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Contemporary Music Styles
In Adventist Youth Ministry

by

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Andrews University
School of Graduate Studies
Avondale Campus

CHMN YOUTH MINISTRY

Fr. Bryan Craig

Contemporary Music Styles
In Adventist Youth Ministry

A Research Project
Presented in Partial Fulfillment
of the Requirements for the Degree
Master of Arts in Religion

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Gary C. Roberts

January 8, 1988

NOT FOR LOAN

THE PROBLEM

Subjective preconditioned preference is often the major factor in the classification of what constitutes good or bad, sacred or worldly, inspiring or degrading music in the Seventh-day Adventist milieu. However this trait has not been unique to the Adventist Church. While the Old Testament reveals the Hebrews having no difficulty or inhibitions in their use of music (in style or instrumentation) the Christian Church has had much difficulty relating to this kind of communication - both with the genre and medium. Most of the analysis, by Christians today, of modern music styles is biased, and too selective and simplistic in its approach. The premises for dismissing modern styles of music and certain instruments are based on subjective associations and arbitrary decisions, and are logically inconsistent with historical precedents in the history of Christian music, both Biblical and extra-Biblical.

The styles of music utilized in Seventh-day Adventist youth ministry is an area which can be stifled by pharisaical prejudice and become an embarrassment in our witness, and more importantly, the nurture of the youth in the church suffer unnecessarily in several respects: the consequences of unbalanced and immature modeling of Christian attitudes; their enjoyment of worship; their enjoyment of music; and their Christian experience and witness.

THE_HYPOTHESIS

What constitutes acceptable, edifying, and suitable evangelistic Christian music in youth ministry needs to be broadened to encompass the present cultural milieu in Western Society. And the traditional Christian subjective approach to interpreting what constitutes good Christian music needs to be converted to an enlightened and objective assessment.

THE_METHOD

The approach taken in this research project to resolve the above problem will be to develop an awareness of the changes music has undergone by briefly looking at the developmental history of music. It will be seen throughout the time continuum that change is a predominant characteristic. It will be seen that music is not static but is always changing in its forms, styles, and instrumentation. The devolution of music will also illustrate how music has always been intertwined with the cultural, sociological, and religious changes throughout the history of the Christian Church. An overview of the use of musical instruments by the Christian church during its history will also be considered. Consistency and flexibility in the assessment of Church music will also be developed by citing the evidence of historical precedents of secular music forms and styles being used to convey Christian lyrics. And some incorrect assumptions concerning what constitutes sacred music will be discussed. *

PREDICTED OUTCOMES

Honest and informed objective reasoning, rather than biased subjective reasoning based on personal taste and preference, would be used in assessing contemporary music styles in Adventist youth ministry. Informed flexibility and a mature Christian spirit would allow for diversified musical expression of the Christian message and experience by Adventist Christians in and from differing cultures present in a world with a melting pot of musical styles and instrumentation - accumulated from multifarious geographic locations and time periods.

THE HISTORY OF MUSIC

Miller points out that "music, like other arts, is not autonomous; it is always part of a total culture, both in time and place" (Miller, 1972, 1). Music is a form of human communication and just as languages differ from culture to culture so does music. And languages undergo changes with the passing of time. For example, the English language is divided into three periods. When the Normans from France invaded England in 1066 their dialect of French became the language of the ruling class and the chief literary language of England. Thus over time, until the 1400's, the English language underwent change with the gradual influx of thousands of French words being incorporated into the English language - e.g. air, army, art, blue, chair, color, dinner, government, jolly, judge, justice, mayor, paper, poet, prison, towel, etc. (The World Book Encyclopedia, Vol. 6, 1979, p.249). The implications of this illustration is that music has

also undergone many changes through varying influences from different ethnic cultures. Just as the influx of the Normans into England changed the English language so has the languages of music been changed by differing cultural influences over history. Twentieth century immigration brought about much synthesis of today's musical expression (i.e. in forms, styles, and instrumentation). Increased cross-fertilization of music forms, styles, and instrumentation has taken place rapidly in the twentieth century due to increased mobility and media expansion.

The following brief overview of the history of music will be confined to the history of Western music, and is from Hugh Miller's book, History of Music (see bibliography; for more detailed information read Wold & Cykler, An Outline History of Music). Miller points out that "the history of Western music is conventionally divided into eras, or periods of time, . . . [and] no period in itself is static; changes take place continuously within a period" (Miller, 1972, 3).

ANTIQUITY AND PLAINSONG: Western music originates from non-Western cultures in pre-Christian times. Evidence of musical activity has been discovered in all cultures of antiquity. Egyptian music strongly influenced that of the Greeks, Hebrews, and early Christians.

The Greeks have had the greatest long term influence on Western music in the areas of theory, aesthetics, and musical concepts. Like all music of antiquity it was mainly monophonic music (i.e. single note melody line). The word *music* comes from the Greeks. The Greeks were the first to develop musical notation and laid the basis for music theory (e.g. scale patterns called

modes), and they used a variety of musical instruments. Music was a very important form of communication to the Greeks who believed music influenced their character development.

The fact that music was very important in the life of the Hebrews is evident in the many literary references in the Old Testament. Much of the Old Testament is written in poetic form and their poetry was designed to be sung in unison *responsorially* (solo singer answered by a chorus) or *antiphonally* (two alternating choral groups). Hebrew music was primarily an expression of their religion, and they utilized a variety of musical instruments - wind, stringed, and percussion instruments.

Roman music was largely derived from Greek music. There is much evidence indicating that large choral and orchestral performances were common in the first two decades of the Christian Era.

The early Christian Church used *plainsong*. Plainsong was monophonic, usually sung *a cappella* (i.e. without instrumental accompaniment) used flexible rhythms, had a limited interval range (rarely exceeded an interval of a fifth), and was mostly sung in Latin. Plainsong, also referred to as plainchant and Gregorian chant used specific modes (scale patterns), was the principle music of Western civilization for over a thousand years, and it also constitutes the largest and oldest single body of Christian music. Plainsong during the first millenium developed into five principle styles: Byzantine chant (later became the chant of the Greek Orthodox Church); Ambrosian chant (noted for its plainsong hymns and antiphonal singing); Gallican chant (used by the Franks until the 8th century); Mozarabic chant (used in Spain and influenced by the Moorish invasion in the 8th century); Gregorian chant (a term often used for all

plainsong; named for Gregory the Great, a 6th century pope who was largely responsible for organizing plainsong into a unified body of music). Ultimately, Gregorian chant came to dominate all Western plainsong as Rome became the centre of Western Christianity. From the 9th to the 12th centuries two new forms of plainsong were developed, the *tropes* and *sequences*. The Roman Catholic Church made extensive use of plainsong and later its polyphonic forms in her liturgy - much music was written for the Mass (e.g. Palestrina's *Missa Brevis*, Bach's *Mass in B Minor*, Mozart's *Mass in C Minor*, to name a few).

THE MIDDLE AGES (800-1400): This period includes late developments of the plainsong, the rise and growth of polyphonic music, and secular song.

Secular song was more varied in style than plainsong, and though it was also monophonic it was metrical and mostly in triple meter, and it favoured the Ionian (major) and Aeolian (minor) modes. It was usually sung in the vernacular languages rather than the Latin of plainsong.

During this period part singing was developed. Early polyphony was based on plainsong. Polyphonic music was the significant development of this period (Polyphony: a song with two or more independent melodic lines). Polyphonic music also underwent developmental changes: early polyphony (organum, parallel organum, and melismatic organum); *Ars Antiqua* (i.e. The Old Art, mid 12th to end of 13th centuries) when polyphony continued to be developed by the Roman Catholic Church but also independent secular forms of polyphony developed (new forms of polyphony: Notre Dame organum, polyphonic

conductus, motet, hocket, rota, and rondellus) - polyphony was mainly three part but four part writing was introduced; *Ars Nova* (i.e. The New Art, 14th century) when far more secular than sacred music was composed, more diversified rhythms, growth in melodic and rhythmic interest (in the top voice of polyphony), motets were still being written but with changes, new secular polyphonic forms arose (ballade, rondeau, and virelai), and Italian polyphonic music became prominent for the first time - main characteristic was a florid vocal style (three secular forms were predominant: madrigal, caccia, and ballata).

THE RENAISSANCE (1400-1600): Medieval feudalism was replaced by the growth of urban culture. Many of the English compositions were solo songs with instrumental parts below the vocal melody. There was a growing trend toward *chordal style*. New styles and techniques arose during this period but the forms of the previous period were still being utilized. The main type of secular music developed was the *polyphonic chanson* sung in French. Music became more *expressive* (*musica reservata* style), and the *duet style* became common.

The Renaissance reached its peak in the 16th century and its vocal polyphony is one of the high points of attainment in the history of music. Vocal polyphony was perfected, and though vocal music was predominant the beginning of independent instrumental style was growing. Secular music arose to a new status with the patronage of the nobility. Religious music was still dominated by the Roman Catholic Church, but Protestant music resulting from the Reformation was growing. Martin Luther, founder of the Reformation (1517), also

being a musician, believed in the value of music in worship and particularly congregational participation in hymn singing - a new style of religious singing was developed, the *Chorale*.

Secular polyphonic music became more diversified in form and style. The music was composed for entertainment and was performed mainly as chamber music with few participants. New Italian vocal forms were developed, referred to collectively as *vocal canzoni* (forerunner of the *Italian madrigal*). The *English madrigal* received its impetus from the Italian madrigal.

Instrumental music gradually became more prominent with improvisation playing an important role in performance, particularly in melodic ornamentation. Much vocal music was transcribed for improvised instrumental performance. The instruments underwent much mechanical improvement during this period.

THE BAROQUE (1600-1750): This began in Italy, as did the Renaissance. The predominant feature of music during this period was in the aesthetic realm. It was a period of colonization, and much development in all areas of human activity: painting, music, exploration, science, philosophy, architecture, literature. Changes in style and form continuously took place during this period. Nonetheless, certain characteristics stand out: *concertato style* - different media (i.e. voice or instrument) were in opposition to one another; *basso continuo* - functioned as melodic and harmonic bass performed by a combination of two kinds of instruments; harmony - the new harmonic concept in the figured bass line, authentic cadences (replacing the modal cadences), more chromaticism, systematic modulation became common, the use of seventh chords without

preparation, and free use of dissonance; tonality - a stronger sense of tonal centre than before, compositions indicating their key (e.g. Suite in A Major), the modern concept of major and minor tonalities finally replaced modality; tempo and dynamics - for the first time in music history composers began to indicate tempo (e.g. adagio, allegro) and dynamics (e.g. forte, piano), reflecting the concern for more adequate expression of the "affections" (i.e. emotional content or mood); improvisation - more important than in any other time in the history of music; new forms - new multimovement vocal forms were developed (e.g. opera, cantata, and oratorio), new multimovement instrumental forms were developed also (e.g. sonata, suite, and concerto), and the principle contrapuntal form to emerge was the *fugue* utilized in all instrumental and choral media.

At the beginning of the 17th century Florentine musicians consciously rebelled against Renaissance polyphony desiring to introduce entirely new techniques. The new music of this century is entitled *Nuove Musiche*. The new innovations that were included were the figured bass, *monody* (accompanied solo song), and *recitative* which was a new concept of drama with music called *opera*. Opera was to influence virtually all types of baroque music. Of less renown than opera was the vocal music of *solo song* and *chamber cantatas*.

George Frideric Handel (1685-1759) and Johann Sebastian Bach (1685-1750) are the two most renowned composers of this illustrious era.

Religious music during the baroque period is divided into two broad categories, liturgical and nonliturgical. Both were strongly influenced by the new style of music, *opera*. Liturgical Music:

the principle form of Protestant church music was the *church cantata* (Kirchenkantate) - lyrics were taken from chorales and Bible passages; utilizing one or more voices with continuo accompaniment, and larger works utilizing arias, duets, recitative, chorus, and orchestra. Nonliturgical Music: the principle form of music here was the *oratorio*. The Oratorio utilized most of the components of opera - arias, duets, recitative, chorus, overture, and other instrumental music. It differed from opera in that it used a *narrator* who tells the religious story in recitative, and it makes considerably more use of *chorus*. Handel wrote more than twenty oratorios. Passion Music was also written during this period (presentation of the Easter story) which utilizes oratorio form. The chorale was added to the Passion for reflective purposes. The most famous chorale Passion used in this way is Bach's *St Matthew Passion* in which the chorale "O Sacred Head" (composed by Hassler) is utilized.

During this period instrumental music for the first time became as important as vocal music, and this aspect was manifested in quality as well as in quantity. The keyboard instruments were further developed and the violin family emerged. The piano was invented in this period by Cristofori (Italy, 1709), but little music was written for it. The organ arose as the predominant instrument for church music. The guitar was developed in Spain. The timpani were the only percussion instruments in general use. New improvisatory forms were developed for instrumental music (e.g. *tocatta*, *prelude*, *fantasia*).

THE CLASSICAL ERA (1750-1820): This period is marked by the French Revolution, the establishment of the independence of America, and the

Napoleonic wars. This period, also known as the "Age of Reason" and the "Enlightenment," was dominated by rationalistic philosophies, and there was various stylistic trends overlapping in the area of music.

The previous forms of baroque were gradually superceded by new sectional structures. Counterpoint was dropped in favour of homophonic textures. The bass continuo was no longer popular. New types of instrumentation were developed. This period (as against the following Romantic period) was marked by its characteristic features of emotional restraint, objectivity, balance, and clarity of form. The classical texture was typically homophonic - a single melodic line with nonmelodic accompaniment (e.g. *Alberti bass*), and harmony was less complex than baroque harmony using mainly the principal triads (tonic, subdominant, and dominant chords). Improvisation was written out rather than left to creative spontaneous performance. The four most renowned composers of this period were Haydn, Mozart, Gluck, and Beethoven. The orchestra was firmly established in its modern form. The classical symphony was one of the major achievements of this period - developed from Italian overture form called *sinfonia*. The sting instruments were prominent in this period as in baroque music. The piano took the place of the harpsichord and clavichord. Solo sonatas were written for various instruments as instrumental music. The distinction between baroque and classical styles is less marked in the vocal music of this period. Emphasis was placed on improving opera.

Opera had even greater influence on church music than in the baroque period, particularly when nearly all the composers of classical church music were opera composers. Generally, there was a significant secular element in the style of church music during this

period.

THE ROMANTIC ERA (1820-1900): This period is marked by the Industrial Revolution with the growth in technology, engineering, and science. New social and economic problems faced mankind as a consequence. It is described as an era of "strong contradictions between capitalism and socialism, freedom and oppression, logic and emotion, science and faith. The consequence of these contradictions was a change in the thinking of people, especially creative artists" (Wold & Cykler, 1973, p.171). This is the time of French Impressionism in art, symbolic poetry, and much romantic literature.

This Romantic Era defies concise definition. In music it comprised a synthesis of the new and old: pathos and ethos; subjectivity and objectivity; emotionalism and rationalism; formal structure and free expressionism. Individuality of style became more prominent for composers during this period which reflected the plurality in world views, beliefs, and practices (Wold & Cykler, 1973, p.171). Romanticist musicians held one thing in common, "their music was aimed at the evocation of emotion as its primary function. The concept is based on the premise that a feeling of musical tension is necessary to achieve a corresponding intensification of emotional response" (Wold & Cykler, 1973, p.175). There was a greater sense of affinity with poetry, art, and literature. Virtuosity was important in instrumental music. There was a great amount of music written for orchestra and piano. Nationalism was an important element in composition, hence folk tunes and folk styles were incorporated in the compositions. There were major developments in compositional styles and techniques. Melodies became more personal, warm, and expressive -

often characterized by intense personal feelings (Wold & Cykler, p.177); a more lyric style was developed with more flexible phrase structure. Harmony was experimented with to the limits; new chord structures and chord progressions were created and used without inhibition; and dissonance was more extensive and freely used (echoing the climate of human experience during the period); chromaticism and modulation were important in this period. The Romantic composers experimented more with the use of dynamics in extending emotional expressionism (wider use of loud and soft, and crescendo and diminuendo). Musical form was less important than content and subjective expression. There were numerous successful and world renowned composers during this period.

In addition to opera much vocal music was written during this era. The art song was the most important style. The focus was on the musical expression of the poetic text - an affinity between word and music. The music, being the vehicle of the words, enhanced its poetry and mood. The piano was the main instrument of this period, and was also the main accompaniment instrument for the art song.

Romantic church music made use of large choruses, solo voices, and orchestra, but did not employ narrator and recitative. Secular choral music became very popular during this period with the interest in nationalism and folk music.

Apart from the piano the orchestra was the next most popular form of instrumentation, and the size and resourcefulness of the orchestra medium was extended during this time. As never before, the piano and orchestra were utilized and experimented with to their utmost possibilities by composers.

THE TWENTIETH CENTURY: The dominant characteristic feature of this period is the frequency and magnitude of changes - as never experienced before in human history. Two world wars, and many other smaller wars, mark the human experience of this era. The world has matured into a global community with increased urbanization, mobility, and communication. Many new issues have arisen in consequence to this maturation process. Acute social and economic problems have arisen in recent times. All these developments have greatly influenced the music of the twentieth century. The themes of modern music have been characterized by rebellion against various issues (some have termed this, music of protest; e.g. the organized establishment, national conscription, materialism, urbanization, environmental exploitation, and existential loneliness and meaninglessness), reactionary motifs (e.g. the threat of nuclear war, social injustices, etc.), reality seeking, truth searching, and love (mainly human, but also divine).

Scientific and technological developments during this century are too numerous to mention. This is also the case in the area of music. Because man is not a static creature, but has been given the gift of creativity, music has always changed throughout the passing generations. Along with the other fast changes of this century, the pace of change in music surpasses any other era in previous history. Add to this phenomenon the nurturing of cross-cultural fertilization in musical creativity, by increased mobility and media expansion, and one can begin to understand the multiplicity of musical developments in this century. As never before cross-cultural fertilization in music has resulted in more forms and styles of music of different eras and cultures existing at the same time and often in the same country (e.g. U.S.A.) - sometimes features of both dimensions, that is,

different eras and cultures, appear in the one piece of music. The diversity of trends, styles, forms, techniques, and instrumentation precludes the categorization of this era in music history. It is beyond classification. Its music is characterised only by this marked frequency and rapidity of change with increasing diversity of styles present at one time. It is a period of uninhibited radical experimentation with music. The composite mixtures of music in terms of melody, modes, harmony, tonality, rhythm, texture, form, style, and instrumentation are too numerous for summary analysis as in previous periods. The means of musical transmission have expanded enormously. Thus the individual is exposed to numerous types of music today; not only the various types of music from previous eras and various cultures, but also the synthesis or combination styles of music (e.g. a song using a dorian mode for its melodic line, structured in free classical form, with Romantic expressionism, with an African rhythm using inter-American instruments, and played with jazz ornamentations and interpretation, etc., etc). This highlights the difficulty in categorizing music styles today. Rock, pop, contemporary, theme or mood music, to name several, are a few generalized terms which usually fail to adequately classify music today. Music today uses all types of modes (scales), melodic possibilities, chordal structures (i.e. harmony), and rhythms, with vitality, complexity (i.e. of combinations), variety, and flexibility. Chord vocabulary has increased significantly in the twentieth century (e.g. tone clusters and polychords), as has the development of chord progressions and complex combination rhythms. Improvisation is an essential element in the creativity of modern music which surpasses the baroque era for experimentation and virtuosity of performance, and technique

(particularly in the number of virtuoses on all instruments).

Music today is big business and quite a lucrative one with the increased dissemination of music along with the associated increased methods of hearing music (publication of music, T.V., radio, various recording mediums - phonograph, tape, and compact disc, and hi-fi equipment, films, etc.). Education includes the teaching of music at all levels of schooling.

Concerning instrumentation, all types of instruments from all parts of the world are encouraged, utilized, and mixed in the creating of music. Diversity of musical instrumentation and expression has been dramatically expanded with the development of electronic and 'state of the art' musical instruments and musical equipment (e.g. electric guitar, the synthesizer keyboard, and most recently the digital sampling keyboards with midi capabilities, and computer sequencing).

The possibilities for the modern composer are truly inspiring, with the sky being the limit. The climate is one of freedom for creative expression, and never before has such a vast amount of musical knowledge and instrumentation been at one's disposal, along with the potential of exposing one's music to a vast and receptive audience who is accustomed to a variety of music in the diet.

THE USE OF MUSICAL INSTRUMENTS BY THE CHURCH

This section will reveal the difficulty and inconsistency of the Christian Church in its use of musical instruments. The Christian Church has been slow to accept various musical instruments for use in praise and worship due to association with their secular use. Hopefully this study of history will enlighten our understanding so as not to repeat the mistakes of the past.

In the Western Church, Ogasapian points out how that Clement of Alexandria (c150-c220) warned of "the lascivious nature of the aulos [i.e. similar to the oboe] and the animalistic properties of the syrinx (flute or pipes)" (Ogasapian, 1981, p.3). Interestingly though, Clement of Alexandria advocated the use of the plucked-string lyre - hand held harp-like instrument. His rationale was the precedent of David's use of the instrument, hence Clement reasoned the lyre may be used with the psalms (Ibid.) - "'If you are able to accompany your voices with the lyre or cithara you will incur no censure'" (Poed. II, 4; Wibberley, 1934, p.75). Justin Martyr, in the second century, was against the church using any instrumental music (Ibid.). Ogasapian points out that "the use of instruments remained a concern with the fourth century fathers" (Ogasapian, 1981, p.6). Jerome contradicted Clement by strongly disapproving of any instruments, including the lyre. Basil approved of the lyre, but did not condone the use of any other instruments (Ibid.). Augustine encouraged the "'singing of psalms to the lyre or psaltery'" (Wibberley, p.75). Another form of media that was debated was the

woman's voice in worship. Jerome was adamant that it was not in order for women to join in the songs of worship, and he was not alone with this viewpoint. Ogasapian points out that "the fourth-century Syrian bishop, Cyril of Jerusalem, forbade women to sing loudly, lest they be heard, [whilst] Isidore of Pelusium grudgingly acquiesced in women singing in church, but only because they would thereby be sufficiently occupied to prevent their gossiping during the service" (Ogasapian, p.5). Ambrose, Basil, and Chrysostom were not against women participating (Ibid.). However, Greek asceticism must have filtered down into the early Christian Church because while Chrysostom (345-407) allowed the singing of psalms he characterized all other songs as "lascivious and sinful" (Ibid.). Generally speaking, musical instruments were not accepted by the church fathers as suitable for church use because of their association with pagan uses.

In the Eastern Church instrumental music was not permitted. (Wibberley, p.75). Douglas points out that "the Eastern Orthodox Church still forbids the use of all instruments within their church buildings" (Douglas, 1962, p.237). Traditional sentiments still have their hold today where "the Roman Catholic church generally forbids all instruments except the organ, and at one time allowed only male voices in the sung liturgy" (Wold & Cykler, p.3). Tradition had its influence on "some of the early Protestant sects [which] were very intolerant of most music in the church service" (Ibid.). For centuries the Christian Church on the main mistakenly considered the human voice as the only pure and acceptable instrument for church music and worship. In reality however, fallible humanity knows no such arbitrary barrier: "With it [i.e. the tongue] we bless our God and Father, and with it we curse men, who have been made in the

likeness of God - out of the same mouth proceed blessing and cursing" (James 3:9-10)!

From the fifth century onwards the organ began to find its place as an acceptable church instrument (Wibberley, p.75). Interestingly there are many ancient manuscripts of "the eighth, ninth, and later centuries [that] show the use of the harp, psaltery, rota . . . (of viol species), and trumpets" (Ibid.). John Calvin (1509-64), another figurehead of the Protestant Reformation, "was personally opposed to the use of any kind of music in the church, but bowed slightly to pressure and permitted the unaccompanied singing of biblical texts" (Rice, 1964, p.22). No instruments were allowed in the Genevan Reformed churches, not even the organ was acceptable (Ibid.). The organ was prohibited by the Genevan Church until the latter part of the eighteenth century (Wibberley, p.117). Rice points out that "early Americans were somewhat slow to accept the organ as a church instrument" (Rice, p.53). Douglas adds that "the Congregational Churches of those days used flute, clarinet, oboe, bassoon, and violoncello, but forbade the violin because it was used by the dancing-masters - 'Praise Him with timbrel and dance'? [Ps 150:4]" (Douglas, 1962, p.237).

Taking a leap back to Old Testament times one sees an uninhibited expression of worship amongst the Hebrew believers. With effervescent joy they would dance for joy before God (Ex. 15:20-21; 2 Sam. 6:14; Ps. 149:3; Ps. 150:4), and one thinks of children jumping for joy when they are very happy. Has the Christian Church stifled spontaneous expression of positive feelings and emotions resulting from the tremendous acts of God - past and present? No doubt the instruments the Hebrews made in the wilderness "were derived from

those in use in Egypt" (Wibberley, p.37; Num. 10:1-10). The Hebrews utilized a variety of musical instruments, stringed, wind, and percussion (2 Chron. 5:11-14). Indeed, it appears that they were willing to use any instrument available to them in their worship of the Lord. Ezra states that "when the builders laid the foundation of the temple of the Lord, the priests stood in their apparel with trumpets, and the Levites, the sons of Asaph, with cymbals, to praise the Lord, according to the ordinance of David king of Israel" (Ezra 3:10). One of the musical instruments (i.e. *Gittith*) used by David was an instrument he brought from Goliath's home city of Gath; the *Gittith* was a type of *stringed instrument* (see Psalms 8, 81, & 84 N.K.J.V.; John M'Clintock & James Strong, Cyclopaedia of Biblical, Theological, and Ecclesiastical literature, Vo. 6, New York: Harper & Bros. Pub., 1876, p.767). Another instrument David used was a type of guitar (Psalms 53 & 88; Ibid., pp.767-768: Egyptian paintings portray various types of Egyptian guitars which were also prevalent among the neighbouring Eastern nations - the guitar was played by both men and women, strung over the shoulder and played standing, the guitar had a hollow oval body with catgut strings, and was plucked with a plectrum, some players danced while plucking). Numerous other passages could be cited from the Old Testament supporting the idea that any musical instrument is acceptable, even solicited, in worship but one reference will suffice here, *Psalms* 150. This Psalm exudes with the desire and solicitation to praise God; may the followers of Christ recapture this unbounded enthusiasm to worship Him.

Douglas rightly asks, "why should any instrument be proscribed which can 'make a joyful noise unto the Lord' - even electronic ones?"

(Douglas, p.237). Musical instruments have been continually refined and developed over the centuries and with the recent development of digital sampling churches can now procure a much more versatile keyboard instrument than the church organ. With less expense the digital sampling keyboard is the superior alternative (e.g. Roland S-50 Digital Sampling Keyboard with four libraries of sounds, \$5,000; or the Ensoniq EPS Performance Sampler, \$4,000; either can be played through the church's P.A. system). With the invention of the sampling keyboard the musician can not only play the actual sound of a grand piano with touch sensitivity, but also on the same instrument produce the sounds of a pipe organ, the voices of a choir, a string section of an orchestra, a combination of strings and choir, or have at his/her fingertips the awesome power of an entire orchestra. Hindsight is always easy, and one may laugh at the Church once having difficulty accepting the organ for church use, but is the church any different today in its acceptance of electric guitars and state of the art electronic keyboards. With Christian maturity one can perceive that there is nothing inherently evil about a musical instrument. Let's praise God with the best instruments available to us today - He deserves nothing less than the best.

HISTORICAL PRECEDENTS OF SECULAR MUSIC STYLES USED TO CONVEY CHRISTIAN LYRICS

God sends the rain on the just and the unjust (Matt. 5:45), and this is true also in the area of talents. Musical creativity is a talent which is found, developed, and enjoyed in all human communities around the world and throughout all generations. Music is an aesthetic form of communication wherein man shares his inner thoughts on love (human or divine) and any other element of life which moves his heart and mind. The tools of music are available to all human beings, be they Christians or not. Some thank God for the gift of music, others take its existence for granted. As an analogy with art, one could say that the different types of brushes of a painter are the various musical instruments, and the paints are the different elements of music (i.e. scales, chords, and rhythms; or, melody, harmony, and rhythm), and the different types of canvasses are the different styles of music. As the artist can use different types of instruments (e.g. pencils, fingers, brushes, etc.) on varying mediums (paper, canvass, brick walls, etc.) so music is limitless in its creative potential. Music appears to be exhaustless as the continuing creation of new music indicates. Christians have churches built and drive cars that are made with the techniques and mediums that man has developed with his God given power to think and to do. So also Christians (and O.T. believers) have utilized all the developments in music (i.e. forms and styles - including melodies and compositions, and instrumentation) throughout history, be they of secular or sacred origin.

HANDEL: Lang points out that "Handel was enthroned as the Christian composer par excellence" mainly due to posterity's adulation of Handel's oratorio, *Messiah*, but also because he was the composer of the oratorio - he composed twenty-five oratorios (Lang, 1966, p.343). Handel was brilliant at composition. Wibberley remarks how that "Beethoven on his death-bed appraised [Handel] as 'the greatest and ablest composer that ever was,' and who knew, as Mozart confessed, 'better than any one of us what will make an effect; when he chooses, he strikes like a thunderbolt'" (Wibberley, p.159).

George Frederic Handel (1685-1759) had only one formal tutor, Friedrich Wilhelm Zachow (1662-1712). Zachow was innovative and was into composing the 'new style' of his time (Lang, p.11). Zachow greatly influenced Handel and his future music. Lang reveals how that "Zachow inculcated in his young pupil an intellectual curiosity, a desire to know all styles of music in all countries, an interest he was to retain" (Lang, p.12), and he also made his pupil "copy what he considered significant and instructive scores by all manner of composers" from Zachow's "unusually well-stocked library of music that reflected both the catholicity of his taste and the inquisitive turn of his mind" (Lang, p.13). In 1707 Handel went to Italy, "the home of opera," where "for the next three years he lived in Florence, Rome, Venice, and Naples, immersing himself in the Italian operatic and concert world and getting to know the great style setters of the time, Corelli and Alessandro Scarlatti" (Lloyd, 1968, p.222). Barbour remarks, "in Italy, opera was the music of the people," and it is recognized that "most of Handel's life was devoted to opera" (Barbour, 1958, p. 51). Late in 1712 Handel went to live and work in London where he knew Italian opera was fashionable (Ibid.) - "where opera was

the expensive plaything of the wealthy people" (Barbour, p.52).

David Music points out the fact that Handel's Chandos anthems were his "most distinctive contribution to church music" (Music, 1985, p.2). Most of Handel's ceremonial works were coronation, birthday, and funeral anthems for English royalty, and compositions for celebrating military victories. These compositions "were usually designed more to instill the hearers with the glory of the English monarchy than to inspire a spirit of devotion" (Ibid.). The four anthems, *Zadok the Priest*, *My Heart is Inditing*, *Let Thy Hand be Strengthened*, and *The King shall Rejoice*, were composed for the coronation of King George II and Queen Caroline (October 11, 1727). Handel commemorated the king who was responsible for the slaughtering of Roman Catholic peasants and farmers in Scotland (in the name of Christ) with the majestic anthem *See How the Conquering Hero Comes* - later adapted as a hymn by Edmund L. Budry, renamed *Thine be the Glory*. It is of significance to note "that Handel's famous oratorios were not conceived of as church music but as substitutes for Italian opera during the season of Lent" (Ibid.). And while they were "based on biblical subjects most of these oratorios differed little in basic concept from the operas that they replaced" (Ibid.).

Generally heralded by the Christian Church as the greatest sacred music ever composed, the "*Messiah* was not intended to be performed as church music but as a kind of 'spiritual entertainment' in the theater" (Ibid.). In his comprehensive text on Handel Lang also reveals this fact:

Messiah does have a religious basis, but as Winton Dean crisply states: 'Sacred refers to the subject, not to the style of music or Handel's purpose in writing it.' And we must bear in mind that Jennens [who compiled the libretto, that is the Bible texts in *Messiah*], as well as the Dublin papers, always refers to

Messiah as a 'fine' or 'grand' or 'elegant Entertainment,' a designation that posterity found very embarrassing (Lang, p.342). Lang further states that "the Handelian oratorio [- the *Messiah* being the most successful of Handel's oratorios -] is not church music, not even religious music," quoting for support Jens Peter Larsen who remarks unequivocally that "the Handelian oratorio 'is not church music; it is, like opera of the time, music for entertainment'" (Ibid., 359). Rice points out that "the oratorio of the seventeenth century differed little from opera except in its lack of acting and staging" (Rice, 1964, p.32). Musicologists agree that "there can be no question that originally the oratorio was considered a sort of opera" (Ibid., p.361). They also agree that such euphoric comments as 'Handel beheld the face of God while composing the *Messiah*' are not based on fact, but rather are made up reports by over-zealous Christians.

Handel organized *Messiah* in three parts as was the traditional practice of his time, and it is obvious that the composition has its roots in the Italian tradition. Lang remarks, "inevitably the elements of dramatic music, of Italian opera, were present, as they were in Bach" (Lang, p.342). He points out that "many of the arias and all the accompanied recitatives are pure opera" (Ibid.).

Handel followed another common and accepted practice of the Baroque period and that was borrowing compositions. Themes, sections, or even whole movements were sometimes literally placed in new works, but usually they were adapted and rearranged with changes and improvements. Grout comments that "most of his [Handel's] borrowings were from his own earlier works, but a considerable number were from other composers; three duets and eleven of the 28 choruses of *Israel*

in Egypt, for example, were taken in whole or in part from the music of others, while four choruses were arrangements from earlier works by Handel himself" (Grout, 1960, p.445). Indeed, Handel was an innovator of eclecticism taking whatever he needed to creatively enhance his musical productions. Thus the many magnificent orchestral introductions to his operas and oratorios tend to mix, regardless of genres, the characteristics of the Lullian Overture with those of the Italian Sinfonia. For example, the opening Sinfonia (i.e. Symphony) that introduces the *Messiah* (composed in 1741) is obviously a French Overture (Lang, p.344) and is adapted from Handel's Overture *Alcina* (composed in 1735). *Alcina* is one of five operas Handel composed on subjects involving magic and sorcery (*Alcina* is derived from incidents in Ariosto's *Orlando Furioso*).

In the *Messiah* Handel adapts a number of his own previously used compositions, including several Italian duets. Lang notes a number of Handel's adaptations of previous compositions and reworkings of secular styles in the *Messiah*. In the chorus "And He shall purify" the tone painting which was "originally devised for the second part of the Italian cantata *Quel fior che all'alba ride* is applied to the English text without further ado" (Lang, p.345). In the chorus "And the glory of the Lord" some Christians have been embarrassed by "the dance-like character of this magnificent piece" (Ibid., p.344). Lang remarks, "amusingly enough, the dance rhythms of "If God be for us" have made some Handelian authorities unhappy. Did they never look at the superb gavotte or minuet arias in Bach's cantatas that sing of the most hallowed themes?" (Ibid., p.352). In the chorus "For unto us a Child is born" Handel utilizes the music of one of his lightly amorous Italian chamber duets, "No, I will not

trust you, blind Love" (Ibid., p.345). Even though some of the syllable accents do not fit Handel was not concerned. Lang further notes that "the only duet in *Messiah*, 'O death, where is thy sting,' also descended from an earlier, amorous Italian duet" (Ibid., p.352). The aria (bass part) "Why do the nations" obviously derives its style from the world of opera - there are many comparable "examples among Handel's bass roles in the operas" (Ibid., p.350). Interestingly, Lang points out that the famous "Hallelujah Chorus is a pure coronation anthem, built with an unerring sense for gradual intensification to an irresistible climax" (Ibid., p.351) - coronation anthems were works written for the coronation ceremonies of royalty. Lang further comments that "the aria 'The trumpet shall sound' not only resembles the trumpet aria so popular in 17th-century opera but has a good deal of its spirit - as well as its routine" (Ibid., p.352):

This exercise reveals that the most renowned of all Christian composers used secular forms, styles, and instrumentation to convey Biblical themes which have been enjoyed by Christians ever since.

HYMNODY: Hymn writers also have adapted and rearranged secular music for conveying Christian lyrics. Often secular melodies and folk tunes have been utilized for hymns. "And when they had sung a hymn, they went out unto the Mount of Olives" (Mark 14:26). Rice states that "most sacred vocal music of the Jews had its origin in secular folk songs" (Rice, p.11). Though the command was not popular and was generally ignored, early in the third century "the Western church outlawed the singing of all hymns not found in Scriptures" (Ibid., p.13). Ogasapian reveals that the Council of Laodicea endeavoured "to

remove congregational singing from formal worship in the East, . . . [and] not until the ninth century did the Latin Church admit them [i.e. hymns] officially to its usage" (Ogasapian, 1981, p.6). By early Renaissance times Latin had ceased as the European vernacular, and consequently with the development of new vernacular languages in the Middle Ages there arose the desire for vernacular hymns. The Carol "with its rhythms springing from the long neglected dance impulse" became a part of Western Christian hymnody (Douglas, 1962, pp.163-164). The French carol became known as Noels which were usually "strongly rhythmed folksongs" (Ibid., 171).

Martin Luther (1483-1546) believed in congregational singing and he wrote many hymns some of which were "adaptations of existing [German] folk-songs" (Wibberley, p.114; see also Lloyd, p.250, and Rice, p.21). Luther's musical helper, Walther, was the first to harmonize (1524) "sacred melodies in the manner which hitherto belonged to secular music" (Ibid., p.115). Luther was particularly aware of the "need for hymns that could be sung easily by his congregations, [so] he wrote new words to melodies used in Catholic hymns and old German songs and dances" (Lloyd, p.104).

John Calvin (1509-1564) reluctantly allowed unaccompanied singing of Psalms in the church which "were reconstituted in metrical style, given tunes that were sometimes composed but more often borrowed from popular songs of the day" (Rice, p.22). Bourgeois, a French musician who settled in Geneva, "furnished many tunes which were adaptations of popular songs" (Wibberley, p.117). Wibberley says that Calvin's conservatism led him to look "with disfavour on the florid music and harmonies of the German chorale [which became a popular style of hymn in the Christian church], which for a

considerable time was banned from the Genevan service" (Ibid.).

Acceptance of hymn music has been a gradual process mainly stimulated by Protestantism. Wibberley reveals that "up to the eighteenth century there existed a strong prejudice against the singing of hymns in English church worship" (Wibberley, p.137). Concerning non-Biblical lyrics for hymns Isaac Watts (1707: *Hymns and Spiritual Songs*) is looked upon as the radical pioneer of sacred poetry for hymn singing (Warren, 1981, p.9; Rice, p.24, 38; Lloyd, p.250). Watts, like Handel, was an innovator of his craft knowing that "no congregation would sing well with words they did not comprehend or relate to" (Warren, p.9). It is of value to be cognizant of Watts' philosophy who believed that the Holy Spirit was "not concerned in producing perfect hymnody, but out of His desire for reality in worship, He accommodates Himself to the circumstances and times of the worshiper" (Ibid.). Wibberley reveals that "the Anglican Church was slow to realize the importance of the hymn, [and states that] the failure may be traceable to prejudice. 'Enthusiasm,' as it was styled, was deemed a detestable product of the new Evangelism" (Wibberley, p.131). The 'human hymns' of Watts' creativity "were looked upon with grave suspicion, and occupied a precarious and much challenged position" (Ibid., p.139). Rice adds that "English hymn tunes of the late seventeenth and much of the eighteenth centuries were many times written to please and sometimes were even borrowed from current popular songs" (Rice, p.41-42). The new Protestant sect, the Methodist movement, recognized the importance of singing, and "John and Charles Wesley wrote hundreds of hymns, many of them consisting only of new words set to old tunes" (Lloyd, p.250) - catchy tunes which were familiar to the common English people and thus had

natural appeal and singability.

A vast number of hymns have been written over the last two centuries by adapting the music of instrumental compositions not originally intended for sacred purposes. For example, the music for the hymn "Hymn to Joy" is derived from the last movement of Beethoven's Ninth Symphony. The recent superceded (1985) *Church Hymnal* of the Seventh-day Adventist Church has a number of hymns which have been arranged from instrumental compositions (e.g. hymn numbers 663, 161, 111, 304) - this particular hymnal was not shelved easily by the members of the Adventist Church as some members viewed the new incoming hymnal as compromising the Church's standards. Interestingly, hymn 304, "Glorious Things of Thee are Spoken," which uses a composition by Haydn (1797) was also the music arranged as one of Hitler's theme songs during W.W.II. The famous hymn, "O Sacred Head Now Wounded" (hymn number 130), is cited as *harmonized* by Bach (from his *St. Matthew Passion*). Bach borrowed this melody from a love song composed by Hans Leo Hassler [1564-1612] entitled "*Mein Gemuth ist mir verwirret (My peace of mind is shattered - by a tender maiden's charms)*" (Grout, p.255; Lloyd, p.104). Bach's arrangement became a chorale and a Catholic hymn (Lloyd, p.250). Also in this superceded Adventist hymnal are several hymns which are arrangements of early American secular melodies (hymn numbers: 600, 200, 163, 473, 199, 660, 200). Many of what is termed *Early Advent Hymns* were arrangements of popular early American melodies (Scriven, p.43). Hymn number 199, "We Speak of the Realms," with its catchy early American melody was one of Ellen White's (Adventist Pioneer) favourite Sabbath hymns. There are numerous other hymns in this hymnal that have for their music, rearrangements of various secular

melodies and folk songs from different cultures - too many to specify their origin (e.g. hymn numbers: 665, 666, 669, 670, 168, 618, 181, 137, 186, 197, 95, 8, 33, 168, 186, 422, 432, 438, 439, 508, 605, 612, 614, 624, 687). One last example from this well used hymnal is worth sharing. Hymn number 669, "How Sweet are the Tidings," in the section of *Early Advent Hymns* is an arrangement from the catchy tune *Bonny Eloise* which was nominated song of the year in 1858. This brief survey of church music should enable one to see this subject in perspective.

SOME INCORRECT ASSUMPTIONS

There are a number of incorrect assumptions concerning music that are common amongst the Seventh-day Adventist membership but once again are not peculiar to the Adventist milieu only. Where these inconsistent premises originate from would require another study in itself.

One assumption is that sacred music must not be played *forte* (i.e. loudly). Hence, for example, P.A. systems are turned down on vocalists with powerful voices (particularly in *forte* sections of a song), organists believe it is sacriligious to play any piece of music beyond *mf* (i.e. moderately loud), and young people using electronic amplification for their electronic instruments are frowned upon. One only has to hear a quality recording of Handel's *Messiah* to perceive that various dynamics (soft to loud) in music add tremendous power to the communicating efficiency of music - *forte* parts in music can be awesome, beautiful, and heart stirring. One can only imagine how loud the music was when the Levites and their sons were singing along with cymbals, psalteries, harps, and 120 trumpets (2 Chron. 5:11-14)! This passage of Scripture also affirms the validity of using various instruments for sacred purposes - some Christians frown upon the use of certain instruments in church, the fallacy of this assumption having been dealt with earlier in this treatise.

Some sincere Christians give the unwitting impression to young people that any compositions, music forms, and styles, of this generation (i.e. since *the Beatles*) are evil, unacceptable, and not fit to be called music. However, human nature has been fallen for

many centuries - Satan and unconverted people lived before the sixties! Music, as other gifts from God, have been used for both right and wrong purposes all through history. A significant amount of classical music (using the term in its ^{generic} non-technical lay meaning) was written as dance music. Liszt composed music expressing themes on spiritualism and the occult (as other composers have) - e.g. *the Mephisto Waltz* and *Orpheus*. In his famous piano pieces, the *Hungarian Rhapsodies*, Liszt utilized gypsy music and folk dance themes. Handel made part of his living from writing music for immoral operas. Bach wrote *Ave Maria* concerning the theme of adoration of Mary - i.e. Roman Catholic theology. Hence, association of a certain music style does not mean that particular music style should be categorically labelled 'bad music.' There has been poor quality and high quality music and musicianship in all generations. The dismissing of modern music is often too subjective, selective, and simplistic. Objective assessment admits that there are excellent compositions, very skilled musicianship, and positive lyrics in modern music. Stevens advocates that "we should not say yes or no in advance but should retain the right to judge the individual product on the merits of its own artistic integrity [and personal taste or bias is not relevant in an objective assessment]" (Stevens, 1985, p.96). Some may choose to single out objectionable musicians and their compositions, but another can also choose to select many examples where today's musicians are producing excellent music (in creativity and performance) with positive lyrics (i.e. not all modern music is about licentiousness, drugs, and rebellion). Even today many secular musicians compose lyrics which are: anti-drug abuse, anti-war, anti-human prejudice, anti-racialism, anti-exploitation of the

environment, anti-existential loneliness, anti-man's inhumanity to man, etc. Stevens remarks:

Of course, the contemporary rock scene is a mixed bag. Raunchy lyrics and distorted dissonance do not deserve our approval. The sordid lifestyle of some rock celebrities is distasteful. On the other hand, the instrumental artistry, poetic craftsmanship, and universal truths expressed by many performers should be hailed (Stevens, 1985, p.96).

Some church musicians assume that sacred music must be played slowly. This probably has originated from traditional Roman Catholicism which has modelled the idea that any thing associated with joy, pleasure, vitality, and energetic movement is not holy or sacred. One can observe how that the Catholic priest is disciplined to move slowly through the rituals of his church services. God's nature pictures God differently to this concept. Some hymns are played so slowly that the congregation tends to speak the lyrics rather than sing them with the natural phrasing. In the *Messiah*, Handel reveals how that vitality, joy, and life can be inspired through music which is given an energetic rhythm (e.g. "Hallelujah Chorus," "For unto us a Child is born," "And the glory of the Lord," "And He shall purify," "His yoke is easy," "Lift up your heads"). Handel varied the rhythm and tempo of the different parts in the *Messiah* according to the context of the total musical vehicle being used to convey the mood and meaning of each particular Scriptural passage. Music is like life, it is not static, but rather, has motion - it either has movement or it is dead. Music can have a lively momentum and still serve a sacred purpose.

CONCLUSION

Modern day asceticism must not be modelled to our young people in the church. Christianity must be seen as realistic, vibrant, and enjoyable. Ogasapian remarks, "ascetics that they were, the church fathers might well have wished to do away with music as a temptation to worldliness. Yet they could not ignore the repeated scriptural allusions to it. Nor could they deny its potency as a tool with which to woo unbelievers and to teach doctrine to the faithful" (Ogasapian, p.3). Stafford aptly reasons:

A religious viewpoint that sees theological questions as separate from or antithetical to art and literature, that may even view art and literature as carnal and evil, would have had no part in the songs [i.e. music] and dances and celebration of the returned Prodigal Son, but would have been found outside the banquet hall with the elder brother, frowning at what seemed to him a waste of money, time and attention. Within the Adventist church, there seems to be an especially sharp battle between those who see only the solemn as worthwhile, and those who would celebrate the promised redemption of the world through joyous expression. In this battle, as the book of *Revelation* clearly shows, it is song, motion and beauty that will win out over solemnity and austerity (Stafford, p.10). The Bible reveals that music celebrated every major act of God - e.g. creation of the world, the exodus, the incarnation, the resurrection, the second coming. Many glimpses of heaven in the Bible reveal music as a fundamental activity in heaven. Music then is of great significance to the Christian and his worship of God, and is not to be underestimated in its value in youth ministry.

Just as it is not expected for young people to dress according to the styles of previous generations so also one ought not to expect youth ministry to conform to anachronistic music styles of previous generations. The very nature of the development of music being one of constant change (note: the rapidity of change has consistently increased in each successive period throughout the history of music)

requires informed and mature flexibility by fellow church members in allowing young people to express and share the Christian message and experience in the vernacular music styles of their cultural milieu.

In Adventist youth ministry Christians ought to use informed objective reasoning in making decisions on the suitability of contemporary Christian music styles. Reuning remarks that "too often the church has judged music solely on the basis of personal taste" (Reuning, 1984, p.20). Stevens states that "often, our pious pronouncements indicate a clash of cultural preferences instead of any moral or metaphysical distinctions" (Stevens, 1985, p.96). Christian maturity, genuine love for young people, the desire for their enjoyment of worship, and the desire for their ultimate salvation, will motivate church members to refrain from making arbitrary judgements and decisions based on personal taste and musical predilections. Stevens advocates, "what is least relevant is our own musical taste - that ought to be set aside for the higher purposes of ministry and never be mistaken for an absolute standard or imposed on others" (Ibid., p.97). This is important if Adventist youth ministry is to avoid suffering unnecessarily from selfish bigotry in the area of music. Unfortunately, there has been religious prejudice and bigotry manifested in the area of music, as in other areas of life, and as elsewhere has had deleterious consequences upon our youth. Modern Jewish casuistry in all areas of Christian living, including the use of music, should not be imposed upon the youth in the church. Concerning the idea of young people using modern music styles to convey Christian lyrics it is helpful to consider that "musicians skate on even thinner ice when they presume to attack music in a currently modern idiom set to sacred words, for Ellen White's own

precedent suggests that she might approve of it, if directed toward spiritual ends" (Scrivens, p.51). Latin is a fine language but no longer seen as relevant to today's communication. Youth ministry needs to allow and encourage the creative use of contemporary music styles so that Christianity will be experienced by the young people as being relevant and meaningful.

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