The organization of the Church, musically.

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Thesis

THE ORGANIZATION OF THE CHURCH, MUSICALLY

by

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Introduction

The condition of the music in our churches today is a very serious problem. It is clear that church music has somehow or other failed to attain its full value both as an aid to worship and as a means of worship. It is also clear that this is not the fault of any one person in the church, but is the fault of the church as a whole. Too few of the officers and members have any knowledge whatsoever of the music department and of its purpose.

Possibly one reason for the present condition of church music is the lack of interest inside as well as outside the department. In order for a music department to succeed in its purpose and hold the interest of the members of the church, it must be well organized "from the ground up."

Being well acquainted with the conditions in several Methodist churches, I have used them as a basis for my discussion. I have attempted to give somewhat of an historical background of church music in general and of church music in the Methodist Church before beginning the discussion on the process of organization.

The purpose of this thesis is to present my ideas about the musical organization of the church, in hopes that they may be of help to some church either organizing or re-organizing its music department.
THE ORGANIZATION OF THE CHURCH, MUSICALLY
CHAPTER I

1. What Is Church Music?

When searching for a definition of church music one finally comes to the conclusion that there is no accurate and concise definition. The nearest we can come to actually putting its meaning into words is by trying to state the factors that determine whether music is church music or not. If the music we hear in church is good and sincere, and suitable to and expressive of the words or thoughts to which it is connected, the result is church music. But it must be remembered that this is not a definition, merely a test.

Church music is clearly a dual subject—musical and religious. In order to understand what church music is one must realize that it is more than a musical matter. In true church music a religious element is present, and this element is extremely important. Without this religious element the music of the church would be of little benefit to the worship service other than to fill up time and space.

The religious influence of music in the service should be strong and significantly expressive. Good church music should deepen the religious sense and purpose of the church service.

Church music must function religiously. If it fails to do so, it is not genuine church music, but becomes merely what Mr. Joseph N. Ashton calls "music in church".

2. The Place of Music in the Church

From the very earliest days of the church, music has held a very important place in the organization of the service of worship. This intimate connection of music with worship is natural when it is remembered that church music, in our modern sense of the word, actually grew up in the bosom of the church, as did all the other forms of art that are intimately associated with public worship. The reason for the use of these forms of art in the church service is that the appeal of art to the emotions is found to be one of the most powerful aids to devotion.

Praising God through song, such as singing a hymn together, gives everyone in the service a chance to take part and to sing together as one voice. All of the religious emotions from deepest penitence to highest praise are made more vivid and real through the expressive power of music. This power displays itself in many different ways through the singing of the hymns, anthems, and responses, and also through the organ music.

Worship is defined as honor paid to God. Nothing less than the best is fit to offer. Church music, being an act of worship or an aid to the act of worship must be performed in such a manner as to add to the service.

Church music has a very important function in the life of the church, and extreme care must be taken to see that it serves this purpose to its fullest extent.
CHAPTER II

1. Early Church Music

From the very earliest days of the Christian church singing and instrumental music have held a very important place in the organization of the service of worship. Long before the birth of Christ, music had its place in the religious services of all peoples. We know from different accounts in the Old Testament that the Hebrews considered their music very important and prepared it with great care. In fact, all pagan peoples worshiped by means of music. As an example of the music as far back as the ancient Greeks, we have the Hymn to Apollo.

The source from which the early Christians derive their music has been much in controversy. Some say that it was inherited from the Hebrews, others say that it came as a result of the new faith, and still others say that it was borrowed from the Greeks. Mr. Robert G. McCutchan holds that probably the last contention is the correct one. His argument is:

"The Jews were a scattered people after the long captivity, and it is not probable that the new converts were familiar with the traditional service tunes. The Jews, too, were bitter enemies of the new sect, and few of the early converts were from that faith. That it entirely was a new growth resulting from the new religion is equally improbable. A musical system does not grow in a day, and there must have been a foundation for their music. It is very probable that it was borrowed from the Greeks. The language was familiar and so was the music."

1. John M. Walker, Better Music in our Churches, Page 143
This theory seems very logical, especially since both the language and music were familiar. The Christians did not speak a new language because of their conversion, nor is it likely they sang new melodies.

The church has not only depended upon music to lend an importance to the service of worship, but it is a fact that music owes much to the church. Until the time of the Troubadours, there was very little music outside the church. At least we have no record of any music other than that of the church.

Gregorian Chant, or Plainsong, grew up during the first centuries of Christianity. It was possibly influenced by the music of the Jewish synagogue and certainly by the Greek modal system.

Although the oldest manuscript collections that have been found are of the Ninth Century, the New Testament and the early writers of the church have left proof of the use of chants which were founded on the Hebrew form of worship and possibly patterned on the monodic style of Greek and Graeco-Roman music.

St. Ambrose, the "Father of Ecclesiastical Music," was the forerunner of St. Gregory. He introduced hymns and antiphonal singing into the Western church and compiled an Antiphonary. This was his greatest contribution.

Pope Gregory the Great was responsible for gathering all
the music of the church into a collection called **Antiphonarius Gento**. In other words, he is regarded as having been responsible for compiling and editing the chants or plainsong which bear his name.

Gregorian Music is the name of this great collection of ancient ecclesiastical music, consisting of more than 600 compositions on Biblical texts, which has been connected with the Roman Catholic Church since early Christian times.

During the first thousand years of the Christian era, the music of the church consisted entirely of unaccompanied unison melodies. Harmony, the early harbinger of modern music, did not make its appearance until about the year 1100.

The rise of harmony is to be noted first in the tentative employments of two parts. Counterpoint was developed through the addition of original melodic material to the sacred chant. With the multiplication of parts came the necessity for some method of indicating the relative length of notes, and from this our modern method of notation began to develop. The introduction of square-headed notes, and the use of lines and spaces was at that time very confusing and complex as changes were constantly taking place, and it seemed that this condition existed for centuries.

It remained for one individual to bring church music to its full fruition. Majestic devotional expression, tonal
purity and technical adequacy were added to medieval church music by the great Palestrina. The sublime accomplishments of Palestrina in church music tend to overshadow the greatness of his contemporaries—Lassus, Willaert, and Vittoria; but together their music showed a richness of harmony and depth of feeling that marked a distinct advance over all their predecessors.

2. Church Music of the 16th and 17th Centuries

The Sixteenth Century was a decisive turning point in the history of religious music, as it was in the history of mankind. All Western Christendom was convulsed by the Reformation; the whole spiritual outlook was changed.

The invention of music printing in 1500 began at once to have far-reaching effects. The development of the Protestant Church began about this same time in Germany. The sixteenth Century also brought translation from Latin into English, and then that the religious music began to be more personal, and more emotional in style. Bolder harmony, dissonances, and more expressive melodies were invented to give voice to the new conception of faith.

The Reformation was in full swing by this time. And, obeying the widely popular demand, Luther and his associates took the radical step of introducing their hymns into public
worship. This accounts for the rapid spread of the new faith. Just as in the third and fourth centuries the Arians had propagated their heresies by means of popular hymns sung to well-known tunes, so Luther by the use of this music won the people. There seemed to be all the more enthusiasm, because a song-loving people was permitted fully to share in the music of the public service and in their own tongue.

Luther himself wrote thirty-six new hymns which furnished the models in substance and style for a host of other hymn writers, so that by the time of his death no less than sixty collections, including large editions, had been issued. There were some fifty writers who contributed to the new German hymnody between 1517 and 1560.

Some of Luther's hymns were free versions of favorite psalms, and others were expressions of personal experience. He had a strong, direct, almost homely style that appealed to the German people. He also supplied music for some of his hymns; possibly the most well known is "A Mighty Fortress is Our God".

Johann Wather (1496-1570), Ludwig Senfl (?-1555), George Rhan (1488-1548), Lucas Osiander, Hans Leo Hassler, Johannes Eccard (1553-1611) and Michael Praetorius are some of the more talented German musicians of that day who labored to improve the German chorale. Originally the chorales sung by
the congregation were not harmonized, but soon the choir was trained to sing the accompanying parts in the strict contrapuntal style of the day. The older custom of giving the melody to the tenor part was also modified, because it proved confusing to the congregation. Instead, the melody was given to the soprano and the harmony was placed below.2

In 1600, however, the organ supplanted the choir in accompanying the unison song of the people. A vast flood of hymns continued to be written and published, even during and succeeding the Thirty Years' War (1618-1648).

Then in the latter part of the 17th century and early 18th century the everwaving influence of the artificial operatic aria crept in, which displaced the vigorous hymns with petty, languishing melodies. However, the influence of the Italian aria was not altogether destructive, for out of the Italian aria was not altogether destructive, for out of the combination of the secular material, these more buoyant and light-hearted elements which had been absorbed into the church service, evolved the glorious works of Johann Sebastian Bach—his cantatas, Passions and other choral works.

The ancient custom of singing the story of Christ's Passion during the Holy Week gave birth to the German Passion

2. Though not absolutely the first to put the chorale melody in the descant, Lucas Osiander was the first to do it systematically, and for the purpose of enabling the whole congregation to join in the singing of it.
music, which found its greatest expression in the Passions of Bach. This elaborate musical performance provided an additional attraction to the church-goers of this period.

In spite of this upwelling of creative effort from men like Heinrick Schutz and Bach, the death of the latter was followed by a great dearth of interest in church music, for with the continuous distraction of the opera was combined the absorption of composers and singers in the newly organized choral societies. These were secular and private associations which became interested in the production of works like Handel's "Messiah", Haydn's "Creation", and later Mendelssohn's "Elijah", and completely deflected the people's attention from elevated church music.

With the exception of Purcell and the naturalized Handel, the Church of England cannot boast of such renowned composers as those who so richly adorned the musical services of the Catholic and Lutheran Churches. Nevertheless, the music of the Anglican Church has maintained a uniformity and continuity of excellence that entitles it to high esteem.

The significant figure of Purcell emerged during the second half of the Seventeenth Century (1658-1695), and he was a musician and composer of real genius. His church music comprises a great number of anthems and a celebrated work called the "Te Deum and Jubilate in D" for voices, strings, trumpets, and organ.
3. The Contributions of John and Charles Wesley

All the great religious revivals of modern times have been greatly influenced by music and hymn-singing, and the Methodist revival of the eighteenth century was no exception to the rule. The work done by the Wesleys in this direction corresponds, to some extent, with that done by Luther and his associates in Germany in their day. Both Luther and John Wesley were not only fond of music, but they also recognized the importance of making church-singing congregational. Wesley, however, had not the natural musical genius of the great German Reformer, who had a gift for composition, besides being an excellent performer on various musical instruments; while Wesley's efforts in this direction were limited to simple performances on the flute, he had little knowledge of the laws of music.

We know that John Wesley was deeply influenced by music from the many references to it in his "Journals." The most striking was his experience in May, 1738, at the time of his conversion, when he recorded in full the words of three anthems he had heard at St. Paul's Cathedral. These anthems seem to have accorded in a remarkable manner with the inmost feelings of his mind.

When he entered into his evangelistic work, one of the first things to which he turned his attention was singing. Up
until this time there had been no hymns sung in churches, and very few in dissenting chapels. But a new era was at hand, and modern hymn-singing as we know it may be dated from the year 1740. This was when the earliest hymns of Charles Wesley were collected and published under the title of "Hymns and Sacred Poems."

Wesley became acquainted with the German chorales through his association with the Moravian Brethren, both on his journey to America and during his visit to the various Moravian settlements in 1738. His frequent references to their music show how he appreciated both their tunes and their manner of singing them; and it is, therefore, not surprising that he introduced so large a number into his first tune-book.

John Wesley and his brother Charles always seemed to work together. Most people think that John was the preacher and Charles was the hymn-writer, but this is not altogether accurate. Charles was a great preacher as well as a hymn-writer, but for some reason never achieved distinction in after life like his younger brother.

Charles wrote over 6,500 hymns, on every conceivable subject and for every possible occasion; 500 of these are still in common use, but few are unaltered.

John did not leave the task of supplying his people with hymns entirely to his brother, but wrote a great many himself,
He saw at once, having a wonderful instinct for gauging the popular mind, that hymns might be utilized, not only for raising devotion, but also for instructing and establishing the faith of his disciples.

The contributions of John and Charles Wesley to the field of church music and to the church itself will continue to speak for them down through the year. Their music and ideas for congregational worship have been the foundation of the church ever since the beginning of Methodism.
CHAPTER III

1. Church Music of Today

In 1932 the various Methodist bodies that had at various periods come into existence by fission from the original and largest body all joined with it into one united church. And this came to have an effect upon the musical standard—either raising it by pooling financial and other resources or lowering it by reducing the musically more advanced congregation to the level of the less advanced that had joined them. This was the condition of church music shortly after the turn of the century but did not greatly affect it for any length of time. Although church music is far from being what it might and should be, improvements are being made that are very encouraging.

The Methodists in this century have been more prolific and have been zealous to improve their hymnody. It is significant of the rapidity of change of modern religious thought that few hymnbooks today remain in use for more than twenty-five or thirty years. Also, the editorial standards of the hymnbooks have steadily risen since the turn of the century, and the collections which have been published have been greatly superior in both words and music to those of the earlier days.

The hymns of today have been increasingly songs of human brotherhood; of the redemption of social order rather than of the salvation of the individual soul; and of the higher patriotism which looks beyond the nation of mankind. Peace hymns
have taken the place of the older anti-slavery and temperance hymns.

The church, having become more stable and having a somewhat different mission to perform under the changed conditions of the time, employs its music not so much as revival machinery, or as a means of inculcating dogma, as for spiritual nurture.

Three forces stand in virtual control of the music of the church today: the minister, the director of music, and the layman. Considering their importance in the church, all three are, from the point of view of musical training, sorely deficient.

It must be remembered that a child who is brought up under the influence of good religious music--music that appeals to both his spiritual and his aesthetic impulses--will retain his interest in this type of music throughout his life. It is the responsibility of the staff of the church to see that the young people have this type of environment in which to grow and develop. Thus, the largest problem of our church music today will be met and solved by the people themselves.

2. Conceptions and Attitudes toward Church Music

There are many different attitudes and conceptions concerning church music today. And these differences are to be found in its practice. The manner in which the musical portion of the service is treated in many of our churches is a situation that has prevailed for a number of years. It seems to have been
handed down; and unless we do something about it, it will con-
tinue to be handed down. No matter how anxious we are to im-
prove the musical program of the church, if these trouble spots
are permitted to remain unchanged, very little can be done in
this direction.

A. Traditional Routine

In our churches of today the entire music department is
regarded as a matter of traditional routine by many of the
members. A church in this condition is a sorry sight to be-
hold. We are well acquainted with the fact that worship is
honor paid to God; therefore, nothing less than the best is
fit to offer. How can music or any other act or form of
worship be as near perfect as we can arrange it if it is
considered as a matter of tradition.

People know that music has been in the church for many
centuries and is somehow a part of it, but they cannot find
a good reason for its being there. They seem to treat it as
something without significance, yet somehow indispensable.
The problem here is that they do not know the important part
that music can and does play in the life of the church.

B. Padding

It is true that music is used more extensively in the
church service of today than ever before. In fact, about one-third of the period consists of various musical items. Therefore, we find that this provides another false conception of the music of the church.

The first part of the service, in which music has its chief place, is often called "the opening exercises," or a more or less preliminary section. This is where the trouble begins; music is not employed for religious purpose—it is used to provide a general emotional warm-up for the members participating in the service. It is what may be called "padding" to fill up time before the sermon. After all, that is what this group of people came to hear anyway, and they are rather bored with the entire musical portion of the service. It is no wonder that they do not join in the hymn-singing having this kind of attitude toward church music.

C. Exhibition

Then again, we find that church music is often treated with reference to the participants. In other words, it is regarded as a means of individual display or group exhibition. The service is used as an opportunity for solists, quartets, choirs to make regular or occasional appearances before the congregation and perform in a style or manner of exhibition. In this case, the music of the church seems to take the char-
acter of salon music or that of the concert hall. The con-
gregation, as a rule, will permit this sort of thing to happen
without being aware of what it is doing to the worship service.
Such singing may be for the pleasure of the congregation, or
for the gratification of those who are singing, but neither
of these purposes is that for which music has been admitted
into the sanctuary. By giving these lower considerations too
much weight, the fundamental function of church music is lost.

D. Favoritism

This conception has not only to do with the music de-
partment, but with the entire church. Favoritism is something
that must not be allowed inside the walls of the church. There
is nothing more destructive to the organization than to have a
staff made up of the more well-to-do members of the church who
are willing to contribute to its financial support. This is
often the case found in the music department. The choir, for
example, is not made up of those members who possess the most
talent and ability, but more usually the people who help to
support the church or "pay the preacher" will be favored. The
daughter of a well-to-do family, who happens to make large con-
tributions to the church, will sing the solo in the anthem
instead of the daughter of an average family who has by far the
better voice. These conditions cannot prevail in a church if
we expect it to be a true House of God.
3. The Possibility of Improvement

"The ideal of church music is found in its function. This function is religious: to bring to stronger and clearer consciousness and to greater vitality our inherent religious nature."¹ When we strive for improvement, we must strive for this goal—to make the function of the music in our churches more religious in nature. There must be in all true church music the spirit of adoration, aspiration and reverence, and with these a sense of assurance.

"To aid the soul to become more keenly and deeply conscious of itself, its supreme personal quality, its high and enduring worth, is the ideal of church music."² This is the function of church music, and this should be the aim of the church when improvements of any kind are to be attempted.

In the attempt to improve its music the church must set up a constructive, educational program in music and worship, which shall result in the development of the talents of the individual members of the congregation, draw the general congregation into active participation in the services of worship, and afford such training and leadership to all the people as to make this participation musically effective and spiritually worshipful.

These misconceptions toward church music must be cleared up, and the only possible way to do this is through the edu-

¹. Joseph N. Ashton, Music in Worship, Page 6
². Ibid., Page 6
cational program. It is the lack of musical education in our churches that is the cause of most of the difficulty. When young people are brought up under the influence of good music, and when they are taught good music by this educational program of the church, the standards of our church music will immediately begin to rise.
CHAPTER IV

1. The First Steps of Organization

A The Congregation

The congregation is the foundation of the church. In fact, the congregation is the church, and it is with this large group that the process of organization must begin.

By looking critically at this large group of people we discover that it is not one big mass of people as it so often seems to be, but can be broken down into very small parts. The man in the pews is the very rock bottom of this whole organization called the church. Without his support there would be no church, for he is expected to attend the services and to "pay the preacher." And, unfortunately, this is all that he does. In a church that is functioning properly the congregation is not just an "audience," but a worshiping group of people who take active part, not only in the service itself, but also in the complete operation of the church.

The minister must convince the members and the officers of his church that a music education program is vitally important and it is they themselves who must do the work and who will receive in great abundance the reward for their labors. This is, naturally, a very difficult task for the minister, but it must be done before any kind of organizing can take place.
B. The Music Committee

The first move to be made in organizing the church musically is to have a music committee appointed. Immediately the question comes back—is a music committee really needed? Church musicians at times do have occasion to ponder on the answer to this question. In many instances the appointment of this committee seems merely a matter of form and it is not unusual at the beginning of the church year, when re-appointments are being considered, to find committee members who had never known or, or who had forgotten, their appointment to the committee in the previous year. This being the case the music committee can not possibly be of any use.

Without a doubt a music committee is needed to govern the music department of the church, but in order to be of any value it must be an active group. The most important thing to stress is that each member of this committee must be carefully chosen as to his or her ability. Good musical judgment on the part of the committee members can protect the director from all sorts of criticism until the new is known and loved for its own beauty.

The Discipline provides that the pastor may have the fourth Quarterly Conference appoint a music committee of three or more members, of which the pastor shall be the chairman; which committee, "cooperating with him, shall regulate all
matters relating to this part of divine worship."

The music committee has the appointing of the organist, the election of the director of music, recommendations as to the music books, etc., referring to the official board or Quarterly Conference only the larger items of expense involved for approval.

The committee should see that, as far as possible, the entire musical resources of the congregation are utilized for the ends for which the church exists. The music committee does not have an easy job, but when it is made to function properly it is a most inspiring one.

C. The Music Department

After the music committee is appointed, the first thing they should do is examine the situation as it stands in the department of music. Usually there will be a choir of some sort or another, but, as a rule, it will be in very poor condition. In such a group there will be very few trained singers. For the most part the choir will be made up of members who have been in the choir for years, and have decided that they are indispensable. It is more than likely that a member of the choir, who has a scant knowledge of the fundamentals of music, has elected himself or herself director, and, not knowing the difference, has been using a very low grade of music in the worship services. Generally, the congregation, either
not conscious of the fact or not caring, will never complain about the kind of music used or the way it is presented.

Looking further into the situation we learn that the talented members of the congregation who would naturally be taking part in the music program of the church have dropped out, and many of them have even changed their membership to another church because of the condition of the music department. Many members of the congregation, who appreciate good church music and also realize the condition of the music department, do not attend the services very often; it is more likely that they attend another church.

It is very clear that a music department in this condition contributes very little to the service of worship, if anything at all, and probably does more harm than good to the church. The minister and the music committee have a very difficult job on their hands, but all in all, when it is done the reward will be well worth the time and trouble spent.
CHAPTER V

1. Musical Leadership of the Church

It is truly known by all that people love to follow one who leads them wisely. Immediately we realize that the minister is put into this position by his congregation. Being the pastor of the church he is at once assumed to be the wise and capable leader.

If we stop to think we know that this is true up to a certain point. The pastor is in control of the church as a whole, but it is a more or less general control. His "job" is to preach his sermons to the people of the congregation, to provide a form of religious leadership for the community around the church, and to oversee the operation of the church as an organization. His most important task is to lead the people in worship. He must instill in them the spirit of worship, and he must call them together for the purpose of worship.

The director of music in the church is really a minister of music and, therefore, is a co-worker with the pastor. His purpose is to direct and lead the music program of the church, and do it in such a way as to make it an aid to worship.

The pastor, being the official head of the church, can have a great deal to do with organizing the music department. Therefore, it is most necessary for him to know what is good
both as to music and musicians, for the choice of a good music director is the most important thing and is, as a rule, the first thing done.

The musical leadership of the church is a very important factor, and should be studied from all angles by the pastor and officers of the church.

2. The Minister's Position

The pastor of the church is the leader of the praise, as well as all the other work and worship of the congregation. Of course, by this I do not mean that the decision of everything connected with the musical service rests upon him. That would put the worship of the congregation at the mercy of every passing pastor. He is, however, in charge of the church as a whole, and is ultimately responsible in this department, just as for the financial and spiritual interests of the church.

The minister can do much for this part of worship. It is his task to emphasize the importance of the hymn-singing and the spirit of musical praise in the church's worship services, though he may, himself, be without special musical taste. The people of the church will always take their "cue" from him. If he seems to slight or hurry over any part of the service, the majority of the people will treat it in the same way. It is not enough to say that the people should sing. He should make sure that they sing. It is his duty to listen
for their singing and call attention to neglect or half-heartedness in congregational worship. Also, he should commend them when they sing well. This is most important.

Above all, the pastor himself should sing. If he cannot sing, which is very seldom the case, he should at least follow the singing attentively with book in hand. If the pastor is standing reverently and taking part fervently with the people, he is providing the proper inspiration which is needed in order to have a singing congregation. It seems that, now-a-days, good music in the church is one of the conditions of pastoral success. The minister should realize this and cooperate fully with the director of music in his church.

The habits of some ministers during the musical parts of the service are very seldom what they should be. The hymn is listlessly announced, with no indication whether the pastor has any interest in it or not. Then he takes his seat and begins to review his sermon or to survey the congregation. If the minister has never suspected that he is the leader of the people's praise, why is it that he has never learned to show respectful deference to other people's efforts to praise God?

But this is not the worst, by any means. It is a fact that certain members of the clergy treat the musical features of worship with a virtual contempt. They not only do not ever themselves try to sing or urge others to sing, but
they speak, sometimes, as if the musical program of the church were a complete waste of time and effort.

"If downright work for the sake of the parish music is not worth the time it takes, then nothing can justify the extensive use of music that we make in our parishes. It should be abolished or else taken hold of in a way that the Head of the church evidently intends it to be offered."

Then, of course, there is the other extreme. And this is the minister who actually considers himself as "boss" of everything that goes on in the church. The minister knows that he is in a position to exercise a certain general control over the musical life of his church, but he would be wise to avoid too much meddling with the petty details. He should be careful not to interfere with the responsibility or the authority of the director of music. He would be wise if he treated all the subordinate officers of his church in this manner; that is, to a certain extent.

The minister's duty to his congregation concerning musical matters is divided into two main channels—instruction and leadership. Very frequently he will have the opportunity to tell them things they do not know. He should at all times guard against narrowness and thoughtlessness on their part. He is sometimes the only person in a position to see these things and to correct them. Being the minister this is his task.

1. Waldo S. Pratt, Musical Ministries in the Church, Pages 53-54
"There is a wonderful power in the firm establishment in a church of a general liturgical atmosphere, in which the dignity of all services and all exercises is exalted, their beauty and artistic unity enhanced and constantly illustrated, and their sincerity and heartiness made contagious. In such an atmosphere, which only the minister can set up and maintain, the musical workers will usually be prompt to shape all that they do so as to increase the harmony and symmetry of the total effect."

3. The Minister of Music

The efficiency and effectiveness of the music in the church depends more upon the minister of music than any other person. He, being the director of all the music in the church, largely determines the aim of the music in that particular church which he serves, and it is he who in large measure must attain it.

He is more or less responsible for organizing the music department, if there happens to be none at the time he is hired. This, usually, is a most difficult task. He must choose the material to be used, both as to its appropriateness and its practicability. He prepares the music for the services and determines its interpretation, and in the service he is the guiding hand and animating spirit.

Every director of music has certain restrictions in the means available for his purpose, but it is up to him to make the most of what he has to work with.

2. Waldo S. Pratt, Musical Ministries in the Church, Page 148
Sometimes it is found that the offices of the director and the organist are combined. Usually the reason for this is that it is less expensive than hiring two musicians. But with one person filling both positions the results cannot possibly be satisfactory. It is impossible for him to play the accompaniments as they are written and still have a free hand with which to conduct the choir. It is always wise to have both the organist and the director so that each may concentrate on his job, for he will have plenty to do if he does it as well as he can.

A. Qualifications of the Director of Music

In choosing a minister of music, the utmost care must be taken. Being responsible for the entire musical program of the church is a heavy burden; therefore, he must be a very capable musician.

He should be spiritually minded and eager to make all church music contribute to the ultimate spiritual values of the church. He must have good judgment and pure taste, never prejudiced in favor of the cheap and the tawdry in music.

One of the most important qualities he must have is the dignity, taste, and patience that will enable him to deal successfully with all ages and dispositions, with voices great and small, and with the tempers and notions that naturally accompany a slight acquaintance with any field of art, where "a little learning is a dangerous thing."
It is most important for him to have an indomitable will to succeed, as he will often be misunderstood and will not always receive due appreciation of his efforts.

He must possess sufficient musical ability and competency in directing the music activities of the church, so that he will have the confidence and respect of the members of the choirs and the congregation.

If the director of music has these qualifications, the musical program of the church will grow in size and quality, adding its share to the spiritual values of the church.

4. The Church Organist

Once more, great care must be taken in the selection of a musician—the church organist. The service that he renders to the church is very great indeed; and in order to have as near perfection as possible in the worship service, he must be a good and capable organist.

He has to do with the choir in the anthems and responses, with the congregation in the hymns; and he makes his own purely instrumental contribution in the prelude, postlude, and mediating interludes; and, it may be, in the offertory.

The organist shares the responsibility for the religious atmosphere of the worship service. One of his tasks is to hold or to tie the service together. The short musical interludes he plays serve this purpose, and at the same time
they help to hold the worshipful atmosphere throughout the service.

The prelude is a most important device if it is used correctly. Its function is to help to establish the emotional unity of the congregation as a whole. By these things alone, we realize that the organist must be a very intelligent musician.

As stated above, the organist is expected to act along three different lines: as a soloist, chiefly in the prelude and postlude; as the leader of the congregation in the hymns; and as an accompanist of the choir in responses and anthems.

The organist should be selected for his ability to fill all these requirements and not for his qualifications of virtuosity alone.
CHAPTER VI

1. The Organization of the Choirs

In the average size church, a single choir will not suffice for religious education in music and worship. There must be a series of choirs to care for the interests of all the people eligible to training, from the youngest to the oldest.

As has already been indicated, the director of music should have direction of all these choirs; also, the authority to call on any or all of them for participation in any church service or function. This does not mean that he necessarily personally conducts the rehearsals of each choir. He may have assistants to carry on the work of rehearsing the Junior and Intermediate choirs, but always under his supervision. The director himself should always conduct the rehearsals of the Senior choir. This is his most talented group, and it is his responsibility to work with them at all times.

The Sunday school supports the Junior and Intermediate choirs as part of its educational program and has authority to use either or both of them in the Sunday-school session, or in special programs or services held under the auspices of the Sunday school. The Senior choir, of course, is supported by the church.

Each department of the church above the Kindergarten and Primary departments of the Sunday school has its ministry of music and its training in worship and expression.
A complex organization within the choirs themselves is unnecessary. Many officers and complete organization of the different choirs only add to the already overburdened organization of the church. In fact, the only necessary officer is a librarian to care for the music. A special treasurer may be appointed from time to time when a recreational or social gathering is held by the choir, but it seems unnecessary to have a permanent treasurer. As nearly complete leadership of the choirs as possible should be centered in the director, who should not only direct the rehearsals but preside at the business meetings and represent the choirs in official meetings of the church.

A choir secretary will be of great advantage. He or she should serve as assistant to the director and should function in connection with the entire program of music and worship.

The financing of the choirs is a problem that the church itself will have to work out according to local needs and conditions. The church budget is drawn up to provide for all general expenses, such as direction, soloists, and accompanists, and for the purchase of music for the Senior Choir. All incidental expenses of public services in the church, no matter what choir or choirs participate, are likewise paid out of this fund. The budget of the church school includes a fund for the support of the Junior and Intermediate choirs.

The program of music and worship is supported by the church
and church school as a vital part of the program of religious education.

A. The Junior Choir

The Junior choir is organized of and for boys and girls of the Junior Department of the Sunday school.

Whether the music director or an assistant takes over the work of rehearsal of this choir, genuine ability to deal with the child voice and personality fitted to cope with the problems of child training should be insisted upon. In some cases it is possible that a trained director of public-school music can be of great help in actual leadership.

But even though the choir is actually trained by an assistant, the director of music, the pastor, and the Sunday school superintendent should take an active personal interest in the work, attending a rehearsal occasionally and encouraging and assisting the choir leader in every way possible.

It is sometimes difficult to determine whether or not a child has musical talent. Therefore, it is best not to have a musical or vocal test for admission. A child who may prove unable to pass even an easy musical test may develop, under training, an appreciation of music which will greatly contribute to the happiness and satisfaction of his life through years to come.

Let us remember that the main purpose for organizing and
conducting this choir is not primarily to present musical works in public, but to train and develop the children. A great part of this training is other than purely musical, having to do with the child's capacity for worship, and with his fondness for fellowship and recreation. Many principles of worship, Christian life and service will be taught and exemplified at the meetings and rehearsals.

One thing is certain, this general admission of the children is going to tax the patience, tastefulness, and resourcefulness of the director, and he must deal very carefully with many of the choir members, lest they too greatly retard the musical progress of the whole group. Also, care must be taken not to hurt feelings of the children in keeping order at rehearsals.

Possibly the best time to hold the rehearsals is in the afternoon, immediately after school; that is, unless another time is more suitable, for example, Saturday morning. It is necessary that the rehearsal should be no longer than an hour, if that long, as children of that age will soon grow restless.

The children should be taught to sing with a very light, high voice, striving for purity and sweetness rather than loudness of tone. This is very important, as it is impossible to urge children to sing louder without distorting the tone and the words.

The quantity and quality of musical literature chosen for the junior choir depends entirely upon the director. Usually hymns and simple anthems will be the limit of the Junior choir's
program. But in the larger churches the choir may give complete programs, children's cantatas, and take part in the services of worship.

Patience, tact, and consistently careful training will work wonders and even miracles with the Junior choir.

B. The Intermediate Choir

The Intermediate choir is made up of the boys and girls of the Intermediate Department of the Sunday school. Also, when members of the Junior choir are promoted from the Junior to the Intermediate Department of the Sunday school they are at the same time promoted from the Junior to the Intermediate choir.

The direction of this group is also the responsibility of the director of music, unless, of course, he has an assistant who is capable of this position. In fact, there is no objection to having different directors for both of these choirs, provided they are acceptable to the director of music, and provided they work in harmony with one another. But the best policy is to have the director of music begin his choir work with the Intermediates, and have an assistant to handle the Junior choir.

Almost the same program as used with the Junior choir may be followed with the Intermediate choir, but more extensively. Instead of continuing to sing in unison, as the Juniors do, they should now be taught to sing in two parts,
the boys singing alto as their voices lower. Very careful handling of the voices of the boys is now necessary or they will be of no use to choir at all, for it is at this age that their voices begin to change.

The Intermediate group should occasionally be brought into the regular church service as the choir, to join in the congregational singing, to sing the anthem and the responses. They should be previously and explicitly instructed as to the nature of the service, trained to sing the hymns well, and the anthem and responses should be thoroughly prepared. This being done, the leadership of this choir will be inspiring and attractive to the congregation, as well as very beneficial to the members of the choir.

C. The Senior Choir

The Senior choir is the official choir of the church, and it should be composed of singers who pass a strict musical and vocal examination. If possible there should be trained soloists in the choir to form a quartet and to strengthen each section. Also, they will have to sing the solos in the anthems when they appear.

Every endeavor should be put forth to make this choir capable of as finished and artistic performance of musical works as possible. The Senior choir establishes the standards and sets the example for all the musical service of the church. There must be personal loyalty and thoughtful conduct in all
rehearsals and services. Regular attendance and punctuality are required at all times. The members of the Senior choir are all volunteers, except possibly the trained singers who are hired by the church; therefore, in order to expect all the members to be present at every rehearsal and performance, there must be considerable interest in the organization. The director must treat the members of the choir in such a manner as to hold their interest or the organization will not amount to very much. Sometimes it is necessary to create a certain amount of competition, and have a waiting list in case there are members who do not cooperate with the director and the choir, and may need to be replaced.

The time to schedule a rehearsal is one of the problems that the choir must meet in its own way. Usually the best time during the week for rehearsal is on Friday night. Then, of course, the choir should show up early on Sunday morning for a warm-up session and a short rehearsal before the service begins. This choir must be well prepared for the part it plays in the service of worship, and it should always be remembered that the hymns and responses in the service are just as important as the anthem in creating the proper worshipful atmosphere.

The Senior choir, leading the whole church in worship and spiritual inspiration, attracting many people to the church who would not otherwise come, can and will be a very choice instrument of God in carrying on His work here on earth.
2. **The Multiple-Choir Program**

It is after the organization of these three choirs that the possibility of the multiple-choir program is assured. The three-choir plan will naturally involve some duplication in choral arrangement, that is, it will consist of either two mixed choirs and a treble group or two treble choirs and a mixed choir. But in most churches the most logical set-up will be the Senior and Intermediate groups forming the mixed choirs, and the Junior choir serving as the treble group.

Most churches in initiating the multiple-choir program are not only motivated by a desire to enlarge the music program, but also have in mind the facilitating of a higher quality of musical presentation in the worship services. Usually the entire community will take pride in this large musical program of the church, as nearly every family in the community will be represented by one or more members in this organization. A large musical program of this type can do wonders for the church as a whole.

The most important thing to remember is that this musical program should be designed to fit the specific situation of the church. This statement is more significant than it seems. It is a natural temptation to imitate the successful musical organization of another church without reference to the choral potentialities of the local church in question. The number
and kinds of choirs and their schedules and programs, all should be determined by the possibilities of the specific situation of the church.

The expanded musical program will probably mean an expanded musical budget. This is a statement that is always brought forth by members and officers of the church. It is rather difficult, at this point, to make it clear to them that the expenditure will be justified, but nevertheless, they must be convinced. The resulting rising tide of appreciation from singers, parents of singers, and worshipers who hear the choirs makes the inclusion of an adequate musical budget seem a natural and unquestioned procedure. The critical period is between the time when the church meets the expense of launching the program and the time, some months later, when choral results begin to show.

In the multiple-choir program, if plans are made for the choirs to sing antiphonally, it will be necessary to secure an additional director or two. The director of music is, naturally, in charge of the whole program, but at such times as this there must be another capable person to fill this position in performance. Usually it is one of the assistants to the director that is chosen. This will present no problem, as the assistant will be working with the choirs anyway and in such an instance will be quite capable of filling this position.

The multiple-choir program seems to reach its climax in choral services in which all the choirs take part. The people
who originally envisioned the program, the minister and staff who have assisted, and the director and others who have worked long and patiently to organize and train the choirs can feel great satisfaction, pride, and thankfulness in a well sung choral service.

The multiple-choir festivals, if not scheduled too frequently and if planned carefully, will be well received by the community. The different choirs of different churches, each with its own special kind of ensemble, the possibilities of antiphonal singing between choirs and combinations of choirs, and the color of the occasion will prove thrilling even to the skeptical and the unfortunates who "do not like music."

The multiple-choir program should service the worship needs of the church; that is its primary function. One kind of good comes from just being in a choir, and another kind comes from hearing the choirs in a service of worship.
CHAPTER VII

1. Congregational Singing

Congregational singing is the basic form of Protestant church music. To plan a service without including hymns for congregational singing is contrary to Protestant custom. Hymn singing, of which the congregational music is almost exclusively composed, is one of the most powerful influences in the field of church music. This type of music has its own ideals and may, in its own way, be as perfect and exalted as the more elaborate music of the choir.

Congregational music will, as a rule, be rather simple. The reason for this is that it must be within the capabilities of the congregation. But although the hymn tune is an elementary form of musical composition, it is nevertheless a very valuable one. Though having considerable limitations on its musical side, it has great potentiality on its religious side. It has a dignity and grandeur all its own, and is more important in the service of worship than most people seem to realize.

Congregational singing is still the outstanding feature of the congregation's active part in the services of worship. Nothing is more inspiring than good, hearty congregational singing, nothing attracts and holds people so effectually, and nothing creates in so large a measure religious zeal and fervor.

The singing of the congregation is an unfailing barometer of its spiritual condition. The congregation is the church,
and it is time that something should be done to improve this portion of the worship service.

A. The Problem of Rehearsal.

"The congregation is the only musical group of serious purpose regularly attempting performance without rehearsing." ¹ This statement relates in a few words the position of the congregation when it tries to sing the hymns of the worship service. Although the hymns may be relatively simple, it is asking too much of the average congregation, which is comparatively un-musical, to sing them at sight.

There is, in the average congregation, a musically crude but not altogether incapable group of people. There are very few people who absolutely cannot "carry a tune." The main trouble is that many of them are timid, and a few others who seem to be rather indifferent. It is a fact that this same group of people attending a public gathering where their patriotism is aroused will sing America in such a manner that will leave no doubt as to their vocal possibilities.

A stranger enters a church where everybody sings and he sings heartily. He feels encouraged to join in and add his voice to the inspiring general effect. However, if he enters a small church where nobody sings he hesitates to open his mouth, no matter how much he may want to sing.

¹. Joseph N. Ashton, Music in Worship, page 94
The only way we can improve congregational singing is by creating enthusiasm, hearty interest, and supplying the correct guidance. It seems quite illogical to seek to inspire a congregation to sing and to fail to teach it how to sing. Therefore, there must be rehearsals. Enthusiasm and interest are not sufficient to have a singing congregation. In order to sing well one must know the music, and the only answer is the congregational rehearsal.

There are many, many theories about rehearsing the congregation. All of these theories have very good points, but none has been set up as the only way to operate a congregational rehearsal. Obviously there are different problems in different churches, and they must meet these problems in their own way.

Probably the best possible time to hold a rehearsal is at the Sunday evening service. The rather informal spirit and atmosphere, the freedom of most churches to vary and re-arrange the order of worship, the greater freedom that is felt by the attendants themselves at the evening service, all tend to a successful introduction of the rehearsal at this time.

The best method is to open the evening service reverently and earnestly with a familiar hymn and an invocation. Then let a ten- or fifteen-minute period be set aside for the sake of rehearsal. It will be discovered that this is the best possible time for rehearsal, as there will be a larger group of people present at this rehearsal period than at any other
time it could be scheduled. Many methods may be used by the minister and the director of music to interest the people. Once they are interested and coming to the service faithfully, every Sunday evening the rest is in the hands of the director. It is his task, with the aid of the organist and the minister, to work with them, guide them, teach them, and help them to realize their position in the service of worship.

B. Principles of Instruction

The congregation should be considered as a great choir or chorus and must be treated as such. The period of rehearsal, which is rather short, should be handled in the spirit and manner of a vigorous choir rehearsal. Let it be understood that this period is not at all a period of worship, but strictly a period of preparation for worship. The director of music should deal frankly and plainly with the congregation just as he would with his choir. He must set before them the possibilities of congregational song, point out the principles they may observe and learn in their participation in the service, illustrate for them with his own voice and with the choir whenever necessary.

Let us first realize that it is not the singing of hymns alone that needs development and improvement, but also the singing of doxologies, the "Glorias," and the responses. In other words, in order to have an effective service of worship,
every small part of the service must function properly and serve its purpose.

Every member of the congregation has a privilege and a responsibility to sing. It seems rather strange, but there are a few people who must be convinced that it is perfectly all right to lift their voices in songs of praise. It is a great privilege to participate in the Christian service of worship and song, and this should never be forgotten. So let the congregation be taught as the first principles of congregational singing, and of all worship, that it has a great privilege and a binding responsibility to participate actively in the service.

The problem of tone and tone quality is a very complex one and should be presented very simply to the congregation. There are three things which are very important. First, everyone should be urged to open his mouth freely and easily and to sing without restraint. Second, it is a remarkable thing, but a smiling countenance has a tendency to produce good tonal quality. If the people are treated in a pleasant manner by the director, this will usually take care of itself. And, third, and very important, the people should be urged to physically prepare themselves to sing. The proper inspiration provided by the director or the service itself will often take care of this.

Let the congregation unitedly enter into the service, let them sit or stand easily but firmly erect, let them take up the
hymn with a definite physical effort, and the resultant tone, both as to quality and volume, will surpass that produced by another congregation of many times the number of people who are passive, lazy, and inactive in their participation in the service.

Another important factor is that of intelligent singing. The congregation, when singing hymns and responses as well as taking part in responsive readings, must realize that the text is the important thing; and they must repeat it in a thoughtful manner. They must be conscious of the meaning and significance of these words. In other words, it might be said that this principle simply means that a congregation is to be taught to sing with some consideration for the grammar of the hymn. The mind is to be bent to the task of worship with the purpose of making the meaning and significance of every feature of the service of worship his own to as great a degree as possible.

The congregation's interpretation of the hymns and responses depends almost entirely upon their understanding of the text which they are singing. If they are thinking of the meaning of the text as they sing it, they will not take a breath in the middle of a phrase or sentence, they will not sing a prayer hymn in a loud voice or a praise hymn in a low voice. The dynamics and the tempo of a hymn are not quite practicable in congregational singing. The question of tempo is left en-
tirely in the hands of the organist. Also, his treatment of the dynamics will have a lot to do with the way the congregation sings a hymn. As stated before, the organist is the guiding hand in congregational singing; and if he has been adequately trained in this field, he can be of great help in the development of congregational singing.

The amount of material covered during rehearsal will not be too great. To rehearse too many hymns at one rehearsal will end up being about the same as no rehearsal at all, for the average congregation must not be moved along too quickly in this learning process.

Possibly the best method is to rehearse thoroughly one or two new hymns, the choir singing the first two verses and the congregation joining in on the last verses. These new hymns should be used at least two times in the following services of worship to make certain that the congregation has learned them thoroughly.

The remaining time of the rehearsal should be spent on the choral responses that the congregation sings, and the short talks of the director of music explaining, illustrating, and straightening out the parts of the service that have been stumbling blocks for the congregation.

This method will certainly prove to be of some help in solving the problem of congregational singing in our churches.
CHAPTER VIII

A. Choir Concerts

Once the music department is organized and functioning properly the director of music will begin to add to the musical program of the church. One of the first things he will consider is the possibility of presenting a choir concert. This will not only be attractive, but will be religiously helpful, and will have a value in giving publicity to the musical program of the church. In other words, the sacred concert presents an opportunity for the choir and soloists in the choir to show their skill in presenting the very best of religious music in the manner in which it should be presented, therefore, furthering the musical education of the members of the church.

These sacred concerts should be scheduled on some weekday night, a night that will suit both the choir and congregation; although there are a few churches that prefer to present these programs on Sunday afternoon.

The concerts may consist entirely of choral numbers, or there may be vocal or instrumental solos and duets making the program more interesting; but always keeping in mind the nature of the concert and striving for as near perfection as possible in every way.

The sacred choral concert can serve as a very valuable
instrument of the music department by bringing to the members of the church and the community the greatest in church music. Therefore, being exposed to this type of music, they will gradually learn to appreciate it, and will learn the important function of music in worship.

B. Oratorios and Cantatas

Next in the growing music department's program must be considered the possibility of performing the larger choral works. Usually these will be performed at the festival periods of the church year, such as Christmas and Easter. But they are by no means confined only to these occasions, many churches offer these large choral works several times during the year, and in some cases there is a regular monthly service of this kind.

Many of the great scripture narratives have been set to music by the masters of choral composition, and there can be nothing finer than the presentation of these compositions by a large and well-prepared choir. Some of the more difficult oratorios cannot be properly presented without a well-trained choir and months of preparation, but when the facilities are available and there is sufficient time to rehearse, the effect of performance will be well worth the time and patience spent.

and Dubois' "Seven Last Words of Christ."

In many church choirs it is the custom not only to present oratorios but also to perform a number of the great sacred cantatas. The cantatas of Bach, being great both in quantity and quality, provide a wealth of material from which to choose.

There are many short choral works which are well worth the effort it takes to prepare them. Here are a few of the most popular: Gaul's "Holy City," Matthews' "The Life Everlasting," Mendelssohn's "Ninety-fifth Psalm," also his "Hear My Prayer," and Stainer's "Crucifixion."

The choir, when presenting these larger choral works, is reaching the peak of performance in the field of great church music. And it rests in the hands of the director, through his interpretation, to awaken on the part of the listener a profoundly spiritual appreciation of the inner meaning of these great works.

6. Organ Concerts

In the larger church a full-time organist will be hired. And this organist will be a well-trained musician, both as to taste and technical skill. As a rule he will not be satisfied to assist in the worship services and to accompany the choir in their rehearsals and concerts but will wish to present concerts of his own. In his organ numbers in the service
He must avoid playing anything that shows off his virtuosity; and, just like the choir, he wants an opportunity to display his skill in interpreting the great organ music of the church.

These organ concerts will add greatly to the musical education of the church. Few members of the congregation ever appreciate the music he plays in the worship service. They are conscious of the fact that he is playing at different times during the service, but that is all they are able to tell you. He could play the same composition for a month, and very few members of the congregation would realize it. They seem to think that its only purpose in the service is to fill in time.

The music education of the congregation is not complete if they cannot appreciate the music of one of the greatest musical instruments. These concerts, and possibly a few short talks by the organist, will do wonders in making the congregation conscious of the value of the music they are hearing and to appreciate it to its fullest extent.
CONCLUSION

Modern conceptions of church music and procedures in its practice are based, to a great extent, on our traditions and customs. Of course, tradition is a very important thing; but if carried too far, it is likely to be very harmful to the musical program of the church. And custom, which is not so deeply rooted as tradition, usually develops without any good reason, but also does its part in slowing down any form of progress.

Tradition and custom naturally possess some good and substantial features but are not to be depended upon entirely, as is too often the case. They always seem to be standing in the way of efficiency, hampering the honest efforts of the clergy and of the church musicians to move forward and improve the music department and its program. Therefore, it is extremely necessary that every member and officer of the church should be conscious of the harm done by these two powerful influences. They must always be examined closely and intelligently and effectively handled and developed so as to become efficient and substantial aids to the purpose of church music.

No matter how well organized a music department may be, these influences, if not treated in the proper manner, will prevent almost any progress in the process of music education in the church.
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Abstract

Church music has held a very important position in the service of worship ever since the very earliest days of the Christian Church. And, for this reason, music owes much to the church because it actually grew up inside its walls and under its guidance.

During the first thousand years of the Christian era, the music of the church consisted entirely of unaccompanied unison melodies. Harmony did not make its appearance until about the year 1100. It continued to grow up through the centuries, always moved forward by the accomplishments of the great musicians of the church.

About the beginning of the Sixteenth Century, the Reformation, the invention of music printing, and the development of the Protestant Church had far-reaching effects on the religious music. Martin Luther and his associates took the radical step of introducing their hymns into public worship. This accounts for the rapid spread of the new faith. These hymns served as models, and through the 16th and 17th centuries a vast flood of hymns continued to be written and published.

The contributions of John and Charles Wesley to the field of church music and congregational worship have been the foundation of the Methodist Church from its very beginning to the present time.
It is a fact that the music in our churches today is not what it could and should be. With a wealth of great religious music at our fingertips, for some reason or other the music of our churches has failed to attain its full value both as an aid to worship and as a means of worship.

The only way to solve this problem is by developing a well-organized and properly-functioning music department. A poor department of music does more harm than good, and the sooner this is realized the better it will be for the church as a whole.

The congregation is the foundation of any church, and it is with this group that the process of organization must begin. In order for the church to function properly, the congregation must be a worshiping group of people who take active part, not only in the service itself, but also in the complete operation of the church.

The appointment of the Music Committee, the selection of the director of music and the church organist are the first and most important jobs. Once appointed these officers take over the task of organizing the department, and with their knowledge and skill, a prerequisite of their selection, they work together to the best of their ability to complete this process of organization.
The minister of music may need an assistant in organizing the choirs, for if he sets up a multiple-choir program he will need help both in rehearsing the groups and at performances.

The next important job in the musical organization of the church is to concentrate on the congregational singing. The singing of the congregation is an unfailing barometer of its spiritual condition. But in order to sing it must first be acquainted with the music, and the congregational rehearsal is the only answer.

Congregational singing is still the outstanding feature of the congregation's active part in the services of worship. It will, as a rule, be a rather simple form of singing; but although the hymn tune is a simple one, it is nevertheless very important.

The problem of the rehearsal is one that must be worked out by the director of music and the minister, but probably the best possible time to hold the rehearsal will be at the Sunday evening service. It is a rather informal service in most churches and would be the ideal time to rehearse. It is best to take only ten or fifteen minutes of each Sunday evening service for this purpose, as a rehearsal that is too long is almost the same as no rehearsal at all.

Once the music department is completely organized and functioning properly the director of music will begin to add to the musical program.
He will arrange to present sacred choir concerts, which will not only be religiously helpful, but will have a value in giving publicity to the musical program of the church. These concerts can be of great assistance by bringing to the members of the church and community the greatest in religious music.

The Ministry of Music plays a very important part in the life of the church. And for this reason the director should be a co-worker with the minister, rather than a musician who must do what he is told.

Worship is honor paid to God; and, therefore, nothing less than the best is fit to offer. This should always be the standard on which our churches are based.