AN INVESTIGATION OF THE MUSICAL PRACTICES
OF CHURCHES OF THE WESLEYAN-ARMINIAN PERSUASION

A Thesis

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for the Degree Master of Arts

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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1</td>
</tr>
<tr>
<td>Historical Background of Music</td>
<td></td>
</tr>
<tr>
<td>in the Holiness Movement</td>
<td>11</td>
</tr>
<tr>
<td>Music of the Local Church</td>
<td>28</td>
</tr>
<tr>
<td>Hymnals of the Holiness Movement</td>
<td>43</td>
</tr>
<tr>
<td>Music Departments of Holiness Colleges</td>
<td>56</td>
</tr>
<tr>
<td>Music of the Camp Meeting</td>
<td>87</td>
</tr>
<tr>
<td>Conclusions</td>
<td>92</td>
</tr>
<tr>
<td>Appendix</td>
<td>95</td>
</tr>
<tr>
<td>Bibliography</td>
<td>100</td>
</tr>
</tbody>
</table>
AN INVESTIGATION OF THE MUSICAL PRACTICES OF
CHURCHES OF THE WESLEYAN-ARMINIAN PERSUASION

Introduction

This study is concerned with the musical practices of that group of churches which adheres to the Wesleyan-Armicnian persuasion. The theology of this group is based upon those principles set down by John and Charles Wesley, who, in establishing early Methodism, followed the teaching of the Dutch theologian, Arminius.

Arminius believed that Christ's death on the cross atoned for the sins of all men, and that salvation from sins is a matter of accepting what Christ has accomplished and God has offered. Since this belief was held and is still held today, many people are seen to be in need of persuasion, and it is considered the function of the Christian to lead others to belief in Christ. Salvation for "whosoever will" and the doctrine of sanctification or holiness are basic tenets of the Wesleyan-Armicnian faith.

Since the doctrine of holiness is paramount in the teaching of this group, those denominations involved are often said to be a part of the "holiness movement." The expression, "holiness of heart," is used synonymously with the term, "sanctification."

Methodism, as established by the Wesleys, became the basis for numerous denominations begun especially for the propagation of the doctrine of holiness. Within these groups is a strong feeling that
worship should be "free" rather than made to conform to a set pattern of customs and rituals. This way of thinking affects greatly the musical practices of these denominations. Music is also influenced by the evangelistic emphasis of these churches. Many hymns penned by the Wesleys plead with sinners to come to the "Water of Life." Such songs are a working part of present-day holiness hymnody.

The present study is an attempt to investigate the role of music in the worship and teaching of holiness denominations. The desire to explore this area has been brought about by an increasing awareness that church music contains much untapped potential which could greatly increase doctrinal teaching and worship effectiveness. It is the writer's privilege to be teaching at a Bible college where those preparing for the ministry, the mission field, and work in Christian education are required to complete one semester of church-orientated conducting and one semester of hymnology. It has been a rewarding experience to see church music "come alive" to students as they begin to grasp its meaning and possibilities. It is hoped that this study will give a clear picture of what is being done musically in holiness denominations, and that that picture will encourage us to strive to use music more effectively.

The purpose of the proposed study is to investigate the musical practices of the local churches, the musical programs of holiness colleges, and to seek to describe and report actual musical proceedings of holiness camp meetings.

In this study the answers to the following questions will be
sought:

1. What are the musical practices in local churches?
   a. What types of services are held weekly? What music is employed?
   b. What is the organization of musical personnel and groups?
   c. What are the most used hymns and hymnals?

2. What are the official hymnals of holiness denominations?
   a. What is the content of these hymnals?
   b. Are doctrines of the church well represented?
   c. Are there sufficient indexes?
   d. How do practices in holiness church hymnody compare with trends in contemporary hymnody as a whole?

3. How may the music departments of holiness colleges be described?
   a. What is included in the curriculums of music departments of holiness colleges?
   b. What degrees do the teaching staff hold?
   c. In what church music positions do graduates serve?
   d. What are the graduates' opinions regarding suitability of training for jobs in holiness churches?

4. What types of music are used in the camp meetings?

A few definitions are given in order to clarify terms which are used in the thesis text.

Evangelicals may be said to be that group of Protestants which holds that the essence of the gospel consists mainly in its doctrines
of man's sinful condition and need of salvation, the revelation of God's grace in Christ, the necessity of spiritual renovation, and participation in the experience of redemption through faith. Arminian evangelicals are those Protestants which follow the teachings of Arminius. Arminians hold quite divergent views from Calvinistic evangelicals. In order to clarify these basic differences, each of five areas of thought are listed below:

MAJOR TENETS OF BELIEF

<table>
<thead>
<tr>
<th>Arminianism</th>
<th>Calvinism</th>
</tr>
</thead>
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<tr>
<td>Predestination</td>
<td></td>
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<tr>
<td>Election is conditioned on repentance and faith, and consequently rests ultimately upon the individual.</td>
<td>Election is unconditionally by the choice of God some are foreordained to eternal life, and some are reprobated to eternal death.</td>
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Redemption

| The atonement of Christ is unlimited, being available and effectual for all mankind in general and every individual in particular. | The atonement of Christ is limited to, and effectual only for, the elect. |

Natural Ability

| Mankind is totally depraved. Man can do good only by the prevenient operation of the Spirit of grace on his life. From this sinful depravity he is afforded full release in this life. | Mankind is totally depraved. From this sinful depravity he is afforded only partial relief in this life. |

Conversion

| God's impartial and prevenient grace enables the will of man to choose to serve God. This | By the irresistible and sovereign grace of God man is effectually called to salvation. Conversion |
grace may be restricted and refused. Conversion is conditioned upon repentance and faith.

Perseverance of the Saints

Through imparted righteousness there is a conditional security of the believer, resting on faith. From this grace one may fall.

Through imputed righteousness there is unconditional eternal security for the believer.

The local church shall be considered the individual church within a particular denomination.

Church membership is the acceptance of an individual into the local church body. Due to the fact that the basis of membership in holiness denominations is different from that of many other groups, conditions for admittance into the church will be stated. Since the Church of the Nazarene is the largest body among the holiness churches, its manual has been consulted as a guide.

According to this manual, persons desiring to unite with the church shall express their wish to the pastor, who shall explain briefly the privileges of membership and the requirements of the general rules. If, after consulting the church membership committee, the pastor finds the persons acceptable, he shall receive them into membership of the church at a public service. Applicants are questioned concerning their belief in doctrines of the church.

We believe in God the Father, Son, and Holy Ghost; we especially emphasise the deity of Jesus Christ and the personality of the Holy Spirit; that man is born in sin; that he needs the work of the Holy Spirit in regeneration; that, after the work of regeneration, there is the further work of heart-cleansing, or entire sanctification, which is ef-
fected by the Holy Ghost. And to each of these works of grace the Holy Spirit gives witness. We believe in eternal destiny, with its rewards and punishments.

Do you heartily believe these truths?

Do you take Jesus Christ as your personal Saviour and do you realize that He saves you now?

Desiring to unite with the Church of the Nazarene, do you covenant to give yourself to the fellowship and work of God in connection with it, as set forth in the General Rules and Special Rules of the Church of the Nazarene? to endeavor in every way to glorify God, by a humble walk, godly conversation, and holy service; by devotedly giving of your means; by faithful attendance upon the means of grace; and, abstaining from all evil, to seek earnestly to perfect holiness of heart and life in the fear of the Lord?¹

Free worship suggests the absence of restricting forms common to liturgical churches. It is the feeling of holiness groups that such rituals and ceremonials are meaningless and do not express the true meaning of redemption through Christ.

A morning worship service is the Sunday morning service which stresses praise and adoration to God.

An evangelistic service is usually the Sunday evening service. A sermon reminding man of his sinful estate and his need of salvation is often given. A series of evangelistic services may also be held, known as a revival. A special speaker and singer are most often acquired for such services.

A prayer meeting is a service of testimony (praise) and prayer frequently held on Wednesday evening. Sometimes a series of prayer meetings is held prior to a revival effort.

A holiness church college is an institution of higher learning sponsored and supported by a holiness denomination.

A camp meeting is a religious gathering held for conducting a series of religious services in the open air or in a tent or open building in some secluded spot.

The National Holiness Association is a fellowship of churches, which advocates the teaching of holiness as a doctrine of the church.

This study is limited to the following denominations which are participants of the National Holiness Association: The Christian and Missionary Alliance Church; The Churches of Christ in Christian Union; The Church of God of Anderson, Indiana; The Church of the Nazarene; The Free Methodist Church; The Salvation Army; The United Missionary Church; and The Wesleyan Church which is a merger of The Wesleyan Methodist Church and The Pilgrim Holiness Church.

In order to form a background for the study and to help gain an understanding of present practices, Chapter 2 is devoted to a review of Wesleyan concepts of music and the practice of these concepts throughout the early days of Methodism in America.

Chapter 3 is devoted to a description of the music of the local church. To obtain information for the local church study, the writer sent letters to the headquarters of eight different holiness denominations, requesting names and addresses of twenty pastors and their churches. These were to be churches distributed throughout the north, south, east and west, the list including five churches from each area. At least one smaller church (0-75 in membership), one medium-sized church (76-150
in membership) and one larger church (151- in membership) was to be included from each area. If the denomination's churches are not widespread geographically, the headquarter's office was asked to give a total of twenty names with a mixture of church sizes. Survey forms sent to these churches were as follows:

Local Church Survey

1. What type of services are held weekly? What type of music is used at these services? (Example: Congregational singing, solos, etc.)

2. What music jobs are now in existence at your church? Describe duties of each. (Example: Organist--plays for all services, weddings, funerals)

3. What musical groups are functioning within your church? (Example: Junior Choir, etc.)

4. Where do you purchase musical materials, such as choir music? (Example: Lillenas Publishing House)

5. What hymnal is now in use at your church?

6. What instruments are used to accompany congregational singing?

7. What special music is performed at Christmas, Easter, etc.? (Example: Cantatas, etc.)

8. Is there any deliberate, planned attempt to teach doctrine through the use of hymns?

9. Do you, as pastor, choose the hymns to be sung?

10. How do you, as pastor, feel about the function of music in the church?

11. Please record the music which transpires in your church during the period of Sunday, July 21 through Sunday, August 11 on the reverse side of this sheet. The survey does not include Sunday School or Youth services.

Chapter 4 seeks to evaluate the official hymnals of the holiness
denominations involved in this study. An effort has been made to conclude whether or not basic doctrines of the holiness group are well represented.

Chapter 5 records faculty degrees and investigates the music curriculums of colleges sponsored by the eight holiness denominations. Survey forms were sent to the 1960 graduates of these schools in an attempt to learn which church music positions they have held and to obtain personal evaluations regarding their training. Survey forms were as follows:

1960 Music Graduate Survey

1. Name of college attended:

2. Degree received:

3. Denominational affiliation at time of graduation:

4. Graduate school:

5. Degree received:

6. Employment from college graduation to present:

7. Present church affiliation:

8. If different from number 3, reason for change:

9. Have you held music jobs in the church? If "yes," what titles have you had and what did the jobs entail?

10. What courses in Church Music did you have in college?

11. Have you been able to incorporate materials from these courses in your church music jobs? _No_ _Yes_ _To some degree_

12. If church music courses were not offered at the college you attended, was there any attempt to incorporate materials related to church use in regular music courses? _No_ _Yes_
13. Are you happy with the musical practices of the holiness movement? __No ___Yes ___To some extent
14. In what ways do you feel improvement could be made?
15. In what ways have you been able to effect improvement?
16. How well did the training you received prepare you for the actual church situation? ___Well prepared ___Moderately well prepared ___Poorly prepared
17. If you have been involved in local church music for some time, you probably have definite thoughts regarding some things that you feel should be stressed in college church music courses. Please state these suggestions.

Chapter 6 attempts to relate the role of music in the holiness camp meeting. Survey blanks which were mailed to the music directors of twenty different camps form the basis for this description.

Camp Meeting Music Record
Summer 1958

If a denominational camp, please specify.

1. Congregational Songs (Please list each song used during the camp):

2. "Specials" sung or played (State title and type):

3. Songs used during invitation (titles):

4. Choir activities (titles of numbers used; choir book titles and publishers):

5. Instrumental activities (If band or orchestra, please state title of book used and numbers performed):

6. Instruments used to accompany congregational singing:

7. Other uses of music:
HISTORICAL BACKGROUND OF MUSIC
IN THE HOLINESS MOVEMENT

Wesleyan Concepts and Practices

See that what thou singest with thy lips thou believest in thy heart; and that what thou believest in thy heart, thou dost exemplify in thy life.
Council of Carthage (fourth century)

If one were not aware that the above words were written in the fourth century, one could easily attribute them to the founders of Methodism who lived in the eighteenth century.

Even before his Aldersgate experience when John Wesley felt his "heart strangely warmed," he had been against the cheap, the showy, the sentimental, the unreal. John and Charles Wesley felt that the Christian life should be a real, everyday experience, and that one could live above the reproach of sin. Sin, to the Wesleys, was any transgression against the known will of God. The Christian experience was one in which the guilt of sin was abolished. John relates regarding Aldersgate, "I felt I did trust in Christ, Christ alone, for salvation; and an assurance was given me that He had taken away my sins, even mine, and saved me from the law of sin and death."²

John and his brother, Charles, began to preach such an experience. The scriptural teaching that Christ died for all mankind and that all men must give an account unto God was a basic tenet of the Wesleyan

faith. In a day when Calvinistic belief in a limited atonement—-that Christ died to save only the "elect"—-was widely prevalent, the constant use of the word "all" by the Wesleys was very significant.

The belief that all must give an account established a basic honesty of heart before Almighty God. The Wesleys advocated perfection of heart, which John describes as "the humble, gentle, patient love of God and our neighbor ruling our words and actions."

Charles' hymn based on Isaiah XXVI describes this:

This is the triumph of the just,  
Whoe'er on Thee their spirit stay,  
Shall find the God in whom they trust;  
Perfection is their shining way.

And again, in "The Thing My Lord Doth Hate":

The thing my Lord doth hate,  
That I no more may do;  
Thy creature, Lord, again create,  
And all my soul renew.

My soul shall then, like Thine,  
Abhor the thing unclean;  
And, sanctify by love divine,  
Forever cease from sin.³

Methodist societies were characterized, from the first, by honest, heart-felt hymn singing. John would often stop the hymn to ask, "Do you know what you said last? Did it suit your case? Did you sing it as to God, with the spirit and understanding also?"¹


The Wesleys despaired the manner in which psalms were sung in their day, criticizing severely the Sternhold and Hopkins Psalter. Although psalm singing was an important part of the Wesleyan worship service, hymn singing also held a prominent place. John and Charles Wesley felt strongly that congregational singing needed to be revitalized and reformed. The use of hymn singing as an ally to their preaching became a characteristic of the Wesleyan movement. And in the use of hymns, they wished to do away with the mere routine reciting of words and to put in its place the thoughtful use of words which would speak to the heart. In the minutes of the 1768 Conference, John Wesley is quoted thus:

Beware of formality in singing, or it will creep upon us, unawares. "Is it not creeping in already," said they, "by these complex tunes which it is scarcely possible to sing with devotion?" Such is "Praise the Lord, ye blessed ones;" such the long quivering hallelujah annexed to the morning song tune, which I defy any man living to sing devoutly. The repeating the same word so often, as it shocks all common sense, so it shocks all common sense, so it necessarily brings in dead formality, and has no more religion in it than a Lancashire hornpipe. Besides that, it is a flat contradiction to our Lord's command, "Use not vain repetition." For what is vain repetition, if this is not? What end of devotion does it serve? Again, do not suffer the people to sing too slowly. This naturally tends to formality, and is brought in by those who have very strong or very weak voices. Is it not possible that all the Methodists in the nation should sing equally quick?5

Realizing the need for words and tunes that could be sung easily by their congregations and also realizing the tremendous power of hymns of human composure for the propagation of their doctrines, the Wesleys set about to provide such for their followers. In 1739, Hymns and

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Sacred Poems was published. Three years later, tune-books were provided for use in services.

Both of these endeavors followed closely on the heels of a hearing before a Grand Jury in 1737 in which John, a priest of the Anglican Church, had been accused of "introducing into the church and service at the Altar compositions of psalms and hymns not inspected or authorized by any proper judicature." 6

Although both brothers were hymn writers, John is known primarily as the preacher, organizer and master-mind of Methodist beginnings. To Charles is attributed the authorship of over 6,500 hymns. Hymns were written to be sung for the promulgation of every doctrine and belief. The Wesleys felt there was no better way to indoctrinate than through the singing of hymns. John claimed that his famous collection of 1780 constituted "a little body of experimental and practical divinity," and contained "all the important truths of our most holy religion." 7

Charles brought into existence two new kinds of hymns, the hymn of Christian experience and the evangelistic hymn. "Wesley, like the Pietists from whom much of his inspiration came, translated into hymnico expression the emotions that were kindled within his own soul." 8

In writing hymns of Christian experience, Charles must be said

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7Gillam, op. cit., p. 28.

to be subjective. His writings are often set in contrast to the more objective hymns of Isaac Watts. The two have been compared by David Breed in *The History and Use of Hymns and Hymn-tunes*:

Watts is more reverential; Wesley more loving. Watts is stronger; Wesley sweeter. Watts appeals profoundly to the intellect; Wesley takes hold of the heart. Watts will continue to sing for the Pauls and Peters of the Church; Wesley for the Thomases and the Johns. Where both are so great it would be idle to attempt to settle their priority. Let us only be grateful that God in His gracious providence has given both to the Church to voice the praises of various classes.9

John Julian, author of the famous *Dictionary of Hymnology*, says of Charles Wesley:

It was Charles Wesley who . . . , taking quantity and quality into consideration, was the great hymn writer of all ages. With one or two exceptions, the current standard books of America and Britain use substantially more of the hymns of Charles Wesley than of any other author. This is striking testimony to the universal and lasting quality of Wesley's work.10

Analysis of Charles Wesley's hymns reveals coherent and intelligible structure of thought. This habit of orderly composition is due to his desire to teach Christian doctrine to ordinary people. A prose counterpart to Wesley's hymns would be orderly sermons with the divisions clearly marked, as contrasted with long, rambling sermons.

In almost every hymn, he binds his verses, not merely by rhyme or comparative thought, but by verbal references which lead from line to line.

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Example: Thou waitest to be gracious still;
Thou dost with sinners bear.
That, saved, we may Thy goodness feel,
And all Thy grace declare.

The second Thou carries on from the first; we of the third line is sinners of line two; Thy grace is a repetition of the idea in Thy goodness of line three. Every sentence is linked with the preceding sentence by a word or an illusion.\textsuperscript{11}

Fundamental doctrines of their faith are emphasized in the following which are some of the finest examples of Charles Wesley's hymns:

- Atonement: Blow Ye the Trumpet, Blow
- Resurrection: Christ the Lord is Risen Today
- Redemption: Hark, the Herald Angels Sing
  Arise, My Soul, Arise
  Jesus, Lover of my Soul
  O For a Thousand Tongues
- Salvation and sanctification: Love Divine, All Loves Excelling
- Sovereignty: Rejoice, the Lord is King\textsuperscript{12}

The Wesley brothers' hymns did much the same for eighteenth-century England as Luther's hymns did for fifteenth-century Germany. Martin Luther, the great protestant reformer, had employed congregational hymn singing for the propagation of his church's beliefs. Music played such an important part in the success of fifteenth-century Protestantism that Catholics are said to have cried indignantly that "his (Luther's) songs have damned more souls than all his books and speeches." It was also said that "The whole people is singing itself into the Lutheran doctrine."\textsuperscript{13}


\textsuperscript{12}Hymn texts may be found in Appendix I.

\textsuperscript{13}Phil Kerr, Music in Evangelism (Grand Rapids: Zondervan Publishing House, 1962), p. 42.
Luther himself said:

I wish to see all arts, principally music, in the service of Him who gave and created them. Music is a fair and glorious gift of God. I would not for the world forego my humble share of music. Singers are never sorrowful, but are merry, and smile through their troubles in song. Music makes people kinder, gentler, more staid and reasonable . . . I am strongly persuaded that after theology, there is no art that can be placed on a level with music; for besides theology, music is the only art capable of affording peace and joy of the heart . . . The devil flees before the sound of music almost as much as before the Word of God.  

The hymns of the Wesleys set half of England singing, and eventually the Church of England, which abhorred the Wesleyan movement, with what the Earl of Carlisle called its "dark, odious, and ridiculous enthusiasm," was reluctantly drawn into singing the best of them. They gave a living voice to what was most vital in the religion of the whole land.  

Methodism grew. As John Wesley stated, the world was his parish. The two brothers and their cohorts spread the gospel so well by sermon and by song that at the last Conference attended by the founder (in 1780) it was reported that, in fifty years of "holiness preaching," 240 Methodist societies had been formed with 541 itinerant preachers and 134,549 persons holding tickets as evidence of membership in good standing.  

Music in early Methodist circles was governed by John Wesley's own rules for singing:

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14 Ibid., p. 4.
15 Patrick, loc. cit.
1. Learn these tunes before you learn any others; afterwards learn as many as you please.

2. Sing them exactly as they are printed here, without altering or mending them at all; and if you have learned them otherwise, unlearn it as soon as you can.

3. 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.

4. Sing lustily and with a good courage. Beware of singing as if you were half dead, or half asleep; but lift your voice with strength. Be no more afraid of your voice now, nor more ashamed of its being heard, than when you sung (sic) the songs of Satan.

5. 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.

6. 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.

7. 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.\(^{17}\)

Methodism to America

The Methodist root was transplanted to the American colonies in the 1760's and flourished to the point in 1790 where 57,811 members, ninety-seven circuits, and more than 165 traveling preachers were

\(^{17}\)Reynolds, op. cit., pp. 55-56.
reported on this side of the Atlantic.\textsuperscript{18}

These earliest American-Methodist itinerants kindled revival fires wherever they went and were devoted to the task of reforming the continent. In writing of them, Gaddis affirmed that "personal salvation seems everywhere to have been regarded by the Methodist revivalists in terms of a first and second work of grace."\textsuperscript{19}

They were promoters of that movement which had begun at Oxford, spread to all of England, Ireland, Scotland, and Wales, and which was to test its strength in the cities and frontiers of the New World.

The second work of grace, that of holiness of heart, continued to be emphasized in early American Methodism. Preachers were advised to read often Wesley's \textit{Plain Account}, and after 1816 for many years were required to read it as a part of the Methodist course of study.\textsuperscript{20}

\textbf{Camp Meeting, a By-Product}

One of the by-products of frontier evangelism in America was the camp meeting. Originated in Kentucky by the Presbyterians under the preaching of James McGready, the camp meeting became tremendously popular. However, Presbyterians were divided over these outdoor meetings; the more staid members felt that such endeavors had no place in the Presbyterian church.

Eager Methodist preachers quickly adopted this method of

\begin{flushright}
\textsuperscript{18}William Sweet, \textit{Methodism in American History} (New York: The Methodist Book Concern, 1933), pp. 119-120.

\textsuperscript{19}Merrill E. Gaddis, "Christian Perfectionism in America," quoted in Delbert Rose, \textit{loc. cit.}

\textsuperscript{20}\textit{Ibid.}, p. 27.
\end{flushright}
evangelism. It became a peculiarly effective factor in the spread of Methodism. It has been estimated that by 1812 at least 400 Methodist camp meetings were being held each year.

The dominant leader of Methodism at the time was Bishop Francis Asbury (1745-1816). He was a staunch advocate of the camp meetings and his Journal abounds in glowing references to them. The adoption of the camp meeting by the Methodists meant that this type of evangelistic activity would be intimately associated with the holiness message. From 1820 until the present camp meetings have been the distinctive feature of holiness groups. 21

At the close of the eighteenth century, the post-Wesleyan religious tide was high and the camp meeting, which became the cradle of the revival spiritual songs, was enjoying great popularity. Thousands flocked to these open air centers to hear famous preachers and to sing praises to God.

**Gospel Songs**

A clearer insight into the gospel song development may be obtained if one examines the character of its early environment. Camp meetings began and remained in natural surroundings in the wilderness. They were immense gatherings that took on the informal aspects of the pioneers as a whole.

At the camp meetings it was not a question of motivating everyone to sing, but rather, of letting everyone sing. Songs which were simple

and easy to sing provided an irresistible temptation to join in.

The gospel song type which developed is that in which each short stanza of text (four lines usually) is followed by a chorus of the same length, as for example:

On Jordan's stormy banks I stand
And cast a wishful eye,
To Canaan's fair and happy land
Where my possessions lie.

Chorus:
I'm bound for the promised land,
I'm bound for the promised land.
O, who will come and go with me?
I'm bound for the promised land.

Even if the stanzas were not mastered by all, the whole assemblage had its chance to join lustily in singing the chorus.  

Robert McCutchan comments regarding the development and spread of gospel songs:

Neither the name nor the type was new. They had been appearing . . . both in England and the United States and had had wide use at religious gatherings other than the regular services of public worship, such as prayer meetings, revivals, etc. Essentially folk-like in that they consisted of easily remembered words with a simple melody and harmonizations, the hold they took on the public mind was extraordinary.

Gospel songs represent a nineteenth-century phase of that search for an utterance "more to the popular liking" than the staid hymnody of the churches. Louis F. Benson has labeled church music of 1850 and the Civil War years as "parlor music." Since the congregation could not properly master part-singing, the choir took on the majority of the

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responsibility for music in the church. Lack of congregational participation became a matter of great concern. The camp meeting kind of song came as a welcome relief to this situation. Religious revivals and camp meetings demanded a type of sacred song different from the stately church hymn. The folk hymns merged into the camp meeting hymns, of which there are many collections.  

The gospel song is almost always a testimony, addressed to the people and often telling of the writer's spiritual experience. This type of song comprises a large portion of holiness hymnody.

David R. Breed compares the hymn and gospel song:

A hymn is one thing; a sacred song is another thing. Each has its distinct character and uses. Sometimes they overlap, but they never lose their distinctive character and their appropriate purpose. The ultimate objective point contemplated in a hymn is God himself; in a sacred song it is the hearer. A hymn coordinates with prayer. A sacred song coordinates with exhortation.  

Gospel songs may be said to be simple expressions of Christian experience and salvation which give testimony and which may attempt to persuade, exhort or warn. Popular melodies are often employed and usually the chorus or refrain technique is found.

The harmony of the gospel song is predominantly tonic, subdominant and dominant with occasional secondary dominant chords. The rhythm is marked and emphatic and often repetitious. The song frequently begins on an anacrusis. The form is almost always a double period. Tunes are

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seldom in the minor mode.

Perhaps Ira David Sankey can be said to have done more to spread the fame of the gospel song in the last half of the nineteenth century than any other person. Known as the "sweet singer of Methodism," Sankey's success in gospel music was due not to his personal ability alone. Both evangelism and its accompanying music were ready for the unifying leadership which Sankey provided.26

Sankey achieved fame as a gospel singer and also as a composer of sacred tunes. Among the best known are those written for the texts of "Trusting Jesus, That is All," "The Ninety and Nine," "For You I am Praying," "Faith is the Victory," "O Safe to the Rock That is Higher Than I," and "Under His Wings."

Gospel hymnody has the distinction of being America's most typical contribution to Christian song. Gospel hymnody has been a plough digging up the hardened surfaces of paved minds. Its very obviousness has been its strength. Where delicacy or dignity can make no impress, gospel hymnody stands up triumphing. In an age when religion must win a majority vote from the electorate, gospel hymnody is inevitable.27

Decline of Wesleyan Teachings in Methodist Churches

By the year 1880, there was a total of 4,000,000 Methodists in the United States. No other Christian organization had ever shown such spectacular growth in so short a time. Yet many ministers and serious-minded laymen beheld certain changes with grave concern. Methodism, they felt, was on the retreat, becoming more and more a mere mechanism

26McKissick, loc. cit.
27Stevenson, op. cit., p. 162.
and not a living organism.

In the two decades before the Civil War, Wesley's doctrine of Christian perfection was largely neglected and became little more than a creedal matter among the main Methodist bodies.

Many of the old camp meeting grounds, with which the pioneer bishops were so familiar, were still in use, but the rows of tents were rapidly giving place to streets of frame cottages, and, instead of the old-time camp meeting revival, the religious services were now interspersed with lectures on semi-religious and even secular subjects.

In 1912, "The Episcopal Address" delivered to the General Conference of the Methodist Church held in Minneapolis states:

The spiritual thermometer registers certain conditions that create anxiety. Our distinctive doctrines are not emphasized as they once were; or, where preached, discredited for the time by a gain-saying world, drunk with vain philosophies and sated with gluttonous indulgence. The emphasis of Wesley's great movement was on the necessity of the new birth as evidenced by the depravity of the human soul. Has this generation so demonstrated goodness that we no longer insist upon spiritual regeneration? What prophet or apostle is vouching for the moral character of this generation that the Christian pulpit has become silent about human depravity and the judgment to come? That a mad contagion of greed, worldliness, pride and lust has invaded the churches, and that many thousands of all denominations have turned from their vows without compunction, it is useless to deny.28

Not all Methodists shared this alarm, however. Some came to view the more fundamental preachers as being not quite in step with Methodism of that day. As early as 1894 at the General Conference of the Church South, the Bishops' address declared:

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There has sprung up among us a party with holiness as a watchword; they have holiness associations, holiness meetings, holiness preachers, holiness evangelists, and holiness property. Religious experience is represented as if it consists of only two steps, the first step out of condemnation into peace and the next step into Christian perfection. We do not question the sincerity and zeal of their brethren; we desire the church to profit by their earnest preaching and godly example; but we deplore their teaching and methods.²⁹

**Holiness Denominations Formed**

Among the several groups whose teaching the more liberal Methodists deplored, was an organization that had been formed in western New York in 1860 known as the Free Methodists. The association had been organized for mutual protection against discrimination on the part of the appointing officials. When the leader of the movement, Benjamin T. Roberts, was expelled for attacking members of the conference, others withdrew and a separate church was organized. The new church attempted to revive all the old Methodist forms and techniques. The Wesleyan Methodists and the Primitive Methodists also emphasized the doctrine of Christian perfection.

Many more holiness bodies came into existence in the late 90's and thereafter. The largest of twenty-five or more of these bodies is the Church of the Nazarene, which was established in the period following 1894. This church represents the merging of at least eight smaller sects. It took its present name in 1919. Both in doctrine and polity it is patterned after the Methodist Episcopal Church with certain modifications, emphasizing its holiness character and insuring a wider democracy.

²⁹Sweet, op. cit., p. 343.
With many Methodist churches abandoning the preaching of Wesleyan perfection, the newly formed holiness groups took it up. Several of these groups joined together in 1880 for a combined camp meeting at Vineland, New Jersey. The call for the first camp meeting was issued thus:

Come, brothers and sisters of the various denominations, and let us, in this forest-meeting, as in other meetings for the promotion of holiness, furnish an illustration of evangelical union, and make common supplication for the descent of the Spirit upon ourselves, the church, the nation, and the world.\(^{30}\)

The results of the Vineland Camp Meeting were far-reaching. A large number of the leaders of Methodism were identified with the holiness camp meeting. The movement which was born at Vineland was called the National Camp Meeting Association for the Promotion of Holiness. To these early pioneers, the "second blessing" was imperative and a part of the believer's heritage in Christ. This association, which is now known as the National Holiness Association, has been instrumental in founding many camp meetings across the nation.

The National Holiness Association is an interdenominational representation of the holiness movement. Today it has in its membership thirteen denominations. There are forty-eight Bible schools, colleges and seminaries auxiliary to the association of which at least ten are interdenominational.\(^{31}\)

It is from the National Holiness Association constituency and


those that affiliate with it that the eight churches have been chosen for investigation.
MUSIC OF THE LOCAL CHURCH

Holiness church music may be described as lilting, moving, effectual, personal and meaningful rather than as stiff, traditional, classical or liturgical.

At a recent music conference of the Church of the Nazarene, Roy Stevens outlined what church-going holiness people want in church music: a message; something that lives; rhythm, motion and the power to stir; songs in which they can participate either with their voices or their hearts.\textsuperscript{32}

At this same conference, James R. Bell expressed the feeling that "next to the hearing of the preaching of the Word of God, there is no greater power in our worship than that of participation in the hymns that give expression to Christian experience."\textsuperscript{33} The feeling of this conference seemed to be "that when a church gives its people music that unconsciously they find themselves humming and whistling throughout the next week, then, it is a musical success."\textsuperscript{34}

It would seem that one could rightly say that holiness people wish their music to be joyful, triumphant and characterized by praise to God, whether it be offered through the singing of hymns or through

\begin{footnotes}
\footnote{Roy F. Stevens, "What Are the Goals of Nazarene Church Music? Atmosphere," \textit{Church Music Conference Outline}, October, 1961, p. 3.}
\footnote{James R. Bell, "What Are the Goals of Nazarene Church Music? Worship," \textit{Church Music Conference Outline}, October, 1961, p. 3.}
\footnote{Stevens, \textit{op. cit.}, p. 4.}
\end{footnotes}
the testimonial-type gospel song. The important thing is to give expression to an inner sense of God's redeeming grace, thus heeding the scriptural admonition, "let the redeemed of the Lord say so."

Joyful service has characterized Christians throughout the ages. Haydn, the great composer, one said: "When I think of the divine Being my heart is so full of joy that the notes fly off as from a spindle; and, as I have a cheerful heart, He will pardon me if I serve Him cheerfully."\(^{35}\)

Holiness people strongly desire that their music be meaningful. As Gypsy Smith once said, "Please, let me have the hymn that says something to my poor heart." In seeking to accomplish this purpose, freeworshipers endeavor to maintain simplicity of expression. To say that there is no form to the service would be in error, but the form is relatively simple and is subject to change. Many holiness churches do not have printed bulletins, but even those that do would not feel it to be out of place for additions to occur in the service. For example, after the singing of a hymn, someone might stand and give a short testimony of how the particular truth expressed in the hymn had had special meaning for him.

Another difference between liturgical and holiness groups is found in the prayers. The reading of prayers is looked upon, in most cases, as being too formalistic and as not giving free expression to the attitudes of the heart. It is not at all unusual for the minister to ask a particular believer to pray. In most instances, the person who

\(^{35}\)Kerr, op. cit., p. 59.
is called upon to pray has not been consulted regarding this before the service. Another practice of prayer is sometimes referred to as "united prayer." Although not practiced in every prayer, it is commonly heard at some time during a service. "United prayer" is the practice of a congregation praying aloud together, each person praying his own individual prayer audibly. One particular person is called upon to pray, and when he begins, others join their voices in the prayer also. Usually the one called upon is the one who closes the prayer. Other persons cease to pray aloud after awhile, and the original person is the only one heard. At other times, one person prays aloud and others assent silently to what is being said.

Worship, to the holiness believer, is

... not measured by the degree of softness or loudness of praise, by listlessness or jubilance, by trained or well-modulated voices. Worship is the result of a well-ordered movement in all that is done in a service under the leadership of the Holy Spirit. This produces the right atmosphere. 36

Services of the Church

The Sunday morning worship service may follow a very simple pattern such as:

Songs
Prayer
Offering
Special Music
Sermon Text
Sermon
Song
Benediction

36 Stevens, op. cit., p. 2.
Churches which desire a slightly more elaborate form of worship may include other parts in their service. Example:

- Organ Prelude
- Call to Worship
- Invocation
- Hymn
- Scripture
- Prayer Hymn
- Prayer
- Offertory
- Special Music
- Sermon
- Closing Hymn
- Benediction
- Choral Response
- Postlude

**Sunday evening services** are designated as evangelistic, the primary object being to exalt Christ through testimonies and to exhort the unbeliever to accept salvation. Gospel songs are a natural expression at this type of service, and they are well represented in the hymn book. Almost always, at the close of the evening sermon, an invitational hymn is sung and the minister invites those who wish to "accept the Lord as their personal Saviour" to come forward to kneel at the altar (in old days often referred to as "the mourner's bench") for prayer.

Singing, praying, testifying and often Bible study are included in the even less formal **midweek prayer service**. Gospel songs, again, are often sung since they offer opportunity for the musical expression of what God has meant to the people personally. Prayer requests for the sick, the unbelievers and those in sorrow are given, providing opportunity to pray for specific things. During the service, many people stand to tell others of the goodness of God to them personally and to
give words of praise for prayers that have been answered. One might say that the midweek service can be described as "prayer and praise."

Sunday School, most often held immediately preceding the morning service, is a time of Bible study for both young and old alike. Singing is a basic part of the opening exercises of the school. Other services, such as youth meetings, missionary meetings, ladies' missionary work groups, choirs and scouting groups also provide various means for Christian growth.

In the following paragraphs, each musical part of the Sunday morning worship service and the Sunday evening evangelistic service will be discussed. Research findings will be given as they pertain to each section.

Sunday Morning Worship Service

The Prelude. The prelude has been described as the "curtain" between the outside world and the inner chamber of private worship. It permits personal meditation for the believer, while aiding in the creating of an atmosphere conducive to worship. In most instances, the well-known hymns are preferred. Only a minority of congregations respond positively toward the use of standard organ repertoire. The most effective renditions are those which are quiet and which direct the congregation's thinking rather than excite their admiration. The prelude is most often played on the organ if the church possesses one. Of the fifty churches responding to the Local Church Survey, forty-three reported having organs in their churches.

The Call to Worship. Occasionally the Call to Worship involves
singing, but most often it is the reading of scripture.

*Congregational Singing.* John Wesley's idea of what was proper for holiness congregational singing has been quoted on page 18 of this paper. Sincerity perhaps best describes what he wished to convey. He wanted his followers to be alive and vibrant in their singing.

Spiritual objectives of congregational singing have been listed by Kenneth Osbeck in *The Ministry of Music*.

A song service should:

1. Provide the means of unifying a group by providing a common channel for individuals to join together in worship, prayer and praise.

2. Teach spiritual truths.

3. Express soul attitudes.

4. Provide a proper mood for the sermon.  

Haldor Lillenas, perhaps the most prolific holiness hymn-writer of contemporary times, expressed why he felt congregational singing to be of importance in this manner:

First, because it lifts us out of the ordinary realm into a higher atmosphere. As we sing the hymns of worship and praise, we are lifted nearer to the unseen and the supernatural, all of which helps to prepare our hearts for the reception of divine truth.

Second, because it is a means of harmonious expression. When an entire congregation lifts its voice in song a sense of harmony and unified action is in evidence.

Third, because it affords the most perfect expression of adoration and praise. Oftentimes when spoken prayer seems to fail in reaching its goal, a simple prayer offered through the medium of song will lift the curtains and usher us into the presence of the great King whom we serve and worship.  

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38Curriculum Outline for Study and Discussion Among Nazarene Musicians and Pastors (Church of the Nazarene), p. 37.
When the worshiper relates himself to the words with a sincere heart, congregational singing becomes a means of personal blessing and instruction.

Holiness leaders of today know the instructional value of hymns and also speak of their value in the worship service. Hugh C. Benner expresses this in saying, "The heart of church music should be the singing of the congregation;" Floyd Hawkins, of the Lillenas Publishing House, thus: "Hymns of the Christian church work a miracle, giving the worshiper a sense of blessed assurance in a world of uncertainty."39

It seems fitting that one of the hymns which appeared most on the Local Survey sheet was "Love Divine, all Loves Excelling," a hymn written by Charles Wesley which combines both praise and the doctrinal expression of holiness.

As a part of this research project, twenty churches from eight different holiness denominations were asked to list those congregational songs which were sung for morning worship during a four-week period. The results of this survey indicate that of those nineteen songs which appeared in use by at least four of the churches responding, seventy-four per cent were hymns and twenty-six per cent gospel songs. Hymn authors represented were Charles Wesley, twice; Fanny Crosby, three times; and Newton, Heber, Grant, Perronet, Gaddin, Lathbury, Robinson, Chesholm, Prentiss, Mote, Babcock, Gilmore, Van Dyke and Longstaff, once.

Those songs which appeared at least twice on the returned survey forms are listed on page 35. The figure following the title indicates the number of times the hymn was sung during the four-week period.

39Ibid., p. 36.
Congregational Songs
Sunday Morning Worship

Love Divine, all Loves Excelling, 10
Come Thou Almighty King, 10
Holy, Holy, Holy, 8
O Worship the King, 8
All Hail the Power of Jesus' Name, 7
O Master, Let me Walk with Thee, 6
A Charge to Keep, I Have, 5
Break Thou the Bread of Life, 5
Come Thou Fount, 5
Great is Thy Faithfulness, 5
He Hideth my Soul, 5
More Love to Thee, 0 Christ, 5
The Solid Rock, 5
This is my Father's World, 5
Blessed Assurance, 4
He Leadeth Me, 4
I am Thine, 0 Lord, 4
Joyful, Joyful We Adore Thee, 4
Take Time to be Holy, 4
All for Jesus, 3
Amazing Grace, 3
Beneath the Cross of Jesus, 3
Blessed be the Name, 3
He is Able to Deliver Thee, 3
Holy Spirit, Faithful Guide, 3
How Firm a Foundation, 3
I Will Praise Him, 3
Jesus, the Very Thought of Thee, 3
Just as I Am, 3
My Faith Looks Up to Thee, 3
My Jesus, I Love Thee, 3
O Jesus, I Have Promised, 3
O Thou, in Whose Presence, 3
O Worship the Lord in the Beauty of Holiness, 3
Open Mine Eyes That I May See, 3
Spirit of God, Descend Upon my Heart, 3
The Church's One Foundation, 3
The Cleansing Wave, 3
This is my Father's World, 3
We're Marching to Zion, 3
When Morning Gilds the Skies, 3
Whiter Than Snow, 3
All the Way my Saviour Leads Me, 2
Are Ye Able?, 2
Doxology, 2
Fill my Way with Love, 2
From Every Stormy Wind That Flows, 2
Guide Me, O Thou Great Jehovah, 2
Me Brought me Out, 2
His Way With Thee, 2
I Must Tell Jesus, 2
I Sing the Mighty Power of God, 2
I Want a Principle Within, 2
I Will Sing of my Redeemer, 2
It is Well With my Soul, 2
Jesus Calls Us, 2
Jesus is all the World to Me, 2
Jesus Never Fails, 2
Lead Me to Calvary, 2
Living by Faith, 2
Majestic Sweetness, 2
Marvelous Grace, 2
More About Jesus, 2
Must Jesus Bear the Cross Alone?, 2
My Hope is in the Lord, 2
Near the Cross, 2
Now Thank we all our God, 2
O Zion Haste, 2
One Day, 2
Revive Us Again, 2
Spirit of the Living God, 2
Take my Life and Let it Be, 2
Tell it to Jesus, 2
We Have an Anchor, 2
What a Friend, 2
What a Mighty God, 2
When I Survey, 2
Where He Leads Me, 2
With Thy Spirit Fill Me, 2

Churches polled were found to be singing from twelve different hymnals. Hymnals used by churches and the number of churches using them were as follows:

Praise and Worship, 11
Hymns of the Living Faith, 10
Hymnal of the Church of God, 9
Hymns for Worship, 8
Hymns of the Christian, 5
Inspiring Hymns, 2
The Weslyan Hymnal, 2
Songs of the Sanctuary, 2
Best Loved Songs and Hymns, 1
Church Hymnal, 1

Publication data for official church hymnals may be found on pages 49-52.
It may be said that congregational singing provides one of the best means for the people to participate actively in the worship service. It aids in the creation of an appropriate atmosphere and mood for worship.

It is not difficult for the pastor to deliver his God-given message when hearts have been touched by the Master who is the Chief Musician and Hymn-singer of the Universe.\textsuperscript{41}

**Offertory.** The organist assumes the responsibility for providing music while the offering is being taken. Hymns and hymn arrangements are most frequently used. Evangelical music publishers are producing a wide variety of hymn arrangements acceptable for holiness services.

**Special Music.** A "special song" is often sung immediately preceding the sermon. The essential for this musical part of the service is that it communicate a message. It must rise above the mere performance level and must always be a means and never an end in itself.

Responses to the questionnaire indicate that those persons or groups which provide special music are many. The most frequently reported group was the adult choir. Seventy-eight per cent of churches which reported have functioning adult choirs. Choir renditions in holiness churches vary from anthems to simple arrangements of songs from the hymnbook. Cantatas were listed by seventy-eight per cent of the churches as being the music most often performed at special seasons.

It is felt that choir members should present a modest appearance. The wearing of robes, which alleviates the problem of improper dress, is acceptable in some holiness churches. However, many other groups

\textsuperscript{41}Ibid., pp. 40-41.
feel robes to be a sign of formality and "will have no part of them."

The placement of the choir in holiness churches is usually at the center front of the church. This is advocated because of the feeling that the choir members can communicate the message of their songs best if they are seen by the congregation. Since the choir is in full view, it is especially necessary that deportment and dress be appropriate.

Special music may be supplied by a soloist or by one of varied groups organized within the church. Of the fifty churches reporting, these groups were listed:

Musical Groups of the Churches

- Adult Choir, 39
- Junior Choir, 18
- Youth Choir, 17
- Ladies' Trio, 12
- Male Quartet, 12
- Primary Choir, 6
- Orchestra, 5
- Teen Ensemble, 4
- Duets, 4
- Men's Chorus, 2
- Mixed Trio, 2
- Cherub Choir, 1
- Ladies' Quartet, 1
- Teen Double Trio, 1
- Other ensembles, 8

Music for special occasions such as Christmas and Easter, was reported as follows: Cantatas, 39; special choral arrangements, 20; pageants with music, 3; organ recital, 1.

The Postlude. Some holiness churches use a postlude and some do not. Here again, the usual material is the hymn.

Sunday Evening Evangelistic Service

Sunday evening evangelistic service music normally follows the
pattern of the simpler Sunday morning service except for the type of songs used. A typical Sunday evening service includes the singing of gospel songs and hymns, prayers, an evangelistic sermon and invitational song. The evangelistic service may also include special singing by various groups. Several churches reported using the church orchestra on Sunday evening.

Kerr differentiates between the worship service and the evangelistic service thus:

The worship service is directed upward. But an evangelistic service is directed outward. The songs are sung directly to the unbelievers who are present; the testimonies are directed to them; the sermon is addressed directly to them. Christians who are present in the evangelistic service are not the objects of ministry, they are simply there to assist, by their prayers and by their singing and by their faith, in the winning of souls.

The worship service enables the Christian to receive a blessing; the evangelistic service gives him an opportunity to be a blessing.

A wise selection of songs in an evangelistic service will add immeasurably to its success. Songs should be chosen which carry messages of hope and cheer, and which tell of the victories and joys of the Christian experience.42

Congregational singing in the evangelistic services provides opportunity for corporate and individual testimony; it helps to center the attention of the people on spiritual things and provides an opportunity for non-Christians to receive a definite spiritual message which may result in awareness of sin.

The gospel song which gives testimony or exhorts is most extensively used for this type of service. Of the seventeen songs reported in use at least three times, ninety-four per cent were gospel songs and six per cent hymns.

42Kerr, op. cit., p. 61.
Congregational Songs
Sunday Evening Evangelistic Service

When We All Get to Heaven, 7
Deeper, Deeper, 5
I Know Whom I Have Believed, 5
Blessed Assurance, 4
Wonderful Words of Life, 4
Amazing Grace, 3
Great is Thy Faithfulness, 3
He Lives, 3
I am Thine, O Lord, 3
Is Not This the Land of Beulah, 3
Near to the Heart of God, 3
Since Jesus Came Into my Heart, 3
Standing on the Promises, 3
Such Love, 3
The Solid Rock, 3
Victory in Jesus, 3
We're Marching to Zion, 3
All the Way My Saviour Leads Me, 2
At the Cross, 2
Faith is the Victory, 2
He Brought Me Out, 2
He Hideth My Soul, 2
Holiness Unto the Lord, 2
Leaning on the Everlasting Arms, 2
Living by Faith, 2
My Redeemer, 2
Nothing but the Blood, 2
Oh, How I Love Jesus, 2
Oh, That Will Be Glory, 2
Redeemed, 2
Saved, Saved, 2
Saved to the Uttermost, 2
Stepping in the Light, 2
Sunlight, Sunlight, 2
The Blood Will Never Lose Its Power, 2
The Call for Reapers, 2
What a Mighty God We Serve, 2
Wonderful Story of Love, 2

The most reported invitational song was "Just As I Am," although a variety of songs was used. Each hymnal contains a rather large selection of songs suitable for the invitation.
Music Personnel of the Church

The survey returns indicate music jobs in the fifty churches to be:

Pianist, 45
Organist, 42
Choir Director, 19
Song Leader, 14
Music Committee, 7
Paid Minister of Music, 4
Unpaid Minister of Music, 3
Chorister, 3
Junior Choir Director, 2
Instrumental Director, 1
Men's Chorus Director, 1

Comments by some pastors regarding music jobs: "None are paid except for special services like funerals and weddings." "All of the music responsibilities in our church are handled by volunteer workers, not paid." "Organist and pianist not paid. Paid Minister of Music."

Since many churches do not have a minister of music, much of the responsibility for music of the church falls to the song leader. It is often his job to select the songs for congregational singing and to arrange for special music. In some cases problems in lack of continuity of thought between the songs and sermon occur. It is doubtful if doctrine is stressed in hymn singing to the extent that it would be stressed if the minister were choosing the hymns. Survey answers give some indication of the situation as it exists. Questions and responses are as follows:

Question: Is there any deliberate, planned attempt to teach doctrine through the use of hymns?

Eighteen pastors indicated that such an attempt was made; thirty indicated that no such plan was in effect.

Question: Do you, as pastor, choose the hymns to be sung?
Twelve pastors replied, "yes;" ten replied, "no;" twenty-five said that they choose the hymns "sometimes." Of those reporting "sometimes," several indicated that they choose Sunday morning hymns and that the song leader chooses the songs for Sunday evening service.

**Question:** If the song leader chooses the hymns, does he confer with you regarding the sermon topic?

Nine indicated "yes;" fifteen, "no;" fourteen, "sometimes."

**Question:** Do you feel such a conference is needful?

Eighteen pastors said, "yes;" eight, "no;" and twelve, "sometimes."

In planning for the service, the song leader is encouraged to remember that his is a spiritual ministry and, especially in cases where he makes the selection of songs to be sung, should involve proper preparation. The selection of hymns raises problems of unity, appropriateness, variety, familiarity and content. Preparation involves prayer, selection, study, practice and, at least for the morning worship service, consultation with the minister regarding sermon topic.

In conclusion, whether the church musician be paid or unpaid, his job is one of sacred trust, for the church musician along with the minister is responsible for leading the congregation in offering praise to God.

Theology and music move hand in hand into time and will continue eternally to illustrate, embellish, enforce, impress, and fix in the mind the grand and great truths of Christianity.

--Andrew Law
HYMNALS OF THE HOLINESS MOVEMENT

The purpose of this chapter is to describe the official hymnals of the holiness denominations which have been chosen for this thesis study, and to examine their structure and content. The holiness hymnal, of necessity, differs greatly in content from hymnals of the liturgical churches. The holiness hymnal may be described as a book which contains hymns, gospel songs and scripture readings for use in the church service.

In examining the official hymnals, it was felt that there should be some basis of comparison. The following has been used as a check-list for content in the hymnals.

1. hymns
2. gospel songs
3. songs for special occasions
4. songs which represent various periods in history
5. scripture readings
6. indexes
   a. titles and first lines
   b. author, translator
   c. tune and composer
   d. topical
   e. scripture readings
   f. metrical
   g. scriptural allusions

To aid in the understanding of items on the check-list, the hymn and gospel song will be discussed.

Although the word hymn is used broadly as including all forms of church songs, the hymn form is specifically a text based on scripture or doctrine, but written in man's own words. A hymn has also been described as a song which is addressed directly to some member of the Holy
Trinity, a prayer set to music.

Phil Kerr, composer of many well-known gospel songs and noted song evangelist during the first half of the twentieth century, states that the distinction between a hymn and a gospel song is quite important, for the determining of how the song should be sung.

Sing a hymn with the same reverence and solemnity and humility with which a prayer would be offered, and sing a gospel song with the same enthusiasm and earnestness and victory with which a testimony or exhortation would be delivered.

There is a time for all things . . . a time to sing worshipful, majestic hymns . . . a time to sing deeply-spiritual songs of faith and encouragement . . . a time to sing happy songs of joy and victory.\(^3\)

In each of the denominational hymnals chosen for study, one finds a generous supply of both of these types for use in congregational singing. Responses and canticles are almost completely missing from these hymnals, the more simple, free-type worship being emphasized.

The chart on the following page should prove helpful in distinguishing between the hymn and gospel song types.

Hymnals chosen for examination were Hymns of the Living Faith, hymnal of The Wesleyan Methodist Church of America and The Free Methodist Church of North America; Praise and Worship, hymnal of The Church of the Nazarene; Hymns for Worship, hymnal of The United Missionary Church; Hymnal of The Church of God (Anderson); and Spiritual Life Hymnal, hymnal of The Pilgrim Holiness Church (recently merged with the Wesleyan Methodist Church.

The prefaces and forewords of these hymnals express the aims and purposes of each compilation. The preface of Hymns for Worship states:

The primary consideration in the choice of each hymn was its potential as an aid to Christian faith and practice.

\(^3\)Ibid., pp. 58-59.  \(^4\)
COMPARISON OF THE HYMN AND THE GOSPEL SONG

The Hymn

HOLY, HOLY, HOLY, LORD GOD ALMIGHTY
Ascribed to: Handel
Words by: John R. Elkins

Simple meters and rhythms

A prayer set to music

Text: Elevated form of lyrical expression

Text addressed to God

Reverent; worshipful

Doctrinal emphasis

The Gospel Song

Typical Form: Double period

Anacrusis beginning

Major mode

Text: Testimonial emphasis

Rhythm marked, emphatic; repetitious

Simple phrasing of text

Chorus or refrain technique

Other voices echo melody

Harmony predominantly tonic, subdominant and dominant

Typical Form:

I'm pressing on

Anacrusis beginning

Major mode

Text: Testimonial emphasis

I'm pressing on

Chorus

Harmony predominantly tonic, subdominant and dominant

45
Care was exercised to include songs of singable quality and with significant textual content. Editing has brought the range of tunes within the requirements for average congregational singing. Emphasis has been kept on the value of singing as a means to worship rather than as a demonstration of talent. Simplicity and sincerity, with integrity to Biblical teaching, have been regarded as guideposts to reverence and worship.

_Hymns for Worship_ is planned with the conviction that the type of music used will largely determine the spiritual level to which a church will attain. Accordingly, the hymnal covers a broad range of doctrinal teaching which will contribute to balanced maturity in Christian faith.\(^4^4\)

_Praise and Worship_'s foreword expresses this thought:

Singing, along with preaching of the Word, has always been a part of the worship of Christian congregations. Singing in the Spirit is the expression of the deep and holy emotions of the soul of man. By it the aspirations are ennobled and elevated. The depth of character and the reality of religious experience possessed by a people are revealed in the language and spirit of their songs and hymns.\(^4^5\)

_Praise and Worship_ is described by the compilers as a gospel hymnal.

Perhaps one of the most Wesleyan in its approach, _Hymns of the Living Faith_ covers the great historic doctrines of the church general. Although comprehensive in doctrinal scope, it gives emphasis to the cleansing and empowering ministry of the Holy Spirit as a distinctive feature of the common tradition of the sponsoring communions.

Primarily a hymnal rather than a gospel songbook, _Hymns of the Living Faith_ nevertheless keeps step with the contemporary evangelistic quickening of conservative Protestantism by including a generous selection of the best gospel songs the church has produced.

A further feature of _Hymns of the Living Faith_ is its balanced collection of representative verse and tunes of the


\(^4^5\) _Praise and Worship_ (Kansas City, Missouri: Lillenas Publishing Company, n.d.), Foreword.
Christian church dating from earlier centuries to the present day, selected with the educational needs of institutions of Christian training in view.  

The contents of each hymnal are as follows:

<table>
<thead>
<tr>
<th>CHECK-LIST</th>
<th>Hymnal of the Church of God</th>
<th>Hymns for Worship</th>
<th>Hymns of the Living Faith</th>
<th>Praise and Worship</th>
<th>Spiritual Life Hymnal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hymns</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Gospel Songs</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Songs for Special Occasions</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>Songs from various periods of history</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>Some</td>
<td>X</td>
</tr>
<tr>
<td>Scripture readings</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>Titles and first lines index</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td><strong>Titles only</strong></td>
</tr>
<tr>
<td>Author, translator index</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>Tune, composer index</td>
<td></td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>Topical index</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>Scripture Reading index</td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Metrical index</td>
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<td>X</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Index of scriptural allusions</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
</tbody>
</table>

It is a primary purpose of the hymnal study to see how well the basic doctrines of the holiness movement are represented in each hymnal. These doctrines have been listed by Delbert Rose, official historian of the National Holiness Association, in an article, "We--The Holiness People."

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47
THE N.H.A.'S DOCTRINAL STATEMENT

We believe:

1. That both Old and New Testaments constitute the divinely inspired Word of God, inerrant in the originals, and the final authority for life and faith.

2. That there is one God, eternally existing in the Holy Trinity of Father, Son, and Holy Spirit, each with personality and Deity.

3. That the Son, our Lord Jesus Christ, manifested in the flesh through the Virgin Birth, died on Calvary for the redemption of the human family, all of whom may be saved from sin through faith in Him.

4. That Man, although created by God in His own image and likeness, fell into sin through disobedience and "so death passed upon all men, for that all have sinned" (Romans 5:12).

5. In the salvation of the human soul, including the new birth, and in a subsequent work of God in the heart, a crisis, wrought by faith, whereby the heart is cleansed from all sin and filled with the Holy Spirit. This gracious experience is retained by faith as expressed in a constant obedience to God's revealed will, thus giving us perfect cleansing moment by moment (I John 1:7-9). We stand for the Wesleyan position.

6. That the Church is the body of Christ, that all who are united by faith to Christ are members of the same, and that, having thus become members one another, it is our solemn and covenant duty to fellowship with one another in peace, and to love one another with a pure and fervent heart.

7. That our Lord Jesus Christ in His literal resurrection from the dead is the living guarantee of the resurrection of all human beings: the believing saved to conscious eternal joy, and the unbelieving lost to conscious eternal punishment.

8. That our Lord Jesus Christ, in fulfillment of His own promise, both angelically and apostolically attested, will personally return in power and great glory.47

To illustrate further the contents of each specific hymnal and to show how each propagates the basic doctrines of the holiness movement, an outline of each hymnal is given. The number of selections representing each of five fundamental doctrines will be listed under the

the Topical Index of each hymnal. The five doctrines to be listed are: Holy Trinity, redemption, sanctification, resurrection, second coming of Christ. Since all hymnals do not use the same headings, those topics which are related to each doctrine will be given. It should be noted that occasionally a particular song title may appear in more than one category.

CONTENTS OF HYMNALS


Preface

Contents

Songs (507 selections)

Topical Index to Readings

Responsive Readings (70 selections)

Unison Readings (14 selections)

Indexes

Alphabetical Index of Tunes

Metrical Index of Tunes

Index of Songs Suitable for Choir Presentation

Index of Songs Suitable for Use with Children

Topical Index

Atonement, 5
Blood of Christ, 19
Cleansing, 8
Consecration, 25
Cross, 18
Holy Spirit, 10
Resurrection, 6
Suffering and Crucifixion, 9
Redemption, 9
Regeneration, 10
Salvation, 6
Sanctification, 17
Trinity, 5

Contents

Preface

Songs (583 selections)

Scripture Readings
   Unison Readings (8 selections)
   Responsive Readings (111 selections)

Table of Contents (of Unison and Responsive Readings)

Indexes
   Scriptural Index (Unison and Responsive Readings)
   Index of Scriptural Allusions
   Index of Authors, Translators and Sources
   Index of Composers, Arrangers and Sources
   Metrical Index
   Index of Tunes
   Topical Index
      Atonement, 36
      Christ, Blood of, 15
      Christ, Cross of, 31
      Christ, Death of, 24
      Christ, Resurrection of, 16
      Christ, Return of, 12
      Christ, Saviour, 18
      Christ, Suffering of, 24
      Consecration, 63
      Holiness, 29
      Holy Trinity, 6
      Justification, 12
      Redemption, 35
      Repentance, 24
      Sanctification, 36
   Index of First Lines and Titles

Hymns of the Living Faith published by the Wesleyan Methodist Publishing Association, Marion, Indiana, 1951.

Meditation

Preface

Table of Contents

Songs (579 selections)
Listing of Responsive Readings

Listing of Unison Readings

Responsive Readings (48 selections)

Unison Readings (11 selections)

Indexes

Index of Authors, Translators and Sources of Hymns
Index of Composers, Arrangers and Sources of Tunes
Alphabetical Index of Tunes
Metrical Index of Tunes
Topical Index

Atonement, 8
Christ, Crucifixion, 17
Christ, Resurrection, 9
Christ, Return and Reign, 6
Christ, Our Saviour, 16
Consecration, 29
Conversion, 12
Cross, 7
Entire Sanctification, 29
Pentecost, 3
Repentance, 17
Resurrection of Believers, 3
Resurrection of Christ, 9
Salvation, 21

Index of Hymns

(Hymn titles in capital letters; first lines of hymns in small letters)


Foreword

Songs (497 selections)

Responsive Readings (48 selections)

Indexes

Index of Responsive Readings
Topical Index

Atonement, 37
The Blood, 23
Consecration, 32
The Cross, 13
Holiness, 8
Pentecost, 6
Regeneration, 11
Resurrection, 4

51
In his book, A Survey of Christian Hymnody, Reynolds gives a listing of contemporary trends in hymnody. In examining the hymnals of the holiness movement, it is interesting to note that holiness hymnody seems to be relatively free from such trends, at least within the covers of official hymnals. The writer would like to enumerate these trends and comment briefly upon each in its relation to the holiness movement.

1. There is increased significance of corporate worship.

Holiness people enjoy worshiping together, but seldom does one hear, "We praise Thee, we give honor to Thee." etc. Rather one hears such songs as "I Will Praise Him," "Glory to His Name." The emphasis is definitely upon giving praise to God for personal salvation and this is often expressed in the gospel song.

2. Shifting of emphasis to expressions of love and gratitude instead of impending judgment.
Holiness people express their love for God in such songs as "Oh, How I Love Jesus" and "My Jesus, I Love Thee." To say that songs of impending judgment are being replaced would seem incorrect. Invitation songs such as "Almost Persuaded," "Is my Name Written There," "Pass Me Not," "There's a Great Day Coming" and "Will Jesus Find Us Watching?" indicate that there is strong belief in that judgment day when "the saints and the sinners shall be parted right and left" and the "sinner shall hear his doom, 'Depart, I know you not.'"

3. Emphasis is on more abundant life in this world, replacing yearnings for the "Promised Land."

Holiness people believe in enjoying their religion here on this earth, but they definitely anticipate the "Promised Land." Songs of heaven play a big part in the singing of the denominations under study. Songs which are heard often are "When We All Get to Heaven, What a Day of Rejoicing That Will Be," "The Unclouded Day," and "When the Roll is Called up Yonder, I'll be There." One would have to say that "looking for that blessed hope" adds a good deal of joy to the lives of Wesleyan believers.

4. Missionary hymns express hope for peace on earth rather than redemptive salvation.

Holiness people believe that the only hope for "peace on earth, good-will to men" is by means of the salvation of mankind through belief in the atonement of Christ. This is the reason that the shed blood is emphasized so greatly. Belief in forgiveness of sins gives joy, peace and contentment to the individual---therefore, the feeling that true peace comes from a right relationship with God. Holiness
people feel it to be their duty to tell others at home and abroad of the "good news" of salvation. Hymn examples: "We've a Story to Tell to the Nations," "Rescue the Perishing," "Send the Light," "Throw Out the Lifeline."

5. Hymns of human welfare replace those which speak of pious Christian living.

The word "pious" indicates loyalty, duty and devotion to God. The holiness person is reminded over and over by the ministry that he is responsible and accountable to God. One often hears sermons which admonish the congregation to a closer walk with God. "Just a Closer Walk with Thee," "I'll Live for Him," "O Master, Let Me Walk With Thee" are frequently heard. Hymns of human welfare are emphasized as they pertain to the salvation of mankind.

6. Plainsong, chorale melodies, and French and English Psalm tunes are reappearing.

To say that chorale melodies and plainsong are used to any extent in holiness circles would be an exaggeration. "A Mighty Fortress" and "O Come, O Come Emmanuel" are perhaps the only two examples used to any great degree. Holiness people seem to feel that plainsong is "too Catholic" for them to be comfortable singing it. Also, it is in such great contrast to the strongly rhythmic gospel song that it is not easily sung in holiness churches. Plainsong, chorale melodies and psalm tunes are more apt to be heard as a part of a holiness college choir concert than in the local church situation.

7. Unison singing has become popular.

Very little unison singing is heard in holiness congregations,
rather one often hears good four-part harmony. It is characteristic of holiness people that they like to sing, and those who are capable of singing parts usually do so in the congregational singing.

8. Tunes of Far East origin are being sung. 48

To the writer's knowledge, these tunes have not penetrated into holiness hymnody. Holiness people are much more inclined to accept the work of authors and composers from evangelical circles than from farther afield.

The hymnals of the various holiness denominations may be said to be essentially alike. However, there is considerable variation in their structure. Some contain a much greater selection of gospel songs than others, but all contain a good supply of both hymns and gospel songs. All contain scriptures for use in church services, but some have a particularly large variety of selections for such use. Indexes vary greatly. All hymnals have a minimum of a title index and topical index. Those hymnals having a variety of indexes seem to be the easiest to use.

The writer feels that it can be rightly said that the holiness movement of today carries on the musical concepts set down by John Wesley. Although the gospel song was much later in development, it is probable that the Wesleys would have approved of them, since they believed in singing those songs which express heart-felt personal experiences with God. It is hoped that, were John Wesley himself in our midst, he would be not too disappointed with the hymnals of that group which seeks to carry on the doctrine that he so valiantly advocated.

48Reynolds, op. cit., p. 125.
MUSIC DEPARTMENTS OF HOLINESS COLLEGE

The difference between a Christian college and one which does not aspire to be Christian is not primarily in subject matter or in the outline of the curriculum but in purpose and atmosphere. The distinctive purpose of a Christian college is the growth of Christian character. To this every feature of its life is to be directed, the curriculum and all extra-curricular activities. The Christian college is a community bound together by a common faith in Christ and seeking to prepare its members to serve their day and generation according to the will of God and in the spirit of Christ. This it does, through exposing its students to the accumulated wisdom and intellectual, aesthetic, moral and spiritual riches of the ages; through intellectual, moral, and spiritual discipline; through the quality of all phases of its life; and through common worship. It seeks the attainment of this purpose by its program and by the less tangible but even more important temper and atmosphere of its entire campus.49

The purposes and objectives of all holiness colleges are similar in content to those expressed in the catalog of Olivet Nazarene College. They are:

I. To assist the student in developing a wholesome and well-integrated Christian personality, thus preparing him for intelligent Christian citizenship.

II. To provide a general training with a view to developing in the student:

1. A knowledge of the Bible and an appreciation of it as the revealed Word of God and the foundation of Christian doctrine, experience and life.

2. A sense of moral and spiritual values that will produce conviction, self-confidence, poise, and discrimination in life's choices.

3. Ideals of Christian democracy and an acquaintance with the institutions of modern society and the prob-

lems that face the world.


5. An understanding of the nature of science and its relation to Christian philosophy, and some ability in the use of the scientific method in the various fields of knowledge.

6. Appreciation and participation in the aesthetic areas of literature, music, and art, which will enable the student to enjoy the finer aspects of our cultural heritage.

7. Social poise, cooperativeness and the exercise of consideration and good taste in human relationships.

8. Wholesome personal habits and an acquaintance with the laws of health and physical development, including a proper use of leisure and participation in a well-balanced recreational program.

III. To provide the opportunity for concentrating in a chosen field of learning, including:

1. Major work leading to graduate study.

2. Pre-professional courses leading to further study in medicine, law, and engineering.

3. Specialized training in certain vocational areas such as teaching, business administration, home economics, music, nursing, and social service.

IV. To provide fundamental training in the several areas of the Christian ministry and in lay religious leadership.

Olivet proceeds upon the assumption that its task is not complete apart from the person's salvation from sin and the complete commitment of his life to the will of God. The impact of the community of Christian faith of faculty and students should lead each person to develop a personal faith and a value system within the evangelical Christian tradition. 50

Belief in Wesleyan-Arminian doctrines is considered so very impor-

tant that a doctrinal statement is included in many college catalogs. Foremost in these doctrines is the belief in the need for heart purity or holiness of heart. College pastors and evangelists preach it and professors of theology teach it in the classroom.

In an effort to obtain a view of holiness college music departments, the writer requested catalogs from colleges of the denominations under study. Colleges were asked to send names and addresses of their 1960 music graduates. Survey forms were mailed to these people in an attempt to obtain information regarding the fields of music in which they are employed. They were questioned particularly in regard to church music jobs. They were asked to comment concerning their training and to give suggestions for improvement of holiness church music.

Twenty-one schools responded to the catalog request. The following information has been obtained from catalogs received:

Name of school
Date of founding
Location
Sponsoring denomination
Accreditation
Average cost of instruction per year
Degrees offered
Music faculty, degrees held
Music curriculums

Pages 59 to 78 give this information.
ASSURY COLLEGE

Founded: 1890

Location: Wilmore, Kentucky

Sponsoring denomination: Interdenominational; held in trust by a self-perpetuating board of thirty trustees who are bound by a constitution to operate the college according to the doctrinal standards set up and taught by John Wesley and his immediate followers.

Accreditation: Southern Association of Colleges and Schools

Average cost per year: $1,400-$1,500

Degree offered: B. A.

Music Faculty: eight Degrees: 2 M.A., 6 M. Mus.

Music Curriculum

Applied Music: Organ, piano, voice, violin, wind instruments.

Church Music:
- Church Music History
- Hymnology
- Church Music Administration

Conducting:
- Fundamentals of Conducting (for non-music majors)
- Fundamentals of Conducting (for music majors)
- Choral Conducting
- Instrumental Conducting

Ensemble:
- Vocal Ensemble
- Piano Ensemble
- Oratorio Chorus
- Women's Glee Club
- Band
- Chamber Orchestra
- Laudisti Singers (16 select)

Music Education:
- Instrumental Class
- Elementary Music Education (for non-music majors)
- Elementary Music Education (for music majors)
- Vocal, Secondary Music Education
- Instrumental, Secondary Music Education
- Supervised Music Teaching

Music History and Literature:
- Introduction to Music Literature
- History of Music
- Survey of Contemporary Music

Music Theory:
- Basic Music Theory (3 qtrs.)
- Basic Music Theory (3 qtrs.)
- Counterpoint (2 qtrs.)
- Form and Analysis (2 qtrs.)
- Orchestration (2 qtrs.)
ANDESON COLLEGE

Founded: 1917

Location: Anderson, Indiana

Sponsoring denomination: Church of God, Anderson

Accreditation: North Central Association of Colleges and Secondary Schools

Average cost per year: $1,800-$1,900

Degree offered: B. A.

4 M. Mus.; 1 M.M.E.; 1 M.S.; 1 A.M.;
1 A.B.: 1 B. Mus.

Music Curriculum

Applied Music: Voice, violin, organ, piano.
Class Study: Voice, strings, woodwinds, brass, piano, percussion, accompaniment playing.

Theory:
- Theory I (2 sem.)
- Theory II (2 sem.)
- Counterpoint
- Orchestration
- Theory III (2 sem.)
- Form and Analysis
- Modern Harmony
- Seminar in Theory

Music Literature:
- Introduction to Music Literature
- History of Music
- Seminar in Music Literature

Church Music:
- Church Music I
- Church Music II

Ensemble:
- Orchestra
- Band
- Oratorio
- Choir
- Choral Union
- Instrumental Ensemble
- Vocal Ensemble and Opera Workshop

Music Education:
- Music Literature for the Elementary Teacher
- Basic Skills for Teaching Music in the Elementary School
- Music in the Elementary School
- Instrumental Music in the Public School
- Vocal Music in the Elementary School
- Vocal Music in the Secondary School
- Violin Pedagogy
- Voice Pedagogy
- Piano Pedagogy
- Methods of Teaching Music in the Public School

Conducting:
- Introduction to Conducting
- Advanced Choral Conducting
- Instrumental Conducting
CENTRAL COLLEGE

Founded: 1914

Location: McPherson, Kansas

Sponsoring denomination: Free Methodist Church

Accreditation: Credits accepted for transfer to the University of Kansas. Member of American Association of Junior Colleges.

Average cost per year: $1,500

Degree offered: Associate in Arts (transfer program)

Music Faculty: two Degrees: 1 M.M.; 1 M.A.

Music Curriculum

Applied Music: Voice, piano, organ.

Theory:
   Fundamentals of Music
   Music Theory I, II

Music Education:
   Music Appreciation
   Elementary School Music

Church Music:
   Church Music (congregational song leading and elementary hymnology)

Ensemble:
   Glee Club
   Community Chorus
   Choir
   Band
   Piano Ensemble
BETHANY NAZARENE COLLEGE

Founded: 1920

Location: Bethany, Oklahoma

Sponsoring denomination: Church of the Nazarene

Accreditation: North Central Association of Colleges and Secondary Schools

Average cost per year: $1,600-$1,700


1 M. of Teaching; 1 M. of Ch. Mus.;
1 B.F.A.

Music Curriculum

Applied Music: Voice, piano, organ, woodwind, brass, strings

Church Music:
- Church Music (2 sem.)
- Hymnology
- Church Music Administration

Music Education:
- Introduction to Music
- Literature
- Music History (2 sem.)
- Elementary Music Methods
- Music for Classroom Teachers
- Keyboard Pedagogy
- Vocal Pedagogy
- Marching Band Techniques
- Conducting (2 sem.)
- Student Teaching
- Elementary
- Junior and Senior High

Music Theory:
- Elements of Music
- Aural Theory (2 sem.)
- Harmony (2 sem.)
- Advanced Aural Theory (2 sem.)
- Advanced Harmony (2 sem.)
- Counterpoint
- Music Analysis
- Orchestration

Ensemble:
- Concert Band
- Orchestra
- Brass Choir
- Women's Choral Club
- Men's Chorus
- Oratorio Chorus
- A Cappella Choir
CIRCEVILLE BIBLE COLLEGE

Founded: 1948

Location: Circleville, Ohio

Sponsoring denomination: Churches of Christ in Christian Union

Accreditation: Credits accepted for transfer to Ohio State University upon examination; credit acceptance by holiness liberal arts schools.

Average cost per year: $1,100

Degrees offered: B. of Sacred Lit., Th. B.

Music Faculty: three Degrees: 1 M.A., 1 B.S. in Mus. Ed.; 1 B.S. in Mus.

Music Curriculum

Applied Music: Organ, piano, voice

Theory:
Theory I (2 sem.)
Theory II (2 sem.)
Sight Singing

Music Education:
Music Appreciation

History:
History of Music

Church Music:
Conducting
Hymnology

Ensemble:
Choir
Small ensembles
EASTERN NAZARENE COLLEGE

Founded: 1918

Location: Quincy, Massachusetts

Sponsoring denomination: Church of the Nazarene

Accreditation: New England Association of Colleges and Secondary Schools

Average cost per year: $1,950

Degrees offered: A.B., B.S., B. Mus.

Music Faculty: seven Degrees: 3 Mus. M.; 1 M.S.; 2 Mus. B.; 1 B.F.A.

Music Curriculum

Applied Music: Voice, piano, organ
Class Study: Voice, piano, percussion, brass, strings, woodwinds

Theory:
Fundamentals of Music
Acoustics of Music
Music Theory I (2 sem.)
Music Theory II (2 sem.)
Counterpoint
Form and Analysis
Orchestration

Music History:
History of Music
Hymnology

Music Education:
Pianoforte Normal
Music for the Classroom Teacher
Teaching of Vocal Music
Teaching of Instrumental Music
Practice Teaching in Music

Ensemble:
A Cappella Choir
Concert Band
Choral Union
Founded: 1921

Location: Allentown, Pennsylvania

Sponsoring denomination: Wesleyan Church

Accreditation: Accrediting Association of Bible Colleges

Average cost per year: $1,500

Degrees offered: Th.B., B. of Sci., Associate in Arts

Music Faculty: two Degrees: 1 M. Mus.; L.M. Ed.

Music Curriculum

Applied Music: Piano, organ, brass, voice

Music Composition:
  Solfeggio (2 sem.)
  Music Theory (2 sem.)
  Music Fundamentals
  Melodic Dictation
  Harmony (2 sem.)

Church Music:
  Hymnology
  Music in the Church
  Conducting (for non-music majors)
  Conducting (for music majors)

Music History:
  History of Music
  Music Appreciation

Ensemble:
  Mixed Chorus
GREENVILLE COLLEGE

Founded: 1892

Location: Greenville, Illinois

Sponsoring denomination: Free Methodist Church

Accreditation: North Central Association of Colleges and Secondary Schools

Average cost per year: $1,950


Music Faculty: four Degrees: 1 D.M.E.; 2 M. Mus. Ed.; 1 M.S. in Mus. Ed.

Music Curriculum

Applied Music: Piano, voice, organ, orchestral instruments

Music Theory:
  Fundamentals of Music
  Music Theory I, II
  Music Theory III, IV
  Arranging

Music Literature:
  Music Literature I, II
  Hymnology

Music Education:
  Elementary School Music
  Elementary School Methods
  Music Seminar

Conducting:
  Elementary Conducting
  Advanced Conducting

Ensemble:
  College-Community Chorus
  Women's Glee Club
  Men's Glee Club
  A Cappella Choir
  Band
  String Ensemble
  Madrigal Singers
MARION COLLEGE

Founded: 1920

Location: Marion, Indiana

Sponsoring denomination: Wesleyan Church

Accreditation: North Central Association of Colleges and Secondary Schools

Average cost per year: $1,700

Degrees offered: B.A.; B.S. in Ed.

Music Faculty: six Degrees: 4 M. Mus.; 1 B.M.E.; 1 B. Mus.

Music Curriculum

Applied Music: Piano, organ, voice, brass, woodwinds, strings

Music Theory:
- Introduction to Music Theory
- Theory I (2 sem.)
- Theory II (2 sem.)
- 16th Century Counterpoint
- Form and Analysis
- Orchestration
- Composition I
- Composition II

Ensemble:
- Small ensemble
- College-Community Chorus
- Oratorio Chorus
- Concert Band
- Choir
- Chapel Chorale

History and Literature:
- Music Appreciation
- Church Music
- Hymnology
- Music History and Literature

Music Education:
- Elementary School Music
- Teaching Music in the Elementary School
- Teaching High School Music
- Conducting
- Advanced Conducting
- Woodwind Techniques
- String Techniques
- Brass Techniques
- Percussion Techniques
MILTONVALE WESLEYAN COLLEGE

Founded: 1909

Location: Miltonvale, Kansas

Sponsoring denomination: Wesleyan Church

Accreditation: Kansas State Department of Education as Junior College; credits accepted by University of Kansas

Average cost per year: $1,500

Degrees offered: B.A., Associate degree (transfer program)

Music Faculty: Two Degrees: 1 M.S. Mus. Ed.; 1 B.S.

Music Curriculum

Applied Music: Voice, organ, piano, violin and other instruments

Theory:
   Theory I (2 sem.)
   Theory II (2 sem.)

Church Music:
   Song Leadership
   Conducting
   Hymnology and Service Planning

Music Education:
   String Instruments (2 sem.)
   Woodwind and Brass Instruments (2 sem.)
   Music Appreciation

Ensemble:
   String Ensemble
   College Choir
   Band
   Chorus
   Orchestra
NAZARENE BIBLE COLLEGE

Founded: 1967

Location: Colorado Springs, Colorado

Sponsoring denomination: Church of the Nazarene

Accreditation: Curriculum accredited by the Church of the Nazarene for ordination into the ministry of the Church

Average cost per year: $1,500-$1,600

Degree offered:

Music Faculty: one Degree: M.A.

Music Curriculum

Fundamentals of Church Music

The Ministry of Music
NORTHWEST NAZARENE COLLEGE

Founded: 1913

Location: Nampa, Idaho

Sponsoring denomination: Church of the Nazarene

Accreditation: National Council for Accreditation of Teacher Education
Northwest Association of Secondary and Higher Schools

Average cost per year: $2,000

Degree offered: B.A.

Music Faculty: nine Degrees: 1 Ph.D.; 3 M. Mus.; L.M. Mus. Ed.;
1 M.A.; 3 A.B.

Music Curriculum

Applied Music: Piano, organ, voice, violin, woodwinds, brass.
Class Study: Voice, piano

Music Theory:
Music Theory (3 terms)
Church Music History,
Methods, Material
Advanced Music Theory (2 terms)
Hymn Playing
Orchestration
Composition
Choral Conducting
Instrumental Conducting
Seminar in Music Theory

Music Education:
Elementary School Music Methods
and Materials
Secondary School Music Methods
and Materials
Strings
Brass and Percussion
Woodwinds
Piano Methods
Organ Methods
Voice Methods

Music Literature:
Music and Art in the
Western World
Introduction to Music
Literature (2 terms)
Music of the Ancient, Medieval,
Renaissance Periods
Music of the Baroque and
Classical Periods
Music of the Nineteenth and
Twentieth Centuries
History of Opera
Seminar in Music Literature

Ensemble:
College Choir
Concert Band
Crusader Choir
Small Ensembles
Northwesterns (select)
OLIVET NAZARENE COLLEGE

Founded: 1912

Location: Kankakee, Illinois

Sponsoring denomination: Church of the Nazarene

Accreditation: North Central Association of Colleges and Secondary Schools

Average cost per year: $1,800-$1,900

Degrees offered: B.A.; B.S.; B. of Th.; M.A.

Music Faculty: eleven Degrees: 5 M. Mus.; 4 M.S. Mus. Ed.; 1 M.A.; 1 B. Mus.

Music Curriculum

Applied Music: Piano, organ, strings, voice, woodwinds, brass

Music Theory:
- Basic Theory
- Sight Singing
- Music Theory I, II
- Music Theory III, IV
- Analytical Technique
- Instrumentation

Music Literature and History:
- Ensembles
- Introduction to Musical Literature
- Survey of History and Literature of Music

Church Music:
- Elementary Conducting
- Music in Worship
- Music in the Church Service
- Hymnology
- History of Church Music
- Choral Literature and Conducting
- Seminar in Church Music

Music Education:
- String Instruments Class
- Woodwinds Class
- Brass Class
- Percussion Class
- Elementary School Music Methods
- Secondary School Music Methods
- Elementary Student Teaching
- Secondary Student Teaching
- Instrumental Literature and Conducting
OWOSSO COLLEGE

Founded: 1909
Location: Owosso, Michigan
Sponsoring denomination: Wesleyan Church


Average cost per year: $1,500-$1,600

Degrees offered: B.A. and B. Sci. in Religion

Music Faculty:

Music Curriculum

Applied Music: Voice, piano, organ, brass, woodwinds

Music Theory:
- Music Fundamentals
- Basic Music
- Counterpoint
- Form and Analysis
- Trends in Twentieth Century Music
- Instrumentation

Ensemble:
- Chorus
- Pilgrim Choralaires
- Chamber Singers
- Small Ensembles

History:
- Music History and Literature

Music Education:
- Basic Conducting
- Advanced Conducting
- Elementary School Music
- Secondary School Music

Church Music:
- Music in the Church
- Hymnology
- Interpretation of Choral Music
PASADENA COLLEGE

Founded: 1902
Location: Pasadena, California
Sponsoring denomination: Church of the Nazarene
Accreditation: Western Association of Schools and Colleges, California
State Board of Education
Average cost per year: $2,000-$2,100
Degrees offered: B.A. in 18 major fields, M.A. in religion and education
Music Faculty: eight Degrees: 1 D.Mus.; 4 M.Mus.; 1 M. Mus. Ed.;
1 M.A.; 1 M.S.M.

Music Curriculum

Applied Music: Piano, organ, voice, brass, strings, woodwinds, percussion

Introduction to Fine Arts

Music Theory:
Fundamentals of Music
Theory I, II
Theory III, IV
Theory V, VI
Counterpoint
Analysis of Form and Texture of Music
Orchestration
Choral Arranging

Music Education:
Woodwinds Class
Brass Class
Percussion Class
String Class
Choral and Vocal Techniques and Literature
Elementary School Music Methods
Apprentice Teaching
Secondary School Music Methods
Music, Special Studies in

Music History and Literature:
Music History and Literature, I, II
Music History and Literature, III

Ensemble:
Orchestra
Crusader Band
Choral Union
Male Chorale
Treble Choir
A Cappella Choir
Chamber Singers
Small Ensembles

Church Music:
Church Music Administration
Hymnology
SEATTLE PACIFIC COLLEGE

Founded: 1891

Location: Seattle, Washington

Sponsoring denomination: Free Methodist Church

Accreditation: Northwest Association of Secondary and Higher Schools

Average cost per year: $1,900-$2,000

Degrees offered: B.A., B.A. in Ed., B.S.

Music Faculty: eleven Degrees: 2 Ph.D.; 3 M.A.; 3 M. Mus.;
1 M.S. in Mus. Ed.; 1 A.A.G.O.; 1 B.M.

Music Curriculum

Applied Music: Piano, organ, voice, strings, woodwinds, brass, percussion
Class Study: Piano, voice

Music Theory:
Theory I (3 qtrs.)
Theory II (3 qtrs.)
Form and Analysis
Tonal Counterpoint
Composition
Instrumentation and
Orchestration
The Era of Tonality

Music History and Literature:
Language and Literature
of Music
Survey of Music Literature
(2 qtrs.)
History of American Music
Medieval and Renaissance
Music
Twentieth Century Music
Christian Hymnody
Music and Ideas
Readings in Music History
and Education

Church Music:
Church Organist and Pianist
Music and Worship
Church Music Repertoire

Music Education:
Brass Techniques
Percussion Techniques
String Techniques
Woodwind Techniques
Music for the Elementary
Classroom Teacher
Music Activities in Elementary
Schools
Teaching Junior and Senior High
School Music
Piano Teaching Methods
Choral Conducting
Instrumental Conducting

Evening and Summer Courses:
Music as a Resource for Social
Studies
New Dimensions in Music Education
Listening Experiences for the
Elementary Classroom Music
Music Education Elementary Workshop
Instrumental Approach to Elementary
Classroom Music
Workshop in Church Music
Church Music Organization and
Administration

Ensembles: Vocal and instrumental

74
SOUTHERN PILGRIM COLLEGE

Founded: 1946
Location: Kernersville, North Carolina
Sponsoring denomination: Wesleyan Church
Accreditation:
Average cost per year: $1,100
Degrees offered: B.A., Associate in Arts (transfer Program)
Music Faculty: two Degrees: 1 M.A.; 1 M.Ed.

Music Curriculum

Applied Music: Piano, voice, organ, brass

Music Theory:
  Fundamentals of Music (1 sem.)
  Ear-Training and Sight Singing (2 sem.)
  Harmony (2 sem.)

Church Music:
  Hymnology
  Introduction of Conducting
  Piano Teaching Methods

Ensemble:
  Choir
  Voice Class
  Brass Class
SPRING ARBOR COLLEGE

Founded: 1873

Location: Spring Arbor, Michigan

Sponsoring denomination: Free Methodist Church

Accreditation: North Central Association of Colleges and Universities

Average cost per year: $1,850

Degree offered: B.A.

Music Faculty: six Degrees: 1 Ph.D.; 1 M.Mus.; 1 M.M. Ed.; 1 A.A.G.O.; 1 L.T.C.L.; 1 B.M.

Music Curriculum

Applied Music: Piano, voice, organ, strings, brass, woodwinds

Music Theory:
  Music Theory I (2 sem.)
  Music Theory II (2 sem.)
  Music Theory III (2 sem.)

Music Education:
  Music for Classroom Teachers
  Elementary Music Supervision
  Conducting
  Secondary Music
  Brass Methods
  Percussion Methods
  String Methods
  Woodwind Methods

Music History and Literature:
  The History and Literature of Music

Ensemble:
  Choir, Vesper
  Instrumental Ensemble
  A Cappella Choir

Recital
Music Seminar
TREVECCA NAZARENE COLLEGE

Founded: 1901

Location: Nashville, Tennessee

Sponsoring denomination: Church of the Nazarene

Accreditation: Tennessee Department of Education for Teacher Training
   Member: Tennessee College Association; Council for the
   Advancement of Small Colleges

Average cost per year: $1,600-$1,700

Degrees offered: A.B.; B.S.

Music Faculty: five Degrees: 2 M. Mus.; 1 M.S.; 1 M.M.E.; 1 M.A.

Music Curriculum

Applied Music: Piano, organ, voice, strings, brass, woodwinds

Theory and Composition:
   Theory I (3 qtrs.)
   Theory II (3 qtrs.)
   Conducting, Score Reading and Analysis; Orchestration
   (3 qtrs.)

History and Appreciation:
   Music History and Appreciation

Church Music:
   Introduction to Church Music
   Hymnology
   Church Music Organization and Administration
   Field Work

Ensemble:
   Choralaires
   Wind Ensemble
   Choral Union
   Men's Glee Club
   Treble Tone Choir

Music Education:
   Materials and Special Methods in Elementary Schools
   Music Methods in Elementary Grades
   Materials and Special Methods in Secondary Schools
   Special Methods: Supervision and Administration of the Music Program
   Technics I (Woodwind methods)
   Technics II (Brass methods)
   Technics III (Double reed and percussion methods)
ASJURY THEOLOGICAL SEMINARY

Founded: 1923
Location: Wilmore, Kentucky
Sponsoring denomination: Not denominationally sponsored
Accreditation: Member American Association of Theological Schools
Average cost per year: $1,400

Music Curriculum

Applied Music: Piano, organ, voice
Church Music: Ensemble:

Hymnology and The Minister The Seminary Singers
(2 qtrs.) Seminary Chorus
Choral Conducting
Church Music Education
Theory Fundamentals I
Theory Fundamentals II
Music Appreciation

NAZARENE THEOLOGICAL SEMINARY

Founded: 1945
Location: Kansas City, Missouri
Sponsoring denomination: The Church of the Nazarene
Accreditation: Associate Member of American Association of Theological Schools
Average cost per year:
Degrees offered: B.D., M. of Rel. Ed.
Music Faculty: Part-time instructor, degree not known.

Music Curriculum

Fundamentals of Music Music and Worship

78
It would seem that the church-sponsored school would be especially concerned about the musical training of prospective ministers and Christian Education majors as well as its music majors. That there is need for such an emphasis was expressed at the 1961 Church Music Conference of the Church of the Nazarene. One member of a panel discussion group stated that:

the greatest difficulty I have faced in the presentation of music (college presentations) to the churches is that they seem reluctant to accept anything different from that to which they have been accustomed. This difficulty is not eased when the pastor has not been trained in the appreciation and meaning of church music.51

At this same conference, Ray Moore, in speaking concerning the goals of evangelism in Nazarene church music stated:

The more years I live, and the more churches I visit, the more I feel the need for adequate training for our ministerial students ... It is my feeling that any part of a service which consumes as much time as the music should have adequate thought and preparation given to it.52

A question which could well be asked is--Do these twenty-one colleges include music courses in their requirements for ministerial students? A study of required curriculums for such students revealed no recommendations or requirements involving music in nine of the twenty-one schools.

Trevecca Nazarene College suggests that ministerial students enroll in Introduction to Music Appreciation and take two quarter hours of Church Music. Seattle Pacific College recommends approximately six

51Lester Dunn, "The College Music Department Serving the Church," Church Music Conference Outline, October, 1961, p. 3.

52Ray Moore, "What Are the Goals of Nazarene Church Music in Evangelism?" Church Music Conference Outline, October, 1961, p. 3.
hours of music for such students.

Other colleges require ministerial students to include music courses in their schedules as follows:

Central College:

Music Appreciation
Church Music
Course description: A course in leading congregational singing, directing choirs and elementary hymnology.
Applied Music, 2 hours

Bethany Nazarene College:

Church Music
Course description: The study of worship and its implications for music as an aid to worship; fundamental distinctions in types of worship music; orders of worship; congregational participation; responsibilities of director; organist, choir and pastor.

Element of Music
Course description: Study of basic fundamentals of notation, sight singing and harmony. Introduction to basic conducting patterns.

Circleville Bible College:

Conducting
Course description: Includes beating time, conveying rhythms, interpretation. The relationship between the pastor and the music director is covered. Group and individual practice with varied musical materials is required.

Hymnology
Course description: Designed to give the student a working knowledge of hymns and church music. An analytical study is made of the message and music of the most famous hymns. Attention is given to the lives of the great hymn writers and to the interpretation of hymns in the light of Christian experience.
Eastern Pilgrim College:
Music Conducting
Course description: Congregational and group song leading; service planning; fundamentals in conveying time, rhythm, dynamics, interpretation are discussed and practiced.

Miltonvale Wesleyan College
Song Leadership
Course description: For the layman and minister who desires to lead congregational singing intelligently. Some attention is given to music fundamentals and the use of hymns in the church service.

Hymnology and Service Planning
Course description: A study of the development of church music from early Christendom to the present. Study of texts and tunes, authors and composers. Trends in the structure of the worship service. Comparative study of Protestant Church services. Preparation of church music plans and program.

Music Appreciation

Nazarene Bible College
Exploring Church Music
Course description: The function of music in Christian worship; problems in church music administration; study of forms of service of the various Christian churches, with emphasis upon the place of hymns in worship. A brief historical survey of the development of hymnology and a thorough analysis of the Nazarene Hymnal.

Southern Pilgrim College
Requirement: Four hours of music.

Asbury Theological Seminary
Hymnology and the Minister (B.D. program)
Either speech or music, 4 quarter hours (M. Rel. Ed. program)

Nazarene Theological Seminary
Fundamentals of Music
Conducting (B.D. and M. Rel. Ed. programs)
It can be noted in the curriculums of the college music departments that almost all offer courses pertaining to church music. Therefore, even though such courses may not be required in the ministerial program, students may include them as electives. Music majors may do likewise.

It has been a concern of some individuals that music graduates of holiness colleges may be trained for public school positions, yet not be properly prepared to serve in the church. Others have felt that church music in the college music department is on such an elevated plane that the graduate finds it difficult to adjust to local church situations. It has been a concern, also, that perhaps music graduates become so discontented with local holiness church music that they change denominational affiliation.

The 1960 Music Graduate Survey attempts to show some indications about graduates who have been working in the field of music for several years. Of the seventeen who responded to the questionnaire, eleven reported they had graduated with a Bachelor of Music Education degree, five with a B.A. degree and one with an Evangelistic Music Certificate. Two graduates reported that they had since received a Master of Music degree; one, a M.S. in Elementary Education degree; one, a M.A. degree; and one had received both a M. Mus. and Bachelor of Divinity degree.

Fourteen graduates stated that their denominational affiliation is the same now as it was at the time of their graduation in 1960. Two graduates who had not been members of a holiness denomination at graduation, joined after marriage to members of a holiness church. One graduate reported a change from a holiness denomination to that of
a liturgical church. Theology, culture and music were listed as reasons for change.

Of the seventeen reporting, fifteen stated that they had held music jobs in the church. Eight had served as organists; three had served on music committees; seven had been choir directors; four, ministers of music; two, instrumental directors; one, a pastor; and three said they had served as song leaders.

Only eight out of seventeen graduates reported having taken church music courses in college. Courses listed and the number taking them were: Organ, two; hymnology, two; choral literature, one; choral conducting, six; hymn playing, three; voice, one.

Thirteen graduates said that a definite attempt was made to incorporate materials related to church use in regular music courses. Two said there was no such attempt in their respective colleges.

Eight graduates said they believed the training they received prepared them well for the actual church situation. Four felt they were moderately well prepared and three indicated they were poorly prepared. Of the seventeen reporting, five were graduates of the same institution. All five stated they felt they were well prepared for the church situation.

Questionnaire results revealed that four graduates were happy with the musical practices of the holiness movement; eight were to some extent satisfied, and four indicated that they were definitely not happy about present practices.

Graduates' suggestions for improvement were varied:

More opportunity for group and individual participation.
Better arrangements for choirs.
"Pep up" congregational singing.
More emphasis upon hymns; less upon gospel songs.
Better quality music.
Hymn instruction.
Hymn text improvement (cliches and worn out phrases replaced by everyday English).

Several graduates listed ways in which they had been able to effect improvements:

Use of preludes and postludes which provide an atmosphere of meditation or expression of praise to God.
Introduction of "solid" hymns which have "stood the tests of time."
Attempts to aid congregation in singing with more feeling, sense of rhythm, faster.
Hymn-of-the-month plan.
Careful hymn selection.
Advance planning.
Music theory for choir.
Choice of better type of music.
Elementary classes in musicology and hymnology for church members.
Organization of new musical groups.

Graduates were asked lastly to state areas to which attention should be given in college church music courses. Suggestions were as follows:

1. Actual experience in forming and directing choirs at various age levels.
2. Guidance in methods of organizing smaller groups for special singing.
3. Bibliography of easy hymn and gospel song arrangements for amateur groups.
4. Song leading.
5. Keyboard transposition.
6. Church music courses required for ministerial students to prepare them for wise choice in hymn selection.
7. Music and theology related, possibly a course offered in History of Theological Development and Church Music.
8. Courses in hymnology, history of sacred music (not just in music history), conducting.
9. "Student teaching" with choirs.
10. Help in knowing what is appropriate music for various types of services.
11. Piano, organ instruction.
12. Thorough study of church choir problems and of organization of music in the church.
13. Public relations stressed.

Bethany Nazarene College catalog expresses the departmental objectives of its music department perhaps more clearly than any other school under study:

Departmental Objectives

1. The training of young people for leadership in the music program of the church:
   a. Preparing students to serve as ministers of music.
   b. Training ministers of the Gospel to properly evaluate music in worship and evangelism.
   c. Training for song evangelism.
   d. Training lay members of the church to serve as choristers and soloists.
   e. Training church organists and pianists.

2. The training of young people for positions as directors and teachers of music:
   a. Training teachers for elementary and secondary teaching in both instrumental and vocal fields.

3. The preparation of students who are especially gifted for advanced study on the graduate level:
   a. Through undergraduate training in such applied branches of music as voice, piano, organ, woodwind, brass instruments and strings.
   b. Through undergraduate training in theory and music education.

4. The training of laymen to enjoy, appreciate and participate in music:
   a. An introduction to the appreciation of music by listening and participating in music ensembles.
   b. An introduction to the elements of music necessary for a fuller understanding of the structure of music.53

The job of holiness colleges is a most challenging one.

In an increasingly materialistic age, we demand that our colleges produce young people with a basically spiritual concept

of life. In the face of a growing humanism in religion, we insist on the divinely supernatural as valid and essential. In spite of an increasing tendency to explain all human experience in psychological terms, we insist on the validity of divine grace and its operation in human personality. Over against the current worship of the intellect, we insist that our colleges maintain Christian faith. In a day of self-assertion, we emphasize the value of humility. In an age devoted largely to personal gain, we teach the eternal worth of the sacrificial life. 54

The holiness church college must be said to be different even from other Christian schools in its emphasis. Its theology demands this difference—a belief that the task is not complete unless salvation from sin and complete commitment of the life to the will of God is accomplished.

Music departments, therefore, not only seek to train musically, but also to aid the student in spiritual commitment. It is the feeling of faculty that students can reach the highest musical attainment only when this commitment is complete.

THE HOLINESS CAMP MEETING

Since music plays such a large role in the present day camp meeting and since the camp meeting is endorsed so widely by holiness denominations, it was thought necessary to include a short description of camp meeting music in this paper.

The National Holiness Association Camp Meeting Seminar, in its Camp Meeting Manual, describes the purposes of holiness camps as being two-fold, that of evangelization of the world and of edification of the Church.

Six reasons for conducting camp meetings one hundred years ago are quoted in the Manual:

1. The influence of the Civil War. Bitterness--hatred--distrust. The camp meeting stimulates love and confidence.

2. The absence of the Class Meeting. There is a tendency to omit prayer meetings, etc. Self-examination and tarrying in the presence of God are often missing.

3. The operatic type of singing is coming into vogue. Camp meeting music meets the need for music of Christian experience.

4. Inordinate ambition in style of church architecture. The rugged touch of a camp meeting setting, with its simplicity and closeness to nature, provides a spiritual release.

5. Increased emphasis on the Liturgical form of service. The informality and freedom of camp meetings gives release from form.

6. Sermons are shortened and characterized by doctrinal indefiniteness. Camp meeting provides opportunity for doctrinal definiteness and full-length sermons.55

55Purpose and Objective, Campmeeting Manual (Marion, Indiana: National Holiness Association, n.d.), p. 8
The site of the camp is described as being ideally a natural beauty spot. A stream of water and shaded areas add to the comfort of those who attend, since most camp meetings are scheduled during the hot summer months.

Design and structure of buildings are most often not elaborate. The tabernacle, as the main building is usually called, is of the summer type, with large windows and doors offering ample ventilation. Tabernacles vary greatly in size. Some of the larger camps have tabernacles which seat 5,000 to 6,000 people.

It is not uncommon on Sunday afternoons to find four or five thousand people seated inside a tabernacle and two to three thousand other people outside seated on benches or folding chairs. Speaker systems carry the voice of the evangelist well.

Most camps employ two or three preaching evangelists as well as a song evangelist. Preaching evangelists speak alternately at the morning, afternoon and evening services. The song evangelist, however, is responsible for the musical portions of each service.

It is the song evangelist's duty to choose congregational songs and plan for special musical renditions. Many song evangelists direct a camp meeting choir, which is made up of campers who wish to participate in specialized group singing. Choir practice is usually held once daily for this volunteer group. Hymn arrangements which are moderately easy are performed.

Camp meeting bands provide a real attraction. These groups consist of old and young alike who enjoy playing instruments. At least one holiness hymn book has a companion hymn orchestration which
contains transpositions of the songs in the hymn book. These orchestra books provide ready four-part harmony. After a few practices these camp meeting bands often sound amazingly well. Some bands are relatively small, but others may number from seventy-five to one hundred in membership.

Familiar songs are used for congregational singing. Since many people do not have hymnals at such gatherings, the gospel song is especially useful, with its stanza and chorus. One quite frequently hears many voices joining in on the more familiar chorus, which is repeated after each stanza. Congregational singing must be said to be one of the high points of the musical portions of the camp meeting service.

Camp meeting survey forms were sent to twenty different song evangelists. Each person was asked to record the musical activities of one camp in which he served during the summer of 1968. Eight persons responded to this survey. Congregational songs which were used in these eight camps were tallied. The figure following each song title indicates the number of times each song was used at the eight camps. They are as follows:

- Amazing Grace, 5
- Blessed Assurance, 5
- He Abides, 5
- Living by Faith, 5
- Showers of Blessing, 5
- He Brought Me Out, 5
- He Lives, 5
- Leaning on the Everlasting Arms, 4
- Redeemed, 4
- Such Love, 4
- When We All Get to Heaven, 4
- At Calvary, 3
- Glorious Freedom, 3
- He Keeps Me Singing, 3
- Love Lifted Me, 3

89
My Redeemer, 3
Power in the Blood, 3
Saved! Saved!, 3
Standing on the Promises, 3
Stepping in the Light, 3
A Shelter in the Time of Storm, 2
All Hail the Power of Jesus’ Name, 2
Are You Washed in the Blood, 2
Constantly Abiding, 2
I'm Pressing, 2
Jesus Saves, 2
My Jesus, I Love Thee, 2
My Saviour's Love, 2
Send the Light, 2
Still Sweeter Every Day, 2
Sunlight! Sunlight!, 2
The Lily of the Valley, 2
When I See the Blood, 2

Invitational hymns which appeared at least two times are as follows:

Just As I Am, 9
Almost Persuaded, 6
Pass Me Not, 4
Softly and Tenderly, 4
I Surrender All, 3
Where He Leads Me, 3
Don’t Turn Him Away, 2
Jesus Paid It All, 2
Lord, I'm Coming Home, 2
0 To Be Like Thee, 2
0 Why Not Tonight, 2
Whiter Than Snow, 2

Of the congregational songs reported, ninety-four per cent were gospel songs.

Six out of the eight camps reported having a camp meeting choir.

Most song evangelists listed choir renditions as being from a hymn book.

One of the eight said choir arrangements were used.

Three out of the eight reported that some kind of instrumental ensemble was used at the camp. One particular camp had a band of approximately fifty. Congregational singing was accompanied by:
organ, five; piano, six; trumpet, one; chimes, one.

In conclusion, the work of the song evangelist is to create, through the musical program, a spiritual atmosphere and prepare the people for the message that is to follow. Proper coordination between the preaching evangelists and the song evangelist enables the service to progress smoothly.

The National Holiness Association Manual states:

Our camp meetings should be beautifully formal and bountifully free. The direction of the Holy Spirit on the music of our camp meetings will contribute much to assure the continuation of great camp meetings.\textsuperscript{56}

\textsuperscript{56} \textit{Ibid.}, p. 25.
CONCLUSIONS

It has been the purpose of this study to investigate the musical practices of those churches which adhere to the Wesleyan-Arminian belief. In this study, music of the local churches, the music departments of the holiness colleges and the music of the camp meetings have been examined.

Gospel songs appear to hold a prominent place in the singing of holiness groups. Since Wesleyan-Arminians are a part of the evangelical family of believers, the gospel song which "testifies" or "exhorts" is particularly utilized.

Hymnals in use are largely the product of holiness denominations. Ninety-two per cent of hymnals reported in use are published by holiness groups, the remaining eight per cent by other publishers of evangelical music.

Basic doctrines of the holiness movement were found to be well represented in the official hymnals of the denominations under study. Survey results indicate, however, that only thirty-six per cent of the churches polled deliberately plan to teach doctrine through the use of hymns.

The survey of music departments of holiness denominationally-sponsored colleges shows offerings of basic music curriculums necessary for bachelor degree programs. All except one of the twenty-one colleges studied offers at least one course in church music. Many of the
colleges require a minimum of one or two courses in music in their ministerial training programs.

The spiritual mood of camp meeting contributes toward enthusiastic congregational singing. Attendees particularly enjoy the stanza and refrain type of song, since the people who are unfamiliar with the stanza words can join in on the oft-repeated refrain.

Holiness church music may be said to be characterized as follows:

- Enthusiastic congregational singing.
- Much use of gospel songs as well as hymns.
- Free worship structure.
- Adult choirs performing moderately easy to moderately difficult hymn arrangements.
- Little use of the anthem, except for special seasonal services.
- Use of hymn arrangements for preludes, offertories and postludes.
- Evangelistic emphasis.
- Frequent use of invitational hymns at the close of services.
- College music programs using standard college repertoire, including music from many periods of history.
- Camp meeting hymnody consisting largely of the gospel song variety.

It is apparent from this study that doctrines of the church could be more effectively propagated if ministers were trained in the function of music in the church. College courses in hymnology, history of church music and church music administration would give a background of knowledge that would aid the minister in service planning.

It would seem also that practical church music experiences for music majors, incorporated in the music curriculum of our colleges,
would enable the student of music to be more at ease in the church situation upon graduation.

It is hoped that this study will contribute toward a more effective use of music in worship, teaching and evangelism in churches of the Wesleyan-Arminian persuasion.

Oh, For a Thousand Tongues to Sing

Oh, for a thousand tongues to sing
My great Redeemer's praise,
The glories of my God and King,
The triumphs of His grace!

My gracious Master and my God,
Assist me to proclaim,
To spread through all the earth abroad
The honors of Thy name.

--Charles Wesley
APPENDIX I

Atonement: Blow Ye the Trumpet, Blow!

Blow ye the trumpet, blow!
The gladly solemn sound.
Let all the nations know,
To earth's remotest bound,
The year of jubilee is come!
The year of jubilee is come!
Return, ye ransomed sinners, home.

Jesus, our great High Priest,
Hath full atonement made;
Ye weary spirits, rest;
Ye mournful souls, be glad:
The year of jubilee is come!
The year of jubilee is come!
Return, ye ransomed sinners, home.

The gospel trumpet hear,
The news of heavenly grace;
And, saved from earth, appear
Before your Saviour's face:
The year of jubilee is come!
The year of jubilee is come!
Return, ye ransomed sinners, home.
Resurrection: Christ the Lord is Risen Today

Christ the Lord is risen today, Alleluia!
Sons of men and angels say, Alleluia!
Raise your joys and triumphs high, Alleluia!
Sing, ye heavens, and earth reply, Alleluia!

Lives again our glorious King, Alleluia!
Where, O death, is now thy sting? Alleluia!
Once He died, our souls to save, Alleluia!
Where's thy victory, boasting grave? Alleluia!

Love's redeeming work is done, Alleluia!
Fought the fight, the battle won, Alleluia!
Death in vain forbids Him rise, Alleluia!
Christ hath opened paradise, Alleluia!

Soar we now where Christ has led, Alleluia!
Following our exalted Head, Alleluia!
Made like Him, like Him we rise, Alleluia!
Ours the cross, the grave, the skies, Alleluia!

Redemption: Hark, the Herald Angels Sing

Hark! the herald angels sing, "Glory to the newborn King;
Peace on earth, and mercy mild; God and sinners reconciled."
Joyful, all ye nations, rise, Join the triumph of the skies;
With the angelic hosts proclaim, "Christ is born in Bethlehem."
Hark! the herald angels sing, "Glory to the newborn King."

Christ, by highest heaven adored; Christ, the everlasting Lord;
Late in time behold Him come, Offspring of a virgin's womb.
Veiled in flesh the Godhead see, Hail the incarnate Deity!
Pleased as man with men to dwell, Jesus, our Emmanuel!
Hark! the herald angels sing, "Glory to the newborn King."

Hail the heaven-born Prince of Peace! Hail the Sun of righteousness!
Light and life to all He brings, Risen with healing in His wings:
Mild He lays His glory by, Born that man no more may die;
Born to raise the sons of earth; Born to give them second birth.
Hark! the herald angels sing, "Glory to the newborn King."

Come, Desire of nations, come! Fix in us Thy humble home:
Rise, the woman's conquering seed, Bruise in us the serpent's head;
Adam's likeness now efface, Stamp Thine image in its place:
Second Adam from above, Reinstate us in Thy love.
Hark! the herald angels sing, "Glory to the newborn King."
Redemption: Arise, My Soul, Arise

Arise, my soul, arise; Shake off thy guilty fears:
The bleeding Sacrifice In my behalf appears;
Before the throne my Surety stands, Before the throne my Surety stands,
My name is written on His hands.

He ever lives above, For me to intercede;
His all-redeeming love, His precious blood, to plead;
His blood atoned for all our race, His blood atoned for all our race,
And sprinkles now the throne of grace.

Five bleeding wounds He bears, Received on Calvary;
They pour effectual prayers, They strongly plead for me:
"Forgive him, O forgive," they cry, "Forgive him, O forgive," they cry,
"Nor let that ransomed sinner die!"

The Father hears Him pray, His dear Anointed One;
He cannot turn away The presence of His Son;
His Spirit answers to the blood, His Spirit answers to the blood,
And tells me I am born of God.

My God is reconciled; His pardoning voice I hear;
He owns me for His child, I can no longer fear:
With confidence I now draw nigh, With confidence I now draw nigh,
And, "Father, Abba, Father," cry.

Redemption: Jesus, Lover of my Soul

Jesus, Lover of my Soul, Let me to Thy bosom fly,
While the nearer waters roll, While the tempest still is high:
Hide me, O my Saviour, hide, Till the storm of life is past;
Safe into the haven guide; O receive my soul at last!

Other refuge have I none; Hangs my helpless soul on Thee;
Leave, ah! leave me not alone, Still support and comfort me;
All my trust on Thee is stayed, All my help from Thee I bring;
Cover my defenseless head With the shadow of Thy wing.

Thou, O Christ, art all I want; More than all in Thee I find:
Raise the fallen, cheer the faint, Heal the sick, and lead the blind.
Just and holy is Thy Name, I am all unrighteousness;
False and full of sin I am, Thou art full of truth and grace.

Plenteous grace with Thee is found, Grace to cover all my sin;
Let the healing streams abound; Make and keep me pure within.
Thou of life the Fountain art, Freely let me take of Thee:
Spring Thou up within my heart, Rise to all eternity.

97
Redemption: O For a Thousand Tongues

O for a thousand tongues to sing My great Redeemer's praise,
The glories of my God and King; The triumphs of His grace!

My gracious Master and my God, Assist me to proclaim,
To spread thro' all the earth abroad The honors of Thy Name!

He breaks the power of canceled sin, He sets the prisoner free;
His blood can make the foulest clean; His blood availed for me.

He speaks, and listening to His voice, New life the dead receive;
The mournful, broken hearts rejoice; The humble poor believe.

Hear Him, ye deaf; His praise, ye dumb, Your loosened tongues employ;
Ye blind, behold your Saviour come; And leap, ye lame, for joy.

Salvation and Sanctification: Love Divine, All Loves Excelling

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 blessing, 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.
Sovereignty: Rejoice, the Lord is King

Rejoice, the Lord is King: Your Lord and King adore!
Rejoice, give thanks, and sing, And triumph evermore:
Lift up your heart, lift up your voice!
Rejoice, again I say, rejoice!

Jesus, the Saviour, reigns, The God of truth and love;
When He had purged our stains, He took His seat above:
Lift up your heart, lift up your voice!
Rejoice, again I say, rejoice!

His kingdom cannot fail, He rules o'er earth and heaven;
The keys of death and hell Are to our Jesus given:
Lift up your heart, lift up your voice!
Rejoice, again I say, rejoice!
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