

97245
THE ADMINISTRATION OF CHURCH MUSIC

(Ed Knight - 1971)

E.G. WHITE Research Center
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- I. Values of Music (see Appendix A)
 - A. Without words it can arouse and express spiritual states or experiences which transcend words
 - B. Combined with words it adds emotional color and force to specific ideas
 - C. It can recall emotions, situations, and concepts associated with music on previous occasions
 - D. It is best adapted to group participation

- II. Difference between hymns of worship and gospel songs
 - A. Difference in occasion
 1. The hymn is primarily for a congregation of worshippers
 2. The gospel song is specially appropriate for a public audience
 - B. Difference in objective
 1. Gospel song is addressed to people
 - a. It appeals to personal experience
 - b. It emphasizes a facet of the plan of salvation
 - c. It fixes truth upon the mind
 - d. It appeals to personal decision
 2. Hymn is addressed to God
 - a. It is an expression of praise and adoration
 - b. It is an offering of one's self to God
 - C. There need be no antagonism between the two
 1. The gospel song should have pre-eminence in public evangelism
 2. Great hymns have their main function in Sabbath School and Church
 3. Some gospel may be used in the church services for variety and vice versa.

- III. Weaknesses in the Church Music Program
 - A. Too low an estimate placed on value, use, and influence of music in worship
 - B. Too little earnest and prayerful selection of music leaders
 - C. Failure to be on the look-out for recruits for musical forces
 - D. Congregations not taught, encouraged, exhorted to sing

- IV. Goals in Improving the Music Program
 - A. Unanimous and united singing
 - B. Good tone production
 1. Mouths open
 2. Good posture - sitting and standing
 3. Smile
 - C. Intelligent singing
 - D. Musical singing
 - E. Wide variety of good hymns

- V. Ways of promoting interest in musical worship
 - A. Devotional use of hymns
 1. Daily devotions
 2. Meditation on texts of hymns listed in the bulletin for the worship service
 - B. Singing hymns in the home
 1. Encourage each family to buy a copy of the Church Hymnal
 2. Parents should request piano teachers to include hymn playing in childrens lessons
 3. Use of hymn stanza for blessing at mealtime

- a. "For The Beauty of the Earth"
- b. "Now Thank We All Our God"
- c. "Fairest Lord Jesus"
- d. Doxology
4. Hymns in family worship, morning and evening
5. Mothers could tuck children in bed with a prayer and quiet hymn
6. Informal singing of hymns with other family friends
7. Especially Friday and Sabbath sundown worships
8. Christmas carols in season or even at other times
9. Encourage the giving of the Hymnal as a gift, and hymn records and tapes
- C. Train children in Sabbath School and Church School to sing the best hymns
- D. Organists and choirs spend more time in practice
- E. Teach new hymns to the people
 1. Indirect method
 - a. Use of hymn-tune prelude by the organist
 - b. Use of hymn-anthems by the choir
 - c. Singing of a new hymn as an anthem
 2. Direct method
 - a. Teach it outside of worship but in the church eg. after prayer meeting
 - b. Teach it outside the church, eg. a fellowship gathering
 - c. Teach it as a part of worship service
 - 1) "Hymn of the Month" program
 - 2) Use of phonograph or tape to teach
 3. Remember laws of learning in each method
 - a. Law of readiness
 - 1) Create an interest in the new hymn
 - 2) Give history of the hymn
 - 3) Have choir introduce it a week in advance - have people read words
 - b. Law of effect
 - 1) Enthusiasm of minister
 - 2) Enthusiasm of choir
 - 3) Enthusiasm of other worshippers
 - c. Law of Repetition
 - 1) Repeat new song every month or so
 - 2) Don't drop "old favorites" until "new favorites" are learned
- F. Role of the minister
 1. Training and education (academic and self)
 - a. Study hymnal and musical handbooks
 - b. Study history of church music and music theory
 - c. Become acquainted with the Church Hymnal
 - 1) Secure personal copy
 - 2) Learn new hymns
 - 3) Know how to use all indexes
 - 4) Mark in margin the date songs are used - don't over-use any
 - 5) Use a special mark or marks to indicate familiarity and response of congregation
 - 6) Mark stanzas that may be left out (if necessary) without doing violence to the thought of the hymn
 - 7) Book of hymn stories for the Church Hymnal now available
E. E. White, Singing with Understanding
 2. Ways he can help in musical understanding
 - a. Use quotations from hymns in sermons
 - b. Sermons based on hymns or hymn stories
 - c. Use music as counselling tool
 - 1) Recorded or live singing band for the ill and elderly

- 2) Same, for very sick in hospital care
- 3) Suggest songs of courage to the discouraged
- 4) Remind bereaved members of comforting hymns
- 5) Sing a song himself if and when it is possible
- d. Use "Song Sermon" (see Appendix D for example and ideas)
 - 1) Magnify music, abbreviate or eliminate sermon
 - 2) Select subject
 - 3) Assemble songs and performers
 - 4) Give historical context or draw attention to truths presented
- e. Be able to choose hymns intelligently as to appropriateness and difficulty
- f. Teach the people to appreciate the best music
 - 1) Music appreciation for prayer meeting occasionally
 - 2) Build interest in the best secular music also
 - 3) Suggest concerts and recordings, both religious and secular
- g. Teach them the basics of music
 - 1) Teach sight reading in fellowship gathering or choir practice when whole church attends
 - 2) Teach them the meaning of the musical symbols found in the Hymnal

G. Church Music Committee

1. Composition
 - a. Several members from church board
 - b. One or more from the Sabbath School department
 - c. Someone from the church choir
 - d. Several members of the church at large
 - e. Minister and choir director or chorister are ex-officio members
2. Duties
 - a. Determine objectives to be reached in the ministry of music
 - b. Find methods to reach these objectives; adapted to specific congregation
 - c. Recommend personnel for administration of music
 - d. Procure and maintain musical equipment
 - e. Provide valuable link in communication between congregation and musical leaders
 - f. Plan social gatherings for the choir and music personnel
 - g. Administer the music budget (music, robes, instruments, etc.)

VI. The song service and general hymn singing

- A. Purposes and objectives
 1. Unify a group so they can join in worship, prayer, and praise
 2. To teach and reinforce spiritual truths
 3. Provide an outlet for expressions of personal soul attitudes
 4. Create proper mood for the sermon and remainder of service
 5. Center the attention on spiritual themes
 6. Means of attraction to the meeting
- B. Qualifications of a music leader
 1. Good spiritual character
 2. Winning personality
 3. Musical Knowledge - conducting patterns essential (see Appendix C)
 4. Tact in meeting and leading people
- C. Various ways to begin a song service
 1. Warm friendly greeting and welcome to audience
 2. Short, personal, enthusiastic testimony leading directly to first song
 3. Quoting a scripture passage on singing eg. Ps. 149:1; Col. 3:6; Eph. 5:19

4. Quoting a verse of the first hymn, then have congregation join in spontaneously without the use of their hymnals
 5. Begin with a prayer
 6. Theme song or chorus - sung by leader or congregation
 7. Unannounced special musical number
 8. Musical package - several specials in a row just before first song
 9. Immediately ask congregation to stand on first song and remain standing for opening prayer
 10. Have choir sing a verse and chorus of familiar song followed by soft humming of chorus while prayer is offered
- D. Maintaining interest throughout the song service
1. Choose songs with various tempos, moods, and rhythms
 2. Try to have each song in a different key from previous one
 3. Special songs interspersed
 4. Use different groups of people to sing various stanzas or parts
 5. Use hymn stories (see bibliography)
 6. Sing without accompaniment occasionally
 7. Audience favorites (one stanza each)
 8. Hymn of the week or month to learn new hymns
 9. Choose songs on one theme or by one author
 10. Use poem, humorous story, or anecdote if in good taste
- E. Selection of songs - criteria
1. Textual
 - a. Scriptural fidelity
 - b. Spiritual reality and wholesomeness
 - c. Simplicity and beauty
 - d. Structural soundness - single theme, progression of thought, etc.
 2. Musical
 - a. Melody --
 - 1) Musical range - no very high or low notes
 - 2) Average pitch - well within everyone's voice
 - 3) No complex jumps, modulations, or chords
 - b. Uncomplicated harmony
 - c. Rhythm suitable for worship
- F. Selection of songs - appropriateness
1. Choose in time for accompanist to practice - don't change just before the service begins
 2. Select familiar hymns for genuine worship experience
 3. Must have some bearing on worship topic
 4. Emotionally appropriate
 5. Adapted to average age of the congregation
 6. Select unquestionable sacred hymns
 - a. Religious songs should not bring worldly pleasures or connections to mind
 - b. Sacred words to popular music is in bad taste
- G. Choosing hymn stanzas
1. If possible, sing all stanzas to carry the thought through
 2. If necessary, drop only those without which the sense is not lost or violated
 3. Never omit stanzas on the spur of the moment unless you have gone through the book and marked any stanzas which may be omitted without losing the over-all sense of the song
- H. Teaching a new theme song or chorus
1. Give introduction or background to create a desire to learn
 2. Give the words while accompanist plays music
 3. Sing entire song, or have choir or soloist do it
 4. Repeat words again without music

5. Have congregation try it, while you sing above them and indicate the direction of the melody by hand movements (Do this step by phrases if the song is fairly long)
6. Repeat a few times
7. Review the next week or day

I. Announcement of songs

1. An introduction is a psychological boost even if numbers printed in bulletin
2. Don't use set formula eg. "Let us sing to the praise of God number 45"
3. Never say "Shall we sing?" but rather "Let us sing"
4. Say "First stanza" not "First Verse" - verse is only one line of the song
5. Sometimes use brief comment on history of the hymn
6. Call attention to the thought embodied in the song
7. Don't announce a page number or song number, but hymn number or just number so and so.
8. Don't say "Let us turn over in our hymnal" but Let us turn to (or sing) hymn number . . ."

J. Leader's example

1. Sing and lead enthusiastically
2. If voice tires, at least mouth the words
3. Smile
4. Give cue for standing at beginning of last line or phrase of introduction by accompanist

K. Accompaniment

1. Accompanist should learn to play well every hymn in the Church Hymnal (or other book being used)
2. Tempo is set by accompanist
3. Accompaniment is to strengthen and lead the congregation not to display the virtuosity of the musician
4. On organ, hymns usually played without embellishment
5. Never use tremlo or vibrato on organ for congregational singing
6. Use modulation between stanzas rarely
7. If organ is a good one, not necessary to have piano play along
8. Accompanist should phrase his playing to suit the phrasing of the text, giving the congregation pauses to breathe
9. Organ prelude not be a recital, but a preparation of the congregation for worship
10. Postlude not to drown out noise of people leaving, but to close the service with a melodic benediction

VII. General practical counsel on the music program

A. Acoustics and illumination

1. Good acoustics will uplift congregation
2. In building a church always plan the acoustics carefully
3. Carpet and ceiling tiles usually deaden the sound too much
4. Provide sufficient lighting for Bible and hymn reading

B. Hymnals

1. One for each person, ideally (at least one for every two)
2. Provide racks for them
3. Encourage members to purchase their own copy and use it at home

C. Location of choir and organ

1. Ideally in the rear balcony
 - a. It is inconspicuous
 - b. Gives better sound acoustically
 - c. Director's gestures will not detract from the service
 - d. Choir members can look directly at speaker's face

- e. Restlessness in choir won't distract attention
- f. Cheaper financially since robes wouldn't be absolutely necessary
- g. Choir has less stage fright
- h. Organist should face the choir with his back to pulpit
 - 1) A mirror necessary to see the platform
 - 2) Perhaps an electrical signal system desirable between balcony and main floor
- 2. Front location next best
 - a. Choir faces congregation from behind pulpit
 - b. Choir should be as inconspicuous as possible
 - 1) Robes keep people's attention away from show of clothing
 - 2) Director should direct as inconspicuously as he can
 - c. A separate loud speaker may be necessary for the choir to hear the speaker clearly
 - d. Organist should be able to see the director easily - When the organist is also the director he must of course see the whole choir and they see him
 - e. Walls, ceiling, and floor of choir area should be hard and reflective so the sound is projected outward well
 - f. If the baptistry is behind choir, don't use curtains to cover it or the sound of the choir will be deadened
- D. Selection of Instruments (see Appendix B)
 - 1. Organ
 - a. Pipe organ of any size preferable to electronic one
 - b. Be sure to check into the cost of a small pipe organ
 - 2. Piano
 - a. Acquire a grand piano if there is room and finances
 - b. A grand has better tone, and top can be raised for more volume
 - c. A studio upright is next best - the player can see over the top
- E. The choir
 - 1. Bulletins
 - a. Each member of choir should have one to see when they sing
 - b. Good to print the text of the anthem, responses, and solo -
This gives opportunity for reflection on them during quiet moments
 - 2. Have choir devotional just before entering the sanctuary to prepare it for ministering the Word of God in music
 - 3. If a processional is used, walk naturally rather than march
 - 4. If a hymn is unfamiliar to congregation, have choir sing the melody in unison
 - 5. Unison on first and last stanzas with harmony on others is good variation
 - 6. Occasionally modulate final stanza to a higher key to emphasize a climax in the thought of the hymn
 - 7. Occasionally drop accompaniment on final stanza for variety - place notice of this in bulletin to avoid confusion
 - 8. Change responses as they seem to lose their interest and effectiveness
 - 9. Write out directions for choir loft decorum and give a copy to each choir member - refresh their memory when necessary
 - 10. Take attendance record at rehearsals and performances if necessary to encourage punctuality and consistency
 - 11. Rehearsal times must be set by individual circumstances eg. before Sabbath School; before or after prayer meeting; before or after M.V. meeting; Sabbath afternoon
 - 12. General choir rules
 - a. Regular attendance
 - b. Puntuality
 - c. Reverance

- d. Personal appearance - robes help
 - e. Co-operation
 - f. Charity toward others
13. Choir in small church
- a. Mixed quartet; male, female quartet; Youth group
 - b. Simple harmonies or unison singing easier
 - c. Join with congregation on refrain

Appendix A - Quotes

Martin Luther: "To all lovers of the liberal art of music Dr. Martin Luther wishes grace and peace from God the Father and our Lord Jesus Christ. With all my heart I would extol the precious gift of God in the noble art of music Music is to be praised as second only to the Word of God because by her are all the emotions swayed. Nothing on earth is more mighty to make the sad gay and the gay sad, to hearten the down cast, mellow the overweening, temper the exuberant, or mollify the vengeful. The Holy Spirit himself pays tribute to music when he records that the evil spirit of Saul was exorcised as David played upon his harp. The fathers desired that music should always abide in the Church. That is why there are so many songs and psalms. This precious gift has been bestowed on men alone to remind them that they are created to praise and magnify the Lord. But when natural music is sharpened and polished by art, then one begins to see with amazement the great and perfect wisdom of God in his wonderful work of music, where one voice takes a simple part and around it sing three, four, or five other voices, leaping, springing round about, marvelously gracing the simple part, like a square dance in heaven with friendly bows, embracings, and hearty swinging of the partners. He who does not find this an inexpressible miracle of the Lord is truly a clod and is not worthy to be considered a man." -- Translated by Roland H. Bainton in Here I Stand, Nashville: Abington Press, 1950, p. 343.

Ellen G. White:

- God the Father sings - 6T 125
- Jesus sang on earth - MH 52; DA 73,4; Ev 498
- Music, a gift of God - Ed 168; PP 288,9; 6T 367; 2T 701; Letter 96, 1898
- Ed 162,186,251; COL 298,9; CT 254
- To serve a holy purpose - PP 594
- Means of education of spiritual truth - "Signs" (Australian), Sept. 25, 1905 "R & H", June 6, 1912
- Means of resisting temptation - Ed 165; MH 254
- Means of courage and good cheer - Ed 165
- Means of victory - Letter 53, 1896; 6T 365; Ed 166; "R & H", June 15, 1905
- Means of Praise to God - Mss. 16, 1895
- One of God's appointed agencies to prepare a people - ST 491
- Misuse of music in religious meetings - Ev 148, 501, 512; 2SM 36; GW 356
- SDA's do not make the most of music as a branch of worship of God - Ev 505, 4T 71
- Catholic music unsurpassed - GC 566
- Satan also uses music - PP 594; 1I 506; PP 459,60

Appendix B - Church Instrument Builders

Pipe Organ Builders:

- America - Walter Holtkamp, Holtkamp Organs, Cleveland 9, Ohio;
 Chas. W. McManis, The Chas. W. McManis Co. Kansas City 4, Kansas;
 Robert Noehren, Ann Arbor, Michigan;
 Herman Schlicker, Schlicker Organ Co. Buffalo 17, New York;
 Joseph Whiteford, Aeolian - Skinner Organ Co., So. Boston 27, Mass.
- Europe - Rudolph von Beckerath, Hamburg, Germany;
 D. A. Flentrop, Zaandam, Holland
- Additional names available from Associated Pipe Organ Builders of America,
 1133 North LaSalle St., Chicago 10, Ill.

Studio Upright Piano Builders:

- America - Baldwin Piano Co., Cincinnati 2, Ohio (Also grand)
 Steinway and Co., New York, N.Y. (Also grand)
- Japan - Yamaha Piano Co., Yamaha International Corp.,
 Park Central Building, Los Angeles 14, California

Appendix C - Conducting Patterns (Right hand only)

Two Beat pattern - 2/2, 2/4, fast 6/8

Example Songs: "Joy to the World", "Jesus Loves Me", "Take Time to Be Holy"

Three Beat pattern - 3/4, 3/2, 3/8

Example songs: "Faith of Our Fathers," "I've Found a Friend" "O Let Me Walk
 With Thee"

Four Beat pattern - 4/2, 4/4, 4/8

Example songs: "My Faith Looks Up to Thee", "What a Friend We Have in Jesus"

Six Beat pattern - 6/2, 6/4, 6/8

Example songs: "Day I Dying in the West", "Near the Cross"

A fast six beat song can be led by using a two-beat pattern - 3 counts to each beat.

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