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THE EDUCATIVE INFLUENCE OF CHURCH MUSIC
IN THE LIGHT OF ITS HISTORY

by

Harrison Daniel Geist

submitted

in partial fulfillment

of the requirements for the degree

of master of arts in the School of Education

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Introduction

1. The Problem of this Thesis

The problem of this thesis is to set forth some of the historical phases and the practical application of the educative influence of church music.

The writer is convinced that music in religion is an effective force in helping people to better living. Church music is applied art, - not merely pure art.

As a whole, Christian workers should be more efficient in their use of music in religious work. They need a clearer conception of the kind of music to be used. They need to recognize what definite results may be expected from its use. They must determine what detailed plans and methods will secure the desirable results.

2. Why this Problem is Interesting and Important

Such a study is interesting because it reveals what music has done from a historical point of view in the lives

of people at any given period. It shows that it has attracted people and has satisfied them, - leading them to higher levels. The increasing progress made in the directing of programs of music in the church through congregational singing, solo, anthem and choir parts, as well as organ numbers, is stimulating. The use of music accomplishes something. It edifies the saints. It leads to better living. The upbuilding of believers and the persuasion of unbelievers to higher levels is brought about by expression of the feelings of the children of God and by appeals to the unsaved through music. Especially interesting and important is this problem because of the fact that while much has been written about standards of musical art, comparatively little is available about its application to church life and work.

Church music is applied art, - not ideal art. It must be influenced not only by the emotional phases of the religious ideas associated with it, but also by the immediate purpose in view, as well as by the character of the persons to be impressed. Music has been used as an end rather than as a means to an end, as is often true in the case of "a musical". Church music can only be judged by its practical adaptation to needs of the given time and place. The value and efficiency of church music will depend on the genuineness of the feelings of those rendering it.

Therefore, importance attaches to sincerity of management and rendition of all church music. The music in a church service should be so real so serious, so genuine, that the glory of the Lord will fill the house even as it did the temple of old,

- so that all will be so lifted toward God that minister and people alike will realize the benediction of the Holy Spirit upon these sacrifices and the whole service will become a communion with the Most High, and so an inspiration to better living.

3. How it will be Treated

The problem will be treated in the light of its history. The antiquity of music will be noted, with a brief statement of its origin. The character of music will be considered, and its varied effects, - mental, physical, emotional. But it will be shown that music is most effective when it is used for moral and religious ends, for its mission to educate.

The historical sketch of music in religion will follow the uses made of it as a value in worship, and the line of descent of such intimate association will be recorded. References to leaders from the time of the Reformation to the present are given.

Then we shall see the educative influence of church music with reference to its value in worship and the importance of the correct use of music in the service so as to give expression to religious experience. We shall show that church music conduces actually to better living in the community, - both by adults and by children.

Chapter I

THE FIELD OF MUSIC

1. The Antiquity of Music

Music is ancient, probably well nigh coeval with our race. About 1800 B.C., both vocal and instrumental music were in general use. "Laban said to Jacob, 'What hast thou done, that thou hast stolen away unawares to me, and carried away my daughters, as captives taken with the sword? Wherefore didst thou flee away secretly, and steal away from me; and didst not tell me, that I might have sent thee away with mirth, and with songs, with tabret, and with harp?'"¹

2. The Origin of Music

We think of music as the harmonious combination of sounds, being of great antiquity and early employed as a medium of religious worship. But what is its origin? Like other branches of art, music requires a beginning. Neither the book of beginnings in the Bible, nor writers of antiquity, mention the inventors of the art called music. We find names of those who made the first instruments, - Tubal, Mercury, Apollo and others. As to the origin of music, the most common opinion traces it to the singing of birds. Of course this is admitted to be an odd

1 - Genesis 31:26,27

idea, and it does imply a strange opinion to suppose that an expression and delight of man should be found in imitating a language apart from his own. Man sings, man speaks and moves, and sleeps in consequence of his organization and the constitution of his mind. So true is this that even the most completely savage nations, and those the most entirely insulated in their situation, have been found to possess some kind of music, even where the climate was such as scarcely to permit birds to live. In its origin, music is composed chiefly, if not wholly, of cries of joy or expressions of pain. As people become civilized their singing improves and that which at first was the accent of passion becomes a result of study and constructive art.

Pythagoras and his school had an hypothesis known as the harmony of the spheres, according to which the motions of the heavenly bodies produced a music imperceptible by the ears of mortals. He supposed these motions to conform to certain fixed laws, which could be expressed in numbers corresponding to the numbers which give the harmony of sounds.

"The Morning Stars sang together, and all the Sons of God shouted for joy."¹

The origin of music is a speculative question. It is not properly an historical fact. In the nature of the case, exact

records are lacking. Persons who have framed philosophic systems and who have written upon aesthetics have afforded explanations of the primitive musical impulse. We recognize that the early stages of musical effort is conceived and can be described only by inference. Accordingly, there is no clear theory of the origin of music that is acceptable to all who consider the problem. Nevertheless, certain of the most important elements in advanced stages of musical experience have been found in embryo in the musical operations of uncultivated races.

3. A Few Theories of the Origin of Music

There are many theories of the origin of music, of which only a few need be mentioned here. Darwin maintains that musical notes and rhythms were first acquired by the male and female progenitors of mankind for the sake of charming the opposite sex. This theory, although advocated by Edmund Gurney, a distinguished psychologist, has now little following among scholars.¹

Herbert Spencer believes that songs employ and exaggerate the natural language of the emotions, - that vocal music and consequently all music, is an idealization of the natural language of passion.²

1 - Cf. Dickinson, Edward - The Study of the History of Music - p. 2
2 - *ibid.*

Wallaschek derives music from the rhythmical impulse in man. Rhythm does not come from melody, - melody comes from rhythm; and vocal music follows instrumental music.¹

The question of the priority of either melody or rhythm turns upon the definition of music. The history of music cannot be led back to a priority of either. Music properly begins only when sensible differences of pitch co-exist with definite groupings of notes under a recognized principle of order.

4. The Indispensable Qualities of Music

a. The Effect of Music is Mental

The mental character of music is one of the most perplexing and obscure of psychological problems. The mind recognizes differences of pitch, of force, and of accent, as well as of the duration in tones that are heard. Such mental apprehension, however, touches only the superficial facts and does not reach the inner relation between tones in which lies the musical idea itself. The sounding of tones separately does not impress us musically. Only when tones are played or sung, one immediately following the other, is there a musical phrase with new effect depending upon the order of the tones.

Some tones are stimulating, others are quickening, still others are calming and give a sense of finality. Effects are not merely psychical, but also physical. Nothing in the mental

1 - Cf. Dickinson, Edward - The Study of the History of Music - p. 2

facts produce these varied impressions. We can simply say of it, - here is a musical idea. But the idea consists in something. Think of a phrase from a famous solo in "The Messiah". One is deeply impressed by, "I know that my Redeemer liveth". It is not possible for any one to be impressed with the musical value of this remarkable message by the mere recital of the number of vibrations of each of the tones involved.

b. The Effect of Music is Psychic and Physical

The writer has seen reactions produced in persons by participation in the learning and rendition of great hymns. In several rehearsals, participants practiced with organ accompaniment, without particular interest or enthusiasm. A final rehearsal took place with an orchestra. The room was crowded and the singers with orchestra accompaniment, filled the place with vibrations. It was interesting to see the effect upon all. The director, naturally outstanding for his self-control, became all action with physical excitement; and the singers, - many of them strong men, - displayed by their expressions in vibrant singing that the music swept them beyond their customary reserve. What had happened? Sound was somewhat confined and excitement was produced. A climacteric point was reached and a consummate note was touched. Nearly all concerned were enthused with delight! The effect was psychical, - even physical!

Waves of sound appear to be physical vibrations in which all the material particles of the body have a share. Of course, it is known that difference of susceptibility to the effect of music depends upon the type of physical constitution. The difference also is dependent upon the physical character of sound. We seldom find phlegmatic persons that are musical. Children are ordinarily susceptible to music. When our two boys were infants, we took special delight in observing their musical responsiveness. How they would lie supremely happy when music was subdued and soothing! How they would move hands and feet with increasing vigor as the music grew stirring! Then as I played the piano with loud tones, they would kick with feet and wave hands in hilarious delight! They were susceptible to the sound of music.

c. The Effect of Music is Emotional

Music obviously lacks intellectual content, but it contains emotionality. But there must be some idea to arouse genuine emotion. I meet a smiling friend on the street. He delights to explain the idea that provokes the smile. If I accompany a friend to a concert where a musician interprets Mendelssohn's "Spring Song" on an organ and I ask my friend why he seems so lost in reverie, he will say, "It's the music!" Really, he does not have what we call an intellectual basis for his condition of mind. It is an emotional state that no two persons will explain in the same way.

We hear some one tell an interesting story. All who hear are aroused by like emotions, - love, joy, peace, sympathy, as the case may be. Whatever difference there is, is in the degree of feeling. Upon hearing music, however, - although it be very forcible in arousing the emotions and awakening the inner life, - the impressions made are as varied as the individuals who are listening. "When different hearers endeavor to describe the impression of instrumental music, they often adduce entirely different situations or feelings which they suppose to have been symbolized by the music."¹ Music is strongly emotional, but the experience cannot be analyzed or defined in terms of definite emotion. Here we are face to face with a so-called psychological impasse.

d. Music Affects the Nervous System

Music affects the nervous system. Leading thinkers quite generally accept the truth of such appeal and direct effect. "Looking at the nervous system as a whole, we see here a mechanism admirably adapted for receiving and transmitting impulses from without to the soul and for giving expression to the conceptions, emotions, and volitions of the soul in the various muscular movements."² The effect of music on the nervous system may be depressing or it may be exhilarating. Quiet, subdued major music calms the nerves. Heavy, slow music usually

1 - Cf. Lorenz, Edmund S. - Practical Church Music - p. 23

2 - *ibid.* - p. 24

depresses, as does minor music, unless modified by slow rhythm.

The physical element, however, is not the whole of sound experience. Senuous delight is not the height in musical sounds. The satisfaction is not all in the ear, even though music is recognized as the only one of the fine arts which appeals to the ear. While some music does approximate other arts in definiteness of ideas, the most of it is representative of feelings and moods. Music is not the mere excitement of the nervous system by the means of external sound waves. The emotions and their corresponding musical expressions have like effects upon the nervous system, exhilarating as well as depressing; and each of these effects is modified by the irritating or delightful quality of the music or of the emotion. The varying alternation and degrees of each in music afford the same variety of effect and impression as do the emotions. Obviously, grief and irritant music have similar depressing results, - reducing heart action. Strongly rhythmical music and courage are alike exhilarating, - quickening the pulse. Irregularly rhythmical minor music filled with discords, as well as anger, have like depressing influence upon the nervous system. Likewise, the whole known list of emotions could be brought before us in combination as well as singly; and for the effect of each upon the nervous system, there can be found an approximately corresponding musical cause.

Accordingly, there is a connection between mind and music. It is not merely a sensuous pleasure, but an emotional exercise that is infinitely varied. So we understand that music not only expresses emotion, but it creates emotion. It reproduces and stimulates emotion as well. Given a composition of real music and one who can interpret it aright, it appears to function as a tremendously powerful force. It shapes and controls emotional experiences. The emotion suggested is dependent upon the bias or habit and tendency of the perceiving mind. Hence, there is indeterminateness and confusion in the varying suggestiveness to different persons. For instance, discordant music by organ, piano or orchestra shocks the nervous system and reminds different people of varied things, - such as bad news, a catastrophe, an explosion, - because either of these may produce general nervous impressions and arouse general emotions. Feelings stirred by the sight of an ocean, by hills and mountains, or consideration of the starry heavens, affect nerves so similarly that music does not set forth the difference. It is therefore, recognized that music addressing the ear, produces effects in the inner soul-life. So forcible is it that the inner life is awakened, enabling the individual to enjoy satisfaction, - although he be unable to determine just what emotion the production on the instrument or vocal music is representing.

e. Music and Emotions are Reciprocal

Music and emotion are reciprocal. Emotion intensifies music and music becomes more pleasing and effective by the emotion. Coincidence of the musical and emotional impression upon the nervous system produces the desired effects subjectively and objectively. Music quickens action and prepares the brain for whatever is to be asked of it. Music refines and sensitizes the nerves. It is a cultivating influence. Its potency has been acknowledged in all ages and apparently by all peoples. Different kinds of music suit different classes of people. As there was a Tower of Babel representing various languages among the peoples of the earth, - so there is a sort of musicians' Tower of Babel whereby people are entertained and awakened in their emotional life. The Chinese and the Hungarian have their respective types of music.

Characteristic feelings of peculiar individual condition and temperament are expressed by different musical means, agencies and instruments. There is the brooding viola, the feverish brilliancy of the piccolo, the rustic vein of the oboe, the comic character of the bassoon (an instrument of the reed variety), the baleful tones of the muted horns, the melancholy tone of the French horn, the rousing, stirring tones of the saxophone, the trumpet depicting a military scene, harps and violins and flutes reminding us of celestial fancies and scenes. Though these instruments are not clearly distinguishable from one another by all

listeners, yet they serve good and useful purposes in giving cheer and comfort and other pleasurable experiences.

2. Music as an Agent

Some music arouses moral feelings, - other music arouses immoral feelings. It may prepare the way for definite selfishness, for sensuality, or for worldly-mindedness, as well as for a noble life. There is an old German rhyme that has more geniality than truth, "Wo man singt da lass dich ruhig nieder, Boese Menschen haben keine Lieder." It is an experience of mental associations. Composers of music connect particular phrases with certain persons, or places with objects, in order to bring each into the memory of the hearers when the corresponding phrases appear in the music. It is only as related to religious environments and ceremonies, or in the presence of religious truth, that music secures religious influence. The religious influence and moral force must be injected from without. The artistic conception of church music may be introduced by organ music, by solos, or by quartets, with the purpose of having a sacred program of music. A religious concert, however, may be anything but religious in its real influence if the motives of the performers are impure. They may be interested in personal display, - or the music used may contain no clearly religious meaning and value. The hearers may be interested chiefly in the personal pleasure

and delight they take in music. Care and special thought, therefore, should be exercised in the use of music.

Music may affect the sensibilities and not the will. In such cases the gratification of musical sensibility may become the chief aim. If so, the mental attitude may be overwhelmed by the tendency toward selfishness, and undesirable passions be aroused.

g. Music Functions most Effectively for Moral and Religious Ends

It is the writer's conviction that the true character of music functions most efficiently for moral and religious ends when it is recognized as subordinate to these ends. Thus it is a moral and religious factor of significant value and a servant of rare power, if it takes its proper and natural place in the experiences of the heart and mind of the people.

h. The Mission of Music in Education

The nature of music and its mission in the education of man is very strikingly described and interpreted in the following well-chosen words: "Music is the art of tones. A tone stands in contrast with a noise, - both being sounds. A tone is due to periodic, a noise to non-periodic air vibrations. Time is the condition of music and thus every trace of the three dimensions of space is suppressed. This fact accounts for the

untrammelled character of the mind's production in music and for the high ideality of this art. The content of music is man's inmost emotional nature. The emotions of man in the presence of the facts of nature or the experiences of human life find voice in music. With its unutterable and indefinable message from the soul to the soul of man, music summons us away from the known hard world of reality to the unknown, invisible, and perfect world of ideals where things are as we want them to be. It is an ecstasy of feeling, not a clear vision. Music cannot tell a story; it expresses emotions. Chopin's 'Funeral March' means different things to different listeners, but the emotions of all are thrilled. Music cannot paint a picture. When the same piece of music suggests the same picture to different minds, it is because of the associations of colors, ideas, etc., that the tones have, - not because the composer has the picture in mind to represent. True, in a freakish spirit, Wagner can imitate natural sounds in his music; but his great underlying theme is a lonely soul longing for congenial companionship, which is the story of his own life. Thus, music is a call to an experience, not to ideas, and is hence the most subjective of the arts. The attempt to fit music to words is like the attempt to define a feeling, - is artificial, and not within the true province of music.¹

1 - Horne, Herman Harrell, Ph. D. - The Philosophy of Education
- pp. 120,121.

Chapter II

HISTORICAL SKETCH OF MUSIC IN RELIGION

1. Music and Religion Intimately Associated

Music and religion have been closely related for ages, being reciprocally essential in the progressive development of the deepening of spiritual consciousness to the end of the enrichment of human life. This is true especially of the Israelitic and the Christian religion.

a. Example as Praise in Hebrew Practices

Among the Hebrews, praises were sung unto the Lord God for His deliverance of the Israelites at the Red Sea. "Miriam, the prophetess, - sister of Aaron, - took a timbrel in her hand; and all the women went out after her with timbrels and with dances. And Miriam answered them, 'Sing ye to the Lord, for he hath triumphed gloriously; the horse and his rider hath he thrown into the sea!'"¹

b. Three Classes of Instruments Used by the Hebrews

In religious festivals the Hebrews sang. They also played on musical instruments, - these being of three classes: stringed, wind, and instruments of percussion. The harp was

1 - Exodus 15:20,21

in use for sacred music and the psalterly was commonly used for religious purposes. The psalterly was tuned to the soprano register, the harp an octave lower. The wind instruments were chiefly flutes or pipes and horns. The pipe was frequently played with other instruments and it was used in sacred music and heard in processions of worshippers marching into the house of God. In the later temple it had an assigned place, - especially at the passover and the feast of tabernacles.¹

c. Music by Companies

Music was cultivated by the companies which gathered about the prophets, various instruments being used as an orchestra. David introduced music into the worship at the sanctuary and Solomon promoted it.² Hezekiah and Josiah paid special attention to the restoration of music.³ David was aided in his work by Asaph, Heman and Ethan or Jeduthun, - three masters of music. A choir of music and musicians, led by Asaph, was formed of Levites and stationed before the ark at the tabernacle on Zion; while Heman and Jeduthun with their choirs, were assigned to the old tabernacle at Gibeon.⁴ These three choirs were afterwards united in the temple. In

1 - I Chron. 15:19-21; I Sam. 10:5; I Kings 1:40; Isa. 5:12; 30:29

2 - II Samuel 6:5,14; I Kings 10:12; I Chron. Chapters 15 and 16

3 - II Chron. 29:25; II Chron. 35:15

4 - I Chron. 16:4-6, 39-42

David's reign they numbered four thousand members, two hundred eighty-eight of whom were trained musicians. These latter were depended upon to lead the less skilled body of assistants.¹ They were divided into twenty-four courses, - each containing twelve trained musicians. Of these courses, four belonged to the family of Asaph, six to that of Jeduthun, and fourteen to that of Heman. The orchestra which accompanied the singing consisted of stringed instruments. Cymbals were also used, being struck, no doubt, by the chief musician in order to beat the time.² It appears from this information that the proportion of psalteries to harps was eight to six.

In Herod's temple there were ordinarily two psalteries, nine harps and one cymbal. On certain days pipes were added. The participation of priests with trumpets in the orchestra of stringed instruments was exceptional.³ In the second temple, the trumpets, when blown in connection with the regular orchestra, were heard only in the pauses or as responsive music.⁴ The musicians stood on the east of the great altar.⁵ In Herod's temple they occupied a broad staircase which led from the court of Israel to the court of the priests. In this later temple a choir of boys, standing at the foot of the stairs, lent their higher voices to the song of the Levites.⁶

1 - I Chronicles 25:7,8

2 - I Chronicles 15:19-21

3 - II Chronicles 5:12,13; II Chronicles 7:6

4 - Ezra 3:10,11

5 - II Chronicles 5:12

6 - I Chronicles 15:20,21

d. Character of Hebrew Music

Little is known of the character of the music. The Hebrews had a scale of eight tones. Their sacred choirs probably sang in unison, - the same simple melody divided into two parts, the one an octave higher than the other, - representing the male and female voices. They were no doubt accompanied by instruments in the same tones.

e. Melodies Indicated in the Titles of the Psalms

Melodies are probably named in the titles of the Psalms, as for example, - Muth-labben, "death of the son"; Ay-ys-leth Shachar, "hind of the morning"; Shoshannim, "lilies" and so, the spring. The Shoshannim Psalms were probably connected with the passover season and served as reminders of redemption out of bondage and of the origins of Israel. Jona-thelem-rechokim, a prayer of David; Michtam, meaning "the cry of the dove of distant terebinth trees" when the Philistines took him in Gath; Al-taschith, meaning "destroy not" being another prayer of David when he fled from Saul in the cave.¹

f. Antiphonal and Responsive Singing

Antiphonal and responsive singing was practiced and was frequently heard in the temple service, several Psalms being arranged for this purpose.² The congregation seldom, if

1 - Psalm 9:22; 45; 56; 57

2 - Exodus 15:21; Neh. 12:31-43; Ezra 3:10,11; Jer.33:11; Psa.24:7-10;
Psa. 136

ever, joined in the singing in the first temple; but at its close, they united in saying, "Amen".¹ In the Herodian temple, the people sometimes participated in the worship by singing responses.

g. Music as a Means of Interpreting Psalms

The Psalms headed "Songs of Degrees" were probably the sacred marches sung by the pious as they journeyed to and from the holy festivals at Jerusalem. It is very apparent that the range of emotion expressed by Hebrew music was anything but limited. The music that could be used to interpret or accompany the Psalms with any degree of fitness must have been capable of expressing a great variety of moods and feelings. Not only the broadly marked antitheses of joy and sorrow, hope and fear, faith and doubt; but every shade and quality of sentiment are found there. It is hardly possible to suppose that the people who originated all that wealth of emotional utterance should have been without a corresponding ability to invent diversified melodies, or should have been content with the bald and colorless recitative usually attributed to them.

h. Evidence of Value Attached to Music by the Hebrews

This internal evidence is confirmed by other testimony. The Babylonian tyrants demanded one of the famous songs

1 - I Chronicles 16:7,26

of Zion from their Jewish captives: "They that led us captive required of us songs; and they (our tormentors) that wasted us, required of us mirth, saying, 'Sing us one of the songs of Zion'."¹ Among the presents sent by Hezekiah to Sennacherib there were included male and female musicians. In later times, Latin writers attest the influence of the East in matters musical.

The most important evidence of the value attached to music by the Hebrews is afforded by the place given to it in divine service. Music formed an essential part of the national worship of Jehovah; and elaborate arrangements were made for its correct and impressive performance. It was impressive. No doubt the strains that emanated from the orchestra and chorus of the temple stimulated the religious fervor. It probably satisfied the aesthetic principles of the Hebrews of old, precisely as the rendering of Bach and Handel excites and soothes the Christian of today.

1. Other Nations also Esteemed Music

The Assyrians, Egyptians and Hebrews paid extreme respect to music. "The laws of musical practice was largely under the control of the priestly class."² "The effect of music upon the mind and its efficiency in education and worship, were

1 - Psalm 137:8

2 - Dickinson, Edward - The Study of the History of Music - p. 6

largely due to the association of certain melodies and instruments, with moral, religious and patriotic ideas."¹

i. The Chief Value of Music to the Hebrews

With respect to the nature of the Hebrew music, it was doubtless of the same essential character as that of other ancient nations and of the present Oriental nations. It consisted not so much in harmony, - in the modern sense of the word, - as in unison or melody. This is the music of nature. For a long time after the more ancient period, it was common among the Greeks and Romans. The Hebrews evidently had highly developed music in connection with their worship. Although their music may not have been any farther advanced than music among the Assyrians and Egyptians, yet its chief value to the Hebrews seems to have been in its availability for religious uses. "The music of the Hebrews was divine service, - not art."² Instruments used by the Hebrews were plainly identical with those of their neighbors, the Assyrians and the Egyptians. They may have had twenty different instruments, but it is very difficult to determine the character and names of them.

2. The Line of Descent

a. The Greek Musical System

"The tendency of music, especially instrumental, to break away from the constraints in which it was held in antiqui-

1 - Dickinson, Edward - The Study of the History of Music - p.7

2 - ibid. - p.8

ty, and develop laws and powers of expression peculiarly its own, belongs to a late period of Greek history."¹ "The Greek musical system was the precursor of that of the early Christian church, and the line of descent is unbroken from Greece, through Rome, to the Middle Ages and modern times."² "During the great literary period, from about 1000 to 400 B.C., Greek music conformed to the general law of ancient music in its subjection to poetry and pantomime. Extreme reverence was paid to it; it was believed to have had a superhuman origin; it was indispensable in religious ceremony, festivals and all the functions of social life. It was universally considered a necessary element in the education of youth and was believed to have a direct influence for good and also, in certain of its manifestations, for evil."³

b. Pagan Rome

Pagan Rome made no contribution to musical progress apparently, since "It was a degenerate form of music that was used in temple, theatre and circus in the time of the empire. The domestic music, essentially Greek, was of a somewhat purer character. The only important musical treatise for which we are indebted to Rome is the De Musica of Boethius (who died in 524 A.D.), which had great influence upon the music of the medieval church."⁴

1 - Dickinson, Edward - op. cit. - p. 10

2 - *ibid.* - p. 9

3 - *ibid.* - p. 10

4 - *ibid.* - p. 13

c. Use of Music in the Early Church

Contemporary records affording definite information as to the use of music among the Christians of the early Church are rather scant, - yet there are some available and authentic facts of those centuries which are deserving of careful consideration. Among the practices of the Christians of the first two or three centuries, singing is a fascinating study. The Apostle, Paul, alludes to "psalms and hymns and spiritual songs".¹

While no description of primitive melodies remains, it is probable that psalms were used, "and original hymns were soon composed. Fragments of early hymns are supposed to exist imbedded in the Pauline Epistles and the Book of Revelation:"² e.g. "Awake thou that sleepest, and arise from the dead, and Christ shall give thee light."³ "Without controversy, great is the mystery of godliness: God was manifest in the flesh, justified in the Spirit, seen of angels, preached unto the Gentiles, believed on in the world, received up into glory."⁴ "If we be dead with Him, we shall also live with Him."⁵ "Great and marvellous are thy works, Lord God Almighty; just and true are thy ways, thou King of saints."⁶

- 1 - Ephesians 5:19; Colossians 3:16
- 2 - Dickinson, Edward - op. cit. - p. 15
- 3 - Ephesians 5:14
- 4 - I Timothy 3:16
- 5 - II Timothy 2:11
- 6 - Revelation 15:3

d. The Origin of Great Unmetrical Hymns

The origin of great unmetrical hymns is important; viz. - "The Gloria Patri", or Lesser Doxology, is perhaps our oldest hymn and dates back to the primitive Christian church. Its first phrases may have been sung by Paul and Silas in prison; and, if so, they were doubtless sung in Greek. As sung by martyrs in the Coliseum and the Circus Maximus in the days of Roman supremacy, it ran in this wise:

Gloria patri et Filio et Spiritui Sancto;
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum, Amen.

What a record for this doxology! Seventeen hundred years of uninterrupted singing in many languages! How many millions of Christians have chanted it in cathedrals, on pilgrimages, in dungeons and caves, - at festive rites and amid perils of the sea?

In the gardens of Nero, in the runways at Ephesus, in the galleys, (encircled by fire, amid crashing timbers, sinking hulls), with death lurking everywhere in its most hideous form, the early Christian sang:

"Glory to God in the highest" (Gloria in excelsis);
"Holy, holy, holy, Lord God Almighty,
heaven and earth are full of Thy majesty" (Sanctus);
"We praise thee, O God, we acknowledge thee
to be the Lord" (Te Deum);
"Shepherd of tender youth," and "Hallelujah."

e. The Transfer of the Office of Song from Laity
to Choir of Clericals

One of the most important of the facts "in the history of the music of the church during the first four or five centuries, is the transfer of the office of song from the laity to a choir composed of clericals. (It must be understood that this applies to the eucharistic service; a distinction should be made between liturgic and non-liturgic song.) This change took place everywhere, but at different periods, and was necessarily involved in the development of sacerdotalism. Song was conceived as a part of the office of prayer, therefore a clerical prerogative. Another motive, perhaps, was the necessity of preventing the intrusion of heretical doctrines, because the numerous heretics of the time depended much upon hymn singing for the propagation of their ideas. The participation of the people was eventually confined to brief responses and ejaculations. A few of these, notably Kyrie eleison, survive today in the Catholic liturgy. A few scattered allusions antedating this change, describe the Christians as singing psalms and hymns antiphonally; e.g., the letter of the younger Pliny to the emperor Trajan from Bithynia, 112 A.D. A similar practice existed in the church of Antioch, second century. This custom of alternate singing was carried from Syria to Milan and Rome."¹

1 - Dickinson, Edward - op. cit. - pp. 16,17.

f. The Edicts of Constantine

"A new era in the history of church worship begins with the edicts of Constantine, fourth century, officially recognizing the religion of Christ. The history of church music and poetry in the East ends with the separation of the Eastern and Western churches. Progress continued in Italy and Western Europe, keeping pace with the growth of ceremonialism, the multiplication of festivals and the organization of the canonical year. The music of the Italian church became a liturgic music; its methods were derived directly or indirectly from Eastern practice. Syrian as well as Greek influences must be reckoned, the spread of the Moslem power having driven many Syrian monks into Italy. A noted example of the transference of Oriental practice to the church in Italy is the establishment of antiphonal singing at Milan by St. Ambrose, bishop of that city, about 386, as described by St. Augustine in the "Confessions" (Book IX). A musical system rival to that of Rome and called the Ambrosian, sprang up at this time; but its peculiar nature is not certainly known. The ascription to St. Ambrose of the four 'authentic' scales, the basis of the medieval system, is not correct. Antiphonal psalmody after the Milan pattern was introduced into Rome by Pope Celestine I, 422-432. The history of the papal choir goes back to the fifth century. The first singing schools were founded in this period. By the close of the sixth century the

Roman liturgy had become essentially completed, and had been given a musical setting in the form of a system of unison chants, and this system had been made a law of the church equally with the liturgy itself."¹

g. Music and Mass in the Catholic System

"The central place in the whole Catholic system of worship is held by the Mass, the most solemn and august of the rites of the church, - the chief sacrament which, in its constant renewal, is the means by which the channel of grace is kept open between God and his church."² The High Mass in which everything is chanted and sung by the celebrant and choir, may be taken as a type of the several kinds of Masses. Care should be taken, however, not to confound the word "mass" as applied to certain forms of musical composition, with the eucharistic office.

h. Music an Important Part of Religious Ceremony and Worship in the Roman Catholic Church

When the religion of the early Christian became the state religion of the great Roman Empire, - when the Christian Church began to develop into the powerful Roman Catholic Church, - at that time music was recognized as an important part of religious worship and ceremony and ministers and priests studied

1 - Dickinson, Edward - op. cit. - pp. 17,18

2 - ibid. - p. 19

and practiced music.

The ritual of the Catholic church was rendered in a peculiar form of musical expression known as "Plain Song", "Gregorian Chant", or "Choral". The liturgic chant is ancient and it is the form of music officially recognized by the church. The chant "conforms to the law of subordination of music to text rhythm which characterized ancient music, and the Catholic chant is actually the projection of the musical principle of antiquity over into modern times."¹

Gregory I (pope 590-604) revised, selected and composed and noted a large number of chant melodies which became the authorized model for the whole Western church, but a director of the Brussels Conservatory of Music, - Gevaert, - maintains that liturgic songs traditionally ascribed to St. Gregory I is a work of Hellenic popes at the end of the seventh and beginning of the eighth centuries. The ground-work of chants is associated with Greco-Roman melody, but Christian song is richer in melody. The Christian melody was sung unaccompanied, - thus making it free to assume a melodic and rhythmic character, unconditioned by any laws except such as are involved in pure and simple vocal utterances.

The inadequacy of the medieval system of notation, in expressing musical ideas, forbids any exact comprehension on our part, of the meaning of the music of this period. Nevertheless,

1 - Dickinson, Edward - op. cit. - p. 23

sufficient authentic data are available to allow some understanding of the culture of church music. The centres of such culture seem to have been the convents. Chief of these music schools was the monastery of St. Gall in Switzerland in the eighth, ninth and tenth centuries.

i. Music in the Christian Church passes Through
Three Phases

The music of the Christian church passed through three phases, - each complete in itself but the product of an orderly, never-ceasing development; and each directed and moulded by the religious and social ideas of the age which produced it.

The Plain Song, or liturgic chant, unharmonized, was used exclusively in every part of the ritual down to the introduction of part-singing in the eleventh and twelfth centuries. It is permitted as the musical portion of the ceremony in the Catholic church of today. This is the first of these three great phases.

The second phase is the Contrapuntal (point against point, or note against note) unaccompanied chorus, based on the Gregorian key and melodic system; and this phase is employed in such parts of a service where Plain Song is not required. This phase of church music occupies the period from the twelfth to the sixteenth centuries, inclusive.

The third phase is the form now dominant in the church generally, - viz. chorus music and mixed solos, "with free instrumental accompaniment, obeying chiefly the Homophonic (in unison) as distinct from the Polyphonic (in parts) method of structure. This phase is based on the modern major and minor transposing scales."¹

1. The Basis and New Form of Music in this Period

The basis of music during this period was chant melody, accompanied by a discanting part (tones with variations). The characteristic of this form of music was the combination of sounds of unequal lengths, - music in which two or more sounds succeed one another, - while one equal to them in length was sustained.

This new form of music made its appearance after the death of Guido Aretino (gwedo aretens), or Guido d'Arezzo, an Italian monk, celebrated for his skill in music and who was one of the greatest, - if not the greatest, - of the early middle ages. He was a native of Arezzo, became a Benedictine monk, and later prior of Avellana where he died in 1050. He systematized the use of the musical staff of lines and spaces and introduced the names of the first six notes of the scale: Ut (for Do), Re, Mi, Fa, Sol, La, - which are universally used today.

The discantus, or descant, is the new form of musical art which appeared within but fifty years after the death of Guido.

1 - Dickinson, Edward - op. cit. - p. 29

The descant argued the existence of some system of musical proportion among sounds of different duration; written, it argued the existence of some means of distinguishing such sounds from one another. As is now recorded in history, both inventions were heard of about the same time, - the middle of the twelfth century, - when the treatise on the Cantus Mensurabilis of Franco of Cologne was written. It was at this time that notes appear first to have been used as well as signs to represent the raising and depressing of individual sounds (flats and sharps).

Late in the thirteenth century we hear of Adam de la Hale, the Hunchback of Arras, as he was called, who was born in 1240 and is the composer of several three-point songs. The beginning of the next century furnishes us with a remarkable evidence of musical advancement in the word Contrapunctum (point against point), or as we now say, note against note. The middle of the fourteenth century seems to give us the first example of four-part music. This was rendered in a mass performed at the coronation of Charles V of France (1360) and composed by Guillaume de Machault. By this time the organ had reached some degree of mechanical perfection and several Belgian musicians visiting Rome in the last years of the fourteenth century carried with them the first masses that had ever been seen there in written counterpoint.

k. A Few of the Composers and Singers in this Period

In the list of these singers (1380) we find the name of Dufay whose compositions, though harsh in places, to our modern ears, are far superior in design and clearness of texture to anything known to have been produced by his predecessors. The works of Dufay and his contemporaries, however, have been cast into the shade by those of a later generation, the masters of the new Belgian school. This group consisted of Ockenheim, his contemporaries and pupils.

Canon, fugue (i.e. A musical composition in which the parts follow each other with repetitions at certain intervals), and imitation, practiced by Dufay, were greatly improved by Ockenheim.

Among Ockenheim's pupils was Josquin Despres, or Des Prez, who died in 1521. The works of this composer drove other composers from the churches of the Continent. His pupils and countrymen were to be found in every court and in every important city of the Continent. Among the musical schools founded by them were those of Naples and Venice.

The Italians, however, soon advanced beyond the limits of the art as taught by the Belgians. Constanzo Festa, whose Te Deum has been sung on the election of every pope since his time, was one of the creators of the madrigal; and Giovanni Animuccia is of special interest from his connection with St. Filippo de Neri, to which may be traced the origin of the oratorio.

The first Roman school was founded by Claude Cardinal (1510-72), among whose pupils was the greatest composer the world had yet seen, - Giovanni Pierluigi Palestrina (1524-94). Musical learning had by this time done its utmost. Every kind of contrapuntal artifice had been brought into play, but no attempt was made to bring out the meaning of the words and this evil, together with the frequent use of secular melodies, was censured first by the Council of Basel and then by the Council of Trent. The committee appointed to carry out the decrees of the latter, sought the aid of Palestrina and his three masses. These masses, - particularly the third (the *Missa Papae Marcelli*), - at once saved music to the church and established a type which is still recognized.

At this period great musical skill and knowledge extended over every part of the civilized portions of Europe. The Italians were now, as the Belgians had been before, its chief masters and interpreters, - except in England which, in this sixteenth century, had a strictly national school comprising Tallis, Byrd, Farrant, Morley, Ward, Bull, Dowland, and Orlando Gibbons.

About the year 1580, a number of amateurs living in Florence, including Bardi, Corsi, Strozzi, Galileo (father of the astronomer), and others, formed themselves into a society for promoting the closer union of poetry and music by reviving the musical declamation of the Greeks. Their attempts, however, were soon surpassed by the works of Claudio Monteverde whose Orfeo opened

up a new musical world. The first to profit by his discoveries was an artist born some twenty years later, - Carissimi, the first great master of the sacred cantata in its various forms. He is said to have been the teacher of Alessandro Scarlatti, the founder of the Neapolitan school.

l. Beginning of Modern Musical Practice

With the founding of the Neapolitan school begins modern musical practice, - better methods of fingering the keyed instruments and of bowing the stringed instruments, as well as great improvement in the instruments themselves. Above all these in importance and difficulty, great progress was made in the art of singing.

As the Roman Church began to display corruption and paganistic practices, radical movements broke out against her. The Albigensian and Waldensian heresies were among these movements and among the followers of each movement were poets who sang their doctrines and faiths.

m. Leaders

John Calvin associated with himself the poet Clement Marot and afterward Theodore de Beza who translated the Psalms into metricized French. In setting these to music, Calvin had the services of composers and musicians, such as Claude Goudimel, teacher of Palestrina, and Louis Bourgeois, composer of the

long-meter Doxology. John Calvin put forth such efforts that the people might have songs not merely dignified, but holy, - for the purpose of inciting people to pray to and praise God, - to fear, love, honor, and glorify God, and to consider God's works. Music was so important in the life and work of religion that John Calvin caused a school to be established at Geneva and the state supported it that the young might be taught to sing and become qualified to lead the music in the church.

John Huss, the Bohemian reformer, also recognized the force of music as a factor important in religious endeavor. He established a school for singers with his Bethlehem Chapel and compiled the first Protestant hymn book. The Moravian brethren were noted for their singing, also.

Zwingli, the Swiss leader, was a gifted musician, - a player of instruments and a singer. These gifts were used by Zwingli in his religious work and by them people were lifted to higher levels of living.

Martin Luther, leader of one of the most mighty of all religious movements, on one occasion exclaimed enthusiastically, "He who is musical is equal to anything." He made great use of music both in his diversions and in his religious work. A thesis nailed to a door of the church at Wittenberg required the congregation to be permitted to sing in religious services. Luther himself wrote hymns, - words and music. The chorale, "A Mighty Fortress is our God", was regarded by the poet, Hein-

rich Heine (a German poet and author and who, as a poet, was remarkable for the simplicity and pathos of many of his lyric compositions), as the "Marseillaise of the Reformation". Much emphasis was placed upon music by Martin Luther in the Reformation movement and it was very effective as a means of religious stimulation and propaganda.

Charles Wesley rendered illimitable service in musical leadership as well as by the writing of hymns. John Wesley, his brother, through continual personal composition of hymns and by instructions to his preachers to teach their congregations to sing, constantly demonstrated his deep appreciation of the power of music. He recognized the effective influence of music in religion for the enrichment of life situations and the strengthening of religious ties and wholesome fellowship. Great evangelistic movements have been carried on by melody and song. Dwight L. Moody acknowledged his indebtedness to Ira D. Sankey in his evangelistic work.

n. Summary

Music and religion have been inseparably associated from early Israelitic history through the incarnate life of Jesus on the earth and on through the periods of great missionary expansion of the early church as the Gospel was carried into foreign lands. Then, as the Roman Church developed and

grew through Reformation movements within and the rebellions without, and through the evangelical movements of the European continent and in England, as well as through the Pilgrim conquest of America, continuing in ever-increasing degree today, - music is the company of religion and the handmaiden of the church.

Music permeates the world; its potency has been acknowledged in all ages by all peoples. It is an essential factor in church service because of its powerful educative influence for the progressive development of true worship in the deepening of spiritual consciousness of individuals. Vocal and instrumental melody should not be a mere "toy or a luxury or a form of self-indulgence; it is the expression of an ideal of beauty, and through beauty of truth and goodness, of the divine nature itself seen in one of its essential aspects, and this means that our response to it is in very truth an expression of our highest nature, that it sets in vibration chords which have been touched by the Divine Artificer and whose highest office is to resound to His praise. It rests with us that we offer for His acceptance the best instrument that we can fashion and that we keep it at all times in tune for His service."¹

1 - Hadow, Sir W.H. - Church Music - p. 43

Chapter III

The Educative Use of Church Music

Worship is something to experience. Religion is something to be experienced, - not merely something to know. Music and religion are vitally related. They are felt and experienced in spirit rather than observed and described. They function intimately in the worship of the individual in conscious communion with God.

1. The Value of Music in Worship

Church music aids the individual in realizing a frame of mind to perceive spiritual truth. It gives him a means by which he can express himself in love of God and fellowmen as he can in no other way.

a. Church Music a Preponderating Element

People must be led into the spirit of worship. They must be taught how to worship and it appears that music is the preponderating element, humanly considered. Some believers in God consider music as of divine origin. Melodies of the church are believed by many, to have been inspired by the Holy Spirit and to bear thoughts of God. Through such melodies, experiences too deep for utterance are given expression. Through them we

touch the divine and hear things that are unspeakable.

b. Affords the Mood Needful for the Perception of
Truth

Not only is church music an agency of religious expression and impression in worship experiences, but it gives the needful mood for the perception of truth and a recognition of the presence of God. Worship, therefore, is something experienced rather than mere mental comprehension, and the individual feels the personal responsibility and the share he may have in the furthering of God's kingdom in the world.

There must be soul in the music; then there will be religious experience vitally devotional and heart-searching. The stirring of the spiritual emotions as a conscious personal experience is an imperative function of correct church music. Worship, then, is an experience whether the music be instrumental, anthem, solo, duet, quartet or chorus. For example, the organ prelude should always be recognized as an integral part of the service of worship.

c. The Organist

The organist's mind has been cleared of the thoughts of annoying every-day matters, and realizes a devotional attitude because this influences playing.

d. The Prelude

The prelude is a selection with character and purpose, the object of which is to evoke a reverent mood in the worshipper. The prelude should begin very softly, - almost imperceptibly, - to induce a feeling of rest and tranquillity. The hearer should feel the music even before it actually becomes audible to him. Thus he is drawn away from the so-called work-a-day world into a realm of spiritual reality and his spirit is calm and restful. The following compositions make admirable service preludes: Adagios and Andantes by English Church composers, - Alfred Hollins, Henry Smart, and William Faulkes; Elevations by the French composers, - Dubois and Guilmant; Choral Preludes by Brahms; slow movements from Mendelssohn, Merkel, Rheinberger. Ordinarily the service prelude should end as quietly as it begins.

e. The Anthem

The anthem should heighten the emotional religious tone already set by the prelude. The music sets the emotional tone, the words interpret the music and give the music definite meaning. It is important that the composition be rendered with its original form and in its original key. The anthem must be dignified and reverent, filled with awe, devotion and adoration. The following compositions make grand, impressive and solemn chorus anthems: "Unfold ye portals" from Gounod's "Redemption"; "Hallelujah Chorus" from Handel's "Messiah"; "Thanks be to God" from Mendelssohn's "Elijah"; and Rachmaninoff's anthem, "Blessing and Glory".

f. The Solo

The privilege of singing a solo before an assembly of worshipping souls is significant. The feat is possible of deep religious message and is especially helpful, provided the performer omits selfish motives of display and sings sincerely and spontaneously. The solo is an important and rare opportunity to lift and cheer the hearts of people. It is an integral part of the service of worship, just as much as the sermon, the hymns, chorals, offerings, prayers, and instruments of various kinds.

Let the service of worship be what it ought to be in all its parts. Then, when the preacher stands up to announce his text, he can carry on in the emotional stream already running and the audience will reach the specific goal.

g. The Wise Selection of Hymns

Clear conception of the importance of unity in a worship service is apparent in the selection and use of hymns. They should be emotional and worshipful and in harmony with the sermon. In this way they add to the clearly-conceived worshipful purpose of the whole service. Hymns need not be on the same theme or subject as the sermon, but they should be similar in thought and they should be significant in kindling the same class of emotions.

Obviously now, every worship service of whatever character or form is properly intended to lead the soul in conscious relation with God the Father, God the Son, and God the Holy Ghost. Every phase of the activities of the soul should be brought under the spell of such dominating purpose. The soul cannot comprehend God in His completeness; hence the various attributes of His nature and their diversified relation to human needs provide an unending abundance of worshipful themes, - themes that strongly appeal to the understanding through the truth, to the heart through an emotional realization of the truth, and to the will by the choices offered to the soul.

h. The Unity of the Church Service

In such clearly-conceived phase of worshipful attitude is found the basis for a logical unity of the church service, - such a unity as moves the heart and the reason, as well as the will which is the dominating power of personality.

2. How the Minister and Organist Cooperate in the Employment of Church Music as an Educative Influence

How to illustrate the purpose of a church service as a whole, - as unity, - let the following be considered: Here is an earnest pastor deeply impressed with the growing so-called materialism and worldly-mindedness of his people. How

shall he undertake to stir their souls? He prepares a series of messages such as are certain to have cumulative force and whose entire outlook should be definitely upon the character and person of God as the basis for reasonable claims upon His creatures. Of course, these sermons will require co-ordinate cooperation in each part of the service. The messages should be especially worshipful, - the worship set to varied keys. For example, a sermon on "Divine Power" appeals for high enthusiasm and the hymns must be joyful and majestic, awakening feelings of awe and reverence. I should use Watts' magnificent hymn:

"Before Jehovah's awful throne,

Ye nations bow with sacred joy"

sung to "Old Hundredth". Surely this would be harmonious with the general purpose of the service. Then to enliven, gladden and cheer, - and to incite the spirit to responsive action, the second would be "The Old Hundredth":

"All people that on earth do dwell,

Sing to the Lord with cheerful voice"

This remarkable hymn is suitable because it is the same key of feeling as the former hymn. It is suitable because no tune is quite so fitting to it as "Old Hundredth"; it is suitable because the intensifying of emotions now calls for a bright and stirring music. Nevertheless, it must also be a hymn of

sincere worship and so we should choose:

"O worship the King, all glorious above,

O gratefully sing His power and His love."

Dignity and movement are given in this hymn by the triple time tune and the interrupted dactylic measure.

Understanding that the organ prelude was a joyfully awe-awakening composition, the anthem, one of exalting praise, - e.g. a "Jubilate", - the responsive reading, as well as the choir responses, reverent and adoring, and the pastoral prayer of the minister elevated with genuine adoration and arousing Scripture quotations, - really such a service could actually close at this point, - having realized its first and chief concern and aim. However, the preacher has a sermon and he finds his hearers responsive and himself within the rhythm of his theme. Then at the close of his discourse on "Divine Power", the people will be prepared to sing:

"Let all the earth their voices raise

To sing the great Jehovah's praise

And bless His holy name"

to the quickening movement of the tune, "Ariel". The postlude by the organist, to be characterized by joyful solemnity, should be a strong *maestoso* movement.

Surely there must be something radically out of order in the management and spirit of the service if the heart,

voice and will of worshippers are not responsive. Sympathies and natures should be knitted together, - there should be a unifying of otherwise careless or even antagonistic individualities. There should no longer be a group of unrelated personalities to deal with, but a powerful organism into which the individual units have been welded.

a. Much Depends in a Service of Worship, upon the
Correct Use of Music

Much depends upon the abundant and painstaking use of music in a service of worship, because religious experience is a realization of somewhat indefinable emotional attitudes. The church in its services is the manifestation of religion in the world and its function is to draw people to the Spirit of God. They need to be instructed. They need to be persuaded to act, and to grow Christian traits of character.

To achieve this, the church must appeal to the feelings that lie in every human heart. On the whole, of all artistic appeals, none is more penetrating and intense than church music. This is manifest in the splendid cathedral service, in the mission, in the humble village and town churches, as well as in the large and elaborate city churches. The social force of music cannot be safely despised or neglected. It has been continuously and universally of great service to religion in accomplishing its work in society through the

specific means of grace in public worship.

One of the tremendous problems of our day is to attract and interest and win people into the Christian Church for the purpose of enabling them to feel the desire to worship and to really want a worshipful mood, - a mood conducive to spiritual consideration, thought and experience. The art of music used aright is an agency of religious education. Although the way may not be clear for great singing by choirs, orchestras, soloists and fine productions of cantatas, oratorios, pageants, and enthusiastic and warm singing by the congregation, - in these days there is little or no excuse for not providing some, if not all, of these important factors that people may be prepared to understand, be interested in, and respond to that which is sung for them and to them. They should also most joyfully unite in that which is sung by them. To be sure, it will cost money, - but who can measure the illimitable educative influence for good to the individual, that comes therefrom? It will mean the omission of a set sermon occasionally, but this would be a blessing. More leaders and directors of the right sort of musical training and experience will be an increasing necessity in churches. Again, we admit many will come to church for their enjoyment of the music. However, there is also the possibility that many of these same persons will remain to worship.

If the music of the church is made beautiful enough to attract men, women, and children because of the beauty and enjoyment they hope to obtain from it, - then we may confidently expect to show them, through the form of beauty, the appealing Jesus; and to help them to hear, through the melody and harmony, His entreating invitation, "Come unto me":

b. Church Music Does Afford Satisfying Means of
Common Public Expression in Religious Experience

"Music affords a fully satisfying means of common public expression which yet comports with the dignity and reverence which marks, or should mark, all religious worship. Music, if thoughtfully chosen and reverently and skillfully rendered by chosen voices or instruments, - or if earnestly and heartily participated in by the general congregation, gives expression to, if, indeed, it does not actually give rise to, that feeling of awe which characterizes man consciously in the presence of God. And not only does it give such expression, but it definitely directs all the thought and attention of man thus prepared in mind and mood for worship, to the true God, to his Son Jesus Christ, and to the Holy Spirit."¹

1 - Harper, Earl Enyeart - Church Music and Worship - pp. 50,51

c. The Influence of Old Hymns

Who is capable of determining the influence for good in winning people to the Truth, the Life, and the Way of that notable hymn by Charles Wesley:

"Jesus, Lover of my soul,
Let me to Thy bosom fly."

What a forceful appeal and response combined! Emotions easily express themselves in singing. The people are aroused and stimulated by common faith and hope and sincerely sing long-used old hymns which were developed for people during the centuries and used by multitudes of them in church services. Those people of old were being educated in vital religious experiences by so doing, - and the same is true today!

Contemplating the love and communion with Christ, - the soul is brought face to face with the controlling and mellowing force of the Divine in the hymn as follows:

"Majestic sweetness sits enthroned
Upon the Saviour's brow;
His head with radiant glories crowned,
His lips with grace o'erflow,
His lips with grace o'erflow."¹

Through the educative influence of church music in worship, people have come to realize salvation by Christ Jesus the Lord

1 - Stennett, Rev. Samuel (1787)

and Saviour in His redemptive work and they have seen their justification by faith. Nicolaus L. Zinzendorf recognized this fact in his hymn:

"Jesus, Thy blood and righteousness
 My beauty are, my glorious dress:
 'Midst flaming worlds, in these arrayed,
 With joy shall I lift up my head."

d. The Response of Children to Music

Children are especially imitative. They readily learn words and melodies. They enter into the experience of a song. Here very evidently is an opportunity of education as the direction of experience, and it is the director's duty to lead children to sing that which is satisfying and increasingly helpful.

"Particularly in dealing with children does music serve effectively in religious education. Children have, perhaps, a freer and more unaffected love for music than have adults. And they have real capability to remember what is taught them. They have a natural love for music. They will sing as naturally and as little self-consciously as the birds of the air. Why may they not be taught to sing worthy and beautiful sacred music, that there may spring from their lips in the moments when they sing, - at their play, or at whatever time or place, religious truth, - thereby making

deeper impression upon their lives, and likewise impressing the lives of others?"¹

e. The Response of Adults to Music

Church music conduces actually to better living in the community. History proves it. During the German Reformation, congregational singing swept the masses into the fold of the reformers. Luther's enemies declared that he did more harm to the Roman Church by his hymns than he did by his sermons, - while Coleridge said, "Luther did as much for the Reformation by his hymns as by his translation of the Bible."

The great English Reformation under the Wesleys was also a singing reformation. They had no new doctrine to preach. The hymns which they produced and which were sung all over Great Britain, gave prominence to the whole movement.

The New England revival had much congregational singing, although Jonathan Edwards was a severe and even harsh doctrinal preacher. Edwards himself testified to the value of congregational singing. He said, "Our public praises were greatly enlivened. God was then served in our psalmody, in some measure, in the beauty of holiness. It has been observable that there has been scarce any part of divine worship wherein good men among us have had grace so drawn forth, and their hearts so lifted up in the ways of God, as in sing-

1 - Harper, Earl Enyeart - op. cit. - p. 53

ing His praises; our congregation excelled all that I ever knew in the external part of the duty before.....but now they were evidently wont to sing with unusual elevation of heart and voice, which made the duty pleasant indeed."¹

D.L. Moody in America and in Great Britain, was accompanied by musical manifestations that aroused spiritual living among the people. Any one who really listens to a congregation that participates in the song must be impressed by its dignity and power. There is enthusiastic, hearty, sympathetic communion of the great assembly in such a case. For this reason, the very hymns, when sung by the great gatherings under Moody, had such overwhelming impressiveness. Heartfelt congregational singing will bring genuine spiritual forces to bear upon people generally, that will bring them apprehensions of desirable spiritual things and generate in them genuinely religious impulses that lead them to better living in the community.

f. Summary

Music prepares the way. It awakens the heart and mind to the proper frame of mind and weaves its spell upon the spirits of individuals so that the response to spiritual things is quick and certain. In religious education we know that music does attract. It fixes attention. It aids

1 - Cf. Lorenz, Edmund S. - Practical Church Music - p. 192

in the remembrance of truths revealed. It brings truths of religious realities into the life in such ways as to insure its possibility of being freely re-expressed, proclaimed, - creating atmosphere and mood favorable to the development of true Christian character and life.

"Education in hymnody will begin with the children's joyous hymns, expressive of the religious feelings of love, gratitude and praise. It will progressively include the simpler church hymns which will enable the children to have fellowship in song with their parents and with the adult congregation. They will gradually achieve a little repertoire of good songs which have been studied, appreciated in language and imagery, learned in words and music. If we can ever keep this practice going for a generation, - until we have a church congregation thoroughly familiar with fifty or sixty great religious lyrics, - we shall start a new era of worship."¹

1 - Soares, Theodore Gerald - Religious Education - p. 310

Chapter IV

A Report of the Child's First Songs in Religious Education.

- especially in the Church School Worship

What is being done with church music as an educative influence in the experience of children from three to ten years of age, in the church school?

1. An Opening Service

First of all, it is agreed that a reverent beginning is essential to a really meaningful service. It can be done.

a. Pianist Playing Suitable Prelude

The pianist plays nearly a minute, - carefully merging the music into the tune of the song, "This is God's House", and ending it softly but clearly.

b. Opening Prayer

The presiding officer is ready to make the opening prayer. As soon as the music stops she stands with bowed head and immediately commences repeating the words of the song which the piano had just played. She continues with her brief prayer. What happens? She uses the piano

prelude as a part of her prayer and does not lose the effect by saying something.

c. Words of an Opening Hymn Repeated

It may be well to repeat the words of the song instead of singing them, so that the suggestion of God's house and God's presence does not lose its significance for the girls and boys. The beautiful words of vital meaning in this opening song are these:

"This is God's house and He is here today....

He hears each song we sing and listens when we pray."

This song may be followed by a sentence or a song which will create an atmosphere of adoration and reverence. That the morning prayer in song may be a real prayer, the boys and girls must know something of the meaning of the words in the opening sentence or song. This they will learn from stories which they hear in the church school. For instance, here is a morning prayer that can be sung:

"Dear Jesus, help us each to be Thy loving

children today;

And may we try to be like Thee in all we do

and say, Amen."

Stories help children to understand ways in which they may be kind and helpful. The teacher should explain that

this is just what we mean when we ask Jesus to make us kind and loving every day. As a matter of fact, as the teacher sings the song prayerfully, with bowed head and closed eyes, the children can and will learn them from her. The pianist can help by reverently playing the music of the song.

2. An Offering Hymn

Then there is an offering hymn:

"Since my heavenly Father gives me ev'rything,
Lovingly and gladly now my gift I bring."

The aim is to have the child bring offerings understandingly, because that will mean giving joyfully. When girls and boys know that all that they have has come from the loving heavenly Father, they will gladly share with Him by giving contributions. In turn, the mother and father at home who hear the children sing the song, surely would not be indifferent as to the amount their children should bring as their offering to the church school on the Lord's Day.

a. Explanation of the Use to be made of the Offering

Of course the children should be informed as to just why they bring money to the church school and for what it is

spent.

b. Blessings we all Enjoy who have the Gospel of
Jesus

In pointing out the uses made of the offerings, one can tell the child missionary experiences, - emphasizing the special blessings of places where the gospel of Jesus is preached and taught. Then, day after day, upon every opportunity, the teacher should speak of the blessings of home, food, birds and flowers, sunshine, clothing, - everything that makes up the world of the girls and boys. Such experiences train the individual child to give with cheerfulness, - gratefully and systematically and not carelessly and without feelings of love.

3. The Closing Prayer Hymn

The closing prayer hymn can be very impressive also. Here is one:

"Dear Father, bless each little child
And keep us all, we pray,
Safe in Thy loving care,
Until another happy day."

If properly handled, even the youngest child in attendance can receive some benefit from this little prayer in music which asks the heavenly Father to care for each one. It

helps them to think of God as always present wherever they are, as a Friend and Protector. It prepares them to leave the service in a happy, quiet, reverent manner. The careful, reverent closing of the service helps the children to go homeward contented and happy, with love in their hearts for the church school, the teachers, and the heavenly Father and the Son Jesus the Saviour and Lord.

SUMMARY AND CONCLUSIONS

The Educative Influence of Church Music is a most interesting and important study. We have noted the fact of the antiquity of music, - its origin and some of the theories of the beginnings of music. The character of music is also depicted herein; that it is mental, psychic and physical, - emotional and neurotic in its effects, is distinctly set forth. The writer has found music to be a means to ends, - that it functions variously, but most effectively for moral and religious ends.

In the historical sketch of music and religion, it has been shown that these are intimately associated. Examples have been drawn from early Hebrew practices in the varied uses made of music in religious ceremonies. Not only in the Hebrew nation is this observable, but also among the peoples of other nations. The gradual descent of music has also been stated. The Greek system, that of pagan Rome and of the early church, and the origin of the great unmetrical hymns, are briefly described. The different uses and transfer of uses of music is recorded. We note the custom among people in the mass in the Roman Catholic system. Some of the composers and singers of that period are mentioned; - especially note-

worthy are: John Calvin, John Huss, Zwingli, Martin Luther, Charles Wesley and John Wesley. Later we find Dwight L. Moody and Ira D. Sankey. We are persuaded that music has been and continues to be the company of religion and the so-called handmaiden of the church.

The chapter on "The Educative Use of Church Music" reveals the value of music in worship, - that it is indeed a preponderating element aiding in the framing of the mind for the perception of truth. We have considered the kind of organist who serves most efficiently and effectively, and the quality of prelude, anthem, solo and hymns needful to insure the vital organizing unity of the worship service. All these are illustrated from the actual experiences of both adults and children.

This study confirms one's belief that real music may be created and stimulated by religion, and that music is indeed an integral part of worship. Also that music uplifts the heart, brings rest to weary souls, arouses deep religious feelings without which there can be no true worship in spirit and in truth. The past speaks with living voice through church music, and with the voice of music wonders are being wrought in this day and generation.

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