

NUTS AND BOLTS III: ALL THINGS MUSICALLY RELATED

1. INTRODUCTION

Worship is a living tradition, a dynamic process that moves between received heritage and the realities and challenges of the present world. It is a conversation that began long before we were born and will continue long after we are gone. Music has always been an integral expression of the proclamation of the Word, of prayer and of the incarnational mystery in worship.

The Psalmist proclaims, "I will bless the Lord at all times; his praise shall be continually in my mouth" (Ps. 34: 1 RSV). As musicians working in the church, our calling is to be creative facilitators and conduits that articulate and offer praise to God; to be, in the words of the poet George Herbert, "secretaries of God's praise."

Augustine writes in his Confessions, "... even now as I am moved not by the song but by the things which are sung, when sung with fluent voice and music that is most appropriate, I acknowledge again the great benefit of this practice. Thus I vacillate between the peril of pleasure and the value of the experience, and I am led more, while advocating no irrevocable position, to endorse the custom of singing in church so that by the pleasure of hearing, the weaker soul might be elevated to an attitude of devotion."

Thirteen centuries later, John Wesley wrote these instructions for Methodists, "Above all sing spiritually. Have an eye to God in every word you sing. Aim at pleasing God more than yourself, or any other creature. In order to do this, attend strictly to the sense of what you sing, and see that your heart is not carried away with sound, but offered to God continually."¹ It was his brother Charles who interpreted John's theology in verse:

Still let us on our guard be found
And watch against the power of sound,
with sacred jealousy;
Lest haply sense should damp our zeal,
And music's charms bewitch and steal
our heart away from Thee.²

A church's music ministry should be a life-affirming experience of thanksgiving to God, a dynamic stewardship of God's gifts and a vital, energized engagement with the world. In the words of the well-known hymn by Fred Pratt Greene:

"Let every instrument be tuned for praise!
Let all rejoice who have a voice to raise!
And may God give us faith to sing always
Alleluia!

¹ Kenneth Cain Kinghorn, *The Heritage of American Methodism* (Strasbourg, France: Éditions du Signe, 1999), 126

² Quoted by A. S. Gregory, *Praises with Understanding* (London: Epworth Press, 1949), 109

2. HISTORY OF MUSIC IN CHRISTIAN WORSHIP

The early Christians incorporated music into their liturgies because of the important musical heritage found in the Old Testament. Their music was regarded as a traditional, immemorial accompaniment of life.

Toward the end of the Exodus, it became accepted that hereditary full-time professionals would be set aside to administer worship. In I Chronicles 25 we read:

David and the chiefs of the service also set apart for the service certain of the sons of Asaph, and of Heman, and of Jeduthun, who should prophesy with lyres, with harps, and with cymbals ... God had given Heman fourteen sons and three daughters, and they all served under their father for the singing in the house of the Lord; they took part in the service of the house of God, with cymbals, lutes, and lyres. ... The number of them along with their brethren, who were trained in singing to the Lord, all who were skillful, was two hundred and eighty-eight.¹

Eventually, scholars believe, two levels of priesthood existed; the sons of Aaron, responsible for worship as such, while the Levites were the vehicles through which the people's duties regarding it were carried out.² Evidence further suggests that the singers/musicians were not originally from the tribe of Levi, but possibly a group of priests whose positions had been abolished by Hezekiah and were later included with the Levites.

During the monarchy period, a choir school was established to train each succeeding generation in the music of Temple and cultic worship. This training included both boys and girls, although the males seem to be destined more for Temple worship and the females exclusively for cultic music. Their training included singing and the playing of instruments. During the restoration and the second Temple, the choir school was reorganized. After five years of training, singers were admitted to the chorus.³

In the Temple, music was associated with sacrificial offerings. This music consisted of the Psalms, which were chanted responsorially, antiphonally, in unison, or in solo form. Simple single-word refrains like "Amen" and "Hallelujah" were sung by the entire congregation.

Synagogue worship probably developed among the Jews as a result of the Dispersion in the fifth century before Christ.⁴ Here music became the substitute for the sacrifice of material things. The choirs were more modest in size and sang without accompanying instruments. Unison musical settings of the psalms remained the mainstay of the choir's repertoire and their performance was like that of the Temple: responsorial and antiphonal.

They rise up together and ... form themselves into two choirs, one of men and one of women, the leader chosen from each being the most honored and most musical among them. They sing hymns to God composed of many measures and set to many melodies, sometimes chanting together, sometimes antiphonally.⁵

In addition to Psalms, the intoning of the Pentateuch and prayers were also part of the synagogue music. The music of the prayers was freely improvised and often highly virtuosic. The cantor was the person responsible for their singing and was chosen chiefly for the excellence of his voice and ability to improvise.⁶

The Beginnings of the Christian Era

The first Christians were a Jewish sect and continued to participate in the worship and musical practices of Judaism. Of particular importance to these early Christians was the evening meal, transformed into a communal "breaking of bread." Singing was common at these meals and probably consisted of newly composed or improvised songs in addition to Old Testament psalms. Hippolytus (c. 170-c. 236),

¹ 1 Chronicles 25: 1, 5b-6a, 7

² Risto Nurmela, *The Levites: Their Emergence As A Second-Class Priesthood*, (Atlanta: Scholars Press, 1998), 115

³ Carl Schalk, *Key Words in Church Music*, (St. Louis: Concordia Publishing House, 1978), 89

⁴ Donald P. Hustad, *Jubilate! Church Music in the Evangelical Tradition*, (Carol Stream, Ill.: Hope Publishing Company, 1981), 79

⁵ Philo of Alexandria, *De vita contemplativa*, §29

⁶ Schalk, 93

writing a century after Christ, comments on this practice, “And let them arise therefore after supper and prayer; let the boys sing psalms, and virgins also.”⁷

At some early point, the record is not specific, Christians were expelled from Jewish worship. The formative Christian Church was a persecuted sect in the Roman Empire, considered an outlaw and traitor and punished accordingly. Nor did they possess the financial resources or facilities necessary to develop a tradition of choir singing like that of the Jerusalem Temple or Synagogue. Therefore musical practice was in a state of fluidity during these first centuries. Mainly solo singing with some congregational participation supported early Christian worship that included cantillated scripture lessons; the chanting of psalms with congregational responses such as *Amen*, *Maranatha* and *Alleluia*; and prayer with sung responses such as *Kyrie* and *Hosanna*. Evidence of congregational hymn singing, other than responses, is either nonexistent or controversial for the period.⁸ Music for worship was taught through hearing and memorization.

Where possible, Christian worship began to employ choirs of children and youth with trained voices probably built on the model of the Jewish Temple. Ephraem Syrus (c. 306-73), of Nisbis and Edessa, lists three types of groups in his *Hymns of Eastertide*: young men singing alleluias, boys singing psalms and virgins (nuns) singing strophic hymns.⁹ The Christian Church had taken its first steps in becoming the steward of God’s musical gifts and provider of the training necessary for their use.

The Fourth Century through the Middle Ages

During the fourth century, fundamental changes in the Roman Empire began to reshape Christianity and its liturgy for worship. The Peace of Constantine, declared by the Edict of Milan in 313 A.D., gave Christianity freedom and equality with other religions. It stated that “of the things that are of profit to all mankind, the worship of God ought rightly to be our first and chief care, and it is right that Christians and all others should have freedom to follow the kind of religion they favor.”¹⁰ This was followed in 318 by granting bishops civil jurisdiction over court cases involving Christians. In 321 Constantine declared Sunday as a day of rest for the entire empire. Finally in 381 Emperor Theodosius proclaimed Christianity the official and compulsory religion of the Roman Empire. This official recognition of Christianity changed the Church’s music, architecture, art, dress, civic affairs, ceremony, language and philosophy.

Growing written evidence of music in worship begins to appear. The Council of Laodicea promulgated the *Canons of Laodicea*, a group of 60 rules that date from 343-381. These rules decreed that only specially trained and designated leaders of song could provide music in worship.¹¹ Because of the growing use of non-scriptural hymns by heretics, the council also decreed that only scriptural hymn texts were allowed in the liturgy.

Music for worship began to evolve into art music infused with liturgical concepts for group singing.¹² The work of training singers and directors for worship began almost immediately. Because of the great body of music needed for the divine offices, Sylvester, Pope from 314 to 336, founded the first Roman *Schola Cantorum*, or “school of singing.”¹³ The schola cantorum served simultaneously as the papal choir and as an institution for training choral singers whose instruction was accomplished mainly by ear and memory, as written notation assumed later importance. Choristers were trained in the correct artistic performance of the melodies and in turn guarded the chants from individualistic alterations.¹⁴

The continuing participation of women in orthodox Christian church choirs was called into question through the use of women’s choirs and hymn singing by various heresies. Finally in 578 the Council of Auxerre prohibited women’s participation in church choirs and boy choristers came into wider use.

Members of the all male choirs were ordained to the order of Lector thereby making church choirs fully clerical.¹⁵ Around this time instrumental music in worship was likewise called into question because of its use by pagan religions and Christian heresies.

⁷ James McKinnon, *Music in Early Christian Literature*, (Cambridge: Cambridge University Press, 1987), 47

⁸ Geoffrey Wainwright and Karen B. Westerfield Tucker, ed., *The Oxford History of Christian Worship*, (Oxford: Oxford University Press, 2006), 770

⁹ McKinnon, 94

¹⁰ Alberto Manguel, *A History of Reading*, (New York: Penguin Books, 1997), 203

¹¹ Paul W. Wohlgenuth, *Rethinking Church Music*, Revised, (Carol Stream, Ill.: Hope Publishing Company, 1981), 2

¹² Karl Gustav Fellerer, *The History of Catholic Church Music*, (Baltimore: Helicon Press, 1961), 23

¹³ Shirley W. McRae, *Directing the Children’s Choir: A Comprehensive Resource*, (New York: Schirmer Books, 1991), 26

¹⁴ Fellerer, 30-31

¹⁵ Fellerer, 13

Gregory I, Pope from 590 to 604, set about reforming the liturgy and music of the Church. He introduced new embellished and antiphonal chants that varied according to the changing seasons of the church year. Eventually, these chants were given the name "Gregorian Chant." To aid in the learning and singing of these new chants and to preserve the tradition, Gregory I reorganized the schola cantorum. He insured the perpetuation of the school by setting aside two buildings near the Lateran and St. Peter's and providing them with endowments.¹⁶

The teaching and singing of music for worship was still very much an aural tradition. This environment led to a musical conservatism on the part of choirs and their directors. The papal schola cantorum of the seventh century virtually refused to learn any new music for a century or more and simply adapted the old music to new occasions as required.¹⁷

Gregory I also formed a musical alliance between his schola cantorum and the Roman community of Benedictine monks. This alliance was to have far-reaching effects on the development of choral music when Gregory I sent members of his schola cantorum to Benedictine communities throughout Europe teaching his chant and universalizing liturgical music. During the next five centuries, the schola cantorum continued to send musical missions to many places including Milan, England and Germany.¹⁸ The monasteries that received these missions functioned as the principal centers of choral music education, imparting Roman musical methods to many generations of singers who became the directors and choristers of churches throughout the Christian world.¹⁹ These various choir schools were the training ground for most of the prominent musicians in the Middle Ages.²⁰ This program of music education was also aided first by Pepin and later by Charlemagne, who, for political reasons, ordered all cathedrals and churches in Gaul to provide schools for training clerics in the arts of Roman chant, reading, writing and calculus.²¹

It was during this early period that the church fathers embraced *ars musica* (musical technique or craft). This system is divided into a trivium of language arts: grammar, rhetoric and dialectic; and a quadrivium of mathematical arts: music, arithmetic, geometry and astronomy. The purpose of these seven liberal arts was to restore God's image in students. Music became an important element in the education of the young. Vocal, instrumental and music theory were now required of everyone who attended school.

In the churches and monasteries of the Middle Ages choirs were composed of men or of men and boys; only in convents were women afforded an opportunity to sing sacred choral music. There is a great deal of evidence suggesting that only unison choirs and solo ensembles were used in the Medieval Church.

Fifteenth through Eighteenth Centuries

About 1430, a date coinciding with the start of the musical Renaissance, the modern concept of choral ensemble singing began to coalesce. Composers of sacred music were exploring the possibilities of the choir singing in harmony and the use of polyphony. The general voicing of the choir established has remained constant to this day.

Another important development that effected music and its transmission was the invention of moveable type in the 1440s by Johann Gutenberg. The rise in the number of printed books signaled a passing of the ownership of books from the nobility and clergy to the bourgeoisie who were the new educated class.

The choirs of Renaissance churches and chapels continued to be composed entirely of male singers. Bass and tenor parts were sung by men. Alto parts were sung by falsettists and/or boys. Soprano parts were sung by boys, occasionally assisted and sometimes entirely replaced by falsettists. It is important to note that the male voice did not change until age 17 or 18. Contemporary male voices change between the ages of 11 to 14 because of nutritional advantages and other modern factors.²²

¹⁶ Linden J. Lundstrom, *The Choir School: A Leadership Manual*, (Minneapolis, Minn.: Augsburg Publishing House, 1957), 3

¹⁷ Dom Gregory Dix, *The Shape of the Liturgy*, (London: Continuum, 2005), 365-66

¹⁸ Lundstrom, 6

¹⁹ James G. Smith, 'Chorus: Antiquity and the Middle Ages,' *Grove Music Online* ed. L. Macy (Accessed June 30, 2006), <<http://www.grovemusic.com>>

²⁰ Schalk, 65

²¹ Alberto Manguel, 75

²² Nikolaus Harnoncourt, *The Musical Dialogue*, (Portland, Ore.: Amadeus Press, 1984), 79

Gradually, the Mass came to be viewed as a priestly act in which the congregation was a passive spectator. As people's participation in worship and its music decreased, their attraction to individual devotions increased. Activities such as genuflection, rosary beads, individual prayer books, Eucharistic adoration, 40-hour devotion, Corpus Christi processions, novenas and prayer to the saints were created to keep the laity engaged in religious activity.

Continental Protestant Reformation

At the time of the Reformation in 15th-century Germany, Martin Luther's reforms allowed every believer to once again sing in worship. This did not exclude trained choirs of men and boys who still sang substantial portions of the liturgy in Latin as well as German. Luther encouraged their use, acknowledging that they served both an aesthetic and edifying function in worship.

The 16th century was an age in which wealth, learning, feeling and a sense of purpose united for a brief period to demand fine music.²³ The finest music was being written for use in the church. The wealthier churches employed the better composers who wrote music for their resonate acoustics thereby adding to the total effect.²⁴ Although only the largest churches and cathedrals owned organs, evidence indicates that many times these organs, along with brass or string instruments were used to support the voice parts in what today is considered a cappella music.²⁵

By the second half of the 16th century, all large and medium-sized cities in Saxony had Latin schools that provided a supply of choristers needed to enrich their services of worship.²⁶ Music was taught in these schools between two and six hours per week, with the majority having four or five hours of instruction.

Many of the sacred songs that were written in the 17th century were primarily for domestic use, given that churches were often conservative in their choice of chorales and preferred to adhere to the hymnody sanctioned by Luther.²⁷ Luther did not adapt popular music for use with his hymns. His lyrics were meant to appeal to the top layers of society of his time.

By the 18th century most German towns of any size regarded the maintenance of a musical establishment as a point of honor. Music was the center of municipal and ecclesiastical activity and the hub of entertainment and recreation.²⁸ The church choir was seen more as a performing ensemble that made use of women's voices in a few cases. In 1739 Johann Mattheson, music director at the Hamburg Cathedral, writes that when he began using women in the choir they had to be placed where they could not be seen, although ultimately they could not be seen and heard enough.²⁹

By the early 19th century the old choir schools had failed, and attempts were underway to revive the church choirs. The decision was made to form children's choirs. These consisted of both boys and girls of elementary age who were provided with voice training. Soon this choir program was enlarged by enlisting older students. Unlike the old choir schools, these new choirs sang for no remuneration.

The musical heirs of Luther were influenced by the music that was being sung with gusto by the less liturgically conservative Anabaptist sects and the Moravians. Their music was less doctrinal and filled the gaps left by their dismantling of the traditional liturgy. This pietistic hymnody usually used the first person singular in the text, and was the hymnody of the family or the individual soloist.

The German pietistic movement was led by Count Nicolas von Zinzendorf (1700-1760), who is the founder of the Moravians. John Wesley was especially taken with the hymns of Zinzendorf's chaplain, J.A. Rothe, and is a link between German and English Evangelicalism.

Since the beginning of the Reformation, hymns were conceived as a way to involve the congregation in the activity of worship. Now Evangelicalism had shifted the emphasis to listening to a soloist singing while accompanied by an instrument. British Evangelical hymn writers included John Newton and Charles Wesley, among others.

²³ Percy M. Young, *The Choral Tradition*, (New York: W.W. Norton and Company, 1981), 15

²⁴ Young, 16

²⁵ Young, 19

²⁶ Joseph Herl, *Worship Wars in Early Lutheranism: Choir, Congregation, and Three Centuries of Conflict*, (New York: Oxford University Press, 2004), 43

²⁷ Stephen Rose, "Daniel Vetter and the domestic keyboard in Bach's Leipzig" *Early Music* Vol. 33, No. 1 (February 2005), 39

²⁸ Young 101

²⁹ *Ibid.*, 164

The Swiss reformer John Calvin was not drawn to preserve the basic liturgy. He insisted on no music other than unison congregational singing in public worship. He felt that folk song of the time was frivolous and wanted no association with its tunes to intrude on worship. He restricted singing to metrical psalms and other biblical passages that could easily be rendered in meter including the Lord's Prayer, the Song of Simeon, the Ten Commandments and the Summary of the Law. He totally forbade any singing of words that were not biblical.

Calvin eventually created the *Geneva Psalter*, a metrical setting of all 150 psalms and several canticles. The musical editor was Louis Bourgeois, who adapted or composed 125 tunes. These were tunes that depended on unison melody with no harmony. These hymns are the fountain-head of modern hymnody and many are still in use today. Versions of the Psalter harmonized in four and five parts appeared soon after their original publication, but these arrangements were meant for home use.

England and Reformation

In 597, Augustine, a Roman librarian sent by Gregory the Great to evangelize the English³⁰, established a schola cantorum at the founding of Canterbury. Twenty-eight years later the Bishop of York brought James the Deacon from Canterbury to be the master of a choir school at York.³¹ From there, the choir school tradition slowly spread to other locations in England. These and other choir schools became an essential part of English Medieval education.³²

The English Reformation, beginning in 1535, transferred the monastic choral tradition to the cathedrals, collegiate chapels and parishes after the dissolution of the monasteries under Henry VIII. These choirs played a central role in the creation and development of music for the reformed English liturgy.

The expertise demanded of the adult singers of the time required that they be trained, salaried professionals. For that purpose many choirs were richly endowed by wealthy patrons or by the monarchy. As the tradition matured, there came to be a growing number of adult singers who had formerly been boy choristers and had attained a lifetime of experience.³³

All of these choirs were abolished during the reign of Oliver Cromwell (1649-1658), who presided over the dismantling of the monarchy and the converting of the Church of England to the Presbyterian model. The choral services in cathedrals were halted, pipe organs demolished and entire libraries of choral music were destroyed.³⁴ The nine years of Cromwell's reign were a long time in the life of English choirs. During this period no new boys were recruited, the choirs did not sing, and the organists did not perform. An entire network of human support resources was displaced. Many individuals faced uncertain survival and former choristers were reduced to begging. With the restoration of the monarchy in 1660, King Charles II revived the choir of the Chapel Royal. It became a powerful influence in English church music and its restoration paved the way for the revival of other cathedral choirs.

The idiosyncratic architecture of the English cathedrals further influenced the choral sound. Watkins Shaw writes

To grasp the true nature of English cathedral music one must have some appreciation of its scale. The large size of most cathedrals may be superficially misleading here, for though the building may be vast, the portion used for choir services—a small three-sided chamber within the great edifice, set apart by stone screens and woodwork—has a remarkable intimacy. This, then, is music performed in a small setting, and also by small forces. Sixteen men, clerical and lay, with eight boys represented a typical constitution; ten boys and twenty-four men ... represented a large choir. Moreover, this handful of men and boys was accompanied, for two hundred years after the Reformation, by a small sweet-toned organ very different from the rolling giants of today. The music thus performed was in no sense intended for an audience or to edify a congregation. The dean and canons together with the men and boys of the choir were constituted to be a worshipping community, meeting in choir daily to give prayer and praise to God.³⁵

³⁰ Thomas Cahill, *How the Irish Saved Civilization*, (New York: Anchor Books, 1996), 199

³¹ Lundstrom, 24

³² Lundstrom, 25

³³ Daniel James McGrath, *The Choir School in the American Church: A Study of the Choir School and Other Current Chorister Training Models in Episcopal and Anglican Parishes*, (Ann Arbor, Mich.: ProQuest Information and Learning Company, 2005), 33

³⁴ McGrath, 35

³⁵ Friedrich Blume, *Protestant Church Music: A History*, (London: Victor Gollancz Ltd., 1975), 696-697

Toward the end of the 17th century, local parish choirs began to be formed. These were not intended to imitate cathedral choirs or their music. A parish choir's sole aim was to improve the singing of metrical psalms by training leaders for the congregation. Choirs created in this manner provided some of the earliest opportunities for women to participate along with men. The earliest known reference to these choirs is found in *A New and Easie Method to Learn to Sing by Book*, published in 1686. The author states in the preface,

I have added several Psalm Tunes in Three Parts, with Directions how to sing them ... This requires somewhat more Skill than the Common Way, yet is easie enough, at least for a select Company of Persons with good Voices, to attain unto. It would therefore be a commendable thing, if Six, Eight, or more, sober young Men that have good Voices, would associate and form themselves into a Quire, seriously and concordantly to sing the Praises of their Creator: A few such in a Congregation (especially if the Clark make one to lead) might in a little time bring into the Church better Singing than is common, and with more variety of good Tunes, as I have known done.

Only male singers are mentioned. The three-part harmonization of the psalm tunes used two tenors and bass, with the melody in the top part. Others began to suggest that women or children sing all three parts an octave higher. In 1677, John Playford wrote *The Whole Book of Psalmes in Three Parts*. This was probably the first harmonized psalm book intended primarily for parish church use. His book sold only 1,000 copies in its first 18 years, but when it was reprinted by his son, Henry, in 1695 it became an immediate success: there were seven editions in seven years for a total sale of at least 14,500 copies. Clearly English parish choirs had blossomed between 1677 and 1695.³⁶

A broad spectrum of rural society was represented in the parish choirs, including tradesmen, farm people and domestic servants. Many of these people were probably illiterate and learned their lyrics by rote. They received no pay from the parish, except perhaps a small gratuity at Christmas or an annual choir feast. Some choirs offered their services at neighboring parish churches, in which case a payment was often made out of the funds of the host parish. The churchwarden's accounts at Cardington, Bedfordshire, record in 1779 the purchase of two-and-one-half quarts of beer to reward the Luton singers.³⁷

The Church of England began the 18th century in a spiritual stupor. The country was on the eve of an industrial revolution, its unchurched masses resided in the new mill and mining centers. The social evils of illiteracy, drunkenness, economic victimization, squalor and inequality in the legal system were rampant. Anglican parishes were ill-equipped to deal with these problems. Many priests were the younger sons of wealthy squires, others had inherited their positions. In an era that valued power and prestige, these two types of priests were more concerned with their own career and social advancement rather than the plight of the poor. After visiting England, the French rationalist Charles Montesquieu wrote, "In France I am thought to have too little religion, but in England to have too much."³⁸

For this milieu John and Charles Wesley were born. John has been called the most distinguished figure in English church history since King Henry VIII.³⁹ King George III praised John to his nephew, Charles Wesley II, saying, "Your uncle ... has done more to promote true religion in the country than all the dignified clergy put together."⁴⁰ John's life and work brought to fruition the church now called United Methodist, but Charles' contribution was also significant.

In 1735, John and Charles accepted an invitation from the Society for the Propagation of the Gospel to minister in the recently formed English colony of Georgia. Charles served as a secretary to James Oglethorpe, founder and first Governor of the colony. John was chaplain to the English colonists and a missionary to the American Indians.

From the beginning of his voyage to the Georgia Colony, John was drawn to the singing of the Moravians, who were also aboard the ship. Their hymns favored deeply personal and emotive themes. He used their hymnbook as a text for his study of the German language. He also helped to teach the

³⁶ Percy M. Young, James G. Smith, 'Chorus: From the mid 18th Century to the Later 19th,' *Grove Music Online* ed. L. Macy (Accessed June 30, 2006), <<http://www.grovemusic.com>>

³⁷ Young, *Grove Music Online*

³⁸ Kenneth Cain Kinghorn, *The Heritage of American Methodism* (Strasbourg, France: Éditions du Signe, 1999), 14

³⁹ Erik Routley, *The Musical Wesleys* (London: Herbert Jenkins Ltd., 1968), 2

⁴⁰ Routley, *Musical Wesleys*, 64

Moravians English.⁴¹ The voyage lasted three and a half months. Upon landing, John lived with the Moravians while his vicarage was being built.⁴² During John's time in Georgia, he lived and breathed hymns-singing, translating and composing. His diary reveals "the grip which hymns took upon his mind and heart, when once he had caught the fervor of Moravian Hymnody." He sang constantly as he walked and traveled by boat between Savannah and Frederica, working the hymns into pastoral visits, bedside vigils and devotional meetings. He memorized the unfamiliar German hymn tunes and played them on his flute. Intoxicated by these hymns, John lived a kind of double life in Georgia, half English Anglican, half German Moravian.⁴³ During the two years John spent in America with the Moravians, he translated 33 of their hymns. His first hymn-book and the first hymnbook published in American, *Collection of Psalms and Hymns*, contained five of the translated hymns and was published in Charleston, S.C., in 1737.⁴⁴

Throughout his life, John remained a strong proponent of congregation song. In fact, the Wesleys' raised hymn singing to a distinctive religious art form so that John Wesley could characterize hymns and hymn singing in his remarkable preface to the 1780 Collection, as the "handmaiden of piety" and a means of raising or quickening the spirit of devotion, confirming faith, enlivening hope and kindling and increasing our love for God and the human family.⁴⁵

Because England was a class society, Methodism also had its class distinctions. The Wesleys distinguished between the educated, for whom Charles composed his complex and profound hymns (including the children who were being educated under the influence of their movement), and the illiterate, who they felt could be reached only by direct teaching and appeal. Charles' hymns were akin to nurturing contemporary congregations on Hindemith, Poulenc and Britten, and leaving all those who could not achieve appreciation of it to the techniques of direct Bible-teaching and the singing of hymns they had known from their childhood.⁴⁶

In music, John Wesley was a conservative. He hated music in which the words as well as the melodies were treated polyphonically, but the exuberance of some of the later music associated with Methodism also found no approval with him.⁴⁷ John Wesley appreciated organ music when it did not conflict with his principles or his convenience, but it was probably not until the later years of his crusade that he would encounter the organs of "considerable churches."⁴⁸

At the first Methodist Conference held in London, on June 29, 1744, John Wesley was asked, "How shall we guard against formality in public worship; particularly in singing?" He answered, among other things, "By choosing hymns as are proper for the congregation; generally hymns of prayer and praise, rather than descriptive of a particular state. By often stopping short and asking the people, 'Now! Do you know what you said last? Did you speak no more than you felt? Did you sing it to the Lord; with the spirit and with the understanding?'"⁴⁹ On page vii of *The United Methodist Hymnal* are John Wesley's 1761 "Directions for Singing." They include: "Learn these tunes." "Sing all. If it is a cross to you, take it up, and you will find it a blessing." "Sing lustily and with a good courage." "Sing modestly." "Sing in time." "Above all sing spiritually."

Charles Wesley (1707-1788), John's brother, wrote religious poetry throughout his life totaling 8,989 hymns. Charles' hymns at their best are perfect balances of reason and emotion. They are filled with theology and scriptural references, and the language, rhyme and meter combine to make them potent emotional experiences.

All of Charles' hymns were meant to serve the new evangelicalism in England. They were not part of the liturgy, "they were arrows which would pierce where preaching, even evangelical preaching could not penetrate."⁵⁰ The hymns were meant to be sung as solos, even though by changing the tunes to which

⁴¹ David Stowe, *How Sweet the Sound: Music in the Spiritual Lives of Americans*, (Cambridge, Mass.: Harvard University Press, 2004), 17-18

⁴² Stowe, 20

⁴³ Stowe, 20

⁴⁴ Walter Edgar, *South Carolina: A History* (Columbia, S.C.: University of South Carolina Press, 1998), 180

⁴⁵ Young, 18

⁴⁶ Routley, *Musical Wesleys*, 42

⁴⁷ Erik Routley, "John Wesley, Music Critic," *The Musical Wesleys* (Westport, Conn.: Greenwood Press, 1968), 8

⁴⁸ Routley, *Wesley*, 10, 11

⁴⁹ Austin C. Lovelace and William C. Rice, *Music and Worship in the Church*, (Nashville: Abingdon Press, 1976), 26

⁵⁰ Routley, *Hymn*, 40

they are sung, they make good congregational hymns today. Then, the music that was composed for them was also soloistic, by composers who wrote in the style of music found in light operas of the time. Some of the tunes were influenced by Henry Purcell's music and later ones were composed or influenced by G. F. Handel. The vast majority of that music is no longer in use.

North America

Five years after Cortés landed in Mexico in the spring of 1519, Father Pedro de Gante, a Franciscan from Louvain University, established a school at Texcoco for the musical training of native Indians. He began by teaching them to copy music. After a year of practice they studied and sang liturgical chant. They were also taught to construct European musical instruments and to play them. Eventually these musicians were placed in the service of the Catholic Church throughout the territories occupied by Spain.⁵¹

Similar music instruction was given at the Mission of San Felipe in New Mexico between 1598 and 1604. Father Cristóbal de Quinones installed a small organ and began to teach the San Felipe Indians to sing the music of the liturgy.⁵²

At San Diego in 1769, Father Junípero Serra founded the first of 21 California Franciscan missions. He was an ardent musician, and it was not long before the Indians of this area were being taught chant and other church music. These native choirs and orchestras are reported to have developed a high level of proficiency.⁵³

The first French Psalter to reach America was brought to Florida by the Huguenot expeditions of 1562-1565. Again, through contact with the Indians, these French psalms were spread to the native population.⁵⁴ In Maine, Father Sebastian Rale is reported to have trained a vested choir of 40 young Abnakis for his chapel at Norridgewock c. 1700.⁵⁵

In the 13 colonies, all churches were slow to develop musically because of the need for the first settlers to focus on survival. Although each county in England had its professional cathedral choir that had already existed for perhaps 1,000 years, no such musical organization was transplanted to the English colonies. No choir is known to have existed before 1750, 143 years after the founding of Jamestown.

The dominant church music in the colonies was the congregational singing of psalms. Composers, such as Isaac Watts and John Calvin, intended their psalm settings to be sung in unison by literate congregations with at least a rudimentary knowledge of music. Few congregants in colonial New England possessed even a minimal musical knowledge after the first generation of settlers.⁵⁶ To facilitate the congregation's singing, a method called "lining-out" was used. Leading the singing was a precentor who sang each line of the psalm after which the congregation would repeat it. The quality of the congregational singing was greatly influenced by the quality of the precentor, who might lead singing with uneven tempi and inaccurate pitches. This led to congregations learning and singing corrupted tunes. Since there were few hymn books available for congregations to correct themselves, it was said the singing sounded "like 500 different tunes roared out at the same time."⁵⁷

Thomas Symmes, preacher and Harvard College valedictorian in 1698, was aware of the poor musical habits of New Englanders. He advocated singing schools that would meet "two or three evenings in the week" from five or six to eight o'clock. Further, he felt that ministers should take the lead in establishing them.⁵⁸ Others began to raise the need for musical instruction.

By increasing musical literacy, singing schools reshaped the landscape of sacred music in colonial America. They became the most potent force for improving American church music before 1800. In many

⁵¹ Leonard Ellinwood, *The History of American Church Music*, (New York: Da Capo Press, 1970), 3

⁵² Ellinwood, 5

⁵³ Ellinwood, 7

⁵⁴ Ellinwood, 11

⁵⁵ Ellinwood, 38

⁵⁶ Ellinwood, 18

⁵⁷ Stephen Marini, 'Rehearsal for Revival: Sacred Singing,' *Sacred Sound: Music in Religious Thought and Practice*, Joyce Irwin, ed. (Chico, Calif.: Scholars Press, 1983), 73

⁵⁸ Robert Stevenson, *Protestant Church Music in America: A Short Survey of Men and Movements from 1564 to the Present*, (New York: W.W. Norton & Company, 1966), 26

small communities the singing school choruses were transformed into church choirs after the departure of the singing master. These church choirs began to be formed during the 1750s and 60s, and by the 1780s were common. The rear choir-gallery soon became a common architectural feature in churches of all denominations. It provided space not only for the singers, but also for the organs and other instruments used to accompany the singing. Frequently a long music rack designed to hold the singers' tune books fronted the rear choir-gallery.⁵⁹ In keeping with the egalitarian principles of America, the singing school choruses and church choirs they spawned were open to male and female participants of all ages.

During this same time in larger cities more established and wealthier congregations were able to organize boy choirs. Trinity Church in New York City founded a charity school for boys in 1709. Instruction included the singing of psalms.⁶⁰ Christ and St. Peter's Church in Philadelphia organized a boy choir in 1764.⁶¹

While music literacy in New England churches was moving ahead at great strides, Southern churches, perennially short of psalm and hymn books, were still lining-out their hymns as late as the 1840s.⁶² One bright and shining musical light was St. Michael's Church in Charleston, S.C. With the founding of a municipal orphanage and a ready supply of children, the Reverend Dr. Henry Purcell and organist Samuel Rodgers began a boy choir at St. Michael's in 1791.⁶³ Both men were trained in the English cathedral tradition. A pew was designated for the boys in the rear gallery by the organ, and surplices of Irish linen were prepared.⁶⁴ By 1775 Charleston, S.C., was the largest city south of Philadelphia. It took the lead in importing organs and organists, installing expensive rings of bells, printing hymnbooks and, before the close of the century, developing its own school of church composers.⁶⁵

American Methodism

At the conclusion of the Revolutionary War, John Wesley called American Methodists his "poor sheep in the wilderness." They were estranged from American Anglicans and were often without benefit of the sacraments. Wesley felt something had to be done. He asked the Anglican bishops to consecrate a bishop for America, but his request went unheeded. The shortage of episcopally ordained men within the movement, particularly in America, and Methodist convictions about the centrality of the Eucharist moved him to a very difficult decision.⁶⁶ In 1784, John conducted "emergency ordinations" of Richard Whatcoat and Thomas Vasey to serve as clergy. He also consecrated Thomas Coke to serve as America's first "superintendent," or bishop.⁶⁷ He knew that this decision would result in the separation of American Methodism from the Anglican Church, but saw no other solution.

When American Methodists asked John Wesley for directives in worship, he made revisions in the Book of Common Prayer of 1662 and sent it to them because he knew no liturgy "which breathes more of a solid scriptural, rational piety."⁶⁸ The worship book that resulted was titled *The Sunday Service of the Methodists in North America with Other Occasional Services* of 1784. It became known simply as the Sunday Service and retained the grandeur of the Anglican liturgy. The second edition, published in London in 1786, was the last. In 1792, following John's death, the 37 pages of sacramental rites and occasional offices were incorporated into the Methodist Book of Discipline. The remaining 314 pages of the Sunday Service were laid aside in part because American Methodists were not accustomed to its elegant literary forms or well educated in its use. Wesley's Methodism had reformed English culture. Now, American culture would transform Methodist liturgy and music.

⁵⁹ Ellinwood, 19

⁶⁰ Ellinwood, 42

⁶¹ Lundstrom, 31

⁶² Stevenson, 95

⁶³ Lundstrom, 31

⁶⁴ Ellinwood, 43

⁶⁵ Blume, 665

⁶⁶ William H. Willimon, *Word, Water, Wine and Bread: How Worship Has Changed Over the Years* (Valley Forge, Penn.: Judson Press, 1980), 100

⁶⁷ Kinghorn, 14-15

⁶⁸ Willimon, 99

The majority of America's founding citizens were not "godly, righteous, and sober"; and only 5 percent were church members.⁶⁹ The colonies were spiritually ready for the powerful revival that swept through them in the mid-18th century. Called The Great Awakening of 1734-1745, it began in New England churches and spread down the coast to Georgia. The features of this revival included itinerant preaching, mass meetings, protracted services, charismatic manifestations and spiritually heightened singing. This movement fostered and spread the non-liturgical choir tradition. A topic addressed by the Great Awakening was the participation in congregational singing by women and noncommunicants, including youth and unconverted persons. It was reasoned that "when women are commanded to keep silence in the church, they are restrained from being authoritative teachers ... but not from being melodious singers there."⁷⁰ For the noncommunicants, the psalm singing was called a converting ordinance, meaning a public means of grace the same as preaching or prayer.

One of the dominate forms of worship to come out of the Great Awakening was the Camp Meeting. These were similar in character to the sacramental seasons of the Scottish Presbyterians. Held three or four times a year, sacramental seasons were transplanted to western Pennsylvania and western North Carolina by Scotch and Scotch-Irish immigrants. These services were held over the course of several days. They included times of self-examination and preparation, culminating in the Lord's Supper.⁷¹

For Methodists, Camp Meetings gathered everyone within a large geographical area for several days of preaching, prayer, hymn singing and spiritual counseling. Then, new converts would be baptized and the meeting would conclude with the Lord's Supper. These were one of the most effective forms of worship to minister to a widely scattered rural population. Its goal was the conversion of sinners.

Worship came to embody the freedom to do whatever was needed. It focused on the first steps of faith and the supremacy of one's personal religious experience, well suited to the highly individualistic American culture. In worship, the sermon was elevated to the level of a "sacrament" and in most cases replaced the Eucharist. This quickly became the dominate worship form west of the Appalachian Mountains, which, by 1830, contained a third of the American population.

After proving effective on the frontier, the Camp Meeting style of worship was gradually incorporated into the worship life of more settled regions of the East coast. In these more staid settings, the preaching was meant to rekindle the passion of one's conversion experience.

Around the beginning of the 19th century the level of choirs and choral music in American developed sufficiently for divergent traditions to become apparent. Because of its connection with the Lutheran Church in Germany, the Moravian Church played an important part in developing choral singing in America. They brought to the colonies many of the musical traditions found in German Lutheran church music of the time. These included: the building and installation of some of the first pipe organs in America; the use of instrumental accompaniment, including orchestral instruments, for all choral singing; the support and propagation of volunteer singers and instrumentalists; the encouragement of local composers; the integration of concerted music into their worship services; and the establishment of quality instrumental ensembles.⁷²

The large non-liturgical churches became centers of four-part congregational singing, and even in some places, the congregational singing of the anthems. Because of the Second Evangelical Awakening of 1859, church music programs welcomed the appearance of volunteer choirs of men and women located prominently at the front of churches. These choirs produced a demand for easy church music in the form of cantatas, anthems and part-songs.

The demand for new hymns grew in the period of 1860-1900, producing both denominational hymnals and private/commercial song books. The latter contained music by Stephen Foster, Civil War ballads and songs for Sunday school, temperance, revival, home singing, camp meetings and folk hymns.

⁶⁹ James F. White, *Protestant Worship: Traditions in Transition*, (Louisville, Ky.: Westminster John Knox Press), 177

⁷⁰ Marini, 76

⁷¹ White, *Protestant Worship*, 173

⁷² Stevenson, 38

The American “Gospel Song,” a verse and chorus format that complimented the style of preaching, belongs first to the camp-meeting movement of the 19th century and then to the evangelical bodies affected by the Second Evangelical Awakening of 1859. The gospel hymns’ harmonies, rhythms and melodies are derived from and reflect the popular military marches, waltz and other dance steps of the period. Ira Sankey and P.P. Bliss were Gospel Hymn composers along with Fanny Crosby, the best known composer of these types of hymns.

Lowell Mason became the best known exponent of this era’s singing schools. Early in his career he moved to Savannah, Ga., where he worked in a dry-goods store, eventually becoming a partner in the firm. After his partner’s death in 1817 Mason worked at the Planters’ Bank, becoming a leader in the community. During this time, he was taught German harmony lessons by F.C. Abel, an immigrant. These lessons gave Mason a foundation of German musical practices that influenced him for the rest of his musical career.⁷³ Mason endorsed the use of organs and the necessity of continuous instrumental accompaniment for choirs. Also, he supported the virtues of trained choirs over the defects of unrehearsed congregational singing. He championed mixed choirs over the English model of men and boys.

In 1827, Mason moved to Boston. He, with his colleagues and pupils, re-established a network of singing schools all over New England. Instead of using tunes and patriotic songs like the previous generation of singing masters, Mason championed the works of Handel, Haydn, Mozart and Beethoven. His singing schools were important for increasing the aesthetic awareness of church music in America.

On August 28, 1838, the School Board of Boston voted to make music part of the regular curriculum. This was the first American school board to take this step. Other schools had occasionally offered instruction in music, but none had ever done so in this organized fashion.⁷⁴ Lowell Mason became that first public school music teacher in America. He had already worked for a year without compensation with the children of the Hawes School in Boston. It was their public concert that convinced the Boston School Board that all children could learn to sing.⁷⁵

Mason’s music curriculum guidelines emphasized music literacy and vocal production. Some of Mason’s personal philosophy may be summarized as follows:⁷⁶

1. The purpose of music in the schools is to create musically intelligent adults rather than to train professional musicians.
2. The quality of music used in teaching is of vital importance. Only music of artistic value should be used in the music class.
3. To be most effective, music education must begin with the young child.
4. Music literacy is both a possible and desirable goal for most people.

Starting in 1837 public school music based on Mason’s ideas spread across the United States, and by 1900 music was established as a regular school subject in most of America.⁷⁷

Twentieth Century

Once music education became established as part of the public school curriculum, children’s choirs in America’s churches began to flourish. The philosophy of emphasizing music reading and vocal technique in the church music program mirrored the philosophy of the public school music classroom. With each succeeding generation of maturing students, adult choirs also reaped the benefits of more musically literate members.

By the 1930s a philosophical change in public school music classes began that emphasized rote teaching of songs as the way to foster vocal training through the aesthetic experience. This process highlighted a large repertoire of music in varied styles. Of less importance was the development of the singing voice or the ability to read music.

⁷³ Stevenson, 78

⁷⁴ Lois Choksy, Robert M. Abramson, Avon E. Gillespie, David Woods, *Teaching Music in the Twentieth Century*, (Englewood Cliffs, N.J.: Prentice-Hall, Inc. 1986), 5

⁷⁵ Kenneth H. Phillips, *Teaching Kids to Sing*, (New York: Schirmer Books, 1992), 6-7

⁷⁶ Choksy, 7-8

⁷⁷ Choksy, 10

The 1950s and '60s diminished music's slice of the curricular pie, and the 1970s shrank the whole pie. In an environment marked by school closings and teacher layoffs, music education was at its lowest point.⁷⁸ Paul W. Wohlgemuth wrote in 1981,

Music educators throughout the United States are becoming increasingly alarmed that music is being squeezed out of, or is nonexistent in, the curriculum of many public schools. Emphasis upon the sciences, with a corresponding de-emphasis on the humanities, and especially the fine arts, may force the church to take more responsibility in the areas of music education. ... We need to recognize that in the future the church again may need to assume the leadership role in music training so that its constituents may continue to understand the role of music as a functional part of worship.⁷⁹

In the second half of the 20th century, the tradition of children's vocal training, which was rooted in the church's history of boy's choirs, singing schools and early public school music programs, has been lost to generations of vocal music educators, church choir directors, youth and children.⁸⁰ The exceptions were those who continued to use the pedagogical traditions of the Royal School of Church Music and individual pioneers like Ruth Krehbiel Jacobs, who founded Choristers Guild in 1949 to support training of children's choirs in America's churches.

At the beginning of the 21st century the trend of lost music literacy continues. Gunther Schuller, noted composer and music educator, has called it, "the almost total defaulting of our educational environment."⁸¹ This decades-long drought in public school music education alters the way music is perceived by church members. Many in the generation now starting families came to maturity with an increasing lack of public school music education. A fissure has opened between those who do not have the background of music education needed to make informed judgments about the character, nature and appropriateness of the Church's music and those responsible for choosing and producing music in services of worship. A common musical language that promotes understanding, articulates differences and forms consensus is being lost.

This lack of fundamental music skills is also causing the "graying" of our church choirs as fewer young singers have the experience, knowledge and therefore, interest to participate in choir and eventually replace the multitude of retiring choir members. The private sector has responded to this void by organizing community music schools and children's choirs that offer lessons, music theory and performance opportunities. Most churches have neglected to take action thus fostering a popular, less music literate culture to dictate musical taste.

At the 28th annual *Chorus America* conference, Knight Kiplinger reminded participants that "the voice is the one instrument everyone owns." A 2002 study commissioned by this organization found that most singers began to participate in choral singing early in life. Of the singers surveyed, 56 percent grew up in homes where another family member sang in a chorus, and nearly two-thirds reported they frequently heard choral music on the radio or on recordings in their homes as children. Nearly 69 percent said they had their first choral experience in elementary or middle school. Clearly, the early exposure to choral singing has an enormous influence on the choices adults make later in life.⁸²

A half century ago Linden J. Lundstrom wrote in his book *The Choir School: a Leadership Manual*, the choir school offers infinite possibilities for the training of consecrated Christian church musicians. The young child should be trained conscientiously and thoroughly in the fundamentals of music, voice, sight-reading, liturgy, the Scriptures, Christian behavior, church music, literature, conducting, piano, strings, woodwind, and brass instruments. The exceptional child should be sought out and encouraged to make greater efforts in the field of church music. Scholarships should be set up and every attempt made to guide the talented ones toward the calling of the ministry of music.⁸³

Today this is still a noble calling and a vision the church must advance if its centuries-old biblical music tradition is to inform the future.

⁷⁸ <http://www.amc-music.com>

⁷⁹ Wohlgemuth, 19

⁸⁰ Phillips, 12

⁸¹ Gunther Schuller, *Musings: The Musical Worlds of Gunther Schuller: A Collection of His Writings* (New York: Oxford University Press, 1986), 259

⁸² <http://www.chorusamerica.org/chorstudy.ctm>

⁸³ Lundstrom, 79

3. A THEOLOGY OF MUSIC

Theologian Walter Brueggemann states that “we are indeed made in the image of some God. And perhaps we have no more important theological investigation than to discern in whose image we have been made.”¹ To explore, develop and create should be a part of every Christian life, thereby making the church a community of creators engaged in active Christian witness in the church and in the community.

As Christians engaged in music of worship, we need to examine the biblical creation and cultural mandates first set forth in Genesis. Alongside this, we must have a broad understanding of stewardship that inspires the church in nurturing artistry and creative expressions. This music theology should empower individuals and congregations to be faithful to God’s creative call and reveal each religious community as a unique gift of God.

Gift of Creativity

Our exploration begins with the Old Testament story of creation. Genesis, Chapter 1, tells how God created all things and then judged creation to be very good. In the New Testament, the Gospel of John begins with the genesis of the Word, without which nothing was created. The Apostle Paul’s letter to the Christians at Colossae states that “in Christ everything in heaven and on earth was created ... the whole universe has been created through him and for him” (Colossians 1:16 REB). The relationship of Creator God to Christ the Creative Word is further demonstrated when Jesus begins his ministry with a miracle of creation by making wine from water. This act of creation was also judged to be good (John 2:1-10 REB).

Genesis says that we are created in God’s image. We mirror this image in our own creative abilities. God creates *ex nihilo*, from nothing; we create from the materials God has given us. God left the music unsung, the dramas unplayed, the pictures unpainted and the poetry undreamed. Genesis 2:19-20 also tells us that God created, but left the naming of creation to humans. Through God’s gift of creativity, we participate in the continuing creation of ourselves and the world.

Each of us is born with this creative gift. It consists of instincts for exploring, for enjoying novelty and for taking risks. Science continues to discover that we are born with much more creative ability than we use. At the 2001 meeting of the American Association for the Advancement of Science, psychologists from the University of Wisconsin-Madison presented research showing that all children are born with perfect pitch that they use to learn language. Once language is learned, this perfect pitch vanishes unless the child continues to use and develop it for things like musical expression.² Other studies and the personal experiences of artist/teachers indicate that the innate creativity found in young children diminishes through lack of use as they age into older adulthood. A study found that 80 percent of 6-year-olds but only 10 percent of 40-year-olds could be classified as creative.³

The Church will claim its creative mandate by encouraging its members to use their creative gifts. First it must take responsibility to identify, then nurture and nourish these gifts. Edith Schaffer writes, “It is true that all people are created in the image of God, but Christians are supposed to be conscious of that fact, and being conscious of it should recognize the importance of living artistically, aesthetically and creatively, as creative creatures of the Creator.”⁴

Cultural Mandate

In the Old Testament, Adam and Eve are told to be fruitful; to multiply; to fill the earth and subdue it (Genesis 1:28 RSV, see also 2:15, 9:1). From this command human culture derives. Jacob Burkhardt defines culture as “the sum of all that has spontaneously arisen for the advancement of material life and as an expression of spiritual and moral life; all social intercourse, technologies, arts, literature and sciences.”⁵

¹ Walter Brueggemann, *The Prophetic Imagination* (Philadelphia: Fortress Press, 1978), 17

² http://news.bbc.co.uk/1/hi/in_depth/sci_tech/2001/san_francisco/179664.stm

³ Matthew Fox, *Original Blessing* (Santa Fe: Bear & Company, 1983), 176

⁴ Edith Schaeffer, *Hidden Art* (Wheaton, Ill.: Tyndale House Publishing, 1972), 32

⁵ H. Richard Niebuhr, *Christ and Culture* (New York: Harper and Row Publishers, 1951), 31

“And God blessed them,” the words at the beginning of verse 28 carry the divine gift of blessing that enables us to fulfill this cultural command. Emil Brunner writes, “The capacity for culture and the desire for culture are characteristic marks of the Divine creation of humanity. Hence, culture is both God’s gift and our appointed duty. It is a gift, in so far as we cannot help creating culture. It is a duty, in so far as apart from it we have no right to exist, because otherwise, we do not realize our God-given purpose in creation.”⁶

The New Testament tells us that “the Word became flesh and dwelt among us” (John 1:14 RSV). Because Christ entered into human culture, we experience Christ’s power to renew, redirect and regenerate culture by transforming human life and work to God’s glory. Jesus Christ, who came to break down barriers between races and peoples by offering a liberating vision of the world, invites us to understand different cultures as a gift rather than a threat. At Pentecost, cultural differences, symbolically expressed through different languages, were transformed by the Holy Spirit into a new harmony of understanding. The incarnation miracle is Christ being reborn for us in our time and our place.

Music reflects and also forms culture. Great music lives on because it remains timely. The cultural mandate tells us that God continues to create by preserving, utilizing and developing that which God has created through humankind. The church has a definite mission under its cultural mandate to utilize our cultural heritage to nourish the present and inspire the future, because God is a God of history and the Bible is the story of how God works in human history.

Spiritual Encounter

Throughout the ages, music has opened to us new ways of understanding that give us insight into the religious dimensions of all life. Like a window through which the light of God’s grace comes into our lives, music allows us to experience God’s power to renew, sustain and transform our lives and relationships. Musical creativity enables us to transcend our humanness and become less creature and more like the image in which we were created. John Wesley was keenly interested in the biblical account of our creation in God’s image and likeness. He wrote, “[Humankind] is capable of God; the inferior [animals] are not ... This is the specific difference between man and brute; the great gulf which they cannot pass over.” The unique human ability to commune personally with God stands out as a basic biblical theme and an especially important Wesleyan distinctive.⁷

One of history’s most influential music theologies developed from the work and teachings of the fourth-century B.C. Greek philosopher, Pythagoras. Born probably at Samos, he immigrated to Croton in southern Italy. There he formed a community of men and women who renounced all private possessions and lived according to his rule. Pythagoras remains famous for his theory of sounding order. According to legend, he heard the musical interval of tones produced by two hammers of differing weight as they were used on the anvil. He deduced that the musical interval the hammers produced were proportional to the weight of the hammers. Pythagoras continued his experiments on lengths of stretched strings which revealed the ratios of 2:1 for the musical octave, 3:2 for the interval of a fifth, and 4:3 for the interval of a fourth. He further discovered that together, the fifth and fourth equaled the octave and that the fifth minus the fourth defined the whole tone, 9:8. This discovery mathematized music and moved it into the scientific realm. Going further, Pythagoras felt that everything could be explained by numbers and their relationships. The four whole numbers found in the musical ratios ultimately expressed the harmony of the universe. The musical interval became an audible law leading to the philosophical conviction that as mathematics expresses cosmic order, so music echoes cosmic harmony. The heavenly bodies sing while whirling through space to create the “Music of the Spheres.” Augustine, in his book *De Musica* (391 A.D.), embraced Pythagoras’ finding as Christian theology.

For Christians, the resounding order of the cosmos is the work of the Divine Creator who creates the harmony and consonance in microcosm and macrocosm. “God has set all things in order by measure and number and weight” (Wisdom of Solomon 11:20b REB). Therefore, to compose and make music is a work of devotion, for it concerns the reverent reflection on and imitation of God’s order in creation. The cosmic order present in creation transforms itself into the sound of human art. The glance of the musician is directed immediately to God; not toward oneself and not toward the listener.

⁶ Emil Brunner, *The Divine Imperative*, trans. Olive Wyon (Philadelphia: Westminster Press, 1947), 484

⁷ Kenneth Cain Kinghorn, *The Heritage of American Methodism* (Strasbourg, France: Éditions du Signe, 1999), 125

Today, our knowledge of the order of numbers, not only for music but for the structure of all the elements of the world, continues to grow. The same laws that determine the relationship of sounds to one another establish order in chemistry, classical mechanics, fluid dynamics, botany, astronomy and atomic theory. Recent research in quantum physics utilizing this structural order has provided the ability to compute with apparently unlimited accuracy the properties and behavior of atomic and subatomic systems.⁸

Proclamation of the Word

Paul tells us that the way of the sacred comes through our hearing. In his letter to the Romans he writes, “So then faith comes by hearing and hearing by the word of God” (Romans 10:17 NKJV).

Martin Luther, the 15th-century reformer, regarded music as so sacred a gift that its pursuit could only cause morally beneficial results. For Luther, a person without faith could not make music. He said, “For this very reason the Fathers and Prophets desired not in vain that nothing be more intimately linked up with the Word of God than music. Indeed, upon man, not upon any other creatures, has been bestowed not only a voice, but also the gift of speech, in order that man might know that he is to praise God with words and music.”⁹

Luther not only saw music as God’s gift, but as God’s creature created by God’s power and will. To say and sing the Gospel was a single concept. Luther believed that all things, creatures and natural phenomena were sent from God. Because these constantly surround us, we take them for granted and ignore them as gifts. Luther wrote in his commentary of Genesis 39:5-6, “the miracles one sees are of less importance than those of which we hear.”¹⁰ It is not until we hear God’s Word that we understand these commonplace things to be miracles of God’s creation. It is through our hearing of the Word that we know and see God’s works. Both Word and music are God’s gifts; both come to us through our hearing; both are produced by the voice; both allow us to see miracles; therefore Word and music are a single concept.

In the Eastern Roman Empire, the cult of emperor of the Byzantine Empire held that organ music represented all of the voices of the cosmos. When the emperor spoke, the organ played thereby indicating that the entire cosmos resounds at the words of the emperor. The organ was the voice of the cosmos’ ruler. In the Western Roman Empire, where the Pope held temporal and spiritual power, the organ sounding during the papal liturgy became the voice of the cosmic Christ and the voice of Christ’s vicar on earth.¹¹

Walter E. Buszin writes that theology and church music, the conjoined bearers and interpreters of the *Verbum Dei*, Word of God, are the living voices of the Gospel. “A purely aesthetic approach will never succeed in enabling truly Christian music and art to reach their final goal. Our love of church music involves an aesthetic appreciation, but it must go beyond this point. It must rest primarily on what church music offers and conveys on the basis of the *Verbum Dei*.”¹²

Stewardship

Paul instructs the people of Thessalonica to give thanks in all circumstances (1 Thessalonians 5:18 REB). Psalm 145:10 (REB) extols that “all Thy works shall give thanks to Thee.” It is a natural desire of the human heart to give thanks, and creation provides musicians ample opportunities for thanksgiving.

Medieval stonemasons carved elaborate gargoyles to adorn the great Gothic cathedrals of England. Some of these figures were placed in the vaults and other far recesses of the cathedrals, invisible from any vantage point on the ground. Today, because of television cameras we have rediscovered these beautiful objects. They were sculpted as carefully as any visible to the human eye because they were treasures to

⁸ www.natural-law.org

⁹ Walter E. Buszin, “Luther on Music,” *The Musical Quarterly*, Vol. 32, No. 1 (January 1946), 81

¹⁰ Martin Luther, *Luther’s Works*, ed. Jaroslav Pelikan et al., Vol. 7 (St. Louis: Concordia Publishing House, 1965), 71

¹¹ Joseph Cardinal Ratzinger, *Theological Problems of Church Music*, Sacred Music, Vol. 113, No. 1 (Spring 1986), 8-16

¹² Walter Buszin, *Theology and Church Music as the Bearers and Interpreters of the Verbum Dei*, *The Musical Heritage of the Church* Vol. VI (1963), 24-25

be seen only by God. These stonemasons embraced their calling to be stewards of the talent with which God had gifted them, offering to God the first fruits of their handiwork.

First fruits are gifts offered to God in acknowledgment of God's ownership of the earth upon which we are merely stewards. "In due season Abel brought the choicest of the firstborn of his flock, while Cain brought some of the fruits of the earth as an offering to the Lord. The Lord regarded Abel and his offering with favor, but not Cain and his offering" (Genesis 4:3-5a REB). Exodus tells us to "bring the choicest first fruits of our soil to the house of the Lord our God"(Exodus 23:19 REB). Leviticus teaches that "when a person presents a shared-offering to the Lord, whether cattle or sheep, to fulfill a special vow or as a freewill-offering, if it is to be acceptable it must be perfect; there must be no defect in it" (Leviticus 22:21 REB). The Gospel of Matthew tells the story of Jesus' journey in the wilderness when the devil tempted him to feed himself by turning stones into loaves of bread; to save himself after jumping from the roof of the temple; and offered him the world if Jesus would kneel and worship him. Jesus rejected all of these temptations to be less than God created him to be (Matthew 4:1-11 REB). When a woman broke a bottle of perfume over Jesus, his disciples rebuked her over its cost as they felt the money could have been better used for their own purposes. Jesus insisted she be allowed to make her offering as she saw fit, because he saw it as an act of unselfish generosity (Mark 14:3-9 REB). Jesus teaches that the steward who merely kept and guarded his master's property was cast into outer darkness, while the two stewards who risked their master's property by investing and doubling the investment were commended as "good and faithful servants." Jesus tells his followers, "Where someone has been given much, much will be expected of him; and the more he has had entrusted to him the more will be demanded of him" (Luke 12:48b REB).

Carnegie Samuel Calian, retired president of Pittsburgh Seminary, writes, "The Christian's pursuit of excellence is theologically based on gratitude for God's grace revealed in Christ." He goes on to say the synonym for excellence is stewardship; the wise dedication of time, talents and resources as our response to a gracious God. "Excellence is discipleship without reservation."¹³

A Christian strives for excellence, as opposed to perfection. Perfection presumes an outside norm by which things are judged. Excellence is doing the best we can with whatever we have, every chance we get. Excellence is being all God created us to be. It celebrates the personal and the unique gifts we have been given. "Excellence is for everybody and is a process, not an event."¹⁴

Paul, in his letter to the church at Philippi, writes, "And now, my friends, all that is true, all that is noble, all that is just and pure, all that is lovable and attractive, whatever is excellent and admirable – fill your thoughts with these things" (Philippians 4:8 REB). To the church in Corinth he exhorts, "You are, I know, eager for gifts of the Spirit; then aspire above all to excel in those which build up the church" (1 Corinthians 14:12 REB). John in his Revelation, writes to the church in Laodicea, "I am the one called Amen! I am the faithful and true witness and the source of God's creation. Listen to what I say. I know everything you have done, and you are not cold or hot. I wish you were either one or the other. But since you are lukewarm and neither cold nor hot, I will spit you out of my mouth" (Revelation 3:14-16 CEV).

If we are to be "hot" and live our life as Jesus intends, we must use our gifts in ways that fulfill the potential God has given us and strive to offer as first fruits the best of which we are capable. We must take the "yes" of the gifts and opportunities given us and respond with the "yes" of our lives. As Jesus tells us, "You didn't choose me, remember; I chose you, and put you in the world to bear fruit, fruit that won't spoil" (John 15:16a Message).

¹³ Carnegie Samuel Calian, *Where's the Passion for Excellence in the Church?* (Wilton Conn.: Morehouse Publishing, 1989), 5

¹⁴ Harold M. Best, *Music Though the Eyes of Faith* (San Francisco: Harper, 1993), 113

4. CHILDREN AND CHOIRS

The ministry of children's choirs is an essential part of their spiritual development and formation. A structured, graded choir program offers children the ability to grow in their faith, their discipleship, their musicianship and their personal discipline.

Why is music with children of the utmost importance?

- It is through singing and participation in church choirs that young people receive their first detailed knowledge of God. They learn of God's forgiveness, grace, will for their lives and love that knows no bounds.
- It is through a children's choir that children learn about discipline, commitment, faithfulness and what it means to "make your life a song to God," as noted musician and clinician Helen Kemp states. Children's choirs provide an opportunity for training in church membership – especially in the areas of worship, education and stewardship. Children learn the elements of worship, the prayers and responses that are used regularly, the seasons of the church year, the meaning of liturgical colors and symbols, the concept of the lectionary, and how to follow an order of service and use a hymnal.
- It is through a children's choir that children learn the great truths of Christianity set to melodies that remain with them throughout their lives: "Jesus loves me this I know for the Bible tells me so"; "Blessed assurance Jesus is mine."
- Truths for successful living are learned through choir participation: "Practice makes perfect," "When the going gets tough, the tough get going," "You get out of it what you put into it." These truisms apply to life just as they apply to music. To take black dots on a page and learn to make beautiful music with them teaches us that through work and faithfulness great things can be accomplished.
- Life is seldom on our terms, and singing music we may not like or know challenges and inspires us to grow in new directions.
- Worshipping, growing in the faith, serving and singing hymns are all part of a life-long walk with God. That walk begins as a child and deepens throughout our lives.
- Working together with other singers teaches youngsters how to be part of a team. Interdependency is a critical skill utilized in most areas of living and working. The commitment to work with others that is learned in choir translates into being good friends, good parents and good contributors to our communities.
- With the reduction and/or elimination of the arts in our school systems, the skills learned in church choirs prepare children to speak, sing, act, move and take on leadership roles with more confidence.
- "Singing is praying twice" was spoken by St. Augustine in the fourth century. That statement is as true today as it was 17 centuries ago. Even persons with dementia can often remember the words to well-known hymns. What a testament to their lasting meaning and integration into the depths of our souls.
- The road to the future of the church lies in its ministry with children and youth as we teach them the principles of Christian living and discipleship.

Resources for leaders of children's choirs abound. Several recommended ones include Choristers Guild and The Fellowship of United Methodists in Music and Worship Arts.

Choristers Guild is a Christian organization that enables leaders to nurture the spiritual and musical growth of children. It can be found on the web at www.choristersguild.com. They offer anthems and cantatas for singing choirs as well as music for handbell and chime choirs. Their catalog contains musical and rhythm games that are a wonderful means to teach music. Director workshops and certification programs are also available.

The Fellowship of United Methodists in Music and Worship Arts (FUMMWA) is another resource available for those who work in children's music ministry. The S.C. Chapter of the Fellowship holds a winter workshop each year during the first weekend in February. Well-known clinicians offer workshops in adult choirs, organ, handbells, children's and youth choirs. The website is www.fummwa.org.

5. YOUTH CHOIR

Whether your Youth Choir is an extension of a graded children's choir program or a stand-alone model; Youth Choir is an important vehicle for engaging young people to use their time and talents in service to God and the Church. The choir creates a healthy, Christian, social and cultural environment for teenagers to nurture their faith through the joy of making music together, and providing music leadership in the service of worship.

There are five markers of a successful youth choir: 1. Enthusiastic adult leadership; 2. Supportive parents; 3. Youth who want to sing in a choir; 4. Supportive church youth program; 5. Financial support.

Enthusiastic leadership by the director and accompanist is vitally important. The director needs to be someone who can be excited about the musical abilities and possibilities of teenagers. The leaders must be able to "roll with the punches" while having and keeping before the choir a vision of opportunities and accomplishment for the choir's musical ministry. If the choir sings in parts, adult support from volunteer section leaders helps to sustain less strong singers in the choir. An additional adult leadership position that is important to the vocal development of the choir is a vocal coach. Whether or not the director is a trained singer, a vocal coach can support and strengthen the instruction given by the director or serve as a singing teacher when needed.

Enthusiastic parental support can help establish and sustain a successful youth choir program. Without this support the choir will wither on the vine. Parental support includes keeping the youth choir rehearsal times as a top priority on the family calendar. Parents can provide motivation, help with recruiting, rehearsal and worship attendance, in addition to fundraising and acting as chaperones.

Youth who want to be a part of the choir are an obvious ingredient to a successful youth choir, but there can be as many reasons for belonging to a choir as there are members. A vital youth choir program must have a core of members who are there primarily for the music and the opportunity to sing in worship. Social networking is a vital ingredient that can affect participation in the choir, but directors who emphasize the music and the ministry are wise.

Ideally one would hope for full support from the church's youth director. Sometimes the youth director and youth choir director are the same person, in which case the youth program is usually built around the choir and its activities. In churches where the two positions are held by different staff, anything from full support and cooperation to benign neglect is possible. More subtle forms of support or lack thereof will be obvious to choir members and parents. This includes the careful scheduling of other youth events and meetings without conflicting with choir rehearsal and activities. The bottom line is realizing that both the youth program and the youth choir program, though using different means, have the same end: making disciples for Jesus Christ.

Financial support comes in several forms. Whether it is the church budget, individual gifts by members or fundraisers by the choir and their parents, funds are essential to sustain the activities of the choir. Support is necessary for hiring staff, purchasing music, retreat expenses, festival participation and touring.

While festival participation and touring are not essentials of youth choirs, they are certainly avenues to motivate choir members and help them understand their music making more as service and offering rather than merely performance. Touring and festivals underscore the principle that the whole group working together can accomplish more than one individual alone.

Not all of the five ingredients need be present for a successful youth choir. As in baking cookies, one can leave out certain things like nuts and still have a decent tasting cookie. But leave out too many of the essentials and you no longer have cookies, only a distasteful mess on your hands.

There are no firm rules on age groupings for youth choirs, only what works in each individual situation. Larger programs split middle school and high school age groups, while others combine the two. The challenge for the latter is to keep the choir from having an age clique, whether it is the younger members not fitting with the older group, or the older members not having a mature musical experience.

Two recommended sources for youth choir information are Choristers Guild and Youthcue. Both are traditional in their approaches. Choristers Guild provides music and resources for youth choir as an

outgrowth of a children's choir program. Find these resources at www.choristersguild.com. Atlanta and Charlotte chapters of Choristers Guild offer festivals and workshops.

Youthcue provides performance opportunities through festivals. In addition, members receive a newsletter containing practical tips and music lists. An informative service is the opportunity to ask your questions of other director members via an e-mail link and receive experienced answers. The website is www.youthcue.org.

Youth Choir Festival of the S.C. Chapter of the Fellowship of United Methodists in Worship Arts is an event held each year at Springmaid Beach. Youth learn anthems in their home churches and then unite with over 100 young singers from three states for a weekend in late spring. After spending hours in rehearsals over a two-day period, the festival music is presented in worship at a local United Methodist church. The website is www.fummwa.org.

6. ADULT CHOIRS

Whatever name is given to a church's adult choral ensemble – Chancel Choir, Sanctuary Choir, Chapel Choir – this ensemble is a very important group in the life of any church's worship. Avoid referring to a church choir as the "Adult Choir," because some churches seek talented high school singers to join. Choir members may also include college students from a local university who receive scholarships to sing each semester. These members may be known as choral scholars or fellowship students. They provide vocal leadership, expand the choir age base and encourage future choir members. The choir and congregation evangelize by being the church to a college student who may be away from home looking for a church family. The choir should be an open and inviting to those who wish to offer their talent to God.

Our central purpose is to glorify God through choral music in worship. Therefore, it is important that a choir be ready to lead in worship. This preparation can include anything from choir robes to folders to being prepared through effective rehearsals. Each choir member should strive to be faithful to his/her commitment in rehearsal and worship. Likewise, the director, hired or volunteer, should be prepared to teach those who faithfully attend rehearsals. Effective rehearsals can be spiritual experiences.

In addition, it is also important that the choir have fun together as a means of building the body of Christ within the choir. Activities can be held at the church campus, a chorister's home or someone's lake house. Choir appreciation should be an important part of budgeting requests whether it is for meals, cookies and punch or a choir retreat to prepare larger pieces to offer in worship.

There are many resources for choirs of any size and ability. Cokesbury Music Service (cokesbury.com) offers a vast array of anthems for every occasion.

GIA music offers a service that provides a packet of new anthems biannually and provides a catalogue with anthem suggestions for each Sunday in the liturgical year. This is especially helpful to the bivocational or volunteer director. Their website is www.giamusic.com/music_education/vocal.cfm

Paraclete Press also offers many anthems that are suitable for the smallest and the largest choirs in our churches. Go to <http://www.paracletepress.com> and type "choral music" in the search box. The selections are appropriate and inspiring.

J.W. Pepper Music is a music company that offers thousands of pieces of choral music, many of which are in stock if you need fast delivery. Their website is www.jwpepper.com.

Some of the anthems you select will incorporate parts for instruments, percussion, strings, etc. This is a great way to include players from within your congregation, a local high school band or local symphony. The experience of choral music with a variety of instruments is one that should be planned for several times a year. This helps choristers to grow in their offerings to God and gets more people involved.

As leaders in worship offer your best ability, prepare your choir to its best ability, and seek ways to be the church to your congregation and community through choral music in your church. Let us bless the Lord!

7. HANDBELLS

Handbells can be a very beautiful, meaningful and effective addition to music in a worship service. They can be rung as a solo, small group or choir and can be played to accompany vocal ensembles or with other instruments. Handbells provide a means to worship and praise God through their beautiful and distinctive sound.

Purchasing a set of handbells is an investment that adds variety and beauty to worship and to the educational aspect of church music ministry. The “English” handbell is a musically tuned bell with a handle made of leather or plastic which allows it to be held in the hand. It is made of bell bronze and is tuned in such a way that the fundamental and 12th overtone is predominant. A set of handbells can range from two to seven octaves, and these octaves use a numbering system so that ringers can easily identify the bells they play.

Hand chimes are a great way to introduce young children to handbell ringing. They are less expensive and can withstand more wear and tear than a handbell. A hand chime is a metal tube, slotted and cut to produce a musical tone. The striking mechanism is externally mounted and hits the tube at a predetermined point. The length and diameter of the tube determine the pitch. Hand chimes may be used to teach handbell techniques, but also to supplement handbells in the overall music ministry.

A handbell choir can ring with as few as eight people playing two octaves of bells. Numerous resources exist to assist the director in choosing appropriate music. A helpful resource for starting a handbell choir is *Basic Training for Bells* by Venita MacGorman. The techniques, exercises and musical selections in this book are useful in teaching beginning bell techniques to adults, youth and children.

The Creative Use of Handbells in Worship by Hal H. Hopson is a great resource for using just a few ringers to aid in worship. These ringers might use a bell peal to call the people to worship, an ostinato pattern on selected hymn stanzas or a random ring used as an introduction or with selected hymn stanzas.

The American Guild of English Handbell Ringers is an outstanding organization for handbell directors. It seeks to build and promote the ringing of handbells and hand chimes through national and regional workshops and festivals. In addition, it publishes a journal and a wide variety of music to meet the needs of its membership. The website for AGEHR is www.agehr.org.

Jeffers Handbell Supply is located in Irmo, S.C. They are an excellent resource for purchasing music and supplies. Jeffers also offers handbell repair and refurbishing.

8. THE KING OF INSTRUMENTS: THE CHURCH ORGAN

The organ is called the “king of instruments” because it is the largest of all the instruments and is capable of producing so many different sounds. Organs are classified in two groups: pipe organs and electronic organs. Pipe organs are comprised of numerous pipes, many of which may be hidden. The pipes can be as large as 32 feet or as little as three quarters of an inch in length. The largest pipe organ in the world is in the Atlantic City Auditorium, Atlantic City, N.J. Its console has seven keyboards (called manuals) and a keyboard for the feet (called the pedal board). This pipe organ has more than 33,000 pipes and more than 1,400 stops, which allow the organist to control which sounds are heard. The Association of Pipe Organ Builders of America (APOBA) is a good place to begin research. Their website is www.apoba.com.

Because of the cost of building a pipe organ and the substantial space that is required to house the pipes of the organ, some churches opt to purchase electronic organs. Allen, Rodgers and Hammond are some of the more common electronic organ makers. In addition to a lower purchase price and smaller physical size, the maintenance requirements are minimal. In addition, the technology has so advanced that pipe organ sounds can be digitally reproduced. With the addition of MIDI (Musical Instrument Digital Interface), an electronic organ can sound like a Baroque trumpet, harp, celesta, Spanish trumpet, string quartet and numerous other instruments.

Learning to play organ requires a background in piano. The ability to read music well, the coordination required to play with both hands and a pedal on the piano (damper, soft, sostenuto), and the technique needed to make music from notes on a page, are all necessary to play organ. The organ is very complicated as the organist must read three lines of music (treble and bass for hands and an additional line of bass for the pedals), play with both hands and both feet and add stops as needed to change and or enrich the sound. The organ requires years of work and study. An excellent teacher is very important.

To play hymns on the organ, the bass note is put on the pedal board while the right hand plays the soprano and alto parts and the left hand plays the tenor line. This concept is new to pianists who are accustomed to playing the bass note with the left hand. To do this on organ would be doubling the bass note, thereby making it difficult for the congregation to be led by the organ. Also, as there is no damper pedal to unite the sound as the hands move over the manual, the organist must learn how to move and lift the fingers without the benefit of a sustaining pedal.

To aid the pianist turned church organist, there are books for “manuals only” or “minimal pedal books” that can smooth the transition from piano to organ. Correct organ shoes are indispensable when learning toe heel pedal technique. Their suede soles and steel shank make playing thirds much easier and the soles slide and grip the pedals, which facilitates playing. A good website for organ shoes is www.organmastershoes.com.

An excellent resource for church organists is The American Guild of Organists (AGO) whose purpose is “to promote the organ in its historic and evolving roles, to encourage excellence in the performance of organ and choral music, and to provide a forum for mutual support, inspiration, education and certification of Guild members.” This organization furthers the knowledge of church organists through education and assistance. Their magazine *The American Organist* (TAO) is the most widely read journal devoted to organ music in the world. It also contains choral music reviews. Through fellowship and communication networks, practical information is shared and available positions are listed.

On the AGO website, there are documents to assist the church musician: salary guidelines, contract guidelines, wedding policies and also information about copyright laws. This website is truly invaluable. You can find their homepage at www.agohq.org/home.html.

Church organists are frequently asked to play for weddings and funerals. You will find it helpful to have a church music policy in place that explains what the church considers appropriate music for these occasions. Both the Service of Christian Marriage and Service of Death and Resurrection are services of worship and only music that is appropriate for worship should be played.

9. CHURCH ORCHESTRA

A church orchestra or instrumental ensemble expands the base of participants in a church music program and broadens the scope of what a music ministry can offer its congregation. Beginning a church orchestra can happen relatively quickly if there are instrumentalists in the church. Ideally, a band director or symphony member in the church willing to work with such an ensemble is a big plus. If that person is not available, a volunteer instrumentalist, keyboard player, or the director of music can lead the ensemble. Identifying those who would participate is another important starting point. Both church members and non-members should be welcome.

Once these are in place, music can be ordered. While there are many resources and venues for orchestra parts, a convenient supplier is Brodt Music Company of Charlotte, N.C. Its website is www.brodtmusiconline.com. It has knowledgeable, helpful people who can answer your questions and identify what you need. Items in stock can be mailed immediately. Another online source is sheetmusicplus.com, although out-of-stock music can have long delays.

Instrumental ensembles can begin with a variety of instruments such as flute, violin, trombone, timpani and keyboard. *Hymnsembles: Mix and Match Instrumental Arrangements* by Harold Burgmayer and Dana Everson, published by David E. Smith Publications provides flexible arrangements for this varying instrumentation, while the keyboard part covers the missing instruments.

A church orchestra can be a great evangelizing tool. Encourage players to invite friends who play, but may not have access to such an ensemble. It can also be a great intergenerational experience. Invite adults of all ages as well as youth and young adults. All can learn ensemble playing together. Those with more experience will be invaluable in helping others.

With schedules as demanding as they are today, scheduling a rehearsal can be difficult. Look for a time that will work for most, if not all, and be willing to think outside of the box to make rehearsals happen. Have a Saturday morning rehearsal followed by a pizza lunch for all, or rehearse just ahead of the youth group meeting. One possibility may be Saturday mornings for four weeks before a scheduled offering in worship.

When playing in worship, have a plan that will present the ensemble well and not distract from the focus of worship. As with any music ensemble, members of a church orchestra are leaders in worship and should take that responsibility seriously. Choose consistent dress for all members of the group. Black is one option. The ensemble can perform in the choir loft, behind the chancel rail, or even in the balcony. Keep in mind access to acoustic piano or organ accompaniment. Playing in the balcony may require a good electronic keyboard with excellent sampled sounds.

Other equipment needs include: music stands; possible stand lights depending on church lighting; and folding or straight chairs for the players. A place will be needed to put cases during the service, preferably not in the sight lines or traffic patterns of worshippers.

10. Contemporary Music in Worship

Before beginning a “Contemporary Worship Service” the following items need to be considered:

1. Contemporary Worship leaders should have already had meaningful discussions with the Pastor, church leadership, musicians and key members of the congregation about what “Contemporary” worship means to them. Contemporary music 10 or 20 years ago or what is currently on Christian music charts is all “contemporary” in a sense, yet very different. Understanding which age group you are seeking to reach out to by developing a “Contemporary Service” is critical.
2. For a church to experience dynamic, spirit-filled and transforming worship that reflects contemporary culture, style of music is just one of many components that need to be discussed and evaluated. Simply changing a musical style alone may not achieve the expected results.
3. To start a Praise and Worship Band to lead a contemporary service can require a substantial investment of financial resources in both equipment and personnel depending upon your current circumstances. As you seek to be good stewards of God’s resources, the advice of an experienced musician who has led a Praise Band or a qualified professional to evaluate your individual situation is invaluable.
4. The acoustical needs for a contemporary Worship setting is different than for a traditional worship service. A “live” sound is not only preferred but necessary for the resonance of fine choral music, instruments, organ, congregational singing and soloists. For a contemporary service, with all sound being amplified, live microphones and with many different instruments including drums on stage, special acoustical panels or carpet may be required to “deaden” the sound. For this reason many churches, especially those who have sanctuaries built more than 30-40 years ago, have elected to find a different room or facility to house the Contemporary service from the Traditional service.

Going over the Basics:

Typically when churches refer to a “Contemporary Service” they mean having a praise and worship band to lead the music rather than a more traditional service with organ, orchestra and piano accompaniment with hymn singing and special music by the choir, soloists or handbells. The praise and worship band is primarily composed of acoustic rhythm guitar, electric lead guitar, trap set, electric bass, electronic keyboard and several vocalists. The music is primarily drawn from popular songs by

contemporary, Christian artists, many of whom are songwriters and have been/ are worship leaders in their own churches. Many churches now have “blended” services that maintain a traditional format while incorporating some of the newer contemporary styles of music and instrumentation in the service in various degrees.

As with all music to be used in worship, it is important to be discerning in choosing music that has musical quality, spiritual integrity and a strong, relevant message. While musical tastes vary widely, there is wonderful music being written today that is spirit-filled and deserves to be sung in worship.

One of the traits of much contemporary music is that it is written in keys best suited for guitars (not pianists) and for the vocal range of tenors and altos. Typically, the key is decided upon based on the vocal range of the lead singer. The strategic use of guitar capos and the transpose button on many new keyboards allows that issue to be easily addressed. The series of *Praise and Worship Songbooks* put out by Word Music are excellent resources for musicians who need more than chord charts and words to play a song. Each Worship Planner edition comes with sample recordings of the songs to get a flavor of the rhythms and the original performance of the song, relevant Scriptures that are appropriate to segue between songs in a worship set, other songs that follow the same theme and individual books for each part in the orchestra.

There are three important aspects to remember when forming your praise and worship band.

1. The band is a group of worship leaders with the singers carrying the prime responsibility of leading the congregation in singing. “The act of singing together and praising God deserves genuine and sincere worship from the worship leaders. Distractions from technical issues can challenge even the most sincere and seasoned worship leader and every effort should be made to provide the technical support and equipment needed allow the musicians to focus on worship. However, when a band is truly filled with the Holy Spirit, and they humbly lead and model sincere worship, church happens.”¹
2. Musicianship and bandmanship are very important. “Musicianship is musical talent and technical proficiency and is critical to building a quality sound. Bandmanship may be even more important. Bandmanship is the ability of the individual musicians to play together as a group. While a band has a worship leader, it doesn’t have a conductor, which requires everyone in the group to listen and play together, making sure timing, dynamics, volume levels and harmonies are their best. A good stage monitor system really helps this. In-ear monitors and individual monitor mixers allow each member to control what they hear without constantly raising the stage sound level, thus freeing the sound engineer to concentrate on the mixture of sound in the sanctuary (house mix).”²

It is very important and valuable to invest in quality audio equipment and in the training or hiring of a person who runs your sound system. This person needs to possess a good musical ear in addition to the technical skills required. Realize that a quality, trained sound person receives between \$25-35 an hour for their services.

When choosing singers for a praise band, it is important that they have a good ear for harmony, a solo voice that blends well and be able to carry their own part. Most music is scored for tenor, alto and mezzo soprano. The range of most contemporary music is not very user friendly for sopranos and basses. When forming the praise and worship band, you will need to seek and be willing to invest in the primary worship leader for the group. This person should have a deep love for the Lord, a passion for worship, and possess the musical talent to lead the group. This talented individual will usually be the lead singer who plays guitar and/or keyboards or perhaps be your primary instrumentalist. The musical ability of this person will have a major impact on the quality of musicians who will want to be a part of the band. Preparation for each week’s service can easily be four to five hours, not including rehearsal time or service times. Careful consideration should be given to adequately compensating this person. Often the person who has the skills to lead the praise band will not be the same person who has the skills and experience to direct and lead choirs and the music ministry of your church.

¹George Nicholson, bass player, over 10 year’s experience playing in a praise band.

² Ibid.

3. One of the qualities you will be looking for in your worship leader is good time management. “A praise band will likely be predominantly composed of volunteers. Organizing and motivating volunteers with busy schedules is complicated and continually wasting time can quickly cause the group to be unmotivated. Once the best time slot for rehearsals is set, the band needs to be provided the music at least a week in advance. There are many options for distributing music, from handing out CDs and printouts to online MP3 and PDFs sharing tools like Planning Center Online. Make sure you do this legally (as with CCLI). If the band can listen to the songs and learn their parts before the rehearsal, then rehearsal time is better spent in fine tuning the arrangement rather than just rehearsing individual parts. It is critical to select the right key for the singers and instrumentalists in advance.”³

Another critical part to a contemporary service is the ability to project words to the songs on to screens. Placement of the screens and the kind of projectors needed are going to be determined by the architectural design of your worship space. Again professional guidance should be sought as to what your best options may be. If rear projection of screens is possible, I would highly recommend that option. It is also important to provide good visual monitors for the platform.

A computer with substantial ram and a sizable hard drive with a media package is needed. Software programs such as MediaShout or ProPresenter are necessary to prepare the service so it flows smoothly. A person who is good with computers can learn and execute these programs without great difficulty.

Hopefully, these thoughts will give you a greater perspective as you begin a Contemporary Worship service in your church. This discussion may have created more questions for you than answers but that just means you are on the right track.

Music is a very important aspect of worship. It plays a significant role in our lives, our culture, and therefore it shapes our worship experience. Too much emphasis is being placed on the style of music we use for worship ... whether it's pop-contemporary, GenX, classical or traditional. Many musical styles can and are being used to honor God. The question to ask is, “Does this music allow my spirit to communicate with God's spirit?” Choose texts that are spirit-filled, relevant and have biblical integrity combined with music that's dynamic, exciting and beautiful. Perform it to the best of your ability in order to not distract from the meaning of the message. Recognize and value the rich heritage we have in our hymns and also embrace the new contemporary music being written today. Music is truly a gift from God. Some of our most meaningful and moving worship experiences come through it.

11. MUSIC IN WORSHIP IN THE KOREAN CHURCH

When we discuss church music in Korean congregations in the United States, we typically separate church music into three areas: music of choirs, music of praise teams and music of the congregation. The music of our church choirs is generally an anthem, which is offered before a pastor's sermon. Although it is difficult to make a generalized statement of the style of choir anthems, most megachurch choirs like to select a musical piece with a majestic and bombastic ending. The music of choirs utilizes styles from many genres – contemporary as well as classical.

The praise team selects from a wide range of music including Korean contemporary Christian music, English contemporary music (translated versions), and old and new gospel songs. A praise team typically includes a vocal leader, a few singers and members who play instruments, which include but are not limited to guitar, piano and drums. Usually praise teams lead congregations to sing before the main worship service. Most of the music is upbeat and at a fast tempo.

The music of our congregation is usually hymns and gospel songs. Korean hymnals are basically selections of favorite old American hymnals. Since American missionaries introduced hymn singing in the late 19th century, western church music had been a main part of Korean church music. Traditionally in the western Christian culture, churches have used different hymnals for each denomination, but Korean churches have used one edition of hymnal regardless of the denomination since the mid-20th century. With only minor modifications, Korean churches continue to use these hymnals today.

³ Ibid.

The hymnal used in Korean churches in the United States is the same hymnal that is used in Korea. There is a Korean version of the United Methodist Hymnal, but it is not widely used. I personally believe the reason that Korean churches in the States use this old common hymnal comes from their context as immigrants. The lives of most of the immigrants are not influenced from Korean culture of the main land of Korea, or from the main stream society of American culture. This makes them insulated from other communities though they are living amongst them. This life context makes them unable to provide any input of cultural growth in American society. This is one reason that Koreans in the States continue to use old hymnals.

Most of the hymns in the hymnal were composed or written from around 19th century to early 20th century. The trend of theology in the United States in that time period was focusing on the individual salvation with the mighty power of God. The theology of the hymnal reflected this trend, which makes the Korean hymnal emphasize the individual encountering God through the Spirit. As a result of this, the hymnal makes weak emphasis on the social aspect of Christian life. As a result, less than ten hymns out of 500 are about the relationship between others.

Although the Korean hymnal consists of music from more than 100 years ago, these hymns are the most familiar musical resources for Korean Christians. These hymns are used in traditional worship services and also during personal devotional time. Though the hymns are not contemporary and therefore have some limitations in representing our devotion to God in the contemporary concept, the familiarity of the hymns to the church members helps the congregation come before God through the music. Just as The Lord's Prayer is prayed and has abundant meaning, so do the old hymns. Through their singing and contemplation, Koreans have grown in their faith to God. Their souls have been soaked with the hymns not only in the intellectual aspect, but also in the holistic aspect. The music helps them encounter God.

12. THE UNTAPPED POWER OF MUSIC AND WORSHIP AMONG BLACK UNITED METHODISTS IN SOUTH CAROLINA

From the slave era till now, an oral tradition of songs and lining out hymns¹ has been the mother's milk of worship among African Americans in South Carolina. The life blood of this continuing tradition has been improvisatory lead singing, undergirded by a rhythmically complex ensemble sound, and an African-derived tendency to seek the Holy Spirit's inspiration as the source and end of its vitality. This chameleon of change has been informed by such factors as the growth of literacy and rising social status among blacks following Emancipation, the influence of Euro-American classical music, and the development of popular culture and recording technology.

Through all these changes, the oral tradition continues to color music and worship simply because we sing like we speak, and both flow out of the heart's abundance. This link between vernacular speech and local worship traditions reflects the influence of African language and music upon African American musical styles, and it can be heard in everything from the spirituals, to jazz scat singing and, most recently, rap. While worship should be ever subject to the Spirit and faithful to doctrine, especially in African-derived cultures, stylistic change knows no authentic boundary between sacred and secular. The pertinent boundaries here have not been so much stylistic, as temporal and geographical.

As late as the 1950s, it could still be said that every time you cross a river in South Carolina, the way people talk and sing changes. Even as subtle distinctions persist, time and technology have homogenized regional differences. While a vital oral tradition continues in many congregations, recorded gospel songs have become the dominant influence upon African American worship across denominations and regions. The old-time songs still ring out, especially where congregations begin worship with a devotional period of singing and testimony (prior to more formal gathering activities, such as the processional and lighting of candles). These songs are "endless," in textual imagination, in regional variations, and in ever-changing continuity over time. Indeed the adaptability of the tradition is the core of its vitality. Especially in York and Chester County (South Carolina) churches, such songs and hymns can still be heard in the oldest, unaccompanied style. In this region, large churches have what is known as a "hymn choir" that leads the

¹ While the songs have been written about and popularized as "spirituals," they are referred to simply as "songs" by the people who sing them. The "Hymns" referenced here are lining out hymns, as first read or chanted by a leader, then sung by the congregation. .

hymns and spirituals. While other choirs — gospel, children, men, etc. — rotate from Sunday to Sunday, the hymn choir sings every Sunday. Thus, the older is ever-present, as newer traditions literally come and go. Black United Methodist churches also continue their own repertory of standard hymns and, especially the choirs of historic churches in urban population centers, also sing anthems, seasonal oratorios, and other music from the Euro-American classical tradition.

However, in most other regions of South Carolina, the older styles have given way to popular culture, first to classic gospel songs of the 1930s and 1940s, and more recently to late 20th century praise and worship singing. Whereas the older congregational songs have been orally transmitted, now a leader learns the song “by ear” from the recording and teaches it to the choir. Whereas oral-tradition harmonies are incidental, gospel harmonies are carefully taught and refined by the best gospel choirs. This emphasis upon polish and precision in gospel singing follows from a long line of black performers who have been influenced by both classical and popular music traditions. Originating with the late-nineteenth-century Fisk Jubilee Singers, such influences have included the Golden Gate Quartet, the Roberta Martin Singers, the Wings Over Jordan Choir, the Boyer Brothers (James and Horace), Shirley Caesar and the Caravans, the James Cleveland-led Gospel Music Workshop of America Choirs, and Richard Smallwood.

As black gospel has been slowly incorporated into the United Methodist worship tradition, the need among black Methodists for hymn supplements such as *Songs of Zion* (1981) and *Zion Still Sings* (2007) has been acute. Another source, the *African American Heritage Hymnal* (GIA Publications, 2001) enjoys wide currency across denominations in black congregations. Such sources both guide and inform the selection of music that is appropriate for worship and doctrine. The complementary relationship between these publications also illustrates the creative tension between cultural continuity and technological change that energizes African American singing styles in United Methodist worship.

The ongoing evolution from one style epoch to another has also been a source of low-grade but ongoing conflict in many local congregations. In the best cases, churches and choirs have followed an unwritten yet biblical policy of embracing a diversity of stylistic “gifts” within the bond of unending love. In less fortunate situations, genuine musical preferences have been conflated with either ignorance of other genres or holier-than-thou attitudes, and such blindness has compromised both our unity and our diversity. Generally speaking, these “worship wars” were fought much earlier among black Pentecostals and Baptists than among black Methodists. The classic early case was the 1940s advent of gospel music into the National Baptist Convention, in which the national music director Lucie Campbell, standing her ground against much opposition, encouraged a musical leadership role for gospel composer Thomas Dorsey, and brought the “worldly” yet polished performances of the Gospel Caravans to the Convention. Such moments of cultural “reckoning” came to Methodist Episcopal and United Methodists churches only in the pre- and post-merger climate of the 1960s and 1970s. As a result, United Methodist efforts at “musical evangelism” have lagged behind our sister churches in other denominations.

The notion of musical evangelism incorporates two things noted above. First, there is the tendency in black worship to invoke the Holy Spirit’s inspiration as the source and end of all that is good. Second, where this reliance upon the Spirit is coupled with the most skilled performances of which we are capable, there is reason to hope that God will be glorified and people edified. However, this kind of ministry is costly in more than dollars and cents because it requires a dual openness to spiritual and musical growth. In the old-time style, certain churches were widely known as “singing” churches because they had talented song leaders. While inspired song leaders still have their place, the sound of the choir or ensemble also matters. The new musical evangelism works when the Spirit-inspired sound is both “true and beautiful.” Such sounds can meet the needs of the congregation and, over time, attract new people to the local body.

The Africans who survived the middle passage as human cargo in the stinking holes of slave ships came to the Americas with nothing, nothing but treasures in earthen vessels. They brought nothing but the priceless and invisible cultural artifacts of language and music. The language has changed and continues to change; yet the sound of singing still follows local speech patterns, and powerfully complex rhythms still provide the foundation for soaring improvisations. Where the Grace and Truth of Jesus Christ can be heard in these joyful noises, the Spirit of God is purifying and empowering praise. Such praise has in it the potential for changing those who perform it. And being transformed, we can be used by God to transform others. Could not this be at least one musical vision for “making disciples of Jesus Christ for the transformation of the world?”

13. MUSIC FOR WORSHIP IN HISPANIC OR LATINO/LATINA CONGREGATIONS

Music for worship in Hispanic or Latino/Latina congregations is as diverse as our people. Hispanic or Latino/Latina congregations may consist of a group of people who come from one country, but from various regions within that one country; while other congregations may consist of people from as many as 20 different countries, each bringing their own traditional songs, instruments and dialects that can be incorporated into a worship service. Worship may consist of music with a Caribbean beat that makes you want to dance, a traditional hymn or song from a particular region in Mexico, and/or a mixture of new contemporary songs that are bilingual. Therefore as a music director or pastor of a Hispanic or Latino/Latina congregation, we should be “familiar with the customary style of music of the various groups” in our congregation.¹

In addition to being culturally competent, one also should be bilingual, sometimes trilingual, and even in some cases multilingual. As stated before a congregation may consist of people from various regions of Latin America and therefore may speak, Spanish, French, Portuguese, Quechua or an indigenous language. Also as our congregations assimilate to the United States, there are new generations of Hispanics or Latinos/Latinas whose primary language is English, while their parent’s and grandparents primary language is Spanish and/or an indigenous dialect. Thus music should be sang in both languages in order for persons to have the opportunity to sing and worship God using their primary language, but also allowing everyone to experience worship in another language.

In its diversity and beautiful rhythms and beats that causes many dance and praise God fully with all of one’s body, music is central to worship for Hispanic or Latino/Latina congregations. As The Rev. Yolanda Pupo-Ortiz stated in her article, *Music and Worship in the Hispanic Context*:

While the sermon occupies a very important place, music forms the context and framework of Hispanic worship. It is the music that remains in the minds and hearts of the congregation as they return home. It stays with us, making very real the company of a God who is not a stranger to our *lucha* (struggle) but, on the contrary, is in the midst of it. The message is there when we get bad news from the doctor; when we are hurting from broken relationships; when we confront injustice; when we face our mortality. The music is inside us repeating the message that is very much alive and indeed helps us to recover, to stand on our own two feet again, and to continue the struggle with faith and hope.²

As music stands at the center of worship for most Hispanic or Latino/Latina congregations and many times is the element that best helps relate the sermon and biblical passages more fully as the congregation are sent forth to be God’s hands and feet in the world; it is important that in addition to being language specific, music should follow the theme or connect with the biblical message. *Mil Voces Para Celebrar*, the United Methodist Hymnal in Spanish, is broken down into themes within the Index. So anyone leading worship can easily find music and songs that will help make worship meaningful and help convey the message of the gospel more fully. *Mil Voces Para Celebrar* also is a great resource because the hymnal has specific sections of music for the various seasons in liturgical year. Most congregations follow the seasons of the Christian liturgical year. Therefore the hymnal becomes a resource for singing and playing familiar and new songs that can be used as a transitional element; helping connect the lives of immigrants with their home countries to their new life in the United States.

However, many newly arriving immigrants do not read music. Thus instruction on how to use the hymnal and read music may be important. Introducing a hymn orally, singing the different parts or putting the words on a power point before introducing the music as seen in the hymnal sometimes helps when introducing new songs. Also many immigrants come with a wide repertoire of songs from their various cultural and religious backgrounds. Usually songs come from the Roman Catholic or Pentecostal background and have been set into culturally appropriate rhythms and beats. So one of the most important first steps in developing a musical repertoire for a Hispanic or Latino/Latina congregation should be working with the congregation to learn and develop music that is familiar to the community before introducing new songs or traditional hymns. Most Hispanics or Latinos/Latinas know traditional hymns or *canticos*, short songs, that correspond with each season and in sharing and teaching one another new songs allows for God’s love and grace to flow between both cultures, creating mutual respect and love.

¹ Rev. Joshua Mora P., *Rejoice in Worship*,
<http://www.gbod.org/site/apps/nlnet/content3.aspx?c=nhLRJ2PMKsG&b=5729691&ct=7811819¬oc=1>

² The Rev. Yolanda Pupo-Ortiz, *Music and Worship in the Hispanic Context*,
<http://www.gbod.org/site/apps/nlnet/content3.aspx?c=nhLRJ2PMKsG&b=5604473&ct=7685849>

14. THE ROLE OF MUSIC WITH NATIVE AMERICAN WORSHIP

The truth is that there is not much written on this topic; thus, the “why” must be answered first. Native culture is oral. As a result, the oral traditions are still maintained with many things not written. Music usually begins with the song. Many songs have sacred and/or ceremonial connections. As result, there are restrictions as to when, why, and where they are played and sung. Many songs are considered private property owned by the tribe, family or individual. They are passed down from generation to generation. As such, these songs cannot be sung without permission. Songs were sung and printed without permission creating distrust.

Yet, another major reason is the past treatment of Indian people. Native traditions were labeled as heathen and devil worship. American Indians continue to confront this to include some saying that Indians cannot be Christian and Indian at the same time. There is not always a willingness to be open-minded and see Indian culture for what it is. As a result, there is a reluctance to share in any form. Native Americans did not achieve religious freedom to use their sacred songs, words, traditions, and all elements until 1978. Ironically, songs and music are considered a gift from God by Indian people. As such, many songs are considered prayers.

For Native Americans, all aspects of life have a spiritual connection. This includes the use of music. The North American Indians are monotheistic; however, with so many languages, there are many names for God. One could hear, Kit Say May Long Kong, Gitch Manidoo, Wanka Tanka, Yah weh and others. A common verse within most songs in native tongue is “praise God.” Native singing is said to encompass the soul, the heart and the body.

Many American Indians insist that songs be sung in native languages. In fact, the use of word songs was illegal for American Indians just over 100 years ago. The Army feared the use of a language they did not understand to promote rebellion. As a result, the use of vocables, the singing of syllables strung together, became common. Vocables are not words, but the clever use of the syllables which often mark the beginning or ending of a song or sections of a song.

Today, things are changing. For example, praise drums are emerging where there is a mix of both native language and English. The drum is the most common musical instrument used in Native worship. The drum’s shape is significant. The round shape represents Mother Earth, the Universe and their connection with God. The drum is said to carry the heartbeat of Mother Earth. It mirrors the sacred circle where there is no beginning or end as if the individual was in the presence of God. There are many different types of drums including simple skin drums, frame drums, hand drums, water drums and even a square drum used on the Pacific coast where men can drum with their hands and feet. The most common are the hand drum, played by a singular individual, and the large frame drums, played by 4 or more individuals.

Drum etiquette has many rules and restrictions. Traditional worship begins with smudging, a purification and cleansing using sacred herbs. Drummers usually smudge before playing. Additionally, each drum takes a pinch of the sacred herb, tobacco, and offers a prayer to God placing the tobacco on the drum as the prayer is finished. Upon completion, the drum is covered as it was before drumming, and each drummer shakes the others’ hands. Traditionally, drumming was restricted to men and many tribes continue this tradition. Women would accompany the men by standing behind the drummers signing and using rattles. There were exceptions and today, women are joining the drum to include women drum groups. The Catawba were matriarchal and have a long history of female drummers which continues today.

Yet, not all tribes used the drum as such. The Muscogee-Creek have the men sing the songs, but the women carry the beat by attaching turtle shell rattles to their legs hiding them under their dresses. While dancing in a circle, the women stomp out the beats using their legs. Rattles are another common instrument used in Native worship songs. Like drums, there are many types of rattles including turtle shell, animal horn, gourd, and rawhide. Both men, including drummers, and women use the rattle. The rattle typically accompanies the drum.

While the drummers are drumming and singing, many American Indians dance around the drum as part of worship. There are songs were only men and only women dance. There are many traditional types of dance and styles from the stomp dance of the South to the Pow Wow of the West. Dance is again done in a circle with most going clockwise, but some like the Muscogee-Creek dance counter clockwise. The

circle empathizes the Native American belief that all life is connected, before, during and after with Creator (God, Grandfather, the Great Spirit or the Great Mystery).

The final common musical instrument is the flute. One of its unique traditional usages was as a courting tool. Like the drum, the flute was reserved for men, but today both men and women play the flute. The Native flute is unique that each one is different and cannot be played together. Most flutes are six-hole, but some tribes use a four-hole flute. Many powerful worship songs are played on the flute. The flute's musical usage includes courtship, healing, meditation and spiritual rituals.

Other instruments that were used included rasps, whistles, bells, fiddles and clappers. The rasp is a notched stick that is rubbed against another stick. Fiddles were common with the Apache, Intuits and Pascua Yaqui and probably based on the European violins. Today, modern instruments are also included.

Music, history and spirituality are tightly interwoven in Native American life. A tribe's history is told and retold through music keeping alive the oral narrative. There are as many variations as there are tribes, but Native music cannot be separated from its spiritual connection. They are one-in-the same. Note: *Voices: Native American Hymns and Worship Resources* is a UMC publication and excellent resource.

15. COPYRIGHT DO'S AND DON'TS

In a recent publicity piece *Christian Copyright International* asked a modified form of the following four questions to help congregations calculate their compliance concerning Copyright Law.

1. Do you copy songs, liturgies, scriptures or prayers into bulletins for any worship services, small group meetings or activities like youth events or family camps?
2. Do you copy songs, liturgies, scriptures or prayers to create your own church songbook or worship book?
3. Do you use transparencies, slides or computer projection equipment to display and project songs, liturgies, scriptures or prayers for corporate services of worship or other group gatherings?
4. Do you make recordings of services including songs, liturgies, scriptures or prayers for a recording ministry (not necessarily for profit)?

A "yes" response to even one question indicates a congregation at risk of breaking copyright laws.

Many of us think that copyright is an issue only with the use of a copier and the reproduction of music for the choir or congregation. In this day and age of easy recording and projection of music, copyright extends far and wide into many areas of the life of the worshipping community. It begins with the use of copyrighted Acts of Worship and Prayers in the Sunday worship bulletin and reaches into the projection of hymns during the service, into the use of prerecorded music for choral accompaniment, to the audio and/or video taping of a service in part or in whole. It applies to the use of projected copyrighted visuals and to the viewing of copyrighted materials by a class or group within the church body.

Regarding copyright laws, there are those things that ought not be done and other things that require gaining permission to do them. As a rule of thumb, if you did not write or create it you may not use it without permission and without giving acknowledgment to the writer, artist or creator.

In short the copyright law exists, according to the U.S. Constitution, Article I, section 8, "To promote the Progress of Science and useful arts, by securing for limited times to Authors and Inventors the exclusive right to their respective Writings and Discoveries." Those who wrote/created the materials being used deserve the recognition and any profit accorded to the item created. Copying illegally denies them both. As Bonnie Hohansen-Werner states in an article in the Jan-Feb 2008 *Worship Arts Magazine*, "The long and short of copyright use is, follow both the law and the rule of justice."

Many United Methodist pastors and choir directors have labored under the general impression that "if it's in our hymnal it's fine for us to copy for a one-time use or special service." This is not necessarily true. As United Methodists we own quite a library of music through the United Methodist Publishing House and Abingdon Press. But not everything in the *United Methodist Hymnal* and even less in *The Faith We Sing* and *Songs of Zion* is owned by the United Methodist publishing agencies. As an example, *The Faith We*

Sing does not include a United Methodist owned hymn until number 2050 “Mothering God, You Gave Me Birth” and then we own only the words, but not the tune. If the copyright stamp on material being used is something other than “U.M.P.H.” or “Abingdon Press” it may not be copied without other permissions being sought and granted.

There are three primary licensing companies: Christian Copyright Licensing International (CCLI), Licensing and OneLicense.net. These and any others that come into existence can be found by typing “copyright music license” into the search engine of your computer. Entering into a contractual agreement with any one of them offers some permission to use songs or other written material as long as it is licensed to them. No organization covers every song or piece of copyrighted material. Many Annual Conferences maintain a contract with all three. Subscriptions are on an annual or on a one-time-use basis. No one company is “better” than another. Each maintain their own libraries and can only give permission for those songs in their library. Occasionally, individuals must be contacted and a fee paid to them for use of a song to which they hold title.

There are licensing and permissions granted for the copying of a piece, and then there are further rules and regulations regarding the recording and electronic reproduction of preformed pieces. In fact there are a variety of licenses that may be required for specific purposes. A “Mechanical License” gives permission to make audio recordings of copyrighted materials, a “Synchronization License” gives permission to broadcast materials, a “Grand Performance License” gives permission to broadcast copyrighted dance or choreography on television and a “CVLI License” for video allows a church to show movies in a church setting. Make sure to look into any and all liabilities before putting your worship services on DVD whether for sale or for free distribution to church members. You may be breaking the law and can be held accountable for your actions. For more information look under the General Board of Discipleship website. Search “music” and then “copyright.”

16. ACOUSTICS

One of the most easily overlooked aspects of worship is sound and the acoustical environment. Frequently architects, decorators and electronic sound consultants involved in the design or redesign process lack knowledge or are unconcerned about the conditions needed to encourage and enhance the natural singing of our congregations. Some electronic sound consultants desire to create a totally controlled room for the spoken voice that is dependent on their equipment, and, in the process, they can destroy the room for choir and congregational participation.

Does the room contain carpet, seat cushions, curtains or acoustical tile ceilings? Too much absorbency can cause any music, whether it is naturally produced or electronically amplified, to lose its energy and natural brilliance. This can set into motion a cycle of constantly using greater levels of amplification and/or instrumentation to compensate for the drab sound. In order to achieve meaningful congregational participation the room’s acoustics should encourage congregational participation rather than swallow up musical sound.

Before there were microphones, amplifiers and speaker systems, there were the natural acoustics of a room alive with sound. Music was not simply a performance to which one listened, but rather participation in the aural manifestation of the Word of God in a sacred space that was itself an architectural hymn of praise. When this space began to resonate with sound, it seemed to emanate from everywhere. It coalesced with the architecture and held an overwhelming spiritual presence.

Compromise may be needed between the desire for hard, reflective surfaces that will make any music including congregational and choir singing sound energized, and the comfort and economizing of plush, soft sound absorbing materials. It is possible to hear and understand the spoken word and have good congregational singing in the same room. To settle for less is not being a good steward of God’s many and diverse gifts.

17. CONCLUDING THOUGHTS

Ever since the first Christians gathered on Sunday mornings, congregational worship has been paramount. A liturgy of corporate singing, corporate prayer and corporate actions of Word and Sacrament are the means to meet God in the risen Christ through the Holy Spirit. Congregational worship should engage all of our senses through words, music, gestures, sights, sounds and smells.

The congregational voice is the heart of all church music. It can and should be beautiful, meaningful, musical, full of the Spirit, responsive both to text and tune and magnetic in drawing together all who hear.¹ Through it we build and form a shared community. Abraham Joshua Heschel comments, "Listening to great music is a shattering experience, throwing the soul into an encounter with an aspect of reality to which the mind can never relate itself adequately."² At its best, music can inspire the worshipper to feel that their individual thoughts have just been expressed. Music can nourish, edify and fortify.

Today, our congregational singing is the product of a long historical process. We know that the liturgical music of the future will develop within the tension of received traditions on the one hand and the exigencies of the times on the other. There are three judgments which must be held in balance in selecting music.

1. The musical judgment is objective and should be made by musicians; the more extensive the musical training, the better judgment.
2. The liturgical judgment saw a shift in the latter part of the 20th century from the purely objective qualities of "holy" music to music that is "holy" by its direct connection and function in a liturgical context.
3. The pastoral judgment asks these questions, "Does music in the liturgy enable those gathered to express their faith in this time, place and culture?"

Worshipping God in "spirit and in truth" challenges us to unite music and worship on a sound theological foundation. How do you answer the following questions about music as it is chosen for use in the liturgy?³

1. Does the music speak the feelings and thoughts of the true worshipper? Is it related to life itself?
2. Does the music express universal truths as well as individual emotions? Does the music help each individual to grow in Christian stature?
3. Does the music speak of eternal mysteries? Does the greatness of the music suggest the immanence and eminence of God?
4. Is the music creative in design and performance? Does it help make the time of worship one of new insights, new visions, and new approaches to God?
5. Have the composer and performers assumed moral responsibility for creative integrity and excellence of craftsmanship in presenting the Word of God?

Let us keep before us the vision of the Apostle Paul in his letters to the church at Ephesus and the church at Colossi, "be filled with the spirit, speaking to one another in psalms and hymns and spiritual songs, singing and making melody in your hearts to the Lord, giving thanks at all times for everything in the name of our Lord Jesus Christ to God the Father." "Let word of Christ dwell in you abundantly; in all wisdom teach and advise each other with psalms, hymns and spiritual songs; sing in your hearts to God with pleasure. And whatever you do in word or deed, do all in the name of the Lord Jesus, giving thanks through him to God the Father." Then we may hear ourselves singing with Charles Wesley,

"Glory to God, and praise and love be ever, ever given,
by saints below and saints above, the church in earth and heaven."⁴

¹ Alice Parker, *Melodious Accord: Good Singing in Church* (Chicago: Liturgy Training Publications, 1991), 7

² Cited in Parker, *Melodious Accord*, 11

³ Austin C. Lovelace and William C. Rice, *Music and Worship in the Church: Revised and Enlarged Edition* (Nashville, Tenn.: Abingdon, 1976), 28

⁴ First verse of the poem "Glory to God, and Praise and Love" written by Charles Wesley in 1739.

Verses 7 through 12 and Verse 17 of the poem are better known as the hymn "O for a Thousand Tongues to Sing."

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