MUSIC EDUCATION IN THE PROTESTANT CHURCH

THESIS

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BY

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PREFACE

During the last twenty years, participation in church music has grown very rapidly. The increase is a result of the growth of music in general. Music has become an important part of home, school, church, and community functions. This is evidenced by many facts: symphony orchestras, as well as community instrumental and choral groups have increased in number to the extent that there are more today than at any time in history; school music has taken tremendous strides since 1925; and church music programs have been developed to such a degree that they attract large numbers of people.

In spite of the tremendous advance of music in general, and in the field of church music in particular, there is still much that needs to be done in church music. For example, when "Sacred Music" is mentioned to an average group of Americans, some will respond with blank and uninterested stares. Others will mention some of the well-worn sentimentalized, semi-religious songs such as "He," "The Man Upstairs," "You'll Never Walk Alone," or other examples of commercialized religion. Those people, and the environment in which they live, need to be reached with the music of the church that can speak to them with real meaning and truth.
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CHAPTER I

STATEMENT OF THE PROBLEM

Purpose

The purpose of this study was to determine and describe ways in which music education can be used in Protestant churches.

Specific Problems

This study will seek to answer the following four basic problems:

1. How can music education be used in the educational organizations of the church?
2. How can music education be used in the performing groups of the church?
3. How can music education be used in the services of the church?
4. To what degree is the music director responsible for organizing, developing, and promoting a program of music education in the various organizations of the church?

Definition of Key Terms

The term music education means the ideas, procedures, and activities commonly called "methods" used in teaching music today.
The term Protestant churches refers to all denominations that are not Roman Catholic, Greek Orthodox, or Jewish, even though some of the denominations included do not claim to be Protestant in the literal meaning of the term. Some of the information will refer to one or more of the three above named non-Protestant denominations, but only in historical reference.

The term educational organizations means all groups of the church in which education, rather than worship, is the primary purpose.

The term performing groups refers to all the choirs, choral ensembles, and instrumental groups that a church may choose to organize.

The term services refers to all the meetings of the church in which the primary aim is worship, rather than education. This term also will be used in reference to meetings in which neither education nor worship is the primary goal.

The term music director refers to the person responsible for the music in the church. This person may be a volunteer, a part-time employee, or a full-time minister of music, or a combination minister of music and some other area of work, such as religious education or youth activities.

Basic Hypothesis

The basic hypothesis of this study is that there is a need to identify the methods, materials, and activities that
are involved in all aspects of the musical program of the church. The methods and materials used in the church should not be different from those used outside the church.

Basic Assumptions

Three assumptions seemed basic in this study. One is that there is a recognized need for a program of education in connection with the musical activities of the church. The second assumption is that the church can play a vital part in teaching people to be more discriminating in the field of music. The third assumption is that the public schools are neither primarily nor solely responsible for the education of people in the field of church music.

Delimitations

This study is limited to Protestant denominations. It does not involve the Roman Catholic Church, Greek Orthodox Church, or the Hebrew Religion. The study includes an inspection of the music and procedures of all other denominations. However, only those ideas and methods that can be adapted to the philosophies and ideals of a Southern Baptist Church will be presented.

Need for the Study

There is a need for the study because of the very important part that music plays in the church. Music is a vital part of the worship services of the churches of today.
Of the sixty minutes given to services of worship in most of the non-liturgical groups, from twenty to thirty-five minutes is devoted to music. The music used in a service includes hymn singing by the congregation, choral offerings by the choir or choirs, musical interludes by the instruments, and offertories by different soloists or ensembles. Any activity that requires such a proportion of time should not be left to chance. Adequate planning should go into the music used in each worship service of the church.

In the educational organizations of the church, music is an important factor. In the children's organizations, musical activities can occupy a large portion of time. In the young people's and adults' organizations music rarely uses less than ten minutes in each meeting.

Prior to 1947, relatively few churches had more than an adult choir. Today, hundreds of churches, large and small, are carrying on a program of music education involving multiple choirs. Many churches have choirs organized for children, young people, and adults. In some instances, there are several choirs for each age group.

There is a need for this study because of the difference between the music used in public schools and that used in the church. The church uses sacred music almost exclusively. The church is the only place that the people will come to

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1Ruth Nininger, *Church Music Comes of Age* (Chicago, 1957), p. viii.
appreciate much of the music that is performed. It is the only place where the church music heritage will be transmitted to successive generations.

In the past, the church was the largest single influence upon the education of people. Today the situation is changed. The church still exerts some influence upon the education of people, but the influence is not as important as it once was. Most of the education of children is left to the public schools, or state-supported institutions of higher learning. Especially is this true of music education. Since music was introduced into the curriculum of the public schools in the nineteenth century, vast strides have been made. The church neither could nor should hope to develop a program as extensive.

On the other hand, the church cannot expect the public school system to continue the heritage of church music that has come down through the centuries. Furthermore, there is too wide a variety of opinions and histories for the public school to attempt to continue the church music heritage.

It is generally accepted that aside from the Scriptures themselves, the church has no heritage that compares in inspiration and richness with its vast resources of sacred music. This heritage makes an imprint not only in our spiritual lives, but also exerts a lasting influence on society and culture.2

If this heritage is to be known, and continued, the church must be responsible.

Another need for the study involves the time factor. Most of the groups in churches meet only once or twice each week, and then only for a short period. In order to teach as effectively as possible, it is important that the best educational procedures be employed.

A final need for the study concerns the quality of performance in the local church. The music presented should be of the highest quality that the particular group is capable of performing. It is imperative that good ideas, and good methods be used.

The leaders of church music education should not be guilty of expecting people to participate in an organized music program simply because it is a part of the program of the church. Far too often "mediocre" has been the term that would best describe the quality of music programs projected by the church.

There are those who claim that since music in worship of God is a spiritual function, level of performance cannot and should not be a factor. Such a view is idealistic. Audiences of the nineteenth century who heard performances by great artists during the week were unable to forbear making comparisons with the poorly prepared music of the churches on Sunday.3

Davison tells us that "... we face the phenomenon of a church music that is utterly static. ... Our churches

are literally asylums for the harboring of the great army of apostles of musical mediocrity. . . . The present state of church music is one to call forth neither pride nor optimism."4

Lang is even more positive in his condemnation of contemporary church music:

... most of the output of the last three or four generations is watery, inept, saccharine, and devoid of artistic integrity. . . . Similarly the scores, whether a cappella or not, are lifeless, trite, if they are not downright blasphemous with their cheap, tinsel-studded harmonies and melodies.5

If the situation described by these men actually exists, and there is much justification for their charges, it will only be changed as those responsible for the music education program in the churches are better prepared, and are able to develop a program of music education that is effective.

Others look at the quality of music differently. Some would not attempt to raise the level of musical taste or performance simply because the music is part of the activities of the church. Most people would agree with Featherston when he says,

Your God is too small . . . if you believe that he is more pleased with the perfected renditions of a beautiful anthem by a disciplined choir than he is with a faulty performance of a musically illiterate composition by a handful of untrained voices, except


5Paul Henry Lang, editorial in The Musical Quarterly, XXXI (October, 1945), 534.
as he looks on the attitude of their innermost hearts.\textsuperscript{6}

At the same time, most people would also agree with Featherston when he raises questions concerning the need for raising the musical standards in our churches. Is it not sufficient to make sure that the hearts of the church members are honestly committed to God and are sincerely singing his praises, even though the quality is faulty? There are two basic reasons why improvement is desirable. First, for the sake of the members of the choirs. Nothing spurs a choir on to greater achievement like a successful, satisfying performance. Second, better music is needed out of consideration for the worshipers. The only real justification for having a choir in a worship service is that it may aid in worship. If this purpose is not being fulfilled, then a choir should not perform in the service.\textsuperscript{7}

"The demand for quality does not mean that it takes professional perfection to come into God's presence or that worship is a matter for experts only. We do not refrain from praying because we cannot match the words of Augustine or the phrasing of Kierkegaard."\textsuperscript{8}


\textsuperscript{7}Ibid., pp. 7-8.

It is almost paradoxical that a means of helping to solve some of the problems of church music is also a hindrance. Mass communication is the means of reaching many more people than have ever been reached with music. On the other hand, the type of music heard by far too many people can only complicate the problem of church music.

Although satisfactory solutions to the problem of style are rare in the twentieth century as they always have been, the forces attacking the problem are better prepared to deal with it than any previous generation of church musicians. An unprecedented knowledge of the church music of all periods made available to musicians through musicological and hymnological research, and made available to the general public through mass media of communication: the phonograph record, radio, television, the stereophonic tape, and so on.\(^9\)

On the other side of the argument, Rice has this to say concerning the effect of mass communication on church music:

The problems of congregational music have recently been complicated by the addition of a factor not present in past years. Radio, phonographs, and television provide the purveyors of commercialized "religious" music a direct line into the lives of millions of people. . . .\(^{10}\)

Another problem faced by church musicians is the lack of contemporary church music. Composers who have achieved a reputation have avoided the church music field. There are good reasons why the so-called "name composer" does not write for the church. If the anthems are written, who will sing

\(^9\)Appleby, op. cit., p. 158.

them? Who will publish them? If they are published, who will use them in worship services? Why should a composer spend time and energy in an area of composition that offers little or no encouragement? Even if encouragement and the promise of performance and publication are offered, who of these composers is sufficiently at home in the church worship service to provide practical music as well as distinctive compositions?\textsuperscript{11}

Some composers do write for the church. More and more composers of serious music, who have achieved a favorable reputation, are turning some of their energies to church music. This is a result of moderate success in the church music market for contemporary music. However, most of the music that is used in the church is produced by a church musician-composer. Unlike the "name composer," he can gain a hearing and outlets in the church because of his position. "However, frequently his writing imitates the past and is not as good as his models. He is guilty of writing so simply that his composition challenges the imagination of neither the director, the singer, nor the congregation."\textsuperscript{12}

All of the problems presented can be overcome. In fact, progress is already being made. Ministers of music are making vital efforts to overcome the problems of past

\textsuperscript{11} Lloyd Pfautsch, "Critic or Example," Music Ministry, V (June, 1964), 10.

\textsuperscript{12} Ibid.
association. Churches are providing opportunities and encouraging their people to avail themselves of other opportunities to hear good music. Denominations are now giving commissions for twentieth-century compositions with the assurance that the composition will be published, heard and promoted. Steps being taken in these areas will prove beneficial to the churches in the future.

Church music is definitely in a period of change. Hooper says, "For church music to be in transition is not bad in itself. However, the question must be: Where are we going? It is possible to make a transition to something better, or to something worse."\(^{13}\)

Progress will not be made by accident. Music directors, pastors, music committees, and congregations must plan if growth is to occur. "If a church is to have a successful music program it must have an organization. A church needs organized music work as surely as it needs organized Sunday school. . ."\(^{14}\)

The tendency to strive for numbers in a music education program can be a detriment. It is true that as many people should be included as possible; however, this should not be the primary objective.


The more choirs we have; the more persons we have in them; the more often they sing; the more difficult the music they sing; the more special musical services we can schedule--these are the yardsticks by which our "success" is measured. But these do not . . . determine the success of a ministry of music. 15

The program must grow out of the needs of people, and not all groups have identical needs.

Methodology

The data for this report were collected from books, periodicals, pamphlets, unpublished materials, and letters from authorities in the field. The aim of the study is to present current ideas and practices in music education that can be related to music in the church.

Plan for this Report

Chapter Two of this report presents the background for the study. The historical aspects are examined, along with the sociological and aesthetic elements. The material is presented to lay the foundation for the entire study.

Chapter Three discusses the need and the functions of music education in the educational organizations of the church. The essentials of a good music education program are presented as they would apply to the various age groups of the church. The need for better training for those who lead the educational organizations is discussed at length.

Chapter Four presents ideas regarding music education in performing groups. The study shows the reasons for such groups in the church, and discusses various methods to be used with various age groups. In addition to choirs, instrumental ensembles and vocal ensembles are also discussed.

Chapter Five discusses music as it can be related to the services of the church. The place of music in the various services is presented, and suggestions made concerning ideas to be used outside the services that would aid in presenting a program of music education. Worship services, weddings, funerals and memorial services, oratorios and cantatas, hymn festivals, carol services, recreational singing, recitals, and dedication services are discussed.

Chapter Six presents the summary, some conclusions, and some recommendations that come as a result of the study. Suggestions are given for ministers of music, organists, graded choir directors, pastors, researchers and publishers.
CHAPTER II

BACKGROUND FOR THE STUDY

Historical Aspects

Music has been used by the church from the beginning of recorded history. Starting with Old Testament Temple worship and continuing to the present, worship and music have been blended. The first Old Testament reference to music, found in Genesis 4:21, relates that Jubal "... was the father of all such as handle the harp and organ."

In the second book of Chronicles, the following is found:

Also the Levites which are the singers, all of them of Asaph, of Heman, of Jeduthun, with their sons and their brethren, being arrayed in white linen, having cymbals and psalteries and harps, stood at the east end of the altar, and with them an hundred and twenty priests sounding with trumpets: It came even to pass, as the trumpeters and singers were as one to make sound to be heard in praising and thanking the Lord...

Benson suggests that there is an organic relation between music and religion that is revealed in even a superficial study of comparative hymnology.

... shows us that relation as already a condition and not a theory in early religion. It reveals the actual employ of hymns in ritual and life from a time earlier than all written records. It shows especially a relatively high development of worship—music and poetry in one of those national religions, the Hebrew, and how in the divine providence

1Holy Bible (King James Version), II Chronicles 5:12-13.
that Jewish Psalmody became the inheritance of the Christian Church, passing into it directly and unquestioned.²

The first New Testament reference to a hymn being employed in a service is found in connection with the institution of the Lord's Supper: "And when they had sung a hymn, they went out into the Mount of Olives."³

There is much that is not known about the music used in the Biblical church or Temple. For example, no one knows how the religious songs sounded. The exact instrumentation and other information concerning musical instruments is not known.

It is a matter of knowledge that music was an important part of the worship of the Jews. "It was considered a desecration to read a Biblical text without a chant."⁴ Singing by the congregation in the Jewish service seems not to have been of any particular importance, but the word "hymn" was in common use at the time of the birth of Christ, and was used to signify a song of praise to God.⁵

Some knowledge of the music used in worship services in Biblical times can be had by examining some historical facts:

²Louis F. Benson, The Hymnody of the Christian Church (Richmond, Va., 1956), p. 27.
³Holy Bible, (King James Version), St. Matthew 26:30.
⁴Edwin T. Liemohn, The Singing Church (Columbus, Ohio, 1959), p. 6.
⁵Ibid.
1. The major and minor scales ... were not considered appropriate for church use until the sixteenth century.

2. There were no keyboard instruments ... Primitive plucked, wind, and percussion instruments ... were used.

3. Notation ... did not exist.

4. All songs were sung in unison.

5. Singing was probably little more than intoned speech, somewhat like modern choric speaking.

The first example of music education in the church from recorded history is the Schola Cantorum, said to be founded by Pope Sylvester (314-335) and reorganized by St. Gregory (590-605). Singers for the churches were recruited from the ranks of educated laymen.

There was considerable interest in good singing and good voices. Men and boys with good voices often became deacons even though they came from the peasantry. Standards of achievement were apparently fairly high ... since St. Benedict, founder of Western monasticism, advocated corporal punishment for the boys who could not sing in tune.

Late in the sixth century, the emphasis shifted from congregational singing to music by the clergy and choir. It

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7Liemohn, op. cit., pp. 18-19.


9Liemohn, op. cit., pp. 18-19.
is a matter of record from several sources that some of the choirs were quite accomplished. Of necessity, the emphasis during this period was upon educating choristers. Congregational singing was not developed, simply because the congregation sang only on special occasions.

Throughout the Medieval period, the teaching of music was confined almost entirely to the church and monastery. Instruction in music during this period meant learning to sing. "No serious attention was given to developing music as an art. It was not until music made noteworthy strides in secular areas that the churchmen were brought to realize the need of paying more attention to the artistic performance of music."10

It wasn't until the sixteenth century that hymn singing was restored to the congregation. The Lutheran church was the leader in re-establishing congregational singing.

Luther saw in music a powerful ally of the church. . . . music in the church was reorganized to assume new duties in the service. Hymns honoring the Virgin and saints were altered to suit the new church. . . . the policy of these reformers was not to eliminate but to reshape and preserve . . . those elements of worship which were found compatible with their tenets.11

The greatest change introduced into the music program of the evangelical church was hymn singing. Schaff says,

10Ibid., p. 32

11Ibid., p. 36.
"The church hymn in the strict sense of the term, as a popular religious lyric in praise of God to be sung by the congregation in public worship, was born with the German reformation. . . "

In America, the first records of music education are the historical recordings of psalm singing and instruction in how to sing in the early church-sponsored singing schools. The singing school has been an important factor in all music education.

Of the many musical activities which have been evident in the United States the singing school seems to emerge as the dominant historical factor in American music. . . . There are other strong currents in the stream of American music . . . but upon close examination, the singing school . . . overshadows these other forces.

Although there . . . are isolated instances of very early music instruction in the Colonies, the beginnings of the New England singing school may be placed about 1721. It developed as an answer to the need for instruction in church music in order to improve the congregational singing. . . .

The singing school movement had very important ramifications in America. The immediate goal was to improve the congregational singing in the churches. The movement itself gave rise to the singing society, the music convention, and was directly responsible for the introduction of music

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into the public school system. From these organizations developed the conservatory system, and eventually, music as taught in our colleges and universities.14

There are other examples of the importance of the influence of the church in the early history of the United States. "The first book to be published on American soil was the 1640 Bay Psalm Book, and the first book to be printed on Franklin's printing press was an edition of Watts' hymns."15

There are numerous examples of theologians stressing the importance of music used in their church services. In most of the examples, music is given a place of importance next to the Scriptures themselves. Efforts were made to make the music meaningful to the people. Every instance of spiritual awakening in the history of the church seems to have been accompanied by a revival of the music, " . . . for singing is as close to worship as breathing is to life."16

There seems to be another spiritual awakening in the making:

Today many denominations are re-examining their historical foundations. . . . Seminaries are critically rethinking the theological foundations of faith and practice and world bodies are attempting to formulate a statement concerning the true nature of the church.17

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14Moyer, op. cit., pp. 149-150. 15Ibid.


17Ibid.
The critical study of the use of music in the churches of this generation is not coming too soon. A periodic examination of the relationship of music to the church has been part of the history of the art, but the importance of music to the church has not been felt nor presented so strongly as in the twentieth century. Present-day educators and clergymen are taking the examples of history and enlarging upon them in attempts to make music more meaningful and effective.

Sociological and Aesthetic Aspects

Even though music has been part of the church for centuries, the historical value of that association is not sufficient, in itself, to justify the use of music in the church, much less justify a program of music education. Perhaps a brief examination of the purpose of the church, and the relationship of music to that purpose might be helpful.

The work of the church can be defined in four terms: worship, proclamation, education and ministry. These four functions are interrelated. For example, to some extent, the educational organizations of a church exist in order that one might know more about Him whom one worships. The story proclaimed by the church is the story of the One who is worshiped. The church ministers because the One worshiped ministered and commanded Christians to do likewise.

One writer has said:

Worship is the primary and eternal activity of redeemed mankind. It is the basic function of a New Testament church. . . . Music is a vital part of . . . worship. . . . It strengthens the educational function of the church in the use of didactic hymns to re-enforce verbal learning. Hymns of Christian testimony give opportunity for witnessing . . . and hymns of Christian fellowship may be utilized effectively as the church ministers to . . . the congregation.19

In light of the functions of a church, and the relationship of music to those functions, it must then be assumed that music is not necessary to worship. In all probability, the layman recognizes this fact more readily than the church musician. If worship is the primary function of the church and music is going to be part of the church, "any music in the church must therefore be judged in its relationship to worship and for its highest potential must depend in the final analysis on the attitude of each person who shares in any way in the praise of God."20 Clokey said it another way: "Unless music has something to contribute to worship, it is useless and may become actually harmful. It is better to have no music than the wrong kind."21

19W. Hines Sims, "A Philosophy of Church Music," The Church Musician, XIV (September, 1963), 4.


In modern society, there is a tendency to classify some things in common use as "essentials," such as electricity, or the automobile, or the washing machine. No matter how distasteful, it must be recognized that life could and does exist without those "necessities." In the same way, the church musician should realize that people can worship without the aid of music. "The act of corporate worship is complete in itself without the intrusion of a note of music." 22

Quite a controversy would be raised by anyone who tried to eliminate the use of music in the services of the church. On the other hand, some of the services would be better if no music had been used. Some music employed in the worship services might be acceptable—some of it might even proclaim a very worthwhile message—but it just does not belong in the service in which it is used.

Good reasons exist for having, building, and supporting the music programs in the church. It is suspected that the reasons go beyond that idea that music makes the worshipers' Sunday complete. "I dare hazard the guess that it is not simply because organs and choirs belong in church that a considerable portion of the church budget is dedicated to the music program." 23

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22Ibid.

If one were to experience a service in which no music was used, it would be possible to find several valid reasons for using music in church worship services. One of these reasons might have to do with the didactic value of singing. "... the words of a great hymn remain longer in one's memory than do the words of a sermon." Ministers and educators have long recognized that to be true. Martin Luther, Charles Wesley, Dwight L. Moody, and others used the teaching benefit of music to good advantage in their particular periods of history. One might choose to express the same idea in terms like "Music enables us to apprehend ultimate truth in a way that words can never achieve." Music can also be a comfort. "Music speaks peace and hope and faith. It comforts in time of sorrow and gives joy new wings with which to soar." Music that gives messages of faith and hope and joy should be part of each service of the church. It is feared, however, that far too often the music that should encourage and comfort the hearts and minds of people is too sentimental and maudlin. Instead of helping to relieve sensations of suffering and grief, the music only helps to make those emotions more real.


25 Merritt, op. cit., p. 3.

26 Neal, op. cit., p. 3.
Music in the form of congregational singing is one of the few ways that man can be an active participant in corporate worship. Music "... can be an aid to worship in the form of organ music, anthems, and responses and can become a means of worship in the singing of hymns and doxologies..." If music in worship were excluded, the criticism that congregations are becoming groups of people who are spectators and not participants would only be more valid.

Merritt says, "What I think we would miss in the absence of music is a sense of freedom for our imagination!" When one is concerned about the music being played, or the hymn being sung, one forgets about the mundane happenings in his life. Music takes our imagination, and thus ourselves, "... to places we can reach through no other medium."  

Beauty, or lack of it, cannot be the sole factor used to determine the use of certain music in the church. It is feared that far too often the beauty of melodic line is heard, but the false theological statements of some hymns and gospel songs are overlooked.

Music is not serving the purpose of the church when aesthetic values are promoted ... for their own sake; when inferior music undermines the dignity and virility of our faith; when an indifferent

27 Lovelace and Rice, op. cit., p. 5.
28 Merritt, op. cit., p. 2. 29 Ibid., p. 3.
treatment of music leads to unreality in a religious act; and when the desire to please people converts church music into an entertainment.30

It would be almost impossible to base any argument for support of the music program on the basis of aesthetics alone. The quality called "beauty" is far too elusive for most of us to grasp.

If a piece of music seems beautiful to an individual, or to a group, it is the result of a meeting of the particular arrangement of the combination of sounds, and the background of the hearer. "Beauty in music is not a fact but rather a human experience. . ."31

It is only natural, then, to assume that beauty is not static. That which is beautiful at one time in the life of a person may not be beautiful at a later time. If exposed often enough to different sounds and varieties of music, the auditor's idea of beauty would change. Admittedly, the change would be very slow. Herein lies an opportunity for church musicians. It is possible, by giving congregations, educational groups, and choirs opportunities to hear music not like that ordinarily heard by those groups, to change the musical taste of the people.


One cannot expect persons with no encounter or guidance to like what some have come to know and appreciate through good leadership or even professional training. In this respect church musicians need to be very careful about criticizing unjustly. "Are not church musicians often justifiably accused of disinterest in theology, symphonic music...?"32

The level of taste of the congregation in a church is not an arbitrary matter. One person cannot establish the level of taste. Neither can one person change the likes or dislikes of a group of people. The attitudes of a congregation are the result of the collective experiences of that group. Too often, there is a lack of objectivity on the part of the congregation that is quite apparent, and is a real stumbling block to improvement.

"I like it" or "I don't like it" is the only standard many church people are willing to apply... It is difficult even to discuss standards with persons who are unwilling to look beyond their own emotional attachments. It is natural for individuals to become attached to... songs by virtue of familiarity and pleasant associations. But we will not get very far in uplifting church music until we are able to break through this wall of subjectivity... a rigid adherence to the criterion of "I like it, I've always liked it, and I'm not going to change," is more likely to be a mirror of their self-centeredness than a judgment of the merit of the song!33


Most musicians feel that it is more difficult to change the level of taste of a church congregation than that of the concert audience. The primary reason is that church music seems to have more of an emotional tie than does most concert music.

Every person has a tendency to avoid the unknown, and to hold on to that which is known. "When a person says, 'I know what I like,' he is really saying, 'I like what I know.'"34 This chain of thought must also be extended to include those who would also say, "there are some things I know that I do not like." A calm, detached, unbiased judgment of an "old favorite" is very hard to give, for it is possible for an individual to associate a very poor piece of music, or a very poor text, with an extremely meaningful experience. He would make a mistake, though, in insisting that the song should have the same value for everyone else. The fact that the value of association is purely personal may be overlooked.

In recent years, there have been changes in concepts regarding the ministry of music in our churches. On one side, pastors and laymen have sought for a new and improved program to replace carelessly rendered musical offerings. On the other side, church musicians who have long advocated only the highest forms of music have begun to realize the value of worthy but simple materials designed to better reach the people. The result has been a dual emphasis upon quality

and practicability, not only in music and texts but also in preparation prior to performance.\(^\text{35}\)

It is only in the past generation that an organized music ministry has come to mean more than a graded choir program. A church music ministry now includes every facet of the church's life "... including evangelism, education, and recreation."\(^\text{36}\)

The music ministry should be planned in such a way as to reach all the people and all the organizations of the church. No set plan or pattern can be offered that would meet the needs of all churches. The program of activities needs to be adjusted and adapted to meet the varying needs of different churches. "The Music Ministry is developed around five basic areas of activity--Congregational, Choral, Instrumental, Training and Promotional."\(^\text{37}\)

Sims may help to clarify the work of the music ministry in the five areas named above:

The ... task ... of the Music Ministry is: (1) provide music and musicians for the congregational services and the organizations of the church; (2) lead persons to participate in hymn singing; (3) teach music and hymnody; (4) train persons to lead, sing,

\(^{35}\) John Wilson, *An Introduction to Church Music* (Chicago, 1965), p. 3.


and play music; (5) provide organization and leadership for special projects of the church; and (6) provide and interpret information regarding the work of the church and denomination. . .38

All of the areas mentioned are interrelated. Each one is necessary to a balanced, and comprehensive music education program. Success in one area depends to some degree upon progress in another.

Church leaders have managed to keep abreast of the changes in theological and educational concepts. Much progress has been made in education. For example, much time and effort has gone into studying how and why children learn. Much is known about the proper atmosphere and environment for learning. Most churches at least make an attempt to apply the principles that are known.

New discoveries and reinterpretations of the Scriptures have aided in a better understanding of the great theological truths of the Bible. Conceptions of God, Sin, Grace, Salvation, and a Christian life have become more real as a result of the thinking of some of the modern theologians.

In the realm of music and the other arts, a different attitude prevails. In the arts, quite a number of congregations would react violently to anything that disturbed their complacent taste. Instead of pioneering in the arts, as it did for many centuries, the church has taken a reluctant

attitude toward all art that is timely, much less prophetic. Modern art is the subject of jokes and cartoons. Our church bulletins have not changed appreciably in the past fifteen years. No imagination or creativity is displayed. And the moment church musicians introduce an anthem that is slightly dissonant into a worship service, the people complain bitterly. 39

Church music seems to be the slowest of the arts in bringing its contribution up to date. There are several reasons for this. One is the large role that music plays in the life of the church. Music is used in so many ways in the church, and it has come to have emotional meaning to so many of the individuals of the church, that congregations feel more "familiar" with music than with the other arts. Most congregations know what they like, even if they don't know why.

Another reason might lie in the approach of well-meaning, but detrimental persons or groups. Some individuals or organizations have centered their efforts in negative criticism rather than in constructive, positive action.

The church musician often has been guilty of complaining about the state . . . of church music; criticizing the . . . clergy and congregation . . . condemning . . . the conservative; lamenting the lack of encouragement, cooperation, and understanding;

and suggesting that "knowing what one likes in church
music" is knowing very little. He wants . . . freedom
of professional expression. . . .

Routley has suggested that church music has always ex-
er ted its greatest influence during periods when it was
concerned about demonstrating what could and what should be
done instead of spending its energies denouncing what was
being done.41 This may be the crucial issue today. Is the
church musician spending much time and energy on the wrong
approach to his problems? Is the church musician immune to
self-examination? Can he change if it becomes necessary,
just as he expects the clergy and the congregation to change?

Summary

Music has been part of the church from the beginning of
recorded history. Several references in the Old Testament
allude to the music of the Temple. The New Testament sources
are not so precise and direct as those of the Old Testament.
Much information concerning the music of the New Testament
has to be assumed in light of other knowledge and sources.

The first non-biblical recording of music education in
the church pertains to the Schola Cantorum, established by
Pope Sylvester in the fourth century. Singers for the
churches were recruited from the laymen, and sent to the

40 Pfautsch, op. cit., p. 9.

41 Erik Routley, The Church and Music (London, 1950),
pp. 199-214.
Schola Cantorum. Returning to the churches, they then put into practice much that they had learned.

In the sixth century, the emphasis of church music changed from singing by the congregation to music by the clergy and choir. This emphasis continued until the sixteenth century, when singing by the congregation was one of the results of the German Reformation.

In America, the first records of music education relate to the singing school movement of the early colonists. The purpose of the schools was to improve the singing of the congregations. The singing school movement itself has resulted in the formulation of contemporary music education programs in colleges and universities.

Music has a great contribution to make in helping fulfill the functions of a church: worship, proclamation, education and ministry. Music has become a vital part of worship in that it aids man in expressing praise and adoration. It helps fulfill the education function in the use of didactic hymns. Music may minister to the needs of the people.

The aesthetic values of music are undeniable, yet those same values cannot be the sole, nor primary basis for supporting a church music program. The beauty brought to the services is an accepted reality, but "beauty" cannot be adequately defined. The background and experiences of the congregation combine with the music presented to determine that which is beautiful at any given time.
In recent years, changes regarding concepts of the music ministry have occurred. Pastors and church members have seen the value of music, and at the same time musicians have seen the advisability of making the music used more practical. A better understanding of the purposes and use of music has resulted, and the consequences will be a more vital use of music in churches applying sound music educational principles.
CHAPTER III

MUSIC EDUCATION IN CHURCH EDUCATIONAL ORGANIZATIONS

Introduction

Music in educational organizations of the church is increasingly becoming the concern of an ever enlarging group of Christian educators and church musicians. There is a need for such concern. Improvement in concepts and ideals has come about in many areas of the church that involve music, but the music in the various organizations of the church has lagged, is lagging, and will continue to do so unless some adequate thinking and some definite actions are undertaken.

The use of music in Christian education is not new. Colossians 3:16 tells us that Paul directed the Colossians to teach and admonish one another in Psalms and hymns and spiritual songs.

Music has a large contribution to make to the teaching of religion through the educational organizations of the church. "How effectively it has been used we cannot judge, but lives have been changed because of the powerful influence of music, and teaching has been enriched by its use."¹

Today the department of Christian education consists of all the educational activities in the church program, "... including the Sunday school, youth fellowships, children's churches, vacation Bible schools, boys' and girls' clubs, scout troops, athletic programs, leadership training and adult education classes." There is thinking by some leaders in the churches that the graded choirs and instrumental groups are also a part of the Christian education department. Others say that the graded choirs and other related musical activities are only closely affiliated with the Christian education department. All writers would agree that a close relationship exists.

A Christian education program furnishes the atmosphere, experiences, and training that should lead to the acceptance of Christ as the Lord of life and should foster continual Christian growth. A well administered program of Christian music should also do this, and if it does, it is, to a high degree, Christian education.

If the above remarks are accepted, the thoughts presented are enough, in themselves, to place great importance upon music in Christian education. The responsibility of church music to foster Christian growth is enough to relieve leaders of any complacent feelings they might harbor. To use music merely to fill time or to quiet noise is not enough.

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Even though Christian education is not, nor should it be, confined to children, perhaps a brief review of the historical development of hymns and music for children may help to bring into focus some of the problems which face the church school.

One of the earliest books for children was *Divine and Moral Songs* published by Isaac Watts in 1720. The tone was more moralistic than divine. One of the most widely quoted items is:

Let Dogs Delight to bark and bite,
For God hath made them so;
Let bears and lions growl and fight,
For 'tis their nature too.

But children, you should never let
Such angry passions rise;
Your little hands were never made
to tear each other's eyes.\(^4\)

In America, the moralistic songs flourished in examples such as "Wicked Polly," who, in her deathbed warning to others, catalogues all her sins which send her to hell.

The next group of hymn writers were of the "Little Lamb School." They seemed to think of children as sweet little lambs. All their examples exude sweetness and light.

The next generation was of the group known as the "lollipop school." Their philosophy was to keep the children happy with musical pacifiers. This was the period of the jingly chorus. "Brighten the corner where you are" is a

good example of this category. Few of the songs are downright harmful, but nourishment found in "lollipops" is not very adequate spiritual food.

In the last generation the emphasis has been on the teaching possibilities of hymns. This is the period of the graded curriculum with songs manufactured to fit a particular lesson unit or to achieve a specific goal or response.5

Various journals and magazines devoted to church music are giving much space to the improvement of music in the educational organizations. This emphasis is coming none too soon. "Although music has long been accepted as an important tool of Christian education the songs which are sometimes used place great limitations upon its effectiveness."6

In some churches, while the best of music may be used in the worship services, the children may be singing "Brighten the corner where you are" or "Jesus wants me for a Sunbeam." "The right hand hardly knows the left hand exists, much less what it is doing. Clear purpose and common direction are sadly lacking."7

Lovelace and Rice are very critical of many music programs today:

In certain churches the music program is one of pointless commotion, with no relationship between

5Ibid., pp. 169-171. 6Wilson, op. cit., p. 48.

choirs, hymn singing, music in the church school, or the services of worship. In others the program is a masterful job of organization and promotion with the choir program like an incredible invention of Rube Goldberg, with all the wheels turning smoothly but producing nothing.\(^8\)

It is feared that in many places the situation described actually does exist. Where it does, the fault might lie in the fact that the relationship of the music director to the educational organizations either has not been realized by the music director or has not been accepted by the church.

One of the purposes of music in Christian education is to strengthen the theological teaching. "... a little investigation will reveal many instances where the church school songs are working at cross purposes to and undercutting the theology which the minister preaches."\(^9\) In some churches this may not lead the people astray. The theology of the minister may not be what it should be. It would be very confusing to hear one idea preached and another sung.

Many of the songs that are employed are done so because they have been used for a long time. "Particularly in the church school, teachers and song leaders are inclined to cling to the songs of their childhood without recognizing that many are weak, and some even insidious in their theology."\(^10\) Those who are responsible for music leadership in churches must take the blame for allowing songs of

\(^{8}\) Lovelace and Rice, op. cit., p. 14. \(^{9}\) Ibid., p. 36. \(^{10}\) Ibid., p. 37.
questionable merit because they have not taught new songs, nor explained principles related to the choosing of music to the teachers and leaders of the educational organizations.

Churches have benefited from advances made in the field of secular education. Finger painting, rocking boats, paper tearing and cutting, the use of some form of kneading mixture, are all frequent evidences of the use of the techniques of secular education in the teaching of children.

In light of this forward movement in the church toward a more progressive method of education, it seems strange that,

in the realm of music, the most potentially creative of the educational experiences, there is so little application of the creative approach. With the exception of the pre-school division of the church, the authoritarian, formalized total group plan of music education generally predominates.¹¹

Several factors contribute to the reluctance of church educational leaders to experiment with or adopt the use of methods that are consistent with the other phases of their program:

First is the small amount of time alloted for the church school session and the unwillingness of the staff to extend the time.

Second is the timidity of the leaders to try a method they have not seen demonstrated.

Third is the lack of understanding of the meaning of creative teaching in terms of constructive use of the imagination.

¹¹Morsch, op. cit., p. 40.
Fourth is the prevailing belief that one must have unusual musical ability or skill in order to lead others.\footnote{12}

The reasons presented are valid ones, and deserve careful and full consideration. Upon close examination, it can be seen that an integral part of a music education program will be concerned with the training of leaders. The proper training will do much toward alleviating the objections raised.

Lovelace and Rice declare that there is a serious lack of understanding, agreement, and co-operation between Christian educators and musicians, "... existing from the highest echelons of professional leadership to the song leader and the class teacher."\footnote{13} There are several reasons for this lack of understanding. In the first place, the training of a musician in church music is so crowded with courses in the techniques of music that little time is left for educational psychology, or the relation of music to the teaching program of the church. This results in many directors thinking of their jobs as teaching music instead of persons.

On the other hand, many Christian educators become so involved with the maze of educational methodology. Many times they tend to overlook the fact that music is more

\footnote{12}{Ibid., p. 41.}

\footnote{13}{Lovelace and Rice, \textit{op. cit.}, pp. 168-169.}
than a tool for teaching. The Christian educator must re-
mind himself of the other functions of music periodically.

The picture is further complicated by the fact that
many times the choir director or organist is either unable
to help with the educational organizations or is not in-
clined to do so because of inadequate knowledge and training.
The teaching of hymns is usually left to volunteer teachers.
In most churches, these teachers have had only a minimum of
training in Christian education and practically none at all
in music.

Churches and public schools have increasingly adopted
the policy of asking the classroom teacher to handle every
subject. The theory may be good, but in practice most of
the teachers are not adequately trained to make music at-
tractive to children, or to give them proper guidance.

A solution to the problem would to be find, train, and
use choir members or other persons with music training as
teachers in classrooms. The people chosen for this task
should have training under both the director of music and
the Christian education director.\textsuperscript{14}

Using trained personnel has the advantage of making
music an integral part of the teaching process and, at the
same time, adequately preparing the pupils in the techniques
of music under skilled leadership.

\textsuperscript{14}ibid.
Many churches have established good choir systems that are helping to train large numbers of singers to express religious thought through their voices, yet many more people will never experience the power of a beautiful song because their ability to respond has not been awakened and guided. "If the music of the choir is to lift men's souls through the beauty of its expression, then churches must plan to educate the congregation as well as the singer." 15

If we recognize the fact that music can condition and qualify the religious experiences . . . then we should also admit that it is of the utmost importance for the church to find and supply ways of extending participation experiences in good religious music to reach into every group of every age level in the church.

To the oft-quoted educational principle, "We learn by doing," could be added the equally true statement, "Participation increases appreciation." 16

Music directors should not only plan to involve choirs in as many activities as possible, but should also provide activities for the congregation and members of the educational organizations as well. Involving other groups in the study of theory, song leading, hymnology, singing, and piano will do much toward improving the understanding of the members of the church.

15Morsch, op. cit., pp. 16-17.
16Ibid., p. 17.
The Function of Music Education in Christian Education

Although there are many facets to the program of Christian education, its two primary functions are to win (evangelistic function) and to train (educational function). The basic purpose of using music in Christian education is to fulfill these functions. If music in the church school is to have meaning and value, it must be selected and used in the light of the theological foundations of Christian education.\(^{17}\)

The primary use of music in Christian education is, of course, to teach and to strengthen the teachings of the church. Another purpose that may be described as secondary, yet is so important that it takes on the aspects of one of the most important purposes, is that of building a singing church. "It is in the Sunday school that the singing church is built. If the children . . . are taught the finer hymns of our Christian faith, they will have comfort and guidance for the trials and decisions that are certain to face them in the future."\(^{18}\)

\(^{17}\)John Wilson, An Introduction to Church Music (Chicago, 1965), p. 4.

Essentials to a Good Music Education Program

"The first essential to presentation of good music in the Sunday school is good leadership." Each department of the church school, training organizations, and all other organizations should have a song leader and a pianist. As in all other areas of the church, this should not be left to chance. The music director should be familiar with those who are capable of filling the musical needs of the church. He should be consulted, or perhaps asked to enlist the persons needed to fill the vacancies.

The relatively old concept of the director of music as the musical leader of the entire church is finally gaining acceptance. The increasing emphasis placed upon the total program of music creates opportunities for service not imagined a few years ago.

The director should let it be known that he is available, and welcomes the opportunity to help in the church school, and the men's, women's and youth organizations, as well as other facets of church life. He should assist in the selection of music and musicians for special and regular events. He can guide in the selection of good hymnals. He can make recommendations concerning the purchase of pianos, phonographs, and other musical equipment.

The music director should consider it his responsibility to train leadership in the field of church music, and to give help in putting a correct philosophy to work. This can be done in the teacher-training sessions, where the teachers should be led to understand the importance of music in teaching and the characteristics of good church music. The teachers should be given practical helps in evaluating materials and methods of presentation to children. Such help should extend to the accompanists as well as song leaders and teachers.

What qualifications should the music leadership in the various departments have? "In considering the qualifications . . . we must admit that experience is desirable, but not necessary." A song leader who is not experienced, but is willing to take suggestions and instructions is far more an asset than one who will not. Choir members who can read music, and have a knowledge of good church music and methods of presentation can make good song leaders.

The prevailing idea that unless a teacher has musical ability and skill he is not fit to lead others into musical experiences can be proved erroneous only through experience. The teachers' enthusiasm and ability to give confidence and encourage others in creativity is far more important than his own skill.

21 Morsch, op. cit., p. 47.
A leader of children should have a pleasing voice and a good ear for music. She should sing for, and with, the children with directness, simplicity, and enjoyment, singing every song with the proper interpretation, and being very careful to pitch songs in a comfortable range for the children to sing. A children's worker should have a large repertory of songs and be able to sing the songs from memory.22

Even though the song leader need not be a trained vocalist, he should be able to recognize good tone and provide opportunity for the pupil to hear it, and to make it their own. The leader will need to use creative imagination in discovering and providing ways to lead the pupils into the use of the best tone possible for them to achieve, without limiting the freedom and joy of participation. Technical descriptions and discussions about tone production should be avoided in Christian education organizations. The choir program is the place for discussing tone and its production.

The accompanist must be able to play hymns. "Beyond this point, the attitude of the individual is most important."23

The church organist can be of valuable assistance to the accompanists of the educational organizations. He can

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22Music for Children Four and Five (Nashville, 1959), pp. 5-6.

23Bobbitt, op. cit., p. 6.
offer suggestions and guidance, and he can aid the director of music in securing and maintaining quality instruments. "Inferior instruments invite inferior singing. The best pianos available should be used. . . ." 24

A church makes a mistake if it asks for the membership to donate pianos to use in the educational organizations. A good plan to use would be to buy one new piano of good quality each year, or every two years, until enough pianos are on hand. All the instruments of the church should have regular tuning and repair. If this step is taken, the pianos should last for many years.

Where it is possible, the hymnal used in the educational organizations should be the same hymnal that is used in the worship services of the church. Lovelace and Rice go so far as to say, "... there is no reason or excuse for having a 'Sunday-school songbook' unrelated to the church hymnal." 25

Several valid reasons can be given for using the same hymnal for both church services and educational groups. One is the fact that use of the hymnal in the other organizations helps the pupils to be more familiar with the hymnal. This familiarity helps the pupils to sing better in the worship services. Another reason for using the church hymnal is that it avoids the use of the so-called children's or youth


25Lovelace and Rice, op. cit., p. 17.
hymnals. Children's or youth hymnals are not usually published by denominational publishing houses. Most of the hymnals published by denominational publishers are well planned and edited. That is not always true of so many of the hymnals that are published by independent publishing concerns. The primary aim of independent publishers is to sell the hymnal. Care is not taken concerning either the quality of music or the theological content of the text.

It is not to be implied that denominational publishers do not publish hymnals for children and young people. Some do, and some are rather good, but care must be taken to get the good ones.

It is a matter of regret that . . . much cheap music is . . . used in the Sunday school under the impression that it is . . . adapted to the young life or that the children's music must be childish. Shallow sentimentality, sugary concoctions, or music strongly approaching popular jazz of the day should be avoided. . . .

The songs we sing and the music we use are important considerations. "Choosing this from that must be constantly done in the light of better understanding of the age we teach, new knowledge attained, and larger vision of possibilities to be experienced."27

Select all hymns with care. Use those that particular departments can understand, and sing with sincerity.

26Green, op. cit., p. 13.

"... to ask the adolescent to sing, 'Lord, I care not for riches, neither silver nor gold' would be to encourage him in expressing an untruth or in cultivating carelessness in the use and comprehension of all hymn singing."28

The songs and hymns selected to be used in the church school should be selected so that they will stir an imaginative response from the people. A full response of the people should be the goal of the song leader. Care should be taken, however, that the song may be worth bothering to learn, and to remember.

Church schools need not use trivial or trite music to make an inspirational appeal or elicit a strong response. Songs of the martial character with a strong rhythmic appeal, linked with words that are expressive of the ideals and aspirations and experiences of the age group of those who are singing, will create hearty co-operation, arouse enthusiasm, and at the same time have a sane teaching value.29

Noise is not music; ... leaders should not exhort young singers to "sing louder," nor should they encourage confusion ... or ... noise-producing devices or methods. The educational values of music begin ... in an opening prelude introducing the theme of a meeting or a worshipful atmosphere. This atmosphere is complete only when all of the hymns, special numbers, and benedictions have followed a uniformity of thought.30

28Green, op. cit., p. 13.
29Ibid.
30Ibid.
The selection of songs and hymns will be determined by what serves the singers best and what ministers to their growth in Christian character. Each leader has to decide what the tests of adequate hymns are when reduced to a minimum. The following points raise questions as to how to enlist the entire personality in singing:

REALITY—What is true . . . according to . . . age, experience, desire, capacity?

HEART—What appeals to . . . genuine feelings—gladness, amazement, wistfulness, enthusiasm?

MIND—What furnishes substance to mold into worthy concepts of One whose thoughts are higher than our thoughts?

SOUL—What develops individuality, independence, an inner self, Christian integrity?

STRENGTH—What provides power to give oneself to work with and for others in the Christian cause? \(^{31}\)

Primary consideration should be given to words in the selection of hymns and songs. However, the music should not be ignored. The following questions might be asked about the music:

1. Is the melodic line beautiful, singable, and in the vocal range of the children who are to sing it?

2. Does the melody fit the text and add something to it?

3. Does the music have lasting value?

4. Is there any danger of its being parodied?

5. Is there rhythmic vitality and variety?

\(^{31}\) Thomas, *op. cit.*, 67-68.
6. Is the harmonic structure sound?

7. Is the music chiefly drawn from the church hymnal, or if it is an anthem, is it suitable for use in worship?32

There is real danger in underestimating the ability of children to learn good music. While the small child should be given short songs with a limited range, most children from the primary age up can learn almost any melody. Poor choruses and sentimental gibberish are poor musical food for children. They are capable of learning the very best in music, often more easily and rapidly than adults.

In choosing music, it is imperative that the musician integrate his material and approach with the curriculum used for the particular age group in the church school. Avoid texts that are theologically unacceptable to the church or confusing to the child. At the same time, do not "... serve musical pablum when meat is called for."33 Many texts which the child cannot completely understand at the moment can be partially explained and left to germinate as his wisdom increases.

Three types of songs to avoid are: 1) texts which belittle the intellect of the child;34 ("Two things a child despises are to be thought of as little and to be talked down

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33 Ibid., p. 176.
34 Wilson, op. cit., p. 48.
to as inferior." 2) music which resembles the popular songs of the day; and 3) songs which do not relate to the experiences of the particular age group.

There are many hymns and gospel songs that are good for juniors, young people, or adults, but the experiences described in the songs are not understood by children. Two examples are:

Years I spent in vanity and pride,
Caring not my Lord was crucified,
Knowing not it was for me He died
On Calvary.

I was sinking deep in sin,
Far from the peaceful shore,
Very deeply stained within,
Sinking to rise no more;
But the master of the sea
Heard my despairing cry,
From the waters lifted me,
Now safe am I.

These verses express the personal testimony of many adults. It is not usually believed that they describe the background and experiences of the young child.

"There are five kinds of music experiences through which people can enter into an active relationship with music: singing, playing, rhythmic, listening and creative

35 Lovelace and Rice, op. cit., p. 170.
36 Wilson, op. cit., pp. 48-50.
37 The Baptist Hymnal (Nashville, 1956), No. 96.
38 Ibid., No. 212.
experiences." Attempts should be made to include these experiences in all meetings of the educational organizations. However, sessions of one hour in length do not offer weekly opportunities to spend much time on experiences with music that are not related, in a specific way, to other phases of the educational program. An enthusiastic teacher can find ways of extending the time for music experiences by: 1) Exciting the interest of the pupils to such an extent that they will carry the experiences outside of the classroom for completion, or to make preparation for the next week; 2) Adding a session either before or after Sunday school on an informal basis; 3) Adding a weekday session after school or a session on Saturday; 4) Establishing a one and one-half hour or two-hour Sunday morning session.40

Any way that will provide additional experiences in music should be explored for the value of the music experiences provided, and any valid way to provide those adventures should be used.

Specific Functions of Music Education

Specific functions through which music ministers within the Christian education program are many. They include

I. Methods of Teaching Hymnody. The teaching of hymns

40Morsch, op. cit., pp. 44-46.
plays an important part in the preparation of the child to take his place in the adult worship service; therefore, it should be approached in a systematic way.

In developing a system of teaching hymnody, the hymns should be: 1) selected primarily from the church hymnal; 2) graded according to difficulty and used year after year in the same Sunday school departments; 3) Introduced in the Sunday school and then incorporated in the other services; 4) committed to memory by using the hymn-of-the-month plan.41

There are several approaches to the study of hymns that will lead to a better understanding and use of the hymns at our command:

A. The Topical Approach.--Using the general pattern of worship that is in common use in protestant churches: (1) Adoration--Praise; (2) Penitence--Confession; (3) Assurance of Pardon; (4) Illumination; (5) Self-Offering--Consecration--one may learn much about hymns by evaluating their fitness to the place in the service in which they are to be used. Thoughtful attempts to select suitable hymns to relate to the parts of the service in which they are to be used will increase the appreciation greatly.

B. The Historical Approach.--The historical approach to hymn study fits well into the church school curriculum materials for children and adults. The history of hymns is

41John F. Wilson, An Introduction to Church Music (Chicago, 1965), pp. 41-43.
inherent in the history of the church and of worship. The major movements within the Christian church have each produced a characteristic hymn literature, which has been assimilated into a common treasury of hymns, used by men of most denominations today.

C. The Theological Approach.--The minister and Christian educator must be concerned with the theology of the hymnal. The evidence is strong that the theological concepts set forth in hymns make deep and lasting impressions on people.

D. The Poetic Approach.--The hymnal is a book of beautiful poetic literature. Many of the great poets have contributed poems of rare and lasting beauty, which will enrich the lives of those who read and learn from them.

Although it is difficult to give rules by which good poetry can be evaluated, there are a few general suggestions to help in selection: 1) Does the poem express beauty through its imagery, choice of words, and rhythmic flow? 2) Does it show the inspiration of the poet? 3) Is the audience inspired by the poem to an experience that does not end with the poetry? 4) Is eternal truth and beauty communicated by the poem? 5) Is the message clear?

E. The Musical Approach.--The music of hymns is a study in itself, and no appraisal of the hymnbook can be complete

42Morsch, op. cit., pp. 28-37.
without recognizing the importance and worth of the music. Only one who has attempted to harmonize a melody in hymn style can fully appreciate this type of music.

There are innumerable ways of promoting interest for hymn singing. A few of them are these: church bulletins could carry annotations about hymns and their writers; pastors or music directors could briefly tell about the hymns to be sung in the services; repetition of a hymn on several successive Sundays helps to familiarize the congregation with it; a new hymn can first be presented as an anthem or as a solo; the congregation may practice singing new hymns at informal gatherings; hymns could be illustrated on posters or friezes to stimulate interest and promote better understanding of the meaning of the words; the music of the hymn could be used without the words to suggest moods and feelings, and to help keep the music before the people.43

II. The Use of Expressive and Subjective Songs.

Well chosen songs or choruses will contribute to the teaching of practical truths relating to the Sunday school lessons and Christian experiences. For the preschool child, songs with actions help picture simple truths about God's love and objects of nature. For primaries and juniors, songs or choruses based on attitudes of worship, prayer, Bible stories or complete Scriptural passages will help them gain

concepts of worship, Bible study and prayer. For the junior high and high school students, judiciously selected songs or choruses based on personal experiences in the Christian life will help them meet the challenges facing them in today's complex society. The cardinal principle for choosing such songs is "Always reverent, often picturesque, never trite." 44

III. The encouragement of Participation.

IV. The development of attitudes.

Attitudes of reverence and respect are affected by the choice of music used and the manner in which music is sung. 45 What is sung, and how it is sung reveals what the individual believes and how he treasures it. A poorly chosen song with a weak text or confusing terminologies can easily result in indifference to the message or a misconception of the truth. A child's musical taste has been described as a blank page. 46 It is the responsibility of the leaders in Christian education to implant good taste for music which is used to worship God.

Graded Music Education

Most Sunday schools, and other educational organizations are graded according to age. The workers in the various departments should be aware of the procedures that can be used in their department, and make every effort to use them.

44 Wilson, op. cit., pp. 41-43. 45 Ibid.

46 Ibid.
Singing is fundamental to a music education program in the educational organizations of the church. The following suggestions apply to all age groups, and give the singing more meaning.

1. The natural singing voice is "head voice," not "chesty"—an O0 tone that floats freely on the breath . . . and is focused in the head.

2. The beauty of tone is not judged by volume. It should be free from strain and "alive." Enthusiasm and vitality give tone life and color.

3. Erect posture, free from tension, yet alive is essential to good tone.

4. Sincere, warm pleasure in singing and the song will color the tone with beauty.

5. Interpretation of the song through clearly enunciated words gives the song meaning.47

Music should be an important part of the curriculum for all ages, from the youngest child to the oldest adult. Presently, more time is given to music in children's departments than in adults'. That procedure is good because of the fact that music can be used in so many more ways with children. Most often, if adults have had pleasant experiences with music as children, their joy and enthusiasm will continue on through the adult years. Adults should be discouraged by word and by action from being overly self-conscious about using music spontaneously.

47Morsch, op. cit., pp. 50-51.
Nursery departments (those for children under four years of age) have found the use of recordings very helpful as the children begin to hear and develop responses to music. "Just hearing good music helps the child develop an appreciation for it. Even toddlers will stop their play long enough to listen to a song that is within their experience and has an appeal to them."  

Music activities can help the child to learn the arts of co-ordination and co-operation. He learns to play and to share with other children. A child should be taught to distinguish between the many kinds of music.

Music activities for Nursery children should not be confined to a particular period of time during the session. The activities in which music may be incorporated should be used so that they are a natural part of the days activities. The workers with children should be aware of the value of music, and should be led to use music as much as possible.

Beginner

Children are eager to talk about things that are familiar. They can learn to sing about them just as easily. Beginners are led to think about singing about the things with which they are familiar. The procedure for securing a

response would be to ask the children to sing about things they know, and then proceed to unfamiliar thoughts and experiences. "Individual children will respond differently, but getting them to respond is an important goal." 49

Beginner boys and girls (those four and five years of age) are capable of a greater response than younger children. All the music activities for the various Beginner organizations in the church should be well planned so that the children will become aware of music, develop an understanding of it, and, above all, find enjoyment through participation.

Although there are as many individual differences in Beginner children as there are in adults, certain things are characteristic of the age group. It would be good for each worker with four and five year olds to know those characteristics in order to keep his music plans in keeping with the capabilities of the child.

It is almost impossible to develop a group choral tone with Beginners. One reason for this is that the larynx is growing very rapidly during the years involved with the age group. 50 The Beginner has not learned to distinguish between singing and speaking. In addition to that, he has not learned to listen to and detect differences in pitches.

49 Lovelace and Rice, op. cit., p. 177.

In order for the Beginner to learn to differentiate between pitches and then to organize them, a child must first learn to hear individual sounds.51

The Beginner child will sing with much expression if he understands the meaning of the words. When given the proper encouragement, four and five year olds use music spontaneously and naturally as a part of their daily living. It is important to remember that each singing voice is different; some will sing on pitch; some will not sing on pitch; some will sing on pitch part of the time and either too high or too low at other times.52

Four and five year olds are usually very responsive to dramatic play. Much of the child's leisure time is spent in "playlike" games or activities. Teachers and workers can capitalize on this to teach many truths. Dramatic activities are especially helpful in teaching musical principles.53

Beginner children enjoy listening to recorded music. They like to play rhythm instruments. Some melody instruments are attractive to them. The children should be encouraged in all those activities.54

52Crowder, op. cit., p. 4.
54Crowder, op. cit., p. 4.
Music fits into all the child's activities. Every Beginner organization of the church presents an opportunity for the four and five year old to participate in musical proceedings.

There are six basic functions through which music can relate to the Beginner child. Each worker with the age group should be familiar with them. They are singing activities, rhythm activities, listening, creative activities, instrumental activities, and music reading readiness.55

The Sunday and weekday sessions for four's and five's provide many opportunities for music activities. The proceedings, if they are properly planned and co-ordinated, will provide the same songs, music materials, and methods of presentation for all the groups.

It is important that Beginner workers know how to select, introduce and teach children's songs. The singing of songs should be interwoven with, and be an important part of all the activities in which the children take part.

The characteristics of the music of hymns and songs, as they relate to Beginners, should always be a factor for consideration. The first important factor is the range of the music. It should be in easy singing range of the children's voices—middle C to fourth space E with a six-note compass, such as D to B, with occasional use of notes other than those

55Crowder, op. cit., pp. 4-5.
in the six-note compass. The melody should be smooth and flowing. The intervals should not be wide nor chromatic. Scalewise melodies with occasional skips are best. Usually, the phrases for Beginners should be short. Songs with two phrase melodies with some repetition are good. Avoid melodies that remain too high or too low. Extremely high or extremely low notes should be approached and left in scalewise fashion.  

Many songs with those characteristics are available. Any song which cannot meet the requirements should not be used.

**Primary**

As the children progress from the Beginner to the Primary departments (ages six, seven, and eight, or grades one, two, and three), they will find activity teaching is still the basic method of presentation used by the teachers. Music activities should be interwoven with all the proceedings and materials of the organization. Each song used should be related to the situation in which the child finds himself, and should be within the experience of the child.

Children of the first grade have many of the characteristics of the preschool children. By the time they reach the second and third grades, marked differences appear. The boys 

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56Ibid., pp. 6-7.
and girls are still eager to learn, but they sometimes seem detached from the group and its interests.\textsuperscript{57}

The music used with Primaries should have many of the same characteristics as the music used with Beginners. However, the enlarged capabilities of Primaries should be kept in mind. The Primary child is capable of singing longer songs, using longer and more phrases than the Beginner child. He is capable of learning and remembering almost any song, that is within his understanding, that the adult can learn. This fact should not alarm the worker, but should be a challenge to the skill and imagination of the worker.

The voice of the Primary child is usually very small, and should not be pushed.\textsuperscript{58} The range is comparatively high, "middle C to last space E."\textsuperscript{59}

If the superintendent of the Primary department finds that he cannot sing, or thinks he cannot, at least two things can be done. An associate superintendent could be secured who sings well. His responsibility would be to lead the children to sing. He should not be thought of, nor become, the "song leader." He should be capable of fitting into the informal procedure of the Primary department, and should be

\textsuperscript{57}Ingram and Rice, \textit{op. cit.}, p. 28.


\textsuperscript{59}Nettie Lou Crowder, editor, \textit{Music in the Primary Department} (Nashville, 1962), pp. 2-4.
ready to lead the children in singing when he is called upon. If this plan does not seem feasible for one reason or another, a teacher-musician in the department can be very helpful. The superintendent may call upon him in the same manner that he would call upon the associate.  

**Junior**

When boys and girls progress to the Junior department, the basic method of teaching changes from the activity method to a modified activity method for the first year, and a departmentalized group method thereafter. The ages for the Junior departments are nine, ten, eleven and twelve, or grades four, five, six, and seven. If the Sunday school is not divided into four departments for this age group, then the procedure is a departmentalized one from age nine through twelve. Not as much time is given to music activities, and the singing is usually group singing. Perhaps the most worthwhile emphasis with Juniors would be an accent upon hymns.

...just as the church presents and teaches the Bible to third graders as they enter the junior years; so it should present and teach the hymnal to sixth graders as they enter the junior-high years.  

By the time children become Juniors, they are changing rapidly. They are beginning to grow out of many of the traits of

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childhood and into adulthood. Marked differences in personality and temperament begin to appear in the Junior years. Junior boys and girls are full of energy. This energy must be guided or it will dominate. The reactions of Juniors are spontaneous. They possess a strong sense of competition. The first stages of group-loyalty begin to develop. There is a tendency toward hero worship. Their habits are not settled. Juniors are visual-minded, and they possess a very strong imagination.

With Juniors, the same method of learning and singing a song should not be used all the time. As many ways as possible should be sought and used. Since Juniors can read and use hymnals, all hymns need not be memorized. However, some memorization is good. Hymns of praise are the most natural and fitting for Juniors. The following suggestions have particular appeal to Juniors in the presentation of new material: the music of a new hymn can be played as the children are gathering, or as they go from one room to another; the words can be used as a prayer; the next week, the hymn can be sung. The children should be encouraged to listen to music in a creative mood. The words of the hymns should first be read as a whole. In this way, the Juniors can get the full

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62 Ingram and Rice, op. cit., p. 45.

picture of the hymn. The hymn could be combined with a picture or story to concentrate attention upon it. A game can be made of learning a hymn by writing a key word of each line on the blackboard and seeing if the Juniors can fill in the rest of the words. A variation of this would be to put all the words on the blackboard and then erase a word from each line. Words are then erased until the Juniors are repeating the whole hymn from memory.64

Juniors can sing with feeling and beauty. Leaders should not deprive them of the opportunity to learn and to sing new hymns and songs.

If the procedures outlined in the preceding pages are followed, boys and girls of the Intermediate and young people's ages and adults will participate readily and easily as they progress through the educational organizations of the church. It must be taken into consideration, however, that these departments need energetic and capable song leaders--those who lead with sincerity and imagination.

Summary

Music has such an important part in the teaching of religion through the educational organizations that it simply cannot be ignored. Music education is so much an integral part of Christian education that the two cannot be separated.

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In the twentieth century, changes have occurred within the organizational framework of the educational organizations in many churches that have precipitated a type of "mutual-aid agreement." It has been in the twentieth century that churches have organized into age groups for teaching purposes. The advantages for the Christian educator are evident. In the same respect, the task of church music education has been made easier, and at the same time the aid to the Christian educator has been more easily rendered.

The time factor is a very frustrating element for the Christian educator. Particularly is this true where music education is also involved. There simply does not seem to be enough time to accomplish all that is required. This fact is not a reason to ignore music, but points up the necessity for developing an effective music education program in the church.

The first essential to a good program of music education is good leadership. This not only refers to the music director, but includes all people who have any responsibility in the church: song leaders, accompanists, choir directors, etc. Herein lies one of the tasks of the music director: to develop more and better trained leaders.

The songs sung and the music used in the educational organizations should be carefully chosen. The words should receive close consideration. The theological content should be noted, and the appropriateness for the particular age
group should be carefully considered. All hymns and songs are not appropriate for all age groups. The music should be within the musical level of the people for whom it is intended.

The six kinds of music experiences should be included in every session of each educational organization. Those experiences of singing, playing, rhythm, listening, creative experience, and music reading can be included by proper planning and training.

The specific functions of music education in the educational organizations are four in number: the teaching of hymnody; the use of expressive and subjective songs; the encouragement of participation; and the development of attitudes. By fulfilling these functions, the over-all objectives can be met also.

People can be led to sing, beginning with the youngest and progressing to the oldest. It is not to be assumed that it is an easy task. The music director will face many trying problems, but with an understanding of educational principles, an awareness of the desirable goals, patience, and an ever willing tongue, he can present an effective program of music education for the education organizations.
CHAPTER IV

MUSIC EDUCATION IN PERFORMING GROUPS

Introduction

It seems evident that the number of people that are becoming involved in choirs in the churches throughout America is increasing. Part of the reason for the increase is the fact that most of the churches have increased in membership. Another contributing factor is that more churches have seen fit to employ men or women to direct the music program. Nininger says,

The activity of age group choirs is an encouraging sign that more and more people are interested in music in the church. This interest is not purely in the performance of the choirs, but also in the educational value of these choirs.¹

Historically, numerous references can be found that relate to the choir program of the church. Long before the coming of Christ, the leaders of worship in the Temple were teaching people to sing, to lead singing, and to play a variety of musical instruments. Thousands of people were included in the program.² Very likely, the music training that was carried on in the Temple was well organized and was

¹Ruth Nininger, Church Music Comes of Age (New York, 1957), p. 29.

continuous. Newly trained musicians were provided to keep the choirs and instrumental groups at full strength at all times.

The responsibility of church members today is equally as great as that of the people of David's and Solomon's day to teach persons to praise God in song and "with stringed instruments and organs." Perhaps that responsibility is even greater, for music now extends into every area of the life of the church.

One of the first tasks that a Minister of Music should apply himself to is the work of analyzing the needs of the church where the music education program is concerned. He should find out about the musical atmosphere of the church. What is the history in terms of attitude and growth? Is the church conservative, progressive or static? The past history of previous choirs should be investigated, and the present interest evaluated. An attempt should be made to determine the level of musical understanding and appreciation of the church, for this will affect the development of a choir. It will also determine the point at which the musical education of the congregation must start. The minister of music will also need to make a decision as to how large an adult choir should be maintained. The seating facilities might limit the number unnecessarily, in which case thought might be given to making some structural changes. Continuing his evaluation, the Minister of music will need to decide
how many choirs are needed. There should be a need for each choir and an opportunity for it to sing with some degree of frequency. Finally, the Minister of music will need to be able to determine what funds are available. If they are inadequate, what are the prospects for increasing the amount later?³

After the analysis is complete, a course of action can be decided upon. The beginning may be small, but it should be a step in the right direction. Steps should be taken each year to improve the music situation.

It is imperative that leaders of church music institute education programs in educational organizations. The music used in worship services should be improved, and the people led to sing with joy and knowledge of what they are singing. No less important, and perhaps even more important, the quality of work done in choirs must improve. A choir for each age group should be the plan of every music director, if at all possible. "Most churches can have at least two choirs, one for young people and adults, another for children."⁴

A choir for each age group, including Beginners, Primaries, Juniors, Intermediates, Young People, and Adults, can be a reality in many churches. If they are established, the choirs can do much to develop a choral atmosphere that

⁴Graded Choirs (Nashville, 1961), p. 3.
will continue for many years. In many cases, a graded choir program could be established if someone would take the initiative in organization.

To avoid conflicts in schedules and loyalties, choir grouping should be related to the age groupings of the church. Usually the educational organizations are graded according to a system that will coincide with the public school grading system, or is based upon the ages of the people involved. The children in the Primary department in the Sunday school, for example, should also be in the Primary choir. The same could be said of the other age groups.

The graded choir program is an educational procedure that has as an objective something much higher than merely increasing church attendance. Increasing attendance at worship services should be the very last consideration in the establishment and maintenance of a graded choir program.

Work for the graded choir includes the study of notation, sight-singing, rhythm drills, musical dictation, hymn studies, biographies of composers, and dramatizations. . . . Most of all however, the year must be filled with singing.5

The various choirs should be scheduled to appear in services as often as possible, but they should also make a specific and helpful choral contribution to the worship service each time they appear. Each appearance, even by the adult choir, should be a distinctive and anticipated event.

5Nininger, op. cit., p. 34.
It might be well to pause momentarily to say that the graded choir program should be an asset to, and not a substitution for, good congregational singing. "In the planning of graded choirs for your church, keep in mind that in a sense, the largest choir is the congregation."\(^6\)

One might conclude that the graded choir program is the organization in which a church music educational program is based. Most of the people who respond to special classes in sight-singing, or in theory will probably come from the choir program. Ideally, the graded choir members should also be part of the educational organizations and the worship services. If they are, the quality of work done in those two areas should improve, if the leadership is capable.

The music presented by the graded choirs should be sung by memory. This is not only good mental exercise for the choristers, but it is also a good example for the church to follow. It seems that the viewing of choirs presenting good music in an effective way increases the desire of most of the congregations to improve their music.

One of the purposes of the graded choirs is to improve the quality of singing in the church. Perhaps the first thing to keep in mind is to improve the quality of presentation before the quality of music is improved. "Church

music does not need to be 'highbrow' to be good. Nor need it be so 'catchy' as to echo the secular world."\(^7\)

There is a vast amount of worthwhile literature available for use by choirs ranging from the smallest volunteer choir to the largest professional group. It is the job of the director to find that music that is best suited for his choir.

The limitations of the choir must be recognized. Some music simply cannot be presented by some choirs. "It is much better to hear a hymn beautifully and reverently sung by volunteers with little or no musical background than to hear a shoddy rendition of an anthem which is beyond their musical abilities."\(^8\)

When considering any music for use in any choir, the question should be:

> . . . is this genuine music of good workmanship? Is it worshipful in character? Is the text theologically acceptable? Can the choir sing it or the organist play it? Can the congregation understand it? First and last, will their experience or worship be more meaningful because of this?\(^9\)

\(^{7}\)George L. Knight, "Foreword" to Ruth Nininger, *Church Music Comes of Age* (New York, 1957), p. v.

\(^{8}\)Ibid., p. vi.

Children's Choirs

The obvious place to begin discussing education in the performing groups of the churches is the children's choirs. This is the youngest group, and a good approach to the study is a chronological one. It seems that there is another reason:

... if there is to be a raising of the [musical] level desired by the ... purists, the children's choir is the obvious place to begin. Children learn quickly, and retain what they have learned for years. ... Since their minds are un-prejudiced, they will sing the best music with enthusiasm—even Bach!—in churches where their parents will have none of it.10

Blackwood would seem to imply that the best way to improve the quality of music in a church is to give the children good music, and wait for them to grow up. Sometimes, it seems that this is the only way to improve the quality of music in some churches.

A serious question concerning choirs has bothered many Christian educators, and should be faced more honestly and thoughtfully by church musicians. That question is at what age a choir program should begin. Basically there are two views of this question, and one compromise approach.

One view is that given by Lovelace and Rice:

... since a choir's chief function is the leadership of worship, ... choirs should begin at the age of decision. ... This would probably be the junior age ... although it is possible that a choir could be successful with the third grade. ...
Below this level the child is too young to have a comfortable place in public worship or to fit himself into the discipline of a group experience. . . . It is . . . bad educational psychology to use any choir group for show by having them parade to the steps of the chancel or to the pulpit platform to sing their "special."11

The other view is that it is fitting to organize choirs for children, but the youngest children should not perform. The choir for primaries, children six, seven, and eight, should perform only with the other choirs of the graded choir program. Junior boys and girls should be given regular assignments for service responsibility.

Another opinion of the question is that continued rehearsal without public appearance is apt to be discouraging to members of the choir and parents alike. Therefore, choirs should not be organized for Beginner children (those four and five years of age). If the choir is organized, it should be used in worship services. "... many churches are now using these choirs [Children's] in worship services. . . . the choristers seem to mature rapidly under such a plan."12

Appearances by the choirs are limited according to their age. Very young children will not be used more than once or twice each year, for their choir work is planned largely for their own instruction and growth. Children six through eight years

12Nininger, op. cit., p. 38.
might sing three or four times a year. Boys and girls nine through twelve years may usually be given the opportunity to sing at least once each month.

No matter which view is accepted, the most important thing to remember is that the people are more important than the choir. "Children's choirs (and for that matter youth and adult choirs) must exist for the benefit of the persons as growing Christians."13

In developing the most effective graded choir program possible, the musician is naturally interested in attracting and training the most talented children, young people and adults. At the same time, it must be recognized that those who are not quite so talented will also be attracted. As Christian leaders, music directors should be as much concerned with the needs of the musically sub-average child as they are with the talents of the more musically gifted child.

Children with pitch problems seem to fall into three general groups:

Group 1--Those who can sing and match a tone in head voice, but cannot sing a scale or a melody in tune.

Group 2--Those who sing in a low pitched chest voice.

Group 3--Those who cannot match a given pitch but produce an unmusical sound of their own. . .14


Many times, the reasons why a child cannot sing well are psychological. Those who work with him must, therefore, make every effort to understand him and his problems. First of all, the workers must learn to know him as an individual instead of thinking of him as being "just another child." If at all possible, the workers should become acquainted with his family and learn something of his home life. When his special needs and difficulties are recognized, the special help he requires can then be given to him.\(^\text{15}\)

When the particular problem has been isolated, make a special appointment with the child, either before or after choir rehearsal, to hear him sing by himself. Have him sing a song rather than a scale. If he sings it in tune, have him echo several "yoo-hoos." Remember that some children can match a sung pitch, but not a piano pitch. It is also important to keep in mind the fact that there are no "stock" remedies to pitch problems. That which works for one person may not help another at all.

A too-relaxed mental attitude sometimes is the cause of the child's inability to sing a scale or melody, even though he can sing and match a given tone. To help remedy this, ask the child to sing a vowel preceded by a consonant to encourage a better attack and to create a certain mental preciseness. If he can do this on pitch, have him echo a

\(^{15\text{Madeline D. Ingram and William C. Rice, Vocal Technique for Children and Youth (Nashville, 1962), p. 35.}}\)
descending five tone scale on similar sounds (Loo, Po, Ma, Too, Ne, etc.). Sometimes, these children breathe in and sing out almost at the same time. Teaching them to breathe, pause, and sing—or breathe, think, sing, can work wonders.

The group that sings in a low pitched chest voice may not be hearing as they should. One of the best devices to establish head tone in children is the fire-siren "whooo." A vigorous, free arm movement helps children to visualize the spontaneous rise of pitch. Watch for stretched necks. If the child tries to carry a chest voice up, the neck muscles will protrude and he will not be able to sing above perhaps a fourth line treble clef D.

The third group comes closest to being a real monotone group. These children require individual attention and training outside the rehearsal period, working for only short periods of time—five minutes of concentrated effort. Begin with the single tone matching process. If the child cannot match you, you match his pitch. Ask him to sing another pitch. Then you sing a semi-tone above him to make the vibrations clash. Ask if it is the same. If he answers correctly, praise his efforts of concentration. Next try the fire-siren "whooo" to see what his range is. Use things such as short melodies, phrases of hymns, and choir songs. Praise small improvements that the child makes.16

16Kemp, op. cit., pp. 4-32.
In addition to a well-qualified, highly interested director, each choir needs a qualified pianist. The term "pianist" is used with reason. A children's choir can hear the tones of a piano more clearly than it can the tones of an organ; therefore, a competent pianist should be provided.

The accompanist for the Beginner music activity need not be an accomplished pianist, but he should be qualified to play. A beginning piano student cannot play for this age group.

Simplicity is the key to skilfull accompaniment for children's choirs. Particularly in rehearsal should the accompaniment be kept to a minimum. "Most of us use far too many notes." When accompanying children on new songs, help them learn the melody by playing it at the pitch sung by the children, with one or two soft lefthand chords in each measure.

The accompanist should avoid introductions that are taken from the last line of melodies. Too often this confuses children. The introduction to a song for children should include the melody of the first few measures, and should end on the tone that the children will begin singing in the right hand. The accompanist should play lightly. The light quality of children's voices is easily covered by a heavy-handed accompanist.

17Mable Warkentin Sample, "Accompanying Children," The Church Musician, XVI (March, 1965), 53.
Another group of people is needed to provide adequate organization for the choir—sponsors. "The services of the sponsors are not infrequent or casual; they must be consistent and regular, for they are essential to the routine, spirit, and progress of each choir."\footnote{Loren R. Williams, "Sponsors for Graded Choirs," The Church Musician, IX (August, 1958), 7.}

Choir sponsors relieve the director of many detailed duties pertaining to the choir program, enabling him to give more attention to the musical and spiritual activities of the group. For example, the choir sponsors should be in charge of checking attendance, sending out reminders, and arranging for transportation when it is needed. Choir sponsors can care for robes, music, and choir notebooks. Choir sponsors should be responsible for the initial enrollment and the maintenance of accurate membership records.

The sponsors for children's choirs can be the mothers of the children involved in the graded choir program. If the time of the choir rehearsal can be arranged at a convenient time, it would be wise to include some men as choir sponsors. The psychological effect of a man involving himself in the choir program would do much toward showing the children that music and singing are not just for women.

Success in leading children to sing will vary in proportion to the preparation made beforehand. Children should not be regarded with the attitude—"They're too young to
know the difference." Quite the opposite is true; children are very observing and in reality sense any weakness in preparation, judgment, and musicianship.

There are two distinct phases of work: the organization of the material and its presentation in rehearsal. The organization should involve much more time than the presentation. A good way to organize material is by units. "A unit is an organized body of information and experiences to be used in teaching particular topics under consideration. It is a large task divided into smaller segments."¹⁹

To be sure, teaching with the unit approach is not the only way to teach, but it is the one that is used by many dedicated, thoughtful, teachers. It is a natural, simple approach that is used by people in nearly every major task or undertaking. A problem, purpose, or need is established, and plans are developed so that the purpose may best be accomplished.

It is possible for the directors of children's choirs to take advantage of the planning of others through various periodicals dealing entirely with church music. For example, The Church Musician, published by the Southern Baptist Convention, and Music Ministry, published by the Methodist Church, currently carry units of material to be used with children's choirs. The Southern Baptist Convention also

¹⁹Frances McCommon, "Why Use Units?" The Church Musician, XVI (September, 1965), 51.
publishes The Junior Musician, designed for use with boys and girls ages nine through twelve. It includes music and materials suitable for class or home use.

Beginning in October, 1966, the Southern Baptist Convention began publication of three other magazines of importance to workers with children's choirs. Music for Primaries is designed for the Primary child, and contains music and materials for use in the Primary choir. The Children's Music Leader is designed for those who work with Beginner, Primary, and Junior choirs. The Youth Musician is for use with Intermediate and Youth choirs. It contains sixteen pages of music and sixteen pages of articles and features of interest to young people.

Other publications of interest to the director and/or the choir members are Keyboard Jr. and the Journal of Church Music. Keyboard Jr. is geared primarily for the child who is studying keyboard, but it can be of value as supplementary material in choir. The Journal of Church Music is designed to interest those who are more interested in a more liturgical approach to church music. It contains a music section and a literary section, but provides no specific help for units of work for children.

The use of choir notebooks for the younger children is an excellent plan. There should be at least one page at each rehearsal. That page may or may not be completed at the rehearsal. The child may complete it at home. In this way,
the family is drawn into the activities of the choir. "Choir notebooks will provide incentive for individual effort, acquaint the parent with a weekly record of the year's choir work, and allow the director to follow the progress of each child very closely." 20

The notebooks should include pages for study of theory, puzzles, hymn study, biographies, workbook pages, etc. They should also include pages for the boys and girls to keep various records that they should keep, such as hymn memorization, listening lists, or the names of the hymns used in the worship services.

Notebooks can be valuable in helping to achieve the goals that are set forth for each age group. Rehearsal time is so short, however, that the notebooks should rarely, if ever, be used for such nonmusical activities as coloring pictures. If illustrations are to be colored, the children should color them at home or during the prerehearsal time.

In preparing the notebook work the director must be careful that the words used are within . . . comprehension . . . It is not necessary . . . that every choir member have the same notebook page. More advanced choir members can be working on a level which challenges them, while the younger or less experienced ones learn fundamentals. . . . 21

20 Margaret R. Baker, "Notebooks for Primaries," The Church Musician, IX (April, 1958), 42.

The youngsters of the graded choir program should be encouraged to attend live concerts. They should be led to listen to the radio performances and television presentations of musical programs. The children should be encouraged to listen to records, and to develop a sense of discrimination between good and bad music, and good and bad performance.

The Beginner Choir

The youngest choir that should be organized is the Beginner choir. A better name for this group might be the "Beginner Music Activity," since it does not function in the normal sense as a choir. The activities are planned so that the children will become aware of music, gradually develop an understanding of it, and find enjoyment through participation in it.22

The activities of this group are planned with a two-fold purpose. The first purpose should be to advance the child spiritually. The second should advance the child musically. Within the overall purpose of advancing spiritually and musically, are some specific objectives. The spiritual objectives should be of primary consideration. They point to the Beginner years as a time for laying foundations for the acceptance of Christ as personal Saviour, and for an understanding of what it means to be a member of a church. The

workers with Beginners should also lead the child to have satisfactory worship experiences, and to develop the ability to participate in group worship. Another of the objectives is to help the child know that the Bible tells about God and Jesus, and that the church helps others know about them. The fifth objective is to encourage the personal growth of the child. The sixth is to encourage the spiritual growth. Finally, it is the responsibility of those who work with Beginners to lead them in learning to help others.23

It can be recognized that the above mentioned objectives are not incongruous with the musical objectives that will be named. The two go hand in hand together, and compliment each other.

The musical objectives for this group are divided into seven areas of emphasis: singing, rhythmic, listening, creative, instrumental, visual awareness, and hymnody. In some respects these areas are overlapping, but basically they are distinct and can be planned for in definite ways.

The singing area is very important for this group, for it may be the first experience that these children have had that involves singing. There are six definite goals for which the director should be striving in encouraging the child to sing. The first, and most important, objective is to help the child enjoy singing. The workers in the music

23Ibid., pp. 11-12.
activities for Beginners should encourage spontaneous singing, which indicates joy in singing, and it also encourages the child to be creative.

Another of the music goals of Beginner Music Activity is to help the child discover his singing voice. One good way to help the child accomplish this goal is to match tones. There must be constant practice in matching single pitches, then groups of pitches, such as minor thirds, 1-2-3-4-5, 5-4-3-2-1, 3-1, 1-3, 5-3-1, and 1-3-5.24 It is wise to remember that it is best to ask the child to match a voice rather than an instrument.25

Three other objectives in singing are 1) develop the ability for self-expression through singing, 2) encourage phrasewise singing, and 3) begin hymn singing.26

Rhythmic experiences are designed to help the child to enjoy a variety of experiences in rhythm. Children's need of motion can be a basis for musical growth when melodies and rhythms are used as motivating factors for action. Rhythmic experiences will include directed rhythmic activities, such as clapping, walking, running, jumping, marching, and skipping for five year olds; imitative rhythmic activities;

24Crowder, op. cit., pp. 11-12.


26Crowder, op. cit., pp. 11-12.
and creative rhythmic expression. One objective is to develop rhythmic responses to fast and slow, smooth and jerky, long and short, and heavy and light.  

In directed rhythm, all the children are asked to follow directions and to make the same movements at the same time. This type of rhythmic activity is valuable for growth in muscular co-ordination and in the understanding of the measured beats of music.

Imitative rhythm aids the child in helping develop creativity. The children are told what they are to imitate as they listen to the music. They then create their own body movement to express their ideas.

Creative rhythmic expression is completely free. Some call this interpretative rhythm. The children are not told what the music is about, but are asked to listen and to interpret, through rhythmic expression, what they hear.  

Free, unregimented movement is all that should be expected of preschoolers. They cannot quickly learn to walk "in step" or clap with precision. Because their large muscles develop faster than their small ones, they make large movements that involve the whole body. Children usually enjoy such things as birds flying, leaves blowing in the wind,

\(^{27}\text{Ibid.}\)

\(^{28}\text{Dwight F. Phillips, "Developing a Sense of Rhythm," The Church Musician, IX (June, 1958), 43.}\)
or trees swaying. Usually there will be much variety in the interpretation of the children.  

Listening activities for Beginners include 1) listening to music, 2) developing the ability to hear and recognize music, and 3) becoming familiar with hymn tunes. The child listens to music "... through guided experiences, through informal experiences, and for his own enjoyment." The Beginner child should be able to hear music going up and down, moving fast and slow, sounding high and low, and sounding loud and soft.  

The church has been criticized from several quarters for a lack of creativity. If the church is going to develop creativity, the Beginner children are not too young to begin teaching them in such a way as to allow them to be creative. The Beginner child should be encouraged to "1. Respond freely to music, 2. Dramatize Music, 3. Create stories, poems, songs and musical games."  

Beginner children should be led to recognize by sound and sight the piano, organ, drums, violin, trumpet and flute. They should be able to play rhythm and some melody instruments. Workers with the Beginner Music Activity should help the

30 Crowder, op. cit., pp. 11-12.
31 Ibid.
32 Ibid.
children become acquainted with the organ and/or piano used in the worship services.

Beginner Music Activity should help four and five year olds become aware of musical symbols. The children should be able to recognize the appearance of music symbols, and they should recognize the appearance of music on the staff. Those are the first steps to the reading of music.

Finally, the Beginner children should begin to develop an appreciation for the hymnal. The children should learn to listen to and recognize hymn tunes. They should learn to sing short phrases, refrains, and whole stanzas of hymns within the child's understanding. By giving the children some of the good hymns that are available, encouraging them to sing, and to enjoy it, the level of singing in our churches can be raised as these boys and girls grow older, and take their places in the worship services of our churches.

Working with boys and girls of the Beginner age requires special planning and use of some methods and techniques that are not used with other music activities.

1. Sing simple, short songs in which there are many repeated phrases.

2. Sing with expression.

3. Imitate various sounds such as those made by birds, animals, fire engines, wind, rippling waters, sirens, trains, planes, cars, etc.

4. Use tone matching games, singing intervals of 8-1, 1-8, 3-1, 1-3, 5-1, 1-3-5-8, and 8-5-3-1.
5. Sing phrases on single tones.

6. Sing ascending and descending five-tone scale passages.\(^{33}\)

Of course, any new music that is taught must be taught by rote. Rote teaching is a method of teaching a song by imitation and repetition. When using this method for four and five year olds, there are two approaches: the whole song or the phrase method. In the first, the entire song is sung by the teacher and then imitated or joined in by the children. In the second, the teacher sings a phrase and the children repeat; then she sings another phrase and they repeat; then the two phrases are combined and repeated. This procedure is continued until the song is completed.\(^{34}\)

Choosing songs for Beginners is very important. Several things must be considered when choosing song material: 1) Is it within the proper range, which is from E' to F''? 2) Does the melody contain simple progressions and easy skips? 3) Are the words within comprehension of the preschoolers? 4) Do the words and music express the same feeling? 5) Is the subject matter of value and interest to the child? 6) Is the rhythm strong and vital? 7) Would the children want to continue to sing the song after they learn it? 8) Is the music good music?\(^{35}\)

\(^{33}\)Ibid., p. 20.

\(^{34}\)Ingram and Rice, op. cit., p. 25.

\(^{35}\)Ibid., pp. 20-25.
Music learning is greatly facilitated, and is more enjoyable and effective for the Beginner when the child is in the proper setting and all the properties are at hand. The room in which Beginner music activity meets should be an interesting place. Toys should be kept on hand that the Beginner will enjoy, such as farm animals, North American animals, or jungle animals of soft, durable rubber or plastic.

Visual aids are very effective with the four and five year old child. Pictures of almost any subject can be used at one time or another. More than likely, the church will have available pictures that are used in Sunday school or other organizations. Those pictures can also be used in choir. Pictures found in magazines can be used to good effect.

Posters can be made or bought that effectively illustrate things that are taught to the boys and girls. Movies, slides, and filmstrips add variety and interest to any rehearsal. Beginners particularly appreciate them.

Most educators are in agreement that the Beginner music activity should be organized and conducted more as an activity for individual learning and participation than as a performing group. When the Beginners participate, if they do, as a group in worship services, it is best for them to take part with the various choirs in programs at Christmas, Easter, or Christian Home Week.36

It cannot be emphasized too forcefully that a Beginner Music Activity should be organized for no other purpose than the well-being of the child. "The 'exploitation' of children's choirs to assure attendance by relatives and friends cannot be condemned too strongly." 37

The Primary Choir

The Primary Choir is for boys and girls six, seven, and eight years of age, or first, second, and third grades. In some churches all three age groups are in one choir. In others, there is a choir for each year.

In most cases, the size of the church membership determines the division that will be made of the Primaries. In larger churches, more than likely, a choir for each year will be provided. One choir for all three years can usually be provided in smaller churches. The middle-sized churches may face problems when deciding what type of program to offer. There may be too many children for one choir, yet not enough for three.

There is no doubt that better choir work can be accomplished when the Primaries are divided into three groups, and, as far as the quality of singing is concerned, the most expressive singing will more frequently come from eight year olds. However, this does not eliminate good work from a choir

involving six's, seven's, and eights. In all likelihood, the six's and seven's will imitate the eight's, producing a good choir sound.

A child's age is not the only factor involved in learning readiness, but it is a strong one. "For this reason, a music activity for the eight-year old does not usually interest a six-year old."38 While a small group of eight's is engaged in one activity, such as recognizing musical phrases, a group of six's in another part of the room may be listening to stepwise sounds on the melody bells or the resonator bells.

Primary boys and girls need a variety of activities from which to choose, and the director should keep in mind the vast differences in the experiences and abilities of the six's, seven's, and eight's. The activities should be planned in such a way to benefit each child, no matter what age.

Six, seven, and eight year olds can learn to do these things together:

1. Sing tunefully.
2. Memorize words of songs.
3. Enunciate the words clearly.
4. Understand and interpret the words.
5. Begin and end a song together.
6. Rise and be seated together as a choir.

38Ruth Eaton Williams, "When 6's, 7's and 8's Meet Together," The Church Musician, XVI (October, 1965), 52.
7. Watch and follow the director.
8. Be good listeners.\textsuperscript{39}

Primaries are by nature music lovers and creators of music. Singing is a natural form of expression for them. They can respond to music spontaneously and naturally, whether at home, at church, or at school.

Every Primary has a capacity for music enjoyment and development. Boys and girls like to sing, listen to records, play the piano and other musical instruments. They like to create their own songs. They are curious to learn music fundamentals that will enable them to read music. The Primary Choir affords an excellent opportunity for Primary children to participate in music activities that will help satisfy their musical curiosity.

The activities of the Primary choir are planned to achieve specific spiritual and musical objectives. The spiritual objectives are defined in seven categories: Christian conversion, church membership, Christian knowledge and conviction, Christian attitudes and appreciations, Christian living, and Christian service. Concerning conversion and church membership, the primary aim is to lay foundations inasmuch as it is possible to do so. The workers should also strive to help the child develop the ability to participate actively and intelligently in worship. Another goal is to help the child gain a knowledge of the Bible and of Christian

\textsuperscript{39}\textit{Ibid.}
faith that can be related to his daily experiences. It should also be the goal of those who work with Primaries to help the children grow personally and spiritually. Finally, the workers should guide each child in using his talents and skills in ways that will be helpful to others. 40

The spiritual objectives can be achieved, at least in part, through the proper use of music. At the same time, the musical objectives are kept in mind and the spiritual goals are placed on an equal plane.

Singing is one of the most important activities in the lives of Primaries. It gives them a better command of their expressive actions. Singing boys and girls are usually happy. The director of the Primary choir will endeavor to help the children to

(1) Sing for enjoyment
(2) Develop correct singing habits through:
   a. Correct posture
   b. Good diction
   c. Pitch accuracy
   d. Correct phrasing
   e. Pleasing tone quality
(3) Learn to sing as a choir
(4) Develop feeling for mood
(5) Sing basic tonal patterns:
   a. Skips found in Major chord . . .
   b. Stepwise patterns from Major scale . . .
(6) Build large repertory of songs 41

Another of the basic elements of music is rhythm. It is as natural as life itself in the lives of boys and girls.

41 Ibid., p. 4.
Rhythmic response to music is developed in two ways: 1) creatively, and 2) by following a prescribed form or pattern. In the first of these, the child is encouraged to interpret freely in movement what he feels is called for in the music. He creates and executes his own interpretations. The value of the second, planned action, is that it stresses order and form.

Workers should expect the following benefits from the rhythmic experiences:

1. The child must first listen in order to make physical responses.
2. He learns to distinguish moods.
3. He hears differences in dynamics.
4. He feels differences in tempi.
5. His imagination is stimulated.
6. He develops bodily poise and control.
7. He learns to express himself through a musical medium.
8. He learns that although there is form in music, there is also freedom.42

Listening is one of the most essential experiences of choir participation, since listening is a factor in every activity contributing to musical growth. The directors should help Primary choristers to listen for: 1) dynamic variations; 2) melodies; 3) some of the more frequently heard instruments; 4) rhythms; 5) moods; 6) tempo differences; 7) children's voices; 8) adult voices; 9) recurring melodies or phrases.43

43Ibid., p. 33.
Music reading is begun in the Primary choir. Although many songs are taught by the rote method, the Primaries enjoy reading from sight. It will be the objective of the director to help the Primary boys and girls to

1. Recognize a music staff, treble and bass clef signs, measures, bars, time signatures, and names and values of notes.
2. Read basic tonal patterns and recognize them in music such as:
   a. Skips found in a major chord
   b. Stepwise patterns found in a major scale
3. Read basic rhythm patterns in notation.
4. Learn basic music vocabulary:
   a. Dynamics
   b. Tempo
5. Learn to sing simple melodies by sight.

Creative activity affords each child the opportunity to evaluate, select, interpret, and then respond to the music in his own way. The director should guide the children in learning to

1. Interpret music through bodily movement
2. Create original songs and phrases
3. Accompany songs with rhythm instruments
4. Dramatize songs
5. Make simple musical instruments

The final area of musical objectives is in instrumental activity. Those activities will present opportunity for the children to play musical instruments and learn to appreciate instrumental music. It will be the objective of the director to help the boys and girls to

1. Enjoy instrumental music.

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44 Jones, op. cit., pp. 5-6.
(2) Play rhythm, melody, and percussion instruments

(3) Play and become familiar with the Autoharp

(4) Recognize the instruments of the orchestra by appearance and sound

(5) Take up the study of some instrument

(6) Select instruments to interpret songs

One activity through which we work to achieve all of the objectives that are named is the study of hymns. It is unwise to publish a list of hymns that are suitable for Primary children. Such a practice would almost eliminate any future hymns written for Primaries, or hymns that would be suitable for Primaries. Guidelines can be set for determining what hymns should be used with Primaries, however. "In general our decision will be governed by finding those that have lyric quality or melody, verse that embodies a child's thought and outreach, and the two so combined as to minister to religious growth." Inclusiveness is also an important consideration. Care should be taken to make sure that representative kinds of tunes and texts appear in any form of list or guide lines that are published.

Rehearsals should always be well-planned, interesting, and varied. Rehearsal time and place are important. The time should be a time when the majority of Primaries in the church can be present, and the rehearsal can be conducted without interruption.

46 Ibid.

The rehearsal should be one hour in length. This time is usually divided; twenty minutes for the activity time, five minutes to clean up and put away materials, and thirty-five minutes for group time.

The rehearsal should meet in the same room used by Primaries in Sunday school, or other training organizations. If there is one Primary choir in a church which has two or more Primary rooms, the largest room should be used.

The rehearsal room should have the proper size chairs, chalkboards, a well-tuned piano placed so that the director and accompanist can have visual communication, good lighting, proper heating and ventilation, and sufficient space for rhythmic activities and musical games. Enough cabinet space should be provided for storage of rehearsal equipment, robes, and other choir properties.

When selecting songs for Primaries, keep the following suggestions for words and music in mind: The words of a song should be within the understanding of the boys and girls, appropriate for the occasion, and help accomplish the purpose for which they are intended. The songs should deal with concrete rather than symbolic ideas. The ideas expressed should help the Primaries form correct concepts of God, Jesus, the church, the Bible, gifts, and attitudes toward others. Finally, the words should have literary value.

The music of a song should help express the meaning of the words in mood, phrasing, and tempo. The music should be
in easy singing range of children's voices. Middle C to $E''$ is a good range for Primaries. Most of the songs will be within an eight-note range. The director should be careful of songs in which the melody remains too high or too low. One should avoid a variety of wide skips in the melody. The line of the melody should be smooth and flowing, with the melodic and rhythmic accents coinciding with the spoken accents. The rhythm should be clearly defined with a steady tempo that helps express the meaning of the words.48

Primaries can be taught songs by two methods, by rote or by note. There are definite steps to follow when teaching by rote. First, sing the song with piano accompaniment as the children listen. Then discuss the meaning of the words, and sing the song again for the children. The children should sing with the director, with the accompanist playing only the melody notes as the children sing. Next teach the song phrase-wise, calling attention to repeated phrases. Sing a phrase as the children listen, then they sing the same phrase. The accompanist plays the melody notes only. Drill on difficult phrases with "la," "loo," or some other syllable. Then sing the entire song with piano accompaniment.49

Two things are important to know and remember when teaching by rote. One is to sing for, and with the children


49Ibid., pp. 16-17.
with directness, simplicity, and enjoyment. Every song must be sung with the proper interpretation. Secondly, pitch a new song in the same key each time it is sung. The director should get his pitch from the piano or a melody instrument.50

When teaching a song by note, begin with singing a major scale ascending and descending, first using numbers, since the children will be familiar with them. Next, sing simple tonal patterns taken from the song being sung, such as 1-3-5-8, 1-3-1, 1-5-1, 1-3-5-3-1, 1-2-1, etc. After a song has been learned by rote, place the melody on the chalkboard or on a poster with the numbers under the notes. Use the following procedures: 1) Sing the melody with the numbers. 2) Clap the rhythm. 3) Discover like phrases and like rhythmic patterns, and present them to the children.

When sight reading a new song, place the melody on a chalkboard or chart, or give the children a copy of the music. Tell the children which note is "1," and let them determine the number of the other notes. As the decisions are correctly made, write them beneath the notes. Go over the rhythm, probably clapping it, then sing the melody--using numbers--in correct rhythmic sequence.

It helps to make a game out of some of the activities that are required. For example, it is good for the Primaries

50Ibid.
to discover phrases that are alike, similar, or different. The director might ask the children to sing phrases that move upward, or move downward; fast phrases, or slow phrases.51

It is important to remember that reading music can, and should, be fun. The director should present music to the choir in this spirit. His enthusiasm will challenge the children to do their best.

"The Primary choir is a participating rather than a performing group."52 When Primaries participate as a group in worship services, it is best for them to take part with the other choirs in special programs for the graded choirs. Occasions such as Christmas and Easter are good times for these programs. The director might plan one or two activities during the year that will provide the choir with opportunities to sing for the worship services of the church.

Primaries enjoy singing, and they will sing well if given the opportunity. The director's task is an important one in seeing that the needs of the children are carefully considered, and attempts made to meet them.

The Junior Choir

The culmination of the teaching and training of the Beginner Music Activity and the Primary Choir usually is very much in evidence in the Junior Choir. The Junior Choir is usually for boys and girls who are ages nine, ten, eleven, 51Ibid., p. 17. 52Ibid., p. 19.
and twelve. This corresponds to the age grading in most Southern Baptist Churches. However, in some cases the Junior choir is for boys and girls ages nine, ten, and eleven. This is done most often in churches whose grading system corresponds to the local public school. Such age divisions are arranged to keep the Junior choir within the elementary school grades.

In some instances, there is a Junior boys choir and a Junior girls choir. The choirs rehearse and appear separately most of the time. In some instances, they appear and sing together.

The number and types of Junior choirs to be organized will be determined by the local situation. In most cases, it would be best to begin with one well organized choir. When there is a need for additional choirs, the director will determine the type of age grouping or division which will best serve the needs of the church.

Although Juniors differ in many respects, they usually have a deep, abiding love of music. They respond to it instinctively and spontaneously. "Seemingly dull and colorless activities often become, through music, brilliant and appealing."[53] Because of this, Junior choir leaders have a genuine opportunity to present the great truths of Christianity and to lead in the development of strong character.

The work of the Junior choir is best defined in terms of the objectives. As in all choirs, there are spiritual objectives and there are musical objectives. The spiritual goals shall receive our first attention.

1. Lead the unsaved Junior to feel a conviction of sin, to accept Christ as Saviour, to follow Him in baptism, and to adopt the teachings of Jesus as a pattern for Christian growth.
2. Help the Junior cultivate a desire to sing with understanding; foster an appreciation for music which will make the greatest spiritual contribution to his life.
3. Provide the Junior with musical experiences which will contribute to a consistent, continuous growth in grace.
4. Lead the Junior to relate music to the functions of the church.
5. Create an awareness of the need for skilled Christian music leaders to serve at home and on the mission fields; develop a desire in the Junior to meet that need.54

The Junior choir director needs to be mindful of the fact that the objectives just named are not separate and distinct from the musical objectives to follow. Instead, they should be woven into the music used, the attitude of the director and the other workers, and into the unit themes that are used.

The musical objectives concern the areas of singing, rhythm, music reading, listening, instrumental, creative, and hymnody. Each is important, and in a sense each is dependent upon the other. To be sure, it is possible to develop one area to a greater degree than the others, depending upon

54 Ibid., pp. 2-4.
the special desires and interests of the child, but the aim of the Junior choir director is to develop as proficient choristers as is possible.

Since the aim of the Junior choir director is to develop proficient choristers, the first objective rightly concerns singing. The choristers should achieve a good singing tone through correct posture, breathing, diction, phrasing, and vowel formation. Juniors should develop the ability to sing with expression, develop accuracy in pitch perception and memory. It is important to develop proficiency in part singing through the use of rounds, canons, descants, simple two-part cadences, simple three-part cadences, and two parts with a descant.

Juniors can provide considerable dynamic contrast in their singing, but they must be restrained in any attempt to sing like adults. Tones produced through strain are dangerous to a child's voice and should not be permitted. Care should be taken not to go to far in the other direction and produce singing that is dull and lifeless.55

When it comes to the sound of the tone produced by the Juniors, a controversy is in evidence. Ingram and Rice say, "... children should use only head voice."56 On the other hand, Bitgood says, "... it is not necessary to restrict

56Ibid., p. 47.
the child voice to 'head tone.' The sound has more character if there is some 'body' in the tone; it has been called 'undertone' by some.\textsuperscript{57}

Rhythmically, the Junior should develop a sense of pulse, and develop bodily response to fundamental rhythms. The Junior should recognize by sight both simple and compound meters, orally imitate given rhythmic patterns, and conduct songs and hymns in simple and compound meters. The Junior chorister should be able to play percussion instruments from notation. Finally, the Junior should develop proficiency in reproducing simple syncopation and subdivided rhythms.

In learning to read music, the Junior should learn music notation: the staff, clef signs, lines and spaces, notes and rests (through the sixteenth), dotted notes, time and key signatures, accidentals, dynamic and tempo markings. The chorister should learn to recognize intervals of the scale on the music staff. The Junior should also develop a feeling for tonal center, develop key consciousness, develop chord consciousness and a feeling for correct chordal progression. Another objective is to be able to read simple melodies with numbers and syllables. The Junior should be able to recognize individual voice parts on open and closed score. The

director should lead the Junior to recognize the characteristics of the hymn, anthem, cantata, and oratorio; and to recognize simple musical form.

The Junior chorister should listen to vocal and instrumental recordings and performances. He should be able to recognize the sound of the soprano, alto, tenor, and bass voices. The Junior should be able to recognize the sound of the intervals of the scale and be familiar with the sounds of the major and minor scales. The director should encourage the choristers to become acquainted with the sounds of the major orchestral instruments, and to become aware of tone colors and the basic science of sound.

All of the objectives of the Junior choir are not concerned exclusively with singing materials related to singing. The Junior choir director should help the choristers to become familiar with the keyboards and mechanisms of the organ and the piano. The Junior choir members should be able to play familiar melodies on the piano, bells, tone blocks, and other instruments by ear. They should be able to play melody instruments by notation, as well as play the autoharp and other accompanying instruments. The Junior should also become acquainted with the major orchestral instruments.

Another of the areas that should be developed as much as possible is the creative activities. The Junior should create original texts, melodies, and rhythm patterns. He should be encouraged to create original melodies for given texts
and/or rhythm patterns. The chorister should be able to compose a simple second part to a given melody. The director should encourage the choristers to dramatize hymns, songs, and stories of composers and hymn writers. The Junior should be challenged to experiment with sound and to make simple music instruments.

The final area in which objectives are set forth is in the realm of hymnody. The Junior should develop proficiency in using the hymnal. He should gather a large repertoire of hymns, becoming acquainted with great church music composers, hymn writers, and stories of hymns. The child should be led to participate meaningfully in congregational singing. 58

Since singing is the nucleus of the graded choir program, it should be the most highly developed activity of the rehearsal. By the time boys and girls reach the Junior age, they will probably have had previous choir and/or public school music training. This should make them aware of the importance of singing with good tone quality.

The major portion of the repertoire of the Junior choir will consist of unison material; however, Juniors should begin part singing and develop some facility in it. The question that remains is, "When do we begin part singing with the Junior choir?" The answer will be determined by the previous training and the abilities of the choir. Juniors are

58 The Junior Choir (Nashville, 1963), pp. 2-4.
ready for part singing when they have learned to use their voices fairly well and have gained proficiency in reading music.

Some preliminary training that will be an aid to part singing should be considered. The choir may be taught to sing a melody which has an accompaniment that reinforces what they are singing. After this has been accomplished, have the accompanist play a second melody as the choir sings the first one. Or, the director might sing a harmonizing part as the choir sings a melody. The choir members should then take turns singing the harmony part. Another device that leads to part singing is to have the choir sing a given tone and sustain it. This tone becomes the root of a triad. As the choir continues to sustain the tone, the director sings the third and fifth of the chord.

The choir may be divided into three groups to build a major triad. The first group should sing do and sustain it as the second group sings mi. Both groups sustain their tones as the third group sings sol. Alternate the parts, then repeat the exercise a half-step higher. Begin with the key of E-flat and continue through the key of A-flat.

Another device is to sing the scale in thirds, ascending and descending, in two groups. The first group begins do, re, mi, fa, sol, la, ti, do, re, mi. As the first group sings mi, the second group begins on do, and sings up one octave. In descending, the second group sings the octave one degree
below the octave and ends in unison with the first group. When the youngsters master this the groups may be reversed.

The best way to teach a choir a round is to teach it as a unison song. After all the members have learned it, the choir may be divided into two groups to sing it as a round.

One other device that aids in developing the ability to sing in parts is to sing songs with simple descants. The procedure should be varied so that each member will have an opportunity to sing both the melody and the descant. 59

Junior choirs that have mastered the preceding preliminary steps are capable of singing simple two-part songs. It is important to teach the boys and girls to listen to the other part as they sing their own part. Part singing must be developed. It simply cannot "happen."

With adequate training, the Junior choir is capable of participating in special programs and occasional worship services. With a well-planned rehearsal each week, the choir should be able to sing once or twice each quarter, perhaps as often as once each month. The choir should not appear too frequently, but often enough to maintain interest and enthusiasm. The primary emphasis should be placed on preparing the youngsters to be good church members, and good musicians.

Youth Choirs

From the children's choirs, the next logical step is to provide choirs for young people. Basically, two choirs are involved in such a study—an Intermediate or Junior High school choir, and a Youth or High school choir. In some churches, the two are combined. Many problems are created by doing this, but when handled correctly, the problems are at a minimum.

During the ages involved in the youth choirs, the changing voice is a reality with which the choir director must deal. The changing voice must be understood and handled in the proper way. The problem is not working with the voice itself; rather it is how to help the adolescent understand and live with this natural phenomenon. Concerning the voice, "... keep teen-agers singing during the changing period."  

The middle teens are the years that most young people lose their interest in singing, if they do at all. This problem must be faced and an adequate solution reached. If the church has an adequate graded choir program for children, the problem of "teen-age dropout" is minimized.

The approach toward Youth choirs is different from the one used with children. Teen-agers respect authority and organization; therefore, the rehearsal should be well organized.

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Plan in great detail. The director should know what he will do, and when he will do it. It is usually best to have a written procedure for the entire session. It is advisable to even have an estimated time schedule to use as a guide.61

Youth choirs should have definite and regular assignments in the worship services of the church. The music presented should be well-planned, well-rehearsed, and well-done.

Teen-age choirs can be the pride of a choir director, or they can be the opposite. Whichever emotion is elicited can usually be attributed to the work and preparation of the director.

The Intermediate Choir

The Intermediate choir is usually for boys and girls ages thirteen through sixteen. In some cases the choir may be for those thirteen through fifteen. In other instances, it may actually be a Junior High School choir, including boys and girls in grades seven and eight or grades seven, eight, and nine. The determining factor for this division is the system that is used in the local public schools.

Intermediates possess a variety of talents. They have beautiful, and often mature, voices. Many can sing or perform on various orchestral or band instruments with skill.

61Donald E. Barks, "Preparing for Rehearsal," The Church Musician, XII (October, 1961), 47.
Today the music understanding and skills of Intermediates may exceed that of many adults of two generations ago. Once an interest in music is developed and the necessary skills and techniques are acquired, there is usually a desire for continued training and participation. Intermediates are no exception. Herein the church has one of its most challenging opportunities.

Intermediates enjoy choir participation. Many churches with a graded choir program have a choir for this age, and many others are making plans for similar groups. "Any church having an Intermediate department in the Sunday school has the potential for such a choir."\(^6\)

Often, the Intermediate choir may begin as a small ensemble, a mixed quartet, double quartet, or a girl's chorus, with boys enlisted at a later time. "The success of a choir is not always contingent on the contribution a boy or girl makes to the organization but what participation and the many facets of spiritual enrichment will mean to the lives of individual members."\(^6\)

The Intermediate Choir is one of the most challenging of the graded choirs. Intermediates like to feel like they are not only wanted but needed in the church and its program of activities. If the choir curriculum is planned and conducted

\(^6\) The Concord Choir (Nashville, 1962), p. 3.

\(^6\) Ibid.
in such a way as to have a definite appeal, provide constructive training, and definite requirements, good results are inevitable.

Voice lessons are not advisable for Intermediates because of the constant change in their lives. Basically three things can be taught Intermediates: correct posture, correct support, and sensible diction.  

The value of the choir to the young person should be foremost in considering the values of the Intermediate choir. The choir should be so conducted that it

1. Develops regular . . . church attendance habits.
2. Teaches the . . . fundamentals of reverence and worship through . . . choir participation.
3. Teaches correct vocal principles, bringing previous training into . . . use.
4. Develops a knowledge of music and music fundamentals . . .
5. Encourages continuous development of interest in hymnology . . .
6. Enables Intermediates to put into . . . use training received in . . . children's choirs and . . . public schools.
7. Affords opportunities for active participation in worship services.
8. Teaches . . . responsibility to the church . . .
9. Affords an evangelistic emphasis at a crucial time in the life of boys and girls.
10. Influences lives for Christ and . . . service in the church.  

By being of value to the individual members of the choir, the choir will also be of value to the church. The choir

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for Intermediates should provide a vigorous program of training and utilization of talents. An Intermediate Choir will enlist other youth, parents, and friends into the fellowship of the church. A choir especially for Intermediates ties them to the total church program. An adequately functioning Intermediate Choir will lift the level of music appreciation within the church through a better understanding of hymns and sacred literature. Such a choir assures the church of good young people's and church choirs for the future. It is to be expected that a good Intermediate Choir will result in increased membership and attendance, participation, and the quality of music used in all church activities in which Intermediates are involved.

It must be first and fully recognized that Intermediates are not children. Likewise, it must be remembered that the Intermediate Choir is not a children's choir. These are important years for young people, with physical changes, social adjustments, and strong outer influences. It is essential that workers with Intermediates help them to understand the seeming contradictions in their development and personalities. They need help in adjusting to other personalities; in realizing the importance of love and the need for the approval of others; in accepting gracefully and with real knowledge their changing voices. Intermediates need to

66Ibid.
weigh the proper relationship between work and play, and they need to plan for the future concerning profession, courtship and marriage. The Intermediate choir must minister to all of those conditions and serve, at least partially, as a means of providing the Intermediate with experiences and opportunities that are planned to meet his needs.

The choir director must keep several general aims and objectives in mind when planning for the Intermediate Choir. Generally, the Intermediate Choir should

1. Provide Intermediates with an opportunity to explore music as a means of . . . further development of their music talents . . .
2. . . . increase the Intermediate's enjoyment and appreciation of music in both secular and sacred areas . . .
3. . . . afford music experiences that will contribute to a definite realization and development of positive, personal, and spiritual values.
4. . . . provide . . . experiences which will contribute to social adjustment and enjoyment.
5. . . . encourage music listening as a . . . use of leisure time and for recreational purposes. 68

There are specific ways to arrive at the general objectives. The Intermediate choir will continue to add to the experiences and skills attained in Beginner music activity, Primary choir, and Junior choir. During the first weeks of rehearsal, a review of unison and part songs similar to those sung in Junior choir is helpful. This will serve to


"bridge the gap" in the transition to an older choir. Well selected numbers will also serve as a "refresher" for former members and orientation for new members without the benefit of too much previous training.

The director should present music as an individual as well as a collective means of self-expression. The primary approach to interpretation, dynamics, vowel purity and clarity, crisp consonants, phrasing and contrast can begin at this point. Joy may be gained from singing and a blessing may be received by those who listen if these factors become a part of each presentation.

It is in the Intermediate choir that three- and four-part singing is begun. The choir should continue to use unison and two-part materials with occasional use of more parts until it is ready for four-part music.

The director should use small ensembles and sectional rehearsals to speed individual progress. Advanced piano students may be used for some of the accompanying. Those who play other instruments should be used for obligatos, descants, occasional accompaniments, ensembles, and whatever instrumental music can be used to good advantage.

It is important to plan a curriculum with activities that will challenge each individual. Members may be urged to ask for individual help. If requests for help do come, the director should respond. Each rehearsal should include a variety of materials--vocal exercises, unison songs, hymns, hymn
anthems, art songs, and recreational songs. Variety in the selection of materials will prove a very valuable asset in maintaining interest, motivating and developing the Intermediate choral program.  

From a music point of view, several things can be expected of Intermediates. "They should have a concept of correct tone quality and should work to develop their voices toward the ideal. Probably the most frequent case of bad intonation—melodically and harmonically—is the improper formation of vowels and the failure to establish a freely produced tone."  

Just what is the proper sound for an Intermediate Choir? It is not an overly dark, swallowed, or woofy imitation of the adult voice. Neither is it a bright, shallow, breathy tone produced from the neck up. Such a tone requires frequent and gasping breath to sustain. "The teen-age voice must be handled with respect and some degree of caution, but certainly not with fear."  

Most Intermediates have had some experience in a choir. In view of this fact, and in light of the age of the people involved, it would be good to take a look at some teaching  

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69Ibid., p. 5.  
70Dee Wayne White, "Establishing Correct Vocal Habits," The Church Musician, IX (February, 1958), 40.  
71James D. Woodward, "Teen-Age Vocal Maturity," The Church Musician, XVI (October, 1965), 50.
principles, helps, and techniques that workers with the Intermediate choir will need to know and to use. In the first place, the director should be a companion and a leader, not someone who cannot be communicated with or communicate with young people. It is always wise to remember that one should suggest rather than order Intermediates. One should not be sarcastic with a group or with individuals. A good director is fair and friendly with all, avoiding favoritism. Hymns and anthems should be colorful, of personal application, emotional, idealistic, missionary, and should show the power and majesty of God. The rehearsal should be interesting and inspiring. It should not be too long. The director should strive for variety in the rehearsal.72

The director of the Intermediate choir should have a relationship so established with his choir members that they will free to discuss many of their problems with him. The director and all other workers should honestly seek to help all who come to them seeking assistance. In so doing, the door will be opened for better participation on the part of the choir members, because they recognize the sincerity of those who work with and lead them.

"Practical music for the Concord Choir is very limited, both in quality and quantity."73 There are SAB, Cambiata,
and SATB arrangements from which to choose. Every director should carefully study all available sources and select the music that will best suit the needs of his choir.

One of the things to be careful about is the range of the voices. If at all possible, it would be wise to stay within the following ranges:

![Musical staff with notes](image)

1st Soprano 2nd Soprano Alto

![Musical staff with notes](image)

Alto-Tenor Tenor Bass

"It is really more important, however, to determine the tessitura of each voice part of a song than just to note the ranges of the parts."\(^{75}\) For example, a first tenor part may remain within the practical limits of the range of the part (E to F or G), but the tessitura may be so high within the range that immature voices could be strained or permanently injured.

\(^{74}\)The Concord Choir (Nashville, 1962), p. 22.

\(^{75}\)Dee Wayne White, "Choosing Music for the Concord Choir," The Church Musician, VIII (November, 1957), 40.
The American Academy of Teachers of Singing have agreed upon the vocal ranges that are the safest and best tessitura for each voice.

\[ \text{1st Soprano} \quad \text{2nd Soprano} \quad \text{1st Alto} \quad \text{2nd Alto} \]

\[ \text{1st Tenor} \quad \text{2nd Tenor} \quad \text{Baritone} \quad \text{1st Bass} \quad \text{2nd Bass} \]

The success of the Intermediate choir program depends on several very important factors. The first is the rehearsal responsibility, along with the ability of the director. The second factor is the quality of music chosen for rehearsal and presentation. The third is the service responsibility. "I say to you that the choir without service responsibility loses its incentive to exist and will soon rust away."\(^{77}\)

**The Youth Choir**

Much has been said concerning the Intermediate Choir that can also be applied to the Youth Choir. The Youth Choir theoretically is for young people ages seventeen through twenty-four. In practice, it usually involves youngsters who

\(^{76}\)Ibid.

are seventeen through nineteen or twenty. Two factors affect the age division. One is the fact that most students go away to college after graduation from high school. Unless the church is located in a college town, these students usually cease participation.

The second factor is the age difference and interest variation of the seventeen-year old and the twenty or twenty-four year old. Most twenty-year olds feel that they are too old for a youth choir involving seventeen-year olds. Provision needs to be made for the people who are out of high school and are single. In larger churches, the answer lies in forming a choir especially for this age group.

Part of the solution, of course, would be to have a high school choir, and a college choir. This would work acceptably in places where the college population would be large enough to warrant it.

It must be recognized that a stable, functioning Youth Choir is not developed overnight. "It takes good organization, continuous promotion, careful planning, challenging music opportunities, and wisdom in dealing with young people." 78

Ideally the choirmaster should be endowed with the musicianship of Mozart, the diplomacy of Dag Hammarskjold, the personality of Prince Charming, and the character of St. Francis of Assisi . . . 79

78 Gerald B. Ray, "Youth Choirs are Made, Not Born," The Church Musician, XV (May, 1964), 17.
Regardless of all else, a youth leader must be genuine. Young people dislike affectation very much. Understanding is another trait that young people will want, for they are at an age where, rightly or wrongly, they feel the lack of it at home. They will also respect stability. At times they will purposely try to see if they can ruffle the director, and think better of him if they cannot.

The director of youth choirs must be prepared to deal with such problems as how to obtain recruits; how to achieve co-operation; how to maintain continuous work; what rules to adopt towards orderly conduct of business; what rules to avoid; how to select music; and so forth, with no end in sight.\textsuperscript{80}

The director's choice of music will probably play a large part in the success or failure of the youth choir, as in any choir. Music for youth choirs "... should be singable by young voices, understandable to those not educated musically while preferably satisfying to the musician, and worthy of use in the house of God ..."\textsuperscript{81}

If the choir members do not like an anthem at first, it should not be forced upon them. It is better to shelve it a few months or a year and try it later. They may have grown to

\textsuperscript{80}Max Sinzheimer, "Teen-Age Choirs," \textit{Journal of Church Music}, VI (March, 1964), 8.

\textsuperscript{81}Philip T. Blackwood, "Organizing a Youth Choir, Part 2," \textit{Journal of Church Music}, VI (September, 1964), 16-17.
like it, or may have developed the skills that are needed to perform the anthem as it should be given.

When planning the schedule of activities for a Youth choir, it is good to consider the heavy demands made on the time of the young people. "The young people must have enough activity to keep them interested, but not too much to overwork them." They have other obligations outside the church. Some are employed after school hours. Some are involved in a great many activities related to the public school. When the schedule fits into their other activities, when they see purpose in their work, and when they enjoy it, young people will support the Youth choir.

A Youth choir rehearsal is not much different from an adult choir rehearsal except that the pace is faster and there is a need for more flexibility in the approach to the music. Some anthems will be read through without comment. Some will be taken apart for specific problems. Others will be put in performable condition. "No two anthems should be treated alike, and no two rehearsals should be identical in approach."

The rehearsal should start promptly and end at the designated time. Even if only a few singers are present, the rehearsal should begin on time. If things are not going

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right at the end of rehearsal, it should end promptly. The director should not expect to accomplish everything in one rehearsal, nor should he correct everything in one anthem.

It is a good idea to plan the rehearsal in general outline, but the schedule should be flexible. Things may go better than expected—or worse. Variety is necessary in the rehearsal. The singers should be wondering what will happen next. The rehearsal should keep moving! A fast pace may leave the choir breathless, but it leaves little time for talking.84

There are several basic concerns that should be touched upon in any good rehearsal: rhythm, intonation and pitch, phrasing, tone color, blend and balance, words, expression, and communication. These should be part of every anthem that is rehearsed.85

Directors should not spend their entire time and energy on learning notes and drumming out parts at the piano. Such a procedure is deadly to good singing, for it considers only one part of the process of making music.

A Youth choir can mean much to a church. The interest in the music of the choir will aid in attendance. The music presented will add greatly to the services. But, as in all the choirs, the major consideration should be given to the value for the young people who make up the choir. No effort

84Ibid., pp. 28-30.
85Ibid.
should be spared to make the Youth Choir of value to the young person, and in turn to the church.

The Adult Choir

The Adult Choir (frequently called the church choir) is probably the oldest musical organization within the church. "It has received a few well-earned praises, and more than its share of brickbats. Even this situation is hopeful, for it is proof that people are aware of the choir and its ministry."\(^86\)

The primary function of the Adult Choir is "... to sing for the glory of God special music which has a real message for the hearts of all who hear. ... The choir's secondary mission is to lead the congregation in singing."\(^87\)

To accomplish those purposes the choir needs the support and encouragement of the church membership. It should be adequately provided for in the budget. The instruments used to accompany the choir, and the instrumentalists should be the finest that can be provided. The church should seek to secure the services of a director who is qualified.

At the same time, the choir has a responsibility to the church in rendering faithful, devoted, consecrated service. The choir should co-operate at all times with the pastor and the people of the congregation. It should be careful to


always present its music in a superior manner which will glorify God and make clear the message to the people.

A good program of music education for the Adult Choir should include physical well-being as well as musical growth. This works well with the idea of a rehearsal of one and one-half to two hours in length. During the rehearsal, "... a short period of relaxation, body bending, deep breathing, and stretching is recommended." Nininger, op. cit., p. 18. This change of pace provides variation in the rehearsal that is needed to maintain the learning process for such a long period of time.

The Adult Choir should also be involved in a study of theory. A short period spent in the study of theory in each rehearsal will not only help the choir to grow in the knowledge of music fundamentals, but will also increase their musicianship. There are dozens of good choir workbooks that could be used in setting up such a program of study.

Most directors cringe at the thought of adding any more activity to a rehearsal period; not because they are not qualified to lead in a particular area, but because of the time element involved. The Adult Choir is charged with the responsibility of presenting some form of special music for at least one service each Sunday. This in itself is no mean task. However, "... in devoting his time to teaching music fundamentals he eventually will accomplish more in the
rehearsals." If for no other reason, the time saving factor would warrant a study of theory.

Another thing which should be included in a rehearsal is the study of music history. This course of study should not be formalized, as the study of theory, but should be included as material that will aid the singer in knowing about the environment that gave birth to the music and/or the text. "We should not expect our singers to produce the sweeping horizontal lines, the shifting melodies, and the pure, clean sound of Palestrina without first gaining an insight into the mechanics of polyphony and the period that saw its zenith."

At least two types of thought prevail concerning the rehearsing of music. One is represented by Charles Smith. "... always sing the work in its entirety the first time without stopping if possible. This gives the choir a general idea of the entire composition."

Another view is to rehearse the most difficult section of a piece first. The theory behind this is that a volunteer choir will not think the piece nearly so difficult. When the choir gets to the difficult section, they will feel

89 James D. Woodward, "Notes--Music--or Both?" The Church Musician, XV (April, 1964), 51.
80 Ibid.
91 Charles Smith, "Developing Rehearsal Techniques," The Church Musician, VI (June, 1955), 5.
familiar with it; then they can go through the entire composition without very much difficulty.

Whichever view is subscribed to, music should not be rehearsed without a definite goal in mind. "Endless repetition, without explanation, gains nothing and its only success is in boring the singers." 92

Practice alone may produce mechanical results; but the real intention is to prepare the music, through means other than routine practice, until it is alive and buoyant, sincere, inspired, and inspiring. Such results "... require qualities of character and sincerity of purpose without which practice is a mere routine and a chore." 93

The choir director should strive for the highest quality performance that is possible. Each director has his own way of achieving this goal. One thing that would help is the director's setting goals of attainment for himself that would involve the choir. The following testimonial is an example of goal setting by an individual.

... he never allows his singers to depart without having absolutely mastered a preplanned number. ... when rehearsal time comes they are ready to do the final work on one piece ... having built up to it a little each week.

... he holds a complete rehearsal in the church auditorium, using choir robes and all other ... equipment, plus an added feature. A member

92Ibid., p. 6.

of the congregation or . . . an outsider . . . writes out criticisms on deportment, stance of soloists, appearance of faces, and condition of robes. He makes suggestions as to groupings and calls attention to personal mannerisms which might distract . . . from the music.

The director also has . . . a trained musician . . . offering constructive criticism of the musical aspects of the rehearsal.94

The procedure followed by the director in the illustration obtains results. The choir knows that it must do well because of the high standards set for it. There is another reason, more subtle yet just as meaningful--the choir knows that the director has made a lot of preparation for both rehearsal and performance. This influences the choir to also make adequate preparation.

One area that is often overlooked is the importance of planning the rehearsal sequence of different anthems. It is good to make preparation for six or seven anthems in a definitely planned order. Make sure that anthems of the same century are not rehearsed, one after the other, and try to vary the mood of the anthems. Music that is bombastic in nature should be followed by music that is quiet. An anthem with a text from the Psalms might be followed by one with more familiar words.

The choir director must be diligent in his planning for a varied repertoire for the Adult choir. However, this must

94Glenn Quilty, "Is Perfection Possible?," The Church Musician, VIII (November, 1957), 3-4.
be more than just planning. "Imagination and inspiration may well play a major role in this task..."  

It is good to have a large enough repertoire that no anthem need be sung more than once a year. As the years progress, new anthems should be mixed with the old to provide an ever changing, ever enlarging repertoire. It is also good to change the Christmas and Easter offerings each year. By doing so, the director will help the choir to come into contact with more music, and will constantly keep a challenge before his people.

There is no excuse for a lack of variety in the music of the church. There is a wealth of material in sacred music that has been accumulating during the entire Christian era."

Monotony is an unpleasant state which choir directors must seek to avoid. The choir meets in the same place, at the same time for the same purpose, week in and week out. Any variation in this schedule can be a help. In addition to variety in rehearsal, other variations might include changing the time or even the place. "For a touch of variety, how about a rehearsal under the stars?"

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96 Ibid., pp. 2-3.

97 William T. Squires, "Rehearse Under the Stars," The Church Musician, X (June, 1959), 47.
In addition to the regular weekly rehearsal, an annual music workshop or choir clinic can be of real value to the choir program. The director should decide as to the best time of year to plan such an activity. Probably, he will want to plan for five nights. Such courses as theory, class voice, song leading, or even class piano may be offered in addition to asking an outstanding choir director to serve as guest clinician. In addition to the value of music training to the choir members, such a clinic can be a helpful medium of enlistment for those who want to become choir members.

The choir director who works with volunteers must constantly keep the principles of good singing before the choir. Those principles include an alert mental state and good posture, the prerequisite of which is an alert mental state.\footnote{Choral Singing and the Responsibility of the Choral Director," The Church Musician, XVII (March, 1966), 16-17.}

It is just as essential to learn to sit correctly while singing as it is to stand correctly. To stand correctly is not to stand rigidly. "It is good to take a stance with one foot a little ahead of the other. The standing position should be as firm as that of a convincing speaker and as agile as that of a shadow-boxer . . . The rib cage should be kept high but not rigid."\footnote{Euell Porter, "Training the Volunteer Choir," The Church Musician, IX (October, 1958), 45.}
Concerning good posture while sitting:

The seat of the chair... fits the back portion of the hips and the small of the back and gives good support. Push the hips back as far as possible... then lean the body slightly forward. The back must not tire, for the voice reflects fatigue... This position is kept only while singing...

As the singers assume this sitting position, both feet will rest firmly on the floor... Good posture also helps the singer to take deep breaths, to sing from the diaphragm... through an open throat.100

Another of the principles of good singing concerns the breath. The breath should be free and unimpeded by obstruction caused by tautness. Each singer should breathe deeply, and then control the release of the breath from the diaphragm, not the throat.

Two other principles of good singing are the attack, or the start of the tone, and correct pronunciation of the vowels. The director should remember that illustrations of these two principles are far more effective than explanations and consume less time.101

The following simple devices can aid in securing vowel purity from the choir:

1. Be sure there is sufficient breath support to give life to the tone.
2. Always listen carefully to the vowel production...
3. Use special devices for introducing the different vowels:

100Ibid.

(1) For the vowel "O" write an O on a sheet of paper and hold it before you. . . . Think of singing through the circle. . . . Think, act, then produce.
(2) For the "oo" vowel, just say "too"; then sing "too" on any medium pitch.
(3) For the vowel "e", use the word "lea" or "he." Use the words, "three" and then after a good sound is produced, drop the consonants and sing "e" alone.
(4) It is good to introduce the vowel through a word containing the pure form.102

In order to develop good diction, the singer must learn to listen constructively for vowels with excellent tone quality. Vowels may be studied audibly by saying them without singing them.

Few choirs pay enough attention to enunciation. One school of thought holds that atmosphere is more important than words. On the other hand, "Words, in themselves have worship value, however. Why, then, should they be set aside? Words and music welded together have double value."103

One type of singing which will improve the quality of work done by the choir is a cappella singing. A cappella singing opens up a new field of literature for the choir. To be sure, if a cappella singing is mentioned to most Adult choirs, the attitude is one of reluctance (to minimize the response). To sing a cappella does not mean that the choir never sings with accompaniment; nor does it mean that the

102Euell Porter, "Training the Volunteer Choir," The Church Musician, X (February, 1959), 47.

choir sings unaccompanied in the services. It would be ad-
visable for the choir to sing without accompaniment in some
of the services, however.

Unaccompanied singing may be used to train the choir to
sing on pitch. Hooper says, "... if a choir cannot sing
on pitch without accompaniment, it cannot sing on pitch with
accompaniment." As a beginning, the choir could sing a
neutral vowel on middle C; then each section should be asked
to sing the vowel on the same pitch, emphasizing the importance
of each person's listening while the others are singing. The
director should work from the unison to thirds, fourths, fifths,
sixths, sevenths, and octaves, with the different sections and
finally with the whole choir. "The director may ask the choir
to tune on a chord, and then ask it to progress up or down a
step or a half-step at a time—all a cappella." 105

Whatever the size of the choir; whatever the situation;
unless the aim is high, a choir may never achieve what it
might. Far too many directors are content with producing
music that has been sung in the church for years, much of
which is mediocre if not downright poor, in the same way it
has always been done. The "status quo" has become a way of
life to those directors. No personal ambition or pro-
fessional growth is exhibited. "Not enough is expected, not

104 William L. Hooper, "Try Singing A Cappella," Music
Ministry, VI (August, 1965), 11.
105 Ibid.
enough effort is expended to produce fine results." Choirs will work hard when the goals are worthy.

If the director wants to sing better music, he should begin doing so. "Better music is not necessarily harder music." The director must be realistic. Music that is beyond the ability of the choir to master in a reasonable length of time leads only to frustration and disappointment for the director, the choir, and the congregation.

Instrumental Groups

An area of music education is now emerging in the church that has not been explored very much. That is the use of instrumental groups in the church. Orchestral ensembles are the object of major concern in this consideration.

"The history of music shows clearly and dramatically that musicians of merit have been seriously interested in composing instrumental, as well as vocal music, for use in church services. Instrumental music is of especial value for expressing those ideas which cannot be verbalized." It would be reasonable to assume that orchestral ensembles will be found most often in churches with large numbers

of members. Even those churches will probably not have a full orchestra. There are endless ways to use small ensembles of strings, woodwinds or brasses. These three types of instruments are usually available in areas where there is a strong school music program.

The benefits of an instrumental group in the church are many.

... a new area of activity is presented; additional persons with talent and training are utilized; persons with ... interests in instrumental music are enlisted; variety is added to ... services ... congregational singing is augmented and strengthened; specific music is provided for church functions; ... concerts may be presented.109

Unless the director is an accomplished student of orchestra, the instrumental group will probably be made up of people who are already fairly proficient in playing an instrument. If the director is qualified, and has the time, a beginning class for instrumentalists would be a good addition to the music education program of the church.

Some churches are now making available several orchestral instruments for use by those who play on school instruments, but cannot afford to own an instrument. This program costs a lot of money in the beginning, but with proper supervision and maintenance the instruments will serve for years to encourage young musicians and to add color and character

to the overall music program. Churches that have begun such a program are meeting with favorable acceptance.\textsuperscript{110}

Many times, the church will not have the players for a perfectly balanced ensemble. Therefore, the director needs to have some knowledge of arranging music for instruments.

Few ministers of music have sufficient knowledge of orchestral groups to organize in this area. By studying and listening, the minister of music can improve his knowledge and by asking for help from those who know about instruments, he can acquire enough understanding to organize some ensembles. "If you are not qualified . . . young people will help you learn about their instruments. After three or four sessions together, you will be surprised at the knowledge you have gained."\textsuperscript{111}

Instruments may be grouped in any number of ways. For example, an ensemble could be arranged for only string instruments. This might include a string quartet, or a violin, cello, and piano. One could have an orchestral ensemble of string and wind instruments. A combination of instruments could include string instruments, flutes, oboes, bassoons, or clarinets in any number of variations.

\textsuperscript{110}Ruth Nininger, \textit{Church Music Comes of Age} (New York, 1957), p. 47.

\textsuperscript{111}Bob Burroughs, "Instruments in Your Church," \textit{The Church Musician}, XIV (July, 1965), 53.
Woodwind ensembles will probably include oboes, bassoons, flutes, or clarinets in different groupings. Occasionally a brass instrument, such as a horn, is added to this type of ensemble for increased color.

The most popular, and probably the most readily available, type of ensemble for the church is a brass group. Trumpets, cornets, horns, and trombones are the most common instruments used in this group. There is usually a plentiful supply of people who perform on these instruments. The use of a brass ensemble or a brass choir in the worship service or in an educational activity can give added dignity and color to the service.

More consideration should be given to the use of orchestral or band ensembles. In addition to the benefits to the church, the participants are aided. "The church orchestra and various instrumental ensembles provide a splendid means of utilizing the interests, talents, and training of our young musicians. The church is in the best position to offer a permanent opportunity for these instrumentalists to continue to play . . ."\(^{112}\)

An activity of comparatively recent origin that may have greater possibilities for more churches is handbell choirs. Handbell sets range in size from fifteen handbells to sixty-one (five octaves). The cost ranges from three

\(^{112}\)W. Hines Sims, "Conserve Those Instrumentalists," \textit{The Church Musician}, IX (June, 1958), 2.
hundred dollars to fifteen hundred or more. Handbell ringing is popular and appropriate for all ages; however, probably the largest number of ringers in America today are young people from twelve through eighteen years of age. Great experience or preparation is not a prerequisite for leading bell choirs. All that is required is some musical and conducting knowledge and much patience.113

Small Choral Ensembles

Quartets (mixed, men's or women's), trios, duets, double quartets, sextets, octets, and others are used with frequency in most churches. Too often these groups are brought together only for one performance and ignored until the next occasion arises when they are asked to combine to sing. One thing is very evident in such a situation; the performers will not be able to get the proper balance and feeling of "togetherness" that is necessary for an ensemble to sing creditably.

Small vocal ensembles should be established and rehearsed on a regular schedule, in the same way that a choir rehearses regularly. The obvious result of such a plan is that there will always be a group ready to sing for any occasion. A less obvious, but no less real, result is that the work of the choir will also be improved.

Small vocal ensembles offer the opportunity to reiterate some of the principles that the director tries to teach the choir. They also offer the opportunity for more close, personal work that helps improve the individual voices. For example, an individual may need self-confidence. He may not be able to develop it in a choir, but the demands of a small vocal ensemble and the attitude of the director may do much toward developing the needed self-confidence.

Another less obvious value in small vocal ensembles is that they can be used as a means of recruitment for the choirs of the church. Many prospective choir members can be enlisted through the ensembles.

More than likely, the vocal ensemble will not rehearse as often as a choir. Most ensembles should rehearse once each month or once every two weeks. The rehearsal schedule should be dependent upon the schedules of the members of the ensemble and the minister of music. No ensemble should be left alone to rehearse unless it is only learning notes. An observer, the director or someone else, should always be present to listen and to offer advice as to how the quality of presentation can be improved.

The vocal ensemble is not the basis for a graded choir program. Neither should the graded choir program be the basis for the ensemble, but each can be complimentary to the other.
Special Considerations for All Choirs

The music program of the church should be geared to reach the average church member. He will very likely be a beginner as a musician, particularly in communities where music has not been offered in the public schools. "One fact is invariably evident: the level of music understanding and appreciation of any church reflects the musicianship of the average church member. Therefore, to raise the level, a start must be made by training the average member."114

Progress should be made slowly and meaningfully. It does no good to make vast strides with the choirs of the church and not the congregation nor vice versa. "... the sensitive director makes haste slowly. He knows when to turn a deaf ear to imperfections."115 To this should be added that the director also knows when not to turn a deaf ear to imperfections. He should know how to use tact and skill in correcting imperfections.

The use of recordings in choirs, ensembles, and classes can be a vast help. Good recordings of all types are available. The following suggestions are worthy of consideration by anyone planning to use recordings.

1. Be sure the music system ... is the best the church can afford.

114Louis Montgomery, "How We Train Our Musicians," The Church Musicians, VIII (April, 1957), 52.
2. Select recordings . . . for a specific purpose.
4. Make clear to the choir the purpose of using the recording.
5. Experiment to find what procedures are most interesting and helpful to the particular group hearing a demonstration recording.
6. Keep in mind the fact that it is better to leave the singers wanting to hear more than to play the recording until they tire of hearing it.
7. Use the recording to "teach" such important qualities as good phrasing, expressive dynamics, clean diction, and superior tone quality, blend, and balance. 116

The music director who uses recordings as a teaching aid will experience new interest and greater participation. He can develop an enriched choral program in his church.

Almost everyone responds to a challenge. When goals are set, most people will strive to reach them. Therefore, the director of graded choirs might find it useful to establish some sort of "credit" or award system.

The following is an example of a system of credits for children's and youth choirs. At the end of the year, the credits are totaled. The enrollees are then awarded a pin, or an addition to it, if they qualify. To earn a Chorister's Guild pin, a chorister must earn one hundred credits during the choir season of nine months of regular rehearsal and service performance. The choir director may use any method of determining the number of credits given for various projects.

The Choristers' Guild suggests that the following merit system be used for awarding its pins.

- 75 Credits for 100% attendance at rehearsal and services.
- 50 Credits for 85% attendance at rehearsals and services.
- 25 Credits for a complete and neat workbook.
- 25 Credits for 100% attendance at Church school.
- 15 Credits for 85% attendance at Church school.
- 25 Credits for good behavior. (It is suggested that a child be given a demerit if he needs to be reprimanded. Two demerits would disqualify him for these credits.)
- 15 Credits for bringing a new member. (Granted only if a new member remains through the entire season. No more than 15 Credits granted in one year.)

It is always good for each individual chorister to know the rules and policies of the graded choir system. One way of assuring this is to publish the information in some form. Each chorister and his parents should have a copy.

The program of music education outlined in this chapter requires a dedicated leadership—if possible, a trained leadership. Today's colleges are training church musicians, "... but not in large enough numbers to meet the demands of the churches." If a church cannot employ a full-time church musician, it might consider using school music supervisors, or band directors, or public school music teachers. "At times even these people are not available; therefore, at least one person can be found who has had a reasonable amount

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118 Ruth Nininger, Church Music Comes of Age (New York, 1957), pp. 33-34.
of training in music who would be willing to undertake the guidance of the graded choir program."119

Summary

Various reports seem to indicate that more people are becoming involved in choirs in the churches throughout America. Several reasons are contributing factors. The simplest is the increase of the total population of the United States. It is only logical that the increase in population should make itself felt in the churches. A second reason is that more and more churches are employing trained musicians to direct the choral program of the church. The effectiveness of this approach is verified by the fact that a larger percentage of the church membership is becoming involved in the choirs.

In many churches, a choir for each age group, including Beginners, Primaries, Juniors, Intermediates, Young People, and Adults can be a reality. At least there can be two choirs—children's and Young people–Adults in almost any church.

There are two general divisions of the graded choir program: children's choirs and older choirs. Included in the children's choirs are Beginners, Primaries, and Juniors. Intermediates, Young People, and Adults make up the second division.

119Ibid.
The Beginner Choir is for boys and girls ages four and five. In the normal sense, this is not a choir. The major emphasis is growth and development. The Beginner Choir is the "foundation laying" music organization. Basically, the choir is non-performing. If it performs at all, it should only do so with the other choirs of the graded choir program.

The Primary Choir is for children ages six, seven, and eight. Primary boys and girls are more capable of singing in a choir than are Beginners; therefore, the Primary Choir can make some appearances. Basically, however, the Primary Choir is a "non-participating" rather than a performing group.

The Junior Choir, for boys and girls ages nine, ten, eleven, and twelve, is the first performing group of the graded choir program. The training of the choir includes rhythm, notation, sight-singing, part-singing, and hymnology. With adequate training, the Junior Choir is capable of participating in special programs and occasional worship services.

The Intermediate Choir is for boys and girls ages thirteen through sixteen. The training started in the children's choirs is continued in the Intermediate Choir. Part singing is developed from two to four-parts. One problem of particular importance to this age group is the changing voice. The director should be careful to handle that problem correctly.
The emphasis changes with the Intermediate Choir. In the children's choirs, the emphasis is upon preparation and training with a small amount of performance. The Intermediate Choir majors in performance, but the training is a necessary part of the preparation.

The next choir is the Youth Choir. It is for young people ages seventeen through twenty-four. Most often, it is for High School age students. In many instances, the Intermediate and Youth Choirs are combined. The youth choir should be able to accept regular responsibility for leadership in the church services. The Young people will respond to the proper leadership and preparation.

The Adult Choir is for all people twenty-four years old and above. In some cases, young people also sing with the Adults. The major emphasis of the Adult Choir of necessity is performance. The responsibility of the choir includes both Sunday morning and Sunday evening services in most cases. The training given the choir in fundamentals must be part of the rehearsal of the music, and should not take away from the performance capabilities of the choir.

New importance is being placed upon instrumental ensembles in the church. Many churches are capable of organizing strings, woodwinds, or brasses into ensembles for use in worship services and on special occasions. Almost any church could organize a handbell choir that meets regularly.
Small choral ensembles give added depth and interest to a music education program in the church. Not only is there a need for such groups, but they can also help strengthen a choir program.

If a church is going to establish a graded choir program, it must also see to it that sound principles and methods are used by providing capable leadership. In every situation, there is someone to meet the particular needs of the church. The church must do its best to determine its needs, and then move to meet them.
CHAPTER V

MUSIC EDUCATION IN SERVICES

Introduction

It seems that the various services of the church, such as the worship service, the wedding, the funeral, and others, are difficult areas for music education. In fact, most of the education involved must be done outside the service itself. The minister of music cannot expound on the value of certain types of hymns during a worship service, for example. It simply is not the place nor the time to do so. The minister of music should be aware of the needs of his people in order that many of these things can be done at the proper time.

The Worship Service

A worship service is a service in which the church is gathered as a corporate body to praise God. Worship is the first and most important activity of redeemed mankind. The basic function of a New Testament church is to worship.¹

New Testament worship was simple and informal. "It consisted of the reading of the Scriptures and of exhortation, praise through singing, prayer, and offering. Congregational

¹W. Hines Sims, "A Philosophy of Church Music," The Church Musician, XIV (September, 1963), 4.
participation was the general practice—not the exception."² One should remember that the participation was informal.

Through the following centuries, many changes have come about in the format of worship. One major change that has come fairly recently is the inclination of evangelical churches to institute some of the more formal worship practices.

In some churches can be found choral calls to worship, responses to the invocation, calls to giving, responses to the offertory, calls to pastoral prayer, responses to the pastoral prayer, calls to silent prayer, responses to silent prayer, and responses to the benediction, as well as the "Doxology," "Gloria Patri," or "Sanctus," which are usually sung by the choir and the congregation. These embellishments sometime take much more time than is necessary. Often, they do not contribute any value to worship. Thompson goes so far as to say, "Scattering these musical intrusions throughout the worship service contributes little to the worship of God."³

Prayer responses could make a contribution to the service. "Probably the most disturbing thing about prayer responses is the way they are sung."⁴ Lovelace gives a good example of the wrong kind of response: "... the minister

²J. William Thompson, "The Use and Abuse of Choral Responses," The Church Musician, XVI (February, 1965), 11.

³Ibid. ⁴Ibid.
finishes his prayer. There is an awkward pause followed by a tentative chord, a frantic waving by the director for attention, choir heads anxiously popping up, and finally a rather sad sounding 'Hear Our Prayer, O Lord,'"^5

What does this say to the congregation? It might say that the choir was not sure that God was listening to the prayer; therefore, it had to make certain. Most often, the congregation gets the feeling that the choir wanted something to do in the service. "... the so-called 'Prayer Response' kept some of the choir from praying, and ... the music helped to destroy any train of thought which may have developed."^6

Another type of prayer response in common use today is the sung "Amen" or "Amens." Lovelace says that there is justification for using a sung "Amen" in a worship service. Historically, the only type of "Amen" response that can be justified, in any way, for use in the services of evangelical churches is a spoken "Amen." "... in New Testament times, the people responded [to the prayer] with the 'Amen!'"^7

It is important to remember the words "the People". For here a serious error is made in far too many churches. A church music program must begin with the congregation as the chief choir. "... in hymn singing the individual

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^6Ibid.  
^7Thompson, op. cit., p. 11.
expression is caught up in a corporate act before God." 8 Participation in singing is often the only activity for many worshipers. This experience should be made as important as possible. "Not only the choice of hymns but the manner in which they are used and interpreted should serve to make each individual's expression of praise very real." 9

Davies and Grace in their book, Music and Worship, separate church music into two categories—music as a means of worship and music as an aid to worship. 10 Congregational singing is the primary form of music that is a means of worship. Basically two types of songs are used in worship services, hymns and gospel songs. "Hymns are songs addressed to God in praise, worship, and prayer. Gospel songs address the people and proclaim a gospel message." 11

Music used as a means of worship will be the cause of much concern on the part of the minister of music. It is recognized that participation by the congregation is desired, and the participation should involve as many people as possible. On the other hand, as much variety should be offered


as can be. In most churches, variety and participation are not always compatible.

Ellinwood states, "Today the average congregation knows about one hundred fifty tunes from hymnals containing three-hundred to eight hundred hymns." The estimate may be somewhat high. It would seem that most congregations sing fewer than one hundred fifty hymns.

Appleby offers a serious indictment against the way hymns are used in worship services. "The average congregation sings five hundred hymns in Sunday worship services every year, but very rarely does the church as a whole enjoy a memorable experience of worship from the singing of one of these hymns." If this is true, ministers of music are failing in providing music that is a means of worship.

The music used in the worship services should be carefully chosen and presented. Hymns should not be sung merely because the people like them. Anthems should not be given simply because they evoke a favorable comment from a large number of the congregation. Offertories should not be played because the people like to hear certain musical forms or styles.

Music can . . . serve every Christian, and . . . it should touch the entire membership . . .


It should ... be integrated with every emphasis of the church because the values of music feed directly into worship, evangelism, Christian education, fellowship, and service.\textsuperscript{14}

Too many congregations sing the same few familiar hymns over and over again. "Such familiarity indeed breeds contempt!"\textsuperscript{15} Elevating the people's taste, or enlarging the repertoire of the congregation, is a very difficult task for a minister of music.

Raising the musical level in a church is not a mechanical job. In fact, ministers of music may be attacking the problem at the wrong point. It must be remembered that a church is not a cultural institution. "There is not always enough attention to raising the spiritual level in worship through music which will speak to the people."\textsuperscript{16} When the spiritual level of a church is raised, the music level will also be raised; therefore, the primary concern of the minister of music must be in raising the spiritual level of his church.

Perhaps a good way to look at the matter of quality of music used in worship services would be to adapt the phrase "Begin where they are" to the purpose here. The type of


music that is "best" is music of different levels for different people at different times.

Another problem related to the use of good music in the church is deciding what is good music. At this point, a variety of answers could be given that would, at least to some degree, be correct. For the musician who is involved in church music, the following definition is a good one. "Good church music is that type of music which provides the greatest spiritual benefits to the largest number of people. It must be musically and doctrinally sound; it must satisfy the soul."17

Whatever the level of taste or appreciation of a church membership, the church musician should be seeking to improve. The first step might be to improve the quality of performance. The next step might be to improve the quality of music used. Justification of improvement has already been presented; however, a look at improvement from a practical viewpoint should be helpful. The improvement of the music used in our churches is not a turn toward "highbrowism."

It is simply the recognition that we can learn more about art from Botticelli than from a funeral parlor fan, and that Bach is a better tutor in sacred music than a juke box. Some choice is inevitable, and it is not snobbishness but good sense to choose the better.18

17Gale Dunn, "What Do You Mean by Good Church Music?" The Church Musician, VI (February, 1955), 5.

It seems that one of the problems faced by leaders of church music is defining "worship" in terms that the average layman can understand. Perhaps the problem is even more basic. It might be that many leaders of worship do not know how to define worship themselves; therefore, they cannot help others to understand it. Too often sentimentality is confused with worship. It is very easy to mistake the emotions aroused by association for the worship to which one aspires.

... many congregations confuse shallow prettiness with religious emotion. If the sounds are pretty, if the harmony is sweet, if the rhythm is obvious, and the melody catchy this is all they ask. In fact, they become indignant if the music demands some thought and listening and if it strays from any of the clichés spewed forth by the radio and TV.\(^1\)

The idea that church music exists to entertain is an enemy of vital worship. It must be recognized that many times the congregation tends to expect a show.

Just listen in on a typical dinner-table appraisal of the morning service. Does anyone ever mention that the anthem helped them worship? We are more likely to hear "Didn't the choir sing nicely today?" or "Wasn't that soprano flat?" or "The tenors really fouled up on that one." This is a video age when people spend most of their leisure time being entertained; it is not surprising that they bring this expectation to church with them. But when music becomes an end in itself and not a means of grace, it belongs on stage and not in church.\(^2\)


Congregational singing must be a co-operative effort. It does not exist as a time filler. It does not exist as a means of exalting the song leader. The only valid reason for its existence is to provide people with the opportunity to praise God.

Pleading with a congregation to join in the "song service" will rarely result in more than temporary improvement. "What is desperately needed in our churches is a stronger motive for song."21 In the services of today, singing can never achieve the spontaneity which was characteristic of the examples of singing cited in the Bible; but, there is a need to be reminded of the "... deep wellspring from whence religious song can gush forth."22

The whole question of worship patterns and worship habits needs to be discussed frankly with congregations. The minister and musicians will have to take the lead in this. In addition to worship habits and patterns, the musician also has the responsibility to explain to church members the role of music, how music is written, how to listen to it, why certain music is used, and why other music is inappropriate.

Awareness of the fact that a congregation is a "... musical group with a serious intention but without the


22 Ibid.
benefit of regular and frequent rehearsal . . . "23 has caused many church musicians and pastors to adopt a plan for learning new hymns and improving the singing of old ones called the "hymn rehearsal." Some are using a few minutes on Wednesday or one Wednesday each month. Others use one Sunday night periodically, in which hymns are chosen for singing in a manner that is akin to rehearsing them. It is a good idea to adopt a definite theme, such as "God's Grace." The hymns and gospel songs that are taught should fit the theme selected.

After a hymn rehearsal, the hymns presented should continue to be used. Most of the teaching at the rehearsal will be by rote. Rote learning depends on the laws of readiness, effect, and repetition.

One of the best aids in making music more relevant and meaningful to a congregation is variety. "Variety is that elusive quality that is brought about through new ideas, creative thinking, and occasional innovations."24

Quite a number of little things can be done to add variety to a service. For example, a stanza of one of the hymns could be sung unaccompanied. The occasional use of descant makes hymn singing very meaningful. One might ask several sopranos or


the Junior Choir to sing the descant while the congregation and the rest of the choirs sing the melody of the hymn tune. Another way of adding variety is to ask the congregation and choir to sing in unison while the organist utilizes a free harmonization of the tune. "Substituting an alternate tune for the text of one of the well-known hymns will enhance its charm."25 The use of orchestral instruments can add variety and new meaning to the singing in a church.

Many churches now use a "hymn-of-the-month" plan. This is a good way to teach less familiar hymns to the entire church membership. Well laid plans and careful preparation are essential to the success of the program, however. A brief story may appear in the bulletin, or it may be related by the minister of music prior to the singing of the hymn.

Many music directors have advantages of a "hymn-of-the-month" that is already planned. For example, a "Hymn-of-the-Month" appears in each issue of The Church Musician. There is a story about the hymn, a story concerning the composer, and an arrangement of the hymn for use by the choir. If the director does not choose to use the particular hymn that is suggested, a wealth of material is available for the director who has the time and the inclination to search for the information he needs.

Arrange for a monthly conference with all song leaders and pianists, in which the Hymn of the Month is studied. A ... tempo, as well as an ... introduction should be determined. ... devices for teaching the new song ... and methods for employing variety in the singing are suggested. Items of human interest pertaining to the song, author, composer, etc., are given.26

Even in the "hymn-of-the-month" plan the minister of music should strive for variety. After this plan is well established, why not vary it occasionally? The church might have a "hymn-tune-of-the-month" featuring hymns set to a particular tune, such as "Duke Street," "Hyfrydol," or "Azmon." During some months, a particular hymn writer or hymn-tune composer might be featured.

Several things need to be remembered in the presentation of new hymns. One concerns the type of hymn to present. "Since the average layman learns a tune by hearing it repeated until he has memorized it, obviously he can grasp a simple tune with short phrases more quickly."27

A second consideration should be the use of the new hymns. Since the layman probably will not read music, he must have plenty of opportunity to hear a new hymn-tune if he is going to learn it.


A third point to consider is the manner in which the hymn is presented. One should consider making a visual presentation using posters or hymnslips. Pictures illustrating the hymn can be very effective in helping the congregation to remember the hymn. Hymnslips can be purchased, or the director can make his own slides of familiar scenes to project. An opportunity to aid the cause of the artist is evident here. The director should use good art and vivid presentations.

It might be wise to follow three stages in the selection and presentation of new hymns:

1. Make a list of all the hymns in the present repertory. Keep all of them . . . in use . . .
2. Make a list of the best hymns . . . which are needed . . . for all seasons . . . Add to this some of the best general hymns . . . then teach a hymn from this list . . . from time to time . . .
3. Drop from the repertory the less desirable hymns by using them less and less frequently . . . but do this only after several new hymns have been learned . . .

Following such a procedure as that outlined will give order and meaning to the presentation of new hymns. By careful evaluation, the music director can present hymns of all styles and periods.

Every church can benefit from a periodic evaluation of its congregational singing. For a practical analysis of congregational singing and its improvement, a list of the things that help assure good singing is essential. The items on the list will concern such things as qualified song leaders; efficient
accompanists; adequate time for singing and special music; monthly conferences of music leaders; planning sessions; the selection of hymns and music; training opportunities; adequate equipment; response and participation of the people; and the resource materials that are available.29

The second category of music, music as an aid to worship, primarily concerns the music presented by the choir or choirs. "A choir program must be built on the foundation of aiding in worship or it will be an abomination in the sight of the Lord."30

Unfortunately, it is easy for the choir, or a choir program, to become so admired that the admiration approaches worship. In some churches, the choir is admired chiefly for its beautiful tone, for its ability to sing loudly, for its ability to sing softly, for its precision in the processional, or its tremendous size. Children's choirs are often adored because of their cuteness or beautiful robes.

The role of the choir is to be an aid to worship in both the priestly and prophetic sense. In the priestly role their job is to sing those parts of the service which are impossible for the congregation . . . even here the music that is sung must be relevant to the place of worship.31


31Ibid., p. 6.
It is not enough that a choir sing good music. It must sing music that is appropriate and pertinent.

An anthem is a choral offering to God, but at the same time it must contain instruction for the congregation. The message that is sung to God must be the message which the congregation feels it would sing if it had the ability to present it personally. If the anthem which is sung has a text unworthy of presentation, or irrelevant to the service or place in the service, the message is lost.32

At times the choir's role will be prophetic, in which case the message is directed toward the people. When this is the situation, the text will be of a different kind, and the music will reflect the different directions of thought.

One problem that needs a lot of attention is anthem selection. "There is no excuse for any church choir and congregation to be subjected to music from only one historical period, one style, or one composer."33

Much music is available. It is the task of the music director to keep abreast of new anthems. It is also the responsibility of the minister of music to vary the style of the anthems performed.

The same principle is true of organ literature. "Despite a few opinions to the contrary, much significant organ

32Ibid.

music has been composed since 1750." The organist should make an effort to keep abreast of newer publications and make use of that which is suitable.

It may be concluded that music per se is neither sacred nor secular. But music that is familiar and peculiar to one's habit of worship evokes the highest emotional response.

What implications should this have for the music director in a church?

... one should not attack the layman for his lack of taste. The church is not a concert hall. It is a place for worship, and music must assist ... the layman in his worship. If it does not call forth a religious response from him, it has failed.

... God does not need our music, the man in the pew does. We must choose music with him in mind. ... repetition of helpful selections is necessary and proper. If our desire is to elevate the musical taste of our people, patience is essential so that the layman's subconscious may have a chance to accept new ideas as appropriate. As music directors we are servants, not masters.

The music director must always be aware of the fact that he is fulfilling his obligations in order that his congregation can better understand worship. To leave the layman out, violates that principle.

If our worship is "inferior" because the artistic resources that are available are limited, that is one thing. If our worship is inferior because ... we are lazy,
slovenly, willfully ignorant, or sentimental, that clearly is another matter and we deserve censure for it."36

A shallow hymn, a sloppily sung anthem, are hardly fit gifts to bring as offerings to God. They cost us little or nothing. "If more work is required to sing a better hymn ... should we do less than our best to bring a 'living sacrifice, holy and acceptable unto God, which is your spiritual worship?'"37

The Wedding

The problem of music at weddings and how to communicate with the bride and groom concerning the use of good music that is in keeping with the occasion is a very delicate issue. The attitude that prevails is that the wedding is an affair that should be exactly what the bride wants—for "after all, it is the bride's wedding." The major consideration is the beauty of the bride and the beauty of the decorations. In the mind of most people little else matters. If this line of thought is doubted, one should consider some of the newspaper articles that appear in local newspapers. The bulk of the story is given to consideration of what the bride and her attendants wore. Some attention is given to the attire of the mother of the bride. More space is given to the


decorations of the church and the reception hall. Very little space is given to either the groom or his parents. Finally, the article usually carries a small paragraph stating that after a brief (or lengthy) wedding trip, the couple will make their home at a certain address. The most important thing is left to the last, and given only very brief attention.

Perhaps the problem lies in the fact that most people have not stopped to consider what a wedding is. If it is a service of the church, then a decision must be made as to the focus of worship. Concern should be shown for the fact that a family is being formed in the sight of God and in His household. "The truth of the matter is that a wedding is a service of worship, asking God's blessing on the formation of a new union--a union which God started with Adam and Eve, and Christ adorned with his presence at the wedding at Cana in Galilee."38

If this focus of worship is foremost, then the role of music in a wedding becomes clear. Some ideas that seem rather startling, at first, can be put forth. The ideas are disturbing primarily because they are not ordinarily used, and they place the wedding party in a place of secondary importance.

Hymns may be used for processional and recessional . . . and there is no reason why the congregation should not sing the hymns . . .

If organ music is used . . . marches are inappropriate . . . for a procession is moving along in orderly succession, while a march has overtones of martial or warlike qualities.39

The role of the soloist should be examined more closely and honestly. Too often, the bride has already chosen the songs she thinks "are pretty" without any consultation with the soloist. It must be admitted, though, that the soloist could sometime remedy the situation by taking a positive stand on what should and what should not be sung at a wedding. The soloist is sometimes at fault, too, by having a very limited repertoire. The soloist who is in much demand should be constantly searching for more and better wedding material.

The feeling that every sentiment of the bride, or her mother, must be honored affects the choice of music used in the wedding. Several humorous, ludicrous, and pathetic examples of the wrong kind of music could be given. "The Sweetheart of Sigma Chi" has been used, along with other love songs such as "Always." In fact, very few love songs have escaped use at one wedding or more. Even the choice of some hymns is bad. For example, the hymn "Be Strong! We are not here to Play!" has been used in at least one wedding.

The opposite view concerning love songs is very strong. "Love songs should absolutely be forbidden in the church. Instead, texts should be used which reflect joy and praise

39Ibid.
to God, or prayer for the blessing of God upon the new family.  

The feelings most often expressed by music directors and organists is represented by: "It is considered very poor taste to follow a popular trend to permit musical solos of pagan, folk, or opera origin to be sung at a wedding."  

Most brides do not intend to disregard the sanctity of the church when they select the wedding music. Often the bride is not a musical person, or the details of the wedding may be so pressing that "It is easy for her to decide to use the same music that Patsy or Rose used at her wedding."  

The force of tradition is a difficult tide to break, but with kindly, patient guidance the bride and groom, and their families can be led to see the importance of proper music at weddings. A kindly discussion with the bride and groom concerning the purpose of music for a wedding can result in a more careful and more prayerful consideration of the selection to be used.  

The minister of music or the organist should not be placed in the position of sole defender of an appropriate stand for the proper music at weddings. "The minister must

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40Ibid.

41Helen S. Neal, "Sing Unto the Lord," The Church Musician, IX (March, 1958), 3.

be willing to put the weight of his concern as spiritual guide behind the stand for music which is suitable for a church wedding." At this point, sometimes difficulties are encountered; for too often the minister thinks of music as an appendage to, and not a necessary part of, the wedding ceremony.

If music committees would draw up a statement of policy, and ask the church to adopt it, many of the problems encountered could be avoided. These policies could then be given to prospective brides who in turn, could plan the music in keeping with the policy of the church.

At this point, someone may be asking what kind of music is appropriate for a Christian wedding. The answer may lie in the following simple test.

Are the words of the song such that the pastor would find appropriate to quote as part of a wedding service? If ... not ... what right has a soloist to use them?

Music that is appropriate for a Christian wedding is music that could be used at a regular church service without offense.

Consider what your own reaction would be if certain well known wedding songs were sung at a regular worship service. Aside from their inappropriateness, their greatest offense would be lack of Christ-honoring sentiment.


44Rolfsrud, op. cit., pp. 3-4.
As in all other parts of the music education program of a church, to make glowing statements and to set policies is not enough. The minister of music must always be explaining the philosophy behind the policies that are adopted. The place of the wedding in relation to worship must be given careful and full discussion and consideration. A part of the whole study will concern the place of music in the wedding ceremony.

When a prospective bride asks to be married in the church, two conferences should be arranged. One conference should be with the pastor; the other should be with the minister of music. At these conferences the policies of the church should be presented and discussed thoroughly. Those responsible for presenting the policies must also be responsible for insisting that they be adhered to.

The Funeral

While it is possible to do something about wedding music through education just prior to the wedding ceremony, funerals and memorial services are a different matter. The time of bereavement is no time to create a furor over musical taste. This does not mean that nothing can be done. The obstacles to improvement must be faced and understood before attempts to improve are made.

The first lies in the tendency . . . to hold funerals in funeral parlors where the musician and even the minister often have little to say . . . about the plans for the service. It is unfortunate
that often the music has been arranged before the minister is even notified.45

Many would say that funerals of Christians should be held in the church.46 Certainly this would help solve some of the obstacles to good music in a funeral.

What is the role of music as a ministry during the time of death? It certainly should not be to intensify the grief. Yet, this is exactly what happens in far too many instances. When a hymn is requested that was a favorite of the deceased, its only effect can be to bring back memories which make the time far too trying. Nor is it Christian to use music set to texts which are vaguely "religious." "'Beautiful Isle of Somewhere' is not an adequate assurance of what heaven is."47

What should be the message of music at funerals? "First, it should help people face the fact of death squarely as a fact of life. Too many songs and hymns used are designed to avoid the issue."48

Worship should be . . . paramount . . . in any service. At a funeral the recognition of God's presence and utter reliance upon Him should be evident in the music as well as the words of the pastor, and

48Ibid.
the organist can help to raise the tone of the service by playing music that is filled with assurance and faith. . . . 49

Instead of using maudlin, sickly, sentimental hymns at a funeral, the church should be singing hymns that give a message of faith and trust and assurance. Hymns such as "How Firm a Foundation," and "Love Divine, All Loves Excelling," are very good hymns to use.

In most cases it is perhaps wisest . . . to plan the music without asking the family what they would like, for the family is not able to think clearly at such a time and should not be burdened with making decisions which may make their burden more difficult. 50

Standard procedures of funeral services in the past called for hymn singing by the congregation. Lovelace calls for a return to such a practice. "In a unique way it gives the congregation a chance to express their love and concern in a way which can be most meaningful to the family." 51

The time to do something about the music in funeral services is long before the need arises. The funeral service should be thoroughly understood by Christians, and the place of music should be fully discussed. The music director should be able and willing to discuss the funeral with any group, at any time that he is called upon to do so. Yes,


a program of education can help, but it must be a very long-range and far-reaching program.

Other Services

There are other services of the church that may or may not be in the same category as a worship service. These, too, need to be examined and planned for carefully. The service at which a cantata or an oratorio is given should be a worship service. On the other hand, a fellowship of the church members is not designed for worship, but it can be considered a ministry of the music education department, and as such should receive careful attention.

Oratorios and Cantatas

The use of oratorios and cantatas should be a way of ministering to the entire congregation, but this is not always true. Such events are usually listed as "special music," which indicates that they are outside the bounds of regular church life. Also, in many churches the presentation of a cantata or oratorio is limited to Christmas or Easter. Other great themes of the Christian message are ignored.

Church musicians need to be careful in selecting music for such occasions, making sure that the words have a message and that the music clothes the message suitably. They also need to do a better job of educating the congregation in how to listen to such works. For example, along with the preparation of J. S. Bach's passion, The Passion According to
St. John, an all-out educational campaign should be conducted by the minister of music with the co-operation of the entire church staff.

A lot of information about Bach, the form and style of a passion-oratorio, and historical data about the Apostle John should be printed in the church's bulletin or newsletter. Material about the soloists and the challenge to the church choral program should also be printed. Material that gives brief historical information about the passion, and emphasizing its religious and aesthetic qualities could be distributed to the Sunday school above the Primary level.

The church library can help too. The library might use a window or counter display featuring materials that could be related to the passion. A recording of the piece could be made available for checking out and playing at home.

The aim of such procedures is to have every member of the church know as much as is possible about Bach and this passion-oratorio of his. Broader knowledge will result in greater attendance and a richer spiritual and musical blessing for singers and hearers.\textsuperscript{52}

If there are several choirs in the church, the possibility of using all, or as many as possible, of them in the presentation of major works should not be overlooked. In some of the presentations, the children could sing some of the solos.

\textsuperscript{52}J. William Thompson, "Developing Music Appreciation," \textit{The Church Musician}, IX (November, 1958), 4.
A variation of the oratorio or cantata is the musical drama. "Morality plays were the first dramas in churches. These eventually led to the musical form of cantatas and oratorios."^53

Several writers are doing much to increase the material available in this field. A collection, "Song Dramas from the Old Testament," published by M. Witmark and Sons, is very good for children. For young people and adults, "For Heaven's Sake!," Williamson Music Co., 1963, and "Hannah," Williamson Music Co., 1965, by Frederick Silver and Helen Kromer, and "Noye's Fludde," Boosey and Hawkes, 1958, by Benjamin Britten are good examples.

No matter which form is used, it should be presented in such a way that the message is uppermost in the minds of the people. The work should be a ministry of the church rather than a musical performance with concert overtones.

**Hymn Festivals**

Hymn festivals represent an interesting possibility for use in any church. A festival may be developed around a theological subject (such as the Holy Spirit), it may develop the life of Christ in hymns, or it may present a historical development of hymnody. Some hymns may be sung by the congregation, some by the choir, some by soloists, some by the children's

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choir's, and some may be presented by the organ alone. When festivals are well planned and publicized effectively, the people will respond.

Free accompaniment and descants may be used, provided they are explained, and do not stop the participation of the congregation. "Perhaps the entire program could be built around organ preludes based on hymn tunes, with the congregation singing the hymns either before or after the organ presentation." 54 It is not possible to suggest all the variations, but the minister of music may find one that would be thoroughly thrilling for his people.

Carol Services

The carol service is closely related to the hymn festival. In one respect, it is a hymn festival using the theme of the birth of Christ. Too often such a program tends to be a hodgepodge of "... unrelated lullabies and sentimental songs about a baby." 55

A good plan to use is one which starts with Genesis and moves through the various prophetic statements to the birth of Christ. The theological development in Scripture is balanced with the musical commentaries on the story of the incarnation.


55 Ibid.
Recreational Singing

Quite a contrast to the previous discussion is music in recreation. "Music in recreation may be considered in a two-fold manner: recreational music and music for recreation."56 In recreational music the joy of singing or playing is of paramount importance. The over-all aim is not technical excellence, but joyful participation even if the participants are amateurs. Music for recreation is music that is used for music's sake. For example, many music lovers spend hours in rehearsals because they enjoy it.

Singing in recreation is often badly used. "Many meetings of the church use fun singing when the time could better be spent in learning new hymns or in learning to sing old hymns more meaningfully and musically."57

Sometime singing is used to attempt to cover the confusion of clearing tables. In which case, either the singing is very poor or the tables are cleared very slowly. Other times, singing is used to cover awkward program planning, or to get the people standing "... after too many long, boring speeches."58

"The best recreational singing is the result of planned

56Agnes Durant Pylant, "Music in Recreation," The Church Musician, VII (April, 1956), 12.
58Ibid.
spontaneity." A song leader must be prepared, song books or word sheets must be at hand, and everyone must enter into the spirit of fun and enjoyment. If recreational singing is forced into a situation, there is an undertone of resentment which negates the effectiveness of the value of the activity.

Directors of music need to be sensitive to such situations, and should not hesitate to veto the misuse of music. "We speak of fellowship singing . . . but if there is not fellowship the singing is in vain." 59

Recitals

Most often, the recital is not thought of as a service offered by the church. It usually is considered as the work of an individual. Why not make it part of the ministry of the church?

Organ recitals can be very beneficial if the recitalist resists the temptation of self-glorification. Most of the great organ literature has been written for the church, but organists need to do a better job of educating people on how to listen to organ music.

"A recital in which the colors and stops of the organ are explained and demonstrated would lead people to be better listeners to the prelude on Sunday morning and to appreciate the instrument the church owns." 60

59 Ibid.  60 Ibid.  61 Ibid.
"A recital based on theological subjects . . . would give a basis for understanding how a composer can present in tone the ideas of words."\textsuperscript{62}

The vocal recital can do much toward helping the people understand more about music to be used in the church. Often music can be used in a recital that is not ordinarily used in a worship service. The recitalist can choose any number of ways to form a program. A program of oratorio solos is very effective. A theological theme might be used or a chronological order might be used. Whatever the theme, it is a good idea to have a lot of program notes for the people.

The recitalist should remember that he is not there to bring glory to himself, but to help in whatever way he can to cause the people attending to worship God. This is the hard part, for those attending recitals or concerts usually go to hear the artistic endeavors of the performer. The attitude of the listener toward the performer is a hard one to control.

\textbf{Dedication Services}

Dedication services offer an opportunity to present meaningful and relevant music. The dedication of a new building; the dedication of a new organ; the dedication of a choir; all present opportunities for musical enlargement.

\textsuperscript{62}\textit{Ibid.}
At dedication services, music can usually be used that cannot be used effectively in other services. In some instances, a dedication service can be combined with another activity such as an organ recital when a new organ is being dedicated. Whatever the occasion, planning is the important ingredient. Of course, the next step is to carry out the plans.

It could be said that the services of the church are fairly limited. But when the services of the church are envisioned as encompassing the ministry of the church, the possibilities become unlimited. The music director must be aware of new possibilities and new ways of spreading the use of music through the ministries of the church.

Summary

Any discussion concerning music education in the services of the church must center on the problems of music education in those services. Most educating is going to take place outside of the services themselves. Any attempt at lecturing congregations will more than likely meet with only partial success, if not complete failure. The music director must have a sound philosophy and a positive approach. He must be able and willing to present, and if necessary to defend, his philosophy upon any occasion.

The worship services of a church are the only services in which the church is gathered as a corporate body to express
its praise to God. The worship services of most churches today take a very different form than they have historically. Early services were very simple in form. Contemporary services are sometime very complex and, to some degree, contain various uses of music that cannot be justified.

Music used in worship services is of two types—music as a means of worship and music as an aid to worship. Congregational singing is the basic type of music that is a means of worship. At this point, we must recognize that congregational singing represents the largest challenge to music education in the church. To solve the problems, music directors and congregations must understand the meaning of worship and how music can aid.

The second category of music, music as an aid to worship, has to do with the music that is presented by the choir. This includes choral responses, offertories, anthems, and other presentations. The work of the choir is divided into two types of presentation, the priestly and the prophetic. In the priestly sense, the choir presents those parts of the service that the congregation would sing if it were possible for it to do so. In the prophetic sense, the choir directs its message toward the congregation.

In most cases, the music director has an opportunity to do more effective teaching and uplifting, so to speak, with the choir than with the congregation. Perhaps this is the reason that there is sometimes a wide gap between the choral
program and the congregational program. Whatever the situation, any advancement will require much dedication and effort.

The wedding ceremony is one of two services at which very few, if any, music education ideals or goals can be presented. Any improvements or advances must be made long before the wedding takes place.

Perhaps the major problem is that the wedding ceremony is not commonly recognized as a worship service. Music directors, pastors, and music committees must come to recognize the wedding as a worship service in which the congregation has gathered to assist in asking the blessing of God upon the establishment of a new family. This will completely clarify the purpose of music in the wedding.

To make any progress, the church must be led to establish policies. The next important step is to see that those principles are adhered to by the participants.

The funeral or memorial service is the second service at which nothing can be done directly to improve the music. The time of bereavement is no time to create a disturbance over musical taste. The time to make progress in this area is before the need arises.

One obstacle to improvement of music used at funerals is the fact that more and more funerals are being held in funeral parlors rather than in the church. In such cases, the church leadership has little control of the music used.
The leaders of the church should all come to realize that the best use of music at a funeral service is to present a message of faith and hope. Any other message can only intensify the grief for the people involved.

Other services present opportunities to minister to the church through music. The presentation of oratorios and cantatas offers a chance to perform music that challenges the choir to greater accomplishments and educates the congregation. There are numerous good selections to use for Christmas and Easter, or for general occasions.

Hymn festivals present an opportunity to combine old and well-loved hymns with new hymns that can have much meaning. The festival should have a definite theme, and it should not be left to chance. Choirs, congregations, and instruments can combine to offer stirring presentations.

Another form of hymn festival is the carol service. Care should be taken to make the message of Christmas plain in such a service. Too often, one thinks of a carol service as merely a series of unrelated carols.

Music in recreation provides the minister of music with still other opportunities. It must be understood that music in recreation is not confined to "fun singing." Sometime hymns can be taught in recreation. The best recreational singing is that which appears to be spontaneous, yet is actually well-planned.
Churches have not made much use of recitals, either vocal or instrumental, but opportunities certainly exist. The organist could do much toward helping church members understand the organ through a recital. The vocalist could show the congregation that much beautiful and relevant music is available for the soloist. Care must be taken by the performers, however, to make sure that the message is most important, not the messenger.

Through dedication services, the music ministry can become an active part of things that are non-musical, such as a new building, or it can help increase the awareness of the congregation of musical things, such as the organ or piano or the choir. Well-planned, relevant music can do much toward making dedication services more meaningful and memorable.
CHAPTER VI

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The purpose of this study was to determine and describe ways in which music education can be used in protestant churches. The information has been gathered from books, periodicals, pamphlets, and unpublished material. The aim of the study is to present current ideas and practices in music education that can be related to the church. Primarily, the study concerns three areas of work: church educational organizations; performing groups; and the services of the church. The work of the minister of music is related as it pertains to each of the areas of work.

It would seem that participation in church music has increased during the last twenty years. To a large degree, the quality of music has also increased in spite of the obstacles that have been encountered. Generally, churches have come to realize that music can mean much to a particular service and to the church as a body. This realization has inspired hundreds of churches to employ people whose major responsibility is the music education program of the church.

Through the educational organizations, the music education program should seek to provide opportunities for musical experiences that will help the pupils musically, and
will cause them to want to know more about the topics they are studying. It should be the task of the music ministry to teach hymnody. The Sunday school is the place to learn new hymns. Much can be done in the educational organizations that will improve the singing in the worship services.

The performing groups of the church should include as many groups as it can possibly establish. The groups that are established will be determined by the size and needs of the church. If one choir is all that can be supported, it is adequate. If a church can support, both financially and numerically, a dozen choirs, then that is a good program.

It is good to constantly be seeking to enlist new members, but not for numerical emphasis. The true purpose of the graded choir program should be to provide the best possible musical training for those involved in any of the choirs.

Choirs are not the only groups that can be included in the performing groups of a church. Ensembles, vocal and instrumental, are definite possibilities. Handbell choirs are still another possibility for many churches.

A music education program in the church must begin with the congregation, for it provides the material for all other groups. The church body in worship presents opportunities to put into use that which is learned or realized in other groups. For example, music education efforts in the church school should result in better singing, more knowledge, and
greater awareness of good music in the worship service. An improved choir program should provide good musical training for its members, in addition, those who are not choir members should be able to worship more completely because of the improved choral offerings.

It is also the responsibility of the music ministry to help provide meaningful and relevant music at weddings, funerals, and other services of the church. In failing to uphold the real meaning and significance of the wedding and funeral, many churches have allowed poor music to become part of their ministry. The church must take a definite stand on the music to be used at such services, as well as the other parts, then efforts should be made to uphold the standards established.

No good educational procedure or practice should be ignored by the church. The limitations of the church are usually described as financial and leadership. Good constructive management will help in the financial area. The church can act to provide good administrative leadership which, in turn, should work to provide adequate specific leadership.

Conclusions

The responsibility for an effective music education program lies with three groups of people—the congregation, the clergy, and the musicians. These groups have always
been concerned with and affected by church music. The use of music in worship and Christian education has been determined by the attitudes, knowledge and abilities of all three. Most often, the clergy has been dominant. Occasionally the congregation has been most important, but the musician has rarely been of great importance. Because each has a viewpoint radically different from the other two, lines of communication have been flimsy, and sometime co-operation has been weak.

Lines of communication are now being established. Musicians are beginning to discuss their field with ministers, and vice versa. Each is beginning to see the viewpoint of the other. There still remains the problem of communication between the congregation and the other two groups. When effective ways to overcome this problem are used, church music education will see degrees of success not thought of as being possible before.

Not all churches can be compared. Some churches have more talented people than others. Churches of like size can usually be compared, to some degree. Even in churches which have more from which to draw than others, the success and degree of the program is contingent upon the abilities and desire of the leadership of the church.

The most important person in a music education program is the minister of music. It is true that no choir sings better than it is trained to sing, and the director is the
trainer of the choir. In like fashion, no church music education program will be any better than the person who is directing it.

The next most important person is the pastor. In many respects, the pastor might be given the place of primary importance. However, he is not charged with the responsibility of planning and directing the music program. The pastor can be very helpful in promoting the music education program of the church. If he is not completely in agreement with the program, problems may arise. Because of this, the pastor of the church must be the first person whose support is enlisted.

A music committee can either be a hindrance or a great help, depending upon the knowledge of the committee, and/or the ability of the music director to plan and project a program. If the committee is in agreement with the program that is put forth, it can help convince the church membership of its soundness. If no committee is in existence the music director would do well to form one composed of people who have knowledge of good music and the desire to learn about music in relation to the church.

Recommendations

Minister of Music

In a study such as this many actions are implied, if not actually stated. However, it seems that all the actions
can be defined in one of four categories; therefore, the following recommendations are made for the minister of music.

1. The minister of music should get the best technical training that it is possible for him to obtain.

2. The minister of music should keep in touch with the happenings around him.

3. The minister of music must not isolate himself from the community in which he lives and works.

4. The minister of music should be aware of new ideas.

5. The minister of music should make an effort to keep abreast of theological developments and trends.

Organist

There are basically two types of positions for organists. One is the organist-director. The other is the person who is only the organist, and does not direct the choir. The recommendations that will be made have to do only with the organist. The organist-director is considered as a minister of music for the purposes of this study.

1. The organist should make an effort to keep abreast of new music that could be added to his repertoire.

2. The organist should remember that his place of service is a church, and that his function is to aid in worship.

3. The organist should give as much time as he can to aiding the accompanists in the various educational units of the church, as well as beginning organ students.
4. The organist should be an able assistant to the choir director.

**Graded Choir Director**

The graded choir director is one who works with any choir in the graded choir system. This may be an adult choir, but most often is a children's or a youth choir.

1. The graded choir director should keep abreast of new methods and ideas.

2. The graded choir director should keep a look-out for new music that would be fresh and appealing to the age group with which he works.

3. The graded choir director can help in the education organizations of the church by meeting with the workers with the age group with which he works to help teach them new music materials.

4. The graded choir director must remember that the choir he directs is only one of several choirs.

**Pastor**

The pastor must be recognized as the leader of the church. Many times, the fact is stated that the pastor is the "spiritual" leader of the church. Of course, no one would dispute this, but in most situations the people also look to the pastor as the leader in other areas of the work of the church. The program projected by the church is very often the program that the pastor sets forth. In any event,
it would be recognized that the program projected is approved by the pastor. This point is made to stress the importance of the pastor. In view of this importance, there are four recommendations to be made for the pastor.

1. The pastor should make an effort to appreciate the importance of music in the church.

2. The pastor should give the minister of music the freedom that he needs to develop a program.

3. The pastor should give encouragement and help to the minister of music and to the music program.

4. The pastor should find occasion to use hymns and anthems to strengthen theological understanding.

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Researcher

1. For the people who intend to do some form of research in the field of church music education, it should be remembered that writings concerning conditions of the church of the past are not necessarily true of the present situation.

2. The researcher should not confine his research to one particular church or denomination.

3. Instead of raising questions, and pointing a finger of scorn, the researcher should present ways of improvement based on the research done.

4. The researcher should remember the nature of the church. There is no other body on earth like the church.
Publisher

In the past, the publisher has been a friend of the church. He has published much that can be used. On the other hand, there are some publishers whose only concern is to sell the music that they publish. Quality is of no concern to them. For any publisher who is sincerely interested in aiding the improvement of church music education the following recommendations are made.

1. Publishers should offer a variety of music to the church public. Good music from all periods should be made available. Publishers should have some music of easy, medium, and difficult performance characteristics.

2. Publishers would benefit from the staging of clinics or reading sessions in which new music and materials is presented, as well as worthwhile music from the past.

3. Publishers should exercise their influence to encourage the production of contemporary music that can be used in the church.

4. The publishers can help by including as many churches as possible on mailing lists.
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