

5-1-1952

A Study of the Contribution of the Hymn to the Worship Service

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Recommended Citation

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APPROVAL SHEET

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A STUDY OF THE CONTRIBUTION OF THE HYMN TO THE
WORSHIP SERVICE

A Thesis
Presented to
the Faculty of the
Western Evangelical Seminary

In Partial Fulfillment
of the Requirements for the Degree
Bachelor of Divinity

by
C. Auburn Witt
May 1952

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CHAPTER I

INTRODUCTION

I. THE STATEMENT OF THE PROBLEM

The purpose of this study is to determine the values within the hymn and their relative contributions to the worship service of the church. As an element of the worship, the hymn is observed to be incorrectly evaluated and understood. It is hoped that by careful observation and discussion, some new contributions can be added to the fund of knowledge which will aid in man's worship of God.

II. JUSTIFICATION OF THE STUDY

The minister is vitally concerned with the worship service of the church. As a minister, his chief emphasis during his formal education has been upon areas of study related to the preaching of the Word. Primarily during his seminary years, the prospective minister studies theology with its many interrelated fields. Courses in Bible study and Bible history are numerous and adequate, but there is a noticeable lack in the realm of church music and the minister's relation to it as it applies to the worship service. Many ministers have never been trained in the field of church music, and are not well read within the field and

therefore discover a deficiency in that area. There is a noticeable lack in the proper evaluation of hymns as they are used in the worship service, because of a need of further education on the part of the minister.

Songs, whether of the hymn or gospel song type, have their own unique contribution to make to the work of the church. Either type properly used can be equally employed to bring glory to Christ and His cause. It is with the goal in view, that the worship service may more perfectly accomplish its' purpose, that this investigation is undertaken.

III. ORGANIZATION OF THE STUDY

Although the title of the study somewhat limits the scope of the investigation, a comparison was made of the similarities and differences between the hymn and the gospel song. The basic structure and the makeup of each has been analyzed. The application and use of each has been observed, and a resulting conclusion drawn from the study.

The entire thesis has been divided into six chapters. The first and last chapters deal with the introductory and summary materials respectively. The major portion of the investigation is to be found contained in the second through the **fifth** chapters. Chapter two considers selected portions of the Old Testament for a basis of song, while chapter

three is limited to the New Testament for a basis for song. Chapter four compares the hymn and the gospel song in their distinctive usages in the worship service. The fifth chapter brings under scrutiny various supplemental factors which exert an influence upon the music of the church.

In the main, the second and third chapters have been based upon an inductive study of the Bible as related to the discussion. The American Standard Version, revised in 1901, has been the edition consulted, unless otherwise stated. Such helps and aids that have clarified the more difficult passages have been consulted. These sources include: Analytical Concordance to the Bible, by Robert Young; Clarke's Commentary, by Adam Clarke; and Commentary on the Whole Bible, by Fausset and Brown. The fourth and fifth chapters are founded largely primary sources of contemporary authors writing on the work of the church especially as it relates to the aspect of music in worship.

These studies not only included vocal music, but also instrumental music as it applied to church music. Other supplemental influences of recent origin have been considered by their effects upon church music. These influences include: the hymn and religious experience, evangelistic rallies, religious radio programs, oratorios, and religious cantatas.

IV. REVIEW AND HISTORY OF RELATED STUDIES

From the account of the first family in Eden, as is recorded in the book of Genesis, one cannot trace any inference that there were songs sung to God. There is evidence to point to the fact that Adam walked and talked with God.¹ From the very beginning of time there has been an innate desire within man to commune with his maker. One of the very best ways man has yet been able to devise to express himself emotionally to God is through the realm of musical expression. The Church, as the body of Christ, serves as the collective voice in giving praise to Him. The song, and particularly the hymn, has been the primary vehicle of this expression down throughout history.

The church since its organization has recognized music as one of the greatest means of satisfying the emotional side of religious expression. It is the one way in which a group may express itself. There is no other way for a number of people to do the same thing in the same way at the same time. Music prolongs and amplifies the services; raises and sustains in a crowd a similar state of feeling and gives opportunity for simultaneous expression.²

From the recording of the song of Moses and Miriam found in Exodus fifteen, down through the reign of David, the history of Israel has been rich with songs of praise to

¹ Genesis 3:8-11

² Edwin Holt Hughes, and others, Worship in Music (Nashville, Tennessee: Abingdon Press, n.d.) p. 81

Jehovah. The hymn has generally been thought to have been used as a high point in praise to God, but on the contrary in the history of Israel it can be shown differently. Psalm one hundred thirty seven records the bitter experiences and the weeping that accompanied the song that the Israelites sung in captivity in Babylon. Jeremiah four and six also record lamentations and wailings which preceded the time of the captivity.

Then once again as the people returned from their captivity and begun the restoration of the temple, there was a great hymn of praise raised with mingled weeping as the work was begun under the direction of Ezra.³

The Old Testament is rich in prophetic utterances. Of particular note are the Messianic prophecies. Isaiah thirty five, verse ten gives a picture of the redeemed estate of Zion. This estate is characterized by coming into God's presence with singing and with everlasting joy. Zephaniah⁴ also gives an exhortation to sing, for the glory of Israel is restored because Jehovah is in the midst of them. Throughout the Old Testament there is a thread of promise which leads to the future estate of the redeemed.

The intertestamental period is indirectly concerned

³ Ezra 3:11

⁴ Zephaniah 3:14

with this study for it was during this period of history that the synagogue came into being as an institution. From the beginning the synagogue became the center of worship and religious instruction. Although the service of the contained little singing as it is known today, there was present in embryonic form the seed of church music which was to follow.

The want of the temple in the Babylonian captivity familiarized the exiles with the idea of spiritual worship independent of locality.... The synagogue was the means of rekindling the Jewish devotion and patriotism which shone so brightly in the Maccabean struggle with Antiochus. The synagogue required no priest to minister; this and the reading of the Old Testament prepared the way for the gospel.⁵

On tracing through the New Testament for the history of music, it was discovered that most of the information was to be found in the book of Acts. However, song is vitally related to the life of Jesus Christ, for He is the center of the Church, which is to be studied as the vehicle of the gospel which He brought.

The Christian Church was born amid the joyous melody of Angel's songs, and the shepherds listened to such singing as had never reached human ears before. It was surely fitting that the grand hour of the Redeemer's birth should have been honored by outbursts of holy melody.⁶

⁵ A.R. Fausset, Bible Encyclopaedia and Dictionary (Grand Rapids, Michigan: Zondervan Publishing House, n.d.) p. 668

⁶ W.H. Parker, Psalmody of the Church (New York: Fleming H. Revell, [n.d.]) p. 35

The gospel writers themselves are strangely silent upon the fact of music and the Savior's relation to it. However it must be remembered that the day in which Jesus lived was not characterized as a singing one, as the same expression is regarded today. There are many empty spots in the earthly life of Christ which are not revealed in the pages of the Bible. Nevertheless, surely there were times in the life of Christ when songs of praise ascended. Think of the triumphal entry, which has been recorded in all four gospel narratives. Undoubtedly this was a time of tremendous ovation and acclaim to the King of Kings!

A few short days following the triumphal entry, the Word tells of Jesus and His disciples being together in the upper room. The account begins with the institution of the Lord's Supper and concludes with these words, "and when they had sung a hymn, they went out unto the mount of Olives".⁷ Jesus surely did approve of singing, for His message to sin-weary hearts has brought the sweetest harmony that any song has yet been able to convey.

Actually there are few direct references in the New Testament to the music within the church. Much of the early apostolic preaching was heard within the synagogues.⁸

⁷ Mark 14:26

⁸ Acts 17:17; 19:8

Other early church services were held by river sides⁹ and in private homes.¹⁰ Much of the New Testament church history relates to the preaching of the Word, prayer, and fellowship.

There are two places in the gospels where a hymn is mentioned. These two places are to be found in Matthew twenty six, verse thirty, and in Mark fourteen, verse twenty six. Both refer to the same instance following the observance of the Lord's supper. Paul exhorts the believers in Ephesians five, verse nineteen, and in Colossians three, verse sixteen, to teach and admonish one another with the use of psalms, hymns, and spiritual songs. The book of Revelation contains three references to song. Two of them found in chapter five, verse nine, and fourteen, verse three, refer to the new song. In chapter fifteen, verse three, the reference is to the song of Moses and the song of the Lamb. However meager appears the direct indication of song in the New Testament, the principle of rejoicing is to be found scattered liberally through it's pages.

Much of the history of the hymn and hymn tunes could be reviewed, but that history is of no particular interest to the purpose of this discussion. The reader may

⁹ Acts 16:13

¹⁰ I Corinthians 16:19

be reminded that the hymn as it will be studied in this investigation, has remained the same from its origin. The gospel song, its acceptance and use, will be observed especially as it has influenced the music of the church in rather recent years.

Many authors have written works of a general nature in regard to music and the church. Some have given chapters and sections of their books to the subject of special interest to this investigation. Many volumes have been written on hymnology and on the psalmody of the church, but relatively few have dealt with the gospel song and the relationship it bears to the worship service.

The major portion of the personal research in the field of church music appears to have been done by Lutheran churchmen. Three theses of interest to this study are: A Study of the German Chorale, Litany as a Form of Worship, and A Study of the Hymn Tunes its' History and Analysis. The thesis which most nearly approximates this investigation is, A Study of the Hymn Tune its' History and Analysis. However the above mentioned thesis is somewhat different in scope than the subject of this investigation, which is, a study of the contribution of the hymn to the worship service in the light of the rather recent impact of the gospel song.

V. METHOD OF PROCEDURE

For the most part, the information contained in this study is from primary sources. Every attempt has been made to limit the material to be drawn from the more accepted and outstanding contributors to the field of church music.

Throughout the study, there has been the attempt to compare and contrast the value and contribution of the hymn and gospel song. A valid basis for song has been properly established on the standard as discovered within the Bible.

CHAPTER II

AN OLD TESTAMENT BASIS OF SONG

"I will praise the name of God with a song, and I will magnify Him with thanksgiving."¹

I. THE PURPOSE OF THE CHAPTER

According to the listing in the concordance of Robert Young², the words, song and sing, are repeated eighty six times within the Psalms. The word, praise, is given as appearing one hundred seventy two times. Often the word, praise, is used in conjunction with some form of the word, sing. This is an interesting observation in word usage. Surely if an idea is repeated so frequently, it would be well to study its unique application. The purpose then of this chapter is to study carefully the Old Testament usage of the word, song. Especially as song applies to the aspects of praise.

II. THE EMPLOYMENT OF INSTRUMENTAL MUSIC

The first mention of song in the Bible is found in Genesis thirty one, verse twenty seven. In this verse

¹ Psalms 69:30

² Robert Young, Analytical Concordance to the Bible (New York: Funk and Wagnalls Company, 1910), p. 766-7;915

reference is made to the custom of making music with the harp and tabret, and of singing songs at a farewell celebration. Such was the custom in the time of Jacob and Laban, the two main participants in this section. However the cross references to the verse point one forward to Exodus fifteen, verse twenty, and backwards to Genesis four verse twenty one. The Exodus reference tells of Miriam's dance with all the women as they danced to the rhythm of the timbral. The Genesis verse tells of the man Jubal, who was the father of all who handle the harp and pipe. Adam Clarke says of Jubal that he was,

the inventor of musical instruments such as the kinnor, which we translate, harp, and the ugab which we render organ; it is very likely that both words are generic, the former including under it all stringed instruments, and the latter, all wind instruments.³

So from this verse in Genesis can be ascribed the opening of musical history in the Bible account. It is interesting to note that Jubal was the eighth generation from Adam through the line of Cain.

In studying the Psalms, one discovers that many of them have a superscription indicating in what manner they are to be used. In six of them, (four, six, fifty-five, sixty-one, sixty-seven, and seventy-six) there are

³ Adam Clarke, Clarke's Commentary (New York: Abingdon-Cokesbury Press, [n.d.]) Volume I p. 62

First Chronicles fifteen, verses sixteen through twenty-four, gives a picture of the place music had in the return of the Ark from the Philistines. Verse sixteen describes David's concern for the appointment of talented Levites over the music in relation to the ark. Mention is here made of vocal music along with instruments of psalteries, harps, and cymbals. It is of particular note that those appointed were directed to lead the music, for they were skilful in the song.

As it is argued that there is a place for the instrument in worship there also appears to be evidence which would show abuse in the use of instrumental music. In chapter six, verse five, Amos cries out against idle songs sung to the sound of the vial. Likewise, he decries against the instruments of music that had been invented for themselves after the manner of David. In like manner, Isaiah inveighs against the use of the harp, lute, tabret, and pipe in the wine feasts, for, he says, they do not regard Jehovah, nor have they considered the operation of his hands.⁴

Second Chronicles five, verses eleven through fourteen tells of the wondrous glory of Jehovah which filled the House of God, signified by the filling of the House with the cloud. This section tells of the restoration of the

⁴ Isaiah 5:12

the House of God, signified by the filling of the house with the cloud. This section tells of the restoration of the Ark by Solomon. It also further narrates the array of Levites who were appointed to be musicians, and the part that they played in this great ceremony. It must be emphasized at this point, that not until there was a unity among the musicians,⁵ when they sounded as one, did the cloud fill the house.

There is more than a passing reference within Scripture to the use of instruments in the worship of Jehovah. During the reign of Athaliah, the usurper, mention is made of their use.⁶ In Second Chronicles twenty nine, verse thirty, Hezekiah gives commandment to the Levites who are using David's instruments of music. During the Babylonian Captivity,⁷ mention is made of their harps being hung upon the willows.

III. THE EMPLOYMENT OF VOCAL MUSIC

In the above section where David is shown installing the Levites into their musical positions, it refers in a parallel manner, to the singers who lifted up the voice with joy. The following paragraphs then will deal with vocal

⁵ II Chronicles 5:13

⁶ II Chronicles 23:13

⁷ Psalms 137:2

music, and its particular usage as found within some of the Old Testament records.

The fear of God breaks forth into rejoicing. Such was the experience of the children of Israel as they were delivered from their Egyptian taskmasters. The account in Exodus fourteen and fifteen tells how God's power was manifested against the Egyptians, and the result was that Israel saw the work, feared Jehovah, and believed in Him, and in His servant Moses. The response was a song of triumph, extolling the glorious victory of Jehovah on their behalf. Miriam, the sister of Moses, with all the women, responded⁸ antiphonally to the song of Moses, to the accompaniment of timbrels.

The song of Moses and Miriam was such a glorious song that it seems incredible that a short time later another song, so opposite in character, was to be heard. Moses and Joshua were returning from the mount, bringing the tablets of stone. There arose to their ears, the sound of singing, and upon arrival at the camp, Moses and Joshua found the golden calf, and idolatrous worshipping and singing being performed.⁹

⁸ Exodus 15:20-21

⁹ Exodus 32:19

Now therefore write ye this song for you, and teach thou it the children of Israel: put it in their mouths, that this song may be a witness for me against the children of Israel. ¹⁰

The song which follows in Deuteronomy thirty two tells of the concern and guidance that Jehovah exercised over His people Israel. However the song ends with a warning against turning away from the observance of the law, and following the commandments of Jehovah as given through Moses. Exodus thirty one, verse twenty declares Israel's idolatry when they came into the land of promise.

The fifth chapter of Judges contains the song of Deborah, which was sung at the occasion of victory over the hosts of the Canaanites captured by Sisera. Deborah, the Judge of Israel at this time,¹¹ had received instructions from Jehovah concerning the battle against Jabin, King of Canaan. Deborah was asked by Barak to accompany him to the scene of battle at Kedesh. Jehovah mightily prevailed upon the host of Sisera, and all the army was slain by the edge of the sword, leaving not a man, save Sisera. He fled to the tent of Jael, who took his life by driving a tent-pin through his temple while he slept. In commemoration of the great victory which was consummated by the hand of Jehovah,

¹⁰ Deuteronomy 31:19

¹¹ Judges 4:4

Deborah and Barak sang the song of praise to Jehovah, known as the Song of Deborah.

Verse eight of the Song of Deborah tells of the reason that there was oppression of God's people; they had chosen other gods. This is a fulfillment of the warning given by Moses in his farewell song, which is to be found in Deuteronomy thirty two. There is no doubt as to the hand of Jehovah being shown strong in their favor. Verse eight also gives the picture of the lack of arms to be found among Israel. Adam Clarke¹² is of the opinion that this is a new type of warfare introduced whereby ten thousand men, wholly unarmed could proceed to rout an army of well armed and trained soldiers. Such a method however would leave no doubt in the mind of rational men, that Jehovah was surely on their side fighting and winning the battle for them.

Isaiah thirty eight records the account of the extension of the life of Hezekiah by fifteen years. Not only was life lengthened, but the city was to be defended and delivered out of the hand of the Assyrian King. The sign of God's fulfilled prophecy to Hezekiah was the turning back of the sun by ten degrees on the sun dial of Ahaz. The song of thanksgiving written by Hezekiah, showing his praise

¹² Adam Clarke, Clarke's Commentary (New York: Abingdon-Cokesbury Press, n.d.), Vol. II, p. 120

to the Lord for his answered prayer is written and preserved in the tenth through the twentieth verses of Isaiah thirty eight. The high point in the song is reached in the twentieth verse where Hezekiah rejoices with songs upon stringed instruments because of Jehovah's fulfilled promise of salvation. Not only is there singing, but there is a constancy of devotion. Hezekiah says that it will be for all the days of our life. The Psalmist declares in Psalm one hundred four verse thirty three, "I will sing unto Jehovah as long as I live: I will sing praise to God while I have my being." and again the Psalm writer affirms, "I love Jehovah, because He heareth my voice and my supplications. Because He hath inclined His ear unto me, therefore will I call upon Him as long as I live."¹³ These two verses describe in a degree, the supreme joy that must have been Hezekiah's, that resulted in the song of praise.

IV. AN INDUCTIVE STUDY OF PSALM ONE HUNDRED FIFTY

The repetitious use of the word, praise, has been alluded to in another section of this investigation. In coming to a more intensive study now of the Old Testament basis for song, the attention is directed to the last five chapters of the Psalms, dealing particularly with the last

¹³ Psalm 116:1-2

Psalm, the one hundred and fiftieth.

It is discovered that in the last five Psalms the phrase, "Praise ye Jehovah" both introduces and closes each of the five chapters. The word praise is itself repeated some forty-four times. In thirty six of those instances the word takes the force of a verb, especially in the use of the imperative and hortatory. In eight of the usages the word praise is used as a noun. In each of the ten instances that the phrase, "Praise ye Jehovah" is used, it renders the meaning of the Hebrew word, Hallelujah. "The literal meaning of hallelujah sufficiently indicates the character of the Psalms in which it occurs as hymns of praise and thanksgiving."¹⁴ It is with the aspect of studying this last Psalm as a hymn of praise to God, that the next few sections will specifically deal.

The hallelujah which opens Psalm one hundred fifty is found in the same form in many other places in Old Testament scripture. An analysis of the word would indicate that it is a compound word composed of the two terms hallel and jahweh. A literal meaning of the expression hallelujah means praise to Jehovah. However, Adam Clarke indicates the unique usage of the term found in the second sentence of verse one. He says,

¹⁴ F.N. Peloubet, Peloubet's Bible Dictionary (Philadelphia: Universal Book and Bible House, 1925), p. 25

This is the first place in which we find halelu-el praise God, or the strong God. Praise Him who is Jehovah the infinite and self-existent Being; and praise Him who is God, El, or Elohim, the great God in covenant with mankind, to bless and save them unto eternal life.¹⁵

The continued use of the word, praise, is significant and especially so in this psalm. Adam Clarke attaches particular significance to the number of times that the word is used, since it parallels the number of Divine attributes of thirteen as reckoned by the Jewish rabbi.¹⁶ From another viewpoint it would seem logical that the repetition of the exhortation to praise would stress the importance of the injunction.

The first imperative to praise God, tells man where to bring worship to Him. The sanctuary in this sense would indicate any building that is dedicated to the worship of God. Such a building could be a temple, or other such place designated to be used in the divine worship service. There is a spiritual significance here too of deeper import. Paul refers to our body as the temple of the Holy Spirit.¹⁷ (The footnote to the scripture reference adds the meaning of sanctuary to the word temple.) Wherever God's holiness

¹⁵ Adam Clarke, Clarke's Commentary (New York: Abingdon-Cokesbury Press, [n.d.]), Vol. III, p. 691

¹⁶ Ibid., Vol. III, p. 691

¹⁷ I Corinthians 3:16

is resident, such as in man's heart, would thereby be a fit temple or sanctuary of God.

The next phrase of the verse suggests the expanse and vastness of God's universe. The declaration of the Psalmist affirms, "The heavens declare the glory of God; and the firmament showeth His handiwork."¹⁸ The expanse of God's firmament, which to man seems to reach to infinity, are the bounds of man's praise. In simpler words there is no limitation to the length that man could go to bring adequate praise to Almighty God.

Verse two could well be described as the basis for praise. The two words which logically stand out in this connection are "mighty" and "excellent". The word "mighty", bears the implication of quantity, while in the same vein "excellent" would indicate the concept of quality. God's mighty acts could be enumerated to include His acts of creation, His power, His justice, His mercy, His love, and others. But perhaps His greatest act could be included within the mystery of the incarnation. Why a holy God, could and did take upon Himself the form of man, for Man's ultimate redemption, is a mystery too great and mighty to be understood by finite minds. Time and again, God's mighty acts, and excellent greatness have been

¹⁸ Psalm 19:1

manifested to men. The children of Israel on many occasions were witnesses to His mighty power on their behalf. With the miraculous deliverance from Egypt, through the Red Sea on dryland, there was ample evidence of God's mighty works on their account. Throughout the history of mankind, whether in ancient or modern times, there has been no dearth of the manifested power of God. "For the eyes of Jehovah run to and fro throughout the whole earth, to show Himself strong in the behalf of them whose heart is perfect before Him."¹⁹

Verses one and two indicate respectively where and why praise is due to Jehovah, verses three, four, and five direct the worshipper as to mode and manner of bringing praise to God.

It is quite interesting to see the order in which the instruments of worship were mentioned. The first referred to is the trumpet. The trumpet was used by the priests in the earlier history to call the congregation to the tent of meeting.²⁰ The trumpet was also used to sound the alarm against the approach of the enemy. In the work of rebuilding the wall in Nehemiah's day, reference is given to the trumpets being in readiness to call the people

¹⁹ II Chronicles 16:9a

²⁰ Numbers 10:3

in defence against the enemy.²¹

In the prophecy of Joel, as he looks forward to the great and terrible day of Jehovah, he urges the people back to God by way of repentance. The urgency and necessity of this repentance should not be delayed, according to the prophet's exhortation. The trumpet is here used to call the people back to repentance. It is used here to declare a state of emergency, and the blast of the instrument sounds the alarm with utmost urgency.

Numbers ten, verse ten, gives another expression of the use of the trumpet. The direction given here is that they are to be used in a day of gladness, when there is rejoicing within the camp. There is direct indication that the reference in this passage refers to the feast of trumpets which preceded the annual day of atonement. This solemn assembly is described in Numbers twenty nine, verses one through six.

The psaltery is next mentioned in verse three. This instrument was a ten stringed instrument played or strummed with the hand.²² The harp is probably the forerunner of the modern instrument in use today. The harp was constructed

²¹ Nehemiah 4:20

²² A.R. Fausset, Bible Encyclopaedia and Dictionary (Grand Rapids, Michigan: Zondervan Publishing House, n.d.), p. 592

of strings which were strung between two ends of an arched piece of material either of wood or metal construction. It is observed that the harp was the forerunner of all musical instruments,²³ and was raised to its highest perfection under David.²⁴

Most scholars agree that the timbrel mentioned in verse four is the generic form of the tambourine of more recent times.²⁵ The timbrel could be described as an instrument of the drum family. It was struck with the hand and had small metal discs attached to the edges which responded to the vibration of the leather covering as it was struck. These instruments in the biblical accounts were used principally by the women.²⁶

The use of the word "dance" in this verse needs some clarification. It is not the same word that refers to dancing as the bodily response to rhythm. In this sense, it refers to an ancient Hebrew instrument belonging to the pipe family. Adam Clarke says that the dance in this reference never means to dance, but indicates the instrument.²⁷

²³ Ibid., p. 273

²⁴ Amos 6:5

²⁵ Peloubet, op. cit., p. 693

²⁶ Exodus 15:20, Judges 11:34, I Samuel 18:6, Psalm 68:25

²⁷ Clarke, op. cit., Vol. III, p. 691

Stringed instruments seem to refer to the entire class of instruments having strings. This would no doubt include a wide range of instruments.²⁸ Even the pipe is used here to indicate instruments constructed by "boring" or having a hollow center by which the column of air could be varied in length by placing the fingers alternately over a series of holes in the outside of the barrel. This can readily be seen to indicate the reed instruments of today which are played according to the principle of a varying length of sound chamber.

Verse five tells about the loud cymbals and high sounding cymbals. In Second Samuel six, verse five, David and all the house of Israel are described as playing with all manner of instruments, and with cymbals. In First Chronicles fifteen, verses sixteen through nineteen, a similar reference recounts the appointment of David of the Levites and priests to their positions as musicians. Verse sixteen gives us this picture.

And David spake to the Chief of the Levites to appoint their brethern the singers, with instruments of music, psalteries, and harps, and cymbals, sounding aloud and lifting up the voice with joy.

Then again in verse nineteen we read, "So the singers

²⁸ C.H. Irwin, Irwin's Bible Commentary (Philadelphia: Universal Book and Bible House, 1928), p. 208

Heman, Asaph, and Etham were appointed with cymbals of brass to wound aloud; ...". It appears that David made wide use of a variety of musical instruments. In Ezra three verse ten upon the laying of the foundation of the temple upon their return from Babylon the priests were again assigned to trumpets and cymbals to give praise to Jehovah. Then again in Nehemiah's prophecy concerning the rebuilding of the wall mention is also made of the cymbals' use in the celebration. Also notice that in addition to the instruments and singing there was to be gladness and thanksgiving.²⁹

It is of interest to note the difference in the two degrees of sound made by the cymbals. It is known that the cymbal as a musical instrument is intended to be played at a climactic place in musical scoring. There is no change of pitch or melody possible, except that tone which is produced according to the characteristic shape of the cymbal. Their main purpose as instruments is to add emphatic emphasis to a climax. The two types of cymbals would seem to indicate only degrees in the sounding quantity of the instruments. It is thought that a louder sound could be produced by raising the cymbals above the head. Such is the manner of playing them today, by raising the two discs and clanging them

²⁹ Nehemiah 12:27

sharply together thereby permitting the resulting sound to be transmitted freely through the air. Adam Clarke has this to say; "What the high sounding cymbals meant I know not; unless these of a larger make, struck above the head, and consequently emitting a louder sound."³⁰

The final verse of this Psalm is the grand culmination of bringing everything that hath breath under the obligation to praise Jehovah. The previous sections of the Psalm dealt with where Jehovah was to be praised, and the reasons why He deserves praise and then in what manner praise was to be offered. This final verse gives the definite instruction as to who is to praise Jehovah.

Man has been given dominion upon the earth and having such authority, his first purpose is to bring glory to Jehovah. It is logical to presume that man has been given power that he may bring praise and honor to His creator. Such as has breath, all that lives, because of the life principle given from God, is strongly exhorted to praise Jehovah. "It is evident that this Psalm has no other meaning than merely the summoning up of all the voices, and all the instruments to complete the service in full chorus."³¹ In another sense this grand summons

³⁰ Clarke, op. cit., Vol. III, p. 691

³¹ Loc. cit.

looks forward to the new song of the redeemed which will sound through all eternity.

Living voices shall take up the sounds of dead instruments and as they cease on earth, those of intelligent ransomed spirits and Holy Angels, as with the sound of mighty thunders will prolong eternally the praise, saying, "Alleluia! salvation, and glory, and honor, and power unto the Lord our God;" "Alleluia! for the Lord God Omnipotent reigneth." 32

V. SUMMARY

All classes of musical instruments were employed in the Old Testament in bringing praise to God. Stringed instruments, percussion instruments, brass instruments, and reed instruments were all represented. Although David probably employed instruments in worship to a greater degree than anyone else, it must be remembered that his use of instruments did end in abuse.

In the employment of vocal music in the Old Testament passages, there seems to be one thing in common. Many of the great passages of scripture that record a song, results from some manifestation of God's power and strength on behalf of His people. The deliverance from Egypt resulted in the Song of Moses and Miriam. Barak's victory was the

³² Robert Jamieson, A.R. Fausset, and David Brown, Commentary on the Whole Bible (Grand Rapids, Michigan: Zondervan Publishing House, n.d.), p. 389

reason for the Song of Deborah. The extension of Hezekiah's life by fifteen years resulted in a song of praise.

The intensive study of Psalm one hundred fifty brings under observation that all that hath breath was to be joined together in praise to God. Instruments and voices alike were to be joined in one grand hallelujah to God.

CHAPTER III

A NEW TESTAMENT BASIS FOR SONG

I. THE PURPOSE AND METHOD OF THE STUDY

The purpose of this chapter has been to determine the distinctive qualities about the New Testament usage of song. Special emphasis has been placed upon the Biblical basis of song as it relates to the use of the hymn.

For the most part, the study of this chapter has been confined to an inductive study of the Biblical text itself. The American Standard Version 1901, has been the text used in reference work. All quotations have been drawn from this version unless otherwise stated. The Greek New Testament used has been the nineteenth edition, published in 1949, by Erwin Nestle.

II. THE ORIGINATING SOURCE OF PRAISE

There are two places of note in the New Testament where three different expressions for praises in song are used. These three expressions, psalms, hymns, and spiritual songs are to be found in Ephesians¹ and in Colossians.²

¹ Ephesians 5:19

² Colossians 3:16

Each of the three gives expression to the emotion of praise given to God. The word derived from the original for hymn appears to be the more inclusive in that in each instance the source of praise issues from within the heart. Also, in each instance the praise goes from the heart to God. The verse in Ephesians admonishes one to make melody with the heart. The dictionary suggests many definitions for a melody but the following describes the thought very well: "A sweet or agreeable succession or arrangement of sounds, tunefulness."³ A melody is also suggestive of the basic component part making up a song. In a spiritual song, being of a different nature than merely a song, the melody may properly arise from the heart, the seat of the affections in man. The Colossians' verse indicates the presence of grace in the heart as forming the basis of song. H. Orton Wiley has this to say about grace;

Thus the love of God is given different names in accordance with the different relations which He bears to His creatures and their condition. Most prominent among these terms, and peculiarly applicable to the entire redemptive economy is the word grace.⁴

As explained in this light, grace is the love of God shed

³ N. Webster, Webster's Collegiate Dictionary (Springfield, Massachusetts: G. & C. Merriam Company, Publishers, 1948), p. 623

⁴ H. Orton Wiley, Christian Theology (Kansas City, Missouri: Beacon Hill Press, 1949), Vol. I, p. 390

abroad in the heart of the Christian believer. Some have interpreted grace as being God's unmerited favor exercised toward the unworthy. Grace also bears the meaning of showing favor and of giving pleasure from the heart of God.

III. BASIC COMPLEMENTS OF SONG

The three basic complements of music are melody, harmony, and rhythm. Each of these component parts can be plainly seen in the makeup of these verses. The idea of melody has been pointed out previously. The harmony, or the togetherness, can be logically seen by the fellowship enjoyed among the believers. The rhythm is described as being in relationship to time and a regular movement pattern. Perhaps this is somewhat more obscure, but it still is to be found by expressions within the context of the whole paragraph.

In Ephesians five, verses fifteen through twenty one such words as suggest the idea of rhythm are as follows: walk, time, speaking, always. The comparison of the Colossian account would include verses twelve through seventeen of the third chapter. Such phrases and words which express the idea of rhythm include the following: rule in your hearts, forgiving each other.

IV. FORMATIVE INFLUENCES UPON THE EARLY CHURCH

In tracing a brief history of the development of the New Testament church and its ceremonies, two institutions stand out prominently, the temple, and the synagogue. The temple, in the strict sense, was the only place where worship could be performed, it was here that the various offerings by the priests were made. It was here that Jesus came to walk, talk, and teach.

Of particular interest to this study is the rise of the synagogue. This, as an institution, seems not to have been in existence before the exile in Babylon.

The first clear mention of them is during the exile in the abeyance of the temple-worship, but there are some reasons to think that they were in existence centuries earlier, though they doubtless received their full development on the return of the Jews from captivity.⁵

The purpose of the synagogue during the days of the apostles was primarily to serve as a place for the study of the law. It was the custom of Jesus and Paul especially to use the synagogues as a place of meeting.⁶ H. E. Dana tells that, "In the days of Jesus and Paul there was not

⁵ F. N. Peloubet, Peloubet's Bible Dictionary (Philadelphia: Universal Book and Bible House, 1925), p. 655

⁶ Luke 4:16

in Judaism an institution more influential than the synagogue." ⁷ So it can easily be seen that the apostolic churches were formed from the background of the Jewish synagogue in mind.

The only ecclesiastical organization familiar to Paul and Barnabus was the synagogue, but it was dear to their heart from hereditary associations, and as having been frequented by their master. It was therefore continued under the new Faith, making the transition easy for their Jewish brethern, from the usages of Judaism, and thus we find its constitution that of the first apostolic churches. ⁸

What is the scriptural evidence which describes the formative influences upon the apostolic church in relation to its use of music? In the gospel accounts only the one mention is made of singing a hymn, and that was at the initial breaking of the communion bread just previous to the agony of Gethsemane. These references are to be found in Matthew twenty six, verse thirty, and Mark fourteen, verse twenty six. Other references are to be found referring to music within the gospel narratives, but the bulk of the history of the use of music is found in the book of Acts and following. Some of the gospel accounts are these: the children sitting in the market place piping, ⁹ the merriment

⁷ H. E. Dana, The New Testament World (Nashville, Tennessee: Broadman Press, 1937), p. 109

⁸ Cunningham Geikie, New Testament Hours (New York: James Pott & Company, Publishers, 1897), Vol. II, p. 290

⁹ Luke 7:32

made over the return of the prodigal,¹⁰ and the flute players about the ruler's house.¹¹ This study would be of interest and would deserve closer scrutiny, but of special importance to the investigation at hand is the use of the hymn in the early church, to which subject the attention is now directed.

Before the book of Acts there had been only the one reference found in two of the gospel accounts, to the use of the hymn, this record was the use of the hymn following the institution of the Lord's Supper. The peculiar use of the psalm and hymn as they were used in the apostolic church can be revealed by this comment.

Their psalms and hymns were to be regarded as a method of teaching and admonishing; that is, they were to be imbued with truth, and to be such as to elevate the mind, and withdraw it from error and sin. ¹²

In the fourteenth chapter of First Corinthians, Paul is discussing the problem of gifts in the church. The problem of edifying the church had come up, and Paul expresses the desire that understanding, which produces edification, is to be more desired than mysterious communication. He

¹⁰ Luke 15:25

¹¹ Matthew 9:23

¹² Albert Barnes, Barnes Notes, On the Epistles of Paul, Ephesians, Philippians, and Colossians (New York: Harper and Brother Publishers, 1854), p. 320

brings the argument down to praying and singing. He states in the fifteenth verse that singing within the church is to be done in a spirit of understanding, in order that the church may be edified and strengthened.

V. A NEW TESTAMENT TEXTUAL STUDY OF THE HYMN

In a comparison of three verses, First Corinthians fourteen, verse fifteen, Acts sixteen, verse twenty five, and James five, verse thirteen, there is noticed one fact common to each one. When singing, or a song, is mentioned it is in conjunction with praying. In First Corinthians fourteen, verse fifteen, Paul tells that both praying and singing is to be characterized by the use of understanding. In Acts sixteen, verse twenty five, Paul is in this instance with Silas in stocks in the Philippian jail. But even though having been beaten with rods, they were still able to pray and sing hymns to God. Consider that the direction of the prayers and hymns were Godward, but they were Manward too, for the Word says, that the prisoners were listening to them. Then in James five, verse thirteen, the letter of guidance is directed to the church. The exhortation is directed to prayer and to singing of praise. Adam Clarke comments that, "as God is the author of all that good which makes a man happy, then his praise should

be the subject of the song of him who is merry." ¹³

The book of Revelation is rich in prophetic utterances of prime importance to the future life. It is a joy to realize and know that music in heaven is to be a reality. It is a comfort here on this earth to look forward to one day joining in the song that only the redeemed will be able to sing. The unity and harmony that will exist in heaven should be the motivation that moves the church today.

A choir of sweet singers in a church united in the same praise here ought to be prepared to join in the same praises around the throne of God. ¹⁴

Revelation five, verse nine, describes the song sung by the four living creatures and the twenty four elders. The text describes the song as a new song. The newness here meaning; of a recent composition having a higher excellence than any previous songs. The songs are not only vocal in character, but are accompanied by the harps that each of them possess. It is of further interest to note that in Revelation fourteen, verse three, the new song is again referred to but in this instance the harps are compared to the sound of the voice from heaven. The

¹³ Adam Clarke, Clarke's Commentary (New York: Abingdon-Cokesbury Press, [n.d.]), Vol. VI, p. 826

¹⁴ Barnes, op. cit., p. 120

third mention of the harps is found in Revelation fifteen, verse three. Those who had been victorious over the beast were described as standing by the sea of glass having harps of God. The group is singing the Song of Moses and the Song of the Lamb. Adam Clarke is of the opinion that this new song, and song of Moses was a song of Deliverance, such as Moses sang in Exodus fifteen. Also looking forward to the deliverance of the gospel, through the blood of the Lamb slain at Calvary.¹⁵

VI. MOTIVATIONS FOR REJOICING FOUND IN THE NEW TESTAMENT

Some of the expressions used in the New Testament do not directly signify that singing occurs, but may well be the motivation of a song in the heart. Such an expression which contributes to the mood of singing is, rejoice. It is found in many passages in New Testament scripture, but of particular note are the expressions of rejoicing used in the narration of events surrounding the birth of Jesus. The wisemen rejoiced with exceeding great joy when they saw the star.¹⁶ In the Song of Mary, the Magnificat, found in Luke one, verses forty six through fifty five, Mary declares the joy within her soul and affirms her faith

¹⁵ Clarke, op. cit., Vol. VI, p. 992

¹⁶ Matthew 2:10

in God. Philippians four, verse four, gives the exhortation to rejoice, and to add emphasis, the word is repeated. There is to be a continual rejoicing in the Lord. Peter, writing in his first epistle, has great personal joy over the steadfastness of the tried Christians. In verse six of chapter one there is revealed the rejoicing because of their faith. In verse eight there is great rejoicing with unspeakable joy and full of glory, because of the hope of Jesus Christ within the believers heart.

The Old Testament was rich in words of praise and song, but the New Testament has not been so liberal in the use of these words. However, the word praise is used significantly, and bears an important relationship to worship and singing. The thought of praise is borne out in Ephesians one, verse six, by the fact of God's goodness and grace which makes certain the adoption as sons. Again in Philippians one, verse eleven, Paul sets forth the truth of the fruits of righteousness bringing glory and praise unto God. When a person genuinely becomes converted, there is nothing higher in purpose than to bring praise to God. Luke twenty four, verse thirty three records the acts of the apostles in brief form, from the ascension of Jesus to Pentecost. After receiving the promise of the giving of the Holy Spirit, the disciples returned to Jerusalem with great joy, and were to be found continually in the temple

praising and blessing God. Acts two, verses forty three through forty seven, describes somewhat the manner of the christians of the Apostolic Church. The outstanding theme of this section of scripture is the fact of unit and singleness of heart. It relates how there was gladness and praise to God continually in the temple. Surely there must have been a united song of praise ascending to God from hearts united under a single purpose; the glory of God.

A brief review now is made in summary fashion of the elements necessary for a definition of a hymn according to New Testament teachings and practises.

First, the heart, which has been called the seat of the affections, must be the originating source of praise to God.

The idea here is, that of singing in the heart, or praising God from the heart. The psalms and hymns and songs were to be sung so that the heart should be engaged and not so as to be mere music, or a mere external performance.¹⁷

In the second place, the cause of rejoicing is not to be found in externals but in an internal heart condition. Luke ten, verse twenty, expresses this thought, "nevertheless in this rejoice, not that the spirits are subject unto you; but rejoice that your names are written in heaven." The story of the good and evil stewards in parable form presents

¹⁷ Barnes, op. cit., p. 119

the reward for faithfulness which is entrance into the joy of the Lord.¹⁸ This depicts the hope for the future reward which each true believer has within his heart, and the resultant joy that it produces.

The theme of victory is surely emphasized in New Testament song. In the book of Revelation, the song of the blood-washed is raised in swelling anthems throughout the heavenly domain. Even before the follower of Christ attains to the prize of eternal life, he can sing the victor's song with hope in this life. Paul sounds the note of victory in writing to the Romans. He lists many of the trials and tribulations that threaten the security of the Christian's walk. The apostle sounds the victorious note in affirming that we are more than conquerors through Him that loved us.¹⁹ Once more Paul, in writing to the church at Corinth, tells of the victory through our Lord Jesus Christ.²⁰ This victory is the final battle over death, which results in triumph through Christ. Paul records these words which serve most fittingly as a conclusion for this chapter.

¹⁸ Matthew 24:21,23

¹⁹ Romans 8:35-37

²⁰ I Corinthians 15:57

"But thanks be unto God, who always leadeth us in triumph in Christ, and maketh manifest through us the savor of His knowledge in every place."²¹

VII. SUMMARY

It has been shown that the originating source of praise is from the heart. The grace of God which is shed abroad in the heart is diffused throughout the heart of man and forms the nutrient which is the basis of praise to God. The original meaning of "making melody" conveys the idea of instrumental music, or the striking or touching of the strings of an instrument. In the heart, melody is the response of the heart, which is full of grace from God.

The formative influences upon the early church have been traced through the institutions of the temple and the synagogue. Although these were Jewish in origin, yet they exerted a strong effect upon the worship of the early christians. The synagogue service was largely centered about a ministry of teaching. Paul especially encourages the use of psalms, hymns, and spiritual songs to edify and build up one another in the principles of the christian faith.

²¹ II Corinthians 2:14

The primary cause for rejoicing which dominated most of the writers of the New Testament, was the joy and hope in Christ for salvation and eventual glorification. Life was difficult for many of the early Christians, but through it all there was the ever present hope of ultimate victory in Christ.

CHAPTER IV

THE HYMN AND THE GOSPEL SONG

I. THE PURPOSE OF THE STUDY

The scriptures everywhere tell and exhort the people to praise God. From the beginning chapters of Genesis down to the closing verses of Revelation, the silver thread of praise to God can readily be seen. Perhaps there needs to be a re-evaluation of the worship service within the modern church of today. The hymn and gospel song each individually have their unique contribution to make to the worship service. By way of comparison and contrast an evaluation can be placed upon the relative merits of both the hymn and the gospel song as the church service is considered. This then will be the objective of this chapter: to determine the relative worship values of the hymn and gospel song.

II. EARLY USAGE OF HYMNS

Sacred song appears to be the instinctive utterance of the soul. This inner sense of worship of a higher being arises in various manners, such as, praise, art, and music.

The sacred song of savage nations receives but rude expression. With the growth of intelligence and of language it becomes more elaborate and refined.

Hymns in praise of the gods are therefore found among the most ancient specimens of literature.¹

It is quite clear from all this that while the Greek mythology contributed nothing to the Christian religion the poetical development of Greek song had much to do with the form into which the early Greek hymns of the Christian Church were subsequently cast.²

The Greeks were not alone in the use of the sacred song.

It prevailed among all the cultured nations of antiquity.

"The singing of hymns was the largest part of the old Egyptian ritual."³

Reverence for the gods was not merely a silent observance and awe-stricken contemplation of the great powers at work in nature. The observers felt that these beings held some relation to themselves and that praises and offerings would not only be acceptable to the gods, but that they were really demanded in order to avert the anger of the gods or secure their favor. Hence the earliest literature of the race is devoted to singing the praises or invoking the aid of the gods.⁴

Saint Augustine, regarded as one of the great theologians of the Catholic Church, defined a hymn as praises of God with singing.⁵ "It is necessary, therefore, if it be a hymn, that it have these three things; both

¹ David R. Breed, The History and Use of Hymns and Hymn-Tunes (New York: Fleming H. Revell Company, 1903), p.11

² Ibid., p.12

³ Loc. cit.

⁴ F.S. Dobbins, Story of the World's Worship (Chicago: The Dominion Company, 1901), p. 53

⁵ R.G. McCutchan, Hymns in the Lives of Men (New York: Abingdon-Cokesbury Press, 1945), p. 190

praise, and praise of God, and that it be sung."⁶ No doubt it would be easier to describe what a hymn is not, rather than what it is; "A hymn is a sacred poem expressive of devotion, spiritual experience, or religious truth, fitted to be sung by an assembly of people."⁷ The element that the above two definitions have in common is that both require that for a song to be classed as a hymn that it must be sung. Other authorities in church music have described a hymn as an ode of praise to God. Gore insists that music should, "exalt us and guide us as we worship a Being greater than ourselves."⁸ As the main burden of this chapter is a comparison of the hymn and gospel song, some general observation about the gospel song will be made, keeping in mind the relationship existing between the hymn and the gospel-type song.

III. THE GOSPEL SONG AND THE HYMN

The hymns which are generally thought of as more sedate and stately in character were largely composed following the time of the Protestant Reformation. The

⁶ Harvey B. Marks, The Rise and Growth of English Hymnody (New York: Fleming H. Revell Company, 1938), p. 29

⁷ Ibid., p. 30

⁸ R.T. Gore, "Blasphemy in Music", Christian Century, 64:739, June 11, 1947

gospel song as such is of comparatively recent origin.

The gospel hymn is a distinctively American phenomenon. It developed out of the camp meeting songs of the early decades of the nineteenth century. It is of course evangelical in spirit but focused especially upon the winning of souls through conversion, and while its primary use was in revivals, it was taken over by Sunday Schools, Christians Associations, and Churches that in general were made up of less educated members to whom literary form and quality had little appeal compared with emotion.⁹

In the light of the above comment it is observed that the gospel-type song is more appealing to an emotional response than is the hymn. It is known that the camp meetings of early days were accompanied by a considerable amount of emotional response. It may be well to define the purpose of worship at this point. Ashton says that,

we worship under the impress of manifold past religious experiences. Church music, intensifying religious consciousness and holding it in memorable form is a potent means of reviving it.¹⁰

This may explain in a measure the need met by the intensely emotional type of music used in revivals and camp meeting type of worship. The Church as the body of Christ, is not the agency for the spread of beauty, but for the development of personal righteousness and of loyalty to Him.¹¹

⁹ Albert E. Bailey, The Gospel in Hymns (New York: Charles Scribner's Sons, 1950), p. 482

¹⁰ Joseph N. Ashton, Music in Worship (Boston: Pilgrim Press, 1944), p. 12

¹¹ Edmund S. Lorenz, Music in Work and Worship (New York: Fleming H. Revell Company, 1925), p. 358

In determining the attitude that gives the motivation for attendance at church, many forces come into play. Some would suggest that the social appeal is the primary drive for attendance at the church service. Others would suggest that the services of the church are attended merely for their entertainment value. But God, in His Word, exhorts man to not forsake the assembling of ourselves together.¹²

It still remains true that prayer, whether in the way of the oral leadership of the minister, or in the form of anthems and hymns that call us unto God's nearer presence, is the main staple of a worshipping people.¹³

The direct comparison between the hymn and the gospel song reveals these differences. The hymn has been described as an ode of praise to God, and in contrast, the gospel song as a religious exhortation to fellow man.¹⁴ Kerr has concisely defined the hymn as a sung prayer to God, while the gospel song is preaching.¹⁵ Ashton describes the hymn¹⁶ as having a dignity and grandeur in style and

¹² Hebrews 10:25

¹³ Edwin H. Hughes and others, Worship in Music (Nashville, Tennessee: Abingdon Press, [n.d.]), p. 204

¹⁴ Marks, op. cit., p. 29

¹⁵ Phil Kerr, Music in Evangelism (Glendale, California: Gospel Music Publishers, 1939), p. 239

¹⁶ Ashton, op. cit., p. 93

composition, while Bailey defines the gospel song as having a sentimental, catchy tune, calling for no particular skill or musical knowledge to perform. Bailey further states that when the gospel song was introduced it became the melodies of the man on the street, carrying with it a more emotional and less cultivating of religious consciousness than the hymn tunes.¹⁷

The purpose of the hymn and gospel song is a study of worth in its own realm, but perhaps some observations can be made to better define and distinguish between the two. The hymn is basically directed from man to God. As such it serves the end of leading to a closer walk with God. The hymn is greatly used in giving comfort to the sorrowing and encouragement to the depressed. The hymn builds up the believer in the Faith, establishing and grounding the christian doctrinally. It likewise strengthens in the performance of christian duty, and gives a steadfastness and fidelity in the christian walk. In his book, Modern Methods in Church Work, George W. Meads quotes Henry W. Beecher as saying,

You are conscious when you go to an earnest meeting that while hymns are being sung and you listen to them, your heart is, as it were, loosened, and there comes

¹⁷ Bailey, op. cit., p. 484

out of those hymns to you a realization of the truth as you never heard it before.¹⁸

Bishop Mallalieu of the Methodist Church has this comment to add concerning the value of the hymn in the christian life.

If the hymn and scriptures shall be carefully and prayerfully read, and, so far as possible, committed to memory, they will constitute an intellectual and spiritual treasure of unspeakable value, and will supply a sound body of theology, which will constitute a sure foundation for faith and holy living.¹⁹

In the main, most of the fundamental churches having two services on the sabbath, think of the morning service as the worship service and the evening meeting as the evangelistic service. The service held in the morning more often is more formal and conforms more or less to a set pattern. The evening hour tends to be the service where variety and informality is the keynote. The songs used in the morning worship are probably chosen from the hymnal, and often conform to the pattern of a hymn. The evening musical selections may often be taken from the song book, and include the type of song particularly suited for an evangelistic type of meeting.

¹⁸ George W. Mead, Modern Methods in Church Work (New York: Dodd, Mead and Company, 1897), p. 92

¹⁹ Willard F. Mallalieu, The Fullness of the Blessing of the Gospel of Christ (Chicago: The Christian Witness Company, 1903) p.vi

The worship service is for the express purpose of worship and praise and adoration, and is intended for Christians. If unbelievers are present they are merely onlookers; the service is directed upward. But an evangelistic service is directed outward. The songs are sung directly to the unbelievers who are present; the testimonies are directed to them; the sermon is addressed directly to them. Christians who are present in the evangelistic service are not objects of ministry, they are simply there to assist by their prayers and by their singing and by their faith, in the winning of souls....The worship service enables the Christian to receive a blessing; the evangelistic service gives him an opportunity to be a blessing.²⁰

It has been observed through the process of this investigation that the gospel-type song deals specifically with the first and last phases of the Christian life. The hymn deals with the intermediate phase, having to do with growth in grace. While the gospel song is used to appeal to the emotions, leading to a decision, the hymn is logically needed to supply the spiritual food to insure growth in grace.

One more important point to be remembered is the fact that exclusive use of the gospel songs means the neglect of growth in christian grace, as they deal almost exclusively with the first stage of the christian life, which is conversion, and with the last stage, which is going to heaven.²¹

What peculiar qualities are necessary to make a song a success? It is understood that most of the hymns and songs are expressions of a personal experience. The authors, having written of their own experiences, give expression

²⁰ Kerr, op. cit., pp. 78-79

²¹ Marks, op. cit., p. 75

to an experience which often occurs to the individual christian, who lacks the ability to express himself, takes the liberty of applying the hymn to his own experience. It has been said of Charles Wesley that, "he gave his whole christian experience to the world through his hymns."²²

In a study of the qualities that constitute a hymn it must be stressed that exceptions exist to all rules. So even in this comparison, there will be unexplainable conflicts.

There are two elements basically that make up the composition of a song. There is the hymn tune, or the melody, and the verse, or the words which comprise the text. There is a logical understandable need of the blending of these two composites before there can be a true hymn. Music may be said to be the carrier of the words, which convey the intended meaning of the hymn to the soul.

Edmund S. Lorenz, in Music in Work and Worship, gives some suggestions which he would conclude are the tests for a good hymn tune. First he says, that the tune must be tuneful. By this he explains that it must have a clarity of design. It must be such that it stand alone, as apart from other tunes. It should, in the second place, be vocal. It should be readily singable. It must be arranged so as to appeal in its melody. The harmony must be normal in that

²² Hughes, op. cit., p. 75

there are no unusual intervals, odd progressions, or abnormal combinations. He concludes in his last statement by saying that the tune must be generally accepted, and not limited to a particular creed, group, or race.

Lorenz is considered to be highly regarded in the field of church music, and so his classification is perhaps somewhat technical.

Harvey B. Marks, in The Rise and Growth of English Hymnody, is considerably more brief and concise in his tests for suitable tunes. He lists first: repeatability, second: tunefulness, and third: singableness. Under his first heading Marks would insist that the tune must "stand up" under the stress of many repetitions. It is known that some tunes are fine for a time, but do not stand the test of time.

Secondly, Marks continues. The tune must have tunefulness. It must have a distinctive, original melody, and must not remind one of another or similar tune.

In the third place, the test of the tune is singability. The tune must contain a range that is suitable for the majority of voices. It should include a harmony pattern which conforms to certain principles of music. There should be no odd, nor awkward arrangements, which result in a difficult rendition.

From the viewpoint of a church administrator it is seen that three main points are stressed: the basis of the song, the spirit of the hymn, and the style of the song.

In dealing with the basis of the song, Andrew Blackwood²³ would ask the question; does the song embody christian truth set to music; is it biblical? The author wants to be sure that first the words and message of the song convey the correct biblical message. In this regard Richard T. Gore says that, "church music should not recall the music of the world".²⁴ The music should be thoroughly purged from all taint or worldly suggestion, and one such fine way would be to be grounded in the Bible, as Blackwood suggests.

The second test for Blackwood, is that of the spirit of the hymn. He contends that there is enough of melancholy and depression in church music, but that what is needed is a spirit of rejoicing and encouragement. A Hymn, he says, must lift the horizons of the believer, and keep the goal ever fixed on the ultimate in christianity, heaven and eternity.

Thirdly Blackwood asks, "is the style lyrical?" He affirms that the writing of a hymn calls for talent of real

²³ Andrew W. Blackwood, The Fine Art of Public Worship (New York: Abingdon-Cokesbury Press, 1939), p. 109

²⁴ Gore, op. cit., 64:740

ability, nothing in the ordinary will suffice, it must possess the highest achievement possible. It must move in a sphere of beauty and likewise lend itself to singing. He says that if a hymn is to endure long after its birth, it must have inherent qualities that give it real value and worth.

IV. CHURCH MUSIC AND PERSONALITIES

In many societies, the minister is the ex-officio chairman of all the committees within the church. If he is not, he surely is vitally interested in seeing that the work of each department goes ahead, and contributes to the further development of the entire group. A church is composed of individuals, each with his own problems peculiar to himself. It is the pastor's concern to minister to needs of individuals, for it is the individuals gathered together that make up the church. Church music, as it is concerned with personalities, is the topic of the following section.

The pastor should be most interested in each of the departments of church activity. Music, as a unit, has a considerable bearing upon the success of the total program of the local church. The successful pastor cannot ignore the potential involved within the musical program, and the direct part that he plays in the endeavor. In many cases the pastor is fortunate to have within his membership

people who may be qualified to assist in the duties of the musical program. In other cases, the burden of the entire program may rest upon the minister. If such be the case, the pastor must be adequately trained to meet the demands of the situation.

The pastor is the leader of the people. In the case mentioned above where he must assume the place of musical leadership too, he must proceed with great care and wisdom. In the selection of the music for the services, the pastor must have a knowledge of what composes a hymn. He must realize that at this point may be the deciding factor between success and failure.

Hymns do have a teaching function. A preacher is a teacher. Next to the Bible, the hymnal is the preacher's finest textbook; a teacher should be familiar with the textbooks he uses.²⁵

Few ministers realize that the congregational singing gives the keynote to the spirit of the whole service and that more largely than most ministers realize it is the influence of the tunes that are sung that counts. The wise minister who is alert to the psychological factors which, next to the Holy Spirit, influence its success, and who will have determined beforehand whether the service shall be jubilant, exalted, placid, tender, or heart-searching, will select his hymns and their tunes as well, to suit his purpose.²⁶

Lorenz maintains, and rightly so, that the two main feeders of the church are the Sunday school and the evening service.

²⁵ McCutchan, op. cit., p. 37

²⁶ Lorenz, op. cit., p. 174

He continues, "the aggressive, versatile, musical pastor has no difficulty in filling his evening services with unconverted people. He baits his hook for them and they come in throngs."²⁷

There are many persons in the business and professional fields who know more about music than perhaps does the pastor. If such a person is attending the church, and a member, it would be well to give him some responsibility in the musical program. Such a person can add immeasurably to the church program, if wisely used. He could be a soloist, a song leader, choir director, instrumental soloist, or musical director.

The soloists who render selections in the services are generally found to be at fault along two lines, poor selection of music, and a wrong personal attitude. By these two criticisms it is suggested that the selection of music is chosen because of a particular desire on the part of the soloist to perform, instead of making a real contribution to the spirit of worship. By a wrong personal attitude is meant that the soloist fails to realize the importance of the message in the song, and he instead over-emphasizes the delivery and expression.

²⁷ Lorenz, op. cit., p. 353

Some of the present day churches have sufficient allowances within their budgets to provide for paid musicians. Other churches with more limited financial resources are forced to rely upon volunteer choirs and unpaid musical staff members. In conducting the affairs of the church, the pastor must take the leadership in cooperation with his musical staff. He must make them realize that he, as the pastor, is interested in a program that leads to a better appreciation of true music among the people. Vital among these qualities which the pastor must seek to cultivate is the need of a real personal preparation on the part of the participating musicians, "it is utterly impossible for the singer to reach the hearts of his listeners unless he himself is singing from the heart."²⁸

Then again,

Musicians who assist in services of common worship should be ambitious to develop in two directions. Whatever native talent they possess suggests the need of improvement in technical skill. But mastery of the art of music, whether vocal or instrumental, is no substitute for a sympathetic, personal attitude toward worship. Musicians may well cultivate a great devotion to the sanctuary and to the ministry of worship to mankind. Skill and devotion both offer opportunities for continuous improvement. ²⁹

²⁸ Kerr, op. cit., p. 99

²⁹ Albert W. Palmer, The Art of Conducting Public Worship (New York: The Macmillan Company, 1945), p. 202

Enough evidence has been submitted through the years of Church History to affirm that music plays an important and vital role in the life of a healthy church. The problems of personalities and the church music have been discussed, but there still remains the fact of the congregation's relation to the music of the church. True, in thinking of the church, there is the common thought of a group, but when individuals come to Christ, it is a personal and not a group decision. This should be the main emphasis of every activity in the life of the church, to lead souls to Christ.

Countless persons have been won to Christ through having become convicted during a song service. If that be true, it is exceedingly important that every song service should contain a spiritual impact which will reach the unsaved. 30

There is another aspect of congregational singing, and that has to do with the aspect of fellowship. The church is the group of believers on this earth, and there are many biblical exhortations which point out the necessity of maintaining the fellowship of believers. "We should not overlook the fact that singing is one of the best grounds of unity and uniformity among christian bodies." 31

30 Kerr, op. cit., p. 91

31 Marks, op. cit., p 251

There is some quality present when a group unites in a common endeavor that it not present when performed by a single person. Such exercises which have mutual benefits are prayers, singing praises, the study of God's Word, and attending worship services.

Congregational singing, therefore, is the most efficient form of united praise. ...Properly led and properly inspired, the congregational hymn is the very peak of devotion in the whole service.³²

V. CHURCH MUSIC AS AN ART

Music has been described as the ideal art for religious worship.³³ It is under the topic of music as an art, which constitutes the subject of the following few paragraphs.

The object of art is not to give pleasure, as our fathers assumed, but to express the highest spiritual realities. ...Our hymns seek to express in rhythmical pattern these great spiritual realities. Therefore, their poetic art form should be worthy of the great religious truths which they embody.³⁴

More light and more knowledge will bring about finer discrimination and more discerning taste. Art is needed in worship, but life, love, and faith are much more important than art. There is even danger that the worship of art may hinder the worship of God. When this

³² Lorenz, op. cit., p. 118

³³ Ashton, op. cit., p. 7

³⁴ Marie C. Powell, Guiding the Experience of Worship (New York: The Leadership Training Publishing Association, 1935), p. 185

happens, the church becomes a museum of ecclesiastical art. But when art and devotion meet on the highest plane, there is no more elevating experience in life. 35

There is the problem in selection and use of church music which is classed among the more artistic compositions. Some would say that,

To sing and play the grand masterpieces of religious music is a good work well worth doing, but it is not a work for church services. 36

Others on the opposite side of the argument would conclude that many church musicians waste their time and energy on music which the people do not understand nor appreciate. However, the argument goes, "who can appreciate what music will do for one's uplift who never has experienced such a thing?"³⁷

VI. THE EFFECT OF GREAT MOVEMENTS ON THE HYMN

Great movements within Church History will be considered in the relationship they may have to the music of the Church.

The rise of modern hymnody may be regarded as synchronous with the rise of Protestantism, and in the earliest hymns is mirrored the antithesis between

³⁵ Warren D. Allen, "Deliver Us from Musicolatry", Christian Century, 64:898, July 23, 1947

³⁶ Lorenz, op. cit., p. 358

³⁷ Hughes, op. cit., p. 81

the old faith and the new. 38

There is only one name that immediately stands out in prominence when the beginning of Protestantism is mentioned that of Luther.

Luther shared a deep respect for the place and prominence of music within the worship service. He associated spirituality and devotion to the Lord particularly in the use of hymns. He was quoted as saying at one time,

What I call singing is not alone droning or chanting, but every sermon or public confession should be in praise of the Lord's work, admonition, grace, help, consolation, victory, and salvation. 39

Luther not only maintained a personal respect for the proper use of music, but it likewise was a positive influence for God and good in the lives of the people.

The reformation was carried to success largely by the singing which was so great a part of it. Luther's insistency on the right of the people to participate in public worship was one of the few points in his theses upon which he was unwilling to compromise. Music has always been an outstanding feature of all great reforms. 40

Then one more comment on the singing connected with the Reformation of Luther.

He set his nation to singing the Lutheran teachings

³⁸ T. G. Crippen, "Hymns (Modern Christian)," Encyclopaedia of Religion and Ethics, 1st Edition, Vol. VII, p. 28

³⁹ Paul Nettl, Luther and Music (Philadelphia: The Muhlenberg Press, 1948), p. 99

⁴⁰ Hughes, op. cit., p. 71

and thus kindled the fire that spread its sweeping flames over the nation with powerful effects. 41

The two men to be considered in the next period of history were each great contributors to the wealth of the hymnody of the Eighteenth Century. Both Isaac Watts and Charles Wesley added many hymns to the songs of the Church. In speaking of the hymns of Charles Wesley, it must be remembered that his writings were closely associated with those of his more famous preacher brother, John. Much of the sacred music of this period was based upon Psalms set to music.

Watts blazed the trail, while hymnody's fuller development depended upon Wesley who widened and improved the road through the vast wilderness of religious song. Watt's chief work was to modernize and improve the old substance of church praise, while Wesley's work was to create much new and original composition in the field of evangelical doctrine, and the human soul's expression of inner emotions in its highest and most varied aspirations when contemplating its relations to God. 42

It was discovered under Luther that music was prominent in the Lutheran reformation; the same parallel is seen in the English reformation in the time of the Wesleys.

The great English Reformation under the Wesleys was likewise a singing reformation. They had no new doctrine to preach, for the Wesleys were doctrinally not far from the Anglican Church and differed from it only in putting spiritual vitality into the practical

41 Marks, op. cit., p. 66

42 Marks, op. cit., p. 122

Arminianism that already controlled the thought of England. It was the spiritual hymns which they introduced, and which were sung from one end of Great Britain to the other that gave prominence to the whole movement. 43

The study of the lives of the Wesleys reveals that there was no intention to form a new denomination as such, but out of necessity the Methodist Church was born. In following its spread and growth across England, there is observed the unusual growth and vitality quite unique for a movement so young.

Methodism had been introduced to the thirteen colonies in the 1760's, only a few years before the outbreak of the trouble which led to the independence of the United States. With its warm evangelism, its revivalism, and its popular hymns, it was congenial to much of the spirit of the new land and was spreading rapidly when the Revolutionary War broke. 44

Not only did the Methodists and the other churches which labored so earnestly in the colonies have an important bearing upon American Colonial History, but also the publication of one book in particular, the Bay Psalm Book, influenced colonial history. This was unique in that it was the first book to come from a printing press in America. This book, used widely in the early colonial days, and exerting an influence well out of proportion, was published

⁴³ Lorenz, op. cit., p. 122

⁴⁴ Kenneth S. Latourette, A History of Expansion of Christianity (Harper and Brothers, 1941), p. 186

in the year 1640.

The Bay Psalm Book is therefore much more than a bibliographical rarity or a theological curiosity. It is the earliest literary monument of the English speaking colonies, and it was an important contribution to the religious life of its time. For more than a century it was the cherished collection of worship song of our colonial ancestors. Its verses, which seem to us so uncouth, spoke their language and had an emotional appeal for them as great as do the best of our modern hymns for us. ⁴⁵

Throughout the foregoing pages there has been much presented which emphasizes the value of music, both the hymn and the gospel song, in the worship service. History alone will reveal the emphasis placed by future generations upon these instruments of worship.

VII. SUMMARY

Chapter four has dealt with the differences between the hymn and the gospel song. It has been pointed out that in man's early history there has been a desire to communicate in worship to God. The Egyptians, the Greeks, and the Christians were all observed to have a place for the hymn in their particular forms of worship.

The hymn has been contrasted with the gospel song. It has been discovered that the gospel song is of a distinctively American origin, arising from the camp meeting

⁴⁵ Henry W. Foote, "The Tercentenary of the Bay Psalm Book", Christian Century, 57:539, April 24, 1940

songs of the nineteenth century. Generally by way of definition, the gospel song contains truths about Christian experience, while a hymn contains doctrinal truths. A gospel song is said to be directed to the unsaved, while the hymn is directed to the Christian. The gospel song is widely used in evangelistic services where decisions for Christ are made, and the hymn is widely used in worship services which serve as an aid in "building up" Christians in the faith.

Music of either the hymn or the gospel song type has a large contribution to make to the work of the church. The pastor's relationship to the musical program and the personalities connected with it has been discussed. The minister must be concerned with all phases of the departmental activities in his church. Music especially should not escape his close scrutiny. The success or failure of any one service depends more on the music than one would admit. The congregational singing, the special music selections, the proper selection of hymns, the right attitudes of soloists, all enter into the success of the worship service.

The effect of great religious movements, particularly on the hymn, have been considered. The reformation under Luther placed a new importance on the hymn and congregational singing, which accounted in a measure, for the success of the reformation. The reformation in England was also

discovered to have been a singing reformation, gaining great impetus from the singing of the hymns written by Watts and the Wesleys. The early days of American history were largely influenced by the singing of the people. Of particular note was the effect of the Bay Psalm Book in Colonial America.

Whether or not the next century will see the changes in the music of the church as has the last, remains to be revealed. However, it can be stated that whether the hymn or the gospel song predominates, there is a definite place of value for both in the worship service of the church.

CHAPTER V

SUPPLEMENTAL FACTORS IN THE MUSIC OF THE CHURCH

I. PURPOSE OF THE CHAPTER

The investigation of the problem of the hymn in relation to the worship service has been studied in the light of the Old and New Testaments. A comparison between the hymn and the gospel song has been made in the foregoing chapter. This chapter of the study deals with the various supplemental factors which have a direct bearing upon the music of the church, and the hymn in particular.

II. PROCEDURE AND MATERIALS

This study has been pursued from a consultation with primary sources for the most part. A brief part of this chapter has dealt with a survey of several religious broadcasts over the radio from personal observations. The oratorio and religious drama have been studied to discover their contribution to the field of church music. The psychological value of the hymn in relation to religious experience has been studied. Other topics which have been studied include; the spiritual, music in evangelism, and a comparison of the music of various religious groups.

III. MUSIC AND EVANGELISM

In the previous chapter the subject of large movements within the church was studied. In the light of more recent developments great evangelistic movements have centered about teams of men, such as Sunday and Rodeheaver, Moody and Sankey, and others of lesser fame. As has been stated previously, the gospel song had its widest usage during these great evangelistic rallies.

The gospel song came into vogue during the last quarter of the nineteenth century and is of American origin and development, although it first gained its distinctive impetus in England under the patronage and usage of D.L.Moody and his singing co-partner, Ira D. Sankey. ¹

Moody often remarked that fifty percent of the credit for the success of his evangelistic efforts should be credited to the musical activities of Sankey. ... Every great evangelist of the past one hundred years has had the benefit of a talented and spiritual songleader. ²

William W. Sweet, in his book, Revivalism in America, describes the employment of the song leader by great evangelists. In speaking of noted evangelists like Torrey, Chapman, Mills, Biederwolf, and Sunday; Sweet says,

All preached a simple, easily-understood gospel message. Some of them were dramatic in their preaching

¹ Harvey B. Marks, The Rise and Growth of English Hymnody (New York: Fleming H. Revell Company, 1938), p. 204

² Phil Kerr, Music in Evangelism (Glendale, California: Gospel Music Publishers, 1939), pp. 103-4

and all were assisted by evangelistic singers who not only performed themselves, but organized great choirs made up of local talent for the period of the meeting.³

A very similar method is still in vogue today by many of the leading evangelists of modern times.

The primary mission of evangelistic music is focused upon bringing the individual to a place of decision. Lorenz says that ninety-men are moved by emotion, where one man is moved by abstract thought. He continues, "Sacred music creating and expressing religious emotion, is therefore an immense force in evangelist work."⁴ By a combination of preaching and singing, truth is presented to the heart. The emotions are stirred which react upon the truth presented and a decision is made in the light of that truth. Whether it be positive or negative, a decision will have been made inevitably.

The rise or fall of the spiritual condition of the church can be reflected in the rise and fall of the singing of the church. The effect of the Wesleys and their hymns have been referred to, but as surely as there is a high tide there is the ebb tide too, even so in church history.

³ William W. Sweet, Revivalism in America (New York: Charles Scribner's Sons, 1944), p. 170

⁴ Edmund S. Lorenz, Music in Work and Worship (New York: Fleming H. Revell Company, 1925), p. 342

As faith in the great evangelical movement cooled, the hearty congregational singing also began to die down in the Church of England, and in fashionable chapels the voices of the people were represented by a few careless professional ladies and gentlemen, who showed themselves off to considerable advantage in a private box, situated in the west gallery, in front of the organ.⁵

There is an important addition to be made to the contribution of music in the field of evangelism. If the Holy Spirit is not present to guide and direct the minister as he speaks, then there will be little good accomplished. If the Holy Spirit does not convict the sinner through the medium of the sermon and song, then a large percentage of the effort will be of no avail.

Christianity is a singing religion, and every spiritual revival in the history of the church has been accompanied and augmented by a revival of singing. But even this acceptable means of worship had its periods of decline and abuse, when the absence of the Divine Spirit from the lives of the churchmen led to empty formalism and professional methods.⁶

But on the positive side,

New life gave rise to renewed testimony, prayer, and praise. This was often shown in the production of new hymns and music. Best of all every such revival of spiritual religion brought a new sense of the presence and power of Christ through the Holy Spirit, and glorified God.⁷

⁵ H.R. Haweis, Music and Morals (New York: Harper and Brothers Publishers, 1912), p. 107

⁶ George Evans, The True Spirit of Worship (Chicago: The Bible Institute Colportage Association, 1941), p. 65

⁷ Ibid., p. 87

IV. THE PROPER USE OF THE HYMN

In his edition of Psalms of the Church, Parker affirms this about music:

Because it is pre-eminently the language of the human heart, and therefore, the most suitable medium by which to express either the tenderest emotions or the loftiest sentiments of the mind, it is the best mode of communication between the soul and God. ⁸

It could be concluded that since by definition the hymn deals with an ode of praise to God that the hymn could be said to be a mode of the soul's communication with God. It is significant that music has been called the Divine Art,⁹ for it does speak directly to the heart, being the language of the emotions.

There is apparently a very logical place for the soothing and soul-healing quality in music and the hymn. The outstanding instance in the biblical record is that of David's playing for Saul during his seizures. This is recorded in First Samuel, chapter sixteen. Modern efficiency experts realize the value of the use of music even in industry. Some large firms have installed sound amplification systems, and have recorded music playing

⁸ W.H. Parker, Psalms of the Church (New York: Fleming H. Revell Company, [n.d.]), p. 14

⁹ Carl F. Price, The Music and Hymnody of the Methodist Hymnal (New York: The Methodist Book Concern, 1926), p. 9

during working hours. Results have confirmed the hope that production would be increased.

"Listening to the right kind of music arouses the right kind of emotions."¹⁰ Response to different tempos and rhythms can be readily demonstrated in the responses of children. If a child, who is not limited by conventionality as the adult individual, responds to the stimulus of music surely the adult experiences somewhat the same desire to respond. Now of course the music of the church is not intended to bring a physical reaction, but a spiritual response. On the negative side of the argument Haas would conclude,

There is no more justification for a religious leader to 'work on' people's emotions, using music as an alcoholic uses stimulants, than there is for a pasteboard dictator to build up mass frenzy-evoking 'Heil' or 'Il Duce'. ¹¹

Then in the very same article, the writer makes this statement saying,

Blessed is the pastor who knows how to use hymn tunes with understanding, for he shall let music help him minister to minds diseased, and bring its curative power to all who sing and hear. ¹²

¹⁰ Elizabeth McE. Shields, Music in the Religious Growth of Children (New York: Abingdon-Cokesbury Press, 1943), p. 99

¹¹ Alfred B. Haas, "Hymn Tunes and Emotions", Pastoral Psychology, 2:28, December 1951

¹² Ibid, 2:30

Man's earliest history has proven the universal quest of a desire to worship. This has been demonstrated in the most primitive animistic religions where men have worshipped the elements and the display of Nature's powers. It has been adequately testified to by men in the so-called Christian twentieth century. Whether expressed or not, man today comes to the worship service with a definite need upon his heart. There is a place for the church to minister to the needs of individuals in a corporate manner.

In a sense, public worship is group counselling. The hymn gathers the faithful together 'round the treasures of life which it contains, and breaks down as nothing else can the isolation of the soul. ¹³

V. THE HYMN AND PERSONAL EXPERIENCE

The hymns of the Wesleys have contributed greatly to the rich heritage of the hymns of the Methodist Churches. In speaking of the hymns of Charles Wesley, Rattenbury said; "His hymns blend verse, experience, and doctrine into an indivisible unit; each can only be adequately appreciated in relation to the other two."¹⁴ Much of the experience depicted in the hymns of the Wesleys

¹³ Alfred B. Haas, "The Therapeutic Value of Hymns", Pastoral Psychology, 1:39, December 1950

¹⁴ J. Ernest Rattenbury, The Evangelical Doctrines of C. Wesley's Hymns (London: The Epworth Press, 1942), p. 106

was in relation to the experience of salvation in perfect love. One of the earlier bishops of the Methodist Church has written a volume which deals with the obtaining of the "second blessing". In his book Bishop Mallalieu affirms;

Any sincere soul will be very greatly helped in the search for a clean heart, and for perfect love by the careful study of the hymns of the Wesleys which relate to these all-important matters. If with these hymns there might be combined some precious passage of the Word of God, it would seem that any one might find the green pastures and the still waters to which the Good Shepherd welcomes all His flock. 15

VI. THE HYMN AND THE WORSHIP SERVICE FORMAT

"Sunday after Sunday persons are either helped or hindered by the wise or careless choice of the hymns used in corporate worship."¹⁶ If the minister properly evaluates the place of the hymn in the worship service it can well 'make or break' the service. In his book, The Fine Art of Public Worship, Andrew W. Blackwood expresses his ideas thus; the first song should be objective and the second should be generally a blending of the objective and subjective. Carl F. Price in his book, The Music and Hymnody of the Methodist Hymnal, draws several conclusions

¹⁵ Willard F. Mallalieu, The Fullness of the Blessing of the Gospel of Christ (Chicago: Christian Witness Company, 1903), p. 21

¹⁶ Haas, op. cit., 1:42, December 1950

somewhat similar to those held by Blackwood. Price suggests that the first hymn should create a sense of spiritual atmosphere. The second hymn should be a preparation for the theme of the sermon. The third hymn should crown and complete that which has preceded and should fix all that was said before into a permanent impression. Alfred B. Haas has written an article entitled, "The Therapeutic Value of Hymns" in the magazine Pastoral Psychology in which he indicates that the opening hymn should be directed Godward. The second hymn should bring comfort to the person, relieving him of a sense of guilt and anxiety. The closing hymn, he contends, ought to bring into focus a quiet resolve to live in accord with what has been heard and felt to be true.

VII. CONTRIBUTING INFLUENCES UPON THE HYMN AND CHURCH MUSIC

There are no doubt many influences which could be named which have had a particular bearing upon the music of the Church. There are numerous other sources that unquestioningly have not been adequately explored in relation to their influences upon religious music. There are, however, two such sources which will be studied to determine their contribution to the field of religious music. These two fields are the spiritual and the oratorio.

The oratorio has been defined as, "Opera with a sacred text presented in concert form."¹⁷ It was Handel who as a manager of an opera house hit upon the idea of a religious drama to be presented during the Lenten season when people were not accustomed to attend the theater. Of course Handel is widely known alone for his "Messiah", although his other works of a religious nature are numerous.

Bach is not alone noted for his musical creative genius, but also as a highly skilled performer. He was held in deep regard for his performances on the pipe organs of his day. The majority of the instruments were to be found in the churches, so it would logically follow that his music was introduced into the churches, and his compositions were colored by his association with the churches.

It is difficult to draw a line of separation at times between two types of music. An even greater difficulty is encountered in trying to establish the distinction between the music of the church and the stage. H. R. Haweis, in Music and Morals, lists six steps wherein the connection between the church and the stage is established.¹⁸

¹⁷ Elie Siegmeister, The Music Lover's Handbook (New York: William Morrow and Company, 1943), p. 123

¹⁸ Haweis, op. cit., p. 476

These connections he cites as;

1. The beginning of drama in the sanctuary.
2. Drama took on sacred song.
3. Sacred song began to swamp drama in the sanctuary.
4. Drama, cast out of the sanctuary, seeks development on the stage.
5. Sacred song, seeking development, leaves the sanctuary and seeks development in the cantata and oratorio.
6. Sacred song perfected in the oratorio, seeks reunion with the stage, perfected in the secular drama.

(The last connection as yet unrealized, so he says.)

The high religious theme of many of the oratorios cannot be doubted when a study is made of them.

...almost all of the great composers have found in the sacred cantata or oratorio, a form of art capable of expressing in the highest planes of emotion.¹⁹

Handel was once asked about his emotions while composing the Messiah and he responded by saying, "I did think I did see all heaven before me, and the great God Himself".²⁰

On another occasion a friend asked the great composer why his church music was always so cheerful. Handel responded,

I cannot make it otherwise: I write according to the thoughts I feel. When I think on God, my heart is so

¹⁹ Ibid., p. 104

²⁰ William P. Sears, Jr., "Handel's Messiah", The Christian Century, 64:1583, December 24, 1947.

full of joy that the notes dance and leap, as it were, from my pen; and since God has given me a cheerful heart, it will be pardoned me that I serve Him with a cheerful and devout spirit. 21

The spiritual, as an institution, is strictly of American origin. It arose among the colored people during the slavery days of pre-civil war history. The negroid race has been observed as being highly superstitious in their everyday lives. They seem to carry this same spirit of superstition over into the realm of religion and it is distinctly demonstrated by the music of the spiritual. The spiritual depicted the aspirations and feelings of the colored man in his search for God.

Although all the songs of the colored man have much in common, musically and temperamentally, his music may be separated into religious and secular groups. Of course, the religion of the negro is partly superstition. Also, in the slave days, he seized upon the idea of an after life as his release from bondage. He interpreted many Bible stories in terms of his own experience. The Children of Israel were in a predicament similar to his own; he looked to a Black Moses for his deliverance. If the Lord had delivered Daniel, He certainly wouldn't forget the poor black man in America. 22

It is an interesting phenomenon to watch the making of a spiritual as reported by Howard in his recent work,

²¹ Joseph Belcher, Historical Sketches of Hymns (Philadelphia: Lindsay and Blakiston, 1859), p. 369

²² John T. Howard, Our American Music (New York: Thomas Y. Crowell Company, 1946), p. 628

Our American Music.

Baptisms, Camp Meetings, Spiritual Orgies are supposed to give birth to new songs. One starts to intone a phrase, another joins him, and soon the whole crowd is answering and swaying to the rhythm. A folk song is born then and there.²³

Today the negroes are no longer in slavery but the music which was inspired by their oppression lives on. The spiritual has gained wide usage and acceptance, and in some circles it is considered as quite a religious type of music.

VIII. THE USE OF THE HYMN IN SEVERAL CHURCHES

This section covers the study of the manner in which the hymn and church music are used in the work of several churches. The churches chosen to be studied are in no sense representative, but were chosen for the unusual position held by each one.

Beginning chronologically, the Latin Church was known as the only recognized church until the split which formed the Roman Catholic and Eastern Orthodox Churches. The contribution to the hymnody of the church by such men as Fortunatus, Gregory, Ambrose, Bernard of Clairvoux, and Bernard of Cluny is not to be disputed. It has been asserted of the hymns of the Latin Church:

²³ Ibid., p. 626

Who can deny their power and influence over the soul? They go with the solitary into his cell, and attend the afflicted in distress, in want, and to the grave. While singing these, one forgets his toil, and his fainting, sorrowful spirit soars in heavenly joys to another world. Back to earth he comes to labor, to toil, to suffer in silence, and to conquer. How rich the boon, how great the power of the hymn! ²⁴

Luther's relation to music was unique, for he emancipated the music of the Catholic Mass into a congregational song. Out of the congregational song of the early Lutheran Church arose the chorale. In the beginnings of the Lutheran Church, the hymns were sung responsively, alternating between the congregation and the choir. At times even the organ would respond antiphonally with the choir. Luther was at times known to have argued against the improper use of music, that is, when it failed to edify the Lord.

Luther, who was so deeply bound up in music did not hesitate a moment to abandon his beloved art when it did not fulfill its true purpose, serving God alone, ²⁵

Some added knowledge can be gained of the attitude of Luther in regard to music. He was reported to have said at one time, "neither should we ordain young men as preachers unless they be well exercised in music. Singers are merry

²⁴ Belcher, op. cit., p. 26

²⁵ Paul Nettl, Luther and Music (Philadelphia: The Muhlenberg Press, 1948), p. 100

and free from sorrows and cares."²⁶

The Moravian Church has long been an outstanding leader in missionary endeavor, especially in the inaccessible and difficult places in the world. The Moravians, being missionary-minded were largely responsible for many "firsts" in the colonies. In 1746 the first organ built in the colonies was for a Moravian Church. They were the first to introduce the use of the trombone choir, coming over from Europe in 1754.

The Moravians not only had a great tradition of hymnody behind them: they also brought wind and string instruments and cultivated music both as an enrichment of their worship and as a recreation. ²⁷

As is suggested above, the hymn was not only an instrument of worship but was put into practical usage in everyday living.

Singing was from the beginning an accompaniment of the work as well as the worship of the Moravians, and they had hymns which gave religious interpretation to many occupations, as well as "Reisleider", travellers hymns for the missionaries to sing upon their journeys.²⁸

The Amish branch of Mennonites found chiefly in Pennsylvania are an interesting study in the field of

²⁶ Belcher, op. cit., p. 36

²⁷ Henry W. Foote, Three Centuries of American Hymnody (Cambridge, Massachusetts: Harvard University Press, 1940), p. 123

²⁸ Ibid., p. 137

church music. In their services a large part of the worship is composed of scripture reading, exhortation, testimonies, and singing of hymns, often of their own composition.²⁹

The hymns, long drawn out, sung to melodies never committed to print and perhaps several hundred years old were from the "Ausbund". More than one part singing, or with notes was strictly forbidden.³⁰

The songs and singing of the Amish people come in for a good deal of interest. They tolerate no choral singing in their worship, and each congregation retains several "Vorsanger", or a leading voice, who lead the congregation in their old time hymns, sung slowly and in unison.³¹

The "Ausbund" mentioned above is one of the older hymnbooks still in use in America today. It was first printed in Germantown in 1742, and having gone through several reprintings, is still in use by the Amish people. Many of the songs in the "Ausbund" required up to an hour to sing. The melodies were transmitted orally from one generation to the next.³²

²⁹ C. Henry Smith, The Story of the Mennonites (Newton, Kansas: Mennonite Publication Office, 1950), p. 20

³⁰ Ibid., p. 609

³¹ Ibid., p. 734

³² Ibid., p. 775

The Latter-day Saints, who are better known as the Mormon Church, have their headquarters in Salt Lake City, Utah. Every Sunday morning for the past several years, their church has been broadcasting a program composed in the main of music. The high quality of the broadcast is recognized by many, and has been one of the contributing factors, no doubt, to the spread of Mormonism in the West.

The high regard in which music is held may in a measure be indicated by this comment from the book, Program of the Church, by John A. Widtsoe, who says, "choirs, orchestras, and bands have always been plentiful among Latter-day Saints,"³³ and he continues, that the church recognizes and advocates the emotional value of music and art as necessary parts of the full life.³⁴

The so-called revelations to Joseph Smith, the founder of the Mormon religion, contained several specific instructions about the preparation and use of hymns.

Music, especially congregational singing, is a part of the worship of Latter-day Saints. During the first years of the history of the Church, hymns were selected or written and printed for the use of the congregations. In fact one of the early revelations of Joseph Smith provides for the preparation of hymns, and declares,

³³ John A. Widtsoe, Program of the Church (Salt Lake City, Utah: Deseret News Press, 1937), p. 61

³⁴ Loc. cit.

'For my soul delighteth in the song of the heart: yea the song of the righteous is a prayer unto me.'³⁵

Jewish music occupies the final section in this discussion of the music of several churches. The reform movement within Judaism began about the beginning of the nineteenth century. These reforms affected the music of the Jewish Church in several ways. Some of the major musical innovations included the following:³⁶

1. Introduction of four part singing.
2. Synagogue song was not based on classical style and harmony.
3. There was an obvious exclusion of the sentimental and emotional aspects from the hymns.
4. The melodies lost the lyrical, taking on a more serious and dignified overtone.

In the last few years, recent attempts have been made to introduce ultra-modern harmony and style into the synagogue. Some of the reformed Jewish Churches have even adopted the use of many of the "Christian Church" practises. They have adopted the use of the organ in their worship services. Likewise, the use of the mixed choir has been introduced, these choirs often even are found to be using the music of the "Christian Church".

³⁵ Ibid., p. 60

³⁶ A.Z. Idelsohn, Jewish Music (New York: Tudor Publishing Company, 1944), p. 336

IX. THE HYMN AND ITS USE ON RELIGIOUS RADIO BROADCASTS

The so-called modern world of today has been described as being on wheels. People are constantly moving about, probably due in a measure to the invention and wide usage of the automobile. Such a situation affects the local church situation, reflecting in a lower percentage of church attendance than before the invention of the auto. Whether the automobile is the answer to the problem or not, it still remains that,

There are millions of persons living in America today who will never again darken the doors of a church! If they are ever going to be reached it will have to be by means of radio.³⁷

This discussion would lose its purpose and vital meaning if it were not kept in mind that one of the functions that music serves is to attract people and tell them the story of salvation. Used in this manner, radio can serve the church very admirably in these present days.

There is an urgent need, in every community, for radio evangelistic broadcasts which will depart from the methods of ordinary religious programs, and which will attract the attention of unchurched millions. If the powerful medium of radio can be used to exploit coffee, and toothpaste, and automobiles, and tobacco, and breakfast food, then certainly christian soul-winners should awaken to the tremendous opportunity of using radio to attract men and women to the gospel of Jesus Christ.³⁸

³⁷ Kerr, op. cit., p. 107

³⁸ Ibid., p. 112

The goals of a religious radio broadcast may seem quite obvious, but are listed by Ross Snyder, program director for the National Broadcasting Company, to include the following points:³⁹

1. Provide an atmosphere of worship.
2. Emphasize what the speaker is saying.
3. Provide supplementary interest for the speaker's message.
4. Give pleasure to the listener. (Something more than soothing syrup)

For the purpose of this study the investigator studied the format and presentation of several different broadcasts by various religious groups in an effort to discover the usage of music employed by these various groups. The programs studied included: The Light and Life Hour, The Old Fashioned Revival Hour, The Wings of Healing, and The Old Fashioned Camp Meeting Broadcast. Each one of these broadcast had at least one thing in common; they were all carried by several stations, either on a National network or a special network.

The Old Fashioned Revival Hour⁴⁰ is a program that has nearly world-wide coverage, and is familiar to nearly all christians of all faiths. In considering the program

³⁹ Everett C. Parker, Elinor Inman, Ross Snyder, Religious Radio (New York: Harper and Brothers Publishers, 1948), p. 185

⁴⁰ Programs of February 17 and 24, 1952, heard over KEX, the American Broadcasting Company, Portland, Oregon

of February 17th, it was discovered that of the ten musical numbers presented, three could have been included under the classification of hymns, and the remainder would be assigned to the gospel song type. On the program of the following week of February 24th, it was found that of the ten numbers of a musical nature, two were distinctly of the hymn type.

In like manner as above, the program of the Free Methodist Church, the Light and Life Hour,⁴¹ was studied. The broadcast chosen for this study was heard February 24th over the American Broadcasting Company Network, over KEX in Portland, Oregon. This program was presented to a national audience. There were six main musical numbers exclusive of incidental and theme music. Of these six numbers presented, one could be classed within the hymn variety, while the remaining five would fall into the gospel song type.

The Wings of Healing broadcast ⁴² was heard over KPDQ, Portland, Oregon, on February 17, 1952. This program, though not heard over a national network, was carried over a series of stations which gave it partial coverage. The broadcast was of thirty minutes duration and in all there

⁴¹ Program of February 24, 1952, heard over KEX, the American Broadcasting Company, Portland, Oregon

⁴² Program of February 17, 1952, heard over KPDQ, in Portland, Oregon

were four musical numbers given, all of them being of the gospel song type.

The Old Fashioned Camp Meeting broadcast,⁴³ a daily presentation, was heard over radio station KVAN in Vancouver, Washington. The program is heard also in other areas, especially on the Pacific coast, and in scattered portions of the mid-central states. An analysis of the format of this program revealed that the musical numbers presented on the program of February 14, 1952, were three in number, exclusive of bridge and theme music. All the selections used were of the gospel song type. On February 16, 1952, the program featured five musical numbers. Again all of the five were of the gospel song type. An interesting variation was employed on the programs of the Old Fashioned Camp Meeting broadcast. This variety was furnished by the repeated singing of the choruses, forming a medley of gospel choruses. Occasionally the clapping of hands in keeping with the rhythm could be heard in the background.

It would perhaps be a difficult task to fairly evaluate the types of programs listed above, for everyone has his own likes and dislikes. But it does seem rather conclusive as to the employment of the hymn in relation to the gospel type song by these various broadcasters.

⁴³ Programs of February 14 and 16, 1952, heard over KVAN in Vancouver, Washington

X. SUMMARY

This chapter has dealt with the supplemental factors in the music of the church. Although it might seem that the topics discussed fail to give continuity of thought to the entire chapter that is desired, yet the unity is maintained, for each factor bears an important relationship to the meaning of the whole.

In the study of music and evangelism, it was discovered that personalities were a dominant factor. The gospel song was widely used during the days of great mass meetings that characterized the last quarter of the nineteenth century. The gospel song was discovered to be subjective in character, and portrayed some aspect of Christian experience. From these observations can be seen the reason why the gospel song enjoyed such popularity and appeal.

The great mass meetings which were so popular emphasized congregational singing. All of the great evangelists of the period were assisted by able song leaders to whom were ascribed a portion of the success of the campaigns. Yet this was not alone the reason for the success of the meetings. It follows in the life of the church that when there is a revival of spirituality, there follows a revival of singing. The Holy Spirit's

presence in the music and message cannot be minimized. For this was the most important reason that the meetings met with such success.

Music has been demonstrated as having an unusual psychological effect upon the souls of men. Music, and especially the hymn, can be a wonderful curative for spiritual ills. It should not be used to gloss over a feeling of guilt, but it should reveal the need of forgiveness and show the way to serenity of soul through correct spiritual response. The wrong use of the hymn may give a sense of false security, while the correct use of the hymn can lead to a place of peace and trust in God.

Most everyone is agreed that a good worship service requires a theme to dominate the entire service. From the opening bars of music to the closing benediction, there should be a continuity that molds all the parts into a perfect pattern. Several suggestions have been given as to the use of hymns in the service format. To summarize the varying views it should be said that the opening hymn should collect the straying thoughts of the worshippers, and center them about the theme of the service. The second hymn may be more subjective, speaking to the hearts of the listeners. The closing hymn should crystallize all that has gone before, and lead to a personal decision on the part of the individual. It is surely true that a wise

pastor knows and employs the proper hymn at the proper time.

The oratorio has been a boon to religious music, for it has elevated the tastes of Christian people to a higher level of appreciation. It has likewise given a dignity and grandeur to religious music which should be encouraged and cultivated as a proper medium of worship to God. A caution should be sounded in regard to religious drama. It should not take on the atmosphere of a secular drama, or should it be substituted for worship itself, for it is only to supplement the worship.

Various churches and religious groups have made valuable additions to the music of the church. Luther's contribution has been unique in that he emancipated the music of the Mass into a congregational type of song. The Chorale arose from within the Lutheran Church as a result of the reforms of Luther. The Moravian Church, long recognized for their outstanding missionary fervor, introduced the organ first in American Churches. The early Mennonite groups in America placed music on a par with everyday living. Music to them was an accompaniment of work as well as worship. The emotional value of music maintains a high place in the "full life", as held by the Mormon people. The so-called revelations to the founder of the religion, Joseph Smith, provided for the preparation and use of the hymns. The reformed Jewish synagogues have

been slowly absorbing "Christian" practices into their music. Mixed choirs were introduced, which provided a place in the worship service, which was so long denied them in Jewish orthodox communions.

A study of several religious broadcasts was made by means of personal observation. This study revealed the failure to use the hymn on religious broadcasting on the part of the more radical groups. The fundamental, evangelical broadcasters employed the hymn on a somewhat limited scale in relation to the gospel song.

From the foregoing pages can be seen the trends and their counter trends. The gospel song appears to have a widening circle of appeal and use, and yet the hymn continues its place of utility. The evangelistic service, and the radio both use the gospel song in preference to the hymn. To balance the trend there is the elevating influence of the religious drama, the oratorio, and the re-evaluation of the worship service, each stressing the use of the hymn instead of the gospel song. It can be concluded that each has its unique place to fill; the gospel song to attract and convict, and the hymn to sustain and build.

CHAPTER VI

SUMMARY AND CONCLUSION

I. A REVIEW OF THE INVESTIGATION

The investigation was pursued to fill the need for a fuller ministry of the church, especially in the area of the musical program. It was stated in the opening pages of this investigation that the song, either gospel-type or hymn-type, had a definite place to fill in the worship service. It is not altogether correct to think of worship as being limited to any set pattern of routine. It would be fitting and proper to think of an evangelistic service as a worship service in like manner as the more formal type of service. In substance, any type of service should rightly be worship to God in the truer sense.

The entire thesis has been divided into six chapters. The first and last chapters have dealt with the introductory and summary materials respectively. The major portion of the investigation is to be found contained in the third through the fifth chapters.

The second chapter has considered the basis of song from an Old Testament viewpoint in particular. The origination of instrumental music has been traced from early biblical history up through the exile and return of

the Hebrew People from Babylonia. Likewise the history of vocal music has been traced from the time of the deliverance from Egyptian bondage, up through the period of the Kings. Special attention has been given to the songs of individuals such as: Moses, Miriam, Deborah, Barak, and Hezekiah.

The second chapter has dealt inductively with the one-hundred fiftieth Psalm. This Psalm was chosen in an arbitrary manner, realizing that the basis for song and praise may be found profusely throughout all of the Psalms. Particular attention was given to the last five chapters of the Psalms because of the predominance of the word, praise.

Chapter three has dealt specifically with a New Testament basis for song. A study of the various places where reference has been made to psalms, hymns, and spiritual songs has been accomplished. A brief review of the organization of the Apostolic Church, and the bearing that the Synagogue had upon it's early life has been given in its relationship to New Testament song.

The fourth chapter departs from a biblical study into the field of sacred music in the life of the church, written by authors other than biblical authors. For the most part the burden of this chapter has brought out the contrasts and comparisons between the hymn and the gospel song. Various authors have been consulted to obtain their varying viewpoints in regard to the hymn and the gospel song.

The pastor's relationship to church music and church musicians has been considered in the light of the hymn and the gospel song.

Great men and great movements have made positive contributions to church music. Luther, Watts, the Wesleys, have all been considered in the light of their contribution to the music of the church. The rise of the English Reformation gave impetus to a corresponding reformation in America. This work was largely spearheaded by the work of the Methodist Church, but other denominations followed the lead of revivalism in America. Along with this spiritual awakening there came a revival of singing. Out of this revivalism arose the roots of the gospel song, which was destined to play such a large role in the spiritual life of the future church.

Chapter five has been titled the supplemental factors in the music of the church. Great evangelistic rallies of the past century have been studied for their contribution to the music of the church. The Spiritual and the Oratorio have also been studied for their unique contribution, especially in the bearing upon sacred drama. Several churches and sects have been observed for their influence upon religious music. Of a more recent development has been the growing use of radio broadcasting to supplement the work of the church. Religious radio

broadcasts of various broadcasters have been compared and contrasted in their use of the hymn and gospel song.

II. CONCLUSIONS AND HAZARDOUS TRENDS REVEALED BY THE INVESTIGATION

There appears to be very good biblical record and evidence for the support and use of instrumental music in the worship service. Adam Clarke is of the opinion that instrumental music has no place in the worship service,¹ but his opinion was given some two hundred years ago. There is a proper usage of instrumental music in the worship service. David's example represents the abuse suffered by taking the extreme position in this regard. There is a caution to be sounded at this point. Many worshippers have been inclined to substitute instrumental music in place of their own voices being raised in praise to God. Worship is an experience which may be enriched by the blending of individual voices into the collective voice of the church, rejoicing in unison.

From an Old Testament viewpoint the predominance of praise in worship is established as being central in worship. In thinking of praise, the one hundred fiftieth

¹ Adam Clarke, Clarke's Commentary (New York: Abingdon-cokesbury Press, n.d.), Vol. IV, p. 684

Psalm reveals man's universal obligation and duty to praise the Lord.

The thought of the New Testament in relation to song, indicates the presence of a spiritual unity in true singing. Singing is encouraged to be used as an aid to Christians. It is not directed primarily to the unbeliever, but is directed to and for the benefit of the Christian. The true principle of unity as supported by the New Testament teaching is; all that is done must be done for the glory of God. It is known that there will be no discord in heaven, and the probation here on earth prepares the Christian for the perfect which will exist in heaven.

There seems to be a dangerous trend away from the use of the old, standard hymns, in favor of the more 'catchy', rhythmical, gospel song. Each has its place to serve, but it must be remembered that a proper balance should be maintained between the two. The gospel song is perhaps the more emotional, and is responsible for leading more people to the point of decision. But after the decision for Christ has been made, then the new convert desperately needs the doctrinal diet which is so wonderfully available through the use of the hymn. (This is not the only manner whereby the new Christian is nurtured.)

It has been observed within the study that the spiritual condition of a church seems to rise and fall

with the corresponding rise and fall of the singing in a church. Perhaps this statement should not be held too dogmatically, but it surely may be used as an indication of possible trouble. At all times the people should be encouraged to sing the songs of the church. Too much dependence is placed upon the choir and special music. Worship is a corporate affair, but is likewise an individual matter.

Music, along with other good things, has suffered from abuses too. The wrong use of music is reflected in the manner some groups and sects use rhythm, tempo, and repetition to work up a religious frenzy. Abuses have been demonstrated in many instances and shame heaped upon the cause of Christ by the indulgency of such practices. Everything is right in its proper relationship. An action becomes wrong when indulged to excess.

The brief study of the religious radio broadcasts revealed that the gospel hymn's use is stressed by the more radical type of religious sect. In contrast, the hymn and gospel song are used in a balance by the more fundamental religious broadcasters.

III. SUGGESTIONS FOR FURTHER STUDY

It is freely admitted that this study has not been exhaustive in any one line of research. There is a vast

amount of material that was unavailable to the investigator. There are yet books and observations of future contributors to be added to the fund of knowledge. Then, experience itself is a great teacher, each new experience adds its knowledge to the fund that is ever increasing. Nevertheless, there are some areas that surely would be worthy of expended effort and research, to expand the limited scope of this investigation. The suggestions for further study are found enumerated below.

1. A study of the hymn as an aid to teaching children.
2. The co-relation existing between worship values and entertainment values in hymn singing.
3. The alteration of doctrine as found in the new hymns.
4. The use of secular, suggestive rhythms in church music.
5. Should church music be used as a decoy rather than for its worship values?
6. Should the worship service be strictly vocal, or in part instrumental?
7. The challenge ahead for the church in the field of radio and television. How will music fit into the picture?
8. A study of the influence of the Christian hymn upon other religions of the world.
9. The Catholic Church employment of the hymn in worship.

IV. PERSONAL RECOMMENDATIONS AND CONCLUDING REMARKS

The following list of personal recommendations follows as a result of this investigation. The suggested critical trends should be noted and incorporated into the thinking as one considers methods which are to be adopted which will improve the worship service of the church. The following suggestions may be helpful.

1. Hearty participation in congregational singing is enjoined upon all the people.
2. There should be a return to the singing of hymns in the church service. A ratio of two hymns to every one gospel song is recommended for a worship service. The reversed ratio would be adequate for an evangelistic service.
3. Singing should be predominantly vocal. The use of instruments in the song service is to be held to a minimum.
4. The setting of sacred verse to secular tunes is to be discouraged.
5. The use of extreme rhythms and tempos in church music is not conducive to the best atmosphere for worship.
6. A truly converted person, even though not highly talented, is to be more desired than a highly gifted non-Christian, in the musical program of the church.
7. Music in the church is primarily performed for its worship values, and not the entertainment values.
8. It is suggested that the hymn be employed to a greater extent by the religious radio broadcasters.
9. It is recommended that a greater emphasis be

placed upon the hymn at the seminary and conference study course levels.

The purpose of this investigation has been to add to the beauty of the music of the worship service, both through the use of the hymn and the gospel song.

We infer from the teachings of the scriptures that there will be a great deal of singing in heaven, and it would be wise to accustom ourselves to the exercise whilst in this world. ²

This then is the closing exhortation. "Let everything that hath breath praise Jehovah. Praise ye Jehovah."³

² W.H. Parker, Psalmody of the Church (New York: Fleming H. Revell Company, n.d.), p. 255

³ Psalm 150:6

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