

**A COURSE OF STUDY ON THE HISTORY OF
CONGREGATIONAL SONG FOR USE IN
MAINLINE PROTESTANT
CHURCH CLASSES**

BY

MONICA ALEXANDRA HARPER

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Janette Fishell, Research Director

Christopher Young, Chairperson

Marilyn Keiser

Patrice Madura

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CHAPTER 1

INTRODUCTION

Congregational song is an important part of Christian worship. Because of its importance in mainline Protestant church services in the United States, congregational song is worth studying, talking about, learning about, and writing about. This document is devoted to doing just that. The denominations of mainline Protestant churches that are addressed throughout the document are Baptist, Methodist, Disciples of Christ, Presbyterian, Lutheran, and Episcopal. In this first chapter, I will establish the premise for the document, beginning with the statement of the problem, and proceed to discussion of the need for the study, the statement of the thesis, explanation of the methodology, and the delimitations of the course of study. In the final section of chapter one, I provide a snapshot of the document organization.

Statement of the Problem

The starting point for this document and course of study is the analysis of a problem, fleshed out below. Doing this is necessary because the foundational material of the study is predicated on the problem.

In my informal experience talking with congregants one-on-one about the congregational songs used in worship, I have seen how people show excitement and interest when I tell them a little bit about the history of congregational songs sung in

worship. This excitement leads to questions that open more doors for sharing. I have also perceived how little some congregations know about the congregational songs they sing in worship and how restricted their repertoire of congregational song is. Before taking college courses in church music, I knew little about the congregational songs that I was singing and had a very narrowly defined repertoire of congregational song. How much richer my own worship experience has been because I have explored the depths of the congregational songs that I sing in worship every week. Many people are happy to explore this subject but have never been afforded the opportunity to learn more about it. Many more people have given no thought to the music or texts that they sing, nor do they realize the vastness of congregational song repertoire and the wealth of information on the history of congregational song. It is probably fair to say that in many of today's churches, little is being done to teach congregations to sing thoughtfully, and as a result, many congregants might not be engaging with their worship music and singing the congregational songs of their worship with thoughtfulness and understanding.

Research conducted by Barna Research and presented at the 2002 Hearn Symposium on Church Music demonstrates that many adults do not even know *why* they are in a worship service. Furthermore, the researchers concluded that many worshipers have a passive music-making attitude in worship and that adults see worship as most effective when it is "something that is done to us, not by us."¹ This is quite a problem. Many congregants are not engaging with or understanding what is happening in worship.

¹ George Barna, "Music and the Church" (Keynote Address presented at the Billy Ray Hearn Endowed Symposium on Christian Music, Baylor University, Waco, Texas, 9 October 2002); Available from <http://www.baylor.tv/video.php?id=000037>; Internet; accessed 9 April 2009.

Have people always sung in church? What did Jesus sing? Have people always sung hymns, and where did hymns come from? What is the meaning of the hymn text? Is the hymn text a paraphrase of scripture, a direct quotation of scripture, or freely written? Who wrote the texts that we sing? Why did the author write the text and in what circumstance did the author write the text? In what century was the text composed? Who wrote the tune and in what circumstances was the author of the text also the composer of the tune? These are questions that students of church music may have already answered in their studies. There are many textbooks and history books that provide copious information for intellectuals seeking answers to these questions. Some recent examples of these resources that are not known by most congregants are Erik Routley's *A Panorama of Christian Hymnody*, William J. Reynolds and Milburn Price's *A Survey of Christian Hymnody*, Harry Eskew and Hugh McElrath's *Sing With Understanding*, Paul Westermeyer's *Te Deum: The Church and Music and Let the People Sing: Hymn Tunes in Perspective*, and Friedrich Blume's *Protestant Church Music: A History*.²

This document seeks to take information from sources such as these and organize and present the information in a way, through a structured course of study, that it may be helpful to congregants in a church setting. As opposed to simply providing a book that

² Erik Routley, *A Panorama of Christian Hymnody* (Chicago, IL: G. I. A. Publications, 2005); William J. Reynolds and Milburn Price, *A Survey of Christian Hymnody*, 4th ed. rev. and enlarged by David W. Music and Milburn Price (Carol Stream, IL: Hope Publishing, 1999); Harry Eskew and Hugh McElrath, *Sing With Understanding: An Introduction to Christian Hymnology*, 2nd ed. rev. and exp. (Nashville, TN: Church Street Press, 1995); Paul Westermeyer, *Te Deum: The Church and Music* (Minneapolis, MN: Augsburg Fortress, 1998); Westermeyer, *Let the People Sing: Hymn Tunes in Perspective* (Chicago, IL: G. I. A. Publications, 2005); Friedrich Blume, *Protestant Church Music: A History* (New York: Norton, 1974).

students may read, this course of study provides lessons, questions, and activities that enable the participant to engage with the material.

To initiate active, rather than passive, corporate worship, congregants should be aware of the central role that congregational song has in the worship service. Active worship occurs when a congregant is actively participating in worship, showing an understanding and awareness of what is happening around them and in them. Passive worship is the opposite. It occurs when congregants “go through the motions” and show up to worship only to have events happen around them without really understanding or connecting with any part of worship. A congregant may physically be motionless while still participating actively, or a congregant may appear physically active in worship while not actually engaging. To be fair, no outsider can know whether any given worshiper is active or passive or even somewhere in-between at any given moment. For example, during the singing of a hymn, a congregant may not have even opened her hymnal or her mouth to sing, but rather she may be singing with her heart because she feels she may better worship at that particular time by listening to the singing of others around her and meditating on the text. Rather than judge, the best we can do is encourage congregants to participate actively in worship through music by helping them understand what they sing and why they sing. When gently encouraged, congregants are genuinely interested in knowing answers to questions about what they sing in worship, and eventually, they begin asking and answering questions of their own.

Marva Dawn encourages churches to instill in their congregants an “understanding of what it is to worship God” so that they can “become more deeply

formed” and “can more thoroughly join us in praise.”³ The course of study that I am proposing will address these problems and help students become deeply informed about congregational song in worship. Teachers may use this course of study to help students understand the congregational songs they sing in worship.

The term used throughout this document to identify the communal songs people sing in worship is “congregational song.” This term was carefully chosen because it allows for the study of a variety of styles and genres of music. A study that includes a wide variety of music shows respect for all human beings who have created songs for communal worship by valuing the diversity of their different cultural backgrounds. Nathan Corbitt, in his book *The Sound of the Harvest*, writes that worshipers often “live in terrariums” and never know the beauty of God’s wonderfully diverse creation because they are bound in worship of a dominant culture where people “sing with ethnocentric tongues as opposed to those of celestial angels.”⁴ Much more may be learned, musically, theologically, historically, and culturally, through congregational songs that represent the whole of God’s creation than through congregational songs that represent only one corner of it.

The term “congregational song” needs to be clarified and defined because it is the basis of this course of study, and its use throughout the document is carefully intentional.

³ Marva J. Dawn, *A Royal ‘Waste’ of Time: The Splendor of Worshipping God and Being Church for the World* (Grand Rapids, MI: William. B. Eerdmans Publishing Company, 1999), 15-16.

⁴ Nathan J. Corbitt, *The Sound of the Harvest* (Grand Rapids, MI: Baker Books, 1998), 8.

“Congregation” comes from a verb meaning “to flock or assemble together.”⁵ For the purposes of congregational song, who flocks together? People flock together to worship. The term “song” may refer to anything that is sung. As the hymn-writer Brian Wren has noted, “congregational songs,” like the more narrow category of “hymns,” are, by definition, sung by a group of persons, not by a solo singer, as are sacred “songs.”⁶ Thus, throughout this document, I am intentional in always preceding the term “song” with the term “congregational.”

Congregational songs may be, but are not limited to, hymns. Congregational songs may be Psalms (metrical and paraphrased), scripture, paraphrases of scripture, or freely composed. They may be praise-style, rock-style, 4-part, unison, contemporary, traditional, and/or from many different cultures. Congregational song within a congregation may be sung in a responsorial manner, antiphonally, or directly. Congregational songs may use any instrument, combination of instruments, or no instruments at all, but they always involve the worshiper’s voice in communication with God. Congregational songs always have both a text and tune. The text and the tune are equally essential to the song, as the text is the carrier of theology, and the message cannot be relayed by song without the tune. The point is that congregational song encompasses a variety of music and always includes both a text and a tune. Raymond Glover states that congregational song is “the declaration of a people’s faith in and experience of a

⁵ *Oxford English Dictionary*, 2nd ed. [online dictionary], s.v. “congregate”; Available from <http://www.oed.com>; Internet; accessed 15 April 2009.

⁶ Brian Wren, *How Shall I Sing to God: A Video Workshop With Brian Wren*.

loving God.”⁷ Many writers, including Nathan Corbitt, define congregational song as “Psalms, hymns, and spiritual songs” and cite Paul’s references in Ephesians 5:19-21 and Colossians 3:16 as the source for this definition.⁸ Going with this definition, we may categorize congregational song into three areas, which in turn need defining.

The term “Psalms” refers to the collection of songs in the Old Testament book of Psalms. Psalms may be sung in today’s congregations using Psalm tones, chant, or they may be sung metrically. The Psalms were sung by the first Christians and represent one of the largest and most used bodies of Christian congregational song.

A “hymn” is a specific type of congregational song. According to the modern definition of “hymn,” the most distinguishing feature of hymns is that they are strophic. This means that they are made up of single lines (or verses) that are assembled in multiple stanzas, and each stanza of text is sung to the same music. Hymns may include a refrain or chorus that is attached to the stanzas of text. The poetic device *rhyme* is typically found in hymns, and hymns also have a determined poetic and hymnic meter.⁹ Congregational song is not exclusively made up of hymns. Hymns typically follow the standard format described above, and any congregational song that deviates from this format is usually not considered a hymn according to the modern definition. A congregational song such as “Lord, I Lift Your Name on High,” for example, does not

⁷ Raymond F. Glover, “What Is Congregational Song?” in *The Hymnal 1982 Companion*, vol. 1, ed. Raymond Glover (New York: The Church Hymnal Corporation, 1990), 5.

⁸ Corbitt, 261.

⁹ Reynolds and Price, ix.

have multiple stanzas of text, but rather several lines of text that are repeated.¹⁰

Therefore, this congregational song is not considered a hymn for the purposes of this study.

Trouble arises when attempting to nail down the third of the categories: spiritual songs. Scholars have been unable to determine the precise meaning of “spiritual song,” but suggestions have been made that this category of congregational songs represents songs sung in a free, improvisatory style, short choruses, and gospel songs.¹¹ “Spiritual songs,” therefore, is the catch-all for anything that is not a Psalm or a hymn. In this position, the category becomes quite large, so an explanation of some of the congregational songs falling into this category is worthy, particularly some of the spiritual songs that are studied in this course of study. Congregational songs included in this category might be praise songs and short choruses such as “Everlasting God” and the South African liberation chorus “Sikhulule!” whose distinguishing feature is one stanza of text repeated numerous times.¹² Praise songs and short choruses are associated with accompaniments that feature a variety of instruments with drums and guitars being prominent instruments. African-American spirituals, an example being “Nobody Knows

¹⁰ Rick Founds, “Lord, I Lift Your Name on High,” in *100 EZ Praise and Worship Favorites*, ed. Bryce Inman and Ken Barker (Nashville, TN: Word Music, 1999), 118-119.

¹¹ Corbitt, 263-264.

¹² Brenton Brown and Ken Riley, “Everlasting God,” in *Let the Praises Ring: The Best of Lincoln Brewster* (Milwaukee, WI: Hal Leonard, 2007), 4-9; Thozama Dyani and David Dargi, “Sikhulule,” in *Halle, Halle: We Sing the World Around*, Teacher’s Edition, ed. C. Michael Hawn (Garland, TX: Choristers Guild, 1999), 47.

the Trouble I've Seen,” are other types of “spiritual songs.”¹³ These congregational songs employ the African practices of alternating one singer against many and have short, repetitious phrases with few words in the text. Body rhythms such as hand clapping and foot stomping usually accompany the singing. Spontaneous verbal shouts and exclamations are common.

“Spiritual songs” also includes the music of the Taizé community. Roger Schutz founded the Taizé community in France in 1940 after he developed a desire for an ordered, ecumenical spiritual community.¹⁴ One of the attractions of Taizé is its style of worship and music. The music of the Taizé community embraces repetitive chants consisting of a few simple phrases sung in any language. There is no common language at Taizé, so multiple languages, but primarily Latin because of its universality, are used to accommodate the vast assortment of nationalities in the congregation. The congregational songs of Taizé comprise a fairly wide variety of categories, including ostinatos, responses, canons, acclamations, litanies, songs for the Eucharist, and Psalms. Usually, the songs are written for four-part chorus and a soloist. The congregation sings the refrain, and then the soloist sings a verse over a sustained chord hummed by the large group.¹⁵ The solo verses give the congregation a chance to listen to and reflect on the text.

¹³ William Farley Smith, arranger, “Nobody Knows the Trouble I’ve Seen,” in *The United Methodist Hymnal*, ed. Carlton Young (Nashville, TN: The United Methodist Publishing House, 1989), 520.

¹⁴ John Heijke, *An Ecumenical Light on the Renewal of Religious Community Life: Taizé* (Pittsburgh: Duquesne University Press, 1966), 23-24.

¹⁵ The Taizé Community, *Taizé: Songs for Prayer* (Chicago: G. I. A. Publications, 1998).

Finally, gospel songs take a prominent place in the “spiritual songs” category. While often hymn-like in their musical characteristics, gospel songs differ from hymns in several ways. Historically, gospel songs were distinguished from hymns because they were created for a specific purpose. They were composed to meet the needs of evangelistic services led by Dwight Moody and Ira Sankey. Many of the songs were conceived as vocal solos for the services with simple accompaniment, though accompaniment was written out in four parts so the congregation could also sing if they wished. Another difference between hymns and gospel songs is that the words and music of gospel hymnody are generally inseparable. The tune is designed to fit the emotional character of a particular text and is proper to a specific text, unlike some congregational song texts that are interchangeable with tunes. Also, gospel songs are generally known by a title that describes the song as a whole (rather than by a first line or tune name as in hymns)—“A Shelter in the Time of Storm,” for example.¹⁶ Finally gospel songs have a particular mode of address that is distinguished from many hymns. The words and music of gospel songs address inward experiences of the divine. They are often sentimental and emphasize emotional appeal and personal experiences of the divine. This comes as a direct result of their function in the evangelical services—to bring people to salvation in Christ. This phenomenon has a parallel in hymnody with the Pietistic movement in Germany and also in contemporary praise songs where the predominant emphasis is subjective rather than objective. Contemporary charismatics stretch the boundaries of the definition of congregational song by enjoying congregational singing “in the spirit” that

¹⁶ Vernon Charlesworth and Ira Sankey, “A Shelter in the Time of Storm” in *The Hymnal for Worship and Celebration*, ed. Bryce Inman and Ken Barker (Waco, TX: Word Music, 1986), 353.

is spontaneous, without pre-arranged meter, rhythms, key, melody, and harmonies.

Regardless of how one categorizes congregational song and defines those categories, it is clear that congregational song is not limited to hymns and that it represents a wide range of musical selections.

Incorporating all these styles, I define congregational song as the musical voice of people who have flocked together for one common purpose--to worship and participate in conversation with God. The congregation may sing its song anytime and in any place where people are flocked together for the purpose of worshipping God—in church, in school, or in community. While the type of song may change from congregation to congregation and from decade to decade, the fundamental characteristic of congregational song—that it is the song of people who have flocked together to worship God—will, in the view of Christians about whom I am writing, endure to eternity.

In conclusion, this course of study will be created to solve a problem. It is a way to help students understand their congregational worship song repertoire and to more deeply engage in worship. In order to show that this course of study is of value to congregations, it will be necessary to address the importance of a course of study such as this as well as to support various aspects of the course and explain its role in solving the problem that has been described above. The essays surrounding the course of study will accomplish this. Supported by the surrounding essays, the course of study is better supported as a means of achieving the practical problem it seeks to solve.

Rationale

The course of study and the surrounding reflective essays need to be supported. In the subsequent paragraphs, I will outline and explain the reasons why the course of study and the surrounding reflective essays are needed. I will first provide a defense for the course of study itself and then proceed to provide the defense for the reflective essays. I will then conclude by discussing how this document will fill a gap in the current literature, discussing how it will expand upon the work of others and outlining the legacy of music education in church. It is my hope that the course of study and essays that will be supported here, and later developed, will serve to strengthen a congregation's worship.

Responsibility to Educate Congregants in Song

The first reason that this course is needed is because it is the Church's responsibility to educate congregants in song. The Christian scriptures provide clear guidance for education in congregational song. For congregants in mainline Protestant churches, the Holy Bible is the ultimate authority against which all human conduct, creeds, and opinions are judged. The idea that the Bible is the final authority by which people should live their life, *sola scriptura*, is an idea that began with Martin Luther and the Protestant Reformation. It has remained the foundational doctrinal principle of all mainline Protestant churches since that time. Congregants believe that the Bible was divinely inspired and contains truths that are a source of guidance to Christians in their daily lives.

The Bible makes many references to worshipping through song. Among them, the Psalmist writes that it is a good thing to sing praise to God in the morning and every night

and that we should sing because of the marvelous things the Lord has done.¹⁷ Groups of singers are documented throughout the Bible. In the Old Testament, Jehosh'aphat appointed singers to praise the Lord's holiness and enduring mercy.¹⁸ Moses and the Israelites sang a song of praise to God, documenting God's mighty act of drowning the Egyptian army in the Red Sea.¹⁹

In the view of Christian theologians, congregational song has a scriptural basis and is of great value in the worship life of Christians. For example, Harold Best, in his book *Unceasing Worship*, states that "making art is indistinguishable from worshipping Jesus."²⁰ The act of singing as a congregation is a musical art, and thus, for him, congregational singing is not simply a part of worship, but rather it is worship itself. This view makes it clear, then, that congregational song has a great worth to Christians.

Christians need to worship through song, and the Bible is full of references relating to the value of worship through congregational song both in heaven and on earth. In heavenly worship, the great multitude and the heavenly beings sing. Revelation speaks of the multitude and heavenly creatures singing a new song standing on the sea of glass with the harps of God.²¹ They sing the song of Moses, the servant of God, and the

¹⁷ Psalm 92:1-2; Psalm 98:1

¹⁸ 2 Chronicles 20:20

¹⁹ Exodus 15:1-18

²⁰ Harold Best, *Unceasing Worship* (Downers Grove, Illinois: InterVarsity Press, 2003), 113.

²¹ Revelation 5:9; Revelation 15:2

song of the Lamb, and they glorify God's marvelous works with these songs.²² In heaven, the multitude and all the heavenly creatures worship God in the same way we have worshiped here on earth throughout history. They worship by singing God's praises and telling of his mighty acts. Singing, in which everyone participates, is important in heavenly worship.

Congregational song is also important in worship because it proclaims the scriptures, it provides a means through which the Christian doctrine of the mystery of God in Christ is approached, it encourages, inspires, and helps form Christian views of spirituality and theology. This idea has biblical roots. For example, Paul, in his letters to the Colossians and the Ephesians, speaks about the educational value of teaching one another using Psalms, hymns, and spiritual songs and singing with melody to the Lord.²³ Song's educational importance in worship is clear from the scriptures. For example, song functions in the Bible as a means of praising God and as a means of educating people about the mighty acts of God. The Psalmist spoke of praising God for His mighty acts so that all generations will know of God's faithfulness.²⁴ Hannah sang a song of praise to God that recalled God's mighty deeds.²⁵ Mary, the mother of Jesus, sang about the great things God had done for her.²⁶ Simeon sang a song declaring that he had seen the infant Jesus, the salvation and glory of Israel.²⁷ Zechariah praised God with a song about the things God has done for humanity.²⁸ God instructed Moses to teach the Israelites a song

²² Revelation 15:3

²³ Colossians 3:16 and Ephesians 5:18-19

²⁴ Psalm 89:1

²⁵ 1 Samuel 2:1-10

²⁶ Luke 1:46-55

²⁷ Luke 2:29-32

²⁸ Luke 1:68-79

so that they may have a way to set God's commandments on their minds and hearts and to teach God's commandments to their children.²⁹ Moses asked the people to set their "minds and hearts" on the text of the song.³⁰ This scriptural evidence forms a significant defense for congregational song education.

When people sing about God's acts and sing in response to God's acts, they are not only worshiping, but they are learning information about God through Biblical lessons in song. Many congregational song texts are actually paraphrases of scripture. For example, "O God, Our Help in Ages Past" is paraphrase of Psalm 90, and the chorus "Seek Ye First the Kingdom of God" is an adaptation of Matthew 6:33 and 7:7.³¹ In some cultures, congregational song is scripture itself. For example, many Christians in South India cannot read, like many generations of illiterate Christians before them, so they memorize Bible verses in song to help them remember the scripture and proclaim it.³²

When people sing congregational songs, they may also be praying and communicating with God. The sentiment, widely attributed to Saint Augustine, "He who sings prays twice," indicates that congregational song offers worshipers a valuable way to

²⁹ Deuteronomy 32:1-47

³⁰ Deuteronomy 32:46 (*The Amplified Bible*)

³¹ Isaac Watts and William Croft, "O God, Our Help in Ages Pages," in *The United Methodist Hymnal*, ed. Carlton Young (Nashville, TN: The United Methodist Publishing House, 1989), 117; Karen Lafferty, "Seek Ye First the Kingdom of God," in *The United Methodist Hymnal*, ed. Carlton Young (Nashville, TN: The United Methodist Publishing House, 1989), 405.

³² Corbitt, 201.

communicate with God, separate from thoughts expressed by the words of the prayer alone.

In conclusion, when congregational song is viewed from a biblical perspective, the significance of congregational song education becomes evident.

Consistently Apply Scriptural Principles

The second reason that churches need this course of study is because it is important that Christians consistently apply the principles found in scripture to their lives. A church has a responsibility to help people do this. Educating people in congregational song ensures that consistency will be maintained between the value of song in the Bible and the value of song in congregants' worship lives. In other words, this study helps congregants achieve consistency between practice and the Christian scriptures that so abundantly speak of making melody. This consistency is achieved through educating people about the history and nature of congregational song in three specific ways: 1) by generating worship that engages the mind and heart, 2) by enhancing worship, and 3) by strengthening social bonds in the worship community. These three go hand-in-hand—generating worship that engages the mind and heart enhances worship and strengthens social connections as a consequence.

Generating Worship that Engages Mind and Heart

It is of primary importance that congregants engage the mind and heart in the act of worship. It is not enough to only sing with the voice, and it is not enough to simply sing louder, but one must also learn to sing with mind and heart. In his preface to the Genevan Psalter of 1543, John Calvin relays the importance of first engaging the

intellect, and only then the heart.³³ He creates a section devoted to matters of the heart and mind in singing that is titled “Singing With Understanding Required.”³⁴ Here he says, “It is necessary to remember that which St. Paul hath said, the spiritual songs cannot be well sung save from the heart. But the heart requires the intelligence.”³⁵ Calvin explores this idea further by referencing St. Augustine: “And in that (says St. Augustine) lies the difference between the singing of men and that of the birds. For a linnet, a nightingale, a parrot may sing well; but it will be without understanding. But the unique gift of man is to sing knowing that which he sings. After the intelligence must follow the heart and the affection, a thing which is unable to be except if we have the imprinted on our memory, in order to never cease from singing.”³⁶

One of the best avenues for teaching people to sing with the mind and the whole heart is to lead them to a deeper knowledge of the congregational songs they are singing. In this way they may engage in meaningful worship. Paul Vieth, in his book *Worship in Christian Education*, examines the need for the Church to educate people about worship and how to worship. He argues that while humans were made with a natural desire to worship, the actual expression must be learned and understood, and with training,

³³ John Calvin, “Preface to the Psalter” (1543), *Eclectic Ethereal Encyclopedia*, Published under the auspices of La Société des Concerts de la Cathédrale de Lausanne, Updated 24 April 2012, Available from <http://www.ccel.org/ccel/ccel/eee/files/calvinps.htm>; Internet; accessed 24 April 2012. (translator not credited by source)

³⁴ Ibid.

³⁵ Ibid.

³⁶ Calvin, “Preface to the Psalter.”

learning, and exposure, worship may be improved.³⁷ For example, when a congregant is able to intellectualize a congregational song in terms of the poetic meter, hymnic meter, composer, text, and other components, he or she begins the process of enriching worship. When both the mind and heart are engaged, the congregant has a better chance of engaging with the totality of the worship experience.

Beyond the intellectual aspect, worshipping with the whole heart suggests an emotional component of the communal worship singing experience. Frank Burch Brown defends this idea in his book *Good Taste, Bad Taste, and Christian Taste: Aesthetics in Religious Life*. He states that there is room for both sentimentality and sentiment in worship because often opening up to emotion allows people to experience things that are deeper than what they would have otherwise experienced.³⁸ The Psalmist speaks of praising the Lord with the “whole heart” in the congregation.³⁹ Calvin Johansson, in his book *Music and Ministry*, states that the majority of people in churches sing “half-heartedly.” He explains that offering collective praise requires good stewardship on the congregant’s part.⁴⁰ People often equate the word “stewardship” with annual church campaigns where congregants are called to be responsible in offering the best of their time, talents, and resources. When stewardship is interpreted more broadly than giving

³⁷ Paul Vieth, *Worship in Christian Education* (Philadelphia: United Church Press, 1965), 14-15.

³⁸ Frank Burch Brown, *Good Taste, Bad Taste, and Christian Taste: Aesthetics in Religious Life* (New York: Oxford University Press, 2000), 20.

³⁹ Psalm 111:1

⁴⁰ Calvin M. Johansson, *Music and Ministry: A Biblical Counterpoint*, 2nd ed. (Peabody, MA: Hendrickson, 1998), 159.

money, but also by the giving of one's time and talent, then entering fully into the worship experience can be seen as part of a congregant's stewardship.

In order to involve the congregation in singing with their minds and whole hearts and allow them to have deep experiences in faith, the congregation must be actively listening and learning. The course of study that I propose to create, describe, and critically examine will teach people about congregational song in order to make the text and music more understandable. Then they may more fully participate and intellectually engage in worship with their minds as well as with their whole hearts. When congregants truly understand the worship act that they have created with congregational song, they have crossed what Harold Best calls the "sacred bridge into the holy of holies." Best believes that the purpose of the arts in worship, and the purpose of the Church, is to help people create this sacred bridge.⁴¹

Enhancing Worship

Studying congregational song is important because the repertoire has consistently, over time, conveyed and sustained the Christian faith, and the study of the faith through congregational song enhances worship.⁴² Erik Routley states that congregational songs are, in a sense, the folk songs of the Christian faith because they "speak to all" and allow congregations to carry the message of faith found in the text and music into the mind and experience.⁴³ In *Good Taste, Bad Taste, and Christian Taste*, Brown examines how congregational song makes the meaning of faith come alive for many people in worship

⁴¹ Best, 39.

⁴² Best, x.

⁴³ Routley, *Christian Hymns Observed*, 1, 3.

by transcending factors that are more concrete.⁴⁴ Though the texts of congregational song *are* concrete, the music relays the text in a way that the text alone cannot. As people are better able to communicate their faith through congregational song, they become increasingly engaged in the worship and are able enhance their worship by expressing themselves through a full range of emotional experience, whether they are singing a hymn, a Psalm, a spiritual song, or a praise song.

When the Church provides an educational understanding of congregational song through a course such as this and then allows the understanding to fuel the deep, inner experiences of faith, worship is enhanced to a high degree. Susanne K. Langer is among the philosophers that provide insight into these inward experiences as related to art. She makes the case that all art is living, in motion, and full of active powers.⁴⁵ In the case of congregational song seen as an art form, one may find life-like ideas of human feelings, emotions, and subjective experiences. For Langer, the purpose of the art is to express these feelings, emotions, and experiences. In her book *Philosophy in a New Key*, she discusses how the human mind operates on a level below speech, experiencing things that cannot be uttered with words.⁴⁶ These are private experiences that have the power to surprise, encourage, and even frighten. Congregational song, as an art, is fundamentally about the expression of these kinds of powerful experiences. The combination of text with music in congregational song allows the singer to express deep inner emotions in a way that language alone does not allow.

⁴⁴ Brown, x.

⁴⁵ Susanne K. Langer, *Problems of Art* (New York: Scribner, 1957), 5, 18.

⁴⁶ Susanne K. Langer, *Philosophy in a New Key: A Study in the Symbolism of Reason* (Cambridge, MA.: Harvard UP, 1957), 144.

It is difficult to demonstrate empirically that education in congregational song will help a congregant to engage in worship wholeheartedly and will enhance a congregant's worship by providing deep religious experiences. This is because these kinds of things are personal, inward experiences, and therefore there is no way for an observer to see what is going on in the mind and heart of the congregant. One may only observe any resultant outward behaviors exhibited by the congregant in worship. It will be sufficient to say that congregational song in worship is part of a congregant's emotive experience, and it has a strong influence in individual lives. Grounded in knowledge of congregational song history, those who sing intellectually and emotionally with their whole minds and whole hearts are likely to worship with heightened expressiveness and emotional impact, and they are likely to experience faith in a deeper and more intricate way.

Strengthening Social Bonds in the Worship Community

The study of congregational song also helps a congregation to apply biblical principles to their lives by strengthening what Donald Hustad refers to as the "love bonds" between members of the congregants. He states that because music is an emotional language, the act of singing together and learning about congregational song are significant agents to building social connections and unity in the worship community.⁴⁷ According to Michael Hawn, a singing congregation facilitates unity in Christ through the swift disappearance of differences that once divided people.⁴⁸ He

⁴⁷ Donald Hustad, *Jubilate II: Church Music In Worship and Renewal* (Carol Stream, IL: Hope Publishing Co., 1993), 25.

⁴⁸ C. Michael Hawn, *Gather Into One: Praying and Singing Globally* (Grand Rapids, MI: Eerdmans, 2003), xv.

refers to this unity not as a unity of uniform perspective, but rather a unity that revels in the diversity of God's creation and the oneness in Christ.⁴⁹ Estelle Jorgensen points out that corporate music invites people to social order, such as in Gregorian plainchant which served, partly, to strengthen monastic communities.⁵⁰ She also discusses how congregational singing, with its inclusive and communal emphasis, encourages a sort of social cohesion that energizes participants to act on their faith in social, political, and spiritual arenas.⁵¹

Pedagogical Nature

A third reason that churches need this course of study is because of its pedagogical nature in involving stories from many different experiences of faith. For example, "Abide With Me" is a prayer that relates the faith experience of Anglican priest Henry Francis Lyte, a faithful man who pleaded for God to be with him, steady and unchanging, when he was near death.⁵² American lay hymn-writer Audrey Mae Mieir wrote the text of "His Name Is Wonderful" after seeing the young people at her small church in Duarte, California perform a living nativity scene.⁵³ She was overwhelmed

⁴⁹ C. Michael Hawn, xv, xvii.

⁵⁰ Estelle Jorgensen, "Religious Music in Education," *Philosophy of Music Education Review* 1, no. 2 (Fall 1993): 106.

⁵¹ Ibid.

⁵² Henry F. Lyte and William H. Monk, "Abide With Me," in *The United Methodist Hymnal*, ed. Carlton Young (Nashville, TN: The United Methodist Publishing House, 1989), 700.

⁵³ Audrey Mieir, "His Name Is Wonderful," in *The United Methodist Hymnal*, ed. Carlton Young (Nashville, TN: The United Methodist Publishing House, 1989), 174.

with the sight and sound of the manger scenes, and above all, with a sense of the Holy Spirit gently moving throughout the church.

Congregational song is also interesting to study because it involves the examination of faith experiences that span time through many moments in history and many cultures and communities. Two bodies of congregational song that show this are the Psalms and the songs of the Iona Community. The earliest body of text that congregations today use for singing is the Psalms. The Psalms were thought to have been written around the time of the Babylonian exile, 586 BC, a time of great upheaval in Jewish history. Psalm 137 reflects the sorrow in the hearts of the Jews: “By the rivers of Babylon, there we sat down, yea, we wept, when we remembered Zion.”⁵⁴ Many of the congregational songs of the Iona Community reflect the missional culture of people living on the island of Iona off the western coast of Scotland. “God Bless Us and Disturb Us” is a congregational song from this community that that was written in 1987 to jostle people to turn wrong into right:

1. God bless us and disturb us
As we celebrate the feast,
When he who ranked the highest
Came to earth to be the least,
Lest we consign to Satan’s power
Those for whom joy has ceased:

3. Where dealers thrive on heroin
While junkies run from pain;
Where mothers watch their addict sons
Let life run down the drain;
Where hope’s a hit, a drink, a shot
And death seems like a gain.

5. To Bethlehem, Johannesburg,
Whitehall and Possilpark;
To where a star is needed
Since the dark is doubly dark;
To where our lives await the Lord
To set on us his mark:

2. Where Nicaragua’s people
Long for justice which is true;
Where Ethiopia’s children
Cry for food which is their due;
Where white South Africa declares
Apartheid comes from you:

4. Where Christian folk detach themselves
From following the cross
By spotlighting a cradle
As if that was all there was;
Where who’ll get what at Christmas
Turns our minds from grace to

⁵⁴ Psalm 137:1

Chorus: O Come, O Christ the Saviour
 From Below, from above,
 And infect the depths of earth
 With heavenly love.⁵⁵

By learning about congregational song in history, congregants learn the stories of faith from different cultures and an array of centuries in which the songs were written.

The stories learned through congregational song are a form of testimony.

Testimony is the voice of the people—their proclamation or story of witness.

Congregants may learn about a nation's or peoples' life experiences and history from testimony. For example, in examining the congregational song life of African-American slaves in America, one may learn that slaves sang their stories of liberation in the form of spirituals, and words and phrases were often codes for escaping slaves. Each song's author has a story and testimony that expresses a particular heritage and tradition. "Steal Away to Jesus" is a spiritual which speaks of stealing away to Jesus, stealing away to home, and not staying in one place long.⁵⁶ The text is a testimony of the slaves' hope in Jesus while enduring suffering and bondage and at the same time proclaiming their hope for freedom from slavery. Stories and testimonies like the ones of the African-American slaves give people a better understanding of our world in learning the experiences of people that have come before us.

In studying congregational songs of faith, people are encouraged to examine their own communities and heritages. As Christians do this, they realize that they are part of a

⁵⁵ John L. Bell and Graham Maule, *Wild Goose Songs*, vol. 1, *Heaven Shall Not Wait: Songs of Creation, the Incarnation, and the Life of Jesus* (Glasgow: Wild Goose, 1987), 60-61.

⁵⁶ William Farley Smith, arranger, "Steal Away to Jesus," in *The United Methodist Hymnal*, ed. Carlton Young (Nashville, TN: The United Methodist Publishing House, 1989), 704.

broad and diverse global community of godly men and women spanning many centuries and many communities. “A Mighty Fortress is Our God” and “Amazing Grace” are examples of congregational songs that may coexist within the context of a single worship community.⁵⁷ Some congregants may not realize that the two songs sprang from completely different communities of Christians, even in different centuries—“A Mighty Fortress is Our God” from the Protestant Reformation in Germany in the early sixteenth century and “Amazing Grace” from the seafaring days of British man John Newton in the eighteenth century. Despite being written centuries apart, these congregational songs are often sung in worship services within minutes of each other. This is a startling juxtaposition that reinforces the idea that congregational song brings social cohesion and unity to worshipers within a community.

Congregational songs are stories and testimonies that have been continually created and told. The stories are ones that we should never stop telling through music, or the story will go untold and unknown. In 1866 Katherine Hankey wrote the text to the endearing congregational song, “I Love to Tell the Story.” The text reminds us of how wonderful it is to “tell the story” and how important telling the story becomes when there are people who have never heard it.

I love to tell the story of unseen things above,
Of Jesus and his glory, of Jesus and his love.
I love to tell the story because I know 'tis true;
It satisfies my longing as nothing else can do.

I love to tell the story; 'tis pleasant to repeat
What seems each time I tell it, more wonderfully sweet:
I love to tell the story, for some have never heard
The message of salvation from God's own holy word.

⁵⁷ Martin Luther, “A Mighty Fortress Is Our God,” in *The United Methodist Hymnal*, ed. Carlton Young (Nashville, TN: The United Methodist Publishing House, 1989), 110; John Newton, “Amazing Grace,” in *The United Methodist Hymnal*, ed. Carlton Young (Nashville, TN: The United Methodist Publishing House, 1989), 378.

I love to tell the story; for those who know it best
 Seem hungering and thirsting to hear it, like the rest:
 And when, in scenes of glory, I sing the new, new song,
 'Twill be the old, old story that I have loved so long.

I love to tell the story, 'Twill be my theme in glory
 To tell the old, old story of Jesus and his love.⁵⁸

Congregational songs have been written in a variety of circumstances and in a variety of times by a variety of people in different cultures. What they all have in common is that they share the story of faith in God. Donald Hustad writes that the music of worship is not an entity unto itself, but functions to narrate salvation history as seen in God's loving acts on behalf of mankind as well as in God's call in individual responses of faith.⁵⁹ This history is one that is truly important to study, understand, and tell.

Exposure to Varieties of Congregational Song

Beyond the reasons already outlined, the fourth argument for the efficacy of this course of study is to expose students to a wide variety of congregational songs from different time periods in history, different cultures, and different styles. Nathan Corbitt writes that much congregational song perpetuates a myopic view of the kingdom of God because of its exclusivity in catering to a specific generation within a specific culture.⁶⁰ The course that I am proposing to create in this document is intended to expose students to a variety of congregational songs from across the centuries in order to help students see the value of each congregational song in worship. The congregational songs in the

⁵⁸ Katherine Hankey, "I Love to Tell the Story," in *The Baptist Hymnal*, ed. Wesley L. Forbis (Nashville, TN: Convention Press, 1991), 572.

⁵⁹ Hustad, 24.

⁶⁰ Corbitt, 225.

course of study are all songs that are useable in mainline Protestant denominations in the United States.

Need for the Course of Study

The fifth reason a church needs this course of study is that such a course with accompanying reflective essays does not exist. The reflective essays will provide the support for the course and help the reader to synthesize the material and utilize it to its full potential. Rather than simply writing a course for churches to use, the reflective essays provide deeper understanding of why the course was written and explain how it may be best used. When every aspect of the study is supported in the reflective essays, the value of the course of study increases both for teachers and students.

Much information exists on pedagogy of congregational song in the church setting (for example, teaching hymn-playing and hymn improvisation, teaching people to sing, and teaching new hymns). Some examples of these types of important resources are David Cherwien's *Let the People Sing*, James Sydnor's two books *Hymns and Their Uses: A Guide to Improve Congregational Singing* and *Introducing a New Hymnal: How to Improve Congregational Singing*, John Bell's book *The Singing Thing Too: Enabling Congregations to Sing*, and Gerre Hancock's book *Improvising: How to Master the Art* which includes a large section on hymn improvisation.⁶¹ Also, much information exists

⁶¹ David Cherwien, *Let the People Sing: A Keyboardist's Creative and Practical Guide to Engaging God's People in Meaningful Song* (St. Louis, MO: Concordia Publishing, 1997); James Sydnor, *Hymns and Their Uses: A Guide to Improve Congregational Singing* (Carol Stream, IL: Agape Press, 1982); Sydnor, *Introducing a New Hymnal: How to Improve Congregational Singing* (Chicago, IL: G. I. A. Publications, 1989); John Bell, *The Singing Thing Too: Enabling Congregations to Sing* (Chicago, IL: G. I. A. 2007); Gerre Hancock, *Improvising: How to Master the Art* (New York: Oxford University Press, 1994).

on the history of congregational song. As cited earlier, Routley's *A Panorama of Christian Hymnody, A Survey of Christian Hymnody* by Reynolds and Price, *Sing With Understanding*, Westermeyer's *Te Deum: The Church and Music*, and Blume's *Protestant Church Music: A History* are well-known and well-used resources.

With all of these resources and many more, there are few resources dealing with processes and methods for teaching the history and developments of congregational song specifically in the church setting. Albert Bailey, in his book *The Gospel in Hymns: Backgrounds and Interpretations*, offers a resource that explains the words of Psalms and hymns so that young people who have been singing hymns without thinking about what they mean can understand them.⁶² Bailey provides historical summaries of events and, in most cases, a short biography of the hymn-writers being studied. This book could be used in the church classroom, but it is more of a general resource for planning a course of study for a church than acting as a course of study itself. This is also the case for the histories already mentioned, and many others.

Furthermore, many of the previously cited authors focus exclusively on hymns and have avoided such categories of music as Taizé music and praise music. Hymns are important to be studied, and there are many courses related to the study that I am proposing; however no one has yet to accomplish the course of study that follows.

I have located two existing courses of study that have the primary purpose of teaching congregational song to a general audience of teenagers and adults, the audience and age group to which my study is suited. The first is produced by The Good Shepherd Institute of Pastoral Theology and Sacred Music. Students are educated about the history

⁶² Albert Edward Bailey, *The Gospel in Hymns: Backgrounds and Interpretations* (New York: Scribner's, 1950).

of Lutheran congregational song through an 80-minute educational DVD called *Singing the Faith*.⁶³ The study takes place over four weeks, and the DVD comes with a 32-page teacher's guide and classroom handouts. The second course of study is *Hymns: A Congregational Study* by James Rawlings Sydnor.⁶⁴ This study was published by Agape in 1983 and commissioned by the Hymn Society of America and the American Guild of Organists. The study includes both a teacher's guide and a student guide. It is restricted to hymns and their uses and includes information about singing hymns, music notation in hymns, words in hymns, quality in hymns, hymnals, and history of hymns.

There are limitations in these courses that make the creation of another study relevant. *Singing the Faith* is an in-depth study of only Lutheran congregational song. Though congregations outside the Lutheran faith do sing Lutheran congregational song in worship, many of them would find the study inappropriate for use because of this. The Sydnor study is written for the teacher who already has a good knowledge of hymnody and of music. For someone without a college degree in music and/or coursework in hymnody, the course would be difficult to teach using only the provided materials. Both the teacher and the student would need additional guidance, and the text has only one sample lesson plan. The student edition is a "textbook" with an overwhelming mass of information. The teacher's edition could be more specific in giving guidance ideas for teaching and activities in all of the sections. The study includes only hymns, and discussion of contemporary hymnody is lacking in comparison to emphasis given to other areas. Some of the information is now out-dated, and Psalm-singing, spirituals,

⁶³ Good Shepherd Institute of Pastoral Theology and Sacred Music, *Singing the Faith* (Fort Wayne, IN: Concordia Theological Seminary, 2008).

⁶⁴ Sydnor, *Hymns: A Congregational Study* (Carol Stream, IL: Agape, 1983).

multicultural congregational song, music of Taizé, and praise choruses are completely neglected. If such a study on congregational song is to be done in the twenty-first century, one should expect that a church's song includes more than hymns. My course of study differs from these studies because it includes congregational songs that are common to students who are in mainline Protestant churches, provides a lesson plan for each meeting, and includes study of Taizé music, multicultural congregational song, Psalms, and praise choruses.

In concluding remarks regarding the rationale of this document, I must note that music education in church is not a new concept. In early American churches, congregations sang Psalms that were passed down by oral tradition, and many people were not musically educated and could not read musical notes. Singing schools were established to teach people how to sing and read music. It was not enough that people attended church. The whole congregation needed to be educated musically.⁶⁵ Throughout history, Protestant spiritual leaders such as Martin Luther, John Amos, Comenius, Cotton Mather, and John Curwen declared the need for musical training in their churches and brought mass musical education movements in church to the forefront of society.⁶⁶

At the dawn of the introduction of music into publicly supported schools in the United States, William Woodbridge advocated music as both a gift from God and a

⁶⁵ Estelle Jorgensen, *In Search of Music Education* (Urbana and Chicago: University of Illinois Press, 1997), 51.

⁶⁶ *Ibid.*, 51.

means of praising God.⁶⁷ My point in this document is to view congregational song as a gift of God and a vehicle of this praise. In developing this course of study, my concern is to allow people an opportunity to understand more about this gift so that they may better appreciate it. The benefits are long-lasting, both for the Church and for congregants

Thesis

In this document, I will achieve two things: the writing of three reflective essays, and the writing of the actual course of study itself. The purpose of the reflective essays is to lay a strong foundation for the course and to establish the course's worth. The course of study will stand as a significant piece of educational material when all of its aspects are analyzed and supported through reflective essays. These essays will help the reader gain an understanding of the underlying problem that this course addresses, an understanding of the need for the course, and understanding of the justification for all the aspects and assumptions of the course. With the essays, the reader will gain practical knowledge of how to use the course of study, how to best teach, to whom the course of study might be taught, and when the course of study might be taught. Readers will also gain an understanding of the course's design, its genesis, and benefits for students who are led through the course. Reflective essays that justify the course of study augment the intrinsic value of the course of study and also the value that it can have for people and their congregational song.

⁶⁷ Estelle Jorgensen, "William Channing Woodbridge's Lecture, 'On Vocal Music as a Branch of Common Education,' Revisited," *Studies in Music*, no. 18 (1984): 6.

The purpose of the course of study is to afford all people in mainline Protestant churches in the United States, not just choir members, the opportunity to obtain an education on the history of congregational song, and to provide information that will enable anyone with even a limited musical background to teach the subject. By gaining an understanding of the history of congregational song, students will be guided to engage in more meaningful worship. A desire to enhance the musical worship experience for students is the central ingredient guiding this research. The foundation of the course of study will involve the examination of congregational songs that are both familiar and unfamiliar to the students, always beginning with music that is common to the largest possible number of people. In this way, students are led to expand their knowledge and congregational song repertoire in a comfortable and non-threatening way. This approach to education is comparable to approaches taken by such philosophers of education as John Dewey. I hope that learners will be encouraged to continue to seek knowledge of their musical heritage after completion of this course of study.

With the course of study, I hope to create a document outlining a unique pedagogical course of study that will have practical application in a variety of church settings such as Sunday School classes or small group studies with teenagers and/or adults, regardless of musical experience. I intend the course of study to be used by people affiliated with mainline Protestant churches in the United States including Baptist, Methodist, Disciples of Christ, Presbyterian, Lutheran, and Episcopal denominations. As an introduction to congregational song, I intend that this course of study may be used at any point in the church calendar year.

Methodology

Throughout this document, I justify the way in which the course is taught, the objectives and content, the order of the content, and the implications for musicians and the Church. These reflective essays rely on the philosophical method to explore the area of congregational song and to support the course of study. Estelle Jorgensen suggests that supporting the course of study in this manner removes the possibility of confusion and ambiguity by clarifying ideas, providing precision and order to thought, and offering insightful meaning.⁶⁸ The critical thinking involved in analyzing and supporting various aspects of the course exposes ideas and allows the reader to better understand what is going on.

This course of study itself is a survey of the history and development of congregational song throughout Christianity from the present day twenty-first century Christian Church back to the early Church. The underlying procedure that determines the order in which material will be taught is guided by John Dewey's philosophy of ordinary life-experience.⁶⁹ The course of study begins by engaging students with familiar congregational songs from their denomination's respective repositories of song and proceeds to give new perspectives on congregational song by connecting their known experiences to lesser known ones. Finally, the course of study allows students to connect

⁶⁸ Estelle R. Jorgensen, "On Philosophical Method," in *Handbook of Research on Music Teaching and Learning*, ed. Richard Colwell (New York: Schirmer Books, 1992), 91.

⁶⁹ John Dewey, *Experience and Education* (New York: Simon & Schuster, 1997), 73.

their new experiences to future experiences. This is John Dewey's principle of progressive organization of subject-matter as I have applied it to this course of study.

Important figures, authors, composers, and texts throughout the ages in the areas of hymnody, gospel song, Psalm-singing, praise song, and Taizé, are of primary interest. Care will be taken to select congregational songs which come from a variety of cultures. This course of study differs from a course of study in hymnody in that many expressions of people's faith through congregational song, not just hymns, are explored. Additionally, students will become informed about recent issues in congregational song. Students will learn about the values of congregational song from historical, theological, and philosophical perspectives and have the opportunity to compose and perform their own congregational song texts and/or tunes.

Delimitations

The course of study that is at the core of this investigation is intended to be used professionally and practically. Although it is preferable that this course be taught by a musical professional, it is possible that someone with even a limited musical background would be able to effectively teach it. I describe, support, and carefully examine the course of study in the context of this document, however the course itself is intended to be used in mainline Protestant churches in the United States rather than as a course for use in colleges and universities. The course of study will not cover congregational liturgical responses because these are not common to all of the denominations for which this study is written.

Document Organization

My document is organized in the following manner. In chapter two, I lay the grounds for the course of study and analyze and support some of the fundamental aspects and assumptions of the course. I discuss the type of students and teachers envisioned for the course of study in terms of their age, musical training and knowledge, faith tradition, and experience of congregational song. I also explain that this course is designed for the Sunday School or small group setting. In addition, I explain the content and objectives chosen for the course, explain how the content will be ordered, and explain why the content will be ordered in the chosen way.

Chapter three is the actual course of study itself. This chapter lays out the lesson plans for each class meeting with the teacher workbook and student handouts. The lesson plans comprise the teacher workbook and student handouts. Lessons are carefully arranged in the order in which they are to be taught and include objectives, materials needed, preparation, procedures for teaching, conclusions, and tips. A pre-course survey and post-course survey supplement the course of study.

In chapter four, I describe how one might use the course of study, including how to teach using this course of study and explanations for teaching the class in this way. I explain a variety of teaching methods and student learning methods that may be used throughout this course.

In chapter five, I provide conclusions that may be drawn from my study. I also discuss practical implications that this document and the course of study within it have for musicians and churches and what can be accomplished with the study. I also make

suggestions for further research. At the end of the document, I provide a bibliography of sources that have been used throughout the document and in preparation for writing this document. I now turn to a discussion of the assumptions underlying the course of study.

CHAPTER 2

PHILOSOPHICAL ASSUMPTIONS AND FOUNDATIONS

In this chapter, I describe and support the assumptions and foundational aspects of the course of study. I begin by discussing the type of students and teacher envisioned for the course of study in terms of age, musical training and knowledge, faith tradition, and experience of congregational song. I proceed by describing the intended use of the course of study and the course content, and I then explain and support the course content ordering. To conclude the chapter, I explain the course objectives and provide an outline of topics.

Students and Teacher

For this course, I envision a group of people in which the majority has little to no formal musical training or experience. In terms of their general musical background, I expect that many have some casual knowledge of music, perhaps through music class in public school, a music appreciation course in college, church or school choirs, or recitals and concerts at local venues. I anticipate that all people have participated in or at least experienced congregational singing in the church worship setting. People who are new to the faith community and possess a desire to learn about worship and its songs are encouraged to join the class. People with strong musical backgrounds are also encouraged to join.

I envision the class being formed of people wherein the majority has church experience in a mainline Protestant tradition, and wherein few have prior experiences in the Catholic tradition or other faith backgrounds. Among people in the class, experiences of congregational song can be expected to differ greatly. Some people's experiences might be restricted to a certain style of song within a certain faith background, while others might have experienced song in a wide range of styles and/or faith backgrounds. Congregational song preferences among students in the class will likely also vary considerably.

This course of study is appropriate for those 13 years of age and older. It may be taught by a person who has a gift to teach, and it is ideal for a Director of Music or choir member to teach to a group of students. A student who possesses a love of music may also be ideal to teach this course of study. Formal musical training is not required, though the teacher should be one who is able to sing a song comfortably and informally in front of the class. The teacher should also possess an elementary knowledge of music—one which includes the basic ability to read notes on the music staff. The teacher should be enthusiastic about the subject because the teacher will most effectively teach the lessons when, in addition to possessing an elementary knowledge of the subject, he or she is passionate about teaching. The lesson materials in the course of study will help the teacher do his or her best work, but it is important that the teacher first be energized about the subject matter.

Intended Use of the Course of Study

This course of study is intended for use in a church Sunday School class or small group setting apart from Sunday School, and it is suitable for all teenagers and adults, regardless of musical experience. The course of study may be used by people affiliated with any faith background, though the course of study is written with an emphasis on the inclusion of congregational song examples from mainline Protestant churches in the United States, including Baptist, Methodist, Disciples of Christ, Presbyterian, Lutheran, and Episcopal denominations, and therefore it may be more meaningful to people in these denominations. The course of study may also be suitable for many non-denominational churches, and it may be used at any point in the Church calendar year. The course consists of 12 lessons, and students will reap the most benefit when class is held once a week for 12 consecutive weeks with one or two possible weeks for spring break, fall break, or other holiday.

In this study, students will gain knowledge of the history of congregational song in part by viewing the Biblical perspective of songs in worship. Many congregational song texts are rooted in and point directly to scripture. Many congregational song texts are actual scripture, for example, the Psalms and the canticles and hymns in the Bible, and many more songs are direct paraphrases of scripture or commentaries. The emphasis on the Biblical perspective of the congregational songs in this course of study supplements and enhances a church's teaching of Biblical principles and therefore makes this study legitimate and valuable within the context of a Sunday School setting or small group church study.

When the congregational songs in this course are studied, Biblical truths are also illuminated and reinforced, and the course has tremendous benefit to a Sunday School class or small church group. Ultimately, the student's worship life is enriched. Additionally, congregational song enriches the life of worship because its texts contain human experiences and responses to scripture. The human aspect of song, alongside the spiritual, creates an exciting learning area in church for a Sunday School class or small group.

This course is not intended to be used as a music learning course or a course where students may come simply to learn the isolated stories of a few congregational songs. The information and ideas shared in this course of study will help students to make connections with theology, art, society, politics, and culture across many centuries. Through these connections, the course of study will ultimately enrich the student's worship.

Course Content

Rather than overwhelm students with too much information about congregational song, I have chosen to focus on a few outstanding aspects of and contributions to congregational song from across this vast repertoire. This prevents the course from becoming oriented towards many facts and figures without gaining much depth. If too much new information is covered in a short amount of time students will not retain the information as well as they could if a small, carefully selected amount of information is covered with greater depth.

Every congregation has its own repertoire of songs that have been sung over many years. A congregation's songs shape the community and give it an identity in the world. A congregation's identity will surely be enhanced if new songs are added to its repertoire. Global perspective is gained through an awareness of a rich variety of congregational song, from historic repertoire of the Church to multicultural and contemporary expressions of the twenty-first century. The course objectives are items to be taught with the expected result that the students will, by the end of the course of study, have grown in knowledge and understanding of their current repertoire of congregational songs and also have potentially expanded their repertoire.

The author seeks to provide materials that inform in an impartial and non-judgmental way. The study will aim to aid students in developing and supporting their own views, and the teacher and lesson will be a part of the experience from which the student will draw his or her convictions. The course of study itself, being inclusive of a wide variety of song, is intended to be non-biased.

The course of study includes a congregational song composition component. To help ensure that congregational song endures and continues to tell the faith stories and histories of people and the lands in which they live and worship, encouraging people to write texts and even music for use in congregational singing should be emphasized. Song and text writing within a church or faith community helps the people find their unique voice, and it expands the people's repertoire. By creating new congregational songs and text, we help ensure that this art form endures and will continue to bear witness to the faith history of all Christians in every land.

The course of study involves a review of important figures and situations in the history of congregational song, and this will help people relate to worship and begin to claim it as their own. In many communities, singing comprises most of the people's active participation in worship. Song provides a wonderful teaching tool. It is a way for a gathering of community to express their faith together and to learn from one another. The people will begin to understand that song in worship belongs to them and represents their own voices.

Congregational song is valuable when it gives the people a voice. In today's churches, congregations are increasingly diverse, made up of people of different ethnic and cultural backgrounds. It is important that music represent the voices of the people for whom it was meant, and congregational song can do this by offering diverse styles in a culture's characteristic musical form. While we are reminded that traditional hymnody offers an expansive amount of musical diversity in itself, there are also many other types of music to be explored. Diverse styles of songs help diverse congregations express their faith and worship God in the very best way. When the songs of our congregations grow out of the culture, we are allowing all people to have a voice. When singing together, these voices are united as one faith in the global community. We must conscientiously teach songs that represent all cultures so that we may avoid excluding anyone from having a voice in worship. Nathan Corbitt in his book *The Sound of the Harvest* makes a point for the inclusion of diverse styles of song:

“Much of the music in the kingdom (especially inside the walls of the dominant culture) is not only exclusive—its form caters to a specific generation within a specific culture—but the music also perpetuates a myopic view of the kingdom. Vast numbers of worshippers are

missing something of the Christian tradition that is only two thousand years deep.¹

For these reasons, this course of study includes congregational song of other cultures. I believe it is vital that we learn not only to hold hands with those who share our own musical past, but also hold out our hands to those of other musical cultures. By doing so, congregants are rewarded by being connected to the wealth of worship experiences from every nation, tribe, and language. While a discussion of how diverse styles of congregational songs may be implemented into a worship service is beyond the scope of this course, it is hoped that students will develop an appreciation for and recognition of congregational song.

Explanation of and Support for Course Content Ordering

I have collected the course content into four units. Rather than having a collection of twelve separate lessons, I have divided the content in this manner so that students may have just a few broad categories to remember and use to organize the specific knowledge covered in the different units.

The course of study begins by engaging the students with familiar congregational songs and proceeds to give them new perspectives on congregational song by connecting their known experiences to lesser-known ones. Finally, the course of study allows students to connect their new experiences to future

¹ Nathan Corbitt, *The Sound of the Harvest* (Grand Rapids, MI: Baker Books, 1998), 225.

experiences. This is John Dewey's principle of progressive organization of subject-matter as I have applied it to this course of study.

Dewey's method for teaching is derived from ordinary life-experience.² The course of study begins with subject-matter that is derived from within the scope of ordinary life-experience. In other words, the course begins with congregational song repertoire that will most likely be known to all students using the course of study. This is in contrast to beginning with facts and truths that fall outside a student's range of experience—a problematic scenario because the teacher must discover ways to bring them to the experience. Beginning with what is familiar to the student provides the starting point for all learning. For many persons taking this course, their scope of ordinary life-experience in congregational song will focus primarily on those songs chosen by their church's worship leaders (musicians, clergy, worship committee, either alone or in collaboration). Some in the class might be new to this particular congregation or denomination and they may, or may not, be familiar with the same congregational songs. In other words, it is to be expected that in any given class there will not be exact unanimity when it comes to what is familiar or even known. For this reason, the teacher should be sensitive to the diverse backgrounds represented and give extra help and encouragement to any congregant needing it as they are exposed to repertoire that may be very well-known and loved by most, but unfamiliar to them.

In most mainline Protestant and non-denominational churches in the United States, the shared, ordinary life-experience of most students will include the

² John Dewey, *Experience and Education* (New York: Simon & Schuster, 1997), 73.

congregational hymn “Amazing Grace.” Since the teacher can be certain that most of the students will have had experience with this congregational song, this is a good place to begin the journey. Following Dewey’s principle of progressive organization of subject-matter, the next step is to present information in such a way that experiences familiar to the students are developed into a fuller, richer, and more organized form. This form is one which gradually approximates the way in which the subject-matter is presented to a person with a high level of skills in the subject area. In the case of this course of study, the subject-matter is gradually presented in a fashion which represents more understanding of music and the history of congregational song. New items are intellectually related to earlier experiences. The experiences already learned must be seen not as hindrances but as ways to open up possibilities for future learning. The course of study seeks to connect growth—to connect one experience to the next. For example, the course of study helps students understand “Amazing Grace” by talking about various aspects of the music such as meter, melody, and text. With the hymnic vocabulary learned in association with “Amazing Grace,” students then connect to other songs, always retaining at least one element of familiarity as the subject matter progresses, be it the song itself, the text, the style of composition, the author, the composer, etc.

Very often congregational song courses and lectures are front-loaded with facts and figures dating back over 2,000 years. While this information is tremendously important, starting the course with information that is recent and more obviously relevant to the students will immerse them in the subject in a way that is immediately engaging. Students will have a wider understanding of congregational

song at the end of the course than when they began. This wider understanding will be based on what is more familiar to them and will soon help them leave what is known and familiar to explore new congregational song. It is obvious that if we are to keep congregational song alive, we must present it in a way that helps students find its relevancy in their spiritual lives. In the day of stereos, CD players, iPods, and MP3 players, those who care about the music of the church must do what they can to keep people singing the songs of their faith from past and present.

Objectives

Establishing the objectives of this course of study is imperative. They represent the anticipated and desired outcomes of a student participating in the course and thus give direction to the teacher's and student's work and also serve as a measure of the effectiveness of the teacher's work. By continually reviewing the objectives, the teacher and the student may gauge the progress that is being made toward reaching the desired outcomes.

The overriding objective of the course of study is to help students grow in knowledge and understanding of their current repertoire of congregational song, whatever that may be, and also add to their repertoire of known songs. By the end of the course of study, students should be able to analyze a song in terms of its text, meter, tune, and have gained knowledge of basic music reading and notation. With this knowledge, students will have, by the end of the course, composed a congregational song text for use in their own congregation's worship. Those who are

musically inclined may have chosen to compose a congregational song tune.

Students should be able to identify important composers and authors in the history of congregational song and explain how these people influenced the congregational song of their era and also how the actions of these people have influenced today's congregational song. In addition, students should be able to discuss contemporary issues about the current state of congregational song and form their own ideas about how they and others may improve congregational singing in churches today.

Students using this course of study will have varying levels of congregational song knowledge. The objectives take into account that some students will begin the course of study with a greater knowledge of congregational song than others. No objective is too lofty for any student to achieve, and no objective is too lowly for any student.

Outline of Topics

Unit One provides an introduction to congregational song and is comprised of two lessons. Lesson one introduces students to congregational song through what will be to most students a familiar hymn, "Amazing Grace." In lesson two, students are introduced to meter and rhyme in congregational song texts, the hymnal and other congregational song collections, and basics in music reading and notation. From here, students move to Unit Two where they are helped to make connections to the beginnings of congregational song. Students become familiarized with congregational song of the Bible, Psalm-singing, the introduction of English

hymnody, and important figures Isaac Watts, Charles Wesley, and Martin Luther. Proceeding to Unit Three, students learn about shaped-note hymns, gospel songs, African-American spirituals, praise songs, Taizé music, multicultural songs, and songs by twentieth and twenty-first century hymn-writers. In the final unit, students will compose and present an original congregational song text, and those musically inclined will have the opportunity to compose a tune if desired. Additionally, they will discuss recent issues in congregational song and draw and form conclusions from knowledge gained in each course lesson.

CHAPTER 3

COURSE OF STUDY

This chapter is the actual course of study itself, including the teacher workbook and the student handouts. The teacher workbook is presented first, and it includes lesson plans for each class meeting, pre-course and post-course surveys presented as handouts, and teacher observation worksheets for each lesson. The teacher workbook is presented lesson by lesson and is intended to be an actual guide by which the teacher may teach the course. In some cases, background information on a topic or topics is provided so that the teacher may have a knowledge base from which to lead the lesson. The lessons are carefully arranged in the order in which they are to be taught, and lessons includes objectives, materials needed, preparation ideas, procedures for teaching, conclusions, and tips.

The student workbook, which includes handouts, appears after the entire teacher workbook has been presented with all its lessons. A student handout is provided for each lesson. The information that follows in chapter four explains how to use the course of study.

Pre-course Survey for Students

What do you hope to gain from this course of study?

In what denominations have you experienced worship?

Using a scale of 1 to 5, with “1” being not important and “5” being very important, how important is congregational singing to you in a worship service?

1 2 3 4 5

Using a scale of 1 to 5, with “1” being low and “5” being high, being please rate your perceived ability to worship while singing each of the following types of congregational songs. If you are unsure of a type’s meaning, circle “unsure.”

Gospel songs:	1	2	3	4	5	unsure
Hymns:	1	2	3	4	5	unsure
Praise songs:	1	2	3	4	5	unsure
Multicultural songs:	1	2	3	4	5	unsure
Spirituals:	1	2	3	4	5	unsure
Taizé songs:	1	2	3	4	5	unsure

If you had to make a list of your “Top Five Favorite Congregational Songs to Sing in Church,” what congregational songs would that list include?

- a)
- b)
- c)
- d)
- e)

Post-course Survey for Students

How has the knowledge you've gained in this course of study broadened and/or changed your perspective on congregational song? Be specific.

How will you use the knowledge you have gained about congregational song in this course of study to enrich and enhance your worship experience on Sunday morning?

What can you, as an individual, do to make others in your church aware of the importance of congregational song in worship and the rich treasures that lie therein?

*Teacher Workbook*Unit One, Lesson One
Introduction to Congregational Song/Pre-course Survey

Objectives

Introduce students and teacher to one another.

Define “congregational song.”

Draw conclusions about the importance of congregational song in worship and the importance of studying congregational song.

Materials

Pre-course survey

Pencils

Liquid board, chalk board, or drawing paper on an easel

Sheet music for “Amazing Grace” (provided in student handout, lesson one)

John Wesley’s “Directions for Singing” from John Wesley’s *Select Hymns*, 1761 (provided in student handout, lesson one)

Preparation

If possible, arrange classroom chairs in a circle with the teacher’s chair within the circle. This should be the format for most class meetings. The reasons for arranging the chairs in this way are discussed in detail in chapter four of this document. Copy the pre-

course surveys and distribute the surveys along with pencils, paper, and other resources as needed.

The teacher should review information concerning the term “congregational song” found in chapter one of this course of study and come to his or her own definition of the term before class. Anticipate student responses to the question “What is congregational song?” and anticipate ways to help them communicate, as well as broaden, their definitions. Additionally, review the procedure before class.

Procedure

Allow students about five minutes to fill out the pre-course survey, and collect the sheets. Ask students to return the pencils at the end of class, and ask them to bring their own pencil to the next class. Alternatively, you may allow the students to keep the pencils.

In order to begin fostering a comfortable learning environment and fellowship between students and the teacher, allow the students to acquaint themselves with one another. Ask each student to pair up with another student. The teacher should also pair up with a student. Each person would most conveniently pair up with the student sitting next to himself or herself. In the case of an odd number of students, three people may be grouped together. Tell each student that they will need to introduce their partner(s) to the class by saying their partner’s name and also two things about them. Give the students five minutes to talk with their partners, then let each student introduce their partner.

Next, ask the class to sing the first and second stanzas of the congregational song “Amazing Grace” *a cappella* (without musical accompaniment). After singing, write the term “congregational song” on the board and tell the students that before learning about the history of congregational song, they must come to a working, modern definition of the term. Ask students to speak aloud sentences, phrases, or words that they would use to define the term. As students respond, write key words or phrases on the board underneath “congregational song.” Group similar ideas together on one part of the board, and group different ideas apart from one another. If responses come to a standstill, keep the discussion moving by asking questions to get the students thinking. For example, you may ask the students to consider the audience of congregational singing (Are people singing for themselves or for someone else?), its purpose (Does it unite singers, make a theological statement, inspire?), and the format (Are notes printed on a page with stanzas of text? Are words displayed on a screen? Does the text have a rhyming pattern?).

In addition to the ideas brought forth in chapter one of this course of study, consider Brian Wren’s definition of congregational song in his book *Praying Twice*. Wren defines congregational song as “anything that a worshipping congregation sings, not as a presentation or performance to someone else, but as a vehicle for its encounter with God.”¹ Because an encounter with God is of primary importance, the primary goal of congregational singing is not musical but spiritual. Ask the students to further develop their working definition of congregational song by considering the following concepts.

Congregational song is corporate. It joins people by uniting voices, keeping the same tempo, and listening to others sing. When people sing together, they make the

¹ Brian Wren, *Praying Twice: The Music and Words of Congregational Song* (Louisville, KY: Westminster John Knox Press, 2000), 2.

theological statement, “We are the body of Christ.” What other times in worship or in life do people do something together in perfect unison? Corporate singing is a choice. Individual people are not required to join in singing, but rather they decide to join others.

Congregational song is inclusive. Most any person can sing or at least make a joyful noise. Even mute people may participate by singing with their hearts. Many people often worry that they can’t sing on-pitch, in-tune, but the beauty of congregational song is that the unity of the singers and honest worship are more important than quality of sound.

Congregational song is creedal. A creed is a statement of belief or a statement of faith of a religion community, such as the Nicene Creed. Containing creedal ideas, congregational song texts allow people a way to express a “believing response in a self-committing way.”² When people believe what they sing, the words of familiar songs help shape a congregation’s theology, and in times of need, people may summon the words of congregational songs. The words of congregational song also make it ecclesial; in other words, it pertains to matters of the church. The words make declarations about church missions and goals and remind singers of their common faith and hope.

Congregational song is evangelical, meaning that it provides a way for people to share the teachings and authority of scripture. When congregational song is healthy, it demonstrates to others the love of the children of God and helps others to sense the reality of Christian life as seen in the faces and voices of those surrounding them.³

² Wren, *Praying Twice*, 90.

³ Hustad, *Jubilate II*, 383, 389.

After discussing the definition of congregational song, ask the students to summarize a working definition of congregational song. Then ask the students to sing the third and fourth stanzas of “Amazing Grace” and identify its characteristics.

Distribute copies of John Wesley’s “Directions for Singing” and ask different members of the class to read each Roman numeral. Following this, ask students to sing together stanza five of “Amazing Grace” applying Wesley’s directions to their song. Ask the students what might have impelled Wesley to write these “Directions for Singing.” Did he have an understanding of the importance of congregational song? Might he have been concerned about the state of congregational song? There is no right or wrong answer, so allow students to have a healthy conversation about this.

Conclusion

Ask students to formulate a working definition of congregational song and write it on their student handout. Then ask to students to ponder the importance of congregational song in worship and write a few sentences about why it will be important to study congregational song. Encourage them to use their definition of congregational song and the class discussion to help inform their responses.

Tips for Teachers

At some point during the week before the next lesson, take an hour or two to review, analyze, and mentally process the student pre-course surveys. Do the majority of

students indicate a strong preference for one or two types of congregational song? How diverse are the responses? For each student, how diverse are the top five favorite songs? Do they represent a broad array of styles of congregational song, or do they represent only a narrow portion of the repertoire of congregational song? Are there students who do not have enough knowledge to draw distinctions between types of congregational song? Ask yourself how the students' responses can inform your teaching and make notes for future reference in week one's teacher observation worksheet. Prepare to share any interesting finds with the class at the beginning of next week's lesson.

Lesson One: Teacher Observation Worksheet

Pre-course survey analysis and observations:

Student responses to defining congregational song:

Student responses to John Wesley's "Directions for Singing":

Notes:

Unit One, Lesson Two
Meter/Rhyme/Hymnals/Reading Music

Objectives

Review the pre-course survey results and allow students to consider their responses and philosophize about why they responded in the way they did.

Introduce the concept of refrains.

Introduce the concept of tunes and tune names in congregational song.

Introduce the concept of rhyme in congregational song.

Introduce the concept of meter (poetic and hymnic) in congregational song.

Materials

Pre-course survey results

One hymnal for each student

A collection of hymnals from various denominations (optional)

Student handout for lesson two

Preparation

Prepare the room with a hymnal in every chair and prepare the seating as it was for the last class. Prepare to present interesting finds from the pre-course survey results and prepare a discussion based on the finds using the guidelines found in the procedures

below. Familiarize yourself with your church's hymnal, particularly the indexes and also the meter and rhyme scheme of "Amazing Grace." Prepare to take students on a short tour of the hymnal. If possible, collect several hymnals from denominations other than your own and familiarize yourself with them, preparing a short demonstration of the differences and similarities of the hymnals.

Procedure

Share any interesting aspects of the pre-course survey results. For example, it would be worth noting if many people in the class tend to share the same few favorite hymns or if many people in the class like to worship with one or two types of congregational song. Be careful not to reveal embarrassing personal information or information that would belittle any student in the class.

When reviewing the favorite hymns, ask the students why they love certain hymns. What is it about them that causes them to love them? Is it the words, the music, a combination of the two, or something else? Is it the associations built around them? Talk about speed of hymns and how this affects the perception of the hymn. Have everyone sing a few phrases of "Amazing Grace" at a very quick tempo and then sing a few phrases at a very slow tempo. Use the text and music found in the hymnal if necessary. Does the change in tempo cause students to feel differently about the song? If so, should the worshiper allow this to affect the way in which they are able to worship with the song? Let the class ponder this for a moment.

There are no concrete right or wrong ideas, but it will be healthy for students to begin learning how to openly share their thoughts with each other and think about what exactly it is that draws them to certain songs and not others. Presumably, many students in this class do not know much about hymnody. At this point in the course, the teacher should expect students to only begin to think about and reflect on congregational song. Deep philosophical reflections are not necessary here. The students should simply become accustomed to sharing their thoughts and thinking about the songs they sing in worship.

Then ask the students why they feel they can worship better with certain types of congregational songs than others. Is it because of past experiences with these songs or because they grew up singing a certain type of song? Is it because they can relate to the text? Is it because they like the way the music makes them feel? Is it because of the instrumentation used to accompany the songs?

After some discussion involving these questions, tell the class that while there are many types of congregational song and many differences among songs, many songs have more in common than we may think. These similarities relate to tune and text and will be described below.

Ask the students to take out their handouts for lesson two and make notes as needed. All songs have a tune and a text. The tune is the melody, which in modern hymnals is represented by the uppermost note. Show students a hymn in the hymnal and how the notes go up and down on the page. When the notes go up, the pitch goes up. When the notes go down, the pitch goes down. Emphasize that even those who can't read music can follow the direction of the notes. In modern hymnals, the tune is

identified by a tune name often found in all caps on the page or listed simply as the tune.

Have students look in a hymnal and find the tune name for “Amazing Grace.”

Depending on the hymnal, the tune name may be either AMAZING GRACE or NEW BRITAIN. Allow the students to discover tune names for other hymns in the hymnal.

Emphasize that the tune name may be different from the title of the hymn and that any given tune may have different texts associated with it, though these different texts may not be known to Christians within one denomination because the other texts are not included in their hymnal. For example, the tune HYFRYDOL is associated with three commonly used texts within mainline Protestant churches: “Come, Thou Long Expected Jesus,” “Love Divine, All Loves Excelling,” and “Alleluia! Sing to Jesus.” Tune names within a hymnal are located within a searchable index usually at the back of the hymnal. Help the students find this index.

Many congregational songs are made up of single lines (or verses) of text that are grouped into stanzas with each stanza sung to the same music, as in poetry. When a line or group of lines repeats at the end of each stanza, that is called a “refrain.” An example of a refrain is found in the hymn “O Come, O Come, Emmanuel.” The text “Rejoice! Rejoice! Emmanuel shall come to thee, O Israel” is sung at the end of each stanza. Note that the hymn “Amazing Grace” has no refrain. Have the students find several examples of refrains in the hymnal.

Most congregational songs have a rhyming pattern at the ends of lines. Ask students to find the rhyme scheme in “Amazing Grace” (ABAB). Many congregational songs also display poetic and hymnic meter. Three of the most common poetic meters are iambic, dactylic, and trochaic. Iambic meter consists of an unaccented syllable

followed by an accented syllable, such as in the hymn “Amazing Grace.” Ask the students to speak aloud together the first line of text to hear the unaccented and accented syllables. Trochaic meter is exactly the opposite of this, with an accented syllable followed by an unaccented syllable. Trochaic meter works well for texts that are commanding; for example, “COME, thou LONG ex-PEC-ted JE-sus.” Dactylic meter has a stressed syllable followed by two unstressed syllables. Because this meter has a sort of galloping feel to it, it is well-fitted for texts that are joyful in nature; for example, “To GOD be the GLO-ry, great THINGS He has DONE.” Hymnic meter refers to the number of syllables in each line of a stanza of text. For example, “Amazing Grace” is made up of four lines of text with the first and third containing eight syllables each and the second and fourth lines containing six syllables each. This pattern is known as “common meter” or CM (8.6.8.6.). Ask the students to speak the text of the first stanza aloud and count the syllables. Two other common meters are “long meter” or LM (8.8.8.8.) and “short meter” or SM (6.6.8.6.). Hymnic meters are searchable in a metrical index usually located in the back of the hymnal. Help students to locate this index.

When any two songs share the same hymnic meter, their texts are sometimes interchangeable, depending on the poetic meter. Show students how this works with “Amazing Grace” by asking them to go to the metrical index and search for CM (8.6.8.6.). They should find a list of tune names whose texts employ common meter. Have the students pick one tune name and turn to that hymn, ST. ANNE (“O God, Our Help in Ages Past”) for example. Sing the text of that hymn with the tune of “Amazing

Grace.” The new music might give new life to the text. Encourage students to try this with other hymns on their own.

Point out the index of composers, authors, and sources at the back of the hymnal, the index of topics and categories, and the index of scripture (and other indexes found in your hymnal). Many hymnals contain settings of the Psalms (the Psalter), and be sure to point this out. If possible, bring hymnals from different dominations and point out differences and similarities in the content and the manner of presentation of the congregational songs.

Conclusion

Briefly quiz students on the concepts of refrains and choruses, tunes, tune names, rhyme, poetic meter, and hymnic meter and suggest students purchase a hymnal of their own to study the hymns. Alternatively, the teacher may have hymnals available for students to check-out for the duration of the course. End the class by telling students that they have learned the basic structure of many of the congregational songs in the hymnal. Tell the students that the hymnal is not the only source of congregational song. The Holy Bible is also a very valuable source of congregational song, and they will study it next week. Ask students to bring a Bible to class next week, preferably a King James Version so that everyone has the same version.

Tips for Teachers

Through the process of sharing ideas about congregational song, encourage students to think carefully and deeply about the songs that they sing in worship. Encourage students to listen to others' responses and so that they may learn how others worship within their own community and further develop their own thoughts by hearing others' experiences of congregational song. It will be important for the teacher not to express his or her personal opinions about every matter at hand or tell a student that his or her opinions are incorrect. Doing this creates a classroom where the teacher's thoughts are viewed as the only ones that are correct, and this might suppress student responses and independent thinking. The teacher should also be careful to promote unbiased conversation within the classroom and to prevent his or her own biases from infiltrating and directing the conversation. Encourage students to develop a deeper appreciation and understanding of congregational song while also encouraging them to develop their own philosophies based on thoughtful class discussion, even if their ideas are different from the teacher's ideas.

Lesson Two: Teacher Observation Worksheet

Based on class conversations, do the students seem to have any preconceived, narrow notions about congregational song? What is the general level of familiarity with hymnody? How can you help to further guide the students to a deeper understanding of congregational song?

Do the students seem to understand the concepts of meter, rhyme, and tune?

Which students are not engaging in conversation, and how can you help these students engage with the conversation in the next session?

Notes:

Unit Two, Lesson Three
Congregational Song in the Bible and Psalm-Singing

Objectives

Show students that many examples of song are found in the Bible. Provide examples of how people have been singing for many generations and show that song is a great part of our heritage.

Familiarize students with the Psalms, the hymn book of the Bible, and teach them how to sing Psalms on a single pitch.

Familiarize students with the Old Testament and New Testament canticles.

Familiarize students with references to singing in scripture.

Materials

Student handout for lesson three

Extra copies of the King James Version of the Bible

Preparation

Prepare seating as it has been for the two previous lessons. Place extra copies of the King James Version of the Bible in the room for those students who have forgotten to bring their own copy. Prepare slips of paper with canticles, scriptures, and phrases as indicated in the procedure section.

Procedure

Psalms

The Psalms are the hymnal of the Bible and were meant to be sung. The first Christians were Jewish converts, and the singing of Psalms in the Temple was the focus of daily worship. Even today, many communities sing all the Psalms in public on Sabbath afternoons, and some dedicated Jews even sing them every day.⁴ Jewish religious laws emphasize the importance of chanting scripture for the comprehension and retention of Biblical texts. Rabbi Yohanan's pronouncement from the early third century relates the importance of melody in worship: “Whosoever reads Scripture without a melody or studies law without a tune, of him [the prophet] says: ‘Moreover I gave them statutes that were no good.’”⁵ Particularly, the Psalms are cantillated, or recited, in a manner that resembles simple song.

Though the Psalms may be spoken, they have been sung since their beginning.⁶ Psalm texts were sung to melodies that were created in an oral tradition. Unfortunately, since the melodies were not notated but handed down in the oral tradition, we have no written record of pre-Christian Jewish psalm singing. Thus, we cannot accurately know the nature of how the psalms were sung in Temple worship.

⁴ Eliyahu Schleifer, “Jewish Music: Liturgical and Paraliturgical,” *Grove Music Online*, ed. L. Macy, Available from <http://www.grovemusic.com>; Internet; accessed 20 February 2012.

⁵ Qtd. in Eliyahu Schleifer, “Jewish Music: Liturgical and Paraliturgical.”

⁶ Willi Apel, *Gregorian Chant* (Bloomington: Indiana University Press, 1958), 74.

Psalms were sung directly (everyone singing together), antiphonally (alternating between two groups), or in a responsorial manner (alternating between a group and a soloist). Instruments sometimes used to accompany the Psalms in the Temple were harps, lyres, trumpets, and percussive instruments, and instrumental refrains may have been heard throughout the Psalm. Musical settings of the Psalms abound in modern repertoires, some complex and some very simple.

Singing Psalms

The students will learn how to sing the Psalms by chanting on one note—something that almost any human being can do. Ask the students to find Psalm 90 printed on their lesson three handout. Have the students sing the first line of the Psalm together on any pitch: an “A” would work well. Ask the students to tell you how they are singing the Psalm (directly, antiphonally, or in a responsorial manner). Remind the students that as they sing, they need to concentrate and either stand or sit on the edge of their seats with “tall” backs and uncrossed legs. As they begin to sing, they should take a deep breath, filling their lungs with air and feeling the abdomen and back expand. One of the dangers of singing one note over and over is that the pitch may sink with repetition. To keep the pitch up, ask them to constantly “reinvent” the pitch and to remain energetic in singing, just as Wesley advised. Asking students to raise their eyebrows may also aid in keeping the pitch up. Now, ask the students to try the first line again, and continue on through the rest of the Psalm. Tell the students that many congregational songs are paraphrases of Psalms, and the hymn “O God, Our Help in Ages Past” is a paraphrase of Psalm 90. This will be studied in lesson five.

Canticles

Though the Psalms are the largest body of song in the Bible, there are several other Biblical passages that scholars have determined are songs by virtue of their poetic structure and context. These passages are referred to as canticles (passages in the scriptures other than the Psalms that have a poetic structure), and many of them have become prominent sources for congregational song. People in the Christian faith have been singing for generations, and there are many examples of individual songs of faith in the Bible.

Distribute slips of paper with the following songs, scriptures, and phrases on them. There are nine slips, so you may divide the class into nine small groups and assign one slip to each group. Ask each group to locate the scripture that is indicated on their slip and prepare to stand up, introduce their character, then read the scripture aloud. Each group may choose one spokesperson to read the scripture, or members of the group may take turns reading the scripture. As the teacher, provide brief commentary before each reading. The commentary is provided below.⁷

Song of Moses (Exodus 15:1-18) “My name is Moses, and this is my song.” *The song of Moses is a celebration of the deliverance of the Hebrews from captivity and the destruction of the Egyptian army in the Red Sea.*

Song of Hannah (1 Samuel 2:1-10) “My name is Hannah, and this is my song.” *This song is Hannah’s prayer of thanks to God for the birth of her son, Samuel.*

Song of Isaiah (Isaiah 26:1-21) “My name is Isaiah, and this is my song.” *This is Israel’s song of praise.*

Song of Jonah (Jonah 2:2-9) “My name is Jonah, and this is my song.” *Jonah sings a prayer from the belly of a fish.*

Song of Habakkuk (Habakkuk 3:2-19) “My name is Habakkuk, and this is my song.” *Habakkuk expresses his faith in this song.*

⁷ Information on the canticles taken from Westermeyer, *Te Deum*, 45-48.

Song of Mary: (Luke 1:46-56) “My name is Mary, and this is my song.” *The song of Mary is also known as the Magnificat. The Magnificat is associated with the evening office of the vespers and has been set by many composers throughout history. Mary’s song is similar in many ways to Hannah’s song.*

Song of Zacharias: (Luke 1:67-79) “My name is Zacharias, and this is my song.” *The song of Zacharias is also known as the Benedictus. Zacharias was a priest who was struck dumb because he did not believe that his son John would be born. After John was born, Zacharias’s tongue was loosed, and he sang the Benedictus. The Benedictus is associated with Lauds and Matins (or Morning Prayer) because of the phrase “the dawn from on high shall break upon us.”*

Song of the Angels: (Luke 2:14) “We are the angels, and this is our song.” *Gloria in excelsis Deo is Latin for “Glory to God in the highest.” The angels’ song makes up part of what we now know as the Greater Doxology.*

Song of Simeon: (Luke 2:29-32) “My name is Simeon, and this is my song.” *The Song of Simeon is also known as the Nunc Dimittis. When Simeon sees Jesus in Temple, he sings this song before dying. The Nunc Dimittis has been used at daily prayers since the fourth century, and it is used in evening prayer in the Book of Common Prayer.*

Biblical References to Singing

When the students have completed this activity, tell them that there are many references to singing through the Bible. Read the following scriptures and ask the students to consider the importance of song in the Bible.

Jesus and his disciples sang a hymn before they went out to the Mount of Olives. (Matthew 26:30) *The hymn that they were believed to have sung is a portion of the Egyptian Hallel (Psalm 113-118) from the Passover meal ritual.*⁸

Paul and Silas sang hymns to God in the Philippian jail. (Acts 16:25)

Paul encourages believers to sing “Psalms, hymns, and spiritual songs.” (Ephesians 5:19, Colossians 3:16)

Conclusion

⁸ Reynolds and Price, 2.

The students have now learned how to sing Psalms in a basic way. Tell the students that they may try singing any Psalm in their private devotion, and in doing this, they may sing as their ancestors and the early Christians sang. Christianity is a singing religion as evidenced by the Psalms and also by the numerous accounts of song in the Bible.

Tips for Teachers

If time allows, have the students sing Psalm 90 antiphonally and also in a responsorial manner. For antiphonal singing, the class may be divided in half down the middle of the room, with each half (or choir) facing the other. One half of the room may sing one verse, and the other half may answer, continuing in this manner. If any brave souls exist in the class, these persons may take turns leading the Psalm in a responsorial manner by singing a solo verse and ushering in the class response on the next verse, continuing through the Psalm in this way. Notice students who aren't singing out as much as others, and consider standing near them when singing, or consider creating assigned seating for the next class period and put strong singers next to less confident ones. The teacher might also have students peruse their church's hymnal to see if it provides a Psalter and experiment with some other ways to sing Psalms.

Lesson Three: Teacher Observation Worksheet

Which students appear to be strong, confident singers?

Which students appear to be less confident singers?

Are any students not singing at all?

What is a possible assigned seating arrangement that would place less confident singers next to stronger singers? Draw below.

Unit Two, Lesson Four
Pre-Reformation and Reformation Hymnody

Objectives

Introduce students to a few pre-Reformation hymns and the monastic system's influence in early hymnody.

Introduce students to Martin Luther and John Calvin, two important figures in congregational song in the sixteenth century.

Introduce students to the music of Martin Luther and help students to understand the significance of his work and the impact it has had throughout history.

Introduce students to John Calvin and the concept of metrical Psalmody.

Materials

Student handout for lesson four

Preparation

Prepare seating

Procedure

Pre-Reformation

One of the earliest Christian hymns in existence is the Greek “Candlelighting Hymn.” It is called such because the early Christians used to sing in the evening while

lighting lamps as part of their liturgy in the evening. Of unknown authorship, this hymn dates back to the third century and is known as the Phos Hilaron, or “Hail Gladdening Light.”⁹ It is the earliest known Christian hymn, outside of those in the Bible, that is still in use today. Clement of Alexandria (c. 170 – c. 220) was the author of two early Christian Greek hymns that are sung in some mainline Protestant churches, “Shepherd of Eager Youth” and “Sunset to Sunrise Changes Now.”

One of the earliest Christian Latin hymn-writers was St. Ambrose, Bishop of Milan (340-397). He wrote more than a dozen hymns, and his hymnody was the first public hymnody in Christianity.¹⁰ The melodies of his hymns usually contained one note per each syllable of text, resulting in easily remembered tunes.¹¹ The texts of his hymns deal with fundamental Christian teaching, as his hymns were used to combat heresy. A couple of his hymns are “Deus Creator omnium” (“Maker of all things, God most high”) and “Iam surgit hora tertia” (“Now appears the third hour”).

Many, if not all, monks were among the few at that time who could read and write, and because of this, they created many beautiful hymns and chants to enhance their worship. As it developed, the monastic system incorporated Ambrosian hymns and also Psalm and canticle singing through the offices. Monastic life centered around a life of prayer and praise in a series of services known as the canonical hours or offices. There are eight offices throughout the day: matins, lauds, prime, terce, sext none, vespers, compline. Prime is the first hours of the day at 6 A. M. and each of the following comes

⁹ Other translations are “O Gracious Light,” “O Gladsome Light,” and “O Radiant Light.”

¹⁰ Routley, *A Panorama of Christian Hymnody*, 117.

¹¹ Reynolds and Price, *A Survey of Christian Hymnody*, 9.

at three hours intervals. Hymns were sung during the offices as well as all Psalms during the course of one week. The Gloria Patri was sung after each Psalm in order to incorporate the aspect of the Trinity. Hymn-writing and singing throughout the late Middle Ages flourished largely due to the inclusion of hymnody in the monastic offices.

Reformation

Martin Luther (1483 – 1546) is considered by some to be the Ambrose of German hymnody.¹² For many Protestants, the name Martin Luther calls forth the image of a sturdy, bold-faced monk hammering his ninety-five Theses into the doors of the Castle Church in Wittenberg. While Luther's significance to the Protestant Reformation is generally well-known, his influence on church music is perhaps less commonly realized. Music was, in fact, a prominent part of Luther's life and his reformative theology.

Music had great significance in Luther's life, and his love of music helped shape his theological ideas. His personal piety was of such a joyful nature that he felt music was the best way to express his feelings.¹³ To Luther, music was a gift from God meant to be used for praise. He felt that music is a reflection of God's divine nature and is given to all living creatures so that they may praise the Creator. Because of this, music held great inherent worth in Luther's mind. He strongly believed that music should be used in the service of God, and the only music he saw fit for worship was that which was well composed.¹⁴

¹² Reynolds and Price, 18.

¹³ Paul Nettl, *Luther and Music*, translated by Frida Best and Ralph Wood, (New York: Russell and Russell, 1948), 2.

¹⁴ Alison D. Kemp, "The Influence of Martin Luther's Theology of Music, 1530-1580," Master of Music Thesis, University of Illinois at Urbana-Champaign, 1985, 13-15.

Luther believed that music is second only to theology for delivering God's Word. While John Calvin (1509 – 1564) limited music in worship to the Psalms (as we will learn in the next part of the lesson), Luther embraced it as a way to awaken the soul to faith. Music connected with scripture, he thought, served the same purpose as theology: it proclaimed the Word through a divine gift.¹⁵ For Luther, music was a sign of true faith and an outlet for joy. One who truly believes in salvation through Christ has no choice but to sing out with gladness for others to hear.¹⁶ Luther once went so far as to say, "If any will not sing, it shows that they do not believe!"¹⁷ Start a discussion with the class about this statement by asking them to respond to this statement. Is this a powerful statement? What does this statement say about people who don't sing because they think their voices don't sound good? Should people be concerned about the sound of their voices (i. e. whether or not they're singing in tune, singing too loudly or too softly, etc.) or should they be more concerned about the text and making a joyful noise?

Many people consider Martin Luther to be the first significant evangelical hymn-writer. He was a poet, writing his own texts and adapting other texts, and also a composer and adapter of hymn tunes. Luther's song writing for congregations dates from 1523, shortly after he translated the New Testament into German, and he continued writing until two years before his death in 1546. Scholars attribute 41 hymns to Luther, and of these 41, eight were versifications of Psalms, eight were based upon other

¹⁵ Kemp, 16-18.

¹⁶ Nettl, 18.

¹⁷ Donald P. Hustad, *Jubilate II: Church Music in Worship and Renewal*, (Carol Stream, IL: Hope Publishing Company, 1993), 120.

scripture passages, and the others were either translations of Latin sources or based on German songs.

Luther's first reform of liturgy resulted in the *Formula Missae* (Latin Mass) of 1523 in which he suggested that German hymns be sung following the Gradual, the Sanctus and the Agnus Dei. In 1526 Luther authored *Deutsche Messe* which went even further in reforming the liturgy. In the German Mass, Latin hymns were replaced with German equivalents in his church, for example, the Latin "Kyrie" became "Kyrie, Gott Vater in Ewigkeit" (the Kyrie), and the "Gloria in excelsis" was replaced with "Allein Gott in der Höh' sei Her'" (The Gloria in excelsis). Luther also wrote German hymnic settings for liturgical texts like the Creed and the Lord's Prayer. This decision was based on his aim to make the Mass accessible to German-speaking people and to ensure their comprehension of the text. Luther provided people in his Wittenberg community with both the Latin Mass and the German Mass. In doing this, Luther gave many people a singing voice.

When composing tunes for his chorales (German congregational hymns were called chorales), Luther often adapted existing melodies for his texts, or sometimes he composed his own tunes. Luther had a great gift of adapting melodies to fit texts in terms of matching syllabic emphasis with the melody and matching the contour of the melody to the accents in the text.

Martin Luther's most famous hymn is a paraphrase of Psalm 46: "Ein' feste Burg ist unser Gott" ("A Mighty Fortress is Our God"). See the handout for lesson four and sing the first stanza of the hymn in its original rhythm, unaccompanied and in unison as it was originally sung. Note that this rhythm is different from what most congregations

sing today. This is the original rhythm of the hymn. According to Paul Nettl, the rhythm of this hymn resembles the drum roll calls of the sixteenth century.¹⁸ A multitude of monosyllabic words in the text also adds to the martial feel of the hymn. Perhaps these characteristics led to its being nicknamed “the marching hymn of the Reformation.” Sing one stanza of the hymn in the rhythm notated in your church’s own hymnal. Ask students how this rhythm is different from the other rhythm, and ask which rhythm does a better job painting the text. The popularity of this hymn is seen throughout the following centuries, as it was adapted by Johann Sebastian Bach, Ludwig van Beethoven, Meyerbeer, and Mendelssohn, to name a few.¹⁹ The text itself reveals a great deal about Luther’s theology. We are not alone in the trials of life, for God is always with us. We need not try to intervene for ourselves against the devil, because God has redeemed us and will conquer on our behalf. This is Luther’s justification through faith motive, the “Christus Victor” (“victorious Christ”) who will ultimately triumph over evil.²⁰ Additionally, the text emphasizes the importance of God’s Word as a tool for overcoming the powers of evil. This triumphant text combined with a vibrant melody creates a very effective hymn.

Another hymn by Luther is *Aus tiefer Not schrei’ ich zu dir* (“Out of the Depths I Cry to Thee”) which is a metrical paraphrase of Psalm 130. See handout for lesson four and sing this tune, unaccompanied and in unison as it was originally sung in worship. During the Diet of Augsburg (1530), Luther resided in the Castle of Coburg and

¹⁸ Nettl, 27.

¹⁹ Nettl, 49-51.

²⁰ Paul Westermeyer, *Te Deum: The Church and Music*, (Minneapolis: Fortress Press, 1998), 147.

reportedly gathered the castle's servants and petitioned them to resist the devil and praise God by singing *Aus tiefer Not schrei' ich zu dir*. The people of Halle sang this hymn in 1546 when Luther's coffin passed through the city on the way to its final resting place.

What can we learn from Luther about congregational song in worship? Is it meant for everyone to sing? How do you think Luther would have reacted to Wesley's "Directions for Singing?" Would he have agreed with them or disagreed? Luther's work to stimulate congregational song influenced the course of hymnody in the Western church, remains in use today, and continues to inspire new congregational songs.

Psalm-singing was an important part of worship in the early Christian church. As discussed briefly in lesson three, Psalms were chanted in prose form to melodies. In the sixteenth century, Psalmody remained an important part of worship in Protestant Reformed churches. For the most part, however Reformed churches sang Psalms metrically, that is, the arrangement of Psalm texts in strophic form with rhyme and poetic meter, similar to many hymns we sing today. John Calvin (1509-1564) of Geneva abolished all inherited music associated with the church and substituted metrical Psalms, leaving us with a rich repertoire of metrical Psalmody for congregational song.

Calvin considered the sermon to be the most important part of the service, but he considered the Psalms as important as prayer, or, more accurately, as a type of prayer-- "As for public prayers, there are two kinds. The ones with the word alone: the others with singing."²¹ He recognized and appreciated the power music possesses to move people in ways that mere words might not. About this he states, "And in truth we know

²¹ Calvin, "Preface to the Psalter."

by experience that singing has great force and vigor to move and inflame the hearts of men to invoke and praise God with a more vehement and ardent zeal.”²²

Calvin’s philosophy of church music and congregational song was based upon simplicity and modesty. He was convinced that the only material that should be sung in church were the words of God found in the Psalms and in the Old and New Testament canticles. Other than metrical versions of the Ten Commandments and a metrical version of the Apostles’ Creed, Calvinists sang only metrical Psalms and at least one other canticle in worship. Worshipers brought their psalters to church and sang complete Psalms, not selected stanzas.

Calvin’s first attempt at adapting the Psalms for singing was withdrawn when he discovered a greater talent than his own in the court poet Clement Marot who used metrical Psalms to entertain royalty. Calvin’s standard for versifying Psalms was “to present a faithful rendering of the Psalm in a way that would both honor the Psalm and give the people their liturgical voice.”²³ Calvin also relied on the abilities of Théodore Bèze for Psalm versification. Théodore Bèze was a close friend, aid, and successor of John Calvin. He was taught by some of the same scholars Calvin learned from and even wrote Calvin’s biography, *The Life of John Calvin*.

The culminating work of all writing and publishing of metrical Psalms was *Les pseumes mis en rime françoise, par Clement Marot & Théodore de Bèze* in 1562. This work is commonly known as the Genevan Psalter and contained all 150 Psalms plus two

²² Calvin, “Preface to the Psalter.”

²³ Emily R. Brink, “A Reformed Approach to Psalmody: The Legacy of the Genevan Psalter,” *The Hymn* 56 (Winter 2005): 17

canticles in French metrical versions by Marot and Beza. The 1562 Psalter was made primarily of material from previous editions of the Psalter. The completed Psalter contained 125 tunes in 110 different poetic meters. Use of the Psalter spread from Geneva through France and beyond, and within a few decades it was translated into more than 20 languages, including English in 1592.

The goal in versifying the Psalms was to remain faithful to the original message. Naturally, in order to be metrical and accommodate rhyme, some words needed to be added. Calvin specifically instructed that no Psalm should be padded by “adding anything that was not there. Rather, additions were only to exegete the Psalm so as to make the meaning clearer.”²⁴ Refer to the lesson four handout for an example of versification of Psalm 86. Have the students compare and contrast an English translation of the original version and the Genevan Psalter version. What are the differences? Have a student read the Genevan Psalter version aloud so that rhyme and meter may be heard.

Louis Bourgeois composed most of the tunes in the Genevan Psalter, although Calvin used some tunes from his own earlier experiences with Psalm-singing. Bourgeois was a gifted teacher and served as composer and music editor for the Psalter. Finding tunes to fit the varied meters of the Psalms was no easy task. Calvin wanted each Psalm to have its own tune that was based on the character of the Psalm. A particular tune could then bring a particular Psalm to mind. Thus, the tunes had to be simple enough for the congregation to sing and memorize and be in a relatively familiar style and form while still maintaining a sentiment of reverence. The Psalter almost reached this goal, with 125 tunes for 152 texts.

²⁴ Brink, 18.

One of the well-known tunes from the Genevan Psalter that is still sung in worship today is the tune used for Psalm 134. In much of the English-speaking world, this tune is known as OLD HUNDREDTH because it was used in the Anglo-Genevan Psalter of 1561 for a metrical version of Psalm 100. The original rhythm has been changed in many hymnals. See handout for lesson four to sing the original tune for Psalm 134.

Conclusion

Concerning pre-Reformation hymnody, students have been introduced to the earliest known Christian hymn still in use as well as one of the earliest Christian Latin hymn-writers, St. Ambrose. St. Ambrose's hymns were incorporated into the monastic system's daily offices, and hymnody flourished in the Middle Ages due to the prescription of hymns in the offices.

Martin Luther's and John Calvin's contributions to the Protestant Reformation lie in both their theology and their music because they saw them as intertwined. Some of Luther's hymns are still used in mainline Protestant congregations, and many of the tunes found in the Genevan Psalter are still in use today. Some of the issues raised by Luther's and Calvin's approach to church music are still with Protestants today, such as: What type of music is acceptable in worship? Does everyone have to participate in singing? There may be no definite answer to these questions, but looking to the past may help lead us to our own answers.

Tips for Teachers

As a supplement to the lesson or as a homework assignment, you may ask the students to search for other examples of pre-Reformation, Lutheran, and Calvinist hymnody.

Lesson Four: Teacher Observation Worksheet

Make notes on students' responses in class discussions in the space provided below. What valuable information did students glean from today's lesson? Did any of the students grow in their understanding of congregational song today? If so, how? How can you continue this growth in future lessons?

Unit Two, Lesson Five
The Introduction of English Hymnody
Isaac Watts and Charles Wesley

Objectives

Recognize the significance of Isaac Watts's Christianized Psalms and his impact on congregational song.

Examine the content of Charles Wesley's hymns and thereby gain an increased understanding of congregational song in the 1700s.

Materials

Student handout for lesson five

Hymnals

Preparation

Prepare seating in a semi-circle format with several rows of chairs if necessary.

The teacher should sit or stand in the center of the semi-circle for the class. Each person should have access to a hymnal. The lesson will be lecture-based with student participation by singing and examination of texts.

Procedure

Of all the hymn-writers in history, few have impacted congregational song as profoundly as Isaac Watts. Though he did not invent hymnody, he was its first successful practitioner.²⁵ As such, he is known to many as the Father of Modern Hymnody. He wrote meaningful texts with heartfelt substance and chose innovation over conformity in a time when it would have been easier to do otherwise.

The late seventeenth and early eighteenth centuries brought with them a great deal of transition in the area of church music. The most prominent transition centered on what form congregational music in worship should take, and congregants experienced a shift from singing metrical Psalms to paraphrased Psalms. Isaac Watts (1674 – 1748) and Charles Wesley (1707 – 1788) were two leaders in this transition.

The normal practice for congregations in seventeenth-century England was to sing the Psalms, and the practice of singing the exact words written in scripture was strictly adhered to. Some minor deviations to allow for rhyme and easier memorization were allowed, but all of the original words had to be present. This was the practice known as metrical Psalmody, and it dominated congregational song at this time. The major problem that Isaac Watts saw with metrical Psalmody was that it did not allow Christians to sing about the Christian doctrine, specifically aspects of the Trinity.²⁶ Watts, and soon churches soon, began paraphrasing Psalms. In paraphrasing, the original meaning and content of the scripture was preserved, yet it allowed for a bit more freedom in writing.

²⁵ Routley, *A Panorama of Christian Hymnody*, 39.

²⁶ *Ibid.*

Paraphrasing also allowed for the Christianization of the Psalms, and this was one of Watts's core reasons for paraphrasing them. It was in this era and atmosphere that Watts was raised.

Isaac Watts (1674 – 1748)

Born in 1674, Watts's father, a deacon and clothier, was imprisoned twice for going against Anglican teachings and was labeled a nonconformist by the Church of England. Young Isaac was intelligent, having studied Latin, French, Greek, and Hebrew before reaching the age of fourteen. At the age of sixteen, he was offered a free university education by several prominent townspeople who recognized young Watts's promise, but he refused it because it would have committed him to Anglican ministry. He instead entered a dissenting academy where he studied a variety of subjects, including philosophy, history, mathematics, theology and many others.

About seven years after he graduated, he became the lifelong pastor of his Calvinist, Congregationalist church in Bury Street, England. In 1712, Watts became ill and was forced to greatly reduce his preaching appearances at Bury Street. After thirty-six years of sickness, he passed away in 1748.

Watts is known for his creativity and imagination, and this was most likely a result of his upbringing in an environment of nonconformity. He questioned accepted practices of the day and encouraged innovation. While Isaac Watts was not the first to write in the genre of hymnody, Watts's contributions were tremendous, and he perfected the art form of hymn-writing. First, Watts believed strongly that Psalms should be Christianized, meaning that they should be interwoven with the gospel. Second, he believed that congregational song should be freely composed and relevant to the faith of

living people, not tied to the strict constraints of scripture as metrical and versified Psalmody demanded. Finally, he believed that congregational song should speak to the beliefs and emotions of singers.²⁷ Legend has it that during his early years, young Watts complained to his father about the quality of songs in the church. Sarcastically, his father responded by telling him to try and do better than King David.²⁸ From the pen of Isaac Watts came some of the greatest hymns ever written, hymns that contrasted the metrical and versified Psalmody that had dominated the church.

Isaac Watts published *Psalms of David Imitated in the Language of the New Testament* in 1719. In this book, Watts paraphrased and Christianized 138 Psalms, including Psalm 90, which is the hymn text we know as “O God, Our Help in Ages Past.” The student handout for this lesson shows Psalm 90 and the paraphrase side-by-side.

Watts’s aim in writing these hymns was to allow the people’s song to be a personal and authentic expression of their worship to God. He wanted congregational singing to be vibrant, full of emotion, and reflect personal encounters with religion. Ask the students to sing together “O God, Our Help in Ages Past.” This is found in their lesson five handout. As a class exercise, have the students try their hand at Christianizing a Psalm.

Charles Wesley (1707 – 1788)

Charles Wesley was perhaps the next greatest hymn-writer after Isaac Watts. Over the course of his life he wrote over 6,500 hymns. Charles and his brother, John

²⁷ Louis F. Benson, *The English Hymn: Its Development and Use in Worship* (Richmond, Virginia: John Knox Press, 1962), 110.

²⁸ Vinita Hampton Wright, “Hymn Writers’ Hall of Fame,” *Christian History* 10, no. 3 (1991): 20-22.

Wesley (1703 – 1791), were both clergymen of the Church of England, and they both served in colonial Georgia, John as chaplain and Charles as Secretary to the Governor. On May 21, 1738, Charles experienced an extraordinary conversion wherein his expert poetic and literary gifts were employed in what is believed to be his first religious verse: “Where shall my wondering soul begin.”²⁹ Hereafter, Charles’s hymns began to be published. John edited many of Charles’s hymns, and he exercised his editorial powers over the theology of the hymns, as well as length, selection and presentation.³⁰ While John often criticized his brother’s work, it is important to note that John made clear that this was not a liberty that others should find permissible.³¹

While Charles was the esteemed poet of the Wesleyan revival, he should also be recognized for his compelling preaching. Charles began preaching in the 1740s, and it was during these chaotic and impressionable times that he composed some of his most lasting hymns. In 1745, the year that “Come, Thou Long Expected Jesus” was published, his sister died in London. He wrote in his diary on January 27th concerning her death:

I could speak, sing, pray for nothing but death.³²

In August of the same year, he took a fall and wrote in his journal:

Mr. P. sent me a kind message, and his bath-chair to bring me to his house.

²⁹ Interestingly, Charles’s conversion occurred only three days before his older brother John’s conversion.

³⁰ Timothy Dudley-Smith, *A Flame of Love: A Personal Choice of Charles Wesley’s Verse* (London: Triangle, 1987), xii.

³¹ *Ibid.*

³² Wesley Center Online: Wesley Center for Applied Theology, *Journal of Charles Wesley*, Updated 15 January 2011, Available from http://wesley.nnu.edu/charles_wesley/journal/index.htm; Internet; accessed 15 January 2011.

I thanked him, but declined his offer, on account of my pain, which unfitted me for any company, except that of my best friends,--the poor. With these I continued praying, singing, and rejoicing for two hours . . . When my strength was exhausted, they laid me on their bed, the best they had; but I could not sleep for pain.³³

Little evidence is found of Charles Wesley's musical training. However, we do know that he shared his brother's experiences of Psalm singing in the Epworth Rectory and of hearing the Epworth parish church choir.³⁴ As a youth, Charles Wesley was a student in Westminster School, and he participated in Westminster Abbey's worship life. Here, he learned to appreciate the cathedral choral tradition by way of the choir and organist William Croft. Charles Wesley's voice was one of his great assets. W. L. Doughty accounts of Charles commenting on his own voice:

He records how, at Bristol, he preached to a congregation that 'filled the valley and sides of a hill like grasshoppers for multitude. Yet my voice reached the most distant, as I perceived them bowing at the Holy name. God gave me the voice of a trumpet and sent the word home to many hearts.'³⁵

On October 13 of the same year, he noted while dining at Studley that some drunkards were offended at his singing, and they tried for a while to silence him. He notes that he "fairly outsung them."³⁶

While Charles Wesley never laid any claim to being a vocalist, instrumentalist, or composer, he was clearly a man of song and music was a part of his being. Frank Baker comments: "Because there was music in his soul, lilting, rapturous, divine music, he

³³ Wesley Center Online.

³⁴ Carlton R. Young, *Music of the Heart: John and Charles Wesley on Music and Musicians* (Carol Stream, IL: Hope Publishing Company, 1995), 115.

³⁵ L. W. Doughty, "Charles Wesley, Preacher," *London Quarterly and Holborn Review* (London: Epworth Press, 1958), 266.

³⁶ Wesley Center Online.

could not be confined to the humdrum in verse. The lyric was his meter. Both his inventiveness and his mastery in lyrical form were without parallel in the verse of that century, and perhaps only paralleled by Shelley³⁷ in the century that followed.”³⁸

It was with careful craft and also divine direction that Charles Wesley wrote his hymns. One year before his death, at the age of 80, he began a daily ritual of riding a little, grey horse. When inspiration for a hymn struck him, he would write in in shorthand on a card he kept for this purpose.³⁹ Henry Moore notes that Charles Wesley would often enter his house and cry, “Pen and ink! Pen and ink!” With those supplies given, he would write the hymn he had been composing. Then, he would look around the room and salute those present with kind words and give a short hymn.⁴⁰

At this point in the lesson, ask the students to sing “Come, Thou Long Expected Jesus” to the tune of HYFRYDOL as printed in their lesson five handout. Ask the students to locate the hymn tune name and call it out. Note that some students may associate this hymn with the tune STUTTGART.

Charles Wesley’s hymn texts had many qualities that make so many of his hymns enduring. One of these qualities is the use of recurring, powerful themes. The verses of an author who has composed thousands of lines are bound to contain recurring ideas from

³⁷ Percy Bysshe Shelley was a major English Romantic poet who lived from 1792 to 1822. His second wife was novelist Mary Shelley, author of *Frankenstein*.

³⁸ Frank Baker, *Charles Wesley’s Verse: An Introduction* (London: Epworth Press, 1964), 68.

³⁹ Frank Baker, ed., *Representative Verse of Charles Wesley* (New York: Abingdon Press, 1962), xii.

⁴⁰ *Ibid.*

one poem or hymn to the next. Such is the case with Wesley's verse; however, there are certain themes that are not merely inadvertent, but intentional. Three themes specific to his hymns are salvation, the "glory of Christ and the bliss of conversion,"⁴¹ and heaven. Bernard Manning said that Wesley was obsessed with the greatest things in life: "he means business all the time."⁴² By this, Manning meant that he gave little time to unimportant topics. As Manning said, "He was always at Calvary."⁴³

The message of salvation is a theme woven into many of Charles Wesley's hymns. The Wesleys believed that salvation was a free gift for all, not only an elect few, and that it could not be earned by good works. John Wesley, in a 1740 Sermon titled "Free Grace," sums his view of salvation that is explicit in so many of his brother's texts:

The grace or love of God, whence cometh our salvation, is FREE IN ALL, and FREE FOR ALL. It is free in all to whom it is given. It does not depend on any power or merit in man; no, not in any degree, neither in whole, nor in part. It does not in anywise depend either on the good works or righteousness of the receiver; not on anything he has done, or anything he is. It does not depend on his endeavors. It does not depend on his good tempers, or good desires, or good purposes and intentions; for all these flow from the free grace of God; they are the streams only, not the fountain. They are the fruits of free grace, and not the root. They are not the cause, but the effects of it. Whatsoever good is in man, or is done by man, God is the author and doer of it. Thus is his grace free in all; that is, no way depending on any power or merit in man, but on God alone, who freely gave us his own Son, and with *him freely giveth us all things.*⁴⁴

⁴¹ Routley, *A Panorama of Christian Hymnody*, 56.

⁴² Bernard L. Manning, *The Hymns of Wesley and Watts: Five Papers* (London: Epworth Press, 1942), Updated 15 January 2011, Available from <http://www.ccel.org/ccel/manning/wesleyhymns.html>; Internet; accessed 15 January 2011.

⁴³ Manning.

⁴⁴ John Wesley, *Free grace. A sermon on Romans VIII. 32. Preached at Bristol. By John Wesley, M.A.*, (London, 1796), *Eighteenth Century Collections Online*. Gale Group, 3.

Charles Wesley felt profoundly convicted to share the message of salvation *to* all mankind and *for* all. This conviction greatly influenced his hymn-writing. Many of his hymns relate the glory of Christ through whom salvation is given and the joy of conversion that comes with the free gift of salvation. Because his beliefs about salvation, Christ, and sharing Christ so thoroughly pervade his hymns, Charles is the first significant evangelical hymn-writer and one of the greatest of all time.⁴⁵ He believed that hymns served as a way to show the most number of people how to find salvation.⁴⁶ Interestingly, Frank Baker notes in his book *Representative Verse of Charles Wesley* that it seems likely that the Wesley's hymns were more influential in causing theological action than his brother's sermons.⁴⁷

“Love Divine, All Loves Excelling” is a wonderful example of a hymn of salvation. Ask the students to study the text of the hymn, found on their student handout, and note references to and themes of salvation. Then, sing this text to the tune HYFRYDOL. Note that some students may associate this hymn text with the tune BEECHER. Then, ask the students to return to the text of “Come, Thou Long Expected Jesus.” What phrases make references to salvation? The hymn “Christ the Lord is Risen Today” (EASTER HYMN) is an example of Wesley centering around the glory of Christ and exhibiting boundless exuberance. Have the students sing at least one stanza of this hymn and note the emphasis on Christ. What makes this hymn exuberant?

⁴⁵ Routley, *A Panorama of Christian Hymnody*, 58.

⁴⁶ Young, 30.

⁴⁷ Baker, *Representative Verse*, xv.

Another characteristic feature of Wesley's hymns is the theme of heaven. Many of his hymns, no matter what the earthly subject dealt with at the inception, end with a reference to heaven. Note that the final phrases of both "Love Divine, All Loves Excelling" and "Come, Thou Long Expected Jesus" end with heavenward thoughts. In Wesley's time thoughts about afterlife were common to believers and non-believers. Given the high mortality rate, both adults and children were more keenly aware of death than in modern society. Modern man often wishes not to be reminded about death—as is demonstrated by revisions of hymnbooks that have omitted certain hymns dealing with death or those hymns which omit references to heaven. To Charles Wesley, though, heaven was not only a place of final rest, it was a representation of the relationship between God and man exemplified by love.

Another quality of Wesley's texts that makes them so enduring is the skillful use of language. Much of his verse is consummate in its poetic value. The poetic value comes from the choice and arrangement of words. Here, Wesley excels. However, one needs to know that to his ear, words had a musical as well as a factual content.⁴⁸ In other words, words were valuable for both their sound and meaning. Often, the musical content of words gave greater weight than their factual content. Never did Wesley abandon sense for sound, but occasionally he discarded a word of simple sense or simple music for another which is harder to understand but contains more inspiring music.⁴⁹ This is true particularly of his classical vocabulary, an example being his strength in the use of polysyllables such as "long-expected." Much of Wesley's work, though,

⁴⁸ Baker, *Charles Wesley's Verse*, 86.

⁴⁹ *Ibid.*

flourishes from the direct use of simple words. Had Wesley not relentlessly infused his hymns with the doctrines of Christianity, his verse would run the risk of being more usual with such use of simple, direct words. Ask the students to examine the final stanza of “Love Divine, All Loves Excelling” to note the use of simple words. For example, the text ends with “lost in wonder, love, and praise.” Though these are simple words in themselves, the effect of them placed one after the other in a sort of musical crescendo is climactic.

Wesley was a master of meter. His hymns are notable for their use of over 80 meters as compared to Watts’s handful.⁵⁰ He made use of over forty-five iambic meters, his most preferred poetic meter, and in each of fifteen of them he wrote over a thousand lines of verse.⁵¹ Iambic meter is exemplified by an unstressed syllable followed by a stressed syllable, such as in Wesley’s hymn, “Rejoice, the Lord is King.” Stanza one begins: “re-JOICE, the LORD is KING! Your LORD and KING a-DORE.”

Although most of Wesley’s verse is in iambic meter, he made original and notable contributions in other types of meter. He wrote 22,000 lines in 16 trochaic meters, and in seven of these wrote over 1,000 lines each. Trochaic meter consists of a stressed syllable followed by an unstressed one, such as in “HARK! The HE-rald AN-gels SING.”

Wesley experimented also with mixed meter, especially with mixed iambic and trochaic. An example is found in this stanza of text:

Open, Lord, my inward ear, (trochaic)
and bid my heart rejoice; (iambic)
bid my quiet spirit hear

⁵⁰ Erik Routley, *A Panorama of Christian Hymnody* (Chicago, IL: G. I. A. Publications, 2005); 58.

⁵¹ The material in this paragraph taken from Baker’s *Representative Verse*, xlv.

thy comfortable voice;
 never in the whirlwind found,
 or where the earthquakes rock the place,
 still and silent is the sound,
 the whisper of thy grace.⁵²

His introduction to mixed meter came through his experiences with the singing of the German Moravians he encountered onboard the ship from England to the colony of Georgia. He took what he heard from them and made it his own by concentrating on a few basic patterns.

What is impressive about Wesley's use of a wide variety of meters is that he is never "caught out"⁵³ by his meter. One may be familiar with the bumps in some hymns caused by meaning of the text overstepping the meter. His strong accents always seem to fall in the right place, and there is a certain smoothness about his verse.

Charles Wesley died in London on March 29, 1788. A memorial to Charles lies in John Wesley's City Road Chapel, London, part of which reads:

As a Christian Poet he stood unrivalled;
 And his hymns will convey instruction and consolation,
 To the faithful in Christ Jesus,
 As long as the English language shall be understood. . .
 A firm and pious believer in the doctrines of the Gospel,
 And a sincere friend to the Church of England. . .
 He was eminent for ability, zeal, and usefulness
 Being learned without pride,
 And pious without ostentation;
 To the sincere, diffident Christian,
 A son of Consolation;
 But to the vain boaster, the hypocrite, and the profane,
 A Son of Thunder . . .⁵⁴

⁵² Erik Routley, *An English-Speaking Hymnal Guide*, edited and expanded by Charles Wesley and Peter Cutts (Chicago, IL: G. I. A. Publications, 2005), xxvi.

⁵³ Manning.

⁵⁴ Young, 6-7.

Charles Wesley's legend lives on through his hymns. By skillful craft, infusion of the Gospel message, and divine counsel, his hymns remain treasures in hymnals of the modern day. The value he placed on using one's entire being to worship God was obvious through the high standard of doctrine, eloquence, and lyricism he reached in many of his poems.⁵⁵

To close the lesson, invite students to use the index of authors in their hymnal to locate additional hymns by Watts and Wesley. Each hymnal should contain a few from each author. If time permits, allow the students to sing a few of these hymns.

Conclusion

Students should have gained an understanding of the significance of Isaac Watts's innovations in congregational singing. Additionally, they should have gained insight, through examination of texts, into the impact that Charles Wesley's hymns have had on congregations and on worship song. For many students, this may have been the first time they have studied or even viewed a congregational song text apart from the music.

Emphasize that congregational songs are poetry, and some texts, like those of Watts and Wesley, are quite exquisite.

Tips for Teachers

⁵⁵ Routley, *A Panorama of Christian Hymnody*, 57.

Maintain direct eye contact with students while lecturing, and be familiar enough with the material to need few or no notes. Make use of a liquid board to write important quotes or phrases for the class to see. Encourage the students to take notes on their lesson handout. Vary the inflection of your voice throughout the lecture, and be careful not to speed through the material. Take time to breathe and allow the students seconds of respite from your voice to reflect on important thoughts. Move about the classroom while speaking, and vary your proximity to the students. This will help to keep them engaged with your lecture.

Lesson Five: Teacher Observation Worksheet

Did students seem shocked or surprised at any of the information you presented?

What information seemed to interest students the most?

In future lessons, how can you build off what seemed to spark students' interest the most in this lesson?

Notes:

Unit Three, Lesson Six
Hymnody in Colonial America:
Shaped-Note Hymns, Gospel Songs, and African-America Spirituals

Objectives

Recreate a Sacred Harp Sing experience for students and introduce students to music in colonial America.

Briefly familiarize students with hymnody in colonial America included shaped-note hymns, gospel songs, and African-American spirituals.

Materials

Student handout for lesson six

Preparation

Prepare seating for the Sacred Harp Sing. See lesson for details. If access to a copy of *The Sacred Harp* tunebook is available, have one available for the students to peruse.

Refer to the discussion of gospel songs in chapter one of this curriculum for a brief background of gospel songs.

Procedure

“Amazing Grace,” the hymn studied at the beginning of the curriculum, is the point of familiarity for this lesson. The focus of this lesson is mainly on the American

folk hymns (of which “Amazing Grace” is one) that were so popular in the eighteenth century. There will also be a brief examination of the African-American spiritual and gospel song toward the end of the lesson.

Many American folk hymns are notated in shaped-note hymnals and are referred to as shaped-note hymns. Shaped-note hymns have their beginnings in colonial America, and a discussion of the congregational song landscape before this time will be helpful in helping the student understand their genesis.

The Colonial Landscape

Psalm-singing dominated the beginnings of church music in colonial America. The Pilgrims, who wanted to separate from the Church of England, brought Psalm-singing and the *Ainsworth Psalter* to the colonies. Pilgrims were traders, and for the most part, very poor. The Puritans, who wanted to improve the practices of the Church, brought Psalm-singing and the *Sternhold and Hopkins Psalter*. Puritans were educated and belonged to the upper class. Many early Americans believed that scriptures, the Psalms, provided the way to worship.⁵⁶ Before the 1700s, there were no institutions in the colonies that existed to teach music, but colonists continued the music tradition through “lining-out” the Psalms. “Lining-out” was used to help people who could read to participate in singing. In “lining-out,” a deacon intoned a line of the Psalm or hymn, and the congregation sang in response.

In 1640, the Puritans published the *Bay Psalm Book*. The first edition included no music because the Puritans already knew the music. In subsequent editions, the Puritans reduced the number of meters, one indication of the musical simplification

⁵⁶ Michael Mark and Charles Gary, *A History of American Music Education*, 2nd Edition (Reston, VA: Music Educators National Conference, 1999), 68.

taking place within the colonies. Tunes that were difficult to sing were forgotten, and Puritans leaned toward a direct and rhythmic style that would meld with their own folk tendencies. These simplifications were a breeding ground for musical illiteracy in the colonies.⁵⁷ This circumstance caused certain individuals to set about a musical reform, teaching people to read music and sing through shaped-notes. The system of singing and reading music through shaped-notes on a staff eventually led to the creation of an entire repertoire of shaped-note congregational songs.

Shaped-Note Hymnody

The beginning of music instruction and music reform in the colonies is found in the introductions to John Playford's 1679 *Brief Introduction to the Skill of Musick* and also the ninth edition of the *Bay Psalm Book*, which was the first to include music.⁵⁸ The introductions provided instructions on how to sing music and also a system of syllable notation using fa, sol, la, and mi. In order to reform the declining practice of Psalm-singing, a group of New England ministers set out to establish singings schools in the 1700s. The singing school was the first institution created to teach singing. One of the first contributions to the singing school movement was John Tuft's 1721 collection of Psalm tunes, *Introduction to the Singing of Psalm Tunes*. This was the first book of music instruction in the colonies.⁵⁹ The book showed notes on a staff with lengths indicated by punctuations, and it had a system of note reading incorporating fa, sol, la,

⁵⁷ James Keene, *A History of Music Education in the United States* (Hanover and London: University Press of New England, 1982), 6.

⁵⁸ Keene, 7.

⁵⁹ Mark and Gary, 65.

and mi syllables on the staff. Though Tuft did not invent this notation, others used it as a model for improving notations. Tuft's book was used at least until 1881, and in the years leading up to this time, the colonists began to give up the old way of singing, "lining-out," and began to read music.⁶⁰ Another contribution to the singing school movement was Thomas's *Grounds and Rules of Musick Explained*. In this book, Walter described the benefits of note-reading—a discussion that was well needed in the colonial land where music was handed down mostly by oral means.

Singing schools taught church choir members how to sing and supplied choirs with more able singers—singers who were educated in vocal production and the four-syllable system of music notation. Singing schools also served as a social event for people with similar interests, and many people even earned a living by leading singing schools. Schools met in many places, including meeting houses, homes, barns, and saloons. They generally lasted no more than 24 evenings, and the singing master typically charged an entrance fee. The tunebooks used in these schools were the first textbooks used in American music education.⁶¹

Tunebooks were generally oblong in shape. They included introductions that explained the rudiments of music—things such as the staff, staff notation, keys, and note values. Singing masters encouraged students to learn the rudiments of music before doing any singing. Information was always learned in the order presented in the book, and students could not proceed to the next section until the previous one was learned.

⁶⁰ Keene, 15.

⁶¹ Keene, 19.

Many townspeople attended singing school, with younger students meeting in the afternoon and older students meeting in the evening.

Notes in the tunebooks were shaped and had syllables beneath, hence “shaped-note hymn.” The shaped-notes helped singers simplify the music-reading process. This system was popularized through William Little’s and William Smith’s 1798 *The Easy Instructor* and also Andrew Law’s *Art of Singing*. Little’s and Smith’s book is believed to be the first to use shape-notes.⁶² Notes were shaped like diamonds, triangles, circles, and squares. Each shape designated that a specific note be sung--a triangle for “fa,” a circle for “sol,” a square for “la,” and a diamond for “mi.” The shapes and their names were repeated, forming a major scale. The handout for this lesson contains a diagram illustrating this. Law’s notes had similar shapes but were used in a different order and were not placed on the staff. The tune was most usually placed in the tenor voice (3rd from top), not the soprano (top line).

Between 1815 and 1855, many tunebooks appeared. In general, the tunes in these books contained a few European Psalm tunes, pieces by composers such as Billings, previously-printed folk hymns, and an assortment of folk hymns that were being published for the first time. Out of this context, using the shapes that Little and Smith provided, came a group of American hymn tunes. These are often called “white spirituals” or American folk hymn tunes, and their singers are often called the “fasola folk.” The tunes are largely gapped, pentatonic (use the black keys of the piano), anonymous, rustic, and are very memorable. They are often accompanied but may be sung easily in unison.

⁶² Keene, 51.

One of the most widely used tunebooks using four-shape notation is *The Sacred Harp*. It has been published in many editions, the first in 1844, and is still being used today in Sacred Harp Sings across the United States. The music from this tunebook is most commonly associated with the Southeastern states.

Sacred Harp Sing (Directions for Teacher)

Today, we will recreate a Sacred Harp Sing and sing some of the shaped-note hymns that would have been found in *The Sacred Harp* and other similar tunebooks. Arrange the chairs in the classroom according to the tradition. This should be done ahead of time. Traditionally, singers sit in a square with one voice part on each side. Since many students in the class might not know their voice part, divide the seating by men and women with men on one side and women on the other. The leader stands in the middle, and the one who gives the pitch for each song usually sits on the front row of the tenor section. This person is called the “pitcher,” and this position is an honored position reserved for the most experienced Sacred Harper. An “arranging committee” or chairman determines the order of leaders. For the purposes of this class, the teacher is the “chairman” and determines the order of the leaders. An easy way to determine the order is to go in the order in which the students are seated. Among Sacred Harpers, there is no sex or age discrimination regarding who may be a leader. Anyone from a young child to an older man or woman may serve as a leader.

Demonstrate conducting patterns for the students. The beat unit is almost always the measure, so there will be one beat per measure. In duple meters (2/4, 2/2), the pattern is generally down—up. In triple meters (3/4), the pattern is down (about half-way)—

down (the rest of the way)—up. Allow the students a chance to practice the conducting patterns before starting the sing.

The leader should announce the number of the song to be sung. For the purposes of this class, the leader may announce the song title. Leaders may choose any song in the book. The leader then sets the pitch or asks the pitcher to set it. No tuning fork, pitch pipe, or other instrument is used to derive pitch. People with perfect pitch often have problems, because the pitch given is not always the pitch displayed on the page!

The song is first sung through singing only the syllables, then the song is repeated using the words. In Sacred Harp music, there are usually four parts, and the tenor part usually has the melody. For ease of singing with a variety of students of differing musical abilities and music-reading skills, all students will sing the melody in unison in this lesson using the lyrics provided. Traditionally, the number of stanzas sung is at the discretion of the leader. Depending upon the size of the class and time constraints, you may allow each student to lead one entire song, or you may allow each student to lead only one stanza of a song. The teacher should use his or her best judgment to determine this prior to beginning the sing. Tunes are sung *a cappella*, meaning without instrumental accompaniment. Sometimes there is a “memorial lesson”—a song sung in memory of a recently-deceased Sacred Harper. Have a trial run of this entire process before beginning the sing.

“Dinner-on-the-grounds” is a tradition in Sacred Harp singing in which dinner is served at the place of the sing. In some Sacred Harp Sings today, other lunch arrangements are made. The teacher may choose for the class to observe this tradition at the conclusion of the lesson.

Tunes for the Sacred Harp Sing may be found in the handout for this lesson, and they include NEW BRITAIN, FOUNDATION, HOLY MANNA, NETTLETON, RESIGNATION, WONDROUS LOVE, I LOVE THEE, MORNING SONG, and DOVE OF PEACE (with its original text). These shaped-note hymns are found in a variety of tunebooks.

African-American Spirituals

African-American spirituals, originated at the same time and in the same context as the American folk hymn tune. However, because African-Americans were slaves, they were shut out of educational opportunities. Most writings and references to the African-American spiritual center upon the influence of slavery and a deep longing for freedom, both of which were influential to the development of this genre of song. In his book *The Souls of Black Folk*, William DuBois summarizes the birth and the importance of the African-American spiritual:

“The music of Negro religion is that plaintive, rhythmic melody with its touching minor cadences which, despite caricature and defilement, still remains the most original and beautiful expression of human life and longing yet born on American soil. Sprung from the African forests, where its counterpart can still be heard, it was adapted, changed, and intensified by the tragic soul-life of the slave until, under the stress of law and whip, it became the one true expression of a people’s sorrow, despair, and hope.”⁶³

The African-American spiritual allowed the community “under the stress of law and whip,” to express deep emotions that may not have been speakable otherwise. Well-known musicologist Hugh Tracey says, “You can say publicly in song what you cannot

⁶³ William DuBois, “Of the Faith of the Fathers,” in *Readings in African-American Church Music and Worship*, ed. James Abington (Chicago: G. I. A. Publications, 2001): 4.

say privately to a man's face, and so [the spiritual] is one of the ways African society takes to maintain a spiritually healthy community."⁶⁴

Another point of interest in the text of African-American spirituals is the implied meanings of the texts. Meetings of the Underground Railroad, sometimes disguised as church services, often used spirituals with a codified language that informed escapees of places to meet. Although the white culture could have been near these meetings or "worship services," they interpreted the spirituals as harmless and remained oblivious to their true implication.⁶⁵

An example of this double meaning may be seen in the well-known spiritual *Steal Away to Jesus*. John Work explains the origin and original intention of this spiritual:

"On a plantation down on the Red River, in the early part of the nineteenth century, a master of a large number of slaves was accustomed to allow them to go across the river at stated times, that they might worship with the Indians, who had a mission there...they always enjoyed themselves and talked much of the good times on the other side. But one day the master learned that the missionary to the Indians was a northern man, and believing that he might put ideas of freedom in the heads of his slaves...which might lead them to travel the nightly path towards the North Star, he forthwith pursued the logical source and prohibited his slaves from worshipping any more across the river. Doubtless the master thought the matter was settled there and then, but not so: the slaves could not forget the good times across the river, and what they could not do in the open they determined to do in secret. They decided to 'steal away to Jesus,' as one slave expressed it. 'Steal away to Jesus,' whispered at first, later chanted softly was notice that that night there were to be services across the river...At night when the master, overseer, and hounds had retired to sweet sleep, the slaves would steal from their cabins and quietly creep through the cotton, corn, and tall grasses, softly humming their greeting to one another. On towards the river they crept, and the

⁶⁴ Kofi Opoki, *West African Traditional Religion* (Accra, Ghana: FEB International, 1978), 30.

⁶⁵ Paul Westermeyer, *Te Deum: The Church and Music*, 280.

night breezes wafted their melody to the ears of the missionary, who thereby knew that his black congregation was coming.”⁶⁶

The singing of African-Americans often took place out of sight and out of range of slave owners and took a beautiful charm of its own with singing accompanied by circular dances, hand-clapping, and bodily percussive effects. Many of the African-American spirituals incorporate call-response and improvisatory effects. Slaves sang the songs while suppressed and experiencing torture and great grief. The songs resound of the experiences and speak of the comfort and hope they found in the Christian faith. One of the greatest examples of an African-American spiritual that expresses this hope found amid discouragement is “There is a Balm in Gilead.” Allow the class to sing this together (see lesson handout).

Gospel Songs

The folk tradition from European colonization in America along with the singing school yielded many American hymn-writers in the years to come. In the nineteenth century, the American landscape changed in ways that impacted American hymnody. Increased denominational revival activity significantly influenced hymnody. Spiritual reawakening among people and the establishment of denominational boards to supervise mission activity in America and overseas provided a fertile ground for hymnic development. One of the great American hymn-writers of this era was Fanny Crosby (1820 – 1915). She wrote over 8,500 “gospel” songs, one of the most well-known being “Blessed Assurance.”

⁶⁶ John Work, *Folk Songs of the American Negro*; quoted in Marvin V. Curtis, “The Lyric of the African-American Spiritual: The Meaning Behind the Words,” *Choral Journal* 10, no. 1 (1996): 17.

Schilling, in his book *The Faith We Sing*, gives insight into the term “gospel song” by noting that the word “gospel” is a translation of the Greek *euangelion* and the Latin *evangelium*, meaning “good tale” or “good tidings.”⁶⁷ For mainline Protestants, the gospel is the news of salvation freely offered to humans by God in Jesus Christ.

Though there is some overlap, the “gospel song” differs from the American folk hymn discussed earlier in this lesson. Refer to chapter one, pages nine and ten, of this curriculum for clear parameters about this category of hymnody. Further, Routley lists the characteristics of gospel song as “scriptural with a strong emphasis on the liberation of the Exodus, strongly heaven-centered and full of appeal to the Savior as comforter of sufferings, evangelically crucifixion-centered, very simply didactic, and hopeful and nursery-rhym-like.”⁶⁸ Discuss all of these parameters with the students, including the ones from chapter one. Include a discussion of gospel song characteristics, perhaps listing them on the board. Also discuss the meaning of “gospel” song and how this might differ from a “hymn.”

Have the students sing “Blessed Assurance” and then ask them to identify characteristics of gospel song in this music. Is it an abuse of music to use it to move people to Christian discipleship? How much power can we place in music? How could this phenomenon, of using music to specifically stir up emotions in people, have given rise to the modern praise song?

⁶⁷ S. Paul Schilling, *The Faith We Sing: How The Message of Hymns Can Enhance Christian Belief*, (Philadelphia: Westminster Press, 1983), 177.

⁶⁸ Routley, *A Panorama of Christian Hymnody*, 335.

Conclusion

End class with information and an invitation for students to attend local Sacred Harp Sings. Search the Internet and find dates and locations of local Sacred Harp Sings and perhaps provide a print-out of upcoming Sings for students. Also ask students to meditate this week on the use of music to appeal to people's emotions, as is the case with gospel songs such as the one studied in this lesson. How does this approach to congregational song differ from or correspond to the hymns of Luther, Watts, and Wesley?

Tips for Teachers

Some students may be very nervous to stand in the center of their classmates and lead song. Strive to create a comfortable environment for all students who will be leading by positive feedback about some aspect of each student's "performance" leading the hymn. If students know that you will say something positive after each turn, they will be less likely to freeze and have a good experience.

Should you determine that many students will not want to attempt singing or leading, you may lead all the congregational songs yourself or ask a guest musician to the class for the day to lead them.

Lesson Six: Teacher Observation Worksheet

Did any of the students excel at congregational song leadership? If so, note this—these students may be ones who could help with music leadership activities in the church at a later date, or they have may potential for music leadership that you can help develop.

Unit Two, Lesson Seven
Contemporary Christian Music/Praise Songs

Objective

Introduce students to contemporary Christian music and allow them to begin thinking critically about contemporary Christian song in worship.

Materials

Student handout for lesson seven

Preparation

Prepare seating

If possible, locate a guitarist who is able to accompany the class on the three representative praise songs in the student hand out.

Procedure

Contemporary Christian music usually refers to pop and rock music that emerges from the Christian music industry based in Nashville, Tennessee and is made popular by bands and artists such as Michael W. Smith, Casting Crowns, MercyMe, David Crowder, Steven Curtis Chapman, Avalon, and Chris Tomlin. Much of this music is commercialized through the selling of albums, radio, live performances, and song book

publication. Since the 1960s, contemporary Christian music has become increasingly popular in worship services across the United States and has provided Christians with a new repertoire of congregational song. Many of the congregational songs used in worship have been termed “praise songs.”

It is significant to point out that praise songs as congregational songs differ from any previously mentioned type of congregational song in that they arose out of an industry--the contemporary Christian music industry. Success of any industry is ultimately driven by the amount of money earned from the sale of products and services. How does this atmosphere differ from that in which hymn-writers such as Charles Wesley or Martin Luther were writing congregational songs for worshipers?

Contemporary Christian music has carved what seems to be a permanent place in the congregational song repertoire. Congregations like East Canton United Methodist Church, located in rural northern Pennsylvania, are discovering that contemporary Christian music can “lead people into a deeper level of commitment to Christ by enabling their whole selves to be embraced by their worship experience.”⁶⁹ Many churches are now taking seriously the admonition that Vernon Whaley makes in his book, *The Dynamics of Corporate Worship* about integrating different styles of music into worship services:

Worship is not determined by musical style – old or new. Tradition for the sake of tradition will not preserve the blessings of the Lord. Change

⁶⁹ Jeffrey H. Patton, “Contemporary Worship in a Rural Setting,” in *Contemporary Worship: A Sourcebook for Spirited-Traditional, Praise and Seeker Services*, ed. Tim and Jan Wright (Nashville: Abingdon Press, 1997), 42.

for the sake of change will not determine future blessings. An emphasis on either extreme will be divisive to the body of Christ.⁷⁰

It should not be shocking, then, for worshipers to walk into many churches and find titles of contemporary Christian songs alongside standard hymns in the order of worship.

Many of these songs began as solo songs performed by artists and became congregational songs as their popularity rose.

Allow the students to sing the three examples of contemporary Christian songs found in the handout for this lesson. Over the past few years, these three songs have consistently appeared in the top 25 praise choruses most used in worship services in the United States as evidence by worship surveys conducted by Christian Copyright licensing International (CCLI), a company which handles copyright permissions for most of the contemporary Christian songs available today.⁷¹

Many contemporary Christian songs are made well-known by the bands and artists which perform them. Third Day and Casting Crowns are two bands which have popularized the songs of contemporary song writers. Chris Tomlin is currently one of the most widely known and popular contemporary Christian song writers and artists. “How Great is Our God” is a song of his that is reminiscent of the hymn “How Great thou Art.” He also wrote a modern arrangement of “Amazing Grace” called “Amazing Grace (My Chains Are Gone).” Michael W. Smith is one of the best-selling and influential contemporary Christian artists of all time with three Grammy awards and 40 Dove

⁷⁰ Vernon M. Whaley, *The Dynamics of Corporate Worship* (Grand Rapids, Mich.: Baker Books, 2001), 89.

⁷¹ Christian Copyright Licensing International, “Top 25 Songs Reported in February 2011 in America,” Available from <http://www.ccli.com>; Internet; accessed 12 July 2011.

awards. Invite students to look up some of Tomlin's and Smith's songs on YouTube on their own time.

How are praise songs different from and similar to other types of congregational songs studied thus far? Ask the students to discuss praise songs in terms of their text and melodies and any other characteristics students notice, then compare and contrast with other types of congregational songs. In particular, ask them to look at the pitches and rhythms of "Everlasting God" and compare to the pitches and rhythms of any congregational song studied in a previous lesson. The pitches and rhythms of "Everlasting God" are much more complex than those of hymns, involving some complex rhythmic gestures (such as syncopations and many tied notes that obscure a strong sense of beat so customary for hymntunes), and melodies with many leaps between notes. The nature of this type of congregational song is that it mimics pop and rock models which speak this same language rather than that of more traditional hymnody.

Also ask students to reflect aloud about differences and similarities in performance practice, such as instruments, amplification, and lighting. Lead them into a discussion of how congregational participation might or might not differ with contemporary Christian congregational song as opposed to other types of congregational song. For example, in what ways might congregational participation vary with a band on center stage under a spotlight leading the congregational songs as opposed to the sound of the organ leading the congregational songs from rear balcony? Many contemporary Christian song lyrics are broadcast on screens or in worship bulletins without music. What implications might this have for the musical literacy of worshipers and to the future

of congregational song books? What are some advantages and disadvantages of this practice?

Direct students to think about the posture of the body in worship. How may hands that are free of a song book be used in other ways in congregational singing? How is the posture of a singer different when looking at a screen as opposed to when holding a hymnal? Without a hymnal, worshipers' hands may move freely; whereas with a hymnal, hand movement is limited. Also, many contemporary Christian songs are printed as to contain only a melodic line with chord names indicated where changes are necessary, while many hymns are printed with the chords spelled out note for note. How might this change in practice affect a congregation and the musicians that accompany these congregational songs?

Conclusion

At the end of this lesson, students should have begun to think critically about contemporary Christian congregational song in worship through comparing and contrasting aspects of contemporary Christian music to other types of congregational studied thus far.

Tips for Teachers

Many students may enter the classroom with many staunchly held preconceived notions about contemporary Christian music. As the teacher, be careful not to take a side,

but rather encourage students to think critically about every angle of the music and its impact on the musical worship of the corporate body.

Lesson Seven: Teacher Observation Worksheet

Observe how many students are already familiar with contemporary Christian music and make observations about student reactions in class discussions.

Unit Two, Lesson Eight Taizé

Objectives

Learn the history of the Taizé community and participate in a class Taizé worship service.

Develop an appreciation for the music of Taizé, including understanding why the community was founded, on what principals the community was built, and how the songs of the community reflect these principals.

Materials

Student handout for lesson eight

Preparation

Prepare the room as it will be set-up for the Taizé worship service. Prepare the lesson well enough so that the class may be taught with the teacher moving freely about the room among the students instead of behind a podium or lecture stand. The phrase, “Ah, Taizé, that little springtime” may be written on the board and used as an attention-getter to begin the class session. Set out a few unlit candles in the middle or front of the room, wherever convenient, with candle-lighters or matches available for worshipers to light in the service. Also set out an open Bible and put a cross in a central location in the room.

Procedure

Taizé History

For over fifty years, the Taizé community, located in the southern part of France's Burgandy region, has been a spiritual destination for Protestants and Catholics alike. Pope John XXIII once exclaimed, "Ah, Taizé, that little springtime!" Several years later, Pope John Paul II remarked, "One passes through Taizé as one passes close to a spring of water. The traveler stops, quenches his thirst, and continues on his way."⁷² What is it about this village that draws people to it?

The story of Taizé begins with its founder, Roger Schutz, who was born May 12, 1915 to Charles and Amélie Schutz in Provence, Switzerland. His father was a Swiss Reform Church pastor, and his mother was an accomplished singer. Both parents were extremely concerned with assisting the poor, a vocation which made a profound impression on young Roger.⁷³

As outlined in Roger Schutz's book *The Sources of Taizé: No Greater Love*, shortly after World War I, Roger's maternal grandmother arrived to escape the war-ravaged northern region of France.⁷⁴ The fighting had taken place very close to her home, and her home was damaged when two bombs fell on it. Despite these terrible circumstances, she remained in her home and turned it into a shelter for refugees.

⁷² "The Taizé Community," *Taizé*, Updated 14 July 2011, Available from <http://www.taize.fr/en>; Internet; accessed 14 July 2011.

⁷³ Kathryn Spink, *A Universal Heart: The Life and Vision of Brother Roger of Taizé* (London: SPCK, 1986), 1-8.

⁷⁴ Roger Schutz, *The Sources of Taizé: No Greater Love* (Chicago: G. I. A. Publications, Inc., 2000), 78.

Eventually, French soldiers convinced her to evacuate the area due to invading armies. During this time, she lived with her daughter-in-law and attended Mass at a Catholic church. Despite being Protestant, she took communion there. She felt the only way she could deal with the fact that the war was caused by Christians dividing themselves was to pray alongside the Catholics. Many years later, Roger stated that his grandmother's concern for others and her desire to reconcile herself to other Christians was one of the strongest influences in his life.⁷⁵

In 1939, Roger was studying theology at Lausanne, and in frequent class discussions, students expressed concern over the solitude they were experiencing in Christianity. They felt as though Christianity had become too uninvolved and individualized. Through taking part in these discussions, Roger developed a desire for an ordered spiritual community.⁷⁶

During World War II, Roger felt called to do something about the French people's suffering. He went to Burgundy that summer in search of a place to begin his work. A notary in Cluny referred him to the village of Taizé where there was a large, vacant house. Following his grandmother's example, he turned this house into a shelter for refugees at great personal risk.⁷⁷

In late December 1940, Roger made the acquaintance of a priest named Paul Couturier, a Catholic who had dedicated his life to Christian unity. Realizing that

⁷⁵ Roger Schutz, *The Sources of Taizé: No Greater Love*, 78.

⁷⁶ John Heijke, *An Ecumenical Light on the Renewal of Religious Community Life: Taizé* (Pittsburgh: Duquesne University Press, 1966), 23-24.

⁷⁷ Heijke, 24-25.

Couturier shared his dreams of a reconciled Christianity, Roger invited him to come to the village church in Taizé and say Mass. By taking this action, Roger hoped that the unfriendly villagers there would communicate with him.⁷⁸

By September 1942, two men had joined Roger Schutz in his quest for an ecumenical community: Max Thurian, a Swiss theology student, and Pierre Souverain, a Swiss agricultural specialist. During this time, Roger and his newfound brothers in Christ experimented with the liturgy. They combined Calvinistic and non-Calvinistic practices which was extremely unorthodox at the time. This was the beginning of the ecumenical community. In 1945, Daniel de Montmollin joined the group, and the little brotherhood established itself firmly in Taizé.⁷⁹

Over the next few years, the community began to grow. The Brothers, as they called themselves, housed and took care of twenty children orphaned by the war, as well as Jewish refugees and German soldiers. Souverain, the agricultural expert, provided the people of Taizé with a functioning dairy. Brother Robert, a physician, provided medical care to the town and surrounding areas. An ecumenical spirit between Protestants and Catholics was maintained, and a harmonious relationship with the townspeople developed.⁸⁰

On Easter Sunday 1949, the first seven Brothers, all from different denominations and countries, made a lifelong commitment to the religious community of Taizé. Heijke remarks:

⁷⁸ Heijke, 25.

⁷⁹ *Ibid.*, 27.

⁸⁰ *Ibid.*, 29.

It was not indifferentism that had joined these men from different denominations into a single community of life. Their union did not mean that in their eyes the differences did not matter. But they thought and had discovered that what bound them together were greater than those that separated them.⁸¹

Indeed, the composition of the brotherhood itself is an example of the way all believers should be united in the body of Christ. Brother Roger writes, “By its very existence, the community is a sign of reconciliation among divided Christians and separated peoples.”⁸² These are words that Christians today must take to heart: the body of Christ must not be divided by distance and doctrinal differences.

Since its beginnings in 1940, the community has grown by leaps and bounds. Today, there are more than one hundred Brothers living at Taizé. They include both Protestants and Catholics and represent twenty-five different countries.⁸³ The community is self-supported--the Brothers’ income is based entirely on their own work. Taizé does not accept gifts or donations of any kind for themselves, and they do not even collect family inheritances. Starting in the 1950s, missionary Brothers began living with the underprivileged in third-world countries, attempting to create a small pocket of Taizé in the midst of suffering. They try to share the conditions under which those people live, helping and sharing however they can.⁸⁴

The background, beliefs, and organization of Taizé are part of the key to understanding its impact on the world. Taizé has become increasingly well-known in the

⁸¹ Heijke, 33.

⁸² Roger Schutz, *The Sources of Taizé*, (Chicago: G. I. A. Publications, Inc., 2000), 80.

⁸³ “The Taizé Community.”

⁸⁴ Schutz, 80.

world since the late 1950s when large groups of young adults from all over the globe started going there for week-long meetings. Up to 5,000 people come to Taizé every summer.⁸⁵ Due to this massive influx of people, the neighboring Catholic convent, The Sisters of St. Andrew, has been helping Taizé welcome visitors since 1966.⁸⁶

Concerned about the large number of young people leaving the churches after the anti-Establishment trends of the 1960s, Brother Roger organized a worldwide council of youth in 1974. Through this council, he hoped to encourage young adults to take part in the unification of Christians and help create peace in the world. The community makes it clear that these meetings are in no way an attempt to convert everyone to the ideals of Taizé's monastic life. Rather, they simply want people to become peacemakers and reconcilers for Christ. In addition to these youth meetings, Taizé holds a five day European Meeting at the end of each year, always at a different major city. At least 100,000 young people attend these meetings.⁸⁷

Congregational Songs of Taizé

One of the major attractions of Taizé, and perhaps the reason it has gained so much attention, is its style of worship and music. When more and more visitors flocked to Taizé in the 1960s and '70s, the Brothers realized that a different type of prayer was needed. It was nearly impossible for most of the visitors to participate, as not all of them

⁸⁵ Schutz, 81.

⁸⁶ Ibid., 82.

⁸⁷ Ibid., 84-85.

spoke French or felt comfortable in a monastic setting. Therefore, Brother Roger and composer Jacques Berthier worked on creating songs that everyone could sing.⁸⁸

The songs themselves are repetitive chants consisting of a few simple phrases. Although many languages are used, Latin is the primary language because of its universality. Every afternoon, a song practice is held prior to the service, so that people will feel more comfortable with the music. The song teacher goes over each part, one line at a time, so that those who don't read music can learn the harmony. Participants who bring instruments with them learn to accompany the songs during this time.⁸⁹

Why these repetitive chants instead of a more traditional approach, such as hymns? Brother Roger believes that songs with no set ending give the Spirit a chance to move. Additionally, when we sing hymns, we tend to concentrate on which stanza to sing next without really paying attention to what the words mean. With short phrases of repeated text, one never forgets what he or she is singing about, so the heart can pray instead of the mind.⁹⁰

Taizé Worship Service Structure

Like most churches, Taizé's worship services have a definite organization and structure which can be easily reproduced. When everyone has gathered, the service begins with a Psalm. One or two people alternate reading or singing a verse, and the congregation responds with a sung "Alleluia" or other short acclamation. It is not

⁸⁸ *Praying with the Songs of Taizé*, prod. by A&PT Productions, 48 min, GIA, 1996, videocassette.

⁸⁹ Ibid.

⁹⁰ *Praying with the Songs of Taizé*.

essential to sing the whole Psalm. Rather, the leaders can choose the verses he or she wishes to use. Next, a scripture passage is read. In-depth Bible study may be done later, but at this time, everyone needs to be on the same level of understanding. Between readings, songs should be sung.⁹¹

Following the scripture readings, a song celebrating the light of Christ is sung. At this point, children may come forward and light candles or a lamp, symbolizing the light of Christ in our darkness. Now, there is a time of complete silence, so that worshipers can be aware of God speaking. The silence should last five to ten minutes, and it is better to have one long silence than several short periods. It is also important to explain the reason for silence beforehand for those who are unfamiliar with it. Next, the congregation hums a chord underneath prayers, singing a response at the end of each petition. A time for spontaneous prayer is allowed after the formal prayers, and then another response is sung. To conclude the service, the Lord's Prayer and a closing prayer are said, followed by songs for an indefinite time.⁹²

When people ask how to reproduce the Taizé experience elsewhere, the community offers the following guidelines summarized here:⁹³

- If possible, teach the music beforehand in the order it will be sung. If the songs are in a different language, translate them for the people. No announcements should be made after beginning the service, so that the flow of worship remains uninterrupted.

⁹¹ "The Taizé Community."

⁹² Ibid.

⁹³ The author has summarized and paraphrased the guidelines from "The Taizé Community" Internet page that has been reference elsewhere in this lesson.

- Worship leaders should not face the others but sit facing the same way. To maintain spontaneity, no one should conduct the music (unless there are instruments playing together).
- Remember that the music is not a performance. The songs do not work as concert pieces, because they are meant simply for prayer.
- Don't let the tempos drag as tends to happen with a large group of people. Give the pitch on an instrument instead of singing it so that the songs are not too low.
- With a large group, use microphones and a good sound system, so that everyone can hear. If the group is international, use songs in many languages or Latin.
- Give everyone a song sheet or booklet if possible. Guitar or keyboard instruments are helpful in keeping the proper tempo and pitch, but they should only be played in a classical style (not folk or pop).
- The worship space should be welcoming, with subdued light, carpet, chairs or benches, candles, an open Bible, and a cross.

People may leave their seats during worship and go to prayer stations in the room where they may read scriptures to help them pray, and meditate on points of the sermon. People may pray together for each other, or pray for forgiveness of sins. Some may sit, stand, kneel, or lie on the ground.

Use of Taizé Songs

The congregational songs of Taizé can be incorporated in almost any denomination's worship. In fact, many churches are already familiar with "Jesus, Remember Me," which is usually sung during Lent, and "Eat This Bread," a song for the celebration of Communion. The student handout includes these two songs as well as "Gloria, Gloria" and "Kyrie Eleison" which may be used as responses. "Gloria, Gloria" may be sung as written and repeated or it may be sung in canon by having one group of singers start at the beginning, then have a second group of singers enter at number two,

and so on. The canon may be repeated as many times as desired. Taizé songs may be used in place of (or in addition to) hymns. Similarly, Taizé songs could be used to supplement hymns or choruses. The music of Taizé may have a profound effect on non-Christians visiting worship for the first time. The music is simple, yet it creates a beautiful, welcoming, and inspiring atmosphere of prayer. If a non-Christian musician were to participate in such an event, the Holy Spirit may open his or her heart through the music.

Aside from its simple, inclusive music, the overall importance of Taizé lies in its desire for ecumenical fellowship among Christians. Heijke states:

... [T]here are men for whom the term “ecumenical” has degenerated into more or less of a fad or an accepted form of being polite to dissenters. ... But to be truly ecumenical is just as difficult as being a Christian; it demands unceasing efforts and a constant reflection on one’s own way of acting.⁹⁴

It was this desire for true community that led Brother Roger to create Taizé, a pocket of renewal in a divided world.

Roger Schutz Tragedy

Tragically, Brother Roger was murdered on August 16, 2005 during the evening prayer. A mentally disturbed Romanian woman stabbed him in the back several times as he was praying with a group of young people, and the ninety-year-old peacemaker died almost instantly. Nearly 12,000 Christians from various backgrounds went to Brother Roger’s funeral over which Cardinal Walter Kaspar of Rome presided. Fittingly, Kaspar is the Vatican’s chief ecumenical advisor. The new Prior of Taizé, Brother Alois Leser, prayed God’s forgiveness for Brother Roger’s murderer in many different languages.

⁹⁴ Heijke, 122.

Protestants and Catholics took communion together at the funeral, which is normally unheard of in the Catholic Church. Readings and prayers were said by international representatives from the Anglican, Reformed, Evangelical, Roman Orthodox, and Russian Orthodox Churches.⁹⁵ Thousands of messages, written by mourners from all over the world, have been sent to Taizé.⁹⁶ Even after his death, Brother Roger was able to bring Christians from all over the world together in prayer.

Conclusion

To conclude the class, the teacher should lead the class in a Taizé worship service, following the guidelines explained above. The worship may be tailored to fit the time constraints of the class, or the class may choose to host a Taizé worship service for the entire church or community (which would be more fitting with the principals of Taizé).

Tips for Teachers

If time doesn't allow for a worship service, consider giving the students a project to lead a worship service for the church or the community. The students may meet outside of class to accomplish this project and consider assigning different parts of the service to different students depending on their strengths. Guide the students to resources for finding more songs for use in the service which may be found on the Taizé website.

⁹⁵ Lukas Vischer, "Taizé Founder Buried in Service Led by Catholic Cardinal," *The Christian Century* 20 (September 2005): 8-9.

⁹⁶ "The Taizé Community."

The website includes a section entirely devoted to teaching people the songs of Taizé with recorded parts for soprano, alto, tenor, and bass for each of their songs. G. I. A. Publications also has many resources available online.

Lesson Eight: Teacher Observation Worksheet

The music of Taizé may be unfamiliar to many of the students in the class. Did the student seem receptive to learning about the music, or were they resistant? If they were resistant, what seem to be the causes?

Would a Taizé worship service be new to your church and community? If so, when might you consider leading a worship service of this type for your church?

Unit Two, Lesson Nine
Multicultural Song and Twentieth and Twenty-First Century Hymn-writers

Objectives

Introduce students to a variety of twentieth and twenty-first century hymn-writers and representative texts.

Introduce students to examples of multicultural congregational song.

Materials

Student handout for lesson nine

A computer with Internet access and adequate speakers to amplify sound to the entire class

Copies of the *The United Methodist Hymnal* (1989) and *The Presbyterian (U.S.A.) Hymnal* (1990) for each student; these may be borrowed from other churches

Preparation

This lesson allows students the opportunity to hear and visualize congregational songs as sung by others and also to study some hymn texts apart from the music. This approach will provide a refreshing change to the way material has been previously taught. The lesson requires that the teacher have at her disposal a computer with Internet access to YouTube (www.youtube.com) and speakers with ample sound amplification. The class may need to meet in another room or possibly even in another building, for example

a public library. The freshness of a new room at this point in the course will help to keep interest up. Be sure to give students ample notification about a possible change of meeting space and/or time. The teacher should arrive to the classroom space well ahead of the start time of the class in order to make certain the technology is working correctly. The teacher should also attempt to position the computer monitor in a place where students will be able to see well. If a projection screen is available to broadcast the computer image, this is ideal.

Procedure

Hymns have given people a voice since their creation by our early Christian forefathers, from Ambrose of Milan (c. 340 - 397 AD) and Hilary of Poitiers (c. 310-368 AD) who first popularized hymnody in the West, to modern day hymn-writers. More than simply songs, these statements of faith have endured throughout many centuries and have remained firm to this despite the emergence of praise choruses and new methods for worship that threaten the use of hymnals. The twentieth and twenty-first centuries, in particular, have seen a revival in hymnody and new hymn-writing. Hymns continue to flourish, and this lesson will provide examples of hymn-writers in the last few decades whose new hymns have greatly impacted our congregational song repertoire and have allowed it to continue to thrive.

Despite the rise of praise choruses, technology, and media in worship, all which have threatened to replace the hymns of old, interest in hymns has surged in recent years. Contemporary Christian song artist Amy Grant suggests that musical preferences among

worshippers have changed through history and that increased interest in hymnody in recent years is “the pendulum swinging back the other way.”⁹⁷ Not only have older, familiar hymns experienced resurgence in recent years, but many new hymns have risen up alongside the older ones. Carl P. Daw, hymn-writer and American Episcopal priest, claims “more hymns were written both in the United States and Great Britain in the last quarter of the twentieth century than were written in the first three-quarters put together.”⁹⁸ Many would suggest more hymns are being written today than in any period in Christian song. What is certain is that the variety and styles of congregational songs being written now are more diverse than we have seen in any earlier period. Some of the major contributors to hymnody in recent years are Ruth Duck (b. 1947), Carl Daw (b. 1944), Stuart Townend (b. 1963), Keith and Krysten Getty (b. 1947 and 1980), Thomas Troeger (b. 1945), Fred Pratt Green (1903 – 2000), Brian Wren (b. 1936), and Fred Kaan (1929 – 2009).

Ruth Duck (b. 1947)

Ruth Duck emerged in the 1990s as a significant hymn-writer. Duck is currently the Professor of Worship at Garrett-Evangelical Theological Seminary in Evanston, Illinois. In and through her hymn texts, she is a passionate advocate of language that is fair and just. She writes about God in universal times and strives to create poetry that is honest, poignant, and relevant, as well as reverent.

⁹⁷ Gregory Rumburg, “All Things Bright and Beautiful,” *CCM Magazine* (March 2005): 28.

⁹⁸ Amy Green, “Hymn Writers Maintain Craft as Contemporary Worship Grows,” Updated 24 March 2011, Available from <http://archives.umc.org/interior.asp?ptid=2&mid=4812>; Internet; accessed 14 July 2011.

Duck has several hymn texts in major denominational hymnals. One of her most popular hymn texts is “Wash, O God, Our Sons and Daughters.” Find this song on YouTube and allow students to listen to it. A recent collection of hers is *Circles of Care* compiled in 1998. This collection contains forty-six of Duck’s texts set to music and addresses issues of healing and reconciliation. Another of Duck’s collections is entitled *Dancing in the Universe* which contains fifty-eight of her new hymn texts. Two of these texts which are especially appropriate in light of the tragedy surrounding the terrorist attacks on September 11th are “We Humans Build to Frame a Life,” sung to the tune “How Can I Keep from Singing,” and “When Earth Is Changed and Waters Roar.” The first of these texts encourages humans to rise from loss be renewed with the hope of God’s tomorrow:

We humans build to frame a life
with meaning, love, and feeling,
but time or hate can bring collapse
and loss can leave us reeling.
Let faithful souls from rubble rise
to find new ways from sorrow
and slowly, slowly form a shape
to welcome God’s tomorrow.⁹⁹

The second hymn text, “When Earth Is Changed and Waters Roar,” is an example of Duck’s poignant writing in which humans are reminded of their immortality and need for God:

When death takes those we love the best
when illness robs our ease and rest,
O Holy Lover, hold us fast
as long as grief and trouble last.¹⁰⁰

⁹⁹ Ruth Duck, *Dancing in the Universe: Hymns and Songs by Ruth Duck and Circles of Care: Hymns and Songs* (Cleveland: Pilgrim Press, 1998).

Another of Duck's hymns, "We Praise You, God, for Women," addresses a social concern, focusing on the work of women in the past so as to be an encouragement for those today.

We praise you, God, for women who lived before their time,
 For prophets, priests, and abbesses, for poets with their rhyme.
 Great Hildegard of fiery tongue, Teresa, tireless, bold:
 Such women live in trust with you, and broke tradition's mold.¹⁰¹

Carl Daw (b. 1944)

Carl P. Daw, Jr. is another prolific modern hymn-writer. Daw is an Episcopal priest and served as Executive Director of The Hymn Society in the United States and Canada from 1996 to 2009. He is now Curator of Hymnological Collections and Adjunct Professor of Hymnology at Boston University School of Theology. He was a consultant member of the Text Committee for *The Hymnal*, 1982 (Episcopal), to which he contributed some of his original hymns. One of his more recent hymn collections entitled *New Psalms and Hymns and Spiritual Songs* was released in 1996 by Hope Publishing and contains a number of his new hymn texts. Much like other modern hymn-writers who have addressed current issues, Daw wrote written a hymn in light of the September 11, 2001 tragedies entitled "When Sudden Terror Tears Apart." One of Daw's best known hymn texts is "Like the Murmur of the Dove's Song." The first stanza of this text is a follows:

¹⁰⁰ *Dancing in the Universe: Hymns and Songs by Ruth Duck and Circles of Care: Hymns and Songs* (Cleveland: Pilgrim Press, 1998).

¹⁰¹ Schaap, David P., ed., *New Songs of Rejoicing*, (Kingston, N.Y.: Selah Publishing Co., 1994), No. 140.

Like the murmur of the dove's song,
 like the challenge of her flight,
 like the vigor of the wind's rush,
 like the new flame's eager might:
 Come, Holy Spirit, come.¹⁰²

Find a recording of this hymn on YouTube (or another site) and allow students the opportunity listen to it.

Stuart Townend (b. 1963)

Stuart Townend is a worship leader and song writer from the United Kingdom and is known well in Britain and many other countries for his contemporary spin on hymn-writing. Some of his most popular hymns are “Beautiful Savior,” “In Christ Alone,” and “How Deep the Father’s Love for Us.” Townend has collaborated with Irish song writer Keith Getty to produce three other contemporary hymns entitled “See, What a Morning! (Resurrection Hymn)” (2003) “My Heart Is Filled with Thankfulness” (2003) and “The Power of the Cross” (2005). Let the class listen to a few of this hymns on YouTube.

Keith and Krysten Getty (b. 1947 and 1980)

Keith and Krysten Getty, modern hymn-writers, lead the way alongside Stuart Townend in the recent rise in the production of new Irish hymns. They have written many hymns that are popular in worship across the United States. “Hear The Call of the Kingdom” and “O Church, Arise” are two of their most recent hymns. Allow the students to hear these two hymns, and if time allows, allow the class to explore the website with you. The Getty’s website, www.gettymusic.com, is a rich resource for new hymnody as well as recent articles about hymnody.

¹⁰² *United Methodist Hymnal*, No. 544 (1989).

Thomas Troeger (b. 1945)

Thomas Troeger, an ordained minister both in the United Presbyterian Church and in the Episcopal Church, is one of the prominent figures among modern hymn-writers of the twentieth and twenty-first centuries. He is currently the J. Edward and Ruth Cox Lantz Professor of Christian Communication at Yale University. He also serves as National Chaplain for the American Guild of Organists. He was the past president of the Academy of Homiletics and has lectured broadly in the areas of homiletics, liturgics, and hymnody. Collaborating with composer Carol Doran, Troeger has also authored two contemporary hymnbooks, *New Hymns for the Lectionary* and *New Hymns for the Life of the Church*. Alice Parker has claimed “he has the remarkable capacity to clothe rigorous theological ideas in words that linger on the tongue and bring music to the ear.”¹⁰³

One of Troeger’s most widely known hymn texts is “Wind Who Makes All Winds That Blow.” He says this hymn text as one that “redefines our individual experience of the Spirit, placing it in the context of the church and global community.” We are reminded by its words of the church’s need for the “renewing action of God’s presence.”¹⁰⁴ One of Troeger’s most intriguing hymn texts is “Silence, Frenzied, Unclean Spirit” with stanza one as follows:

¹⁰³ Thomas Troeger, *Borrowed Light: Hymn Texts, Prayers, and Poems* (New York: Oxford University Press, 1994), back cover.

¹⁰⁴ Thomas Troeger, “Winds That Make All Winds That Blow,” *The Hymn Magazine* 48 (April 1997): 61.

“Silence, frenzied, unclean spirit!”
 cried God’s healing Holy One.
 “Cease your ranting! Flesh can’t bear it.
 Flee as night before the sun.”
 At Christ’s words the demon trembled,
 from its victim madly rushed,
 while the crowd that was assembled
 stood in wonder, stunned and hushed.¹⁰⁵

This hymn text is one of few in existence that addresses the casting out of demons as found in Mark 1:21-28 and may be used for any healing service or service where demonic activity is the theme of the sermon.

Fred Pratt Green (1903 – 2000), Brian Wren (b. 1936), and Fred Kaan (1929 – 2009)

Fred Pratt Green, Brian Wren, and Fred Kaan are three hymn-writers who have made major contributions to hymnody in recent years. The hymns of these three writers have several striking similarities. First, all of their texts use contemporary English language as the means by which the gospel message can be translated to listeners in a way that is relevant to church goers in today’s society. The first two stanzas of Kaan’s “A Hymn of Homelessness,” which he wrote for a Christmas housing shelter project, demonstrates this effect very well:

Each year we sing with bated Christmas voice,
 as if events in Bethlehem ere nice;
 Where every house and pub had shut its door,
 and Mary in a shed her baby bore.

Forgive us, Lord, that things are still the same,
 that Christ is homeless under other names;
 Still holy fam’lies to our cities come.

¹⁰⁵ *United Methodist Hymnal*, No. 264 (1989).

where life is sick and sore in crowded slum.¹⁰⁶

Second, all three of these hymn-writers share a common belief that hymn texts should reaffirm the traditional theological doctrines of the Christian church while doing so in a fresh way that will enable people to see faith as it fits into the everyday situations of life. We see this attempt in Brian Wren's 1973 hymn, "How Can We Name a Love." The first and fourth stanzas are as follows, sung to the tune TERRA BEATA ("This is My Father's World"):

How can we name a Love that wakens heart and mind,
indwelling all we know or think or do or seek or find?
Within our daily world, in every human face,
Love's echoes sound and God is found,
hid in the commonplace.

So in a hundred names, each day we all can meet
a presence, sensed and shown at work, at home, or in the street.
Yet every name we see, shines in a brighter sun:
In Christ alone is Love full grown
and life and hope begun.¹⁰⁷

Fred Pratt Green (1903 – 2000)

Fred Pratt Green was the first of the three to have his hymn texts featured in a major hymnal supplement, the British Methodist book *Hymns and Songs* of 1969. He first became interested in writing while working for his father's leather manufacturing business and wrote his first hymn, "God Lit a Flame in Bethlehem," in 1928. After graduating from Didsbury Theological College, Green conducted his ministry for thirty-eight years in a variety of roles, including servings as a mission superintendent and bishop. During this time he honed his poetic skills, writing poetry on a regular basis.

¹⁰⁶ Fred Kaan, *The Hymn Texts of Fred Kaan* (Carol Stream, IL: Hope Publishing Co., 1985), 24.

¹⁰⁷ *United Methodist Hymnal*, No. 111 (1989).

Looking back upon his life, Green reflected in a letter to hymnologist Harry Eskew that he spent his entire life in preparation for his future vocation as a hymn-writer:

...I found in poetry what I might call a “side vocation,” and by the time of my retirement had some claim to be “an established poet:” so that when urged to write hymns for *Hymns and Songs* (1969), I had some skill in versification.¹⁰⁸

This statement arose after Green’s retirement from ministry in 1969 whereupon he was asked to serve on the committee that produced *Hymns and Songs* and was asked to compose hymn texts for it. John Williams and Erik Routley, two prominent church musicians, recognized Green’s work and helped Green’s hymn rise to popularity in Great Britain and the United States.

Green became a very active composer with over three hundred texts to his credit. His texts appear in many hymnals and supplements since the 1970s. One of Green’s firmest beliefs was that hymn texts need to speak to the people who are singing them in a way that they can understand them and more easily live the texts. In a 1984 interview he told Robin A. Leaver that “we are part of the age in which we live,” adding that it is not “that we have to feel a sudden inspiration to do something but do it because we are a part of a community which shares a common need or concern.”¹⁰⁹ Readers can detect this concern in a highly interesting way in the first stanza of “A Song of Salvation” written for the Christian group *Reflections* in 1974:

¹⁰⁸ Harry Eskew, “Fred Pratt Green: Retirement Hymnist,” *Journal of Church Music* 29 (January 1987), 12.

¹⁰⁹ Fred Pratt Green, Fred Kaan, and Brian Wren, “New Hymnody: Some Problems and Prospect,” in *Routley Remembered*, 222. Carlton R. Young, ed., *Duty and Delight: Routley Remembered* (Carol Stream, IL: Hope Publishing Co., 1985).

“Salvation! there’s no better word
 For what Christ does for me:
 He saves me from repented sins
 And sets my spirit free.
 But if in this I rest content
 How can I hope to see
 The glorious, utmost consequence
 Of all Christ asks of me?
 O save me absolutely, Lord,
 That I may play my part
 As your disciple, daily more
 Mature in mind and heart!”¹¹⁰

One of Green’s most well-loved and well-known hymn texts is “When In Our Music God Is Glorified.” Direct students to YouTube to listen to a setting of this text.

Brian Wren (b. 1936)

No discussion on modern hymnody is complete with giving attention to Brian Wren. Wren is a London-born theologian and hymn-writer. He became a freelance minister in 1983 and spent seventeen years devoting himself to writing hymns and directing workshops before accepting a professorship at Columbia Theological Seminary in Decatur, Georgia.

Erik Routley referred to Wren as the most successful English hymn-writer since Charles Wesley.”¹¹¹ He is one of the most prolific hymnists in the mainline Protestant denominations, and his love of hymnwriting stems from his belief that congregational song is an indispensable and distinctive part of Christian public worship.¹¹² Wren strives

¹¹⁰ Fred Pratt Green, *The Hymns and Ballads of Fred Pratt Green* (Carol Stream, IL: Hope Publishing Co., 1982), 69-70.

¹¹¹ Brian Wren, *Faith Looking Forward: The Hymns and Songs of Brian Wren with many Tunes by Peter Cutts*, with a forward by W. Thomas Smith (Carol Stream, IL: Hope Publishing Co., 1983), Forward.

¹¹² Wren, *Praying Twice*, 2.

to write hymns with fresh content that allow people to sing to God from their contemporary viewpoint. He also focuses on how language can be used to give people theological insight into the concerns and issues that face them today. A question posed in a 1995 interview on the hymn's function in worship reveals Wren's beliefs about hymns: they are "creedal (expressing our faith, hope, yearning, theology, etc. in the presence of God), contemporary (not "about" but "from" the reality of the world in which we live) and hopefully beautiful in melody and lyrics."¹¹³ One hymn that well exemplifies Wren's hymn-writing principles is "Christ is alive! Let Christians sing." Wren wrote this hymn about a week and a half after Martin Luther King Jr.'s assassination and has the intent of bringing people closer to a God who seemed so far away. The text has risen above this singular occasion and has become a hymn used on many occasions in mainline Protestant churches, particularly during the Easter season.

1. Christ is alive! Let Christians sing.
 His cross stands empty to the sky.
 Let streets and homes with praises ring,
 Love, drowned in death, shall never die.
2. Christ is alive! No longer bound
 to distant years in Palestine
 he comes to claim the here and now
 and conquer every place and time.
3. Not throned above, remotely high,
 untouched, unmoved by human pains
 but daily, in the midst of life,
 our Savior with the Father reigns.
4. In every insult, rift, and war
 where color, scorn or wealth divide,
 he suffers still, yet loves the more.

¹¹³ Paul Westermeyer, *With Tongues of Fire: Profiles in 20th-Century Hymn Writing* (Saint Louis: Concordia Publishing House, 1995), 163.

and lives, though ever crucified.

5. Christ is alive! His Spirit burns
 through this and every future age,
 till all creation lives and learns
 his joy, his justice, love, and praise.¹¹⁴

Allow the students to listen to a rendition of this hymn on YouTube. Ask the students to make compare this text to the texts of Charles Wesley. What are common themes and traits?

The first stanza of Wren's 1983 hymn "Who is She?" illustrates his concern that language be used to describe gender in an age conscious of sexism.

Who is She,
 neither male nor female,
 maker of all things,
 only glimpsed or hinted,
 source of life and gender?
 She is God,
 mother, sister, lover;
 in her love we wake,
 move and grow, are daunted,
 triumph and surrender.¹¹⁵

"This Is a Day of New Beginnings" is one of Wren's many well-known texts. Here are the first two stanzas:

This is a day of new beginnings,
 time to remember and move on,
 time to believe what love is bringing,
 laying to rest the pain that's gone.

¹¹⁴ Wren, *Faith Looking Forward*, 40-41.

¹¹⁵ Brian Wren, *Praising a Mystery* (Carol Stream, IL: Hope Publishing Co., 1986), 52-53.

For by the life and death of Jesus,
 love's mighty Spirit, now as then,
 can make for us a world of difference
 as faith and hope are born again.¹¹⁶

“I Come With Joy” is another of Wren’s popular texts. It may be sung to the tune of “Dove of Peace” which is a tune from the shape-note era that we sang earlier in the course of study.

I come with joy to meet my Lord,
 forgiven, loved, and free,
 in awe and wonder to recall
 his life laid down for me.

I come with Christians far and near
 to find, as all are fed,
 the new community of love
 in Christ's communion bread.¹¹⁷

Fred Kaan (1929 – 2009)

Fred Kaan stands out as being one of the most unpredictable of all modern hymn-writers. Kaan was born in the Netherlands in 1929 and did not attend church until he was a teenager. An interest in theology in high school eventually led him to earn a doctorate in 1984 from Geneva Theological College. As an ordained minister in the United Reformed church, Kaan became exasperated with the number of hymns that was needed for the weekly worship services. To solve this problem, he started writing one hymn a week according to what was needed for the upcoming worship service. Eventually, he had enough hymns to publish a small collection of texts called *Pilgrim Praise*. The book created a stir in England. Caryl Micklem from the Hymn Society stated in a review that “*Pilgrim Praise* was, and will forever remain, epoch-making, both because it

¹¹⁶ *United Methodist Hymnal*, No. 383 (1989).

¹¹⁷ *Ibid.*, No. 617 (1989).

demonstrated so convincingly that hymns could be written in modern English, and because it so passionately “earthed” hymnody in the real concerns of our day.”¹¹⁸ Kaan continued to compose hymn texts, and his career became international with posts held in England and across Europe.

Eskew refers to Kaan as “a world Christian, a caring citizen of the modern city, and a passionate advocate of social action.”¹¹⁹ We see this side of Kaan through many of his hymn texts including “God’s Kingdom Is Among Us” which was originally part of a Swedish poem. In this hymn, the singer finds God’s presence all around, including in Kaan’s own city.

God’s kingdom is among us,
not vague and far away,
no fairy tale or fancy;
his kingdom is today!

God meets us in the city,
in ambulance and fear,
in flashing light and siren
and in the surgeon’s care.

His kingdom is in churches,
at home and in hotels,
in hospitals and prisons
and at conveyor belts.

Then let us trace the kingdom;
its rule is never far:
God’s kingdom simply happens
wherever people are!¹²⁰

¹¹⁸ Fred Kaan, “My Hymn-Writing Journey,” *The Hymn* 47 (July 1996), 15.

¹¹⁹ Eskew and McElrath, *Sing with Understanding*, 170.

¹²⁰ Kaan, *The Hymn Texts of Fred Kaan*, 48.

Kaan was also a Christian pacifist who believed in God’s mercy for humanity.

This is revealed strongly in the third and fourth stanza of his text “The Family of Nations” which was composed for the United Nations Days in October of 1965.

3. Free every heart from pride and self-reliance,
our ways of thought inspire with simple grace;
break down among us barriers of defiance,
speak to the soul of all the human race.
4. On all who fight on earth for right relations
we pray the light of love from hour to hour.
Grant wisdom to the leaders of the nations,
the gift of carefulness to those in power.¹²¹

Multicultural Congregational Song

At this point in the lesson, invite the students to switch gears as they focus on multicultural congregational song. Split students into four groups and provide Methodist and Presbyterian hymnals to each group. If possible, put at least one strong music reader in each group.

Between 1900 and 1970 seventy-eight English language denominational hymnals were published in England and the United States, and only thirteen of these hymnals include a global tune. Of the 10,000 different texts in these 78 hymnals, only twelve of these are global.¹²² Even up until the 1980s, most hymnals included only American and European hymns. Most hymnals published after the late 1980s include “worship songs from varied ethnic and global sources.” However, it is only in the most recent years that “Christians in other cultures have been encouraged to express their faith with songs

¹²¹ Ibid., 148.

¹²² Robert H. Mitchell, “Third World Hymnody for Today’s Church,” *The Hymn: A Journal of Congregational Song*, 31 (January 1980): 15.

written in indigenous styles.”¹²³ The student handout for this lesson contains a list of hymnals from American denominations published after 1980.

Of these mainline Protestant denominational hymnals, *The 1990 Presbyterian (U.S.A.) Hymnal* and *The United Methodist Hymnal* of 1989 contain, by far, the largest number of international songs. *The Presbyterian Hymnal* was “issued for broader ecumenical use” so naturally it includes a “significant amount of multicultural material.”¹²⁴ The hymnal includes forty-one international songs including some foreign hymns in the indigenous tongue.

The United Methodist Hymnal, published in 1989, includes more than 48 songs from various ethnic heritages. Like *The Presbyterian Hymnal*, *The United Methodist Hymnal* prints some of these songs in the indigenous tongue.

Divide the class into four groups and ask each to find two hymns from one of the following cultures: African, Asian, Hispanic, and Native American. Ask students to discuss the songs that they find within their group. Some song characteristics that they may discuss include time and key signature, harmonic structure, text, and melodic shape and structure. Ask the groups to present a song to the class that they think might be appropriate for use in their own worship service and have them discuss that song’s attributes. As a class, sing each of the presented songs. How often are these song sung in worship? If not often, why not? Should they be sung more often? How can each of us be advocates for the inclusion of multicultural song in worship?

¹²³ Music and Price, *A Survey of Christian Hymnody*, 132.

¹²⁴ *Ibid.*, 142

One of the most well-known African congregational songs is “Jesu, Jesu, Fill us with Your Love.” This hymn is a folk song that Thomas Colvin collected in 1963 from a group of new indigenous Christians at a mission stations at Chereponi in northern Ghana.¹²⁵ Colvin served as a missionary to the Church of Central Africa Presbyterian in Malawi from 1954-1959. In its most authentic rendition, the hymn would be sung with a variety of percussion instruments. It was not until later that Colvin wrote the words based on John 13:3-5. This song is widely available on YouTube should the teacher desire to allow students the opportunity to listen to it in this manner. The teacher may choose a performance that incorporates African instruments.

As the United States has seen a rise in the number of citizens from Asian countries, it has also seen a rise in the number of Asian congregational songs in American hymnals. Asian songs are very popular in the Methodist and Presbyterian hymnals, with both hymnals containing approximately 15 songs each. Many of the Asian congregational songs make use of the pentatonic scale. The pentatonic scale is a musical scale that uses only five notes. “May the Lord, Mighty God” is one example of an Asian congregational song. It is a Chinese folk tune set to words adapted from Psalm 29:11. The traditional tune and words were written by an unknown author and arranged by Pao-chen Li. In China this congregational song is often sung at the end of the worship service to remind people that though the church service has ended, worship continues. In American churches, handbells, harp, synthesizer, and guitar patterns may be used to accompany the congregation.

¹²⁵ Donald P. Hustad, ed., *The Worshipping Church: A Hymnal, Worship Leaders ed.* (Carol Stream, IL: Hope Publishing Co., 1990), 436.

Congregational songs from Spanish-speaking traditions are popular in the Methodist and Presbyterian hymnals. As with the previous discussion of Asian hymn in US hymnals, this reflects a rise in the number of Spanish-speaking Christians living in the United States. A Latino song that is found in many denominational hymnals is “Cristo Vive.” Argentinian Pablo S. Sosa composed this tune in 1960, and soon after the tune was paired with words by Argentinian Nicolas Martinez. In 1972, Fred Kaan translated the text into English, and this translation appears in many publications of this tune. A song from Spain found in *The Methodist Hymnal* is “Camina Pueblo de Dios” with words and tune by Cesáreo Gabaráin in 1987 and harmonization by Juan Luis García.

A few Native American texts and tunes appear in mainline Protestant hymnals. These include a Kiowa prayer (“Daw-Kee, Aim Daw-Tsi-Taw” which means “Great Spirit, Now I Pray”), a traditional Muscogee Creek Indian tune (“Heleluyan” which means “Alleluia), and a Dakota Indian tune. An example of a Native American hymn is the Dakota Indian hymn “Many and Great” with text and tune by Joseph Renville. Joseph was an Indian guide and fur trader. This hymn is one of the most widely used Native American hymns in North America today.¹²⁶

Many and great, O God, are thy things,
 Maker of earth and sky.
 Thy hands have set the heavens with stars;
 thy fingers spread the mountains and plains.
 Lo, at thy word the waters were formed;
 deep seas obey thy voice.¹²⁷

¹²⁶ C. Michael Hawn, “History of Hymns: Native American Hymn Survives Test of Time,” Updated 6 July 2007, Available from <http://www.umportal.org/article.asp?id=2280>; Internet; accessed 7 February 2012.

¹²⁷ Hawn, “History of Hymns.”

Many denominational hymnals provide translations of familiar hymns into other languages such as. For example, *The Methodist Hymnal* provides a Spanish translation of “Holy, Holy, Holy” (64) as “¡Santo! ¡Santo! ¡Santo!” The Presbyterian Hymnal includes translations of The Lord’s Prayer and the Nicene Creed in English, Spanish, and Korean.

Conclusion

Recent years have seen an explosion in the number of congregational songs being written as well the variety of congregational songs available to us. The phenomenon of the hymnal supplement is explained by Routley as an attempt to keep up with changes in the repertoire and also a sudden sizeable increase in the repertoire.¹²⁸ See this lesson’s student handout for a list of some of these supplements.

Tips for Teachers

As you show students songs on YouTube, and do research yourself, you may find other songs by the representative hymn-writers that you wish to share.

¹²⁸ Routley, *A Panorama of Christian Hymnody*, 536.

Lesson Nine: Teacher Observation Worksheet

Record observations about student responses and reactions to the lesson today. Do they seem receptive to learning about recent congregational song as well as songs from other cultures? Are some students resistant or skeptical? Why might this be the case?

Unit Four, Lesson Ten
Congregational Song Composition

Objective

To introduce students to the art of composing congregational song tunes and texts and provide a foundation from which students may write their own compositions

Materials

Student handout for lesson ten

Examples of new arrangements of congregational songs (CDs or YouTube) plus media to share them with the class

Hymnal

Preparation

Prepare seating

This activity is not intended as an advanced composition or study in music, but rather, it is intended to provide students with an introductory avenue for expressions of praise. The teacher should prepare by reading the procedure outlined below, and the teacher need not have taken a formal composition class in order to successfully lead the class in the composition project.

Look ahead to the next lesson and assign each student a character for role-play. Be prepared to give out this character at the end of class.

Procedure

Begin by telling the class that each of them is going to compose a congregational song and/or text for use in worship. Ask if any of the students have ever composed a congregational song, and if they did, inquire if it was for private or public use. Tell the students that they will present their tunes and/or texts in class to each other and that they will have the opportunity to have their texts and/or tunes sung in worship if they wish. As this may strike fear in some of the students, assure them that anyone can create a song, although not all songs may make their way into congregational or other musical settings. Emphasize that what is equally as important as the product (the composition) is the process. Throughout the process of composition, students will gain respect for words and music as well as further skill in thinking critically about the words and music of congregational song and evaluating song in worship.

Tell the class members that they may do one of four things: 1) select any pre-existing tune and compose a new text for it, 2) select any pre-existing text and compose a new tune, 3) compose a new text and a new tune, or 4) arrange a congregational song by extending the form with a new text and a new tune as introduction, an ending, a refrain, or a combination of these three. Chris Tomlin, contemporary Christian songwriter and artist, has modernized many older, favorite congregational songs using this technique. His song “The Wonderful Cross” combines “When I Survey the Wondrous Cross” with a new chorus and some chords that are different than the original chords. His arrangement of “O Worship the King” is modernized with changed rhythms and an interjected refrain

after the stanza of text. Encourage those who aren't musicians or who have little skill as musicians to write a text, as they will most likely have greater success this way.

Because some students may have no experience whatsoever in writing texts for congregational songs or composing tunes, the teacher should use the class period to help students understand some of the basics of congregational song tune and text composition.

Tune Composition

Well-composed congregational song tunes are singable. Ask the class to think of some of their favorite congregational songs and to think about the tunes. Ask one or two students to comment on their favorite tune and allow the class a while to discuss what makes the tune singable and memorable. Is the structure simple or complex? Do some parts of the melody repeat? Is motion between notes step-wise or does it skip around a lot? Step-wise motion means that pitches are placed next to each other on the music staff, such as in the opening ten pitches of the tune HYFRYDOL. What works as far as all of these things are concerned? How does the tune interact with the text? Tunes that have mostly step-wise motions are easier for congregations to sing than tunes with lots of skips between pitches. However, there are tunes that feature quite a few skips, one of these being the tune associated with Charles Wesley's hymn "And Can It Be." Have the class sing this hymn, or find another tune containing lots of skips, and ask them to describe how difficult it was to sing. Congregations are notorious for struggling with this one, though it is well-loved by many.

A good test for a tune is to play the tune once through for a friend and ask him or her to listen to it, as if it were the introduction to a new song in worship. Then ask the friend to hum along or sing on a neutral syllable as you begin the tune again. There may

be a few mistakes the first time through. Keep going, and ask the friend to continue humming or singing a second time through. He or she should be able to sing the tune fairly well by this point. After this exercise, ask the friend to comment on the singability of the tune. Was it easy or hard to sing? Was it memorable? Whether or not the friend is a musician is unimportant. Most anyone would be able to comment on a tune's singability regardless of his or her musical ability. It is wise to have a second set of ears, especially the composer has spent a lot of time with the tune and may have developed prejudiced ears.

As a class, compose a simple song together to show students how the process works. This will help students become comfortable with the writing process. Encourage the students to compose for any instruments they desire and in whatever style they desire.

Text Composition

Well-written congregational song texts should always have some basis in scripture or Christian theology. To get an idea for how words flow and move, start by reading through several poems from a favorite book of poetry and by reading aloud congregational song texts. You may find after some thought that you might want to use a poem that has never been set to music, or you may want to start completely from scratch and create your own text. The scriptures themselves are an excellent source for congregational song texts, particularly the Psalms, which were intended to be sung.

Brian Wren in his video entitled *How Shall I Sing to God* offers help for those wishing to write texts for congregational song.¹²⁹ He distinguishes between congregational songs and other songs by stating that the experience of singing together is

¹²⁹ Brian Wren, *How Shall I Sing to God: A Video Workshop With Brian Wren*.

part of what makes something a hymn as opposed to a song. The hymn-writer must have in mind this corporate, collective experience. The task is to offer words that people can sing together, and these words make up a kind of hymn poetry. Hymns usually rhyme and always repeat the same verbal rhythms stanza by stanza. In order to be effective, hymns need consistent verbal rhythm: meter and stress. What makes a hymn poem memorable, however, goes beyond this. It is the beauty of its sound and the power of its imaging that make a hymn truly expressive. Wren says that a hymn's first priority is to express the congregation's faith. A hymn may best do this when the hymn-writer has strived for clarity, when simplicity is achieved in expressing profound thoughts, and when the hymn-writer is obedient to rhythm.

Wren speaks about the creative process of hymn-writing. Hymn-writers need a genuine awareness of what goes on around them. It is important to speak from a particular time and place—more specifically, where a person is in the twenty-first century. The hymn will speak most clearly to people when the hymn-writer knows the people and the surroundings. Once this awareness is established, the creative process may then begin with a first step involving a type of blueprint where one works out themes and ideas. The process does not always begin here, Wren says, as some may begin directly with step two: “the forge.” The forge is the creation of phrases and images that are not under conscious control. These sometimes occur as flashes of inspiration. Step three is called “the anvil,” and this involves sitting and ordering the blueprints and/or inspirations.

Wren makes three points about language and its use in hymns. He begins by explaining how the language that we use to describe God is borrowed from experience.

Take, for example, the text “God of hovering wings.” This word picture borrows from the visual image of feathers and wingspan—an experience we know and that can help us make sense of an otherwise unknowable mystery of God. The first point then is that every name of God is a borrowing from human experience. Whether contemporary, traditional, or biblical, God’s revelation of the divine mystery comes through human experience.

Wren’s second point is that language slants and shapes a person’s thinking and behavior. Sometimes people are not aware of the sheer power of language and its powerful effect on the way people think and behave. For example, take language about “time.” Time is intangible, yet it is real. When speaking of it, we borrow language from other areas of human experience to make it a reality. This language is often in the form of metaphors. We speak of time as a currency: “spending time,” “invest time,” “buy time,” “save time,” and “budget time.” We also speak of it as a commodity: we have “plenty of time,” or we “run out of time.” The point is that these are metaphors with which we live. We use them so much that they become habitual, and we do not notice it. Metaphors may be used to express things like time, as above, and may also express God. Our names for God shape the way we think and behave. They will either enlarge our vision of God or distort it. It is up to us to decide what language to borrow when we speak of God.

The language that we use to describe God should not be limiting, as in a single portrait. Rather, it should be a “complete art gallery with thousands of different canvases in every conceivable style.” Wren believes that we need to do more justice to the beauty and reality of God in our language. He thinks that in today’s society, God is often

portrayed from a male experience with domineering and commanding traits. This does not speak of the full character of God. God wants a response of love, friendship, and sustained commitment, not of fear, rule-keeping and servile submission. Wren challenges us to be more creative with the language that we use in order to more fully and effectively describe the nature of God.

Conclusion

At the end of class, provide a brief wrap-up of the concepts learned, perhaps calling on individual students to summarize what has been learned. Send students out with their composition assignment and instruct them to work on their compositions during the week apart from class. They may bring a rough draft to class the next week and have the teacher look over it. Tell students that they will present their compositions to the class in lesson twelve.

Look ahead to lesson eleven and assign each student a character for role-play. Briefly explain that each student will take the position of that person in history in the next class, so each student should take a few minutes before the next class session to review information on that person from class notes and handouts. Additionally, encourage students to research information on their own, but emphasize that this is not required. In addition to giving each student his or her character before the next lesson, tell the students that they will be asked the following questions about their character: What music do you like to sing in worship? What instruments do you use in worship, if any? What music is appropriate for worship? What music is not appropriate for worship?

Tips for Teachers

Remind the students that they will be composing and writing not only to help them think critically about congregational songs but to provide songs and texts that they can potentially share with their congregation. Each student's song and/or text is important, and it is important that every voice is heard.

The teacher may consider having a sign-up sheet with extra times that students may meet with the teacher to go over aspects of their compositions. This could be done on a voluntary or required basis.

Lesson Ten: Teacher Observation Worksheet

Do any of the students seem apprehensive about the composition project? If so, list their names here and consider ways to deliver extra assurance to these students.

Do any of the students seem to show a special aptitude for composition? If so, list their names here and consider ways in which you may encourage them to excel.

Unit Three, Lesson Eleven
Recent Issues in Congregational Song/Work on Compositions

Objectives

Help students recognize a few of the central debates in twenty-first century worship.

Help students move beyond a focus on musical style in worship to a greater understanding of music's role in worship.

Materials

Student handout for lesson eleven

Preparation

Prepare seats in a circle

Prepare nametags for each student that are ready to peel-off when the students enter the classroom

Procedure

Paul Westermeyer in his textbook *Te Deum: The Church and Music* encourages one conversational way of teaching. He suggests people adopt the roles of different historical figures related in some way to congregational song, then have them discuss their positions in dialogue with one another. Westermeyer suggests that new insights will

always emerge when a mix of people from across the centuries are in the same room together having a conversation.¹³⁰

Following Westermeyer's guidelines, assign each student a character when he or she walks in the door. Give each student a nametag and ask him or her to wear it. Depending on the number of people in the class, it may be necessary to assign one character to several people. This is fine, and two or three people may work together as one character. The characters to be distributed are: an early Christian singing Psalms, Isaac Watts, John Wesley, Charles Wesley, Martin Luther, John Calvin, an early American settler, Fanny Crosby, Brother Roger of Taizé, Jacques Berthier, Brian Wren, and Chris Tomlin.

Ask the students to take a seat in the circle, and students serving as the same character should sit together. Begin the lesson by having the students introduce themselves to one another as the character they are playing. Use the following questions as conversation starters: What music do you like to sing in worship? What instruments do you use in worship, if any? Why do you sing the music you do and use the instruments you do? Write these questions on the board so that students may remember them as they are having their conversations. The students also have them on their handout. Remind students to answer as if they were actually that person. Conversation among people in the large group setting as well within peer groups should be encouraged. The teacher should help guide the conversations, where appropriate to keep students on task, and even participate herself.

¹³⁰ Paul Westermeyer, *Te Deum: The Church and Music* (Minneapolis, MN: Augsburg Fortress, 1998), 6.

After some conversation, foster a discussion about the differences and similarities in answers that arose between different characters. Show the students that throughout the centuries, people have worshiped through congregational song in many different ways. Foster a healthy discussion about the differences and similarities in these different types of worship. The teacher should be careful to guide the discussion in a non-judgmental way.

Three central questions may guide the class discussions which follow: 1) What is music's role in worship? 2) What music is suitable for worship? 3) What dangers are there, if any, in equating a musical style with holiness?

The teacher may foster the discussion by looking at the congregational song writers of the past. For example, to Martin Luther, what was music's purpose in worship? What about to the community of Taizé? To the hymn-writers of the past, what music was suitable for worship? These questions explore the gray area of theological and philosophical thought, and discussion should be conducted in the spirit of exploration of new ideas.

Facilitate the class's exploration of these central questions by discussing the following topics outlined in the paragraphs below. First, can a musical style be inherently holy? Music itself, without words, is neither religious nor non-religious. However, the context in which the music is used, heard, and experienced may give it a sacred or non-sacred nature. Frank Burch Brown suggests that religious words and likable music do not guarantee that a song is sacred.¹³¹ Instead, what makes a song sacred or non-sacred and ultimately determines its character is what each person

¹³¹ Frank Burch Brown, *Good Taste, Bad Taste, and Christian Taste: Aesthetics in Religious Life*, (New York: Oxford University Press, 2000), 158.

associates with the music in previous experiences, biases, knowledge, and expectations. One congregational song may portray as many different messages as there are people in a worship space. Ralph Vaughan Williams in his preface to the 1906 *English Hymnal* discusses the associations that people make with music and states that “it ought no longer to be true anywhere that the most exalted moments of a church-goer’s week are associated with music that would not be tolerated in any place of secular entertainment.”¹³² Calvin Johansson argues that while people may associate certain types of music with being sacred or secular, “the purpose of the church is not to reflect a people’s culture. It is to reflect God.”¹³³ These statements beg us to carefully evaluate what music we use in worship and what associations the music carries with it. Therefore, the answer to the question of what musical form or musical style is appropriate for worship is dependent upon the associations of the individual worshiper, the context of the worship, and on the particular community gathered to worship. Songs that one worship community considers sacred and worshipful might be considered by others secular and not useable for worship.

While many worshipers use rubrics and standards to evaluate a certain type of music as suitable or unsuitable for worship, these evaluations are not without flaws. Other worshipers state that every style has its good and bad music. While these assessments have their merit, there are no concrete rules by which music for worship may be evaluated. Brown offers insight into the difficulty of evaluating music in worship:

¹³² Ralph Vaughan Williams, “Preface to the English Hymnal 1906,” Updated 16 April 2012, Available from <http://www.ccel.org/cceh/archives/eee/enghml.htm>; Internet; accessed 16 April 2012.

¹³³ Johansson, 153.

“The reasons why an aesthetic work or style is good or bad, weak or strong (and in what circumstances), can never be expressed fully in words, yet they can often be pointed out through comparative – and repeated – looking and listening.”¹³⁴ Verbal language is important, but it is not the only way to provide an assessment of music in worship.

Secondly, how does God want us to worship using music? Does this differ from how *we* want to worship? Does musical style have anything to do with the answer to this question? What value, if any, does musical style have for the worshiper? Do we know what kind of music God likes? Does God like only certain styles of music? Do we need a certain type of music to engage with God? Can God be confined to expression in a single style of music?

Third, with regard to equating musical style with holiness, discuss this quote by Harold Best, musician and theologian, from his book *Music Through the Eyes of Faith*: “Christian musicians must be particularly cautious. They can create the impression that God is more present when music is being made than when it is not; that worship is more possible with music than without it; and that God might possibly depend on its presence before appearing.”¹³⁵ This quote is on the lesson handout.

Best’s quote offers insight into the musical dilemmas and wars over style that many twenty-first century churches face, and it also offers insight into music’s role in worship. Though music is an integral part of worship, worship is more than music. In other words, music is not an end in itself. Two important facts are: 1) There are *many* ways to worship--music is only one way, and 2) God would still be God and deserving of

¹³⁴ Brown, 251.

¹³⁵ Harold Best, *Music Through the Eyes of Faith* (New York: Harper Collins, 1993), 153.

our worship, even if there were no music. Marva Dawn in her book “A Royal ‘Waste’ of Time” says,

“*Nothing* that we do, no matter how wonderful we are as musicians or as persons, will change one whit how God feels about us.”¹³⁶

Music is a “royal waste of time” as “God will not love us any more or favor us with any greater blessings if we pour out our lives for him, for He already loves us infinitely and blesses us abundantly, far more thoroughly than we could ever imagine or desire.”¹³⁷

God does not need our music, yet He accepts it because of His great grace. We must be careful not to ascribe such power to music in worship that it becomes an idol. Worship should be given to God and not music, since ultimately God does not even need our offerings of music.

One of the issues with evaluations of congregational song and musical style in worship is that most people, even trained musicians, are not capable of accurately evaluating music with which they have little personal experience. Also, sometimes biases and prejudices toward certain styles of music are difficult to overcome. Songs that congregations believe are worth singing will continue to be used, so let each of us sing lustily and with good courage those songs that we believe are worthy of offering.

¹³⁶ Dawn, 13-14.

¹³⁷ Ibid., 4.

Conclusion

Remind students that their composition projects are due next week and that each of them will have the opportunity to present their composition in class. Ask them to bring enough copies for all of the students to have one (tell the students how many copies they will need). If the student is working on a new text only, instruct the student to be sure to include the tune so that the text may be sung by the class. Save a few minutes at the end of class to answer any general questions about the projects and invite students to e-mail questions or ask them after class.

See the procedure for lesson twelve, and ask students to attend a worship service before the next class period that features a different style of congregational song than what they might be accustomed to. Ask student to take notes on the various topics listed in lesson twelve for this assignment, as these notes and their thoughts will be used as discussions starters for the next class.

Tips for Teachers

One of the keys to the success of this lesson will be thorough preparation of the material. The teacher should review the information for each of the characters and know the information very well before class. She should also be proactive and research extra material on her own, as many of the students will be doing this. She should also take time to think critically about music in worship, as students will be doing this in class. It is wise to be one step ahead of the students at all times.

Lesson Eleven: Teacher Observation Worksheet

Notes:

Unit Three, Lesson Twelve
Conclusions/Song Presentation/Post-course Survey

Objectives

Help students begin to think critically about many aspects of music in worship, particularly musical style, through observation made while attending another worship service.

Present compositions.

Guide students to identify concepts that they have learned about congregational song throughout the course and help them reflect about what they have learned about congregational song.

Materials

Student handout for lesson twelve

Post-course survey

Preparation

Prepare seating in a large circle so that students are facing one another

Procedure

Before this lesson, encourage students to attend another worship service (perhaps a service held at a different time than their own church's service) to observe the congregational song. Encourage people to attend a worship service that has a style of music different than what one is accustomed to worship with. Observe people's habits when they sing. Do they stand still? Do they move about? Is everyone singing? Are people reading music? Do they have hymnals or are they reading off a screen? Do some people seem excluded? If so, why? What may be done to include everyone in worship? What may be done to increase congregational singing? Encourage people to take notes and bring their notes to class. Discuss everyone's observations at this class period and bring students back to the discussion from the previous lesson about music in worship.

The teacher may now invite everyone who wishes to present their composition to the class. The student should distribute copies of the composition to everyone, and students should take turns presenting their composition and invite everyone to sing along.

Ask students to fill out post-course survey at the end of class and discuss everyone's responses. Make sure to allow ample time for a healthy discussion. Encourage students to thoughtfully process all that they have learned and review the learning path they have taken over the course. Encourage students to act upon their ideas and share them with others in the congregation. The reflective discussion should allow each student the opportunity to share their thoughts, or keep them private if they wish, without judgment. Discuss what categories of congregational song were best known to each person before the class met. Ask the class to reflect upon pre-conceived notions

about what was “good” or “bad” hymnody before the class, and have them to speak about their types of congregational song that were completely unfamiliar before this class. Ask students to talk about their favorite “new” and “old” types of congregation song. Then lead a reflective discussion about their feelings of the different types of congregational song studied in the course. Have their feelings about certain types of congregational song changed, been confirmed, or remained the same?

Collect the post-course surveys, make copies of them after class, then return them to the students.

Conclusion

Ask students to identify one major concept or conclusion that they have learned or drawn about congregational song over the past twelve weeks. Write these concepts and conclusions on the board as students, one by one, make note of them. Try to group concepts and conclusions by topic on the board as students call them out, and make connections and links from one concept to another in the manner of a flow chart. Encourage students to make notes on their lesson twelve handout as concepts and conclusions are shared aloud and written on the board.

Tips for Teachers

It might be helpful for the teacher herself, before class, to draw her own conclusions about the course and identify major concepts that have been taught

throughout the class period. If the students' lists are incomplete after all students have had a chance to speak, the teacher may add her own conclusions and concepts to the flow chat to fill in the gaps.

The teacher may also fill out the post-course survey before class and think critically about her own answers to the questions. In doing so, she will be prepared to lead a discussion about these questions with the students. Remind the students that there are no right and wrong answers.

Lesson Twelve: Teacher Observation Worksheet

Think about which of the student's compositions might be suitable for use in worship in your own congregation or in their own congregation. Approach these students about using their compositions in worship.

Review the post-course surveys and compare to the pre-course surveys. Compare the pre- and post-course surveys for each student and track individual progress throughout the course. In addition, find general trends in growth for the class as a whole.

If you were to teach this course again, what would you do differently? What things would you do the same?

In what ways you can help students continue to grow and learn in the area of congregational song?

Student Handouts

Lesson One

What is congregational song?

Why is congregational song important in worship?

Why is it important to study congregational song?

Amazing Grace

1. A - maz - ing grace! How sweet the sound that saved a
 2. 'Twas grace that taught my heart to fear, and grace my
 3. Through man - y dan - gers, toils, and snares, I have al -
 4. The Lord has prom - ised good to me, his word my
 5. When we've been there ten thou - sand years, bright shin - ing

6
 wretch like me! I once was lost, but now am
 fears re - lieved; how pre - cious did that grace ap -
 ready - y come; 'tis grace hath brought me safe thus
 hope se - cures; he will my shield and por - tion
 as the sun, we've no less days to sing God's

11
 found; was blind, but now I see.
 pear the and hour grace I will first lead me - lieved.
 far, and grace will lead me home.
 be, as long as we'd first life en - dures.
 praise than when we'd first be - gun.

WORDS: John Newton, 1779; stanza 6 anonymous

MUSIC: 19th Century USA melody, harmonization by Edwin O. Excell, 1900

AMAZING GRACE

CM

“Directions for Singing”¹³⁸

John Wesley

From John Wesley’s *Select Hymns*, 1761

- I. Learn these tunes before you learn any others; afterwards learn as many as you please.
- II. Sing them exactly as they are printed here, without altering or mending them at all; and if you have learned to sing them otherwise, unlearn it as soon as you can.
- III. Sing all. See that you join with the congregation as frequently as you can. Let not a slight degree of weakness or weariness hinder you. If it is a cross to you, take it up, and you will find it a blessing.
- IV. Sing lustily and with a good courage. Beware of singing as if you were half dead, or half asleep; but lift up your voice with strength. Be no more afraid of your voice now, nor more ashamed of its being heard, than when you sung the songs of Satan.
- V. Sing modestly. Do not bawl, so as to be heard above or distinct from the rest of the congregation, that you may not destroy the harmony; but strive to unite your voices together, so as to make one clear melodious sound.
- VI. Sing in time. Whatever time is sung be sure to keep with it. Do not run before nor stay behind it; but attend close to the leading voices, and move therewith as exactly as you can; and take care not to sing too slow. This drawling way naturally steals on all who are lazy; and it is high time to drive it out from us, and sing all our tunes just as quick as we did at first.
- VII. Above all sing spiritually. Have an eye to God in every word you sing. Aim at pleasing him more than yourself, or any other creature. In order to do this attend strictly to the sense of what you sing, and see that your heart is not carried away with the sound, but offered to God continually; so shall your singing be such as the Lord will approve here, and reward you when he cometh in the clouds of heaven.

¹³⁸ John Wesley, “Directions for Singing,” in *The United Methodist Hymnal*, ed. Carlton Young (Nashville, TN: The United Methodist Publishing House, 1989), vii.

Lesson Two

Tune Name

Verses and stanzas

Refrain and chorus

Rhyme scheme

Poetic meter

Hymnic meter

Lesson Three

Psalm 90¹³⁹

Lord, you have been our dwelling place
 in all generations.
 Before the mountains were brought forth,
 or ever you had formed the earth and the world,
 from everlasting to everlasting you are God.
 You turn us back to the dust,
 and say, "Turn back, O mortal ones!"
 For a thousand years in your sight
 are but as yesterday when it is past,
 or as a watch in the night.
 You sweep them away; they are like a dream,
 like grass which is renewed in the morning:
 In the morning it flourishes and is renewed;
 in the evening it fades and withers.

For we are consumed by your anger;
 by your wrath we are overwhelmed.
 You have set our iniquities before you,
 our secret sins in the light of your countenance.
 For all our days pass away under your wrath,
 our years come to an end like a sigh.
 The years of our life are threescore and ten,
 or even by reason of strength fourscore;
 Yet their span is but toil and trouble;
 they are soon gone, and we fly away.
 Who considers the power of your anger,
 the awesomeness of your wrath?
 So teach us to number our days
 that we may receive a heart of wisdom.

Return, O Lord! How long?
 Have pity on your servants!
 Satisfy us in the morning with your steadfast love,
 that we may rejoice and be glad all our days.
 Make us glad as many days as you have afflicted us,
 and as many years as we have seen evil.
 Let your work be manifest to your servants,
 and your glorious power to their children.
 Let the favor of the Lord our God be upon us,
 and establish the work of our hands;
 yes, establish the work of our hands.

¹³⁹ Psalm 90:1-17 (New Revised Standard)

Examples of Song in the Bible

Song of Moses (Exodus 15:1-18) *The song of Moses is a celebration of the deliverance of the Hebrews from captivity and the destruction of the Egyptian army in the Red Sea.*

Song of Hannah (1 Samuel 2:1-10) *This song is Hannah's prayer of thanks to for the birth of her son, Samuel.*

Song of Isaiah (Isaiah 26:1-21) *This is Israel's song of praise.*

Song of Jonah (Jonah 2:2-9) *Jonah sings a prayer from the belly of a fish.*

Song of Habakkuk (Habakkuk 3:2-19) *Habakkuk expresses his faith in this song.*

Song of Mary: (Luke 1:46-56) *The song of Mary is also known as the Magnificat. The Magnificat is associated with the evening office of the vespers and has been set by many composers throughout history. Mary's song is similar in many ways to Hannah's song.*

Song of Zacharias: (Luke 1:67-79) *The song of Zacharias is also known as the Benedictus. Zacharias was a priest who was struck dumb because he did not believe that his son John would be born. After John was born, Zacharias's tongue was loosed, and he sang the Benedictus. The Benedictus is associated with lauds and morning prayer because of the phrase "the dawn from on high shall break upon us."*

Song of the Angels: (Luke 2:14) *Gloria in excelsis Deo is Latin for "Glory to God in the highest." The angels' song makes up part of what we now know as the Greater Doxology.*

Song of Simeon: (Luke 2:29-32) *The song of Simeon is also known as the Nunc Dimittis. When Simeon sees Jesus in Temple, he sings this song right before dying. The Nunc Dimittis has been used at daily prayers since the fourth century, and it is used in evening prayer in the Book of Common Prayer.*

References to Song in the Bible

Jesus and his disciples sang a hymn before they went out to the Mount of Olives (Matthew 26:30) *The hymn which they were believed to have sung is a portion of the Egyptian Hallel (Psalm 113-118) from the Passover meal ritual.*

Paul and Silas sang hymns to God in the Philippian jail (Acts 16:25)

Paul encourages believers to sing “Psalms, hymns, and spiritual songs” (Ephesians 5:19, Colossians 3:16)

Terms

The Lauds is a divine office of early morning prayer. Vespers is a sunset evening prayer service.

Lesson Four

A Mighty Fortress Is Our God



A might - y for - tress is _____ our God, A sword and shield vic - to - rious;
 He breaks the cruel op - pres - sor's rod And wins sal - va - tion glo - rious.



The old _____ e - vil foe, Sworn to work us woe, With dread craft and might



He arms him-self to fight, On earth he has no e - - - qual.

WORDS: Martin Luther, ca. 1529

MUSIC: Martin Luther, ca. 1529

EIN' FESTE BURG

87.87.66.667

Out of the Depths I Cry to You



Out of the depths I cry to you; O Fa - ther, hear me call - ing.



In - cline your ear to my dis - tress In spite of my re - bel - ling.



Do not re - gard my sin - ful deeds. Send me the grace my spir - it needs;



Withou - out it I am noth - - - ing.

WORDS: Martin Luther, 1524; trans. by Gracia Grindal
MUSIC: Martin Luther, 1524

AUS TIEFER NOT
87.87.887

Psalm 86¹⁴⁰Original Psalm.¹⁴¹

1 Incline Your ear, O Lord, Answer me;
For I am afflicted and needy.

2 Preserve my soul, for I am a godly man;
O You my God, Save Your Servant
who trusts in You.

3 Be gracious to me, O Lord,
For to You I cry all day long.

4 Make Glad the Soul of Your Servant,
For to You, O Lord, I lift up my soul.

5 For You, Lord, are good and ready
To forgive,
And abundant in lovingkindness to
All who call upon You.

6 Give ear, O Lord, to my prayer;
And give heed to the voice of my
Supplications!

7 In the day of my trouble I shall call
upon You,
For You will answer me.

8 There is no one like You among the
Gods, O Lord,
Nor are there any works like Yours.

9 All nations whom You have made
Shall come and worship before You,
O Lord,
And they shall glorify Your name.

10 For You are great and do
wondrous deeds;
You alone are God.

Genevan Psalter.¹⁴²

1 Turn Thy ear, O Lord and heed me
Answer Me, I'm poor and needy.
I, who serve Thee constantly,
Trust that Thou wilt rescue me.
Thou, LORD art my God and Saviour;
Show to me thy grace and favour.
Cheer Thy servant, gladden me:
I lift up my soul to Thee.

2 Thou art good, Thy grace astounding
And in steadfast love abounding.
When we call, O Lord, be nigh;
Listen to my troubled cry.
Thee I call for, Thou art near me;
None among the Gods will hear me
Or is like Thee, Lord benign,
And no works compare with Thine.

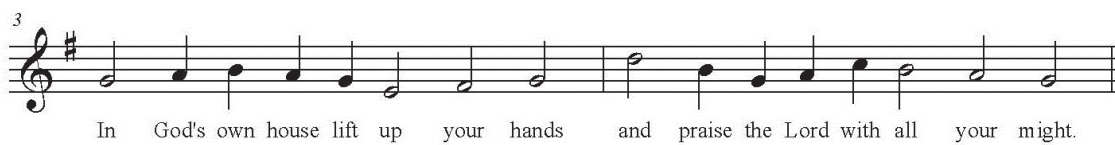
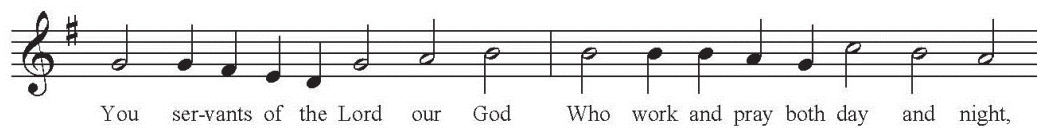
3 All the nations will adore Thee;
They shall come and bow before Thee
And shall glorify Thy name.
For none equals Thee in fame.
Great and wondrous things Thou doest
And my Spirit Thou renewest.
Glorious art Thou on Thy throne
Thou, O Lord, art God alone.

¹⁴⁰ Psalm 86 has 17 verses in the Bible and six in the song. For the purpose of saving space, only 10 Bible verses and three from the song are shown.

¹⁴¹ New American Standard version of the Bible

¹⁴² *The Book of Praise*, The Canadian and American Reformed Churches, Available from <http://www.canrc.org/resources/bop/index.html>; Internet; accessed 16 October, 2011. *The Book of Praise* is an English translation of the Genevan Psalter. This particular Psalm was translated by W. van der Kamp in 1967. Naturally, some further changes and additions had to be made to accommodate meter and rhyme for the translation from the original French into English.

GENEVAN 134 (OLD HUNDREDTH)



WORDS: Psalm 134; vs. Robert D. Swets, 1981

TUNE: Louis Bourgeois, 1551

Lesson Five

O God, Our Help in Ages Past

1. O God, our help in a - ges past, our
 2. Un - der the shad - ow of thy throne still
 3. Be - fore the hills or - der stood, or
 4. A thou - sand a - ges, in thy sight, are
 5. Time, like an ev - er roll - ing stream, bears
 6. O God, our help in a - ges past, our

3
 hope for years to come, our shel - ter from the
 may we dwell se - cure; suf - f - cient is thin
 earth re - ceived her frame, from ev - er - last - ing,
 like an eve - ning gone; short as the watch that
 all who breathe a - way; they fly for - got - ten,
 hope for years to come; be thou our guide while

6
 storm - y blast, and our e - ter - nal home!
 arm - a - lone, and our de - fense is sure.
 thou art God, to end - less years the same.
 ends the night, be - fore the ris - ing sun.
 as a dream dies at the open - ing day.
 life shall last, and our e - ter - nal home.

WORDS: Isaac Watts, 1719 (Psalm 90)

MUSIC: Attributed to William Croft, 1708; harm. by W. H. Monk, 1861

ST. ANNE
CM

Come, Thou Long Expected Jesus

Come, thou long - ex - pect - ed Je - sus, born to set thy
 Born, thy peo - ple to de - liv - er, born a child and

7
 peo - ple free; from our fears and sins re - lease us, let us
 yet a King, born to reign in us for - ev - er, now thy

14
 find our rest in thee. Is - rael's strength and con - so - la - tion hope of
 gra - cious king - dom bring. By thine own e - ter - nal spi - rit rule in

22
 all the earth thou art; dear de - sire of ev - ry
 all our hearts a - lone; by thine all - suf - fi - cient

28
 na - - - tion, joy of ev - ery long - ing heart.
 mer - - - it, raise us to thy glo - rious throne.

WORDS: Charles Wesley, 1744

MUSIC: Rowland H. Prichard, 1830; harm. from *The English Hymnal*, 1906

HYFRYDOL

87.87 D

Love Divine, All Loves Excelling¹⁴³

Love divine, all loves excelling, joy of heaven, to earth come down;
 fix in us thy humble dwelling; all thy faithful mercies crown!
 Jesus, thou art all compassion, pure, unbounded love thou art;
 visit us with thy salvation; enter every trembling heart.

Breathe, O breathe thy loving Spirit into every troubled breast!
 Let us all in thee inherit; let us find that second rest.
 Take away our bent to sinning; Alpha and Omega be;
 end of faith, as its beginning, set our hearts at liberty.

Come, Almighty to deliver, let us all thy life receive;
 suddenly return and never, nevermore thy temples leave.
 Thee we would be always blessings, serve thee as thy hosts above,
 pray and praise thee without ceasing, glory in thy perfect love.

Finish, then, thy new creation; pure and spotless let us be.
 Let us see thy great salvation perfectly restored in thee;
 changed from glory into glory, till in heaven we take our place,
 till we cast our crowns before thee, lost in wonder, love, and praise.

¹⁴³ Charles, Wesley, “Love Divine, All Loves Excelling” in *The United Methodist Hymnal*, ed. Carlton Young (Nashville, TN: The United Methodist Publishing House, 1989).

Psalm 90

Original Version¹⁴⁴

Lord, You have been our dwelling place in all generations.
 Before the mountains were born
 Or You gave birth to the earth and the world,
 Even from everlasting to everlasting, You are God.

You turn man back into dust
 And say, "Return, O children of men."
 For a thousand years in Your sight
 Are like yesterday when it passes by,
 Or as a watch in the night.
 You have swept them away like a flood, they fall asleep;
 In the morning they are like grass which sprouts anew.
 In the morning it flourishes and sprouts anew;
 Toward evening it fades and withers away.

Do return, O Lord; how long will it be?
 And be sorry for Your servants.
 O statisfy us in the morning with Your lovingkindness,
 That we may sing for joy and be glad all our days.
 Make us glad according to the days You have afflicted us,
 And the years we have seen evil.
 Let Your work appear to Your servants
 And Your majesty to their children.
 Let the favor of the Lord our God be upon us;
 And confirm for us the work of our hands;
 Yes, confirm the work of our hands.

¹⁴⁴ New American Standard version of the Bible

Isaac Watts's Paraphrase¹⁴⁵

O, God, our help in ages past, our hope for years to come,
our shelter from the stormy blast, and our eternal home!

Under the shadow of thy throne, still may we dwell secure;
sufficient is thine arm alone, and our defense is sure.

Before the hills in order stood, or earth received her frame,
from everlasting, thou art God, to endless years the same.

A thousand ages, in thy sight, are like an evening gone;
short as the watch that ends the night before the rising sun.

Time, like an ever rolling stream, bears all who breathe away;
they fly forgotten, as a dream dies at the opening day.

O God, our help in ages past, our hope for years to come;
be thou our guide while life shall last, and our eternal home.

¹⁴⁵ Isaac Watts, "O God, Our Help in Ages Past," in *The United Methodist Hymnal*, ed. Carlton Young (Nashville, TN: The United Methodist Publishing House, 1989), 117.

Lesson Six

This is an example of the usage of shaped-notes. The example illustrates the appearance of the shaped-notes on the page. This example is excerpted from page 488 of William Hauser's *Hesperian Harp*, published in Philadelphia for the author in 1848. Note the diamonds, triangles, circles, and squares. The notes on the second staff (line) are the melody notes and have the correct corresponding shapes: a triangle for "fa," a circle for "sol," a square for "la," and a diamond for "mi." The top and bottom staves have notes in their parts that correspond to the melody.

THE SCALE

William Hauser, *Hesperian Harp*, 1848

fa: la, fa, sol, la, mi, fa: Loud let our voi-ces ring, Fa, sol, la, fa, sol, la, mi,
 Come, let us learn to sing, 'Fa, sol, la, fa, sol, la, mi, Sing it with ac-cent ment, Fa, sol, la, fa, sol, la, mi,
 This is the scale so sweet, Child- ren should love to sing, Praise to the heav'n-ly King, Fa, sol, la, fa, sol, la, mi,
 fa: Lot us sing with o - pen sound, With our voi-ces full and round, Fa, mi, la, sol, fa, la, sol, fa.
 fa: First as-cend in notes so true, Then do-scend in or - der too, Fa, mi, la, sol, la, la, sol, fa.
 fa: Let us learn his face to seek, Then a - loud his praise we'll speak, Fa, mi, la, sol, la, sol, fa.
 *These words, Fa, sol, &c., are given for the Air only, Bass and Treble sing the notes in their parts to correspond.

Amazing Grace

1. A - maz - ing grace! How sweet the sound that saved a
 2. 'Twas grace that taught my heart to fear, and grace my
 3. Through man - y dan - gers, toils, and snares, I have al -
 4. The Lord has prom - ised good to me, his word my
 5. When we've been there ten thou - sand years, bright shin - ing

6
 wretch like me! I once was lost, but now am
 fears re - lieved; how pre - cious did that grace ap -
 ready - y come; 'tis grace hath brought me safe thus
 hope se - cures; he will my shield and por - tion
 as the sun, we've no less days to sing God's

11
 found; was blind, but now I see.
 pear the hour grace I will first be - lieved.
 far, and as long as life en - dures.
 be, as long as we'd first be - gun.
 praise than when we'd first be - gun.

WORDS: John Newton, 1779; stanza 6 anonymous

MUSIC: 19th Century USA melody, harmonization by Edwin O. Excell, 1900

AMAZING GRACE
 CM

Brethren We Have Met To Worship

Breth-ren, we have met to wor-ship And a-dore the
Breth-ren, see poor sin-ners round you slum-bering on the
Sis-ters, will you join and help us? Mo-ses' sis-ter
Is there here a trem-bling jail-er, seek-ing grace, and
Let us love our God su-preme-ly, let us love each

4
Lord our God. Will you pray with all your pow-er
brinnk of woe; Death is com-ing, hel is mo-ving,
ai-ded him; Will you help the trem-bling mour-ners,
filled with tears? Is there here a weep-ing Ma-ry,
oth-er, too. Let us love and pray for sin-ners,

7
While we try to preach the word? All in vain un-less the Spir-it
can you bear to let them go? See our fath-ers and our moth-ers,
who are strug-gling hard with sin? Tell them all a-bout the Sav-ior,
pour-ing forth a flood of tears? Breth-ren, join your cries to help them;
till our God makes all things new. Then He'll call us home to Hea-ven,

11
Of the ho-ly One comes down. Breth-ren, pray, and ho-ly man-na
and our chil-dren sink-ing down; Breth-ren, pray and ho-ly man-na
tell them that He will be found; Sis-ters, pray, and ho-ly man-na
sis-ters, let your rayers a-bound; Pray, Oh pray that ho-ly man-na
at His ta-ble we'll sit down; Christ will gird Him-self and serve us

15
Will be show-ered all a-round.
will be show-ered all a-round.
will be show-ered all a-round.
will be scat-tered all a-round.
with sweet man-na all a-round.

WORDS & MUSIC: *The Columbian Harmony*, 1825

HOLY MANNA

87.87 D

Come, Thou Fount of Every Blessing



Come, thou Fount of ev - ery bliss - ing tune my heart to sing thy
Here I raise mine Eb - e - ne - zer, hith - er by thy help I'm
O to grace how great a - debt - or dai - ly I'm con - straind to



grace; streams of mer - cy nev - er ceas - ing, cal for songs of loud - est
come; and I hope, by thy good plea - sure, safe - ly to ar - rive at
be! Let thy god - ness, like a fet - ter, bind my wan - dering heart to



praise. Teach me — some me - lo - dious son - net, sung by — flam - ing tonuges a -
home. Je - sus — sought me when a stran - ger, wan - dering — from the fold of
thee. Prone to — wan - der, Lord, I feel — it, prone to — leave the God I



bove. Praise the mount! I'm fixed up - on it, mount of thy re - deem - ing love.
God; he, to res - cue me from dan - ger, in - ter - posed his pre - cious blood.
love; here's my heart, O take and seal it, seal it for thy courts a - bove.

WORDS: Robert Robinson, 1758, *A Collection of Hymns*, 1759

MUSIC: American folk melody, J. Wyeth's *Repository of Sacred Music, Part Second*, 1813

NETTLETON

87. 87 D

DOVE OF PEACE

O tell me where the Dove has flown To build her dow - ny
I sought her in the groves of love, I knew her ten - der
I sought her on the flow - ery lawn, Where plea - sure holds her
'Twas on Am - bi - tion's crag - gy hill, The Bird of Peace mighty
Faith smiled, and shed a si - lent tear, To see my search a -
By meek Re - li - gion's hum - ble cot, She builds her dow - ny

4

nest, _____ And I will rove _____ this world all o'er, To
heart, _____ But she had flown, _____ the Dove of Peace Had
train, _____ But fan - cy flies _____ from flow'r to flow'r, So
stray, _____ I sought her there _____ though vain - ly still, She
round, _____ Then whis - pered, "I _____ will tell you where The
nest, _____ Go, seek that sweet _____ se - clu - ded spot, And

7

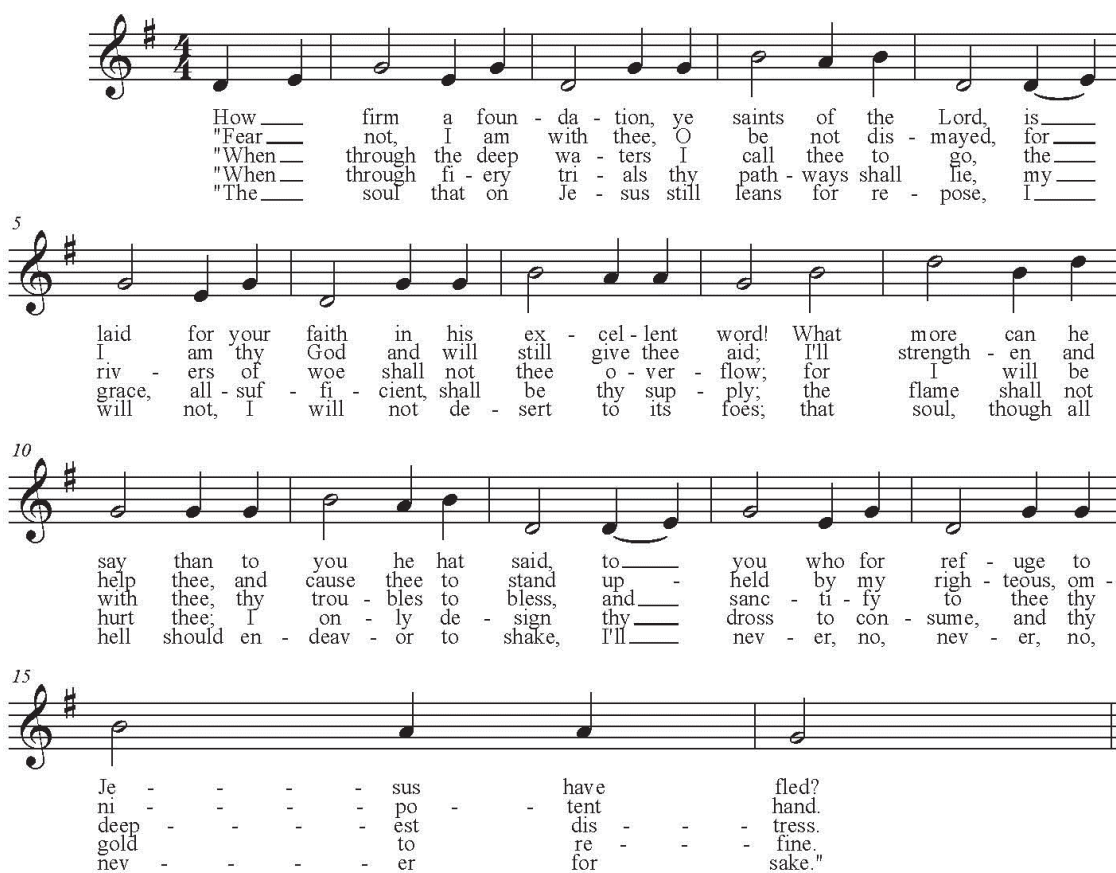
win her to _____ my breast, _____ To win her to _____ my breast. _____
felt a trai - tor's dart, _____ Had felt a trai - tor's dart. _____
there I sought _____ in vain, _____ So there I sought _____ in vain. _____
ne - ver flew _____ that way, _____ She ne - ver flew _____ that way. _____
Dove may yet _____ be found, _____ The Dove may yet _____ be found. _____
win her to _____ your breast, _____ And win her to _____ your breast. _____

Words: *Southern Harmony*, 1835
Music: *Southern Harmony*, 1835

Alternate text: "I Come With Joy"- Brian Wren, 1968

DOVE OF PEACE
CM

How Firm a Foundation



How — firm a foun - da - tion, ye saints of the Lord, is —
 "Fear — not, I am with thee, O be not dis - mayed, for —
 "When — through the deep wa - ters I call thee to go, the —
 "When — through fi - ery tri - als thy path - ways shall lie, my —
 "The — soul that on Je - sus still leans for re - pose, I —

5
 laid for your faith in his ex - cel - lent word! What more can he
 I am thy God and will still give thee aid; I'll strength - en and
 riv - ers of woe shall not thee o - ver - flow; for I will be
 grace, all - suf - fi - cient, shall be thy sup - ply; the flame shall not
 will not, I will not de - sert to its foes; that soul, though all

10
 say than to you he hath said, to — you who for ref - uge to
 help thee, and cause thee to stand up - held by my righ - teous, om -
 with thee, thy trou - bles to bless, and sanc - ti - fy to thee thy
 hurt thee; I on - ly de - sign thy dross to con - sume, and thy
 hell should en - deav - or to shake, I'll nev - er, no, nev - er, no,

15
 Je - - - sus have fled?
 ni - - - po - - tent hand.
 deep - - - est dis - - - tress.
 gold - - - to - - fine.
 nev - - - er for sake."

WORDS: J. Rippon's *Selection of Hymns*, 1787

MUSIC: J. Funk's *A Compilation of Genuine Church Music*, 1832

FOUNDATION

11 11.11 11

I Love Thee, I Love Thee

I love Thee, I love Thee, I love Thee, my Lord; I
 I'm hap - py, I'm hap - py, oh won - drous ac - count! My
 O, Je - sus, my Sav - ior, with Thee I am blessed. My
 Oh, who's like my Sav - ior? Hes - Sa - lem's bright King; He

5
 love thee, my Sav - ior, I love Thee, my God; I love Thee, I
 joys are im - mor - tal, I stand on the mount; I gaze on my
 life and sal - va - tion, my joy and my rest. Thy Name be my
 10 smiles and He loves me and helps me to sing: I'll praise Him, I'll

love Thee, and that Thou dost know; But how much I love Thee my
 trea - sure and long to be there, With Je - sus and an - gels and
 15 praise Him with notes loud and clear, While Thy grace shall in - spire both my
 ac - - - tions will show.
 kin - - - dred so dear.
 heart and my tongue.
 spi - - - rit shall cheer.

WORDS: Richard Allen's *Collection*, 1801

MUSIC: Jeremiah Ingalls's *Christian Harmony*, 1805

I LOVE THEE

11.11.11.11.

O Holy City, Seen of John

The musical score is written in a single system with five staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are printed below the notes, with some words underlined to indicate syllable placement. The score includes measure numbers 3, 6, and 9.

O ho - ly ci - ty, seen of John, where
 Hark, how from men whose lives are held more
 O shame to us who rest con - tent while
 Give us, O God, the strength to build the
 Al - rea - dy in the mind of God that

3
 Christ, the Lamb, doth reign, with - in whose four - square
 cheap than mer - chan - dise; from wo - men strug - gling
 lust and greed for gain in street and shop and
 ci - ty that hath stood too long a dream, whose
 ci - ty ri - seth fair; lo, how its splen - dor

6
 walls shall come no night, nor need, nor pain, and
 sore for bread, from lit - tle chil - dren's cries, there
 te - ne - ment, wring gold from hu - man pain, and
 laws are love, whose ways are bro - ther hood, and
 chal - len - ges the souls that great - ly dare; yea,

9
 where the tears are wiped from eyes that shall not weep a - gain!
 swells the sob - bing hu - man - plaint that bids thy walls a - rise!
 bit - ter lips in blind des - pair cry, "christ hat died in vain!"
 where the sun that shin - eth is God's grace for hu - man good.
 bids us seize the whole of life and build its glo - ry there.

WORDS: Walter Russell Bowie 1909

MUSIC: Wyeth's *Repository of Sacred Music, Part Second*, 1813

MORNING SONG

CM

My Shepherd Will Supply My Need

My _____ Shep - herd _____ will sup - ply my _____ need: Je _____ ho - vah
 When _____ I walk _____ through the shades of _____ death Thy _____ pre - sence
 The _____ sure pro - vi - sions of my _____ God at - tend me

6
 is His Name; _____ In _____ pas - tures _____ fresh He makes me _____ feed, Be -
 is my stay; _____ One _____ word of _____ Thy sup - por - ting _____ breath Dries -
 all my days; _____ O _____ may Thy _____ house be my a - bode, And _____

13
 side the li - ving stream. _____ He brings my _____ wan - dering spi - rit _____
 all my tears a - way. _____ Thy hand, in _____ sight of all my _____
 all my work be praise. _____ There would I _____ find a set - tled _____

20
 back When _____ I for _____ sake His ways, _____ And _____ leads me, _____ for His
 foes, Doth _____ still my _____ ta - ble spread; _____ My _____ cup with _____ bles - sings
 rest, While _____ oth - ers _____ go and come; _____ No _____ more a _____ stran - ger,

27
 mer - cy's _____ sake, In _____ paths of truth and grace. _____
 o - ver - flows, Thine _____ oil a - noints my head. _____
 nor a _____ guest, But _____ like a child at home. _____

WORDS: Isaac Watts; based on Psalm 23

MUSIC: William Walker's *Southern Harmony*, 1835

RESIGNATION

CMD

What Wondrous Love Is This



What won-drous love is this, O my soul, O my soul! What
When I was sink-ing down, sink-ing down, sink-ing down, When
To God and to the Lamb, I will sing, I will sing; To
And when from death I'm free, I'll sing on, I'll sing on, And

5

won - drous love is this, O my soul! What won - drous love is
down, sink - ing down, sink - ing down, When I was sink - ing
God and to the lamb, I will sing. To God and to the
10 when from death I'm free, I'll sing on. And when from death I'm

this that caused the Lord of bliss To bear the dread-ful curse for my
down be - neath God's right - eous frown, Christ laid a - side His crown for my
Lamb Who is the great "I Am", While mil - lions join the theme, I will
15 free, I'll sing and joy - ful be And through e - ter - ni - ty, I'll sing

soul, for my soul, To bear the dread - ful curse for my soul.
soul, for my soul, Christ laid a - side His crown for my soul.
sing, I will sing; While mil - lions join the theme, I will sing.
on, I'll sing on; And through e - ter - ni - ty, I'll sing on.

WORDS: American folk hymn, ca. 1835

MUSIC: Attributed to "Christopher" in William Walker's *Southern Harmony*, 1840

WONDRIOUS LOVE

12.9.12 12.9

There is a Balm in Gilead

There__ is a balm in Gil-e-ad To make the wound-ed

5 whole,___ There__ is a balm in Gil-e-ad To heal the sin-sick

10 soul. Some - times I feel dis - cour-aged and think my work's in vain, But

15 then the Ho - ly Spir - it Re - vives my soul a - gain._____

Words: African-American Spiritual
 Music: African-American Spiritual

BALM IN GILEAD
 Irregular

Blessed Assurance

Bless-ed as - sur - ance: Je-sus is mine! Oh, what a fore - taste of glo-ry d -

4
vine! Heir of sal - va - tion, pur-chase of God, Born of his Spir - it, washed in his

8
blood. This is my sto - ry, this is my song, Prais-ing my Sav - ior all the day

12
long; This is my sto - ry, this is my song, Prais-ing my Sav - ior all the day long.

Words: Fanny J. Crosby, 1873

Music: Phoebe P. Knapp, 1873

ASSURANCE

9 10 9 9 with refrain

Week Seven

Lord, I Lift Your Name on High

Lord, I lift Your name__ on high. Lord, I love to sing__ Your

4
 prais - es. I'm so glad You're in__ my life. I'm so glad You came__ to

8
 save__ us. You came from heav - en to earth__ to show the way,

11
 __ from the earth__ to the cross,__ my debt to pay.

13
 __ From the cross__ to the grave,__ from the grave__ to the sky;

15
 __ Lord, I lift Your name__ on high.

“Lord, I Lift Your Name on High” by Rick Founds

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Shout to the Lord

My Je - sus, my Sav - ior; Lord, there is none — like You.

— All of my days — I want to praise — the won - der of Your might - y

love. My com - fort, my shel - ter, tow - er of ref - uge and strength;

— let ev 'ry breath, — all that I am, — nev - er cease to wor - ship

You. Shout to the Lord, — all the earth. — Let us sing —

pow - er and maj - es - ty, praise — to the King. —

Moun - tains bow down — and the seas — will roar — at the sound — of Your

Name. — I sing for joy — at the work — of Your hand. — For -

ev - er I'll love — You, for - ev - er I'll stand. — Noth - ing com - pares — to the prom -

ise I have — in You. —

“Shout to the Lord” by Darlene Zschech.
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Everlasting God

Strength will rise as we wait _____ up-on the Lord, we will wait _____ up-on the Lord, we will wait _____

4 _____ up-on the Lord. Strength will rise as we wait _____ up - on the Lord, we will wait _____

7 _____ up-on the Lord. Our _____ God, _____ You _____ reign _____ for - ev - er. Our _____ Hope,

11 _____ our _____ strong _____ De - liv - - - 'rer. _____ You are _____ the _____ ev -

16 - er - last - ing _____ God, _____ the ev - er - last - ing - God. _____ You do

20 _____ not _____ faint, _____ You _____ won't _____ grow wea - ry. _____ You're the _____ de - fen -

24 - der - of _____ the _____ weak. _____ You com - for - those - in _____ need. _____ You lift

28 _____ me _____ up _____ on _____ wings like ea - gles. _____

“Everlasting God” with words and music by Brenton Brown and Ken Riley

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Lesson Eight

Jesus, Remember Me

Je - sus, re - mem - ber me when you come in - to your king - dom.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody is primarily in the upper staff, with lyrics written below it. The accompaniment is in the lower staff, featuring a steady bass line.

5
Je - sus, re - mem - ber me when you come in - to your king - dom.

The second system of music continues from the first. It begins with a measure rest followed by a measure containing the number '5'. The notation follows the same format as the first system, with two staves and lyrics below the upper staff.

WORDS: Luke 23:42

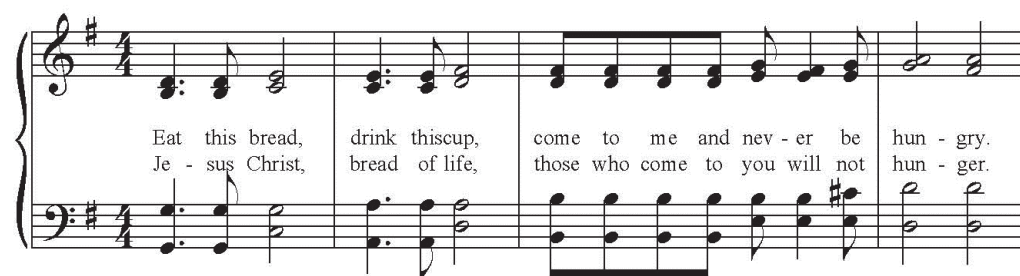
MUSIC: Jacques Berthier and the Community of Taizé, 1981

REMEMBER ME

Irregular

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Eat This Bread



Eat this bread, Je - sus Christ, drink this cup, bread of life, come to me and nev - er be hun - gry. those who come to you will not hun - ger.

5



Eat this bread, Je - sus Christ, drink this cup, Ris - en Lord, trust in me and you will not thirst. those who trust in you will not thirst.

WORDS: Robert Batastini and the Taizé Community, 1982

MUSIC: Jacques Berthier, 1982

BERTHIER
Irregular

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Kyrie Eleison

Ky - ri - e, Ky - ri - e e - le - i - son.

WORDS: Ancient Greek

MUSIC: Jacques Berthier and the Community of Taizé, 1979

TAIZÉ KYRIE

Irregular

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Gloria, Gloria

1 2
Glo - ri - a, glo - ri - a, in ex - cel - sis De - o!

3 4
Glo - ri - a, glo - ri - a! Al - le - lu - ia! Al - le - lu - ia!

WORDS: Luke 2:14

MUSIC: Jacques Berthier and the Community of Taizé, 1979

GLORIA CANON

Irregular

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Lesson Nine

Twentieth and Twenty-First Century Hymn-writers

Make notes of interest about each of these hymn-writers:

Ruth Duck

Carl Daw

Stuart Townend

Keith and Krysten Getty

Thomas Troeger

Fred Pratt Green

Brian Wren

Fred Kaan

Multicultural Song

Make notes about songs from each of these ethnicities that you are interested in singing in your own congregation:

African

Asian

Native American

Some Hymnals from Mainline Protestant Denominations Published after 1980

The Hymnal 1982 used by the Episcopal denomination

1982 *Lutheran Book of Worship* used by the Evangelical Lutheran Church

1982 *Lutheran Worship* used by Missouri Synod Lutherans

1989 *The United Methodist Hymnal*

1990 *The Presbyterian Hymnal*

1991 *The Baptist Hymnal*

1995 *Chalice Hymnal* used by the Disciples of Christ

2006 *Evangelical Lutheran Worship*

2008 *The Baptist Hymnal*

The Presbyterians will publish their new hymnal *Glory to God* in 2013.

Some Supplements to Mainline Protestant Hymnals

Lift Every Voice and Sing (Episcopal, 1981)

Songs of Zion (United Methodist, 1981)

Songs of the People (ELCA Lutheran, 1986)

Hymnal Supplement 1991 (ELCA Lutheran, 1991)

With One Voice (ELCA Lutheran, 1995)

Wonder, Love, and Praise (Episcopal, 1997)

Hymnal Supplement 98 (Missouri Synod Lutheran, 1998)

This Far by Faith (Lutheran, 1998)

The Faith We Sing (United Methodist, 2000)

Worship and Song (United Methodist, 2011)

Lesson Ten

Composition Assignment

- 1) select any pre-existing tune and compose a new text for it
- 2) select any pre-existing text and compose a tune for it in a different style
- 3) compose a new text and a new tune
- 4) arrange a song by extending the form with a new text and a new tune as introduction, an ending, a refrain, or a combination of these three.

Lesson Eleven

What music do you like to sing in worship?

What instruments do you use in worship, if any?

What music is appropriate for worship?

What music is not appropriate for worship?

Harold Best in *Music Through the Eyes of Faith*:

“Christian musicians must be particularly cautious. They can create the impression that God is more present when music is being made than when it is not; that worship is more possible with music than without it; and that God might possibly depend on its presence before appearing.”¹⁴⁶

Calvin Johansson in *Music and Ministry: A Biblical Counterpoint*:

“The purpose of the church is not to reflect a people’s culture. It is to reflect God.”¹⁴⁷

Ralph Vaughan Williams in his preface to the 1906 *English Hymnal*:

“...it ought no longer to be true anywhere that the most exalted moments of a church-goer’s week are associated with music that would not be tolerated in any place of secular entertainment.”¹⁴⁸

¹⁴⁶ Harold Best, *Music Through the Eyes of Faith* (New York: Harper Collins, 1993), 153.

¹⁴⁷ Calvin M. Johansson, *Music and Ministry: A Biblical Counterpoint*, 2nd edition (Peabody, MA: Hendrickson, 1998), 153.

¹⁴⁸ Ralph Vaughan Williams, “Preface to the English Hymnal 1906,” Updated 16 April 2012, Available from <http://www.ccel.org/cceh/archives/eee/enghml.htm>; Internet; accessed 16 April 2012.

Lesson Twelve

Concepts and Conclusions

CHAPTER 4

USING THE COURSE OF STUDY

In this chapter I describe how one uses the course of study, including how to teach using this course of study and explanations for teaching the class in this way. I explain and support a variety of teaching and student learning methods that may be used throughout this course.

The course of study includes 12 lessons and is intended for use over a period of 12 consecutive weeks with one 45-minute to one hour lesson per week. The teacher may decide to allow a week for spring break, fall break, or other holiday. The lessons are grouped into four units. The course of study includes a teacher workbook as well as student handouts. The teacher workbook contains 12 lessons with objectives, materials, preparation, procedure, conclusions, and tips for each lesson. It also includes teacher observation worksheets for each lesson so that the teacher may record his or her observations. Each lesson has a student handout for the student to use during the lesson, and the handouts may be taken home. The teacher should read through the entire teacher workbook and carefully work through each of the lessons, reviewing the student handouts, before beginning to teach the course. Students will benefit the most when the teacher is well prepared. Teachers are never to read lessons verbatim from the teacher workbook, but instead they should use the workbook as a guide for teaching the lessons.

The course of study includes pre-course and post-course surveys. The teacher may ask the students to fill out these surveys. With their responses, the teacher may

gauge the effectiveness of the course and also know what areas of the course may need to be emphasized more depending on the needs of the students. These surveys are provided in chapter three. The teacher may also ask the students to write a one-minute essay at the end of each class period on “The most important idea (or two or three ideas) I got from today’s class.” The students would turn these essays in to the teacher. This encourages students to attentively listen during the class period and also provides a weekly gauge of how much information the students are, or are not, absorbing.

For some people, church music and worship terminology may be hard to understand or may be altogether foreign. The course of study is constructed so that the teacher may display sensitivity toward those who have less church and musical worship experience. The teacher should clearly explain concepts and terms and be available for one-on-one conversations after the class, while at the same time challenging and encouraging those with more experience. The teacher will use appropriate faith language for the group that he or she leads and will teach in ways that respect the students and honor God. Every student’s response in the class should be seen as one that is valuable, and the teacher should respond to students with care and enthusiasm.

Enthusiasm is characteristic of effective teaching. Enthusiasm may be demonstrated in the classroom in many ways. First, it may be exemplified through physical movement including small and large gestures and moving around in the classroom. Second, the teacher may use the voice to convey enthusiasm through different volume levels and different pitch levels. A teacher may inspire her students to learn when the student sees the teacher enjoying what she is doing. An animated professor may also animate the students and encourage them to pay attention.

By using enthusiasm and seeing each student as a valuable part of the class, the teacher will establish a comfortable classroom environment in which questioning, seeking, and pushing boundaries is encouraged. Informally, the teacher will get to know the students individually and know the background out of which each student comes. This will also help to establish a comfortable classroom environment. In the case that the class is newly formed, the teacher will also encourage introductions of students to each other, and he or she will introduce herself to the class.

The teacher should arrange the room for each class so that the students are seated facing each other. The teacher should sit in the circle with the students instead of standing or sitting at the front of the classroom. Teaching from the front of the classroom apart from the students may convey the idea that what happens in the front of the classroom is separate from what happens in the rest of the classroom. Speaking from behind a podium may also create a barrier that creates the idea of the students as audience and the teacher as performer. With the seats arranged in this way, every student is encouraged to have a vital part of the conversations and class discussions, and no student is visually more important or less important. The teacher, while being the leader of the class, presents himself or herself as a non-threatening part of the group.

At the beginning of the course, the teacher should state ground rules that will establish how the class is to be run. These might include, “It is expected that we all remain mentally engaged,” “Everyone has a turn to speak,” and “Nobody is forced to participate in any way that causes discomfort.” The teacher might then invite the students to participate actively by engaging in attentive listening. Asking the students to repeat what another student has said in her own words is effective. Also, always being

initially positive and encouraging when a student responds will encourage the student to respond again. Negativity may hinder the learning process. The manner in which the course of study begins is vital, as well as is each class session. Paul Vieth suggests beginning every class with something that will quicken the students' interest.¹ He adds that the teacher should keep the element of surprise in throughout the lesson, as this is the way to keep people interested in what is being taught.

Teaching Methods

This course of study allows for a variety of teaching styles. Howard Gardner (1983) suggested that people have seven types of intelligences. These intelligences may guide teachers to an understanding of how people best learn, and thus how to best teach them. These intelligences are Verbal/Linguistic, Logical/Mathematical, Visual/Spatial, Kinesthetic, Musical, Interpersonal, and Intrapersonal. Students may learn through all of these methods. However, students generally learn best through one or two of these ways. When all teaching is performed as lectures, those students of Verbal/Linguistic and possibly Logical/Mathematic intelligences will see the most benefits. Those students who learn visually or kinesthetically will be the least likely to learn. Therefore, the teacher should try to incorporate several styles into teaching a lesson or concept so that more students will benefit.

Using a variety of teaching methods and media and presentation options appeals to different intelligences and helps the most student benefit. One way visual intelligence may be incorporated into lessons is by using objects found in the lesson and placing them

¹ Paul Vieth, *How To Teach in the Church School* (Philadelphia, PA: Westminster Press, 1935), 85.

in a prominent place or passing them around for people to view, hold, and touch. For example, the teacher may display a map of England and show the students the location of the church where Isaac Watts preached. For the lesson on American folk hymnody, the teacher may bring a copy of *The Sacred Harp* for students to peruse. Such visual depiction can be useful and memorable. Kinesthetic activities such as standing, raising hands, clapping, kneeling, moving to rhythms, and locating scripture in a Bible are a few ways people may be helped to learn a lesson. Musical activities involve singing the songs about which we are learning and composing new songs. In addition to engaging these and other intelligences, the course of study incorporates a more traditional approach and appeals to the Verbal/Linguistic side through formal talks, stories, handouts, and writing important concepts on the liquid or chalk board. The teacher should ask students to bring questions to class and will foster question and answer discussion as a method of teaching concepts and provoking thought.

Questions are a good way to involve students and are also a good way for teachers to know how to better help students. From the very first lesson, the teacher should ask questions and call on students to respond. When asking questions, the teacher should listen very carefully to the student's response. While the student is talking, *listen* instead of thinking about how to respond. Take a student's response and encourage her to think further about her answer by asking another question.

Dr. Estelle Jorgensen, in her book "Talks to Music Teachers," speaks on the art of taking questioning to a level where it is most helpful in the learning experience. She says, "a critical component . . . is that questioners do not accept the answers given at face value. Rather, they keep digging and looking for other layers of meaning of which they

or their questioners may not have been aware.”² The questioner should keep asking questions to dig beneath the first given answers. The discussion may go to a place where one did not expect it to go, and in this place, both students and teachers learn abundantly. The teacher must be a sensitive listener and be ready to lead the class in unanticipated directions.

Teachers may often become anxious to speak when students don't respond. When students do not respond to a question, wait a bit longer. The teacher must not answer her own question. If the teacher does this, in the future, students might not feel the need to think in order to answer questions, knowing that the teacher will answer her own question after just a bit. If no students answer after a period of waiting, the teacher might ask another question that clarifies, explains, or expounds upon the original question.

It is important to emphasize the study of texts apart from music, which often gives new insights. Schilling in his book *The Faith We Sing* suggests that “every hymn witnesses to some aspect of the faith of those who sing it.” He further elaborates that worshipers frequently pay little attention to what they affirm when they sing and may even often sing whole-heartedly what they in fact do not believe at all.³ Throughout the course of study, encourage students to be selective in the congregational songs they sing and to understand the text of the songs before they sing. Encourage or require students to purchase their own hymnals and study the song texts for Sunday worship before they

² Estelle Jorgensen, *Talks to Music Teachers*, 391. Not published.

³ Schilling, *The Faith We Sing*, 15.

arrive at church. Texts of congregational songs are often just as theologically plump as sermons, and students would benefit spiritually to study them.

The course of study includes opportunities to study congregational song texts, such as in lesson five with Wesley's "Love Divine, All Love's Excelling," but the teacher may choose to do this other times as well. By focusing on the text of the song apart from the music, students are helped to understand the meaning of the text.

At the end of every lesson, before the beginning of the next, the teacher should record observations made during class. These observations would include things such as student responses, student questions, and student feedback. The teacher should reflectively review the class session to ensure that the students are having good learning experiences. The teacher should always ask herself questions such as, "What may I do to improve?" "How may I help the student better relate to this material?" "How may I clarify the subject matter?" The observation sheets in this lesson list questions that serve to jump start teachers in the thinking process. They are not meant to be limiting. The teacher should feel free to use as much space as needed to make notes and to go beyond the questions asked.

Throughout the teaching process, the teacher should keep in mind that the students will be lifelong learners—that their education in congregational song will not end with the completion of the course of study but will continue, for many, to the very last days of their lives. The teacher should see his or her work in terms of what it will accomplish for the future. Once students have studied a variety of congregational song and have composed their own song and/or text at the end of this course of study, encourage them to use their songs in church. Encourage them to share their knowledge

with their children and to sing to or with their children in their private, family devotion time. In this way, the whole church will benefit in the present and the future.

With this chapter, the teacher should feel prepared to teach using this course of study. The chapter explains effective ways to teach using the course of study including preparing lessons well so that concepts may be clearly explained, learning from student surveys, responding to students with care and enthusiasm, using an effective seating arrangement, teaching using a variety of styles and engaging a variety of intelligences, and using questioning and recording of observations to help students learn.

CHAPTER 5

SUMMARY AND IMPLICATIONS

In this chapter, I provide a summary of the course of study. I also discuss implications that this document and the course of study within it have for musicians and churches and what can be accomplished with the study.

Summary and Implications for Musicians and Churches

This course of study has given worshipers a glimpse of the depth and breadth of congregational songs available to twenty-first century Christians and has helped them to think historically, theologically, and philosophically about congregational music in worship. Hopefully the course of study has expanded each student's views about congregational song.

The challenge for students who have taken this course of study is to encourage the local church to use a variety of congregational song from different time periods and different cultures to open students up to the wonderfully vast repertoire available to them. It is okay to include a wide variety of music in order to open worshipers up to the music of the world. Corbitt says, "The kingdom will end in song."¹ Perhaps leaders should make it a responsibility to prepare congregations for this all-inclusive kingdom-singing. Corbitt makes a point for including diverse types of song:

¹ Corbitt, 257.

“Much of the music in the kingdom (especially inside the walls of the dominant culture) is not only exclusive—its form caters to a specific generation within a specific culture—but the music also perpetuates a myopic view of the kingdom. Vast numbers of worshippers are missing something of the Christian tradition that is only two thousand years deep.”²

Congregational song composition within a church can be very beneficial for the entire church, expanding the repertoire in a healthy way. If worshipers know the composer or author of the congregational song they sing in worship, the song may take on great meaning for individual worshipers because they know the context in which the song was written and have a real connection to the author. Most importantly, congregational song writing within a church gives the worship the opportunity to sing authentic songs that arise from their own stories and experiences, and it expands the people’s repertoire in a fresh, personal way. Why should congregations limit themselves to congregational songs that other people have written when there are great stories to be told from within?

Implications for Practice

This course of study will hopefully set in effect a renewed interest in the congregational song of the church both in private and public settings. It will also hopefully set in motion an active participation in worship with congregants who sing lustily and whole-heartedly as Wesley instructed. As active participants in worship, congregants will leave the church building to go out into the world as active worshipers who recognize and respond to God’s call on their lives. In response to active singing, congregants listen more, hear more, understand more, and express more about theology

² Corbit, 225.

and about how they should live their lives. It is to be hoped that the course will inspire congregants to dig deeper into the vast riches of congregational song and make advocates for congregational song within their own churches and communities.

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