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1. Pratt, op. cit., p. 75.

It would be of no great value to advocate the purchasing of hymn books to fit every need of the church's program because this would be impossible in most cases. However, it is important that the church leader study and evaluate his church's program, particularly in the light of the adolescent, and discover what the hymnal has to offer to the total program of the church. Does the hymnal include selections suitable for worship of young and old alike? Price, in his book entitled Curiosities of the Hymnal,¹ suggests the value of every home owning a church hymnal. In this manner, the musical program of the church could be strengthened.

A piano or better still an organ or both are of great value in the church, for instrumental music has a unifying effect and brings about the opportunity for individual worship and meditation without the hindrance of words. These instruments make fine "leaders" with group participation in singing of one form or another and if properly used by the player inspire the adolescent to put his whole self into the experience.

It is very important, when deciding upon a musical instrument to be used in the church's program, that it be a good one and be kept well in tune. Harper says,

"Only a first-class instrument can withstand abuse and misuse and still be a fit instrument to use in the leadership of sacred worship. Every piano should be tuned not less than once each six months. It should be closed and covered when not in use, and as nearly as possible variations in temperature, particularly during the winter season, should be avoided".²

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1. Cf., Carl F. Price: Curiosities of the Hymnal, p. 10.
2. Earl E. Harper: Progress of Church Music, p. 9.

An organ is far better than a piano when it comes to worship. In purchasing a pipe organ, however, it is vitally important that some trustworthy authority be chosen to advise in order to save a poor investment.¹

There are a few instruments which may be used in the church with fine results. The violin is perhaps the most outstanding one of these and can render music that is most effective in creating an atmosphere of reverence and worship. In less formal services sometimes a trumpet may be used to great advantage.

An orchestra is a very effective part of the musical equipment and can be a real experience to the adolescent who plays an instrument as well as to the one who listens. It allows, as does the choir, for more to take part and thus to increase the sense of belonging to that which is able to be of service to others. "Generally speaking", Harper observes, "when tested by the actual contribution made to the aesthetic quality and spiritual power of the service of worship, such organizations as the orchestra fall by the wayside".²

B. Through Organization

The realization of most if not all of the values of music comes through the organization or groups in which the adolescent has the opportunity both to participate as an active member

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1. Cf., Ibid.

2. Ibid.

or to enjoy as a listener.

One of the most familiar and commonly recognized musical organizations in the church is the choir although little real thought is given to this group by most people. Sellers writes,

"A choir is not simply a group of persons who chance to occupy the choir loft and 'lead the singing'. Next to the leader, perhaps even more essential than he, is to have a choir, a band of consecrated singers, to set the example, encourage and enthuse all who can possibly cooperate".¹

The choir may consist of only a quartette although more opportunity is offered for adolescents to participate when the group is larger. It is invaluable to the Christian education of the adolescent to have a young people's choir in addition to the regular church choir. H. Augustine Smith has said that there is a growing weakness in congregational singing because people are becoming too sophisticated to participate. Fine equipment and good choirs will have to break down this feeling of it being easier to listen and then create in those in the congregation a reverence² and earnestly thoughtful mood at all times.

It is often the case that the choir is a professional or paid choir with little or no interest in the church in which they sing. A wonderful opportunity is lost in not giving the adolescent the chance to participate in and hear music in this way. It would require the training of a choir if the members were not professional, but there is a warmth and interest created in the adolescent who is

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1. Sellers, op. cit., p. 59
2. Cf., Smith, op. cit., p. v

in the choir as well as the adolescent who sits and listens as a member of the congregation.

The choir can heighten the listener's experience through music that the member of the congregation cannot sing. The music which the choir sings includes not only the congregational hymn, but also an opportunity to acquaint their listeners with the music of the great masters. In this way the choir can also raise the tone of the music used in the church's program in a gradual way.

C. Through Selection

There are a number of things to be considered when selecting music to be sung or heard by the adolescent. One common habit of many leaders is lack of variety in choice and consequently the music becomes monotonous and commonplace. Following a plan of a theme, the season, or the time of worship will guard against this problem of monotony.

It is very easy for the leader to make a choice of music which is beyond the level of appreciation and understanding of the adolescent. This is true of either words or music. If this policy is used too much, the adolescent gets a feeling of being hypocritical and ultimately loses interest because he does not understand and therefore cannot mean it.

In working with the adolescent, it is commonly noticed that he responds with interest and enthusiasm more readily to the gospel song than to the regular hymn. There are harmonies and musical combinations in the gospel song which seem to be a parallel to

the popular music with which he is most familiar. "Jazz appeals to the adolescent because there is freedom of movement, erratic rhythm, and a constant surprise of unexpected changes."¹ The adolescent needs more than simply the hymn of worship and praise. There are many choruses and gospel songs which are extremely poor taste in either music or words and consequently should not be used. There are others, however, which have and will continue to have a profound and lasting effect for good upon the adolescent and therefore cannot be disdained.² An example of these is Vivian Kretz's "Thou Wilt Keep Him In Perfect Peace" and the well-known number "The Old Rugged Cross" by Reverend George Bennard. There are many beautiful hymns of worship which are invaluable to the adolescent, but yet there is also a place for the music which he more easily understands and by which he is deeply moved.

D. Through Method

In order to conserve and make use of the values of music for the adolescent, the best methods for presenting and teaching any composition must be found in order to make it a meaningful avenue of worship and an instrument by which the will to accept the Christian life and to live it more fully may be aroused. In approaching the problem there will be considered two of the most common experiences

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1. Young, op. cit., p. 28.

2. Cf. Breed, op. cit., p. 341.

of music; the congregational hymn and music of the choir.

Several specific methods will be given with particular reference to the teaching of hymns, namely, discussion, story-telling, correlation with Scripture, picture study, and dramatization. These methods were chosen on the basis of their recognized standing as legitimate teaching methods and because they have been tested by authorities in teaching hymns.

1. Methods in Learning and Appreciating a Hymn

No one can sing worshipfully when unfamiliar with new words and new music. Therefore, it is important that a time be set aside for learning a hymn before it is actually to become a part of a worship service. This process of acquaintance may be a case of three or four weeks before the hymn can be most effectively used.

The appreciation of a hymn is often ruined by the way it is sometimes used to fill in the gaps rather than as a vital part of the worship experience. It is sometimes used when there are late-comers or when there is a restlessness in the group. The hymn was never written for these purposes, but grew out of the sacred experience of its composer.

a. Through the Discussion Method

After presenting the music and the words of the hymn first, the discussion method offers an opportunity to clarify any meanings that may seem quite hazy. Therefore, the leader has the chance to make the subject of the hymn practical by bringing it

into the realm of the adolescent's interests and problems. There is an informality created and the adolescent learns to respect the opinions and the thoughts of others rather than to form snap judgments. The discussion method offers the opportunity to see what prompted the composer of words or music to write and leads the adolescent's thinking back farther than just to facts, but to the significance of those facts.

There is a real value for the adolescents in becoming aware of the elements of music used in making the complete result of the hymn. The adolescent loves a hymn with rhythm and the beautiful harmonies and enjoys experimenting with them informally as he discovers them. This is an experience which grows as he progresses through the period of adolescence and it is important to increase his understanding of the mechanics and the beauties of music of the church. It is important to educate him to the tempo and time elements involved in singing or hearing a piece of music. It is valuable to take time to explain contrasts and the other phases of musical form.

b. Through Stories

In speaking of the significance of the hymn story, Hunter writes,

"A knowledge of the hymnwriter's life and circumstances will contribute to a fuller realization of his message in song. Apocryphal and unauthenticated incidents have been so overworked in the past that many err in regarding the whole subject of hymn stories as trite and trivial."¹

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1. Stanley A. Hunter: The Music of the Gospel, p. 15.

Jesus did much of His teaching in parables and thereby obtained a particular appeal to His listeners in endeavoring to present them with some truth. Story-telling has been a method known and loved by young and old and it has built ideals and set up standards down through the centuries.

With the adolescent, the story creates interest in a very vivid way and leaves an impression which is seldom forgotten. There are many books on hymn and tune writers such as: Lyric Religion by H. Augustine Smith; Hunter's The Music of the Gospel; Lorenz's Practical Hymn Studies; and Sue R. Griffis' Lamp for Worship, which reveal a wealth of material available for use in vitalizing the hymn to the adolescent.

c. Through Correlation with the Scriptures

It has been true again and again that among later adolescents and adults that in times of great trial and distress, that which came as a relief to the soul was not passages or verses of Scripture, but words or tunes of hymns. However, even a brief study of many hymns reveals the reflection of Biblical passages in many a line. The men and women who sang were Bible-fed and were strengthened by the power of the Holy Spirit.

Although there is not a clear relationship between the correlation of the hymn with the Scriptures and a study of the music of the hymn, it is essential to a greater appreciation of the hymn-tune. The hymn "Holy, Holy, Holy, Lord God Almighty" is one of many examples of those which are a metrical version of a Bible

passage translated into life. The second stanza reveals a picture taken from the fourth chapter of Revelation. The Christmas hymns are all directly influenced by the Scripture passages and would mean little without that background.

d. Through Pictures

The use of pictures is a very valuable one in simplifying and enriching the learning of a hymn or any music for it leaves an impression that is permanent and is easily recalled. When it is used with a story it doubles the impression because sight is added to hearing. Maus writes,

"Link with these oral interpretations of great religious art not only the visual presentation of the pictures, but whenever possible either vocal or instrumental music of some of the great hymns or oratorios of the church which suggest the same message to human hearts."¹

One very excellent example of a picture to use with adolescents is Scord's "The Lost Sheep" which fits in well with the much-loved hymn "Abide With Me" written by the composer William H. Monk. There is the association of word and tone which moves the adolescent as he feels the quietness and the rhythmic flow of the music.

The guiding consideration for selecting pictures to use with the adolescent must be based on the adolescent himself. Along with this must go the consideration of the suitability of the picture to illustrate the hymn. Any picture used must be large enough

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1. Cynthia Maus: Christ and the Fine Arts, p. 9.

to be clearly seen and should be one representing good art.

e. Through Dramatization

Dramatization is less commonly used in creating interest and familiarity with a hymn tune, but, if well worked out, is fine particularly with early adolescents perhaps more so than either of the older groups. This method is used more frequently with Christmas carols for variety's sake, but is also fine as a suggestion for portraying the experience of the composer out of which the hymn tune came. The words of many hymns have been written by adolescents and therefore such hymns even when the composer's life story has been dramatized, would carry an added impetus. A fine example of this is the well-known hymn "My Faith Looks Up To Thee", the words of which were prompted by a boy of twenty-two years.¹ Through the inspiration of his life, music was set to these words.

2. Methods in Learning to Appreciate Choir Music

Aside from the traditional hymn-sing or the fellowship hour, perhaps the best way to educate the adolescent to an appreciation of the best in music is through being a part of or listening to the choir. Some time in the church's program must be given over primarily to music in order best to appreciate it. There is a dignity and beauty in the music of the concert hall and it will prove itself worthy again when given the opportunity in the

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1. Smith, op. cit., pp. 258-9.

adolescent's life in the church program. Maus writes,

"The Christian religion found in music a congenial ally, ready to aid its progress in the individual heart, and in the world's history. The thought of God, of Christ and His cross, of the Christian graces, and of immortal life is entirely consonant with musical expression."¹

Music for the adolescent should be of the very best, for it is during these years that it has its greatest natural appeal.

Charles Kingsley says,

"There is something very wonderful in music. Words are wonderful enough, but music is more wonderful. It speaks not to our thoughts as words do; it speaks straight to our hearts and spirits, to the very core and root of our souls. Music soothes us, stirs us up; it puts noble feelings into us; it melts us to tears, we know not how. It is a language by itself, just as perfect in its way as speech, as words; just as divine, just as blessed."²

H. Augustine Smith offers a number of suggestions as to the use of music to a greater extent in the church's program for the adolescent.³ One suggestion is that of arranging a Sunday evening service once a month to be taken care of by the choir. The congregation may share in the hymns and responses, but the choir would present a theme carried out through the medium of music. The methods of story-background and correlation of Scripture would assist in bringing about a greater appreciation on the part of either the participator or listener for they would allow for increased vision and a clarity of individual thought.

Another means of deepening the adolescent's appreciation

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1. Maus, op. cit., p. 21.
2. Ibid., pp. 21-2.
3. Cf. H. Augustine Smith and M. L. Maxwell: The Organization and Administration of Choirs, pp. 12-3.

is that of making it possible to have the text of the music being sung in the hands of the listeners. Smith and Maxwell are well aware of the fact that words and music rarely penetrate the consciousness of the listener simultaneously, and therefore the power of the music is increased when the listener holds the text in his own hands.

"It is quite appropriate," writes H. Augustine Smith, "for the choirs, separately or in combination with dramatic societies in the church, to present occasional secular programs, on a 'Church Night' or following a church supper."¹ This is an opportunity to combine music with the social side of the church's program and not divorce it completely. Short cantatas, simple operettas, or musical stunts are fine to adapt to such a purpose.

3. By Training Instrumental Leadership

Religious educators seldom realize how important the organist or pianist is to any group. In his book entitled Hymn-Singing and Hymn-Playing, Peter Lutkin says,

"The organist is chiefly responsible for the character of the congregational singing in the church in which he is employed... In some discerning churches these musicians are not called organists or choirmasters but 'assistants to the minister in charge of music'. The term suggests at once the real significance of the office of director of the music, who so frequently is the organist."²

If the organist is careless and indifferent in his playing, his

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1. Smith and Maxwell, op. cit., p. 12.
2. Lutkin, op. cit., p. 14.

congregation will respond in the same manner. "If he is alert, interested and resourceful he may strike fire in the hearts of the worshippers and lift them on occasion to great heights of religious exaltation."¹

It is not possible for the church organist to be responsible for all the playing necessary in the program of Christian education and it would not be the best plan if he could be available. Herein lies an opportunity for using talent from the adolescent himself and for offering one, or more than one, of the adolescents in the group the training to be an effective accompanist.² The group has a right to expect the organ or piano to be well played and much depends upon the accompanist as to whether an atmosphere is created that is conducive to worship and meditation or any other purpose that is intended. Harper writes,

"Men and women of a congregation accustomed to hearing music well played naturally grow restless as they sit in church and hear voluntaries, offertories, anthem, solo and hymn accompaniments, 'butchered'. That is just what happens to the instrumental music of many churches. It is 'butchered'."³

If the playing of a hymn is done without correct interpretation of the rhythmic structure, the singing of the group is marred. Playing a hymn tune should be considered as an accompaniment for the group and should help rather than hinder the group in its singing.⁴ Often the leader will have done his very best and the group gathering is

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1. Lutkin, op. cit., p. 14.
2. Cf. Harper, op. cit., p. 10.
3. Ibid., p. 9.
4. Cf. Ibid., p. 12.

a failure as far as desired results are concerned for the accompaniment was so inadequate.

E. Through the Leader

In evaluating and carrying out any methods of Christian education, the values are dependent upon the leader himself. In order to bring about a successful program of music for the adolescent, the leader needs these characteristics: sincerity of Christian character, the combination of enthusiasm and dignity, a love and understanding of each individual adolescent, a working knowledge of music, an ability to work with others and an attitude of a student.¹

1. Sincerity of Christian Character

The primary need for the religious leader is a sincere Christian character and a recognition of the importance of devotion and praise to God. Without this, any amount of musical knowledge and understanding is of little value for the adolescent shuns that which is superficial and insincere.

2. Enthusiasm for his Work

The adolescent is quick to grasp the spirit of that which is alive and really at work. Therefore, it is the leader's responsibility to be enthusiastic about his work and have a purpose in his mind which is clear and concise.

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1. Cf. Harper, op. cit., p. 12.

3. A Love and Understanding of Each Individual Adolescent

The leader needs to love and understand his group if he wants to help them in their needs. He must sense the time when his group is ready for music which suits one purpose or another. In order to accomplish this, the leader must forget himself and put his heart and soul into the interests and desires of the adolescent.

4. A Working Knowledge of Music

The leader should know how to choose music which is of the greatest value to the adolescent in producing the atmosphere of worship or of fellowship and to know the capacity of the adolescent to sing or to understand what he is singing. With this knowledge of how to choose music should go an understanding of the usefulness and power of music of any kind through a basic knowledge as indicated in the second chapter. The leader needs also to know where to find and how to adapt materials that make for greater effectiveness in his musical program. The leader needs also to realize the importance of his pianist or organist and work together with him.

5. An Ability to Work with Others

In the words of H. Augustine Smith and M. L. Maxwell, the leader "must have tact, not temperament -- a simple statement, but worthy of deep consideration".¹ The leader who is responsible for the musical program of the adolescent necessarily comes in contact with people of all types and interests. This is the case because

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1. Smith and Maxwell, op. cit., pp. 8-9.

the general use of music in the total church program makes it so. There are those who, set in their own minds as to how music should be used, are quite dictatorial and self-assertive. These things the leader has to recognize and many times they cause him to work far more slowly in order to attain the results which he knows are best for the adolescent.

6. An Attitude of a Student

It is the duty of a successful leader to grow and to remain flexible and willing to accept the new and better suggestions that constantly come up. Harper writes,

"The least a director of any church choir, however humble, should be expected to do, is that he or she should read such books on church music as will be practically suggestive and technically helpful, and that he or she should from time to time seek to come into contact with and to study under competent instructors and leaders of sacred music."¹

The moment that the leader ceases to consider himself as a student as well as a leader, he becomes stagnant and progress comes to a stand-still.

It is also important that the leader of the adolescent be an earnest student of the Bible and keen to see the strong link between music and the Scriptures as well as the values that are inherent in the worship service.

There is value for the leader in studying literature and church history in order to enrich the background of the adolescent

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1. Harper, op. cit., p. 12.

indirectly in his singing of hymns and other music of the church.

F. The Summary

Through five different aspects, a consideration was given to the way in which the values of music can be realized in the Christian education of the adolescent. These five aspects included a realization through equipment, organization, selection, method and leadership.

The significance of the place and the surroundings was recognized with special consideration given to the type of hymnal suitable, the pipe organ or piano, and some of the other instruments that are sometimes used in the music of the church either for solo or orchestra.

The choir was the most common form of organization through which the values of music could be realized. The suggestion was also made of a young people's choir to create more participation by the adolescent and more interest on the part of the listener.

Another approach to the realization of the values of music is through selection. Variety and a recognition of the interests of the adolescent need to be taken into account. Selections must not be made which are beyond the appreciation of the adolescent as a participator or a listener.

Another possibility in the realization of the values of music is through method. Method of appreciation is related both to the congregational hymn and the music of the choir. Discussion, stories, pictures, Scripture passages, and dramatization

may be used in teaching the adolescent to appreciate the hymn.

In order better to appreciate the choir's music, certain times may be given solely to singing by the choir. At such times it is also helpful to place in the listeners' hands a copy of the text.

The training of instrumental leadership is also important in accomplishing the realization of the values of music. It is invaluable to train some adolescent to take over the responsibility of accompaniment in his own group.

Finally a consideration was given to the leader himself who is of fundamental importance in the realization of the values of music. He must have a sincere Christian character, an enthusiasm for his work, understanding and love for the adolescent, working knowledge of music, an ability to work with others and an attitude of a student.

CHAPTER V

SUMMARY AND CONCLUSION

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A. Restatement of the Problem

The problem of this thesis was to discover the contribution of music to the Christian education of the adolescent. A study was first made of the nature of adolescent religious experience to see the characteristics, needs and problems which ought to be recognized and understood. With an understanding of the essential nature and values of music, consideration was given to the contribution of music to the religious growth of the adolescent as it is encouraged by the church's program of Christian education.

B. Summary

In considering the nature of adolescent religious experience, the three periods of adolescence - early, middle and later - were recognized briefly with emphasis upon those things common to the adolescent of each period and the progression and growth from one age to the next. The intellectual, physical, emotional, social and spiritual characteristics and needs of the adolescent of each of the three periods were noted. The intellectual development of the adolescent was shown to move from relative disinterest through a time of instinctive questioning and doubting to a time of formulating his own convictions. The social development was seen to begin with social consciousness and an awakening to the world about him and culminate in a wholesome, well-balanced outlook on life in

all its phases if the adolescent is properly directed. The physical development is a marked one, beginning with awkward proportions and reaching maturity through a rapid period of growth. Emotionally, the adolescent is unstable in the early years until he reaches the deeper and more dependable emotional life of later adolescence. In his spiritual growth, the adolescent begins with a desire for activity and informality and finally develops an ability to discriminate the right from the wrong. There is always a desire for the practical and the beliefs that mean something in the adolescent's life.

In considering the contribution of music to the Christian education of the adolescent, it is important to understand the basic elements of music and to know the values of music and how to realize them. The basic elements of music were found to be tone, melody, harmony, tempo, rhythm and form and each was defined briefly. Tone was found to be significant in this study because of the importance of accuracy, clearness and sincerity. Upon these three factors was dependent the complete effect and purpose of music whenever used. Melody was considered the most commonly recognized element and the one to which there was a more ready response. Harmony was found to be common to all music of the church, the element which enriches the melody and which the adolescent unconsciously appreciates. Tempo indicates the rate of speed for a composition and must be observed in order to maintain the beauty of the music. Variety occurs when there are such notations throughout that indicate a temporary change in speed. Rhythm is a universal element of music to which the adolescent responds readily as is indicated by his

interest in the popular music of the day. When all these basic elements are woven together with contrasts, repetitions and climaxes, it is known as musical form. Through these factors, variety is achieved and this appeals greatly to the adolescent.

Having discovered the elements of music, a brief study was made of the values of music including that of expression, of integration, culture, inspiration, devotion and social. The adolescent was considered as a participator and then as a listener. There was recognized a need for education in order that the adolescent might develop this sense of appreciation. Through the process of education he may learn to re-create the composer's original purpose whether he be the participator or the listener.

As a result of this study of music in a general way, it was important to discover the kinds of music used in the church's program for the adolescent and also to note the places in which they were found. The kinds of music considered and defined were the hymn, the gospel song, the chorus, the anthem, responses, oratorios and cantatas, instrumental music and fellowship songs. The nature of these various kinds of music necessitated a recognition of the informal and the formal type of gathering and thus, further study was continued in the light of the adolescent as a participator and as a listener. The informal singing was noted to be restricted to the shorter periods of time in contrast to the formal singing which constitutes the greater part of the church's program of music. When considering the adolescent as a listener, in addition to the choir, the music most commonly thought of is the

instrumental composition. This includes the prelude, the postlude, the offertory as well as any solo instruments or ensembles used for special music.

Having made a brief survey of the kinds of music used in the church's program and the place in which they are found, it is important to see how the values of music, mentioned before, can best be realized in the Christian education of the adolescent. A consideration of this was shown through five different aspects of the church's life which are through equipment, organization, selection, method and leadership. In thinking of the significance of equipment, attention was given to the room used, the surroundings, the instruments available, and the hymnal with its suitability to young and old. Some instruments such as the violin may be used in worship, but an orchestra, while it has possibilities, seldom proves to make the intended contribution.

The most commonly recognized organization through which may come the realization of the values of music for the adolescent is through the choir. The choir raises the tone of the church's music and allows for familiarity with some of the great masters. It also offers the opportunity for heightening the listener's experience through music which the adolescent in the congregation cannot sing. In the selection of music it was found that consideration should be given to variety and the interest and appreciation of the adolescent. In considering the congregational hymn and the music of the choir methods found to be helpful were discussion, stories, pictures, Scripture passages, and dramatization. The significance of the

music and words was stated. It was recognized that proper training in accompaniment offers a fine opportunity for one or more adolescents to carry this responsibility for their own gatherings.

In the end none of these suggestions can be of very great value without adequate leadership. Above all else, the leader needs to have a sincere Christian character, to be enthusiastic about his work and have a definite purpose in his contacts of bringing the adolescent to a faith in Christ. He needs to have a love and understanding for each individual adolescent and the power to mould a young life that is growing and needing the stability of faith in Christ. The leader needs to know the effect of the basic elements of music upon the adolescent, the capacity of his adolescent to participate in or listen to singing as well as to recognize the importance of his accompanist for the group. The leader needs to have the ability to work with others, to be growing constantly in his own knowledge of methods, of music available, of background material which will enrich the appreciation of his adolescent, and in understanding the Bible.

In conclusion, it may then be said that the leader who is willing to recognize it, has an opportunity for using one of the greatest and most powerful influences in the world. Music is universal and if the value of its elements are understood and wisely used, it can and will bring the soul of the adolescent in harmony with the infinite.

C. Conclusion

This study has shown that music, apart from the words, is important for its innate possibilities in affecting the adolescent. Music is significant for its many values in obtaining the growth and development of the spiritual life of the adolescent. Yet music has not been used as effectively in the church's program as it could be. Consequently, there is a need for a more extensive educational program in order to develop a greater musical appreciation in the adolescent. In addition to this, it is important that there be more actual participation on the part of the adolescent in the musical program of the church.

It is suggested that further study might be made along the line of collections of hymns now in use, an evaluation of gospel songs, or the study of music in relation to the child as the predecessor of the adolescent.

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