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The use of music in the Christian church in Korea

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THE USE OF MUSIC IN THE CHRISTIAN CHURCH IN KOREA

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THE USE OF MUSIC IN THE CHRISTIAN CHURCH IN KOREA.

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INTRODUCTION.

The purpose of this thesis must be accomplished by showing the history of Korean art. The story is one of a past glory, for although at the present time it looks as though Korea had never known any art, master artists flourished there when art was at its height. Unintentional steps brought about its decline however, and it now waits to be rediscovered and restored to its former place. By comparing the past and present attitude of the people toward art, and by presenting the future need of this subject, it may be possible to arouse interest and so help to develop art into a vital factor in religious education and religious work in the Korean church. For art and religion belong together, and the principal subject matter of the world's artistic treasures is religious.

People generally understand the meaning of art in a limited way. They think fine art means painting, drawing, architecture, and sculpture only. But we know that music is one of the arts, too, and it is with this art that we are chiefly concerned here. Music is the art of the pleasing, expressive, or intelligible combination of tones; the art of making such combinations, especially into compositions of definite structure and significance, according to the laws of melody, harmony, and rhythm. Music has other sister arts, included under this fine art, which will be discussed later.

Music, as fine art in general, implies the creation of a master mind that visualizes some message for the ordinary man. Therefore it has a distinct place in Religious Education.
PART I
In order to understand Korean art and its history, one first has to know something about the history of the country and her people. As a nation Korea has a past stretching back into prehistoric ages beginning in the misty ages that elude all attempts at close investigation, ages that lie off somewhere between that of man and those of angels and spirit beings, joining heaven on the one hand and earth on the other. For at least four thousand years they maintained their foothold in the peninsula, and though often harassed and attacked by the other nations which surrounded them, they survived the dangers of foreign invasion, and alien conquest, until the recent annexation by Japan.

NAME:

The use of the name Chosen which comes from Koryu, began in 2333 B.C. Its use was discontinued for over a thousand years, and from 918 A.D. to 1392 A.D. Koryu (Korea) was the name by which the peninsula was called. Its ruling house during this time was very intimate with China, the suzerain state, and so the Chinese learned that name, and have continued ever since to call it Korea. In 1392 A.D., however, the name Chosen again came into use, and to-day it is used quite freely.

Founder: The first founder of this country was called Tangoon. The historian says: "Be he myth or reality, he emerges from the shadowy pre-historic past and stands between Korea and Manchuria on the Ever White Mountains. Here he gives the simple-hearted people their first lessons in right
living, and in return they call him Sin-in, which, translated, lay mean divine man, angel, spirit, or god. His year date, marked with all the confidence of the Far East, is Moo-jin (무진) of Tang-yo (당요), or 2333 B.C.

A startling rumor comes down with him that he was the third person of a divine trinity. The Ko-keum (고국음) Book reads: "Whan-in is God, Whan-oong is the spirit, and Tangoon is the Godman. These three constitute a divine trinity".

Tangoon was the first great ruler of Korea. His capital was formerly in Pyeng-yang, which is in the northern part of Korea. This city is known as the first capital of Korea before the new capital, Seoul. Tangoon reigned in Pyeng-yang, which would make it one of the oldest cities of the world, contemporary with Thebes and Shainar; he reigned in an age which is to be remembered for all time, for there was Cheops of the Fourth Dynasty of Memphis, who had just built the Great Pyramid, and Hammurabi, who lived in Babylon, and was working out his code of laws.

He was known as an unseen guiding genius for Korean inspiration through all ages. There is the story of Kim Sang, a man born in 711 A.D. He was the most famous penman in Korea; but before he had acquired fame, he had been praying for his special gift, and in his vision he met an angel, who said to him, "I am Tangoon, and am come down to bless you according to the longings of your heart".

There was Solgo, the greatest of Korea's artists. He prayed very earnestly that he might be taught divinely, and he prayed for several years. On a certain day he had a vision in which an old man came, and said to him, "I am the Godman,
Tangoon. Moved by your earnest prayers. I have come to give you the divinely pointed pen". Ever after Solgo was a masterhand. It is said that he once painted a pine tree on a temple gate and the tree looked so real that the swallows tried to perch on the branches; and he was so thankful to Tangoon, who gave him the gift, that he painted the aged Tangoon more than a thousand times.

In memory of Tangoon the people built a temple, named after him, in Pyeng-yang in 1429 A.D. For about five hundred years it has stood there.

Physical features. The country is located on the eastern coast of Asia, extending between the Japan and Yellow Seas through 9 degrees of latitude, 34 to 43 degrees. It is surrounded by warm ocean currents, which considerably modify the climate, making it one of the best in the world. Korea has 1,740 miles of shore line. The Tuman River is on the north. The eastern coast is extremely steep and precipitous, and good harbors are few. On the west, along the Yellow Sea, the coast line is made up mostly of low-lying plains, pierced by many rivers and streams. The harbors are more frequent on this side, but are rendered difficult of access by the high tides which rise in some seasons to nearly forty feet.

The Korean peninsula is quite mountainous in character, there being no great plains. It is penetrated by a single mountain chain, which, rising in the far north, extends southward, keeping close to the eastern coast, but with the lateral ranges extending westward practically across the entire
peninsula.

The climate is pleasant and healthful. It can be briefly described as the same as that of the eastern part of United States, between Maine and South Carolina, with this one difference, that the prevailing southeast summer wind in Korea brings the moisture from the warm current that strikes Japan from the south, and precipitates it over almost the whole of Korea; so that there is a distinct "rainy season" during most of the month of July and August. In the fall, the days shorten and the cold slowly and steadily increases, until the extreme point is reached in January. A cloudless sky and a clear sun render a Korean winter the most delightful period of the year.

The mineral wealth is very great. In proportion to her size, Korea has more mining than any other place. There are 184 mines. The output of the iron mines reaches tens of thousands of tons annually. There are vast quantities of coal, copper, silver, lead, and graphite found.

The chief crops are rice, barley, beans, and other vegetables. Cotton is also becoming an important product. Large quantities of tobacco are raised. The country produces very fine fruit including apples, peaches, plums, apricots, persimmons, and berries of various kinds; also a fine variety of English walnuts and chestnuts.

As for animal life, Korea has a generous share, except sheep. There are also various kinds of birds, the pheasants being particularly plentiful in winter.

Temperament of Koreans. It is a common saying that human
nature is the same the world over. The new comer to a strange contry like Korea, where he sees so many curious and, to him, outlandish things, feels that the people are in some way essentially different from himself; but if he were to stay long enough to learn the language, and to get behind the mask which hides the genuine Korean from his mental ciew, he would find that the Korean might say after old Shylock, "I am a Korean. Hath not a Korean eyes? Hath not a Korean hands, organs, dimensions, senses, affections, passions? Is he not fed with the same food, hurt with the same weapons; subject to the same diseases, healed with the same means; warmed and cooled by the same summer and winter as the Westerner is? If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die? And if you wrong us, shall we not be revenged?" The differences between the Occidental and Oriental are wholly superficial; the outcome of training and environment, and not of radical dissimilarity of temperament.

Her ancient civilization. Dr. Gale syas, "We are told that Korea made her first ships, her first pieces of porcelain, her first calendar, her first swords of smelted metal. Showing how Oriental ceremony had already secured a hold, it was decreed at this time, that the king on the state occasions should sit facing the south while his ministers sat facing the north".

"There appeared, too, in these days, so they say, a man known as a prophet, who had learned the secret of rains, droughts, wind, frost and famine. Whang Kum-suk was his name,
and his mission to the people of Korea was said to have been greatly blessed.

All of this, however, pales before the coming of Keuija. A poem by Kwin Keun (1352-1409 A.D.) a famous writer, who was a contemporary of Chaucer, links Tangoon with Keuija:

'Tis said that when the earth was waste and void
Tangoon came down and stood beneath the trees.
His world was in the region of the East;
His times were those of Yo (유) and Soon (순),
How many tribes of men had come and gone I know not.
Thousands of years had passed.
Till in the end great Keuija came
And called our state its once fair name of Chosen.

The founder of Korean civilization flourished before the reign of David in Jerusalem. In the fifth century after Christ, Korea enjoyed a high degree of civilization. History bears witness to the inventive genius of the Koreans. In 1592 they built a suspension bridge across the Inchin River north of Seoul, using for the cables strands of tough fibrous vine, twisted together and anchored securely at the ends. They discovered for themselves the rudiments of the very highest form of this art, even though it has fallen into decay now. They also invented a mortat and bomb, and at the time of the Japanese invasion in the sixteenth century, they devised an iron-clad war vessel, which they called the Tortoise. The head was used for ramming, and the iron scales of its back could be lifted for shooting fire arrows. It played a large part in the war against the foe. The Koreans used movable metal type before
the days of Gutenburg. Some of the best brass ware in the world is made in Korea.

THE HISTORY OF ART AND MUSIC.

The Characteristics of Korean art.

"These beauteous forms, Through a long absence, have not been to me As is a landscape to a blind man's eye; But oft, in lonely rooms, and 'mid the din Of towns and cities, I have owed to them In hours of weariness, sensations sweet, Felt in the blood, and felt along the heart; And passing even into the purer mind, With tranquil restorations: - feeling, too, Of unremembered pleasure: such, perhaps, As have no slight or trivial influence On that best portion of a good man's life, His little, nameless, unremembered, acts Of kindness and of Love." (1)

Such was the influence of natural beauty upon Wordsworth; and just so are the Korean people sensitive to nature. The love of the Korean artists for water in nature, and for conventionalized water effects in decoration, amounts to a passion. Percival Lowell said, "Far Eastern art draws its inspiration from nature, not from man. It thus stands, in the objects of its endeavour, in striking contrast to what has ever been the main admiration and study of our own, the human figure. A flower, a force - matter as it affects mind, mind as it affects matter - from such opposite sources spring the two. Art, or the desire to perpetuate and reproduce the emotions, must, of course, depend upon the character of those emotions. "Now", to a Far Oriental Nature, is more suggestive, and "man" less so, than with us". Far Eastern art is a study of nature and of

(1) Wordsworth, W., Lines Composed a Few Miles above Tintern Abbey: ll. 22-35
decoration. This is more true of Korea than of China and Japan, though the Koreans excel both the Chinese and Japanese in their drawing of animals.

Koreans use color very lavishly when they use it at all. But the conventional design and conventionalized decorations, geometrical copies of nature, whether in black and white or in color, they use very carefully and never crowd them together. The design that they most use in their decorative art is the well-known "wave pattern". The wave pattern symbolizes successive and interminable wave motion.

In every decoration, in almost every Korean picture, the columns of a building, the dishes and so forth, there are some forms or phase of water introduced. It shows the love of nature in the Korean character. Not only the wave pattern was used by the artists, but also the various forms of chrysanthemum, which was the most studied flower in Korea long before it became the imperial flower of Japan. The Koreans have always been, and are, wonderfully skilled in rearing it, in reproducing it in color, in black and white, and in conventional designs. The the clouds, the stars, and the sun are utilized in a variety of ways by the artists of their designs and decorations.

The chief characteristic of Korean decorative art is its chasteness. Its simplicity is somewhat like that of old Grecian art. A good specimen of Korean pottery or porcelain is never heavily covered with decoration. A vase or a bowl is simple and elegant of outline and the surface is finely finished.
These same characteristics are also shown in the music of Korea. It can be said that there is simplicity there, because most of the music comprises pure melody instead of chords or any harmony. Korean music is also influenced by nature, for people burst out in a happy melody or a melody in a minor mood according to the scenery which surrounds them. That is, in the pleasant Spring the happy tunes are sung and in the autumn when all the leaves are gone there are generally minor tunes to be heard.

The growth of art. Since music and art go hand in hand, the history of art in general must be discussed briefly before the history of music is considered. In the course of this history the reader will come to understand that the art and music of Korea are not new elements in her development.

The subject of Korean art is vast, intricate, and difficult. It could not be covered in a short chapter or article. But it would be preposterous altogether to exclude it from any book whose pages are devoted to Korea (generally). Miln said, "Perhaps the most really interesting thing about Korea, and certainly one of the most interesting things to be said about Korea, is this: Korea was the birthplace of a great deal that is finest and highest in the art of that wonderful art country - Japan".

Among the most distinguished works of Korean art, past and present, a great deal is undeniably indigenous to Korea, but on the other hand, she has also borrowed from the arts of other countries. But, even in its infancy, through the long years of magnificent splendor, and in these days of
decay or trance, Korean art has maintained a marked individuality and bears the indubitable hall-mark of genuine originality.

Both Persian and Korean embassies were accustomed to meet in Pekin when they went to see the Emperor of China. When they went, they took the presents which were sent by their respective masters. These presents were made up largely of works of art. Probably they showed their presents to each other, and this inspection made them interchange presents between the embassies themselves. Later on this led to reciprocal studies of the art methods of the two countries. Korea had excelled in fret-work, in scroll-work, and in a great variety of arabesque decorations. In those works she largely followed Persian lines.

"No careful art student who visits both countries, or has access to a typical collection of the art, can fail to observe that apparently either Persia has distinctly influenced the art of Korea, or Persia's art had been distinctly influenced by Korea. Probably both are true." (1)

In the beginning, Korea taught Japan how to make Satsuma, which is easily distinguishable from the newer and cheaper. "The existence of any special traits or principles of decoration, or a peculiar set of symbols in Korean art, has been thus far hardly known. When fully studied these will greatly our ideas of Oriental art, and especially of the originality of the Japanese designers. Korea was not only the road by which the art of China reached Japan, but it is the original home of many of the art-ideas which the world believes to be purely Japanese." (2)

(1) Miln, L.J. Quaint Korea: P. 209
(2) Ibid: P. 217
In the palaces and the temples of China and Japan are to be seen many of what were once Korea's most prized works of art. All these have been taken as booty or were sent by Korea.

Korea was once the store-house of innumerable and invaluable works of art, a treasure of great variety, fine in design, excellent in execution, and rich in symbolism. The Korean taught the Japanese how to carve wood and how to make beautiful Satsuma faience. The majority of Japanese patterns for brocades and for stuffs, and many of their favorite designs for embroidery, are purely and indisputably Korean. They themselves do not claim to have a largely original art, and they know that for a large amount of their art they are indebted to Korea. The early painters in Japan were mostly Koreans who were treated with marked respect by Japan.

But Korea has not continued in her old glory of art production. Her art has deteriorated in quality as well as in quantity. Hideyoshi's invasion of Korea at the end of the sixteenth century unfortunately appears to have led to a rapid decline in the Korean art. She is now no longer the great treasure house of art she once was. She has not continued in her old glory of art production and there are now comparatively few art treasures in Korea.

This deterioration has been caused by the fact that a great body of her best artists have moved to Japan. Because the Japanese were not content with taking the most perfect specimens of Korean art, they offered every inducement to the artists to come over and settle there and to spread the superior knowledge of art and skill in art work throughout Japan. For
some time Korea was not as earnest as before in art, and did not realize that her art was deteriorating, for she still saw the work which had been done before.

It is true with every nation that a rise is almost sure to be followed by a fall, and Korea is in that unfortunate condition. But she does not give up her hope. Her people of the younger generation are taking up the different lines which their forefathers deserted. All young people are eager to seek knowledge of the newer education, and to try to go back and conduct a research in the old art and music, so they may revive them. Korea may some day reach again the highest peak, and spread her art among the nations even wider than in her former day of glory.

Korean Music before Christianity.

Korean music is considered to be very weird and quite beyond the comprehension of those who listen to it. "To Westernners, Korean music, both vocal and instrumental, resembles that of China and Japan. Yet the Chinese and Japanese recognize a distinct difference, and, naturally, prefer their own music. While the Japanese are indebted to Korea for their ideas of music, as they are for their beginnings in most other arts, this particular art has been so altered in transition and improved upon, in the estimation of the Japanese, that the latter now professes to care little for the Korean music of present day." (1) Korean music differs greatly from Western music. The sounds seem peculiar and far from pleasing to the Occidental mind, because of the difference in temperament and training. Some people complain because the Koreans do not "keep time"; but should they?

There is no analogy for it in nature. The thrush does not "keep time", and the skylark, that joy of Korean waste places, knows nothing of art. It is a question whether music, as a pure expression of feeling should be hampered by "time" any more than poetry should be hampered by rhyme. Their music frequently shows a rhythmic succession of notes which closely approximates to what is called "time".

The old fashioned Koreans like Western music as little as Westerners like theirs, and for the same reason. It means nothing to them. To the Occidental people there seems to be no rhyme nor reason in the sound of a Korean orchestra, but in truth every note and cadence is produced according to a fixed law. It illustrates what is true of all art, - that we must bring to it a trained sense in order to appreciate it.

Each of the Korean musical instruments has a long history back of it. The Komungo (Jose) looks like a long narrow bass viol without any neck. It has a number of strings of lightly twisted silk soaked in wax and stretched over a long narrow sounding-board. It is mad with movable bridges, with stationary bridges, and without bridges. It lies upon the floor and the player plucks the strings with his right hand, while he fingers them with his left hand near the "bridge". The komungo dates from the days of the ancient Silla. (57 B.C.)

Probably the music most agreeable to the Western ear, is that produced by the flute. (Jose). The flute is commonly used in Korea, but the shape is different from that of the Western form. It is a very ancient instrument, for we read in history of a jade flute that formed one of the heirlooms of the Silla dynasty nearly two thousand years ago. There is a curious
story connected with this particular flute; that if it were carried to any other place than the town of Kyongju, the site of the ancient Silla, it would emit no sound whatever. Some people firmly believe that it is still preserved among the archives of that southern town.

The Haggum (⺆⺅⺅), or violin, is a cylindrical body of wood with a slender neck of bamboo. The strings, two in number, are stretched from the head to the end of the handle, where they are fastened to a spool-like peg. The haggum varies in construction, being sometimes a hollow bamboo tube, and sometimes half of a cocoanut shell.

Then there is also a species of Zither, which had the peculiarity of being triple-string, like the piano. It is struck with a sliver of bamboo.

The Yang Gum (⺆⺅⺅) is another type of instrument. It is of the dulcimer type. The trapezoidal box is mounted with wire strings which are struck with two strips of bamboo. It bears fourteen strings and it is twenty-six inches long by eight inches wide.

The Saihwang (⺆⺅⺅) is a free reed instrument formed of bamboo pipes inserted in a gourd, with a mouth piece on this side. It is a bowl-shaped reservoir fitted on one side with a crooked mouth-piece. Seventeen bamboo pipes varying in lengths are inserted in the top and arranged to simulate the tail of the phoenix. Each pipe has a free reed and a hole which must be closed before a sound will be made. This type of instrument, the saihwang, first suggested the reed organ.
The Nallari (\(\text{ chất}\)) is a double-beating reed. It is one of the most popular instruments of Korea. The conical tube is fitted with finger-holes and a double-beating reed mouth-piece.

The Pungkiang (\(\text{ biểu}\)) is made of sonorous substance. It is a bell hung to the eaves of the house, to be swung by the wind. The body is metal. A thin sheet of brass, sometimes cut to represent some object of nature, is attached to the clapper to catch the breeze. The sound which is produced by this is pleasant to those who are in the house. Sometimes its cheerful echo can be heard by the passers-by.

The Chang Gum (\(\text{ cảm}\)) is a kind of drum. It has a shell shaped like a dumb-bell, and covered with a head of skin, the projecting edges being laced together with heavy cord. One end is beaten with the fingers the other with a stick. A good player can change the tone by beating first on the side, then on the middle, and finally midway between. In playing, the wrists are used as well as the fingers. The drum has existed here from of old. It takes various forms, and is very commonly used instead of a bell. When it is used for music, the drum varies in size from one foot in diameter to three; but there are various forms - the kettle-drum, and the hour-glass variety, the latter being struck only with the hand. The hour-glass drum is used as an accompaniment for singing.

The list of Korean musical instruments may be summed up in the following, as comprising the better known pieces; drums, large and small, drum-shaped and hour-glass shaped; cymbals of several shapes and sizes; gongs; castanets; bugles; trumpets; horns, land and short but not curved; flutes; fifes,
long collapsible instruments resembling the trombone; the komungo; the mandolin, and the zither and violin, of three or five strings.

Korean bands are made up of instruments varying in numbers and in kind. The ordinary band, which may be used at festival gatherings, consists of a flute, two fifes, a stringed instrument of the nature of a violin, and two drums. One of these drums will be of the hour-glass pattern, the operator tapping the head with hai fingers. The military music is rendered by a band with a different set of instruments from these above described. This band consists of four to six short horns having a flaring base, a sort of trombone, a couple of drums, and one or more pairs of cymbals. It is noisy when heard close at hand but, heard at a distance, it is decidedly pleasing.

Korean music has a sort of notation which differs from that of occidental music. There is no staff and no notes, but simply a string of characters which indicates in some occult manner the various cadences. The Pentatonic scale is used, which is similar to the modern diatonic major scale with the fourth and seventh degrees omitted. The pitch is just enough different to make it very difficult to write the melodies in modern notation. The melodies in either the vocal or instrumental music are not harmonized, but when a duet is sung or the orchestra plays, it is in unison, except for those instruments mentioned above, which are used for accompaniments to mark the cadences.

Vocal music gives the natives of Korea very great satisfaction. They break into song upon all suitable occasions. The traveler along a lonely way will be almost sure to beguile the journey with songs. Whether he is walking along a lonely road,
sailing along in a boat, or even riding on horse-back, there is spontaneous song. All feasts must have a musical accompaniment, or be followed by music, if only by the singing of the guests. There is suitable music for weddings and for funerals. The songs are decidedly melodious and almost always impress foreigners favorably at first hearing.

The classical style is characterized as extremely andante, tremuloso, and it is frequently punctuated by the drum—that is, the drum is struck from time to time to indicate the change of notes. The progress of such a piece is very slow and dignified, sometimes a single note is held for quite a long time, with endless tremuloso. It requires long and patient practice to render a classical production well. One of the many classical styles is as follows:
The following shows the poetry of some of the classical songs:

"Oh! Mountain Blue,
Be thou my oracle. Though stumbling-block to clouds,
Ears have not marred thee, nor thine eyes of memory dimmed,
Past, present, future seem to find eternal throne
Upon thy legend-haunted crest. Oh Mountain Blu,
Be thou my oracle.

Oh! Mountain Blue,
Deliver up thy love. Name me, this hour, the name
Of him most worthy - be he child or man or sage-
Who 'neath thy summit, hailed tommoroe, wrestled with
To-day or reached our memory's hands toward yesterday.
Deliver up thy love.

Oh! Mountain Blue,
Be thou my cenotaph; and when, long years hence,
Some youth presumptuous shall again they secret guess,
Thy lips unseal, among the names of them who claim
The guerdon of thy praise, I pray let mine appear.
Be thou my cenotaph." (1)

The translator of this song says: "Like many songs of this class, it has three stanzas: in other words, a drama in three acts. Here
we have a purely Korean picture, a youth on his way to attend the government examinations, his life before hi,. He has stopped to rest upon the slope of one of the gran mountains of Korea, and he thinks of all who must have trodden this same path to honor and success. As he gazes up at the rock-ribbed giant, the very spirit of poetry seizes him, and he demands who those successful ones have been. Between the second and third verses, we imagine him fallen asleep and the mountains telling him in his dream the long story of the worthy ones. As the youth wakes from his dream and resumes his pack, he turns and asks that his name be added to the list of those of whom he has heard". (1)

Japanese music is of Korean origin, but it has changed greatly of late years. But all classical Japanese music is still identical with Korean Music, which has changed little, or not at all. Koreans are true lovers of spring time. Winter means to them a dungeon, but spring means to them emancipation, breathing space, pure pleasure. The expression of their joy for spring time is given not only through poetry, but also through the favorite medium, song. Therefore one branch of Korean music comprises convivial songs.

There are no professional singers in Korea except the dancing girls, but since the most of people love music, their songs are heard everywhere.

The other kind of song is the popular style. "Koreans delight in beautiful scenery, and they have a wealth of it in their picturesque country. On any fair day bands of pleasure seekers may be seen on the hills or mountains, or by the streams (1) Hulbert, N. B. -- Passing of Korea: p.321
and the beauties of the surrounding nature will surely cause such to break out in suitable melody, which, heard through the trees or over the quiet waters, is usually agreeable."

The popular style is comparatively like Western music, and through many of the songs there runs a distinct melody. The most common fold song which will be surely heard, on even a short journey in Korea, is a pretty refrain with a swinging meter that begins with:

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Even the coolies, unloading vessels, keep time to a chant, and working men, tamping a fountain, always have a leader and a very earnest chorus. There will be bands of ten or twelve workers with a leader whose duty it is to conduct the chorus. The leader stands at one side and chants a strain of four syllables, and immediately the men take it up and repeat it after the leader. One of the examples is as follows:
As we see in the history of art or music, the people are naturally influenced more by nature than any thing else. Art and sculpture, painting and music, such as that of the drum and flute, are used for services in the temple, and wherever there is a Buddhist temple, there also are art and music. The Koreans are a simple-hearted and ritualistic people. They render the best art of the temple, and their natural tendency is to worship some Supreme Being. But not knowing the real and the only God, they have been worshipping the Buddha, their ancestors, or images. They are faithful in worship, rendering the best of what they have or of what they get. Therefore we usually see the best art, and some of the ancient art and relics, in the temple.
Korean Music after Christianity.

As is evident from the above discussion, the classical style of song takes a long time for the rendition of one performance, so it is neglected by most busy people. The music of Korea has not been used as a moral force, but it has been counted as merely an instrument of sensual pleasure, and as such has been classed with dancing and drinking. Consequently, music has been neglected by respectable persons. Until Christianity came, there was no real music for young people or for children, except the folk songs. Even in the history of Western music, the stimulus for its development was the demand on the part of the church for proper music. "It is not until the time of St. Ambrose, who was bishop of Milan in the last part of the fourth century, that the church began to have an official music. By this time the process of secularization had been carried so far that there was a great want of seriousness and nobility in the worship." (1)

It is the same way with St. Gregory and Martin Luther, who all tried to reform music for church worship. This condition does not imply that music remained under the supervision of the church any more than did art, but it was influenced by the demand of the church for proper music for worship. Through the demand, the stimulus, the preparation, the sentiment, and the inspiration that have come from Christianity have arisen such great composers as Mendelssohn, Handel, Hayden and Mozart.

Through Christianity and the church, Christian music has spread in Korea. Previously the people neglected music

(1) Mathews, W. S. B. - A Popular History of Music. p. 129
because it was not used in a moral way, but Christianity introduced into Korea the highly developed music. Congregational singing was introduced by the church when the Koreans were hungry for higher music, so their longing hearts burst into this grand chorus. Even though they are not accustomed to the Western music yet, there is harmony, zeal, and spirit in their congregational singing. Remarks, of this effect, have been made by several American tourists who have been in Korean churches, and who have heard their singing: "I can never forget the joyful, spiritual, full-hearted singing in the Korean church."

A lady who was in Korea about ten years ago for a short visit, asked a native Korean, who is in the United States, to sing the hymn "Saviour, like a Shepherd lead us", in a meeting, because she had heard this song, which was sung by the students in the chapel, when she was passing along the street, and the impression was still strong in her mind. That incident shows how much the Koreans love music and how much they enjoy the congregational singing.

Then there is also special music. Who ever thought that Korean young women and girls would take part in special music in the church or in any public service? Their forefathers and grandmothers would have been shocked if the young girls had sung in public before the door was open to Christianity. But now there are groups of young people singing in the church choir. None of them are paid but they render the service freely to the church. In Korea, those who are musical are rendering their talent as part of their service in His kingdom. There are many young people who would like to join the choir, but because
of a lack of church music, they hesitate to do so. Here is the
great responsibility on the part of the religious music teacher,-
to teach them the higher and morally valued music.

The young women and young men who know how to lead the
others in choir music are going out to different churches in var-
ious districts to teach the groups of young people, so they may
be able to take part in the special music in the church service.

This special music and choir leading originated with Ewha
Haktang students, and the young men of the First Methodist
Church. Of course this First Church music is furnished by the
Ewha students, who have the best chance in training among all
the Koreans. So the high, moral music is the product of
Christianity, and for it Korea owes a debt to the church, since
it brings a great opportunity to the Korean young women. If
it were not for Christianity they would not be able to appear
in public as they do now.

Usually all the church organs are played by Korean
young women. In this case, too, Christianity has opened the
gate for the young women. The old custom was that Korean girls
were not to be trained in musical lines, except those who were
entering the dancing school for their life work. Therefore the
girls could not express their feeling through music, but rather
had to suppress them. Christianity came to this world to lift
up women and to emancipate her from her inferior condition, but
the same Christ and Christianity do notore for the Oriental women
than for the women of any other section. There are some churches
where the music is under the supervision of men, and men play
the other musical instruments such as cornet and violin as well as the organ, but generally the young women are the organists and the leaders of the musical programs.

The Ritual is simple, and yet it is worshipful. Some may say it is not as solemn as the American service, and that there are some disturbances, where there should be silence. But it should not be criticized at this stage of transition. The Oriental people worshipped the Buddha, whose image is in every place. If there is no image, then there is a picture, which they used to worship. Before such images, the people are silent in mingled fear and reverence. They naturally bow down before them to say their prayer. From such a worship they are converted to Christianity, and when they come to church they do not see any image, but a preacher, standing on the pulpit and preaching. Of course the older Christians know that the church service should not be disturbed by any noise or movement, but those who are strangers to the Christian church naturally forget that the church is the temple of the invisible God, because they do not see any images. That disturbances occur does not mean that the Christian church service is disturbed constantly by the noise of the people, but that it can be more dignified than it has been.

On special occasions, like Christmas and Easter and Children's Day, they include a short drama or dialogue in the program beside the musical program. The children take their part, as well as the children of any other country. If they had been trained long and early enough, there would be in Korea
a number of professional dramatic people.

There are school songs whose tunes may be adopted to the Occidental or Oriental music, according to their choice. School is the place the students learn to sing the hymns. In chorus singing they do a very good piece of work. There are elementary and advanced chorus classes. They often give free public concerts. They help with the public program, if there are any special concerts going on in the city hall or in the Y.M.C.A. Hall. At Christmas time, they give a sacred concert in the church. All their activities are given free of charge. They do it as their service to God, to the church, and to the people. A complimentary word comes from the American consul's mother who was once present at one of these concerts. She said, "I could understand their singing more clearly than that of American people". Of course it can hardly be true, but it shows what they can do, if only they have a chance. The following is one of the Christmas concerts rendered by the chorus in a church:

The program is rendered by the Ewha Girl's chorus:

Processional ------ "Awake 'tis Merry Christmas Tide"
Hymn ------------ Joy to the world
Prayer ----------- Minister
Chorus ----------- "The Heavens are Telling"-----Haydn.
Double Quartet and chorus -- "Every where every where"--Nevin.
Duet ----------- "The Song the Angels Sang"----Fillmore.
Second Chorus ---- "Say where is He Born"-------Mendelssohn.
First Chorus ------ "In that Day"------------- Protheral.
Offertory ---------"The Chimes"
Trio ------------"O Hily Night"---------Prehl.
Solo -----------"Glory to God"---------Stultz.
1 and 2nd Chorus---"Hallelujah"---------Geibel.
Chorus, quartet, and Solo -------"Silent Night Holy Night".
Benediction-----------------------------Minister.

In-born genius does not make one great. Some nations and people are more advanced in civilization than others, not because they are born with more talent, but because they meet the right opportunity to train it. Korean people have lacked this opportunity. The chances are very few to develop their different talents. Once Korea had a highly developed civilization, and she was a storehouse of art and lover of music, but by misfortune she lost those characteristics. Now is her chance to revive them in the form of a great religious service. Whose responsibility is this? Is it not the duty of the religious leaders?

There is some work in dramatics in the schools, but very little, and it is not professional work, but rather that of amateurs. In the schools for boys there are some orchestras and bands under the direction of a music teacher, but they are not perfect organizations.

All these different elements are begun in a crude way, compared to Occidental music, and there is not much balance in the field of music. As a whole, it is too young a venture as yet, but all the five elements of this fine art should be developed equally.
PART II
Music as a Fine Art.

Through the history and through the development of music under Christianity we see that the sister arts are not treated equally well. Since five arts are included in the one fine art, music, it is better to discuss each separately, and to show why they all are important, and, by doing so, that all the arts should be well developed for church service, and for Religious Education in the future, even though their development has been neglected up to the present time.

Congregational Singing. First we see why congregational singing is important in their service. The ideal form of church music is the congregational singing where every voice is lifted in praise and thanksgiving, in prayer and petition, in inspiration and encouragement, and in earnest witness for divine worship. In any concerted action, if the individual has no part to do, he has no interest in it. So it is with worship. The minister may preach an eloquent sermon; the choir or quartet may sing an excellent song; and through them the congregation may have momentary inspiration; yet if there is no congregational singing, there will not be as much inspiration in the individual's heart, as when he or she takes part in worship. So congregational singing gives the opportunity to sing, and it is an audible representation of the communion of saints and of fellowship with people. It makes a way for common aspiration, and unites all the people in a common expression of thought, for singing is an easy way of expression. Hymns help people to express deeper emotion, and to give self-expression, as well as collective
expression. "Differing essentially from the preaching of the truth", says an American writer, "the distinguishing idea of the song services is not impression, but expression; the outflow of the worshipful sentiment, not upon the people, but up to God."

In the German Reformation, or in great English Reformation under the Wesleys, there was a great restoration of congregational singing. Among the common people it was the congregational hymn, in which all could participate, that swept the masses into the fold of the reformers. In Korea, the congregational singing has never reached its climax. Therefore it needs cultivation, so it may reach to the highest point, rather than restoration, as in the other nations.

Whenever we hear hymn singing in which the congregation fully participates, we can not help but feel its dignity and power. Our Christian hymns are surely among the most powerful agencies we have for developing the religious sentiment of our people. They are exalted and stimulated, not by the volume of sound, but by the enthusiastic, hearty, and sympathetic communion of a great assembly. That congregational singing brings within the active plans of the service the voice and heart and will of every worshipper, makes it practically valuable in achieving the results the minister desires. It also wakes the deeper spiritual apprehension of God in the minister's heart, while the song is preparing the congregation to hear him.

Congregational singing also gives actual communion with God, and the awakened souls will give the spiritual power to others. The true congregational singing will react upon the souls of the individual singers, and if unsaved persons are in the
assembly, they, too, will be influenced.

If it is so important, where and how often should it be used? The congregational hymn should be in the Sunday morning service and Sunday school, in young people's meeting, and in prayer meeting, in the evening service as well as in the morning service. Since it creates the spiritual atmosphere and prepares the thought for worship, it must be in every service for worship. It should be at the beginning of the service after the prelude, to create the general atmosphere; a second hymn should be before the sermon, but it should be more intense and quiet, because it has more powerful results than the first one and it is counted as a part of the sermon. The closing hymn holds the greatest opportunity of the hour of worship. It may strengthen and complete the sermon. Then there should be more congregational singing in the hymn service.

If this congregational singing is so important, the next question is the method to be employed. All the hymns should be chosen through prayerful and careful study, and they should be well prepared— not merely announced by number. It is not only the choice of hymn, but also the choice of verses in the hymn, that is important. One must be very careful in omitting a verse. It is better not to omit any stanza, but if omissions are made at all, the hymn should be carefully studied before hand. The music should be simple and tuneful, and within the compass of the average person's voice, so that the whole congregation may sing smoothly. Hymns should be so chosen that the congregation can not help but desire to join the joyful song of praise.
The method of using hymns has varieties. There must be a prelude, to create the atmosphere, and also to give opportunity to learn the new tune. Then in choosing the hymns the minister should confer with the organist or choir leader, so their spirit or thought will be together, not for their own benefit, but for the service in which the contribute. The organist or the choir leader must feel the same responsibility, in leading the congregation into food and spiritual singing, as the minister in preaching. The enthusiasm of the congregation in singing depends on the way the organist plays the organ. Therefore, it is necessary for him to think spiritually, or rather, be spiritual, instead of merely thinking of playing. Then after the minister announces the number and before the congregation starts to sing, it is better for the minister to read the hymn, and to give a comment on it, so the congregation will give more attention to the words and the meaning of the hymn, instead of following the music, without any thought of what they sing. In the evening service or the weekday service, the minister can divide the congregation into two groups, so they can sing antiphonally. Some part may be sung by the choir, or as a duet or solo. The minister can use several demonstrative styles in bringing out the spirit and power of the congregation.

Special Music. The purpose of the choir in the church is to support and foster congregational singing. All singing requires leadership and inspiration. In this function of leadership, the organist should be able to depend upon the choir as his assistants. He can not lead the congregational singing
alone as well as with the choir, so he must work with the choir to lead them well. The choir is a leader and guide. It is simply a part of the congregation that has special training in singing. The best work can be done by a chorus which includes many voices, because a chorus gives a fuller body of tone, comparatively undominated by any individual voices. But sometimes a small body of singers, a quartette or a precentor, take the part of congregational leadership. Such an arrangement, however, must be carefully managed, to see that leadership is accomplished. Solo singers are not always successful in achieving these most useful qualities of style. This act of leading should not simply be tonal and rhythmical, but intellectual and spiritual, and able to transmit to the other people the real meaning of the hymn singing, and the beauty of both hymns and tunes.

Hymn singing is a form of expressional activity on the part of the congregation, and it is for the congregation. Through hymn singing both praise and prayer are offered to God as direct worship, and though it the congregation declares itself in mutual words of zeal, love, hope, and aspiration.

But congregational hymn singing has limitations on the musical side, for it uses only simple tunes. Therefore the choir music is introduced to supply a form of congregational expression that the people are unable to offer in person, and at the same time it brings inspiration to the congregation. Therefore it has a double purpose; to supplement the congregation's praise and petition to God, and to bring impressive inspiration to them. Since it has such a dual responsibility, all the anthems used by the choir should be chosen will. They should be treated as
congregational in origin and character. They are not a mere address to the people, but are offered on their behalf. The choir is a special branch of the ministry and exists for the same purpose. It is to serve the congregation not only as a leader, substitute, and representative in whatever it can not do itself directly, but as the teacher and inspirer of the congregation.

Worship. There has been a great wrowth in the concept of worship with the growth in man's religion. From being simply a matter of adoration and of various methods of appeasing an angry God, it has grown to have a much richer and deeper conception. It is more a matter of spirit and communion with one supreme Being. With the teaching of Christ, worship came to be a matter of the spirit rather than of ceremony. Worship to-day is based largely on the idea of a personal relationship. It is an attitude of fellowship and communion. Man is searching for the society of God. Worship is becoming at home with God. Above all things worship should be a truthful expression of a comprehensive Christian life. This is one of the most difficult and yet most important things to be attained. Worship must always be sincere and the spirit must be in the heart of both listener and participants.

There are both subjective and objective principles. On the subjective side, is the direct effect on human character of the exercise of worship. It includes the whole relationship between the love of God and the life of Man. On the objective side is the affirmation of Christianity. Worship is a great conservative of faith.
The art of worship is something that must be developed and in which one must be trained. In the first place, the director must develop his own private life by constant and consistent cultivation of daily worship. He must be a sincere participant in public worship. Aside from this development, he must study the art of worship and the methods of training in worship.

In order to have an effective service of worship, the theme and elements of worship must be in unity. The prelude, which is to come first of all, should be selected well to serve as a form of call to worship. Its function is to gather the people's thoughts from worldly things to the place where they are going to worship God with their hearts and minds and spirits. Then the congregational hymn singing should be prepared. It also must be well selected, according to the theme. It will be the first singing in which the whole congregation will participate. The responsive reading also involves congregational participation. It should be read with full voiced and rhythmical tones and expressive feeling. If the minister can not find the suitable reading to his sermon, he may select some appropriate hymn and use it as a responsive reading. The prayer by the minister is not his alone. It is rendered on behalf of the congregation. It should be spiritual and sincere, on to offer to God; and it should be full of inspiring thoughts for the people who may be helped by the prayer. The special music, creed, offertory, and chant, if any, should all be well selected to lead the people up to the point where they are ready for a burning and effective message through the sermon. The sermon should
not be too long and so make the congregation tired. It can be short and yet be effective, so that the message will be impressed on the hearts of the congregation. Then all these messages and the spirit of worship should be summed up in a well selected congregation hymn. After hearing the sermon, and the special music, and the prayer, the people are ready to join in their praise or petition to God. An ideal service is the just proportion of these elements. It is not necessary to use all these in every service. The fact that these elements have persisted is a strong indication that they are divinely appointed.

Drama and Pageantry. The purpose of drama and pageantry lies in the educative method. They are educational assets through all their parts. They organize and direct the play life of children, who are full of imagination, and whose lives are full of play and dramatic action.

The drama is a good method of education for children, for it makes a strong impression on their minds. It is not dry, but rather, it uses a delightful method and they remember its lessons better than those presented by other methods. It gives or encourages team work, and it gives broad ideas and breaks down barriers. It also stimulates the moral and religious ideals of the participants, for the person who takes the part of a sacred character can not help but be influenced.

So it is with the pageant, for it brings out the necessity and importance of the child. The pageant brings visualization to the people, therefore the choice of pageantry text is very important. A good text should not be wordy, but should rather exhibit clearness with distinction. It should
embody high ideals, ideals that can readily be taught through drama.

Drama and pageantry give opportunity for self-expression in the right way. Every living creature longs to have opportunity for self-expression, that vital instinct, imperishable as fire, appearing always to be inborn. Drams and pageantry do not only give opportunity for self-expression, but they train that self-expression. Mr. Davol says, "The same law of expression governs the race, the nation, the tribe, the family, the individual. Nature makes half the man, expression is the other half-------- Expression is that part of a man which lives after him and binds him to the great mass of humanity. Expression is power, that is the sending out of impressions we have received. A thousand feel an impression where one can properly express it. This ability may be acquired through right teaching and practice and concentration."

Then he also says, "Pageantry aims to increase the world's store of happiness by interpreting the meaning of human life and by bringing art and beauty into the minds of all the people-------- A manifestation of the lyrical and emotional impulses in this world of the senses, pageantry allows free play to mystic symbolism in which aspiring souls delight".

**Pictorial Art.** Pictorial art is visualization, and an educative method. Pictures are the books of those who can not read. Gregory the Great encouraged the use of pictorial art in churches, that the "illiterate might behold upon the wall what they were not able to read in books". We still have the illiter-
ate in our days, and also we have those vast numbers of people who can discover the great religious and other truths in books, but lacking the desire, can not be persuaded to take the trouble. But pictures convey emotions.

By studying the pictures such as Hoffman's -- "Christ and the Rich Young Man", Hunt's -- "The Light of the World", and Da Vinci's "Head of Christ" sympathy, appreciation, and admiration, adoration, love, hatred, joy and sorrow, aroused by many stimuli and expressed in many ways, sway the new self. As stimulants to action, pictures have very great efficacy.

Selection of Material for Programs for Korea.

Available Material: It is true with human nature that there is always a tendency to draw on "back to home". When a man leaves his home, his country for a foreign land, a strange country, strange people, strange customs; when he has become acquainted and well situated and probably has plenty more than he cares for, there is no need of going back to his home land. But there is one thing needed to satisfy his desire - that is, - the ability to think of the place from which he has come. He likes to have the things with which he has associated so long in his child life; things to which he is accustomed; there is joy, there is unspeakable pleasure in getting back to well known things. The same principle operates in music or in any art. The Korean people may know the Western music because it has been introduced and they have been using it along with their services, yet it would be far better to cultivate their own and to bring that to a higher level. Therefore the young people are going back
to the old music which was once deserted and are finding out the old melodies, and the origin of the melodies, but there is a great need to have more hymn-writers and composers. Because the students who are educated in the religious schools know more about Western music and melodies, it may be easy for them to sing, but in the church service, the majority of the congregations are not the students of a religious school, and they are not familiar with the Western music. For them it is easy to sing the Korean melody, rather than other melodies, which are not familiar to them. And so it is with the words of the hymn. Sometimes the translation does not bring the real meaning of the hymn and sometimes the words are not fitted for the Oriental mind. Therefore there is a great need to have more hymns and tunes composed by the native; tunes adapted to them. In order to lead them to correct principles, it is necessary to give them general knowledge about composition, church music, and hymnology.

In this case, there must be some leaders who can give instruction in the matter, and who can choose good melodies and good poetry. The program of their instruction will be discussed more fully in connection with the program in general.

Since there is a scarcity of native material, they need materials from other countries to be used in translation. But the material which is available would need to be adapted to Korean life, and should be tried out with great care before volumes of material are translated. Some may not have a suitable text, and some may have good text and yet not suitable melodies. There is another problem, too, that is, the person who undertakes the
translation should have a general knowledge of music and a mastery of English, and most of all, he should have spiritual experience. Unless he or she has these things, the translated materials may not have any influence on spiritual nature of the people. The characteristics of music needed for the Korean mind.

The next question is what kind of material would be useful to the service of this native people. For the music part, the melodies should be rhythmic, for rhythm will make a strong impression on them. Korean people are naturally full of rhythm. They show it as they use ironing sticks, in beating the drums, and in many other ways. Some of the music should have marked and cheerful melodies, some of it should be in the minor mood, because the Koreans love the one kind as well as the other. Even the native melodies are a mixture of the minor mood and cheerful tunes.

The people love nature and the scenery, as well as things of religious value. So it will be most helpful to them if the text contains chiefly these characteristics. It should have a good spiritual background, as well as the artistic and aesthetic quality in it, and it should be worded with simplicity so as to bring the spiritual messages to all the people, directly through the hymns as much as through the sermon.

Building a curriculum in fine Arts.

At present there is only one college for girls in all Korea. This is the only institution where they can get a higher education, and this is the only one where girls can be trained for leadership. All the churches and religious schools look to this college for their leadership. They ask this college for
music teachers, church organists, choir leaders, and week-day school teachers. In order to meet the call, there should be a sufficient training course. They have an adequate course for general education, and for Religious Education, but no efficient course in fine arts. And yet they depend on the girls to perform their duty and to help with the programs. Therefore these courses are suggested as an addition to the curriculum of this college:

I. Study of hymns ----------------- three hours, 1st term

The study of the history of early Christian music; the history of hymn writing; leaders of hymn writing in different countries; the great hymn writers, such as Watts and Wesley, Montgomery and others.

II. Building of Hymn Programs for Worship in the Church ----- 

The special study of hymns for different periods of the child's life and for the adult; practice in building the program for church worship. the study of the relation of different arts to the program; the method of building the program. 

2 hours--two terms

III. First Chorus------------------3 hours--two terms

Training of the voice; study of the great masterpieces; preparation of concerts and special music in the church for both ordinary and special occasions.

IV. Second chorus ------------------2 hours--two terms

Training the voice for the elementary chorus; building of the singing voices; study of easy anthems. (The chorus may take charge of the church choir alternately.)
V. Training Classes for Teacher---------2 hours----two terms

Not only for the teachers in the service but also for prospective teachers; the study of the principles and methods of teaching; practice teaching; lesson plans for each grade.

VI. Sight-singing and Ear Training------2 hours------two terms

Most of the Korean songs are oral and by such a study the student may become able to write down the melodies by hearing them.

VII. Harmony ---------------------------3 hours----two terms

The study of chords, and their construction: the harmonization of melodies and basses. Through this study the native melodies may be set into modern form and the old music may be revived and also equip the talent for the young composers.

VIII. Drama and Pageantry--------------3 hours----two terms

Methods and principles of writing dramas; practice in writing plays and pageants for festivals in churches and for social service; practice in directing pageant; organization, coaching, and casting.

IX. Study of Costuming------------------2 hours----one term

The primitive costumes, costumes of different countries; the making of costumes and designs for costumes and for other materials which are necessary for plays and pageants.

X. Art -------------------------------2 hours----second term

The history of art; the use of art in teaching; the use of pictures for different periods of child life.

XI. Choral Technique-------------------2 hours----two terms

Training in the organization of a chorus and in methods of developing the "community singing" spirit.
of course these are only the preliminary courses, but as these progress well, more should be added, till the fine arts department is well established. For source material for these courses the following bibliography is suggested:
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The church program is somewhat dry and not interesting and there is not much variety because not many people know how to use all the elements of fine arts. They usually treat only a few, usually a few musical numbers, and follow them with a long sermon. The church program should be built with other arts to make it interesting, and at the same time there must be a short yet effective sermon for those who are not Christians. The morning service can be made an effective and interesting service by making the congregation take part in the service. It is the same with a special occasion like Christmas or Easter. The minister should not neglect giving an effective and powerful spiritual sermonette with these various special programs, for the aim is not only to interest the people in the church service, but also to lead the unsaved souls to Christ, the chief responsibility of any Christians in Korea or in any other land.

In the appendix the various programs for use in different services are suggested, in which all five of the fine arts of music are used. It is not necessary to use them all at once, or all the time, but to build the program in such a way that there may be some alteration, so that they may not be left out entirely nor used too much. The five arts should be used in a well-proportioned way. The use of these fine arts is to make the service more helpful and cheerful and make the people enjoy the service, and at the same time to give them the inspiring and wonderful message of Christ.

Conclusion:

The author tries to show the past history of Korea, how
she developed art and music in a distinctive way and then suffered a decline in that respect till Christianity came. Even then, the fine arts were poorly developed. They were used for pleasure and amusement rather than for worship. But the possibility of progress and development in these arts is the great opportunity of the Christian church in Korea, not only as a direct aid to them but probably as one of the channels through which high ideals and the Gospel with its message of salvation may reach the non-Christian people in Korea; by which Christianity may be made a leaven and a dynamic force, until every single one in Korea becomes a Christian. Should we not try by fostering musical education and training to help them to develop these fine arts which are a powerful force in the Christian church, so they may go side by side with the preaching to bring the people to Christ?
APPENDIX
Congregational Singing and Hymns

An Evening Service
Cross

Hymn: Whole Congregation

Beneath the cross of Jesus, I fain would take my stand
The shadow of the mighty rock within a weary land,
A home within the wilderness, a rest upon the way,
From the burning of the noon-tide heat, and the burden of the day.

Upon that cross of Jesus, mine eye at times can see
The very dying form of One who suffered there for me;
And from my smitten heart with tears, two wonders I confess—
The wonders of his glorious love and my unworthiness.

I take, O Cross, thy shadow, for my abiding place:
I ask no other sunshine than the sunshine of His face,
Content to let the world go by, to know no gain nor loss,
My sinful self my only shame, my glory all the cross.

Second Hymn: Whole Congregation (First stanza only)

In the cross of Christ I glory,
Towering o'er the wrecks of time;
All the light of sacred story,
Gathers'round its head sublime.

Scripture: "He that taketh not his cross, and followeth after me, is not worthy of me. He that findeth his life shall lose it, and he that loseth his life for my sake shall find it. Then said Jesus unto his disciples, "If any man will come after me, let him deny himself, and take up his cross and follow me.""

Hymn: (Solo or duet) To tune Germany

"Take up thy cross," the Saviour said,
If thou would'st my disciple be,
Deny thyself, the world forsake,
And humbly follow after me."

Hymn: Whole Congregation

Jesus, I my cross have taken,
All to leave, and follow thee,
Destitute, despised, forsaken,
Thou from hence, my all shalt be,
Perish every fond ambition,
All I've sought and hoped and known;
Yet how rich is my condition;
God and heaven are still my own!
Leader: Then delivered he him therefore unto them to be crucified. And they took Jesus, and led him away.

Congregation: And he, bearing his cross, went forth into a place called the place of a skull, which is called in the Hebrew, Golgotha. (St. John)

Hymn: (First stanza a solo--chorus by whole congregation)
Second stanza, duet--chorus by whole congregation
Third stanza, to be sung by whole congregation.
"Through the Gate of the City they Led Him Still" (In Alexander song book, No. 3)

Leader: Now there stood by the cross of Jesus, his mother, and his mother's sister, Mary, the wife of Cleophas, and Mary Magdalene. (St John)

Hymn: Whole congregation. (To the tune Stabat Mater)
Near the cross was Mary weeping,
There her mournful station keeping,
Gazing on her dying Son:
There is speechless anguish groaning,
Yearning, trembling, sighing, moaning,
Through her soul the sword had gone.

Hymn: Congregation--(The fourth stanza only of "O Love Divine what Hast Thou Done!")
Then let us sit beneath his cross,
And gladly catch the healing stream;
All things for him account but loss,
And give all our hearts to him:
Of nothing think or speak beside,
My Lord, my Love is crucified.

Leader: The blessed cross shines now to us where once the Saviour bled;
Cong: Love made Him victim there for us, and there His blood was shed.
Leader: And with His wounds our wounds He heal'd, And washed our sins away;
Cong: And rescued from the raging wolf the lost and helpless prey.
Leader: There, with transfixed palms, He hung, and saved the world from loss;
Cong: And closed the bitter way of death by dying on the cross!

Venantius Fortunatus
Leader: Spread, my tongue, the wondrous story of the glorious battle far,

Cong: What the trophies and the triumphs of the cross of Jesus are,

Leader: How the victim, immolated, vanquished, in the mighty war!

Cong: Faithful cross! of all earth's produce only rich and noble tree,

Leader: No such flower, or leaf, or fruitage, we in all the world can see;

Cong: Sweet is thy wood and nails, for sweetest weight is hung on thee. (Venantius Fortunatus)

Leader: Behold the standard of the King!
The wondrous cross is borne on high
Whereon the Saviour willed to die,
That our of death new life should spring (Fortunatus)

Hymn: (Congregation)

When I survey the wondrous cross,
On which the Prince of Glory died,
My richest gain I count but loss,
And pour contempt on all my pride,

Chorus: When I Survey the Wondrous Cross........ MozArt

Hymn: (Congregation) "O Love that wilt not let me go" (Fourth stanza)

O Cross that liftest up my head,
I dare not ask to fly from thee;
I lay in dust life's flory dead,
And from the ground there blossoms red
Life that shall endless be.

Series of picture slides about the cross and Christ on the cross shown on the screen. (Then the cross is introduced, which has been made of paper or some suitable material so that a light can be lit inside of it. This cross, trimmed with green wreaths and white flowers, but not too much, is then in the darkened room; gradually illuminated to its fullest intensity.)

Hymn: Congregation (Fifth stanza, Abide With Me)

Hold thou thy cross before my closing eyes,
Shine through the gloom and point me to the skies;
Heavens's morning breaks, and earth's vain shadows flee;
In life, in death, O Lord, abide with me!
Anthem: Abide With Me------------------------Cyrus S. Mallard
Prayer--------------------------

20 minute worship for Evening Service.
Program with Pictures

for an

Evening Service
The Manhood of Jesus

Prelude: True Hearted, Whole-Hearted. Faithful and Loyal

Hymn: (Whole congregation) Tune "Materna" #239

O, Master-Workman of the race,
Thou man of Galilee
Who with the eyes of early youth
Eternal things did see;
We thank thee for thy boyhood faith,
That shone thy whole life through;
Did ya not know it is my work;
My Father's work to do?

Leader: Reads Luke 2:41-51

All in unison: "And Jesus advanced in wisdom and stature,
and in favor with God and man."

Hymn: (Second stanza)

O Carpenter of Nazareth,
Builder of life divine;
Who shapeth man to God's own law,
Thyself the fair design,
Build us a tower of Christ-like height,
That we the land may view,
And see, like thee, our noblest work
Our Father's work to do.

(All seated, then the leader announces that the service will
be continued with pictures)
(The slides will be provided and the words which may be sung
or read may be written below the picture, so the whole
congregation will partake without turning on the light,
except for the long verses which will be read by the leader.)

Leader: "Then cometh Jesus from Galilee to Jordan unto John
to be baptized of him. But John forbade him, saying, I
have need to be baptized of thee, and comest thou to me?
And Jesus answering said unto him, Suffer it to be so
now; for this it becometh us to fulfill all righteousness.
Matt. 3:13-15. (As the leader begins to say the above
verses show the slide.

Hymn: (Unison)

1. Baptism of Christ. Maratta

Come. Holy Spirit, heavenly Dove
Baptism of Jesus, P. G. Dore
With all they quickening powers;
Till we a flame of sacred love
Temptation of Christ. A. Scheffer
In these cold hearts of ours.

Tissot
Leader: The devil taketh him up into an exceeding high mountain and sheweth him all the kingdoms of the world, and the glory of them and saith unto him, all these things will I give thee, if thou wilt fall down and worship me.

Leader: Jesus saith unto them, Fill the waterpots with water. And they filled them up to the brim.

Gong: And he saith unto thee, Draw out now and bear unto the governor of feast. And they bear it.

Leader: Jesus went up to Jerusalem, and found in the temple those that sold oxen and sheep and doves, and the changers of money sitting:

Gong: When he made a scourge of small cords, He drove them all out of the temple, and the sheep, and the oxen, and poured out the changers money, and overthrew the tables;

Hymn: Jesus calls us; o'er the tumult of our life's wild, restless sea, day by day his sweet voice soundeth, saying, "Christian love me more."
Jesus calls us from the worship of the vain world's golden store, From each idol that would keep us, saying, "Christian, follow me."

Read all: There was a man of the Pharisees, named Nicodemus, a ruler of the Jews: The same came to Jesus by night and said unto him, "Rabbi, we know that thou art a teacher come from God:

Leader: And seeing the multitudes, he went up into a mountain:

Hymn: Hail to the Lord's Anointed, Great David's greater Son! Hail, in the time appointed, His reign on earth begun; He comes to break oppression, To set the captive free, To take away transgression And rule in equity.
(Second Stanza)

He comes with succor speedy
To those who suffer wrong
To help the poor and needy
And bid the weak be strong.
To give them songs for sighing,
Their darkness turn to light,
Whose souls condemned and dying,
Were precious in his sight.

Hymn: (All) Bright Galilee (Second stanza)

Once along that rugged shore,
He who all our sorrows bore,
Journeyed oft with weary feet,
Thru the storm of burning heat,
Healing all who came in faith,
Calling back the life from death;
King of kings, from heaven was he,
Tho so poor by Galilee!

Reading in Unison: "There shall be no
   sign be given unto it, but the sign of Jonah:"

Reading in Unison: "Woe unto you
Pharisees! for ye love the chief seats in
the synagogues and salutations in the
market places:"

Leader: Mark 2-3

Cong: There appear unto them Elijah with
   Moses and they were talking with Jesus
   (on the slide)

Unison: "Whoso shall receive one such little
   child in my name receiveth me."

Hymn: Break thou the bread of life.
   (whole hymn)

Unison Reading: I am the good shepherd, the
good shepherd giveth his life for
the sheep.

Unison Reading: I am the light of the world.

12. Christ and the Adultress... Hofmann
   The Syrophoenician Woman

13. Jesus healing the Blind
   and Lame... Tissot

14. Healing the sick Child... G. Max.


16. Jesus and His Disciples
   Going thru the Cornfield
   Dore

17. Jesus heals a deaf man...
   Bida

18. Christ giving sight to
   the Blind man. Crittenden

19. Christ Healing the Blind
   Man... Bida

20. Pharisees and Sadducees
   come to the Temple of
   Jesus... Tissot

21. Christ reproofing the
   Pharisees... Tissot

22. The Transfiguration
   .... Tissot

23. Jesus teaching
   Humility. Unknown

24. Christ blessing
   Little Children...
   Hofmann

25. Christ feeding the
   Multitude.....
   Carolsfield

26. The Good Shepherd...
   Plockhorst.

27. The Light of the
   World... Hunt
Unison Reading: O thou of little faith Wherefore did'st thou doubt? Christ and Peter on the Sea...

Leader: Behold, I stand at the door, and knock if any man hear my voice, and open the door, Christ Knocking at the Door...

Cong: I will come in to him, and will sup with him, and he with me.

Hymn: (All)

Master, the tempest is raging! The billows are tossig high! The sky is o'ershadowed with blackness, No shelter or help is nigh, Carest thou not that we perish? How canst thou lie asleep? When each moment so madly is threatening A grave in the angry deep.

The winds and the waves shall obey my will, peace be still! Whether the wrath of the stormtossed sea, Or demons, or men, or whatever it be, No water can swallow the ship where lies The master of all on the earth and skies; They all shall sweetly obey my will, peace be still! Peace be still! They all shall sweetly obey my will! Peace, peace, be still!

The chorus ends very quietly and the picture with this chorus may take the place of a postlude. After this quiet ending the service is dismissed by the benediction.
Program for Children’s Day
Making the Hymn Book Live

Flowers and the Children

Prelude.... Coronation March

(Let the congregation come in first and take their seats, then reserve the seats for children.)

(All the children gather in the choir room and march in with the song and the choir follows them and goes up to their places while the children take their seats.)

Processional Hymn--

"Marching with the heroes
Comrades of the strong,
Lift we hearts and voices as we march along;
O the joyful music all in chorus raise!
Theirs the song of triumph, ours the song of praise.
Marching with the heroes, comrades of the strong,
Lift we hearts and voices, as we march along."

(The second and third verses are to be sung.)

Leader-- Call to worship (rising and saying):-
O that men would praise the Lord for His goodness, and for His wonderful works to the children of men.

Hymn: (Whole congregation)

"Come, Thou almighty King,
Help us Thy name to sing,
Help us to praise:
Father, all glorious, O'er all victorious
Come and reign over us, Ancient of days.

(Sing whole hymn)

Prayer..... Special prayer for the children.

Response... Let the words of my mouth .......... A. Foote
(By choir)

Choir..... Let the people praise thee, O Lord.... W.R.Spence

(A short explanation that our worship will be continued by visualization; a short sermonette for the children before the light is turned out. Slides are introduced.)

Hymn.......(Congregation)

For the beauty of the earth. 1. The Perugian Valley.. T.George
2. or slide made of whole field of flowers.
3. Slide which shows sky scene
For the glory of the skies, 4. Mrs. R. Hoare with her infant-- Reynolds
For the love which from our birth,
Over and around us lies 5. Nativity.. H. Le Rolle

Lord of all to thee we raise 6. Angel's Head... Reynolds
This our hymn of grateful praise 7. Chorister Boys..Anderson

For the wonder of each hour, 8. Scene of sunrise made or
Golden Afternoon, Oregon...

Of the day and of the night 9. Moonlight.. Blakelock
Hill and Vale, and tree and flower, 10. Scenery of hill and vale
and flower.

Sun and moon, and stars of light. 11. Starry night sky.

For the joy of human love)

Brother, sister, parent, child 12. Family Group... Franz Hals

Friends on earth, and friends above
For all gentle thoughts and mild, 13. Christ blessing little
children

For thy church that evermore
Lifteth holy hands above
Offering up on every shore 14. Rheims Cathedral from
Her pure sacrifice of love.

Leader....read.... Luke 18: 15-17 15. Christ Blessing Little
Children..Plockhurst

Hymn.....(Congregation)

This is my Father's world, 16. Slide of nature
And to my listening ears 17. The Age of Innocence...
All nature sings, and round me rings Reynolds
The music of the spheres.
This is my Father's world, 18. Beautiful scenery
I rest me in the thought,
Of rocks and trees, of skies and seas, 19 Mer de Glace
His hand the wonders wrought.

Sung by duet

This is my Father's world, 20. slide made, birds singing on
The birds their carols raise; branches.
The morning light, the lily white, 21. Field of white lilies and
Declare their Maker's praise. morning sunshine.
This is my Father's world,
He shines in all that's fair,
In the rustling grass 22. Field of green grass
I hear him pass,
He speaks to me everywhere.
Read in Unison
This is my Father's world
O let me ne'er forget
That though the wrong seems oft so strong,
God is the Ruler yet.
This is my Father's world,
The battle is not done,
Jesus who died shall be satisfied.
The earth and heaven be one.

23. Fields of iris flower
24. Battlefield
25. Marching of the army
26. The Crucifixion
27. Risen Lord and Mary Magdalene

Hymn--First stanza as a solo
(But before singing the minister reads it through and also describes the picture of Samuel and how he listened to God's voice.)

28. The Child Samuel

Second Stanza by quartette

O give me Samuel's ear,
The open ear, O Lord.
Alive and quick to hear
Each whisper of thy word,
Like him to answer at thy call,
And to obey thee first of all!

Third stanza by whole congregation

O give me Samuel's heart,
A lowly heart, that waits
Where in thy house thou art,
Or watches at thy gates,
By day and night, a heart that still,
Moves at the breathing of thy will?

Read by children:

Tell me the stories of Jesus
I love to hear,
Things I would ask him to tell me
If he were here:
Scenes by the way-side; Tales by the sea,
Stories of Jesus, Tell them to me.

29. Korean children around teacher or missionary
30. Jesus and His Disciples going thru cornfield
31. Christ and St. Peter on the Sea

Sung by children:

First let me hear how the children
Stood round his knee,
And I shall fancy his blessing
Resting on me:
Words full of kindness, Deeds full of grace,
All in the lovelight of Jesus face.

32. Christ blessing Little Children

Plockhurst.
Sung by Children's Quartett:

Into the city I'd follow,
The children's band
Waving a branch of the palm tree,
High in my hand;
One of his heralds,
Yes, I would sing,
Loudest Hosannas!
Jesus is King!

Sung by whole congregation:

Tell me, in accents of wonder,
How rolled the sea
Tossing the boat in a tempest
On Galilee! And how the master,
Ready and kind,
Chided the billows,
And hushed the wind.

Hymn, by whole congregation:

The summer days are come again,
With sun and clouds between,
And fed alike by sun and rain,
The trees grow broad and green.

Spreads broad and green the leafy tent,
Upon whose grassy floor
Our feet, too long in cities pent,
Their freedom find once more.

The summer days are come again
Once more the glad earth yields
Her golden wealth of rip'ning grain:
And breath of clover fields,
And glow of summer air
And winging tho'ts and happy moods
Of love and joy and prayer.

(On the platform beside the curtain for slides, there would be a group of children dressed in white with green ribbons for belts and carrying a bouquet of white lilies to match the children's dresses and the belts.)
The lantern slides stop a while and the light is slowly increased on the place where the children were standing. While the light shines upon them, the children from the floor will sing.

"All the happy children,
Gladly join our song."

While they are singing the entire hymn, during a little pause
at the end of the second stanza the light is dimmed. Then during the time, children wearing light pink dresses, carrying a bouquet of roses come and stand between the lilies. Then the light increases so as to show the distinct flowers and also the beauty of the children. Then the children come down the platform and distribute the flowers among the other children. While they distribute them the organist plays "Rejoice, Ye pure in Heart."

Benediction and Silent Prayer.

Dismissal.
Program for a Sunday Morning

given by the

Young People of the Church
Send Out Thy Light, or The Call and Claim of Wisdom

1. Prelude-- Organ, "I Waited for the Lord"
   from Hymns of Praise... F. Mendelssohn

2. Procession. (Choir)

Light of the world, we hail thee, Flushing the eastern skies;
Never shall darkness veil thee, Again from human eyes;
Too long, alas, withholden, Now spread from shore to shore;
Thy light, so glad and golden, Shall set on earth no more.

Light of the world, thy beauty, Steals into every heart,
And glorifies with duty Life's poorest, humblest part;
Thou robest in thy splendor, The simplest ways of men
And helpest them to render Light back to thee again.

Light of the world, before thee, Our spirits prostrate fall;
We worship, we adore thee, Thou light, the life of all:
With thee is no forgetting, of all thine hand hath made;
Thy rising hath no setting, Thy sunshine hath no shade.

3. Call to worship and Doxology (Old hundred)

Praise God from whom all blessings flow,
Praise Him, all creatures here below:
Praise Him above, ye heavenly hosts:
Praise Father, Son and Holy Ghost....Amen.

4. Unison Selections

Leader: Arise, shine; for thy light is come,
And the glory of the Lord is risen upon thee.

Cong: For behold darkness shall cover the earth,
And gross darkness and peoples.

Leader: But upon thee shall the Lord arise,
And His glory shall be seen upon thee.

Cong: And nations shall come to thy light,
And kings to the brightness of thy rising.

Leader: Lift up thine eyes round about and see
They all gather themselves together, they come to thee.

Cong: Who are these that fly as a cloud,
And as doves to their windows?

Leader: Surely the isles shall wait for me
And the ships of Tarshish first.

Cong: To bring thy sons from far,
Their silver and gold with them.
Leader: Unto the name of the Lord thy God,  
And to the Holy One of Israel,  
For He hath glorified thee.

Cong: Thy gates also shall be open continually,  
They shall not be shut day nor night:

Leader: That men may bring unto thee the wealth of the nations  
And their kings led with them.

Cong: The glory of Lebanon shall come unto thee,  
The fir tree, the pine tree, and the box together.

Leader: To beautify the place of my sanctuary,  
And that I may make the place of my feet glorious.

Cong: In the latter days it shall come to pass  
That the mountain of the Lord's house shall be  
established in the top of the mountains,  
And it shall be exalted above the hills.

Leader: And peoples shall flow to it,  
And many nations shall go and say:

Cong: Come and let us go up to the mountain of the Lord  
And to the house of the God of Jacob:  
And He will teach us His ways, and we will walk in  
His paths.

(This leads to Gloria Patri, sung by all)

5. Choir number:  
"Send out Thy Light and Thy Truth Let them Lead Me."  
Gounod

6. Scripture Reading...John 1:1-18

7. Prayer:

Eternal God, who has neither dawn nor evening,  
yet sendest us alternate mercies of darkness and the day,  
there is no light but thine, without or within. As thou  
liftest the curtains of night from our abodes, take also  
the veil from all our hearts. Rise with thy morning upon  
our souls; quicken all our labor and our prayer: and though  
all else declines, let the noontide of thy grace and peace  
remain. May we walk, while it is yet day in the steps of  
Him, who with fewest hours, finished thy divinest work. Amen.

8. Response:

"Send out thy light and thy truth, let them lead me,  
O let them bring me to thy holy hill. (Gounod)  
(Just the first and last score of the song)  
#513 Living Age.
(Three girls—one has a light in her hand, the second has a Bible in her hand and the third girl has a harp in her hand. They walk in quietly from the side room and stand in line. Four girls and two boys of the same size have entered.

The first group: A boy and a girl go forward to the one who has the light in her hand and says: "We have been searching for the light of Christ, the light which helps to give radiance to others. There is no light of Christ in our village—the darkness is deep. But I heard of this wonderful light from my friend, so I came to seek you so that I might have that light to carry back to my village."

The second group: A boy and a girl go to the girl who has the Bible in her hand and say: "We were looking for someone like you who could teach us the word of God and we have been wandering all these days."

The third group: Two girls go to the one who has the harp and say: "We came from Suwan. Our village is just waking up. We heard the message of Christ and we have been studying His word intensively. But when we come to our hymns we found that there are many fine hymns but we do not know the tunes. We have been reading and have tried to sing but we have failed. We heard that you could teach us the tunes to which we could sing the wondrous words. Will you please teach and show us how to sing so that we may go back to our village and teach our people?"

The three symbols of Light, Word and Music answer gladly: "Come to our school where you can learn all you want and take it back to your people." (As they answer they march out and the children follow them)

10. Offertory in G..........................Beethoven

11. Hymn (Unison..... all standing)

Brightly beams our Father's mercy
From his lighthouse evermore,
But to us he gives the keeping
Of the lights along the shore.

Refrain:
Let the lower lights be burning!
Send a gleam across the wave!
Some poor fainting, struggling seaman
You may rescue, you may save.
Dark the night of sin has settled,
Loud the angry billows roar,
Eager eyes are watching, longing,
For the lights along the shore.

Refrain:
Trim your feeble lamp my brother:
Some poor sailor, tempest-tossed,
Trying now to make the harbor,
In the darkness may be lost.

Refrain:

12. A short but effective sermon making use of the symbols.

13. Hymn to be read first and then sung:

Lord, speak to me, that I may speak,
In living echoes of thy tone
As thou hast sought, so let me seek
Thy erring children lost and alone.

O teach me, Lord, that I may teach
The precious things thou dost impart
And wing my words, that they may reach
The hidden depths of many a heart.

O fill me with thy fulness, Lord,
Until my very heart o'erflows
In kindling thought and glowing word
Thy love to tell, thy praise to show.

O use me Lord, use even me,
Just as thou wilt, and when and where,
Until thy blessed face I see,
Thy rest, thy joy, thy glory share. Amen.

14. Benediction:

The Lord bless you and keep you; the Lord make His face
to shine upon you and be gracious unto you; the Lord
lift up His countenance upon you and give you peace. Amen.

15. Silent prayer: Seated after benediction, followed by
a distant song (quartette) sung softly:
Lead Kindly Light. (One stanza) Then
the rest of the hymn may be used as
postlude.
A Program Planned
for a
Mid-week Evening Service
during the Lenten Period
The Crook and the Cross

Prelude: Pastoral Symphony

Processional Hymn: (Adult choir, men dressed as shepherds and are carrying crooks.)

Saviour like a shepherd lead us,
Much we need thy tender care,
In thy pleasant pastures feed us,
For our use thy folds prepare.
Blessed Jesus, blessed Jesus,
Thou hast bought us, thine we are,
Blessed Jesus, blessed Jesus,
Thou hast bought us, thine we are.

We are thine, do thou befriend us,
Be the guardian of our way
Keep thy flock, from sin defend us,
Seek us when we go astray.
Blessed Jesus, blessed Jesus,
Hear thy children when we pray,
Blessed Jesus, blessed Jesus,
Hear thy children when we pray.

Thou hast promised to receive us,
Poor and sinful tho' we be:
Thou hast mercy to relieve us,
Grace to cleanse and power to free:
Blessed Jesus, blessed Jesus,
Early let us turn to thee,
Blessed Jesus, blessed Jesus,
Early let us turn to thee.

Early let us seek thy favor,
Early let us do thy will,
Blessed Lord and only Saviour,
With thy love our bosoms fill,
Blessed Jesus, blessed Jesus,
Thou hast loved us, love us still,
Blessed Jesus, blessed Jesus,
Thou hast loved us, love us still.

Hymn: (All Uniting)

God will take care of you,
All thru the day:
Jesus is near you,
To keep you from ill,
Working or resting, at work or at play,
Jesus is with you and watching you still.
He will take care of you,
All thro the night,
Jesus the shepherd,
His children safe keeps:
 Darkness to him is the same as the light,
He never slumbers and he never sleeps.

He will take care of you,
All thru the year:
Crowning each day
With his kindness and love:
Sending you blessings and shielding from fear,
Leading you on to the bright home above. Amen.

Unison: Psalm 23

The Lord is my shepherd, I shall not want,
He maketh me to lie down in green pastures:
He leadeth me beside the still waters: he restoreth my soul.
He leadeth me in the paths of righteousness for his name's sake.
Yea, though I walk through the valley of the shadow of death—
I will fear no evil, for thou art with me:
Thy rod and thy staff, they comfort me.
Thou preparest a table before me in the presence of mine enemies:
Thou anointest my head with oil; my cup runneth over.
Surely goodness and mercy shall follow me all the days of my life;
And I will dwell in the house of the Lord forever.

Alto solo: He Shall Feed His Flock like a Shepherd...Handel

Prayer and hymn response: (One stanza)

How strong and sweet my Father's care,
That round about me, like the air,
Is with me always, everywhere,
He cares for me.

Unison: Psalm 121

I will lift up mine eyes unto the hills;
From whence cometh my help,
My help cometh from the Lord,
Who made heaven and earth,
He will not suffer thy foot to be moved:
He that keepeth thee will not slumber.
Behold, he that keepeth Israel
Will neither slumber nor sleep.
The Lord is thy keeper:
The Lord is thy shade upon thy right hand.
The sun shall not smite thee by day,
Nor the moon by night.
The Lord will keep thee from evil:
He will keep thy soul.
The Lord will keep thy going out and thy coming in
From this time forth and for evermore.
Hymn Response: (Second stanza of above hymn)

O keep me ever in thy love,
Dear Father watching from above;
And let me still thy mercy prove,
And care for me. Amen.

Leader: God is our refuge and strength,
A very present help in trouble.

Cong: Therefore will we not fear, tho the earth be removed,
And tho the mountains be carried into the midst of the sea;

Leader: Though the waters thereof roar and be troubled
Though the mountains shake with the swelling thereof.
There is a river, the streams whereof shall make
Glad the city of God.
The holy place of the tabernacles of the most High.

Cong: God is the midst of her; she shall not be moved;
God will help her, and that right early.

Leader: The nations raged, the kingdoms were moved;
He uttered his voice, and the earth melted.

Cong: The Lord of hosts is with us;
The God of Jacob is our refuge.

Hymn: (All Uniting)

Thou art my shepherd, caring in every need,
Thy loving lamb to feed, trusting thee still,
In the green pastures low, Where living waters flow,
Safe by thy side I go, fearing no ill.

Or if my way lie, where storms are raging nigh,
Nothing can terrify, I trust thee still,
How can I be afraid, While softly on my head,
Thy tender hand is laid, I fear no ill. Amen.

Leader: A short talk about Christ as a shepherd and introduce Him as a shepherd, king and Savior.

Junior Choir: (Boys) All Hail the Power of Jesus' Name.

(They sing it from memory--carrying crowns in their hands.
They march from the choir room and up to the choir loft
by the shortest way. They stand in lines in front of the adult choir. The congregation and the adult choir stand
as the junior choir lift up the crowd then they sing
"And crown Him Lord of all")

Cong: (Sing second and third stanzas of the precious hymns.
Let every kindred, every tribe,
On this terrestrial ball,
To him all majesty ascribe,
And crown Him Lord of all!
Oh, that with yonder sacred throng,
We at his feet may fall,
Join in the everlasting song,
And crown Him Lord of all.

Leader: Rejoice, greatly, O daughter of Zion;
Shout, O daughter of Jerusalem.

Cong: Behold, thy king cometh unto thee,
He is just and having salvation;

Leader: Lowly, and riding upon an ass,
Even upon a colt, the foal of an ass,

Cong: And he shall speak peace unto the nations,
And his dominion shall be from sea to sea,
And from the River to the ends of the earth.

Leader: Thou art fairer than the children of men;
Grace is poured into thy lips:
Therefore God hath blessed thee forever.

Cong: Gird thy sword upon thy thigh, O mighty one,
Thy glory and thy majesty.

Leader: And in thy majesty rude on prosperously,
Because of truth and meekness and righteousness.

Cong: Thy throne, O God, is forever and ever,
A scepter of equity is the scepter of thy kingdom.

Hymn: (All Uniting) All Glory Laud and Honor.

(While the congregation is seated singing this hymn
the junior choir (girls) march in to the choir loft with
palm branches and stand in the front line joining with the
others in the hymn and waving the branches slowly.)

Whole Choir; "Jerusalem".................Parker

(After this the slides are introduced. Show a few
pictures of Christ with a shepherd's crook and the lamb,
then the triumphant entry of Christ, also a picture of
Jesus driving the traders from the temple.)

Leader: Reads Matt. 21:12-13 "Jesus entered into the
temple of God, and cast out all them that sold and bought
in the temple..........

Soprano Solo..Into the Woods My Master Went........
(While the solo goes on behind a screen or
in the dark, a picture of Christ going into
the garden is shown and also a number of other
pictures of Christ.)

Leader: And they stripped him, and put on him a scarlet robe
and they plaited a crown of thorns and put it upon his head.

Cong: Surely he hath borne our griefs and carried our sorrows.

Leader: And they kneeled down before him and mocked him. And they spat upon him and smote him.

Gong: He was wounded for our transgressions, he was bruised for our iniquities.

Leader: When the chief priests and the officers saw him they cried out, saying: Crucify him, crucify him.

Cong: The chastisement of our peace was upon him, and with his stripes we are healed.

(After they read of the suffering of Christ from the slides, without turning on the light, the people are shown of the crucifixion of Christ, as the cross was shown with Christ.)

Cong: Sing "When I Survey the Wondrous Cross."

(Then another slide of the three crosses in the distance.)

Soprano solo: "There is a green hill far away", First verse, Duet: second verse of "There is a green hill far away" refrain to be sung by the whole chorus each time:

quartette: Third verse of "There is a green hill far away" Congregation: Fourth verse of the same song.

Trio...women..."With sorrowing and sighing."

Arr. from W. Statham.....by L.M.Smih

Solo and chorus: They have Taken Away my Lord...J. Stainer.

Cong. Crown Him with Many Crowns.

Benediction: By Minister.

Postlude: "Hallelujah"
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