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PSALMODIC SCIENCE

vs.

PSALMODIC SCIOLISM

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VS.

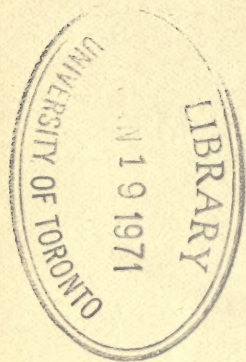
PSALMODIC SCIOLISM

BY

ALBERT MATSON

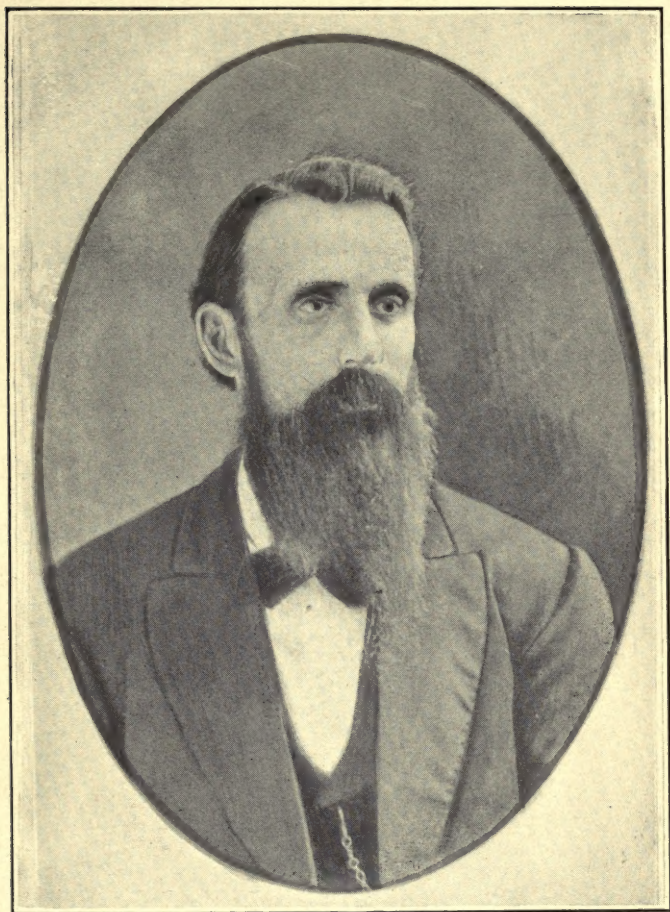
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1907



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ALBERT MATSON

(1872)

TO THE AUTHOR'S FORMER PUPILS, ALL, IN
DISTINCTIVELY SACRED MUSIC LINES,
WHO ARE STILL LIVING, THIS
BOOK IS CORDIALLY
DEDICATED.

ROSE DE TOUR,
SAN DIEGO, CAL., 1907.

CONTENTS

PART I

	Page
CHAPTER I	
Theories Indicated	13
CHAPTER II	
The Compromise Theory	27
CHAPTER III	
The Chant Theory	31
CHAPTER IV	
The Gospel-Song Era	34
CHAPTER V	
A Theory Advanced	39
CHAPTER VI	
The Choral Theory	49
CHAPTER VII	
Congregational Hymns	55
CHAPTER VIII	
Congregational Tunes	59

PART II

ESSAY—Congregational Song in the Sabbath Services of the Sanctuary

CHAPTER I	
Development	69
CHAPTER II	
The Hymn—Its Essence	80
CHAPTER III	
The Tune—Its Rendering	86
CHAPTER IV	
Personal Recollections	93

PART III

LECTURE—Forty years finding the way from Sciolism to
Science in sacred song.

	Page
CHAPTER I	
Incentives to Renewed Effort	101
CHAPTER II	
The First Great Essential	104
CHAPTER III	
The Second Great Essential	108
CHAPTER IV	
Distinctively Congregational Psalmody	111
CHAPTER V	
The Meaning	115
CHAPTER VI	
The Meter	117

PART IV

THE DIFFICULTIES OF THE DOUBLE DISCUSSION

How to do it	123
------------------------	-----

PART V

EARLY TRAINING

CHAPTER I	
A Fault of the Piano System	147
CHAPTER II	
The Cabinet Organ First	152

PART VI

A Musical Convention (as it used to be!)	161
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PART VII

Criticism "'Cross-lots"	171
Valedictory Words	175

PREFACE

The task herein undertaken was no easy task—nor was it undertaken in the championship of any particular Hymnal. The vastness of the importance of the questions involved, to our own, and coming, generations, in our own, and in all, lands, wherever Christ is known, is such as is calculated to lead one who ponders it well to say, “Who is sufficient for these things?” The careful study of Church Music—its nature and objects, its uses and abuses, the difficulties to be surmounted—furnished, in early life, strong argument for leaving the work of the Christian Musician for that of the Christian ministry; and, for the space of forty years, the great need of a new school of Sacred Musicians has seemed to be very apparent. Forty years in the wilderness of Psalmodic Sciolism, groping after Psalmodic Science! This volume is another one of repeated efforts, during that period, to gain a hearing. May God bless the endeavor.

PART I

PSALMODIC SCIENCE

vs.

PSALMODIC SCIOLISM

CHAPTER I.

THEORIES INDICATED.

“The Bible makes praise a personal thing.”

—*Thomas Hastings.*

In that, now remote, psalmodic period preceding the ushering in of the “Gospel-Song” era, what did the psalmodic prophets see?—and what, to do, did they enjoin upon the church of Christ, in that, their day? Dr. Eben Tourgee urged that, in Sabbath services, “Congregational singing should be introduced at least twice.” “The congregation should invariably sing the melody.” “**All** should sing, and sing ‘lustily’, and all endeavors to produce artistic effect should be avoided.” “Each hymn, chant, or anthem should be given as an act of worship by every participant.” Are these views correct? How can such practices and results be secured? Are such examples abundant, and

likely to be common? Theory, without a true ideal of devotion, and of the mode of the expression of it, is disastrous, here. Such views are incompatible with the view that "Longing is worship"—common teaching!—and with the view that "Sacred and secular music, at bottom, are one and the same thing." If we admit that the number of those Christians who do not carefully distinguish between worship and something else, or, between sacred music and something else, comprise, at least, the majority, the difficulties begin to appear.

Said Lowell Mason, "The congregational is Nature's method of praise", and "Choir singing is the method of art." Do they agree? Dear reader, what has been your own experience? What do you **see**, on almost every hand? What do you **feel**, in almost every service? What do you **long** for? What do you **hope** for? What do you **pray** for?

Said Thomas Hastings, "The grand and broad distinction between real and personated worship should be kept before the public mind." "We want facts and principles in the strait-forward paths of logic and common sense." Well said, noble psalmodic Seer! Those earnest, wise words are going to and fro in the world, today, and may God abundantly bless, and accomplish that whereunto they were sent.

Said Geo. F. Root, "In the Sabbath services of the church, it is plainly obvious that music is too much regarded, and worship too little. Choir singing, for the most part, in its real objects and results, differs in no

essential from concert singing. The singers sing to give the people musical pleasure, and the people listen to be musically pleased." "It is admitted that the choir singer may sing, sincerely, his own affection to the Lord, and modestly, and unselfishly, hope his act is doing good to some one else; but in proportion as he puts the tune, or the things of mere music, forward, and renders them attractive, he increases the difficulty of benefiting himself, and makes it still more difficult for the listener to receive even the low benefit of being religiously impressed by his act." Was the chant theory (Root's) the right one? Was the "Compromise" theory (Mason's) the right one? Those men's hearts were right! What was it in their theories that was so faulty? Why are the results so unsatisfactory?—wherever they obtained? Why **did** they not, why **do** they not, why **will** they not, ever, largely obtain? Rev. Dr. T. Dewitt Talmage once said of congregational singing, "The first rule for killing it is to have only **such tunes as the people can not sing.**"

Rev. Dr. H. W. Beecher said, "It is the singing that draws the people to Plymouth Church, and not the preaching. Strangers often come, as if to a show, and, before long, under the power of the singing, you will see the tears running down their cheeks." But "A Sufferer" wrote, "In Mr. Beecher's church, the congregation is led by an immense organ and a very large choir, so disposed that the music is launched on a grand wave of song coming from behind and above the pulpit, and the mighty throng of worshipers is

irresistibly borne along into the most glorious harmony to be found upon the continent."

He ventures an explanation: "Years of practice, at home, more than in the assembly, have been required, to reach this sublime effect; the book used contains but a limited number of tunes; the vast congregation always contains enough, who have learned them, to join the voices of the choir."

Then he takes the ministers to task:—"We are accustomed to hear the exhortation from the pastor, for 'Every one to join in the singing of the hymn'; and thus manifest that the heart is right, if skill be deficient."

This he dislikes:—"Instead of the usual urging of every one to join, every one should be urged to refrain, unless the ability is felt to sing with the voice as well as with the spirit. There is enough sense in our congregations to take such a request as kindly as it is made, and enough musical conceit to insure a chorus, in spite of it." And so, since the people (especially the "conceited") think so much of sacred song that they will have it, he points out the way:—"Meanwhile, the present duty is to educate, to instruct by systematic practice, and to elevate the taste by the constant presentation of the best attainable models; the carefully drilled choir, usually; the more elaborately excellent quartette, when attainable." "But the time for congregational singing is not yet generally reached."

When will the time be "generally" reached, if we follow his route?

Said Rev. Dr. S. T. Spear:—"Congregational singing—singing so arranged, whether with choirs, or without them, as to give the largest opportunity for the people to join in the service—is the only plan that is really suited to God's praise in the sanctuary." "The theory which regards singing as a mere **embellishment** to religious service, or as a means of attracting great congregations to **hear** the singing, just as men go to a concert room for a like purpose, however much it may be practiced, or expedient as it may seem as an aid in the rental of pews, is, upon its very face, a total perversion of sacred song." "It may be very artistic, and, for this reason, very pleasing; but there is no God in it, and no devotion in it."

Said Rev. Dr. J. T. Duryea:—"Worship is the expression of proper affections to God. Worship is an action. The soul is not passive, but, under the influence of the will, it is directed actively toward God. Worship is an act of expression. There is, indeed, an activity of the soul, when the mind and heart are in a receptive mood." "But the receptive action of the soul is not worship." "We do not deny that there are such exercises as silent prayer and praise, and that they are worship. But, in either exercise, the soul is not passive or receptive. It is in action, and its action is directed from itself toward God. And, the exercise is, in so far, an expression. Prayer is not simply a desire. It is the offering of our requests to God."

And he seems to prove, absolutely, the correctness of the positions taken, by a careful and thorough an-

alysis of the **means** applied to the conception of worship, and of the acts denominated worship. "It is an expression." Then, "common" (community of, or concerted, i. e., congregational) is "common" (joint) expression—not a performance.

Dr. Thomas Hastings told the following story:—A Christian choir had opened a meeting with a hymn of praise. "Nothing very unusual occurred till an hour or two afterwards, when the clergyman made the announcement that 'The choir would please **perform another beautiful piece of music!**' The choir were grum, and sat motionless. 'Sing!' 'Sing!' was uttered in a loud whisper. Whisperings and beckonings were to no purpose. At length, the clergyman came, in person, to plead his cause:—

"Do sing, my dear sir, or the congregation will leave us!"

"How can we, after **such** a notice?"

"Never mind."

"I will do so on one condition."

"What is it?"

"Only consent to pray at the same time, and the worship shall all be done up together!"—and he adds that the clergyman understood, and replied, "You are right, sir!"

But another minister once wrote:—"Some ask whether it is best to have choir or congregational singing. I would say, both; the congregation to sing plain and easy devotional tunes. The congregation, in its present state of indifference to the science of music,

can join only in what floats on the surface of music—a little ditty, gay and frisky (of the Gospel Hymns). It is only educated musicians that can dive into the depths of the mysteries of music.” But he seems to think that, as Hastings says, “There is something to be done;” and this, he thinks, it is:—“Brethren, let us wake! Why not preach on it? Why not lecture on it? What theme is richer and more capable of good? You pastors of large congregations, why not give an occasional lecture on Handel, Mozart, Beethoven, Haydn, Mendelssohn, Bach, Wagner? Their lives are full of the most taking incidents. It is a pity and a loss that the richest flights of inspiration are seldom, or never, heard in our churches. The masses will be reached when the churches will give us as good and classical music as the concert and the stage give in a dramatic form.”

“Music, in its expression, is,” as this writer says, “the idealized language of the emotions.” But may we be pardoned if we remind the reader that very much of the “idealized” language of the choir-loft, in these days, sometimes sounds very much like this:—

“The one-thousand-dollar soprano (Paris Conservatoire) warbles out a statement that she will wash. The alto astonishes the congregation by volunteering a like statement. The tenor (late of the ‘Boston Ideals,’ and so announced in the papers) loftily expresses his firm determination likewise to perform an ablution. The Swedish basso growls out defiantly his intention to wash also.

“With sensibilities wrought up to tremendous pitch, the people now listen to a vocal race, each incoherent artist vying with the others to be the first to announce the element to be used in their ablutions.

“The soprano starts off at a gentle canter, but she impresses the congregation as possessing considerable reserve speed. The alto and tenor follow, neck and neck, good seconds, while the bass comes lumbering on behind, already breathing heavily. They soon begin in earnest, and in a short time are going at a lively pace. It needs an expert to predict who first will emerge from the intricacies of the snarl: ‘I will wash will my hands wash my wash will hands in my wash will I hands I will wash wash wash wash my hands hands hands hands my wash will I wash, my hands will I hands I will wash wash wash my wash in wash’—oh, it is maddening! But wonderful to relate, they finally compromise, and all come in together, expressing a peaceable, respectable, and entirely harmless resolve to wash their hands ‘in innocency.’ ”

We quote, next, Prof. W. S. B. Mathews:—“The various practices of the churches, with reference to singing, may all be referred to four principles. Musical display; musical drapery of thought; convenient simultaneous utterance; devotion. Song is had in church for the purpose of affording a musical delight, and, thus, making the service attractive and entertaining; as a convenient and agreeable form of simultaneous utterance; the most appropriate drapery of truth; employed in order to express emotion for which the

speaking voice is inadequate. * * * An adequate leading for a large congregation consists of four elements which ought to be in entire unity with the service—a unity ‘subjectional’ if not ‘subjective’. A strong voice to start the tune; an instrument powerful enough to comfortably support the voices of the congregation; some one to play in a good, clear, plain, honest style; a choir to carry the parts.”

Addressing a “Company of the preachers,” a certain divine expressed his views thus:—“The two great functions of music in public worship are:—to serve as the most natural and suitable medium for the common voicing of devotion; to operate as a means of ministration to the people.” * * * “I know what abuses of choir and quartette music are possible and actual, and it is partly because our churches and ministers have allowed a frivolous, showy, unreligious kind of music to be performed by men and women who ‘run one end’ of the church, in sheer independence of the pastor, that many congregations have thought that **no** choir singing would be preferable, as, indeed, it would be. There is a **religious music**, just as distinctly so, as there is a **religious literature**. * * * When large and wealthy congregations content themselves with merely singing a limited number of hymns together, they are using music (and only the very dregs of it) for the one end of common expression.”

Think of our Lord and his Disciples, at the Last Supper, **listening** to a **performance** of ‘sacred’ music, well rendered (performed) by a trained company (of

performers) that the worship of the hour might be, thus, "Lifted up into something like its proper glory and completeness!" How very imperfect and "superficial" the exercises of that hour must have been!—How utterly unlike American Christianity's riper product! How unsatisfactory and lacking in "means of edification" and "power of ministration" must the voicing of their devotion have been, through using "only the very dregs," foregoing music in the "dramatic form!"

"When they (they) had sung a hymn, they went out."

In discussing the matter of tunes, Mr. Chas. Bernard makes the following statements, which, we think, contain much of true theory in a brief space:—

"A choral—psalm-tune, so-called, is one of the most beautiful and majestic forms music assumes. The highest efforts of the greatest masters have been spent in writing chorals. The reason they are not generally liked is plain. They are not properly sung, nor are the best tunes used. In time we shall do better, and learn to give them the high position they deserve. A good tune, fit to be sung by the congregation, must answer Rossini's question—'Will it grind?' For instance, 'America' ('My Country, 'Tis of Thee' — 'God Save the Queen'), is a regular hand-organ tune. It will grind first rate. The tune known as 'Dundee' is better still." * * * "The best chorals contain notes related to each other by simple numbers—like 'Old Hundred', 'Dundee', 'Luther's Chant', 'Mission-

ary Hymn'; or related by such numbers as 1, 2, and 3—as 'Balerna', 'Dennis', 'Olmütz', 'Boylston', etc. The tunes should have a simple and flowing movement. The intervals, or steps, between the notes, should not be wide, nor unusual. 'America' has a remarkable singing melody, confined within seven notes. The tune 'Ward' keeps within six; and 'Naomi', one of the most beautiful melodies ever written, only covers five notes."

For a dozen years, the writer was so situated as to be able to carefully watch the outworkings of the theories, most thoroughly put in practice, of a minister who, when settled over his church was a thorough musician. Of an Evening of Song, an appreciative visitor said:—"The modest pastor, who, with a rare gift for music, combines a rarer tact for managing; who can write the score of a symphony as well as the heads of a sermon; and who conducts a chorus or a prayer-meeting with equal skill—with a trained choir of twenty, and an orchestra of ten pieces, led the great congregation."

Later, this talented and experienced worker said:—"It is easy to say that our church music in general, at its present stage, falls short of our ideal; that it needs to be made richer and better, a more fitting medium for devotion. It is a beautiful subject to theorize upon, but, except on paper, is a very delicate matter to handle. Choirs, you know, are so very peculiar; singers so sensitive; and musical discords are so easily produced."

Now, this pastor was not only a popular pastor, of a popular church, of a popular denomination, in a fine young and growing city of New England and Northwest elements, largely—a leading city in educational, religious and moral reform lines—but he was always the instructor of his own choir, leader of the singing in the prayer-meeting, and in the Sunday School. Doubtless we are warranted in the conclusion that the kind of music that obtained in that church is a fair sample of the best that could be done, by the carrying out of the accepted theories; and, so far forth as there was any considerable degree of failure, we should consider such failure attributable to the faults of the system of the school that came to the fore-front during the period of the last half of the last century. Again we quote:—"It is very desirable that church choirs should be converted, it is very desirable that everybody should be converted, but because they are not, or members of them are not, they are not necessarily useless in public devotion, any more than an organ pipe is useless. If it is proper to praise the Lord with timbrel and psaltery and harp and sound of trumpet, I see no reason why it is not proper to praise Him with palate and epiglottis and larynx and windpipe and thorax considered as so many pieces of mechanism. I know of some unregenerate voices that have more devotion in them, and would be more helpful to me in worship than others which are supposed to come through Christian and Sanctified throats. I would prefer unregenerate harmony to pious discord."

Again:—"I still cling to the idea that our church music is undergoing a gradual evolution in the right direction." Again:—"A higher grade, both in matter and performance, is demanded."

Is he looking in the wrong "direction" for "development?" Just what does he mean by "higher grade?"—and "performance?" Does he mean a better **devotional** taste? or a better **musical** taste?—when he says "**religious taste**," in the following:—"The religious taste in many of our churches is demanding something better, in the way of music, than the old, hackneyed, mechanical hymns." A few years after the lecture, above quoted from, was delivered, the present writer attended several services of that church, that—for so long, under circumstances remarkably favorable as to location and population, and under the leadership of so extraordinary a musical minister—indeed, one of the most favored churches in this land, in many important respects—had worked and worshiped. The prayer-meeting seemed small; the singing, indifferent, or repressed; the Sunday congregation seemed small; the singing seeming to lack fervor and general participation, as if from confirmed habit. Was there something or other in the music of that church that had to do with plainly apparent unsatisfactory results, through all those years? We pondered these things—observing that only the congregation sang that day; that the choir-loft, organ and organist were in their old places, just behind the pulpit. We had as much expected to see a choir as we had expected to see a preacher. As-

tonished, we beheld the choir-loft filled with an orchestra! The music of that church had needed to be "developed"—and had been—"developed!" Was it not the music, largely, rather than the preaching, that did not draw the people—with the right kind of a draw? And what shall we say of all the **other** churches that took **that** church as their pattern? There was "Something to be done." What could they do? Just where was that enthusiastic leader leading them? Where are they now? Is the situation altogether satisfactory?

When the Son of Man taught humanity to pray, "Thy kingdom come," He gave the world a formulated expression of a desire sometime to become universal—implying not only a fact to be accomplished, but, also, the great and universal need of its accomplishment. This great fact reaches every interest of man—means "betterment"—better economics, better politics, better art, better literature, better intellectual culture, better heart life, better everything! So far forth as our efforts, as educators, are not right along the line of this great basal truth, they end in failure. Seeking highest utility of accepted methods, we are to ever be ready to change. Our ship is not anchored either near the hither, nor the farther, shore—we are moving on, and the educators of the race are the commissioned officers of that ship, which today is under full sail, and hastening to the goal.

Let him, that is not ready to move with it, stand aside! Puerility may be pardoned; conservatism may, here and there, be allowed to go to seed; but the need

of the world is men that have got a move on them, and in the right direction. Change! What did the children sing, in intelligent, godly homes, before the day of Sunday Schools? Change! Look out for it! To-day, choir music, a very indefinite something, "congregational" music a very indefinite something, the "ballad" song of almost a questionable prestige—look for an analytical sifting and synthetic and rational classification, with styles of rendering to suit; giving to the church and the home the **distinctively** "congregational," the **distinctively** "choir," the **distinctively** "gospel," song; and, to society, a purified, elevated and beautiful, and, more than ever, popular "ballad." For the Sacred and the Secular must change together.

CHAPTER II.

THE COMPROMISE THEORY.

"Amid the storms they sang,
And the stars heard and the sea."

"Thus they (the Pilgrim Fathers) opened the mouth, and in this they imitated the Master. All sang the melody, and without accompaniment, for they used only the oldest and best accompaniment, the vocal in-

strument. There were no hifalutin preludes, or meaningless interludes, but the warm desires of their hearts were wafted, on resonant tones, toward the throne of God." But, in the time of Dr. Lowell Mason, there was very much to be done to change, in very many things, the manner of the use of sacred song. He, the "Apostle of modern church music," the "Nestor of American psalmody," accomplished much. At his death, C. M. Cady said:—"If the present generation think they get any idea of the wretched crudities that prevailed fifty years ago, under the name of church music, by attending the so-called 'Old Folks Concerts' of to-day, they are wonderfully mistaken. * * *

The tenors sang the melody, and the soprano voices the 'counter,' which was a kind of tenor about an octave and a half above our modern tenor. * * * He (Mason) threw overboard the absurd methods and contradictory nomenclature of vocal class-teaching then in vogue, and, from year to year, kept on, showing a more excellent way, by voice and pen. * * * Such songs as 'Missionary Hymn' (which, many years ago, had spanned the globe); 'My Faith Looks Up To Thee'; 'Safely Through Another Week'; and a hundred others that might be named, are a monument to his memory more enduring than brass, more beautiful than sculptured marble." To this day, church Hymnals are gotten up on what we term the "Compromise" theory—no editor carrying out all of the greater fundamental principles, in all their essentials (even of his own theories) **to their final and legitimate results.** Some of

them are more "Compromise" as to **congregational** hymns and music (best sung by **many** voices on, at least, the melody)—and some are more "Compromise" as to **choir** hymns and music (best sung by only **one** voice, or only a **few** voices, on each part). One of Dr. Mason's Critics has said of him that he "Became possessed of the idea that the secret of successful congregational singing was to have a book of perfectly simple, easy music, which everybody could sing. So he took his machine and ground out a large number of monotonous tunes, composed of tonic, dominant and subdominant chords, with an occasional minor thrown in, and published them in a book called 'The Sabbath Hymn and Tune Book.' The hymns were very fine, one of the best collections ever gathered, but the music fell flat, as it deserved."

As much the promoter of the **intricate** and the "**cantabile**" as was Root of the **simple** and the "**maestoso**", we regard Robinson as having been a builder up of the "Compromise" theory, as certainly as was Mason. Neither one carried out his **own** theories to their legitimate results—the dominating theory of each being, at bottom, faulty. They did not sufficiently carefully distinguish between worship in general and worship in its restricted sense. The criticism of the last quoted Critic does violence to the very essentials of congregational song-worship.

1. We propose to prove, here, that the congregational "choral" need not be monotonous because made up of "**Tonic, dominant and subdominant chords**"

(whether or not there be an "Occasional minor thrown in!") Take the tune "Lyons." As a "speaking" melody, who can call in question its excellence? Made up entirely of "**Tonic, dominant and subdominant!**" Not a modulation in it! Not a minor chord save one, where, as a mere passing tone, the root of the subdominant chord is raised a minor second, thus producing a minor third! If well rendered, in time of 55 or 60 seconds, it is one of the best; and we know no phrase of sacred harmony that possesses more of "Character and inspiration" than the third (**crescendo**) phrase of this composition of Haydn's called "Lyons." "Pleyele's Hymn", one of the finest harmonies to which mortal man ever listened is composed of "**Tonic, dominant and subdominant chords,**" save one, superdominant, in three of the four phrases! (Mason made no mistake when he wrote heavy harmonies like "Dundee" in half notes—but he made a mistake when he placed a "hold" at both ends of a phrase, instead of at its close. He made a mistake when he wrote such in quarter notes—if to give the appearance of "**cantabile**".—"Compromise!" It was a mistake to change the length of the notes of a recognized "cantabile", to give it the appearance of a "choral".—"Compromise!")

2. The view that the occasion, the inspiration of the moment, or precedent found in habit have, properly, anything to do with the singing of a harmony **fast**, or **slow**, is exceedingly pernicious. The soloist sings at will; but a harmony which, if understood, does not furnish

its own movement, is not at all worthy to be classed with church music.

3. A graver mistake is the substitution of the **apparent** for the **real**—of that which is **not** worship for that which **is**.—"Compromise!"

Mason's mistake was "Compromise". Root's was "Sacrifice". Robinson's—worst of all—was "Substitution".

CHAPTER III.

THE CHANT THEORY.

We are told that chanting is the most ancient method of concerted worship; that the psalms of David were chanted.

Of the simple (single) chant—two divisions, one of two bars, and one of three—it is argued that "A revival of this primitive, simple style of worship is highly desirable"; that, while "The double chant, from its resemblance to the ornate style of church psalmody, is particularly adapted to the choir", the single chant "Furnishes the most simple form in which many voices may unite in a simultaneous utterance of words"; while, at the same time, we are pointed to such results as having come from "Such abuses as have grown out

of the use of the modern double and florid chant, and from which chanting has well nigh ceased to be regarded as belonging to the congregational method.”

Now, if the simple chant be the best musical form, (especially since it is adapted to the use of the poetry of Inspiration, without being changed to the metrical form) then, surely, it should not be abandoned on account of any abuses which may have crept in, in the matter of the manner of rendering, nor on account of the substitution of forms too ornate. But if it can be shown that we can make such good use of melody and harmony, instead of the chanting note and cadence, as to prove that the more modern should supercede the more ancient, then, surely, we should see to it that that class of metrical forms most resembling the chant in simplicity, and that class of metrical lyrics most resembling the inspired psalms of prayer and praise, in their devotional intensity, should obtain; and that no abuses brought in through the use of ornate **metrical** forms, the carrying out of no Compromise theories, the obtaining of no unscientific, inappropriate and ungodly **styles** of rendering, should ever crowd out the congregational choral! What a comment on the Christianity of the nineteenth century it would be, if history should say that the use of the simple chant was at last almost entirely abandoned, on account of the jealousy of choirs, and a prevailingly unscientific “hurried, confused and disorderly chattering of the words”, and “a careless and irreverent manner”—through the substitution of a more ornate form! (What a comment on

the Christianity, of the early decades of the twentieth century, if history should say that that musical form adapted, better than any other, to express the sentiment of prayer, praise and adoration of the best metrical lyrics—with melodies simple, but stirring and strong and devotion-kindling, borne up by harmonies grand, glorious and triumphant—through the obtaining of unscientific practices, the jealousy of choirs, the substitution of choir music and Gospel Songs for congregational music, the tendency of choirs, organists and precentors to try to make choir music out of congregational music, and “a prevailing carelessness and irreverent manner of rendering”—was at last entirely abandoned as being “hackneyed and monotonous!”) Let us hope that, if the church of the twentieth century shall fail, largely, to revive the use of the simple chant, it will be because of the general acceptance of the fact that metrical hymns of worship and metrical forms are better adapted to a higher civilization and a more intensified worship. Let us hope for an intelligence and an intensity that will recognize and rebuke and do away with harmful and questionable practices that obtain to-day. Root argued that, if we were willing to give up music “as it is generally understood”—sacrifice it—the greatest difficulty would be passed. Then, we could, more successfully and acceptably, use something nearer to the speech voice. We think that he was mistaken—that, while Mason’s mistake was Compromise, Root’s was Sacrifice—a giving up of melody (the most glorious) and harmony (the most grand) unneces-

sarily and unscientifically. The grand man, great musician and consecrated Christian, had not thought it out. But he had weighed well the Compromise theory, and found it wanting. He longed for something better. He saw the churches substituting musical effect for worshipfulness, at times and seasons when they could not afford to do it, and he thought it better to sacrifice music for devotion. He loved music much, but he loved worship more.

CHAPTER IV.

THE GOSPEL SONG ERA.

After all these years since Bradbury's New Departure, we are not yet a thoroughly musical people—especially is this true of sacred music. Thoroughly scientific sacred musicians are scarce. Rudimental instruction in singing is given in the public schools, to some extent, but what young pupils need, almost at the very start—certainly as soon as during the first term of instrumental lessons—if the child is so fortunate as to be afforded instrumental instruction—is to be taught to **think and feel in chords**. But the average popular ("Classical") teacher, to-day, must needs require a piano with its (especial) curriculum, to teach whatever

is taught; and the pupil must have a piano, to practice whatever is practiced;—the piano, not the organ. The piano is no longer an aristocratic instrument. The poor man's daughter must have a piano, whether or not **she** hopes to become proficient, if she would go in "good" society, and "do well!" The would-be vocalist is taught to evade, or ignore harmony, largely; and, if he is to try to learn to accompany himself, he must do it as best he can, without such knowledge. The result is the **discouragement** of very many young pupils who have not learned to **love** sweet, simple, natural, grand and glorious harmonies as they ought to have had the opportunity of doing; and such are prone to "give up" music, sooner or later. Great multitudes, there are, of such, all over the land, whose talent, if more wisely cultured, would have proven itself to have been of the very best kind. (Though the writer was a Singing-School teacher at twenty years of age, he received no instrumental instruction till after that; and then, fortunately for him, he was permitted to use both piano and organ—the organ in Harmony practice. Then, after a little time, upon entering a Musical Academy, he was very greatly surprised to be asked to take a class in Rudimental Harmony! Could he do any such thing as that? Could he conduct a large class containing a number of already successful piano teachers? **He** was no **musician**—But, yes, he was—and he did.)

Thither came (as instructors) John Zundel (Beecher's organist), B. F. Baker (Mus. Doc.), and others;

and thither came, (as a visitor), a young man by the name of Bliss.

Possibly, but for the organ (and, perhaps, a wife to play it, and teach him—"He discovered his love of song under the sweet and helpful direction of his wife, who taught him to play the organ")—that young man—might have been elsewhere!

Yes, the Cabinet organ came; and, with it, came Philip Phillipps, Ira D. Sankey and Philip Paul Bliss and the Gospel-Song Era. While visiting with Mr. and Mrs. Bliss, the writer and Mrs. Bliss sang, while Mr. Bliss accompanied us with the organ. Rather an indifferent organist, he! But the foundation for successful, scientific, Christian, musical culture had been laid—and Root was at hand to assist (as the writer knows from personal observation) in building up the structure. It was the organ, Harmony, Mrs. Bliss, Geo. F. Root, the Gospel and Holy Spirit. And, in the building, they builded better than they knew! "There is not, in the range of English Hymnology, one writer who has put God's truth into song with the power and sweetness that Mr. Bliss has," said Rev. Dr. E. P. Goodwin. "He was pre-eminently the Gospel-Singer of the age."

When Bliss began to publish Sunday School and Gospel-Songs, the writer closely watched and carefully studied every one, and continued to do so to the last. Here he now ventures the opinion that a certain eight of a certain ten of his songs furnish the most perfect illustration of the true Gospel-Song ideal.

The ten songs referred to are:—

1. "My Prayer".....time, seconds about 40
2. "Precious Promise".....time, seconds about 40
3. "Hold the Fort".....time, seconds about 30
4. "No Other Name".....time, seconds about 40
5. "When Jesus Comes"....time, seconds about 60
6. "Go Bury Thy Sorrow"...time, seconds about 40
7. "The Light of the World".time, seconds about 30
8. "Windows Open Toward Jerusalem".....
.....time, seconds about 50
9. "Let the Lower Lights Be Burning".....
.....time, seconds about 40
10. "Almost Persuaded".....time, seconds about 40

No. 1, sung softly, if by a choir, and if sung in about the time indicated, is beautiful, excellent for Prayer-meeting—but never, never as a "rousing" piece, to be sung in the "push-things" style.

(How good and how "pleasant a thing" it would be, if the leaders of the music in our young people's societies, and other religious gatherings, where Gospel-Songs are made use of largely, were taught to get at the real thing as to the **movement** of these beautiful songs, as closely as when rendering "The Heavens Are Telling", or the "Hallelujah Chorus!" Surely, there is no need of things going so very much at loose ends, in this respect. It seems a wonder that more of our very many highly cultivated "classical" professors and presentors do not make a more adequate effort to remedy such defects!) No. 5, **if set to a hymn of direct and ex-**

alted praise, would make a good four-part **maestoso**, "choral," Hymn-Tune for congregational use—a very excellent melody indeed, if sung in the time of about one minute, with the **sfz ictus** (>) on every quarter note—the **other** parts being simply an harmonical accompaniment of the most natural and easy sort—just as it should be for the use of the actually worshipping congregation. The remaining eight are Gospel-Songs and nothing else, and should only be used **as** such. They should be properly rendered. We wonder—how often we wonder—what Bliss would think of the musical ability of a very large proportion of the "classical" professors of to-day, if he could return to earth for a time, and witness the manner of the singing of those songs, and of those of other writers that approach closely to the same, for all time, true ideal!

[Note:—We have spoken as we have of those ten songs because, though they are, or are being, superseded by others, to be, by still others, superseded, **they furnish prophecy and pattern for the Gospel-Song Era**; because there is not a song by any writer that came to the front during the last quarter of the nineteenth century, or since, that is worthy of the name "sacred", **that does not, as to the essentials, very closely resemble one or more of these ten**; because we wished to illustrate the fact that the rule that every harmony, worthy of the name "sacred", has a movement of its own, is as true of Gospel-Songs **as of any other in the whole range of sacred music**. What an impulse it would give to evangelical effort, if our sacred musicians could be

educated up to a better appreciation of a fact having so much to do with the work of saving the world!]

CHAPTER V.

A THEORY ADVANCED.

In the Chicago "Advance", in the year 1868, the present writer said:— * * * "There are very few true musicians, who are also true Christians, who can exert as much of a controlling influence in this matter" (congregational singing) "as most ministers might exert, while those musicians who are not in sympathy with the churches carry with them an influence which, to a considerable extent, neutralizes that of the religious portion of the profession. The work of reform must begin with the ministry. He who would put a shoulder to the wheel in carrying on this reform, if he makes an earnest appeal to the Christian ministry, and gains a hearing, may expect, through them, to turn the attention of the churches to the subject." * * *

"Though we look for great changes, we do not expect them to be very suddenly brought about. It is a matter of education, and will take time. But things cannot continue as they now are. Dissatisfaction is apparent in every quarter. This will, doubtless, steadily con-

tinue to increase. Many of the prevailing errors are too glaringly apparent to escape the notice of earnest Christian workers." * * *

Again, in the same paper, same year, the present writer said:—"Whenever the service of song is designed to be congregational, it should be considered as **direct worship**. The selection of hymns; the choice of tunes, whether psalm-tunes or chants; the organ accompaniment, prelude and interlude—all these things, and whatever else is deemed to be of importance in congregational singing, should be considered with reference to this, the central idea, the **sine qua non** of such worship. Such a song is usually a song of praise; it may be a form of prayer; but, in either case, the hymn should be a direct address to God." * * *

"The voices, of all ages and sexes should unite in the melody, while the harmony is sung by the choir and played as accompaniment. There is no violation of the rules of harmony and good taste in this mode of song. Beauty and grace give place to grandeur and sublimity. In the unison of many voices is obtained that strength and dignity without which the choral hymn is but a tasteless thing. The voices of children add very much to the general effect." * * * "The most appropriate musical forms are '**chorals**' and **chants**. The common 'choral' is made up of four distinct periods or 'phrases'. At the close of each of these there is a pause of sufficient length to produce the effect of a period, and **may** exceed, in length, the length of two preceding tones. The melody is the essential part of

the song, and the other parts may often be varied in harmonical progression, but seldom in the length of the notes." * * * "The style should be heavy—'maestoso'. The movement, neither **very** fast, nor **very** slow. The progression of the melody should be easy and natural, and it may be either major or minor."

* * * "'Old Hundred' and 'Dundee', when sung by the use of a hymn of praise, are examples of such music. 'Nuremburg', when sung with the words, 'Praise to God, immortal praise', is a most excellent illustration. Choir music embraces every variety of sentiment which is the expression of the religious experience of the human heart; every appropriate musical form for the proper expression of such sentiment; every variety of style and movement. Not so with congregational music. In such song, but one variety is, in the main, appropriate; but one musical form adapted to the expression of such sentiment. While, then, such a song possesses strength and dignity, **simplicity** is a most prominent characteristic. Hence its **practicability**—its peculiar adaptedness to the wants of a mixed congregation."

In the "Christian Intelligencer" in the year 1870, the present writer said: * * * "The representative worship of the Temple gave place to the congregational worship of the Christian churches. As Christianity became corrupt, exclusive choir music was introduced, and from thenceforth, only occasional 'voices of the night'—that long, dark night—were heard, until the glorious dawn of the Reformation. Then the united

voices of thousands were heard, singing the same melody. But the Reformation has not dispelled all the error! Our Sabbath songs are not what they ought to be. There's not enough of worship in them. What is worship? It is the expression of emotions and desires. Prayer, praise, adoration, confession, the expression of proper affection, to God, is divine worship. Worship usually implies an outward act. There may be silent worship; but desire is not prayer, nor emotion, praise. Devotional thought is ever active and e-motive, never passive, or receptive. Thought and feeling imply activity, but not the activity of worship. Worship implies an act of will, of which act there is usually an outward expression. But, whether the devotional act be hidden or open, silent or audible, it is voluntary, and from the soul of God.

“Congregational worship is the united expression of the spiritual affection of a religious assembly. It is concerted, social, sympathetic, common. It is not form alone. It is the outward expression of inward activity. Without such activity, there is no worship; without such expression, no community of worship. For the most part, then, congregational song should be considered as **direct worship to God**. When music is made use of, by the congregation, as the outward and audible expression of the soul's activity—not that activity which is involuntary or receptive, as in simply listening to the reading of Scripture, to a prayer, to a sermon, or to a song; but that in which, by impulse of will, the soul is actively directed, or makes toward God—

then such expression becomes, in a proper sense, congregational worship. Hence the desirableness, utility and fitness of hymns of direct prayer and praise for the use of the congregation." * * *

In the Chicago "Advance" in the year 1872, the present writer said:

"The very nature of congregational song-worship suggests the idea of a distinctive hymnology—a congregational hymnology. To the writer, the question seems to be of greatest importance, whether or not, in the main, those hymns which are sung by the congregation in the Sabbath services of the sanctuary, should be hymns of direct worship—hymns of prayer, of praise—direct address to God.

"Many standard hymns, the sentiment of which is well adapted to the use of the select choir, are not well calculated for the use of the worshipping congregation. Such are many of those varieties of hymns which should be sung as 'aids and incentives' to worship, and to which the congregation should be expected to listen. But, as regards congregational song-worship, it would seem that, in the first place, the congregation should seldom, if ever, be called upon to sing hortatory, didactic, or descriptive hymns, because it is better that the people should sing unto God, than unto man. It is a very common practice to select hymns corresponding with the sentiment of the sermon. But is it best, when a sermon is preached to unbelievers, that the congregation should unite in singing two or three hymns to **them**, rather than to the **Lord**? Should

not the teaching, exhorting, and recital of God's threatenings be, for the most part, confined to the pulpit? Says Prof. Park:—"That is an abuse of church song which would generally subject it to the convenience of the pulpit. The aid which it renders to homiletic uses is one of its incidents, only." If this is true of church song in general, how much more true of congregational song!

"Again, it would seem that hymns which are simply meditative should seldom be used in congregational singing, since hymns of praise and thanksgiving, hymns of prayer and humble confession to God, are much better fitted to awaken simultaneous devotion. All other lyrical excellencies, heightened in their effect by the strength and dignity of the 'German' **choral**, the grandeur and sublimity produced by the voices of all ages and sexes singing the melody, and all instrumental helps, will not compensate for the lack of the element of **worship** in the sentiment of the hymn. 'The personality, the presence of, and the friendship of the Deity are realized to the worshipper most vividly by services of song in which, **habitually**, he addresses God, in the dialect of homage.' If worship, strictly **worship**, is the expression of the emotions and desires; and if congregational worship is the united, outward and audible expression of a religious assembly; then, in order to have community of **worship**, and simultaneousness of **worship**, the dialect of direct address is exceedingly desirable.

“Furthermore, it may be said of hymns in which the element of direct worship does not predominate, that, as regards the mere musical effect, they are destitute of those lyrical qualities which are pre-eminently essential in ‘Nature’s Method of Praise.’ Hymns which are, both in the form and in the spirit of them, hymns of direct worship, are, as a class, more vigorous and soul-stirring than others, and are better calculated to heighten the effect of the strength and dignity, the grandeur and sublimity of **maestoso** harmonies.”

In the “Advance”, in the year 1874, the present writer said:— * * * “To whatever cause the comparatively small amount of congregational psalmody in our Sabbath services is to be attributed, it is much to be deplored, since congregational singing is, or ought to be, largely, the expression of prayer and praise to God. Choir singing is not very likely to be worship; and, when it is such, its exclusiveness is an evil; while the tendency is to indulge in mere performance. So generally, however, is the desirableness of congregational singing admitted, that the question for discussion now seems to be, **How can it best be secured?**

“Two things are essential:—

“1. A more general use of hymns of direct worship—hymns of direct address **to** the God-head, rather than hymns **about** God, or heaven—hymns addressed to saints, or angels!—or hymns of self-examination, didactic, descriptive, hortatory and comminatory rhymes, or mere dogmatic statements. * * * 2. A more general use of congregational tunes; that is, **chorals**,

rather than **choir, or cantabile** song; **maestoso** harmonies—like ‘Lyons’, ‘Wilmot’, and ‘**Dundee**’—rather than graceful, flowing and intricate tunes—like ‘Sicily’, ‘Antioch’, and ‘St. Martins.’ So largely have we become a musical people, true musical taste cannot successfully be ignored. But there is no violation of the rules of harmony and good taste in the unison of many voices singing a melody which possesses strength and dignity, while the harmony is slow and majestic, but soul-stirring and triumphant. On the other hand, to ask a large worshipping assembly to sing a good choir piece, **is to greatly sacrifice true musical taste.** This is one of the principal reasons why attempts at congregational singing are so often extremely unpleasant to people of thorough musical culture. Comparatively few of the better class of church **chorals** are in common use among us. But this is because there is, at present, very small demand for them. The demand will produce an abundant supply—not only of musical **forms**, well adapted to the uses of congregational song-worship, but of strictly and deeply devotional hymns, also.” * * *

In the ‘Pacific’, early in the nineties, the present writer said:—“In whatever department of investigation or teaching, in whatever practice of art or religion, simple sciolism seeks to clothe itself in the garb of true science. Sciolism sees only ‘Segments, sections, fragments’, and takes ‘Unproven hypotheses for laws’. Sciolism is inimical, science, friendly to **the life**—true religion—life of effort to do the will of God. It has

occurred to the writer that in nothing bearing so strongly and continuously upon the life of true piety and devotion, and upon the essentials to its highest development and effectiveness, is this more true than in the theories that largely obtain in the matter of the manner of rendering of our sweet, spiritual melodies, or our grand and glorious congregational harmonies, in social worship. And it is his purpose to simply offer a few suggestions touching this one point, in view of what scientific study and practical experience seem to have taught him."

In an article in the "Pacific", in describing a prayer-meeting method, "The most sensible and Biblical" the writer of the article has ever seen tried, he says—"At the opening of the meeting, two or three tunes are sung in good, (?) quick time."

As a whole, the article is to that extent in full sympathy with what we deem desirable, in such a meeting, that we could wish it could be read by the ministry, generally. But the musicians! What help would **they**, and, as to the matter of the manner of song-worship, what help would the **pastors** get—by the use of the word **quick**?

If the answer could be that most readers would consider **quickness** of movement to be implied if he had only said **good** time, then the question is all the more a serious one. We allude to the unscientific mode which our sacred musicians have allowed to become common in our worship, when we say that harm to devotion must result from singing a piece **fast**, that is

not a fast piece; and most of our standard tunes certainly are **not**. How preposterous to attempt to render "The Heavens Are Telling", or "The Hallelujah Chorus" in **quicker** time than the **harmony** demands—**on account of the peculiarities of the occasion!**

Just as true of "Arlington", and "Olmutz!" "Lyons", and "Old Hundred", sung in the time of half a minute, are **spoiled!** The simple rule is, every **standard** tune, and every harmony approximating to such excellence, **has a movement of its own**—not properly subject to appreciable change, on account of change of occasion, or circumstances.

Good, quick time can only be had when the nature of the harmony requires it. What truly scientific harmonist would admit that the tune "America" could be better rendered than in a movement of about forty seconds for the entire piece? It cannot be done.

* * * "On a recent Sunday evening, the writer was permitted to attend the services of a somewhat prominent Coast city Congregational church, which has what he chooses to call Psalmodic Sciolism in the choir, Sunday School, and prayer-meeting; neither of which is half as large as might be, or enjoys the spiritual development and fervor that might be, by giving adequate attention to the matter of the manner (not neglecting the matter of the **sentiment**) of devotional song. The pastor said, 'Let us all sing.' A few voices joined, with the choir, softly, in singing the first two stanzas, then subsiding into silence; and the choir sang the remain-

ing stanza of that hymn, entirely alone—and all the stanzas of the next hymn.

“And yet this church has always advocated congregational singing, and claimed to be developing it. Erroneous theories result in continuous failure. Its church music is generally sung too fast, if heavy; too slow, if light. Its Gospel-Songs are sometimes sung much too fast, sometimes much too slow. This is particularly noticeable in the prayer-meeting. And we think it entirely safe to say, that, with a comparatively small outlay, and without incurring the expense of a great organ, the music of this church might be so conducted as to build up the congregational singing, and, thereby, increase the size of the congregation to such an extent that, within one year, the minister’s salary and benevolent expenditures might be doubled, and the devotional life of the church, in equal degree, increased. And, what is true of this church, is true of many.”

Ah, yes! **What is true of that church, is true of many!**

CHAPTER VI.

THE CHORAL THEORY.

The **Choral** theory implies a distinctively congregational psalmody—which implies, first, a distinctively congregational hymnology, and, second, a distinctively

congregational class of musical forms, harmonically (i. e., rhythmically, melodically and dynamically) of a much higher order than the chant, or **recitative**, and capable of a utility not possible to either the chant or the **cantabile** forms.

We here apply the term **cantabile** to those sacred harmonies which can be best sung by **one** voice on **each** vocal part, and the term **choral** to those which can be most effectively sung by **many** voices, on, at least, the **one** important part, the **melody**; the other three parts of the four-part harmony being, of the nature, not of separate melodies joined, in one harmony, but of the nature of an harmonical accompaniment to the one, principal, melody.

1. A distinctively congregational hymnology. The **choral** theory does not stand or fall with the recognition, or non-recognition, of any **one** essential. That could not be said of even the chant theory. Were a distinctively congregational hymnology **the** essential—in this theory—in any theory—then the matter of the musical **form** would be eliminated from the discussion of the nature, objects and results of such theory. When, therefore, we declare that a distinctively congregational hymnology is **an** essential, we wish it to be understood that there must be a distinctively congregational **tune**-ology, as well, and to suit—either of which essentials, if unrecognized, or ignored, renders the theory radically defective, abnormal and weak, and, so, unsatisfactory and unfortunate in its results.

We would not say, then, that any **true** theory of congregational singing—singing by a worshipping assembly, an actually worshipping assembly—should make direct address **the** essential thing, but **an** essential of such theory. Some theories may be built upon some **proportion** (substituting the familiar for the fit, etc., and that proportion may be some preponderance) of such sentiment. Not enough. A congregational hymn should possess thoroughly distinctive elements, but, first of all, **direct worship**.

(a.) Devotion, true and actual (personal) seeks the direct form of expression. Worship, in the strict sense, is expression of devotional emotion. The direct form is the natural form—if to be recognized by other than the participants, present, the essential form. The writings of all the great sacred musicians seem to plainly prove that they wrote in plain view of this fact. (See Chapter I.)

(b.) Concerted devotion, true and actual (not personated) **demands** the direct form of expression. Concerted worship, in the strict sense, is expression (outward and audible) of a company of believers. The direct form is the **best** form—if to be in sympathy as to sentiment; e. g., if it be prayer, if **all** shall pray; if it be praise, if all shall praise, “with one voice”.

The utterances of all our great psalmodic prophets seem to point to the recognition of this fact, by and by.

(c.) Not only as **aids** to worship, ready, and waiting, but, also, as **incentives** to the worshipful frame and

efforts, hymns of direct address are the lyrics of highest excellence. (See Chapter VII.)

2. A distinctively congregational class of metrical musical forms.

There are **chorals**, and **chorals**; and there are **church-chorals**, and **church-chorals**: but there is a class of comparatively simple, but grand and rousing **church-chorals** that so essentially differ from any form that a small choir (a chorus-choir is a small congregation) can most effectively render that they may be denominated Congregational-Chorals.

These are four-part, four-phrase, metrical, **maestoso** harmonies—by the thoroughly scientific use of which sacred lyrics, which are rousing hymns of **direct address** to the God-head, can be rendered in a manner that best becomes the occasion of the Sabbath services of the sanctuary, and best aids in the matter of the worship thereof—the singing (so far as the **hearts** of the people are right) becoming song-worship “in deed and in truth”.

(a.) Among the grandest, though simplest and easiest of these, is the four-part, four-phrase, two-part measure **maestoso** harmonies in which the tones (except at the close of each phrase, where either a longer note, with, or without the “hold”, may be used—or a note of the prevailing kind, with the “hold”) are best indicated by “half notes”. Except, in case of an occasional tone (or, perhaps, chord) only used as a “slurred”, or “passing” tone (or chord) to avoid an awkward progression of melody or harmony, or to the easier pass

over a difficult one, not sacrificing strength and dignity; or, possibly, in some cases, used for the purpose of securing still higher effects of grandeur and sublimity (instead of approaching the *cantabile*); but such "passing" tones, or chords, are usually less objectionable when occurring in some other part, or parts, rather than in the melody.

(b.) Such harmonies are best rendered by the voices of all ages and both sexes singing the melody in a firm, loud manner (the organ—in a great assembly, the great organ—"bearing up", not *leading*, with *maestoso* harmony) and, instead of adhering to the usual two-part measure accent (i. e., single accent), making use of the *sfz ictus* (>) on each (long) tone. (Same in using four-part measure). Quarter notes may be used by the composer, instead of half notes, but should be sung just the same. By singing such slow, if **too** slow, or **much** too slow, we may make them tedious, and produce the effect of monotony. By singing such fast, if **too** fast, or **much** too fast, we may fail to reach the effects of grandeur and sublimity, and highest utility is destroyed.

Over and over again, we have felt called upon, in the progress of these pages, as a seeming veritable necessity in the case, to repeat, sometimes by tautology, and, sometimes, by *verbatim et litteratim*, and in black letter, what we have denominated, and what must be admitted to be, essential Rules of Harmony—and **so** essential that they must never be forgotten; as, for ex-

ample, and in connection with what we were just now saying:—

The story that the harmony tells, in its melodic and harmonic progressions, is the only guide to the measurement of the movement.

(c.) From this, the ideal form, chorals shade off, in meter, measure, melody and harmony (and, of course, movement) into forms more or less resembling the cantabile; as, at sun-set day-light shades off into darkness.

3. The “Familiar”—substitution, sham—theory—has no niche, or corner, or show of shadow of standing-place anywhere in the Congregational-Choral theory. It is taken for granted that, if the congregation is fittingly furnished with forms quite adapted to its use, steps can be taken by which the people, old and young, voices good and indifferent, may become familiar with, love, and utilize them.

Without very much training, or practice, a congregation may sing the tune “America”, or the tune “Pleyle’s Hymn”, for example; may sing them well in worship; but it could never so sing the tune “Mozart”—a choir piece—not even tolerably well. (Why is it that we so often hear large church gatherings asked to sing very ornate, very difficult, but very beautiful music?)

CHAPTER VII.

CONGREGATIONAL HYMNS.

Congregational hymns, unlike congregational tunes, may be adapted to other uses than the congregational.

For example, "Rock of Ages, cleft for me"—very precious, and, sung with Dr. Thomas Hastings' tune, "Toplady", is very popular. However, sung with "Pleyle's Hymn", repeating the first part of the tune in the same manner, to suit the six-line stanza, for congregational use, is still more precious and effective. "It was written in 1776 by Augustus Montague Toplady, a Calvinistic vicar of a Devonshire parish, in England, as a living and dying prayer for the holiest believer in the world, and was composed in the intervals of a great theological disputation." It is said of it that, "No other hymn in the English language has taken so broad and firm a grasp on the Christian heart." But the tune "Toplady" is a choir, **cantabile** piece. Whenever the congregation attempts to sing it (unless it sings it in choir fashion) the singing is quite unsatisfactory. Better, by far, to sing it with "Pleyle's Hymn". The rendering of the one demands a **subdued** manner; the other, just the opposite.

We insert here a list of fifteen hymns, as specimens of a class well adapted to the uses of congregational singing, together with tunes with which they may be

sung with good effect, if in the proper manner and heart attitude; and suggest a movement for each.

- | | | |
|---------|--------------------------------------|----------|
| No. 1. | “Heavenly Father, Sovereign Lord.” | |
| | “Pleyle’s Hymn”. No. of seconds..... | 40 |
| No. 2. | “Oh, Worship the King!” | |
| | “Lyons”. No. of seconds..... | 55 or 60 |
| No. 3. | “Praise to God, immortal praise.” | |
| | “Nuremburg”. No. of seconds..... | 40 |
| No. 4. | “Gracious Spirit, Love Divine.” | |
| | “Seymour”. No. of seconds..... | 30 |
| No. 5. | “I love thy kingdom, Lord.” | |
| | “Laban”. No. of seconds..... | 30 |
| No. 6. | “Within thy house, O Lord.” | |
| | “Evan”. No. of seconds..... | 40 |
| No. 7. | “Sweet is the work.” | |
| | “Wells”. No. of seconds..... | 40 |
| No. 8. | “My God, the spring of.” | |
| | “Dundee”. No. of seconds..... | 40 |
| No. 9. | “Jesus, hail! enthroned.” | |
| | “Wilmot”. No. of seconds..... | 30 |
| No. 10. | “Be thou, O God, exalted.” | |
| | “Old Hundred”. No. of seconds.... | 45 or 50 |
| No. 11. | “Father, I stretch my.” | |
| | “Windsor”. No. of seconds..... | 50 |
| No. 12. | “Come, Holy Ghost, in.” | |
| | “America”. No. of seconds..... | 35 or 40 |
| No. 13. | “All hail the power of” | |
| | “Coronation”. No. of seconds..... | 35 or 40 |
| No. 14. | “Come thou, Almighty King.” | |
| | “Italian Hymn”. No. of seconds..... | 40 |

No. 15. "Light of life, seraphic."

"Blumenthal". No. of seconds..... 65

Nos. 1, 3, 4, 5, 6, 7, 8, 10, 12, 14 and 15 are hymns of direct address. The last two stanzas of No. 2 are direct address. (When this hymn is used with this tune, we deem "holds" desirable at the last syllable of each (double) line. All the other syllables of each line may, with good taste, be sung with a stronger **ictus** (>) than the first syllable). The first three stanzas of No. 9 are direct address. (We like No. 10 at the **opening** of the **morning** service; "Praise God from whom all blessings flow," at the **close** of the **evening** service.) No. 13 is the exceptional hymn of the 15, as to directness of address.

These fifteen hymns and tunes furnish the would-be musical minister and sacred musician best **études**, sufficient in number for the study and practice of Congregational-Chorals. They may be considered a nucleus of standard forms, around which may be gathered all the additional material essential to a distinctively congregational Psalmody, each new accession finding, sufficiently close, its own counterpart here. Here, the sacred poet, and the sacred harmonist, may find the most perfect ideals.

(No **organ** can be too great, or too grand, for the legitimate rendering of such; no congregation can be too large—so long as the competent precentor is in sight—if he have thoroughly learned how to lead such song acceptably and successfully. But, of the **piano**, we must warn the student to beware. That instrument

may be used, with good effect, when one has become thoroughly familiar with the matter of the manner of rendering, and is in hearty and scientifically intelligent sympathy with the thought of the harmony and sentiment of the lyric; one who can say, deep down in his heart; "Sweet is the work, my God"; one who, in the **absence** of the congregation, can **imagine** the many mixed voices on the melody—the voices of a company of actual and earnest worshippers; one who is so thoroughly the master of harmony and of the instrument that he is sure that he is controlling the instrument, instead of allowing the instrument to control him, in any essential particular. Ordinarily, better a cabinet organ than a piano, by far, if a good one is available.)

The words and syllables should be distinctly heard. On this account, a horn, or other instrument, or instruments, to **lead** the congregation, is apt to prove a positive hindrance. Never should the help of word or syllabic expression be sacrificed for volume of tone.

Over and over again, we are constrained to reiterate—lest, for one moment, the reader should ever, by any means, forget a Rule so absolutely essential:—

Instruments should ever bear up—never lead—the song.

CHAPTER VIII.

CONGREGATIONAL TUNES.

We insert, here, a list of fifteen **Maestoso**, Congregational-Chorals, representing **three** classes of church-chorals—the first-class, the **major** four-phrase choral; the second class, the **minor** four-phrase choral; the third class, those having more or less than four (three to seven) phrases. The first ten are included in the first class; the eleventh number belongs to the second class; the last four are included in the third class.

We also give, opposite each number, as we understand it, approximately, the number of seconds required for the singing of the entire piece. The movement of any one of the first ten of these, when once established, makes work with any, or all, the rest, comparatively easy.

List of Fifteen Chorals.

1.	“Lyons”.....	seconds, 55 or 60
2.	“Pleyle’s Hymn”.....	“ 40
3.	“Nuremburg”.....	“ 40
4.	“Seymour”.....	“ 40
5.	“Laban”.....	“ 30
6.	“Evan”.....	“ 40
7.	“Wells”.....	“ 40
8.	“Dundee”.....	“ 40

9.	“Wilmot”.....	seconds	30
10.	“Old Hundred”.....	“	45 or 50
11.	“Windsor” (Old “Dundee”)...	“	50
12.	“America”.....	“	35 or 40
13.	“Coronation”.....	“	35 or 40
14.	“Italian Hymn”.....	“	40
15.	“Blumenthal”.....	“	65

No. 1, “Lyons”, one of Haydn’s harmonies, is one of the very best chorals ever written, so far as melody and harmony (and climacteric effect—see third phrase) are concerned—except that (if we only had just the right kind of a hymn for it—direct address, and 6s and 5s all the way through) there should be another note in the first and third phrases—for it is not the fault of harmony, as it is usually written, that there are only **two** notes, instead of **three**, in one of the measures of each of those two phrases.

The piece should be written in “half” notes, with a “hold” over the last note of each phrase, and a “tie” of two notes, where the deficiency of a syllable occurs.

There may be hymns extant, that are hymns of direct address, and 6s and 5s all the way through, that would be well adapted to this excellent choral. We do not know. But there are three or four that require the double note in the first and third phrases, that are hymns of direct address, though, perhaps, in other respects, not of so great excellence as the hymn, “Ye servants of God, your Master proclaim”. Just the right kind of a hymn for this tune, and requiring the

change in the notes referred to, would be a thing of great value.

Choirs, failing, for lack of volume of tone, to produce the legitimate effect of such harmony, are apt to hurry through it, in a sort of half-meaningless, half chant-like style; and, so, in a large sense, do not sing "Lyons", but, a **something else**; and that something else becomes unpopular. It is one of Haydn's harmonies.

No. 2, "Pleyle's Hymn", is one of the finest church-chorals extant. As band-music, if played in **maestoso** style, and in the proper movement, it is most perfect. Though a very heavy and dignified harmony, perhaps the **sfz ictus** (>) is not so absolutely necessary, in this piece, as in most of the class to which it belongs. It is more fit, therefore, for precative lyrics, than are some others. Its value to the church is inestimable.

No. 3, "Nuremberg", is another one of the heavier chorals. With this we like the hymn, "Praise to God, immortal praise."

If sung by many voices, and in the proper time and manner, the effect is very excellent—even when there are harsh voices, and, what would be in **cantabile**, harsh discords. A long note should be used at the close, **but not at the beginning**, of each phrase. It is by Johann R. Ahle.

No. 4, "Seymour", we have spoken of elsewhere. How could we do, without "Seymour"? How poorly adapted to the use of a small choir, is "Seymour"! How wonderfully well adapted to the use of a worship-

ping multitude is "Seymour"!—if sung with a hymn of impassioned praise! A "hold" is required at the close of each phrase of this piece. The melody is easy. The other parts may be sung somewhat discordantly, without spoiling the effect, if sung by a large participating congregation. But let the correct singers sing the louder! Let the great organ peal the louder! It is by C. M. Von Weber.

No. 5, "Laban", is lighter, and can be, by a small choir, made to seem more like a strictly choir piece, or a sort of chant. But, if sung by many voices, with the majestic style of movement that best suits it, it will be found to be a simple, heavy choral of great worth. Would that we had more such! It is by Dr. Lowell Mason.

No. 6, "Evan", should be sung slower than "Laban", which, in many respects, it resembles. It should have a long note, or "hold" at the close of each phrase, **but not at the beginning of the phrases**, and should be written in "half" notes. A very admirable form for prayer, or praise. It is arranged by Wm. H. Havergal, the melody being of Celtic origin.

No. 7, "Wells", has been written in three-part measure, with two "quarter" notes alternating with two "half" notes, giving it somewhat the appearance of a choir piece, and has so generally been sung as if it were a choir piece (as in the "Sabbath Hymn and Tune Book") that it has something of the novel, in appearance, when written, as it should be, in two-part measure (as in the "Tribute of Praise"), and entirely in

“half” notes, with a “hold” at the close of each phrase. When used as a choir piece, “Life Is the Time to Serve the Lord” is about as good a hymn as could be found for it. But, as choir music, it is rather monotonous and half chanty, and choirs are likely to be unfriendly to it. But let it be sung by many mixed voices of real worshippers, with a stirring hymn of praise, in a loud and strong manner, and a bold accent on **every tone**, especially if with the great organ to bear up the tones as in strictly **maestoso** harmony, in about the time we have indicated, and the effect will prove to be something worth while. (This is true of very many simple forms in common use. Sometimes the very simplest are the best. A tune that is not thought to be a good tune, today, **because it is an old tune**, often proves, on careful examination, to be worthy of the name “standard”. Just so, a tune that is thought to be a poor sort of thing, **because it is simple**, may prove to be, by careful examination, a “standard” harmony.) “Wells” is by J. Holdroid.

No. 8, “Dundee”, should be written, sung and played like “Wells.” It is a “standard” choral.

No. 9, “Wilmot”, has a more rousing melody. It should never be sung with a hortatory, comminatory, or didactic hymn; and a strictly precatative hymn would not suit it as well as a hymn of praise. It is arranged from C. M. Von Weber.

No. 10, “Old Hundred”, should be written in strictly **maestoso** “half” notes, requiring about forty-five or fifty seconds for the entire piece, with a “hold” on the

last note of each phrase, and an accent very strong on **each tone**. We prefer "Be Thou, O God, Exalted High" (as we said in Chapter Seven) for the **beginning** of the morning service, and "Praise God From Whom All Blessings Flow", at the **close** of the evening service.

No. 11, "Windsor", is a very perfect example of a congregational choral, in the minor mode—particularly adapted to precative hymns of real excellence. It is by Geo. Kirby.

No. 12, "America". It is the hymn "My Country, 'Tis of Thee", that makes "America"—i. e., very, **very** largely—makes it; an English melody, a popular national song to Americans; and it is the last stanza of that hymn—"Our Father's God To Thee"—that makes it a precious song of direct worship to American Christians. It is, however, as a harmony, a form possessing great merit—and, yet quite peculiar. It is a very heavy form, withal, and a small choir can only sing "**at**" it, and it is much to be regretted that the people, and, especially, the school children, are so generally taught to sing it as if it were a choir piece. It does not bear to be hurried. It is not "America", but **something else**, if sung in quick time. It should have, at the closing cadence, a "slur" in the melody of only **two** notes, instead of three, as it is sometimes printed (perhaps to give it the appearance of a choir piece!).

No. 13, "Coronation". It is the combined excellence of the hymn, "All Hail the Power of Jesus' Name", **and** of the musical form, that has made "Coronation" a congregational choral of inestimable value to the

church. Everybody knows that "Coronation" is a congregational tune. And yet, choirs often sing "at" it—spoil it; and precentors often lead it **as if** it were a choir form, and in a manner and movement quite foreign to it. The result is, they do not get the effect of "Coronation", at all; in fact, do not sing "Coronation", at all, but an imagined something—which imagined something they take it for granted is "Coronation"—and they make poor work of it! (There is very much of, so-called, "sacred music" **of just that sort!**) Precious, grand, gloriously exultant song of the church! Oh! that the children and youth of the twentieth century might be taught to sing such songs as they ought to be sung! This tune was written by Oliver Holden, and is considerably more than a hundred years old. ("Italian Hymn" is about one hundred and fifty years old. "Windsor" is over three hundred years old. "Dundee" is about a hundred years old. "Wells" is about a hundred and fifty years old. "Nuremburg" is about a hundred and fifty years old. "Pleyle's Hymn" is more than a hundred years old. "Lyons" is about a hundred and thirty years old.)

No. 14, "Italian Hymn", is one of our best heavy, but simple and easy, church chorals. ("Part Third" of the hymnal "The Tribute of Praise", edited by Dr. E. Tourgee, and published in 1874, comprises eighteen tunes "For the choir and social circle". "Italian Hymn", "Seymour", and "Blumenthal", are **three of those eighteen tunes**—which, we are told in a footnote, "Are unsuited for congregational use!!" Such a mix-

ing of matters is but a legitimate result of the "Compromise" theory—see Chapter II—very confusing to the would-be musical ministers and would-be sacred musicians!) "Italian Hymn" is by Felice Girdini.

No. 15, "Blumenthal", though, to the eye, it so very much resembles the **cantabile** form, and though sung as a choir piece, is not a choir harmony at all, but a heavy choral. As such, when correctly rendered, it is very fine. But, if the congregation is to be asked to sing such a form in public worship, it should have, as a congregation, become very familiar with it—at least with the melody. In any case, it needs to be sung with a rousing hymn of praise, to be at its best; but it goes well with "Light Of Life! Seraphic Fire". It bears the name of its author.

PART II

ESSAY

Congregational Song in the Sabbath Services of the Sanctuary

CHAPTER I

DEVELOPMENT

The term Sacred Song suggests not only a growth, when reference is had to the matter of a greater and increasing excellence, but also to the fact of a double development. It is a development of, on the one hand, those essentially Christian characteristics of a good taste which is the outgrowth of that spirituality resulting from the acceptance of the revealed light of the Scriptures (stimulating persistent effort in a single line of doing—doing the will of God,—true religion); and of, on the other hand, those essentially scientific characteristics of a good taste which is the outgrowth of aesthetic culture and scientific training in general, and a love of, and familiarity with, classic song in particular.

And this implies, certainly, an increasingly practical grasp of the essentials of religious truth and life, and,

at the same time, an increasingly thorough knowledge of the laws of expression;—the laws of spoken language, and the laws of the language of musical forms, as well.

This double development is often an uneven development. Normally, religion and science go hand in hand. But, often, they are quite out of sympathy with, and sometimes very inimical to, each other.

The service of song can never reach its highest possibilities, can never do for the individual, for the family, for the church, what it ought to do, till the religion and the science are more in harmony with each other.

Not that sacred and secular music are one and the same thing at bottom, however. Unless we make, and insist upon, and ever keep in view, the broad radical distinction, we can build no psalmodic song-theory that will not stand, if it stand at all, tottering. Not only is it true that the really (secularly) scientific musician may not be a thoroughly sacred musician, but it is also true that the number of the latter class in the world to-day is very small. Count them you know, if you will, upon your fingers' ends. Are they not few?

The controlling influences as to the manner and method, the theories that obtain, are largely, in all the churches to-day, rather religio-sciolistic than religio-scientific. At least they are altogether and unfortunately too much so. Too generally, things go at haphazard. Conclusions are jumped at. Simple sciolism clothes itself in the garb of science, true science, practical science, essential science; takes "unproven hy-

potheses for laws." Unscientific modes result. Song-worship suffers.

This may be made to appear more clearly by reference to certain limping modes and practices at present prevailing. However, we need not refer here to the peculiarities of the song-services of the recently emancipated race in this country, though in many respects it is as unique as were their plantation songs in the days of their bondage; nor to the startling grotesqueness of the music of the Salvation Army in all countries, while it is claimed that "To the end the means are fitted." Nor to either the Roman or the Church-of-England communions. We need not go outside of the four great orthodox evangelical denominations, the Methodists, Presbyterians, Baptists and Congregationalists of the United States.

With these, the uses of sacred music are at least four;—display, drapery, convenient expression, and real devotion; i. e., the expression of devotional emotion and direct address in worship. While many of the abuses which have become common are to be referred to those uses classed under one or more of the first three of these heads, and while, often, they may be the most offensive, most easily detected, and, it may be, most easily remedied, yet it is with those that are to be referred to the fourth of the uses above enumerated that we have most to do, as they are of vastly greater importance. But as to the first of these uses, had for the purpose of affording musical delight, though many of the wisest and best churchmen of the passing genera-

tion have loudly protested against it, and now and then a sacred musician has spoken out in condemnation of it, yet the faithful critic is still, by most of the most interested, likely to be judged as being quite severe, and uncompromisingly dogmatic. However scientific, merely musically speaking, i. e., from a secular standpoint, such a performance may be, an essential feature of the exercise is likely to be forgotten, and both the lyric and the musical form are called upon to do duty in a foreign field; and then the performance had is, so far forth, for such occasion, as unscientific as can be. Strictly speaking, it is not a service at all, but simply a performance. Looked at from such a standpoint, the so-called **uses** of sacred music that are to be classed under the first head are not properly uses at all, but **abuses**,—wrong uses. Could they be ruled out entirely, it would greatly simplify the general subject under discussion, as they do not, and cannot, render the legitimate parts of the services more attractive or edifying, but simply bring in and add to them an attraction foreign, and, in many respects, inimical, to them.

The second one of these uses, drapery, is often mistaken for the fourth. Mere musical embellishment is mistaken for the expression of a present experienced emotion. It is a serious error. Drapery lives, and devotion dies.

The third one of these uses, convenient expression, is next in importance to the fourth. Ofttimes 'tis well that it should supplant the first and second, but not the fourth. It often crowds out the fourth by trenching

upon the time, being allowed too large a space, through undue repetition, or the rendering of too many pieces. **Too much** music is a very grave and common error.

The fourth of these uses is all that the third is,—(a convenient form of simultaneous utterance), and much more. It is not only an agreeable, natural, and spiritually helpful, form of emotional expression, but especially of strictly worshipful emotion,—the expression of the direct worship of prayer, praise, adoration, confession, or of whatever proper affection to God.

The methods (vocal, sustained by instrumental) are three;—the solo, the choir, and the congregational. In all of these, the instrumental should be subordinate, (mere accompaniment) practically, as well as theoretically. The very faulty practice of leading with the organ or some other musical instrument, instead of the living voice or moving hand of a precentor, is very commonly followed. It is not possible for one to lead a congregation as well with the organ as with the baton; or, better, the leader's own palm-presenting hand, the expression of his own countenance, and the emotion-speaking intonations of his own voice. It should be the sphere of the organist to interpret the thought of the leader, especially in the melodic part, ever keeping the organ under, both as to the subordinate parts and the melody as well, in a manner unostentatious and tractable. The thoroughly trained scientific, secular, musician should, if he would be a true sacred musician also, recognize this fact so fully as to be unwilling, except under protest, or from sheer

necessity, ever attempt to **lead** as a player. **No** church can well afford to allow the practice.

There is another greatly grave and common fault observable in the present interesting stage of the development of sacred song, greatly affecting the beauty and utility of both choir and congregational music, and particularly noticeable in the use of "Gospel Songs" in the S. S., Y. M. C. A., and Y. P. S. C. E. A false and decidedly pernicious taste is being developed among the most active Christian workers of the day, in the matter of the manner of the movement; with which, perhaps, the very prevalent and continual use of the "Gospel Songs" of the lighter sort has had much to do. We refer to the very unscientific practice of rendering heavy music faster than the nature of the musical form permits, and the rendering of much of the lighter music (especially the very simple six-part-measure **cantabile** forms) so **slow as to hinder their legitimate effect**.

This is a matter of first importance. There is need that our musicians stoutly insist upon an advance to the practice of a more scientific style of rendering. Every harmony, let it be remembered, that is worthy of the name of "standard", every melody (not solo) that is fit for common use, has a movement of its own, not properly subject to change to accord with the whim of the individual, or with the nature of a particular service. It is an incontrovertable fact that the story that the harmony tells should control the matter of the movement. It is as true of "Lyons" as of the "Hallelujah Chorus". The law is inexorable. Subversion of it is

comparable with the expressing of the sentiment of the lyric in an unknown tongue! In this respect, the general rule that the music must always be subordinate to the sentiment is to be reversed. And yet "America" is often sung in about the time of 30 seconds, instead of 40; "Blumenthal", 55, instead of 65; "Coronation", 30, instead of 40; "Dundee", 30, instead of 40; "Emmons", 30, instead of 35; "Golden Hill", 25, instead of 35; "He Leadeth Me", 40, instead of 60; "I Am Coming, Lord", 30 instead of 40; "Jesus Paid It All", 30, instead of 40; "Kingsley", 35, instead of 50; "Lyons", 30, instead of 55; "Migdol", 30, instead of 40; "Nuremberg", 30, instead of 40; "Old Hundred", 30, instead of 45; and "Are You Coming Home To-night", 60, instead of 45; "Bringing In the Sheaves", 50, instead of 35; "Jesus Loves Even Me", 35, instead of 25; "The Light Of the World Is Jesus", 40, instead of 30; and "Throw Out the Life Line", 40, instead of 30.

And this matter of the manner of the movement, in its approach to, or divergence from, the strictly scientific has to do directly with, not only the very unsatisfactory manner of rendering choir music and "Gospel Songs", on all hands, but also with the matter of the great want of the churches to-day—**good** congregational singing.

The great "Choral" societies of the country, largely the outgrowth of the protest against the music of the Billings school,—whither are they leading us? Or have they given us over entirely to a "Gospel Song" psalmody? Congregational music,—the history of the devel-

opment of which is so full of interest from Luther to Billings, and from Billings to Bliss,—is it really any better to-day than **just before** the so wide-spread use of the **cantabile**,—so far as the worship of the great congregation of the Sabbath services of the sanctuary is concerned? From Mason to—what? Mason, that pioneer of pioneers in the earnest effort to build up congregational singing, made a great mistake. The “Sabbath Hymn and Tune Book” is very largely the outgrowth of the exceedingly mischievous theory that choir tunes can be made into congregational pieces by changing the movement and using phrase-pauses,—obliterating thus all distinction of **cantabile** and **choral** in the use of metrical church psalmody,—working ruin to both. **Then** came “Gospel Hymns”.

Root, seeming to realize the incongruity of the **cantabile** in congregational use, and overlooking the peculiar fitness of the much abused and largely disused **maestoso** choral for concerted worship, or, possibly, taking the view that, in the present stage of musical development, it was too hopelessly tangled up with the **cantabile**, in its uses, and, as perhaps he saw, too, unnaturally divorced from that variety of lyrical sentiment to which it is fitted to give expression, (direct address to the God-head), went to the farthest extreme, and, in a printed circular, advocated the use of the **chant** of the very simplest form, instead. For a half a century the churches have been groping their uncertain way. In view of a deeply felt want, musicians seem to be at a loss to know just how to proceed in the

matter of eliminating that which is error, and holding fast that which is good, in the prevailing theories.

A Musical Union, of oratorio chorus-practice proclivities, may meet regularly every week for a generation, and be without the knowledge of the nature and use of the easy, heavy, and much needed metrical **church choral**. Our young people may sing "Gospel Songs" all their young days, and never imagine the existence of a **maestoso** church tune;—for even "Old Hundred" may be sung as if **semi-cantabile**! The choir may sing year in and year out, and not lead in the singing of half a dozen tunes in which **all** could easily and heartily join in the loud-swelling chorus, by simply singing the **melody**. But there is a more excellent way;—a way true to nature,—the nature of the musical form, the nature of the congregational lyric, the nature of the service;—a way to be found only by following the dictates of true science. Great things are in store for the churches, if they only push on till they have found the right way.

Now, whenever an ordinary congregation is called upon to unite in the singing of a musical form so light and airy, so ornate and difficult, so gently flowing and sweetly beautiful, as to be better adapted to the use of a few trained voices, than the voices of the many, trained and untrained, it should be classed under the head of the **cantabile** rather than the **choral**—the choir, rather than the congregational. But "America", "Pleyle's Hymn", and "Lyons", and similar forms, belong to the **choral**,—that class of **maestoso** forms in

which the melody is always the principal part, and not only easy and simple as to its progression, but also as to the length of its tones, and its adaptability to the voices of all ages and sexes, and of large numbers, in (concerted) direct worship.

When a congregation, unless such congregation be a trained chorus, is called upon to sing a cantabile song, it should be expected to sing in rather a subdued manner, since **such** song **can** so be rendered but indifferently. To avoid perfect octaves, it should divide upon the "parts" and sing the harmony. Such song has its sphere,—in the use of hymns of a great variety of sentiment. In its sphere it is indispensable. But the best rendering of the heavy church choral is had when the melody is sung by both male and female voices in strict **maestoso** style, with tones generally of the same length, and with the every-tone vigorous accent (every long-tone ictus), with holds only at the close of each phrase, and sung with a soul-stirring lyric of direct address,—and the very exact movement which the harmony demands very carefully adhered to throughout the entire piece,—the light and shade dependent rather upon the harmony than the sentiment of the lyric. **Such** music, whether or not it is borne up by the great organ, will always insure success. We re-echo, then, the demand of Hastings, when he required that we "Begin at the right place and pursue right methods."

The more we are able to bring to bear scientific, thoroughly scientific, conclusions, upon the principal points

discussed in the previous paragraphs, the more clearly evident is it that the great want of the churches, as to congregational singing, implies a double need—the need of a distinctively congregational class of hymns, and a distinctively congregational class of tunes; in other words, that that great want is a distinctively congregational psalmody, thoroughly, scientifically rendered. Failure or success will attend the practical workings of any theory just as it utilizes or ignores these material, scientific, and, (as we feel we have a right to claim), in actual practice sufficiently proven-to-be, absolutely essential,—distinctions.

We need a new school of musicians. Almost from the very first, the young music pupil should be taught to think and feel in chords. He should be taught not only the keys, (“tonics”) but their attendant harmonies, as well;— to play not only melodies and broken accompaniments, but melodies with full chord accompaniment as well. We need the development of the spirit of determined protest against the present day **modus operandi** in many important respects. If, at the beginning of the last century, there was occasion for protest against the fugues and style of Billings and Swan, there is, at the beginning of the twentieth, abundant reason for protest against the present abuses of the **cantabile**, the prevalent disuse of the **maestoso**, and the so largely supplanting of both choir and congregational by Gospel Song psalmody. From Mason to—what?

CHAPTER II

THE HYMN—ITS ESSENCE

The blight that rests upon the song-worship of the Sabbath services of the sanctuary is the blight of the non-recognition of the essentials. That these are the days of the prevalence of psalmodic sciolism in the churches may be illustrated by quoting a few statements from an article on sacred music (?) published in a leading religious newspaper early in the nineties; statements which indicate views too generally and tenaciously held by leaders of song and pastors of churches; views which we feel bound to oppose with every opportunity, and with all our might.

Says the writer: "Our religious services will be complete as they embrace all shades of human feelings." "Let us give the gospel to the people in the dramatic form." "It is a pity and a loss that the richest flights of (oratorio and cantata) inspiration are never heard in our churches." "The congregation, in its present indifference to the science of music, can join only in what floats on the surface of music."

All wrong. The average American congregation can sing "America", "Lyons", "Coronation", or "Old Hundred" well, if with a good hymn of direct address, and if properly led;—(and that with or without either the choir or the great organ, either of which may be

disastrously out of sympathy with such exercise, save when under such leadership.)—and may sing them both thoroughly devotionally and scientifically, and really grandly and gloriously;—something seldom heard, we admit, but a result easy to be attained, if we go at it sufficiently heartily and intelligently. The fact is, for the congregation we need **congregational** music; for the choir, we need **choir** music. There is no other possible way to full success.

Hymns which, both in the form and in the spirit of them, are hymns of direct worship are, as a class, more vigorous and soul-stirring than others, and are better calculated to heighten the effect of the strength and dignity, the grandeur and sublimity of **maestoso** harmonies. Such harmonies cannot be well rendered by a small choir, for very lack of volume; i. e., their full effect cannot be produced; but such are needed by the congregation, for the congregation cannot sing such a hymn as well with the **cantabile** form, as it is too light. Given an ordinary congregation, and **not** as ordinarily led,—(as to time, accent, vigor, etc., essential to the best rendering of a congregational choral,—and the four tunes above mentioned are examples of such;) with such leading as, in the absence of which, failure must be, there are but two essentials as to the music,—and the first of these is **direct address**,—in hymns of real excellence in other respects.

It seems surprising that it is so very difficult, even yet, to get the ear of the churches on this important subject. That to sing tunes like “Lyons” and “Old

Hundred'' too slow is to virtually relegate them to oblivion, or to make them a bore; or, that to sing them too fast is to render them insipid and comparatively worthless; or, that to sing them without the every-tone accent and vigor, and **maestoso** and consecutive-octave effects, is to fail, might, together with many other things helpful, be comparatively easily shown, scientifically,—if only we could agree upon the nature of the sentiment essential in the (congregational) lyric. Hence we are accustomed to urge this as the greater essential.

How shall the churches be brought to see that a distinctively congregational psalmody is an absolute necessity? We know of no other way than by persistently pleading for a hearing respecting the essentials, and thus to keep the matter of congregational singing as much as possible before them. The churches would seem to be almost too largely occupied with other things, (to them, of far greater importance) too great to permit them to duly consider this.

If the churches could agree upon a simple creed, and upon a simple definition of **religion**;— if we **could** only settle down upon the fact, if it is a fact, that there are really but two great truths essential to the Christian creed, (the fact of the self-ruined and lost state, and the fact of the Almighty Christ,—the means and **modus operandi** being other things, and if we **could** only settle down upon the fact, if it is a fact, that true religion is a life,—(of effort, effort to do the will of God),—and thus get in readiness to enter the fields of Mission En-

deavor which now are so grandly opening up the way to the possible speedy conversion of the world—that **then**, perhaps the churches could be persuaded to take time to give adequate attention to the essentials of our worship; till, instead of a rigorous sciolism that dictates all, almost, they would be willing to be guided by that spiritually and scientifically intelligent good judgment which is able to distinguish between what is really helpful, and what is positively harmful.

Said Prof. Austin Phelps, many years ago: “Collateral to the principle of the preponderance of the richest **themes** of worship * * * is that of the **ascendancy of hymns of direct address to the God-head.**

* * * This is as it should be.”

Do the writers on sacred music often give due prominence to this fact? Did they do so, should we not very soon be able to show what kinds of musical forms are best adapted to (now mostly driven out of) congregational song-worship? But no! They urge instead, for example, a more general use of the minor mode (we are quoting again the writer referred to at the beginning of this chapter) in “pathetic wailing” (even “China” is not a minor tune!) and the “richest flight of inspiration” expressed in “dramatic form” as “Moses”, “Daniel”, and “Elijah”! and conductors to interpret “different shades”, and to “teach the people that it is not the absence, or the presence of the characters *f*, *ff*, *p*, *pp*, *cres*, that determines the degree of force with which a tune should be sung, but its location on the staff”!! and popular lectures on “Handel, Bee-

thoven, Bach, Wagner", whose lives are "full of the most taking incidents"! and sound the praises of the great organ, by which all hearts are "comforted", and some almost carried to "the flash of the gates of heaven"!

The present writer claims that his theory is the legitimate outgrowth of the theories of Hastings, Mason, Root, Baker and others carried out to their final practical results (the erroneous eliminated);—and, so far as he is aware, no writer has ever yet said that it (long published abroad) is wrong. And he does not hesitate here to say that just as certainly as a **cantabile** form (choir piece) may be so gently flowing in its movement as to be likened to the evening zephyr that laughingly lifts the leaves and kisses the perfume of the flowers away, and just as certainly as a **maestoso** choral (congregational piece) may be likened to the mighty wind that marches steadily through the forest to the heard but half muffled sound of the thunder-drum, just so certainly is it true that the hymnology of choir music may embrace every variety of (truly lyric) sentiment of the religious experience of the human heart; **and** just so certainly is it true that congregational hymnology need embrace only such sentiment as is calculated to awaken immediate, and to assist in rendering it a simultaneous—(direct address), **devotion**;—which seems to lead to the unavoidable conclusion that, in addition to whatever else may be, **what the churches need is a distinctively congregational psalmody**, and all the more unavoidable when we come to consider that tunes

of strength and dignity, grandeur and sublimity, and yet of the very greatest simplicity, are best calculated to give expression to the devotional sentiment of vigorous and soul-stirring hymns of direct worship. But while, with column upon column, page upon page, and pamphlet upon pamphlet, we are urged to consider the need of beautifying and ennobling the liturgy of our churches, the psalmodic sciolists of the day are continually urging, on the one hand, that "it is only the educated musicians that can dive into the depths of music", and, on the other hand, "if we could only awake the latent music capacity that sleeps in our churches, we should soon witness powerful revivals"; that, "if the saints cannot sing without making a doleful unearthly noise, they better keep the peace and sing by proxy"! and that we should "teach the people something about accent, expression, and the poetry (!) of music", and bid us consider how the great organ "creates a divine stillness" in the "tempestuous breasts" of the "tired" worshippers! Blind leaders of the blind, such writers know not what they do. Brethren! let us teach the people to worship God, and **how** to worship Him!

And we may be encouraged to labor on by the earnest words of a Hastings:—"We seem, for the most part, to be sitting down quite at our ease as spectators and gratified listeners to **personated** worship. It is no **new** thing in the church, though its features have been variously modified. Let us strive, as far as possible, and as soon as may be, to have worship in our song that shall be personal and true." Or of a Root:—"More

and more it is felt that **not the prayer** and not the hymns, but the sermon should do the preaching, mostly. More and more is felt the importance of **worship** in our assemblies." Or of a Spear:—"The theory which regards singing as a mere **embellishment** to religious services or as a means of attracting great congregations to **hear** the singing * * * is upon its very face a total perversion of sacred song. It may be very artistic, and, for this reason, very pleasing; but there is no God in it, and no devotion in it."

CHAPTER III

THE TUNE—ITS RENDERING

It is true that, as regards the spiritual condition and activity of the churches, it is not only in the matter of the service of song that the existing blight is that of the non-recognition of the essentials; that it is not alone in this matter that it is to be earnestly hoped that a simple sciolism may, ere long, be supplanted by sanctified good sense and true science.

(But the theologians must pardon us for the use we make of illustrations, especially when we refer to **the creed** and **the life**. We **do** think that the churches could agree upon **a creed** so simple that all (evan-

gelical) could receive it,—one based upon the salvation of “**such by Such**”, (the sinner—the Savior);—and he that should assent, accept, adhere, might be considered as having a right to become a member of the church of Christ on earth. But we said, “The fact, **if it is a fact.**”) *

Modesty dictates that we express a desire to be so understood, also, when we mention the “essential” **facts**, as regards what should be considered the true genius of congregational song. But the writer speaks of them as facts, assuredly, not only because he considers them such, but because he believes it quite possible to **prove** them to be such, whenever a hearing can be had, beyond all reasonable fear of possible successful contradiction. In the previous chapter he has pointed out that the first great essential is a strictly congregational hymnology;—hymns not only well adapted to the use of a large congregation in all other important respects, but especially in this, the **most** important, **direct address to the God-head.**

It remains to consider the matter of the musical form,—including the matter of the manner of rendering the same.

And, first, we ask the full assent of the statement that **worship** in the strict sense,—the only sense it is worth

* Reference is here had to what the writer has elsewhere denominated Christianity's creed-comprehensive—(“I, a self-ruined and lost sinner, do accept Jesus Christ as my Almighty Saviour”)—and, in alluding to such matter, in such connection, he was speaking from the heart, longing for that day to come when the church shall give less time to creed, and attach more importance to worship.

while to use it in here,—is the **expression of affection**. We are now considering social worship. What we desire is the **best** form for the concerted expression of such affection. In the use of a truly stirring metrical lyric of direct address we have the best form of a hymn for such expression. We want a tune as well calculated to afford united expression of the sentiment as is the hymn. What manner of melody, what manner of harmony, what manner of measure, what manner of movement shall it be?

We would say, a *maestoso* choral; i. e., one of that class of tunes ever worthy of the name “standard”, simple as to phrase, melodic progression, as well as tone-length, accent, etc.,—of which class “Lyons”, “America”, and “Coronation”, or, simpler still, “Dun-dee”, and “Old Hundred”, are good examples,—usually of four “phrases”, four “parts”, (melody always in the soprano), measures either two, three, or four part, tones largely of equal length, melody simple and easy as to the intervals, and calculated for the effects of perfect octaves (voices of all ages and sexes), harmony heavy, accent an every-tone (every long tone) **ictus**, holds occurring only at the close of the lines (phrases), movement such as to give the effects of dignity and strength, grandeur and sublimity, demanded by the harmony.

For such a class of tunes we plead when we plead for a distinctively congregational psalmody; tunes too “heavy” to be, by any possibility, **well** rendered by a small choir, for very lack of volume; melodies that are

never so well sung as when by a large number of all ages and sexes; but easy enough as to movement, tone-lengths, intervals, accents, and light and shade, to permit those who have an ear, though only a smattering of science, and a little experience, to join in the song heartily and gloriously; harmonies, three “parts” of which are never anything more than a grand triumphant accompaniment of the melody,—which should never be sung in a subdued manner, and in which the voices should never be drowned out by the organ, be it ever so great, and should never be led by the organ, (but **borne up** by it), or by other instrument, but by the hand, the baton, or the voice of a precentor.

But psalmodic sciolism,—holds up its hands in horror? Oh no! It is not concerned very much about anything of that sort! It does not care to trouble itself! It is too well satisfied with things as they are. It believes in letting “well-enough alone”; though it enjoys talking about the “richer flights of the inspiration” of oratorio productiveness, and “the Gospel in the dramatic form”,—to be, and to be longed for.

If we say that **every** standard church tune has a movement of its own,—demanded by the harmony of its own individual self, and not properly subject to change, to faster or slower, in any considerable degree, perhaps it will momentarily stare in incredulity, and remain silent.

If we refer to some simple little melodies, with which it is familiar, and which it thinks it understands, and say that “There’s a Land That Is Fairer Than Day”

(**cantabile**) is generally sung altogether too **fast**, and that "Throw Out the Life Line" (**cantabile**) is generally sung altogether too **slow**, perhaps it asks if "circumstances do not sometimes make a difference"!

If we say that, of the **cantabile** forms, or choir music, the tune "Antioch" requires only about 30 seconds for the entire piece, and the tunes "Rock of Ages", "Stockwell", "Sessions", and "Retreat", about 35 or 40; while the **maestoso** chorals "Coronation", "Old Hundred", and "Lyons", require respectively about 35 or 40, 45 or 50, and 55 or 60, perhaps it says, "**Dogmatic**"!

Sciolism, whether or not it knows the difference between the **maestoso** and the **cantabile** in oratorio, seldom ever renders a church choral in any other than a would-be-choir-form style,—after the manner of the mistake of Mason, in some respects, (of which it seems to be all innocently ignorant),—the mistake made in the attempt to adapt every tune in the book to **both** the choir and the congregation! Will the churches ever outgrow the disastrous results of that mistake? Great and unfortunate as it was he was aiming at the right thing. His heart was right. He made a scientific blunder. That was all.

The day is in need of a new school of **sacred** musicians. We need consecrated men and women with something more than an **ordinary** musical culture. We have music schools, and music schools,—but in almost every case to study and teach **music**; and **worship** is either largely ignored or is left out altogether. It is a state of things that calls for careful consideration and

intelligent action. We need leaders thoroughly prepared,—right at heart, and theologically and scientifically sound. We need a distinctively sacred music school, or schools, with Hymnology, Harmony, Voice, Elocution, Congregational-form, Choir-form, Gospel-Song Solo-form, and Sacred Music Chorus Class-practice professorships.

Oh, that it might enter the hearts of some wealthy Christians to assist in the inauguration and building up of such an enterprise! Will it be in our day? Is it reasonable to hope that we shall, as intelligent Christian workers and worshippers, put forth commendable effort to keep up, in this line, with the advance made in other lines? Let us consider the matter seriously.

But even now, and without such helps, and without the incurring of any very large expense, as one of the indirect results of an earnest and scientifically intelligent effort to beautify and ennoble our worship, congregationally, many a church might be able to increase its membership, and benevolent expenditures and minister's salary, more, and quicker, than the average sciolist has begun to imagine. We need not ignore this consideration though, of course, these are not the peculiar results to be directly sought after. But we are not, evidently, ready for the Mission-Endeavor work of the world, till we see such, though indirect results.

Two facts, surely, no intelligent musician or pastor will be disposed to contradict; first, that tunes well adapted to the wants of a worshipping congregation are now largely driven out of use, even in our largest

churches; and, second, that, as a very general thing, choir music, even of the simpler sort, is rendered with a movement so utterly abnormal, and with such a spirit, and in such a style, as to largely prevent the congregation from uniting so successfully and well in the song, (though in a very properly subdued manner) as might be, and ought to be possible and easy for such as are independent singers, and are filled with a truly devotional spirit.

Is it time for a new departure?

Said Dr. Hastings:—"The grand and broad distinction between real and personated worship should be kept before the public mind." "My complaint is not against art in itself considered, but against negligence on the one hand, and misdirection on the other."

Said Dr. Mason:—"This is congregational singing, these grand old trees; this tangled wildwood!"

"Yonder garden, with its flowers and evergreens of formal cut, is choir singing! Which of these two places would you choose as aids to worship?"

Said Dr. Tourgee:—"All should sing, and sing 'lustily'. **The congregation should invariably sing the melody?"**

Said Beecher:—"In respect to congregational singing I am thoroughly enthusiastic. It is the singing which draws people to Plymouth Church."

Said Geo. F. Root:—"It is of the utmost importance that the work shall commence not only where all can join, but where all are willing to join."

Says W. S. B. Mathews:—"The general voice of the church has always been that the best form of devotional song is that in which all the people join."

Says Rev. Dr. Spear:—"On the whole we come to the conclusion that **congregational** singing is the only plan that is really suited to God's praise in the sanctuary."

Says Prof. Chas. Bernard:—"A choral is one of the most beautiful and majestic forms music ever assumes. The highest efforts of the greatest masters have been spent in writing chorals."

Says Talmage:—"Down with congregational singing, and let us have no more of it! The first rule for killing it is to have **only such tunes as the people can not sing!**"

CHAPTER IV

PERSONAL RECOLLECTIONS

In an article entitled "Four Days at Chautauqua" in 1882, referring to a lecture by Rev. Dr. Townsend, Dean of the Boston School of Theology, the present writer said:—

"Dr. Townsend's lecture, by the way, on the previous evening, was something of a marvel to us. He almost made us believe that we could sing even better than the angels in heaven, even if they should be permitted to

have the chance to vie with us. He didn't say anything about the bell-ringers and the horn-blowers. He verily believed he should hear 'All Hail' and 'Praise God' to the tune of 'Old Hundred' in heaven."

But he felt like confessing that he was unable to see that the congregational singing of that place—and what place more favorable?—was as helpful as it should be.

Of Prof. Sherwin, the leader, he had a high opinion—in fact he referred to him, in the same article, in the following language:—Spoke of loitering in the "Amphitheatre to listen to the rehearsal of the Chorus Choir—Prof. Sherwin leader—than whom, for such work, we concluded possibly no better man lives."

But, anent the musical part of the exercises of that "previous" evening, in that Amphitheatre, which, he was told, was large enough to seat 6,000 persons, he was constrained to write as follows:—

"The seats were filling fast and were soon all full, to hear the Royal bell-ringers—and right royally did they ring those beautiful bells—till we almost felt that that alone had paid for coming. In the evening we heard Vitale, the violinist, who closed his performance with 'The Home Over There', Prof. Sherwin taking up one verse of it, with the audience. But we at the time mistook Prof. S. for Dr. Hulbut, and we thought it the failure of a minister, instead of a musician, when we saw that that sweet old song was sung too fast for the people to enjoy it.

“Then followed a lecture on ‘The Employments of Heaven’, at the close of which, when that vast congregation was wrought up to a high pitch by contemplation of what the songs of heaven might be, it was a grand occasion—a lost opportunity—when Prof. S. led that great multitude in singing, ‘All Hail the Power of Jesus’ Name’, so fast that they could not sing it. Perhaps, with our spirits dampened by such a failure, we were all the better prepared to go underground and visit the Mammoth Cave by the aid of the magic lantern, and, for the first time, the electric light.”

Now, it is the writer’s experience of keen, bitter disappointment, Sabbath after Sabbath, and year after year—especially when attending the services of large and popular churches—as well as the memory of great and wonderful successes, now and then, and his day-dreams of what congregational singing **might** be and accomplish, even yet, perhaps, in his day—that has led him, all through the years, in season and out of season, to seek to call the attention of Christian ministers and Christian musicians to what he conceives to be the essentials of such religious exercise—never, dear reader, never again, if you have, ever, **never** say **performance**, when you refer to what you wish to have understood to be a religious **exercise**! We should have gotten farther along than that—we of the twentieth Christian century!—Whatever may be said of the tune “Over There”, **certainly** the tune “Coronation” is a congregational form. But did you ever hear it **well** sung by Chautauqua’s six thousand? Did you ever hear it **well**

sung, anywhere? If so, when, and where, and **how**? Do you remember?

If it **is** true that a distinctively congregational psalmody is to be desired and earnestly sought after, could not that fact be emphasized more successfully at Chautauqua?

A volunteer soldier, in the Union ranks, on his way to the seat of war, dumped upon the river's bank, Cairo's quay, to spend the night, with his blanket for a cover and the sand for a bed, without the protection of tement or tent, ere the tired thousands had fallen asleep, to dream of home and loved ones—his Captain called to the writer, "**Sing something!**"

He sang one stanza of the "Battle Hymn of the Republic";—

"In the beauty of the lilies
Christ was born, across the sea;
With a glory in his bosom
That transfigures you and me;
As He died to make men holy,
Let us die to make men free,
As we go marching on."

His regiment joined in the refrain,

"Glory, glory, hallelujah!"

Then other regiments, camping, or lying in the open, regiment after regiment, away up and down the river, caught up the song. Never did he hear such congregational singing as that!—never does he expect to hear anything like it in this world—though a song of direct address, just there, might have been more glorious still—but many of those men were never again

to sing that song, unless on the tented field, on the march, or on the field of battle; and as they lay there that night, their spirits having been cheered by the singing—and joining in the singing—of that uplifting song, it may be that many a weary soldier dreamed that he was singing

“Glory, glory, hallelujah!”

to Him that sitteth on the Throne for ever and ever.

If the leader had given to the song a movement so quick that only the few, trained, voices could keep up, while the rest were trying to do so, the song might have chilled, rather than cheered the hearts of the men. But he had read, and read well, the story those notes and chords had been commissioned to tell.

And, now, the object lesson—and what an object lesson! Did he read that lesson well? That lesson, shall he ever forget?

O Christian Precentor! standing between God's people and Him on whom they have believed, in the hour when they, with one accord, essay to worship Him—beware of the great responsibility! Learn, oh, learn—in His name, and for His glory—learn to read the story well, of hymn and harmony.

PART III

LECTURE

Forty Years Finding the Way from Sciolism to Science in Sacred Song

CHAPTER I

INCENTIVES TO RENEWED EFFORT

We may be encouraged to put forth effort anew for the perfection of the song worship of the Sabbath services of the sanctuary, by the signs of the times. It is a day of wonders. The great things that are coming to pass in these days should encourage us to hope, plan and pray for other great things. A new era in congregational singing would be a great thing indeed, if along the line of permanent improvement. We seek, therefore, to arouse such an intelligent interest as will hasten its speedy coming. The matter of 'The beautifying and ennobling the liturgy of the churches'—a matter of vast and far-reaching importance—is being strongly urged at the present time. And it is a source of regret, also of alarm, that the discussion goes on to the so great exclusion of the subject of congregational singing—

the most important, we believe, of all the important questions having to do with 'The improvement of the liturgy of the churches.'

More general participation in the praise services, and more warmth and intensity in social worship would furnish best of arguments in favor of evangelical religion, with many who are being led away by that really monstrous something, so-called "Agnosticism", and various other errors. People of culture, many of them, choir music pleases. But it is to them no strong argument in favor of the Christian religion. To them **all** music is "sacred" if it but pleases aesthetically. To them that is its legitimate use. They can find **that**, and they can enjoy **that** in "respectable" Sunday gatherings other than those where they meet who love to sing, because they **feel** what they sing, "More love to Thee, O Christ! More love to Thee"! How helpful to such might be a more perfect pattern of things, spiritually, who can tell? They are seeking, but do not find that which satisfies, because (can it be?) we do not properly prepare the way of the people.

The discussions of certain theological questions of the day, loud and sharp, and from the nature of the case, not likely to be soon over, as that of the revision of, reformation of, certain creeds, are likely to cause the churches to lose their grip in case of many of the brightest and noblest. And, though evangelical Christianity may well and fearlessly put on a bold front and say:—"We fear not the levelling of any guns upon us from a merely logical standpoint; of the truth we

have a knowledge of a higher order than that dependent upon mere logical processes", yet there never was a time when the churches needed to be more careful to **prove** that Christ lives and Christianity shall not die; prove it especially by the nature of their works and by the nature of their worship—"by the experienced influence of Christianity on the heart and life."

The increased spiritual life of the churches demands a more perfect and complete provision for a felt want which choir music and Gospel-Songs can never supply, and which no other form of worship, save congregational singing, **can** supply; such is its social and praiseful nature. Has not the time come when ministers and musicians may lay hold of this matter of the worship of song, and bring order out of chaos and give to congregational singing the dignity and importance which the public worship of God's house demands, and thus secure the spiritual blessings which surely would follow?

Musical instructors generally give comparatively little attention to music as worship, that work being largely left to choir rehearsals, where congregational methods do not receive the attention they demand, and where opposition to them is very likely to be encouraged, especially in view of the present very imperfect and unsatisfactory results, the causes of which, and the remedies, need to be very carefully pointed out. There are some things that need to be emphasized, the relations of some essentials to other essentials to be rendered more easily understood, and some things that are

of vital importance to be made plain, and have somewhat largely escaped the attention of the advocates of these methods. "Exact thought demands nothing more earnestly than a refusal to pass over, and obscure, primary differences". We must bring to view primary differences still obscure. When it is plain just what needs to be done, there will no longer be any excuse for not doing it. Needed changes will hasten. A closer approximation to perfection will result. Success will come.

CHAPTER II

THE FIRST GREAT ESSENTIAL

The first great essential in congregational singing is the sentiment of direct and exalted worship in the hymns used in such exercise. With all the other possible lyrical excellencies of metrical verse, congregational singing can never be a complete, general and lasting success, if the element of praise, expressed in the dialect of direct address to God, be ignored as being the first great essential. We have not been led to make this statement simply by the fact that those hymns in most common use are prevailingly hymns of praise, nor because of the improbability that enough of suitable tunes will ever be prepared for, or used by, the

congregation, except it be in view of what we urge, here, as really essential. (We wish, here, to consider the matter of the sentiment, without reference to the music, except to say, in passing, that experience has taught that that class of tunes which are best adapted to congregational singing are never so **well** sung as with a hymn of direct address, and by a large number, and this class is everywhere driven into disuse when congregational singing is a failure).

In the discussion of this subject we are not embarrassed because of having been supposed to have embraced too extreme views, when advocating precisely those of this lecture; for, though leading denominational and other publications have repeatedly printed articles of quite the same bearing, no man, so far as we know, has ever said:—"It is a mistake." But we seem to find our greatest embarrassment in being obliged to admit that the importance of the matter of direct address, both in the form and in the spirit of it, is not very generally recognized. But, had it not been so, the obtaining of theories so largely erroneous and full of failure, and disastrously so, even to the ruin of the music and the rout of the worship, to so very great an extent, would not have been possible. It must be admitted, however (and herein we are ever able to find greatest encouragement), that the theories found, either formulated or only partially developed, in the writings of the leading advocates of this method of praise, during the last forty years, have all along pointed to this view of direct worship as being the first

essential; and more plainly, too, than we are able to comprehend, till we have followed these theories out to their legitimate results. Other men have labored, and we have entered into their labors. Other men have pointed out the way; we are to cast up the highway.

Perhaps it will be admitted, by more ministers and sacred musicians than we have seemed to indicate, that "The personality, the presence, the friendship of Deity are realized to the worshipper most vividly by services of song in which, **habitually** he addresses God in the dialect of homage." And, perhaps, also, that "If worship (strictly worship) is the expression of the emotions and desires, and, if congregational worship is the united (outward and audible) expression of a religious assembly, then, in order to community and simultaneousness of worship, the dialect of direct address is exceedingly desirable." But we press the matter as being not simply an idea suggested, or as a merely desirable thing, but as an actual, recognized need. There is no argument as to the number now extant and available, which the demand would make amply sufficient. We urge a distinctively congregational hymnology, differing with that which may be termed the hymnology of choir music, in that the latter embraces every variety of sentiment which is the expression of the religious experience of the human heart, while the former need embrace only such sentiment as is calculated to awaken immediate—and to assist in rendering it a simultaneous—(direct address) devotion. It is idle to expect the congregation to sing "**anything** and

everything” and to worship at the same time, unless the song be a song of worship. Individuals may, but a congregation, never.

On the principle that “Worship, as a whole, should be a tonic to the worshipper”, a hymn founded upon the element of worship in the stanza, “Dear dying Lamb! Thy precious blood”, is much to be preferred, for congregational use, to one founded upon the sentiment of the first stanza of that hymn, “There is a fountain filled with blood”, even in case of such a climax. There is a wide difference between, “Make a joyful noise”, and, “I will sing unto Thee!” The practically applied principle that, “Hymns of occasional pertinence should yield precedence to those which are in constant demand,” should lead us to this radical distinction, at once. As it is, the labor of the compiler is beset with very great difficulties. And, since the hymns are selected without any thought of a distinctively congregational hymnology, pastors and evangelists are very often embarrassed by finding such hymns as they desire for the use of the congregation set to tunes which the choir can render beautifully, but to none which the congregation can sing at all well. “Sing ‘Guide me, O Thou Great Jehovah!’ ” said Mr. Moody, when, once, by some mistake, he found himself standing before a great audience that was expecting something for which he was not prepared. They did not sing the old tune, but sung a choir piece. “Sing, ‘All hail the power of Jesus’ Name’,” said he; “You will never get me to talk by singing **that** tune!”

Would that we could emphasize still more, and make to appear still plainer, the need of settling down upon the plan of the use of a class of hymns having one common characteristic—in other words, a **distinctively congregational psalmody**.

“Collateral to the principle of the preponderance of the richest themes of worship * * * is that of the **ascendency of hymns of direct address to the God-head**.

* * * This principle grows out of the demands of devotional culture. * * * The gems of sacred song are almost all hymns of worship. * * * This is as it should be,” says Prof. Austin Phelps.

CHAPTER III

THE SECOND GREAT ESSENTIAL

The second great essential, in order to complete success in congregational singing, is the use of the class of tunes best fitted to be sung with hymns of direct address, of the energetically stirring kind, by a large congregation in the ordinary Sabbath services of the sanctuary; each individual harmony happily set to at least one such hymn. What will supply the need of a large congregation, will best supply the need of all; for a congregation of any considerable size can render

the **maestoso** harmonies of the more common metrical, effectively. The plainly discernible effect of the simpler heavy harmonies, when used to express the highest forms of praise, and some of the more salient points of the theories of some of the great advocates of congregational singing, very forcibly suggest the use of but one class; while, **were we to adopt the plan of but one class of hymns, we should have need of but one class of tunes.** These are simple, easy melodies (usually four-phrase) set in **maestoso** harmonies (a class of church chorals embracing those of the "German and other "Church" chorals) which may be denominated congregational chorals; as "Lyons", "Nuremburg", "Pleyle's Hymns", "Coronation" and "Old Hundred". They are rendered most effectively by the unison of the voices, of both old and young of both sexes, in singing the melody. Many of the heaviest and best of these have an **ictus**, full and strong, **upon every (every long) note throughout the entire piece**; setting aside all ordinary rules of accent; failure to utilize which **ictus** often renders such forms quite ineffective, and so, unpopular. Every such form has a stately, steady movement of its own, vigorous, majestic and soul-stirring.

To repeat an illustration used elsewhere:—

"A **cantabile** may be so gently flowing in its movement as to be likened to the evening zephyr that languidly lifts the leaves and kisses the perfume of the flowers away; while the congregational **choral** has a movement that may be likened to that of the mighty

wind that marches steadily through the forest to the heard, but half-muffled, sound of the thunder-drum, beaten by the steady hand of the storm's sheet-lightning.

“He who would properly utilize one of these heavy harmonies should expect to advance step by step, majestically, with a pace that ignores rhythmical thought (of measures and bars), and gives to every syllable a vigorous accent”. “Coronation”, in thirty seconds is a failure; in forty or forty-five, may be a success. In fact (except when used as a solo) **every church tune that is worthy of the name of “standard” has a movement of its own, indicated by the harmony, and not subject to change to suit either sentiment or occasion; but the cantabile is not so easily rendered unpopular as the maestoso; which does not argue that congregational singing can ever be a success with the use of cantabile song, but points to the reason why many of the choicest chorals are driven into disuse.**

As to what we ought to be able to reasonably expect from their right use, a careful writer, using “Coronation” as an example, puts it thus:—“An emotional condition is experienced quite different from any that can be otherwise produced—a condition, moreover, not foreign to the plane of devotion, but quite in harmony with all true and holy experience. It is a pleasure not derived from the physical relations of sound, as in the concert, nor from the intellectual relationship of ideas, as in the sermon; nor yet from confession and supplication to the Almighty Father, as in prayer. It is an en-

joyment quite different; the soul soars heavenward on the wings of song." Says another: "It may be questioned whether congregational singing is not the only method of praise which can be reasonably expected to be largely devotional. * * * In the singing of a congregation, vocal power is the chief element of success. Weakness is failure. * * * When a multitude of voices are heard upon them (congregational chorals) with such a loud noise, and joyful noise, as the psalmist desired, when, in addition to all the force of vocal and instrumental chorus which could be gathered, he called upon the sea to roar, with all its fullness, it will be seen that the simplest and strongest tunes are not only best for devotional effect, but that, under such a weight of intonation, they are the most satisfying to the ear." (Well said!—except that, "vocal power" is, certainly, **not** "the **chief** element", but it is **one** of the chief elements of success.)

CHAPTER IV

DISTINCTIVELY CONGREGATIONAL PSALMODY

"There is a **religious music**, just as distinctively as there is a **religious literature**". It is not "all secular at the bottom". Certainly so. There is a congregational music, just as distinctively as there is a choir

music. It is not "all the same at the bottom". Certainly so. But by **both** "Commonplace facts of salvation are newly and effectually interpreted; hard hearts are softened for the reception of wholesome impressions; and souls that remained dull, and cold, and comfortless, under all mere verbal ministries, are quickened, melted and comforted;" while, of one of them only, it may be said that "It is the very voice of praise." We advocate a **congregational hymnology** and a **congregational tune-ology**. Would that we could sound it out so loud that all the churches might hear, that the need of this day is a **distinctively congregational psalmody**.

A Doctor of Divinity, in an address to a company of ministers, says:—"The individual opinions of ordinary men, as touching this subject, are of small value." But such men as Hastings, Mason, Baker, Root, Mathews and Barnard may speak, may they not? Well, then, may not one who has studied the theories of each, eliminating that which seemed useless, holding fast that which seemed good, till **sure** he has carried **those** theories out to their legitimate results, till **sure** he has formulated **a** theory to which each and all of them would have been bound to yield assent, had **they** carried **their own** theories sufficiently far to see wherein they could but fail?

So thought the writer, when, in '68, in the *Advance*, speaking as a musician, he argued that "Choir music embraces **every** variety" of sentiment, style and movement (save that which it is incapable of rendering for

very lack of volume); and urged, for the use of congregational singing, in the main, "But **one** variety, but **one** form."

Again, in '70, in the "Congregationalist", and the "Intelligencer":—"There seems to be a prevailing impression that everything that the congregation can **sing** (?) is congregational **music!** * * * Just here lies the great error of this day."

Again, in '71, in the "Interior", plead earnestly for "Hymns of direct address to Almighty God, set to heavy and vigorous **maestoso** harmonies." Declaring that "what the church now imperatively needs is a Hymn and Tune book, a large proportion of which—perhaps one-half—shall be made up of a collection of carefully selected hymns of direct worship, set to music as well adapted to the use of a congregation of worshippers as is the sentiment of direct prayer and praise."

Again, in '72, in the "Advance", "Hymns which are, both in the form and in the spirit of them, hymns of **direct worship**, are, as a class, more vigorous and soul-stirring than others, and are better calculated to heighten the effect of the strength and dignity, the grandeur and sublimity of **maestoso** harmonies."

And again, in '74, in the same paper:—"There is no violation of the rules of harmony and good taste in the unison of many voices, singing a melody which possesses strength and dignity, while the harmony is slow and majestic, but soul-stirring and triumphant. On the other hand, to ask a large worshipping assembly

to sing a good choir piece, is greatly to sacrifice true musical taste."

Thus the writer spoke and wrote, and thus he has continued to teach and preach. Would that he might be able to so present the matter that it should commend itself to the altogether more careful and thorough consideration of ministers and sacred musicians, till it could not longer be said of the devotional exercises of song, especially in the Sabbath services of the churches, that "Things are altogether at loose ends!" Would that he might be able to effectively emphasize the fact, that one of the offices of heavy harmony and worshipful sentiment suitably blended is the **awakening**, as well as the **expressing**, of **simultaneous devotion**.

"Music is **expressive**, but impressive too;"—music? then **sacred** music;—sacred music? then **congregational** music. But, in the address from which we have just quoted, the statement is made that "When large and wealthy congregations content (?) themselves with merely singing a number of hymns together, they are using music (and only the very dregs of it)—**(and only the very dregs of it!)**—for the **one** end of common expression." Ah! such treatment as music gets (while worship languishes) in the house of its friends; Sadly, sadly, things **are** at "loose ends"!

CHAPTER V

THE MEANING

“Fair, are the flowers and the children;
But the subtile suggestion is fairer!
Rare, is the rose-burst of dawn;
But the mystery, that enshrouds it, is rarer!
Sweet, the exultance of song;
But the thought, that precedes it, is sweeter!
And never was poem written
But that the meaning outmastered the meter!”

—Realf.

What is music? It is a language of the soul; more particularly expressive, if it be an undelegated, and impressive, if it be a delegated, voice. What is worship? The soul's emotional activity—never its passivity, or its receptivity. Thought may be, feeling may be, but worship cannot be, without an act of will. What is congregational worship? Community of worship; openly, sympathetically and concertedly expressed. Is not, then, the form of direct address a matter of much importance? Shall the congregation content itself with the **incentives** to worship? Better, itself, listen, or, itself, become a **trained** chorus-choir. Shall it sing the descriptive, didactic, hortatory, comminatory? Better sing to God, than to man; but, if to man, better to be prepared to render **cantabile** song artistically.

We need to comprehend the deep meaning of the exercise, its nature and legitimate scope, and then, with the greatest care, to attend to the matter of sentiment, setting aside all that has not appropriated to itself fitting metrical and musical media of development and expression.

The careful study of hymnology may be even more essential to the sacred musician than to the mere writer of good sacred lyrics. The writer may hit upon some rhythmical movement or other, which may serve to keep him within the traces, and may work under a sort of inspiration; and the result may, none the less, be a meritorious production for his not knowing how in the world he did it. He may even be oblivious to its intrinsic worth. But the sacred musician must know it. He must comprehend it in its degree of adaptability to certain classified media of expression among the musical forms with which he is acquainted, before he can safely trust himself, either as a composer or compiler; while, as trainer, or leader, such qualification is most helpful. So, likewise, the sacred musician should be able to comprehend, at a glance, the meaning of the musical forms he uses; e. g., the degree of volume, the degree of rapidity, or of slowness of movement; at least, certainly, whether or not they be "**choral**" or, "**cantabile**". More than that: he should be able to grasp, to some extent, the meaning of the chords, in their progression, and the story they tell, in their harmony, both in phrases, and as a whole—and, none the less, because, often, in this their heard effect, espe-

cially in congregational music, the parts, **outside** the melody, **are nothing more than mere accompaniment.** (The instrumental part, in congregational music—in fact, in all church music—should never be anything else **but** accompaniment; the instrument, or instruments, should ever be **kept under**, so as to bear up, never to lead, the song.) He should be able to think in chords sufficiently well to grasp, at a glance, the beginning, middle and end of climax or cadence; and, if he be chorister, he should be able to instruct his choir how to lead the people **into**, as well as **in**, the right spirit and method of rendering; and, if he be only precentor, he should be able to do all that of himself. Better, if he be, at one and the same time both chorister and precentor.

CHAPTER VI

THE METER

Either fast, either slow, doth the universe go;
Neither hastens it, either, nor slows;
And the songs of the stars have their measures and bars—
But who shall their rhythm disclose?

Can we accept it, can we believe it, that the theory which shall, at last, obtain (and, let us hope, ere long) will be as much in advance of the accepted views of Lowell Mason, as his theory was in advance of the views

of Holden, Billings and Swan? Says a writer:—"The average church music is neither devotional nor artistic." The sacred musicians of fifty years hence will, let us hope, pronounce this verdict, as to the music of today, to be true. The times demand a new school of musicians.

In our Musical Conventions, Normal Music Schools, Musical Conservatories, and in the Musical Departments of our Seminaries, Colleges, and Universities, institutions which deal with music, **as music**, comparatively little attention is given to music, **as worship**. There is great need of special teaching. As a people we have, as yet, scarcely learned our A-B-Cs, so far as music is concerned.

We have not yet learned carefully to distinguish, e. g., between Sacred and Secular; between **Choral** (cong.) and **Cantabile** (choir); between Church tunes, and Gospel-Song tunes; between the classic, and the non-classic form. **And the precentors, choristers, and organists are few indeed that do not render both the best, the mediocre and the poorest, whether congregational, or choir, or Gospel-Song, either too fast or too slow!**—as if there were at bottom no guiding principles. (Gospel-Songs are usually sung either too fast or too slow, usually too fast, by others besides the Salvation Army.) Whenever a large congregation attempts to join in a song which is either so light and airy, or so ornate and difficult in its tone lengths and melodic intervals, so delicately beautiful in its harmonic effects, or, in any respect, so strikingly peculiar as to be classed

with **cantabile** forms, it is very generally the case that the manner should be rather subdued. There should be a certain repression of feeling and of freedom, a deference to mere artistic effects, a delicacy of expression which need not be in the use of a **choral**. But, take "Nuremburg". The movement should never be fast—never **very** slow. It should be—"Nuremburg"! (Say forty seconds; time doubled at each of the **four** "holds", i. e., on the **last** note of each phrase. Notes of the same variety require less time in "America"; still less in "Lyons"; still less in "Coronation"; still less in "Webb"; and still less in "Missionary Chant"—but more in "Dundee"; and still more in "Pleyle's Hymn". "Lyons" requires about 55 or 60 seconds; "Old Hundred", 45 or 50; "Coronation", 40 or 50; while "Stockwell", **cantabile**, "Sessions", "Retreat" and "Rock of Ages" require about 35 or 40; and "Antioch", about 30 seconds for the entire piece.) The "measures" are not, in this form, for the **ear**, but for the **eye**. The "accents" are for the most part, alike. A short foot takes to itself the accent of a long foot. It is a "Mark time, march" movement, and the accent is as unrhythmical and as unvarying, as to force, as the "Mark time" **ictus** of the base drum—accommodating itself, indeed, not to the length of the legs of a man, but to the nature of the form used, and the thought to be expressed. Steadily moving, emotion bearing, to Heaven ascending, chariots are these; chariots bright, and beautiful and strong; mighty chariots; fitting media; chariots of the highest praises of our God.

PART IV

The Difficulties of the Double Discussion

CHAPTER I

How to Do It

From the outset, we have labored in full view of the difficulty experienced from what seemed, whether or not we began **in medias res**, a necessary keeping up of a double discussion, continually; considering, at one and the same time, "What is to be done", and "How to do it". So, while we are studying, now, how to do it, we may, perhaps, add somewhat to our knowledge, and correct our views, as to what is to be done.

If the reader began at the beginning, and has patiently come with us, so far, he must now have something of an intelligent view of the nature of the route—'mongst big boulders and briery under-brush; deep canyons; bold projections, declivities, cracks, crevices undreamed of; sand-dunes; desert-stretches, drear and monotonous; plateaus, interminable, and foot-hills beyond. And, if, now, because we do not proceed to pilot him to still higher heights, and up among the

mountain-tops, to point to the things his soul longs to see, of which he **has** dreamed, for which he patiently waits to behold; if now, he is discouraged—we would fain share that discouragement with him! We are not able. Mayhap he will, by and by, find a better guide. Let us go back, and start over again. May be we shall be able to map out the route, so that others may the better follow our footsteps, by and by.

Let us listen, at greater length, sometimes, than before, to those other explorers who have endeavored to map out the path well—in days ago—for us.

And, in so doing, let us bear in mind, that, though we cannot accept **some** of the views presented—surely not, **some** of them!—yet, we **may** get help—help that we need—in closely following the line of thought, in each case, presented in the persistent (and, shall it not be, prayerful?) effort to “Prove all things, and hold fast that which is good.”

While preparing the previous chapters, our thought has often reverted to those earnest words of the Rev. Dr. T. DeWitt Talmage, when, in view of the fact that the most earnest and persistent efforts, of those who were supposed to know, or to know much of, the “way to do it”, resulted, so largely, in only adding chaos to chaos, his righteous soul was vexed, till he cried out, in sheer irony, “**Down with congregational singing! and let us have no more of it!**”

And, in connection, Dr. Talmage said:—“Congregational singing is a nuisance, anyhow, to many people. It interferes with their comfort. It offends their taste.

It disposes their nose to flexibility in the upward direction. It is too democratic in its tendency.”

* * * “In some churches, it is the custom for choirs, at each service, to sing one tune which the people know. It is very generous of the choir to do that. The people ought to be very thankful for the donation. They do not deserve it. They are all ‘miserable offenders’ (I heard them say so), and, if permitted, **once** in the service, to sing, ought to think themselves highly favored. But I oppose this singing of even the **one** tune that the people understand. It gets them hankering for more. Now, if all the tunes are new, there will be no temptation to the people. They will not keep humming along, hoping that they will find some bars down, where they can break into the clover pasture. They will take the tune as an inextricable conundrum, and give it up. Besides that, ‘Pisgah’, ‘Ortonville’, and ‘Brattle-Street’ are old-fashioned. They did very well, in their day. Our fathers were simple-minded people, and the tunes fitted them. But our fathers are gone, and they ought to have taken their baggage with them. It is a nuisance to have those old tunes floating around the church, and, some time, just as we have got the music as fine as an opera, to have a revival of religion come, and some new-born soul break out in ‘Rock of Ages, Cleft For Me!’

“The old tunes ought to be ashamed of themselves, when compared with our modern beauties. Let ‘Dun-dee’. ‘Portuguese Hymn’ and “‘Silver-Street’ hide their

heads beside what we heard, not long ago, in a church—just where, I shall not tell.”

We here insert a number of (detached) quotations from Dr. Thos. Hastings:

“Circumstances and feelings will indeed continue to change: but if left to themselves, we shall only, as heretofore, be driven from one extreme to another, without the realization of improvements which are substantial and fundamental. Such an interest, left to itself, will never be rightly treated. Left to aesthetic guidance on the one hand, or to cold negligence on the other, it will continue to give perplexity and discomfort.”

“There are duties which are not left discretionary. The truth, as it is in Jesus, must be maintained, though we may be called to die for it. What consideration could excuse us in neglecting the word of God, or in violating the Sabbath? Under what circumstances would it answer to neglect pious meditation and holy communion with God? Will it answer for us to defer our charities till the period of a wiser generation? Shall we defer sending the Gospel to the heathen, till all Christian denominations are ready to combine in the undertaking? Shall the Bible be withheld from the masses, till all commentators are agreed as to the nicer interpretations?”

“Let us be consistent. Praise is a part of divine worship. Worship is an active principle. It is something

to be personally offered. Praise is to be sung. This is its specialty. It is not a mere sentiment to be imagined or listened to, for comfort. It demands the active volitions of the soul. Is this a thing to be left to irresponsible hands? Can it be postponed to a future generation? The idea is preposterous."

"This very experiment, however, has been tried, within my own recollection. And what is the results? Children still sing, and adults love to hear them, and lend their kind commendations and encouragements. But adults, especially the male portion of our congregations, seem to be more silent than before. Doubtless there are exceptions of a more favorable nature, but as a general remark, it seems to be abundantly true. The so-called **next generation** has arrived, and where are the singers who have prepared themselves, heart and soul, to become active in the praises of God? Are they to be found?

"Some things, then, remain to be done, which ought not to be postponed. When our Heavenly Father postpones the blessings we so urgently need, and bids us defer asking till some future period; then, I had almost said, a little postponement might seem more rational. But no. Already He has laid us under infinite obligations to praise Him, not one of which can ever be fully answered.

"Some things remain to be done, which **can be accomplished**. What are they? and what method should be observed in the undertaking?"

“We have in circulation, speaking melodies for didactic and narrative hymns, and melodies which are richer and more characteristic, for hymns which are more emotional. This distinction is at present but little noticed; yet when the claims of utterance shall be properly regarded, the classification of tunes, in this respect, will be more generally appreciated. At present, tunes are selected chiefly in regard to pleasing sentimentalities and associations which are less intrinsic than accidental.”

“A person must enter fully ‘into the spirit’ of what he is singing, or he will entirely fail of success. He must show himself to be in earnest. He must have right conceptions of his subject, and exercise corresponding emotions, or be discarded for his stupidity.

“Here is another source of the great difficulties we are considering.

“Let it not be said that the members of a choir and congregation will be indifferent —**will have** their own way. It will be time for such a conclusion when normal culture, faithfully applied, shall have proved itself to be a failure. While the Service of Song continues to be negligently treated, or to be cultured chiefly for the enjoyment of indefinite sentimentalities, we need not wonder at the barrenness which ensues. We cannot expect in religious things to reap where we have not been careful to sow.”

“Let me ask, then, whether it is possible for one whose heart has never been turned or his mind enlight-

ened in the spiritualities of true religion, whether it is possible for such a one to give due expressions of things that are not understood by him? How can he exhibit such feelings and wishes as are known only to the real Christian? Narrative and didactic responses and hymns which are poetically descriptive, may occasion him less difficulty, but hymns which are strictly and deeply devotional are too much for him. **There** he is dealing with hidden mysteries. Even, if he tries, the very language of the hymn may mislead him. He can ignore the words and **perform** the music, and he can in a general way, if he pleases, catch somewhat from the surrounding sympathies. He may be loud amid jubilant associations, and soft amid scenes of tenderness. He may be calm while singing of calmness or tremulous while singing of terrors, but in this he will be almost as mechanical as if he were merely handling the stops of the organ. His manner will be as different from that of the real worshipper who understands himself, as is that of imperfect mimicry from real life."

"Changes, as to methods at least, will undoubtedly come,—and, very possibly, the time is near at hand. Christians whose attention to religious music is limited and superficial, will, as heretofore, be in favor of only the two usual extremes of management, both of which are at variance with normal activities and influences, and between which there seems to be little to choose."

"Public sentiment should, as far as possible, be rectified. The looseness of principles, and the vagueness of

opinions and the visionary imaginings of art, and consequent negligence of effort and conception, will continue to prevail, unless people can be made to think soundly and act earnestly and discreetly. This requires time and unanimity and consentaneous effort. We want not the dazzling of aesthetic moonshine, in poetry or prose. We want facts and principles in the straightforward paths of logic and common sense. Our lecturers, journalists and conductors of quarterlies should be induced to speak out earnestly and to the purpose. We want 'line upon line, precept upon precept, here a little and there a little', till the way is fully prepared for united action."

"The grand and broad distinction between real and personated worship should be kept before the public mind—the difference between mere performances and real exercises in praise, with respect to culture, preparatory rehearsals, conductors, etc. In short, every form of arrangement and effort which is essential, should be plainly set forth."

"My complaint is not against art in itself considered, but against negligence on the one hand, and misdirection on the other."

"My hope is that good sense will at length prevail, and that the churches will arouse to action."

The following quotations are from Dr. Geo. F. Root:
 "Congregational singing does not seem to prosper when the best voices are picked out and set by them-

selves in a choir, for beside the feeling that the responsibility of the singing no longer rests with them (the congregation), there is another feeling almost impossible to be rooted out while a choir exists, viz., that the choir, whatever invitation may be given, prefer to do the singing themselves, and that others should not sing; and, moreover, the people feel that the choir have a sort of right thus to prefer. Besides weakening the power of the congregation by taking away from their midst the best voices, the almost inevitable result of having a choir is the singing of such music as some of the people cannot join in, and this, as has been seen, brings with it a train of, at least hindrances to worship."

"It is only by doing truths that we know and possess them. It is only by exercising our affections in their ultimates, i. e., in acts and sounds, that they are nourished and strengthened. So far as the improvement of our affections is necessary to our regeneration, we must in that 'work out our own salvation' as in other things. It follows that all **should** join in the utterance of such words as are suited to the worship of the Lord in the song-service of His house.

"Words are said to be the clothing of ideas. Printed or written words, the clothing to the eye; uttered words the clothing to the ear. Those who are rich may wear fine clothing; the poor cannot. The rich, musically, can clothe their utterances of the words in the song service, in beautiful forms; shall the others be excluded because their clothing is poorer?"

“It is true that a singer may be so completely the master of a difficult musical form, (tune, anthem or chant,) that **he** may use it without, as it were, giving it a thought, and may truly worship the Lord in the act, but if he is worshipping with others, ought he to insist upon using that form, when his less accomplished neighbor is obliged to struggle with it, and give it so much attention that he cannot, while using it, worship at all? The better singer can make use of a simple form, and will not his progress in the divine life be advanced by giving up his own preference to the needs of those who are less advanced musically than himself?

“It may be necessary in order to accommodate those who inherit a low condition of music, and have grown up without trying to rise above that condition, to have the musical form or tune very simple, perhaps hardly removed above a prolonged or monotonous reading; but, as has been intimated, the tune bears the same relation to the quality of the act as the Lord sees it, that the clothes do to the man, or the natural body to the soul—it is comparatively insignificant.

“It is, perhaps, possible to receive some benefit by impression, while listening to a well-ordered choir, but it is so little compared to the result of one’s own act, as hardly to be worth naming. As the lover can sound his affection to his betrothed far more to their satisfaction and his benefit than another can sound it for him, (although the other may be a better singer,) and as the soldier can do far more for his courage and love of country by shouting the battle-cry himself, than by

listening to its performance by others, especially if he is in the sphere of those doing the same thing, so the poor tempted soul can utter for himself, 'Have mercy upon me, O Lord, according to Thy loving kindness,' as no choir, even were it composed of angels, could do for him."

"If all can be induced to join in the exercise without going so low musically, so much the better; but it is of the utmost importance that the work should commence where not only all can join, but where all are willing to join. Having commenced, the way upward is sure and comparatively rapid, for such is the nature of true order even in externals, that every effort to come into it from right motives, receives Divine guidance and aid.

"Let the beginning be where it will, there will be some voices out of tune, some out of time, and some, which, if heard alone, might not be altogether agreeable in quality, (it must be observed, however, that these last are generally **singers** who have some peculiarity that they are not aware of themselves, and perhaps, cannot be made to perceive,) but the annoyances and difficulties arising from these things, are to a great extent, imaginary.

"Let any congregation be fully imbued with the spirit of these truths, and have a musical form, (chant, tune or anthem,) adapted to their state, and the true tones will so predominate that the others will scarcely be heard—especially is this true of any organ, properly played, accompanies the singing. It is only where

there are unnecessary hindrances that this act, even in externals, is not at least respectable in any of our congregations.”

“And why is it that so little is made of conception and emotion in the Service of Song? It is that singers in general are deficient in susceptibility? In secular music, these qualities are all-essential. The military, the amatory, the elegiac song, for instance, must be sung with characteristic feeling, or be regarded as an entire failure; and the song, too, requires preparative rehearsals for emotional training. But in rehearsals of church music, the general style of the tune, whether really appropriate or not, receives the chief attention. The words not only are not distinctly uttered, but the current of thought and the changes of emotion are seldom cared for, except as they may give pleasing varieties to the music.”

“If, after months or years of the full joining of all the voices of the people in congregational singing, a choir should arise to give more musical pleasure on proper occasions and by proper means, **that** will be orderly, and the lower use of music will be properly derived from the higher. It may be that some of the older members of the congregation will not be induced to join audibly in this act in this generation, but the children will all sing wherever this experiment is tried, and the time will not be far distant when the Divine injunction, ‘Let the people praise Thee, O God, let all the people praise Thee’, will be literally obeyed.”

The following quotations are from Rev. Dr. Joseph S. Duryea :

“What shall we say of worship as a social exercise? Can there be community of devotion in unexpressed feelings? It may be granted that the simple fact that at the same moment others are offering prayer and praise, may cause the worshipper to experience a sympathetic relation to them. Yet in all the special matter of this worship he remains solitary. And why then the command to assemble worshippers for worship? It is granted that visible posture of meditation or prayer may aid in substantiating the fact of a contemporaneous devotion, and so in forming in consciousness the sympathetic relation of associated worshippers. But,—not insisting upon the fact that the assembling and the posture are indefinite expressions of devotional feeling,—still the worship, in the main, continues to be solitary. Social worship, in its true intent, and full efficiency as a means of grace, must consist in outward expressions of thought and feeling.

“There is another fact, hereafter to be more fully considered, which must not be forgotten in this connection. Affections grow in the act of outward expression. It is not intended now to analyze the process, but simply to adduce the fact. It has received the most profound acknowledgment from all students of human nature. It is most impressively corroborated by the testimony of all oppressors of the church. Tyrants, inimical to Christianity, have always endeavored to suppress vocal worship, not simply because it has proved to be a me-

dium of confession and proclamation of Christian doctrine, but a powerful means of firing Christian enthusiasm and nerving Christian heroism. This fact may be practically applied, somewhat in advance of the determination of this discussion upon its special object, as a warning to all those who advocate and maintain the practice of suppressing all doctrinal expression on the part of the congregation of God's people, and commit the exercises of God's house to those who perform them by proxy for the worshippers."

* * * * *

The benefits of common expression are various and great.

"(1.) It increases spiritual affections. Unless our true sensibility has been destroyed, we are in necessary sympathy with those who have a nature like our own. The expression of this sympathy we crave from others, for the increase of our joy, when we rejoice; for the alleviation of our sorrow, when we suffer. We manifest our feelings that we may beget sympathy in the hearts of those who understand and love us. When we view the manifestations of their feelings, we share them. By this principle we may, in part, account for the influence for good or evil which men exert upon each other. It is the secret of the power of popular assemblies to form public sentiment and determine action. The orator speaks to a throng, not simply to save the time it would require to address each individual apart, but to gain from the compacted mass inspiration

for his eloquence, to use the mighty assimilating force in the manifested passions and will of the majority, to convince the unconvinced and sway the unconsenting. How has the testimony of experience recorded itself in the familiar phrase, 'Carried away with the crowd'. There is the likeness of the electric force, its current and its circle, in the multitude in contact. In like manner, in social worship, the sympathy of the worshippers is the medium of strong impulses to all the emotions which enter into devotion." * * *

"(2.) As our sympathy with our brethren quickens our devotional affections when we engage with them in worship, so does the exercise of sympathy in common devotion increase the tenderness, quickness and power of sympathy itself. We come to feel in all its realness the brotherhood of Christian souls. Nor does the action of this sympathy cease when the worshipping assembly is dispersed. It lives in all the intercourse of life. It moves us to 'rejoice with them that do rejoice, and weep with them that weep'. It leads us, in all the forms of mutual helpfulness, to bear one another's burdens and so fulfill the law of Christ. And in this way common worship is the inciting cause of Christian work.

"Not only are these various results of common worship in the direct line of our progress toward the end of our faith, the perfection of our souls in the divine image, but they tend to the fulfillment of one main purpose of God in our salvation. He contemplates not merely the redemption of individuals, but also the compacting of a community of the redeemed. He is build-

ing a spiritual house, a temple of many living stones. He is completing a spiritual body composed of many members. He will answer the mediatorial prayer, 'that they all may be one'. As he calls us to worship him, that we may 'grow up to him', he, in like manner, invites us to worship together, that minds and hearts, concentrated all at once on him, may coalesce in unity of thought and love. As he conditions the enjoyment even of promised good on prayer, that the pressure of our needs may bring us into communion with him; so has he made larger offers to united supplications than to solitary petitions, that he may bring us into fellowship one with another.

"Our common worship is therefore an earnest of our salvation, a foretaste of heaven."

So far as he has touched upon the really prime essentials, in the following quotation from a lecture to a company of ministers, we think that the author of the following has, in the main, spoken well:

"In any practical effort towards the enrichment of worship by improving the service of song, you will be very liable to encounter Mr. Smith who has ideas on music, which he considers the only correct ones, and which he wants a chance to carry out; also Deacon Jones, whose favorite daughter he thinks should have the prominence in the choir; also our musical Sister Robinson, who does not know that her voice has been cracked for the past ten years; also good Brother Slow-coach, who was brought up on Balerma and Greenville, and declares they are good enough for him. Thus an

embarrassing amount of latent human nature is apt to be aroused in any attempt to adjust or render more efficient our church music.

“Illustrative of the practical difficulties which often attend the Service of Song in our church worship, I recall the instance of a church (not my own) but with which I have been conversant. Every few months there has been a change of order. First a chorus choir was organized, then as the members began to lose interest and fall out, a quartette would be formed. Not singing very well they would be criticised, and finally break up. Then some warbling prima donna would be hired to sing one or two stunning pieces every service. That becoming tedious to the conservative amen-corner-brethren, a precentor would come to the front and wave his magic wand over the congregation and lead them with sonorous voice. And so with them church music has ever been a uncertain quality and a disturbing force.

“Thus the question, what to do about the music becomes a perplexing conundrum with those who are responsible for the service of the sanctuary. It must not and cannot be dispensed with. It will not take care of itself any more than the preaching will take care of itself. It must be provided for with wisdom and care, and if need be, at expense.

“The easiest way, where practicable, is that still in vogue (though decreasingly so,) in our large cities, of hiring a quartette of competent singers, paying them liberally, and demanding of them good music in return.

They are expected to take care of that part of the service and assume the whole responsibility of praising God. All that the congregation has to do is to admire, and enjoy, and—foot the bills. There is the least trouble involved by this method.

“It is a **quid pro quo** transaction. Yet the devotional instincts of the average congregation are not satisfied through this arrangement, neither are the magnificent possibilities of devotional music in public worship realized.

“In my judgment the best provisions for church music is the chorus choir, judiciously organized and led, and from which loud, cracked and discordant voices are carefully excluded. If the chorus includes voices suitable for solo parts, so much the better. The first office of the choir is not to display its musical abilities and astonish the uninitiated, but to lead the congregation in the Service of Song. No religious song service is complete, in some part of which, the congregation does not join.

“Yet exclusive congregational singing in our average churches, unled by an efficient choir, is not very successful. It is devoid of enthusiasm, and becomes dragging, monotonous and tiresome. The grand congregational music in Mr. Beecher’s church, Brooklyn, could never have been attained without the aid of the great organ and chorus choir which unites and controls that vast body of song. Without such kind of leadership the congregational singing in Spurgeon’s great

tabernacle is said by recent visitors to be uninspiring, and well nigh a failure."

Rev. Dr. E. P. Parker thinks the church of Rome is just a little ahead, in some respects:

"We may take a hint and learn a lesson from the methods employed in great revival services. To hear a multitude of voices joining in some familiar tune or chorus is very thrilling. But the revivalists know better than to trust to this alone. They deliberately undertake to **sing at**, and **sing into** the people. They attempt to reach and soften hearts by songs rendered sometimes by one voice, sometimes by two or more voices. The song precedes the sermon. There are solos and choruses. Every Moody has his Sanky! Pentecost his Stebbins! They hunt in couples. The singer is no less important than the sermonizer. But for this the revival would limp along on one leg. And yet our churches limp along on one leg, and save some money.

"In order to have this second end of music attained in church services, it is necessary to have trained and disciplined singers. If one only is practicable, then have one who shall be competent to sing to the people some high, sweet stirring strain out of the innumerable excellent compositions that great musicians have written for the service of the church. But how much better still to have four singers (or more)—using them in the congregational song to give it life, motion, volume and unction, and then in high anthems such as the Te Deum, Gloria In Excelsis, etc., and in other songs that

"have power to quiet
 The restless pulse of care,
 And come like the benediction
 That follows after prayer.

"As a most strenuous and uncompromising advocate of congregational singing, I still insist upon the blessed privilege of listening to such music as congregations cannot sing together, of **being sung to**, of sitting quiet and still under the spell of a music that gives new meanings to holy words, gains access to the heart by sweet stealth, and works its miracle of healing and consolation in the affections. Music, and especially sacred music, has its own peculiar, inimitable, incomparable power over the hearts of men. The ancient fable of Orpheus softening the rocks with the charm of his notes, and even exciting pity in the realm of shades whither he had followed his wife, enshrines an everlasting truth. Have we not seen a great assembly hushed, subdued, and softened even to tears as the matchless Parepa sung 'Come unto me all ye that labor', from the Messiah? The Roman Church is too wise to omit this ministry of music from her services, and because she has never yet failed to exercise it, great musicians have written for it the noblest music that has ever been heard in this world."

Said Rev. Dr. Thompson, in 1871:

"Christ is all and in all. In the progress of the race toward perfection in God, this truth is more clearly apprehended than ever before. In this light, old things

are passing away. History is rewritten. Theology becomes instinct with life. Devotion becomes more intense. Worship takes on a higher phase. The Service of Song in the house of the Lord is ennobled. It becomes not only more definitely praise, but also more distinctively 'Christian Praise'.

"From the great mass of material in most hymn-books, the instinct of good pious taste rejects what does not express this developed Christian feeling of the Church.

"It rejects **mere** dogmatic statements, as belonging to catechism, creed, confession.

"It rejects **mere** didactic, descriptive, and hortatory rhymes, as belonging to the sermon.

"It rejects hymns in praise of deceased saints, angels, or other creatures, the Sunday-school, anniversaries, etc., as foreign to the worship of one God.

"It rejects hymns of self-examination in public worship, as belonging rather to the closet.

"It rejects poetical compositions which have no lyrical character, as unfitted for musical expression.

"Hymns which belong **prevailingly** to these classes have been mostly omitted of late years by conductors of public worship. Exceptions of course occur on specific occasions. But exceptions prove the rule."

PART V

Early Training

CHAPTER I

A FAULT OF THE PIANO SYSTEM

Speaking on the subject of Sunday School music, many years ago, the present writer said:

“The music of the Sabbath School has become a very important feature of that work. Its objects are to afford a medium of direct worship, to prepare the mind for the reception of religious truth and to impress it upon the heart.

“There is more of nature and less of art in the child’s song than in that of the adult, and this naturalness should not be lost sight of, and what little art is used should be used with care.

“The child’s song is decidedly melodic, and the harmony should always be subordinate; hence much depends upon the selection of melodies.

“A child’s song is like the music of the little brook, while the flow of harmony in choir music is like that of a river divided by many islands into many channels which all flow harmoniously together, and the choral hymn or congregational song is like the broad, deep

river, which, undivided, flows on majestically till it reaches the open sea.

“Choir music is too artistic, and congregational music too sublime, for the uses of the Sabbath School. In all Sabbath School music care should be taken to sing fast enough. A six part song sung slowly will usually be sung as if it were a three part song. The very nature of such music requires a movement similar to that of glee music. Words of a very different sentiment may be used at Sabbath School anniversaries, concerts, etc., from that which is proper for the regular exercises of the school. Here only two classes are appropriate; devotional hymns, and religious songs. The latter embraces all that are of a religious nature, though not strictly devotional, and the former only those which are direct addresses to the Supreme Being.

“New songs furnish a great attraction, and every school should be constantly furnished with a good supply. But while it is necessary to interest and attract, it should be remembered that the Sabbath School is not a place for simple amusement, and the Sabbath not a day for the teaching of the science of music, or for learning new pieces.

“Correct elocution, though not so essential as in choir music, is more necessary than in congregational music. A single illustration of the many faults which are common and comparatively easy to correct, must suffice. It is always with peculiarly unpleasant feelings that I hear the word **Jesus** sung with an accent on the last syllable, and in the careless style of careless chil-

dren led by a careless leader. This disagreeable effect is heightened by leaving the vowel element too soon and prolonging the consonant element, or making it very prominent, as if it were necessary to do this in order that the words may be distinctly heard—a great error—peculiarly unpleasant in case of the sibilant.

“Children learn so much in singing by imitation, that very many faults may be corrected simply by good example.—They should in every possible way be encouraged to learn to sing, and always to sing in the Sabbath School, and to unite in the songs of praise in the ‘great congregation’ in the ‘House of the Lord.’ ”

Says one:—“Let us believe and feel that we sing as much as the preacher, that which he preaches. Spiritual soul music is what we need. If our young people would spend more time in singing, and become familiar with all the hymn tunes; if the fathers and mothers would gather the family together and sing evenings, it would not only brighten our homes, but prepare both old and young for hearty, spirited congregational singing.”

In, or about, the year 1884, the present writer said:

“How many are there between the ages of fourteen and twenty-four who have studied the piano for a term of five years that can play church music well? How many that can play and sing ‘Lyons’, ‘Dennis’, ‘Seymour’, and St. Martins’ with any large degree of energy, earnestness and emotional and devotional expression, if unexpectedly asked to assist in Sunday School, prayer-meeting or church services? How many

at the expiration of seven or even ten years? Does the prevailing piano curriculum, at home, in our schools and colleges, answer the purpose of those who desire to become players and singers of church music?

“It must be admitted that the five years’ piano course does not ordinarily produce good players of the sweetly devotional harmonies, nor good singers of our thoroughly spiritual melodies; that it is usually necessary to supplement it with a course of training in sacred music which will require the practice of a year or two, or more. To many the required time, strength, discipline and expense are appalling at the outset; many who begin become discouraged and give it up; many who press on are content, if not obliged, to remain very indifferent performers in either branch, but especially the sacred.

“Considerations of this nature give importance to the question whether or not such a course is at all essential, or even desirable, as **preparatory** to the work of learning to render tastefully and well our soul-stirring song sermons and spiritual melodies, and the precious psalmody forms that are wedded to our sweet sacred lyrics. Does it pay? Estimate the outlay. Consider the results. Take into account the needs, possibilities and probabilities. We know that, for secular music, the piano is the instrument of instruments in homes of wealth, luxury and ease, and skillful performers; while it is a priceless treasure in many a home of moderate means and indifferent performers. We believe that sacred music could be taught upon the piano by a

method which would tend to make that branch far more popular and helpful." * * *

“In the summer of 1884, a young lady whose school privileges had been few, who was during the time performing the duties of kitchen girl in a city boarding house, having had no musical training save one week of singing class drill, anxious to proceed with her education, took one term of lessons, at the close of which she could play and sing as many gospel songs as she had taken lessons; some of which (player **incognito**) would have been well received in many of the larger Sabbath schools of the land. How much better, in her case, than to have spent the time upon the piano! or upon the organ with an instruction book and a march! A farmer's daughter in northern Kansas began to take lessons in '80, at about the age of sixteen, and studied one year, at which time she was the successful rival of all players in the church and Sabbath school, and had written four-part songs and church tunes, which, without correction, would be well received in any of our churches. How much better in **her** case than the time spent with the piano or with an Instruction-book and half a dozen marches! A farmer's girl of northern Iowa, about sixteen, with no thought of teaching in the near future, not being able to play the easiest church music or march in good time, or good taste, during the winter of '83-4 received instruction during three months while at college; having written four-part compositions that would pass as church music anywhere, she then returned home, took a class of twelve, declining to take

six more, and has since been teaching. How much better in her case than the piano and marches! How much better for the communities in which these young ladies live! But if time, health, finances, and the plans of life permit, and they are inclined to take the piano course further on, nothing could be so helpful as this thorough training with its already thoroughly practical results.

“Not only is there a lack of general intelligence respecting the essentials in the study of sacred music, and a lack of excellence on the part of the players and singers brought about by the prevalence of the half-a-life-time methods, but there is also wanting a **love** of sacred harmonies and spiritual melodies which those methods choke out. First intelligence, then enthusiasm, then a love of sacred song that will never die.”

CHAPTER II

THE CABINET ORGAN FIRST

(A plea for the use of the organ—with method to suit—in the beginning of the study of harmony and church music.)

“What can be done to create, develop and intensify a love of sacred songs among the young people, which will result in its far greater and ever increasing useful-

ness in home enjoyments and culture, and a steady and healthful, but positively radical and permanent improvement in the song services of the sanctuary?

“To-day there are many instruments in the homes, and hosts of young musicians everywhere. But we are not satisfied with the results as seen in the home and social circles, in the schools and in the house of God, and we are wondering if our young people with all the advantages they are having will be instrumental in bringing about a better state of things by and by, and we raise the question of the degree of excellence attained in proportion to the time spent—**and on the sacred side.**

“Now a thorough course in sacred music, or even a single year, is of incalculable advantage to one who would take the piano course afterwards; while piano and secular practice to be of any great service to one who would study sacred music afterwards must extend through a term of, at least, years. And, if between the ages of 12 and 20, if properly taught, the beginner of sacred music upon the organ, will not ordinarily need to receive instruction longer than about two years, giving to it about the amount of time usually given to the piano, in order to sing and play church music smoothly, easily, tastefully and well. What is still lacking in the matter of prompt rendering can be brought up at leisure, so thoroughly intelligent will he be; while he will not experience the pianist's need of being ever in practice. But as to the brevity of this course, we said ‘if properly taught’. Meth-

ods greatly vary, and are generally irksome, unwieldy and inadequate. But so used have the people become to the piano and semi-piano methods, so accustomed are the members of the musical profession to the old-time routes and rates, that it is quite difficult to make apparent the practical importance of a shorter and better way. Herein we reach the root of the whole matter.

“And, as being very vital to the subject under consideration, we would add in this connection that, without the tedious instruction book process, scale practice may be put on the review list at the end of one week, positions at the end of two weeks more, and tonic and attendant harmonies at the end of three weeks more; and from that time on to the close of the first year, with gospel songs instead of instruction books, and easy church pieces instead of marches, with the judicious help of the teacher, the pupil will make an advancement not possible by any other method save that in which this is supplemented by the study of rudimental harmony, and the writing and playing of the pupil’s own compositions. This is not mere theory. In the absence of experience and tangible practical results, we would advocate no theory of culture. Nor would we point to those, as examples, respecting whom it could be said, in one word, ‘prodigy’.

“In the preceding paragraph the writer has not laid claim to having discovered something never thought of by anybody else.

“Not only is there a lack of general intelligence respecting the essentials in the study of sacred music,

and a lack of excellence on the part of the players and singers, brought about by the prevalence of the half-a-life-time methods; but there is also wanting a love of sacred harmonies and spiritual melodies which those methods choke out. First intelligence, then enthusiasm, then a love of sacred song that will never die.

“As things now are it would seem that he who shall succeed in popularizing, even in some small degree, a system of musical culture which will at once give larger prestige to the cabinet organ among all classes, rendering it far more helpful on the sacred side, tending to secure higher, better and more rapid, and less expensive results, but in an essentially scientific and artistic direction, will have rendered great service to the people of his day, and will have inaugurated something having to do with essentials in the coming system of musical culture.”

A child not yet eight years of age, who has never been “rushed”, either in her school or musical studies, plays and sings (or plays, while her teacher sings) the Gospel-Songs, “Jesus loves me, this I know”, “Oh happy Day, that fixed my choice”, “The Comforter has come”, “I am so glad that Jesus loves me”, “Pass me not, oh, gentle Saviour!” “Blessed be the Name!” “Sweet Release”, “Yield not to temptation” (this last with a suggested accompaniment, instead of written harmony); follows the written harmony, at least carefully enough to avoid discords, in playing the church tunes, “Nearer, My God to Thee”, “Jesus, Lover of my soul”, “My faith looks up to Thee”, and “America”.

She plays the accompaniment, as it is written, of the ballads, "Home again", "Juanita", "There's a Sigh in the Heart", and plays and sings "Home, Sweet Home" with a suggested accompaniment. She uses both the organ and piano in playing the Gospel-Songs and church tunes, taking her choice. She plays the accompaniment of "Home, Sweet Home" and "Home Again" upon either the piano or the organ; but "Juanita", and "There's a Sigh in the Heart", only upon the piano.

Instruction Books? Piano curriculum? Oh, no! She has no time for anything of that sort!

The foundation was laid before she was seven-and-a-half years old. A love of sacred song has been developed that will never die.

(Two half-hours—on different days—each week, are lesson hours. Three half-hours—on different days—each week, are practice hours; and two half-hours on each Saturday and holiday.)

This is not a case of a precocious child; not at all. She has not been taxed with Instruction-Books—has never seen the inside of an Instruction Book. And the danger point is passed—the danger of being discouraged by the taxing and dispiriting hum-drum of the "Piano Method".

Her case only illustrates what may be done in the case of any ordinary child, so far as the mere matter of talent—natural talent—is concerned.

The foundation, already laid, for becoming a sacred musician, will be of incalculable benefit to her, too, if,

in the years to come, she shall attempt to perfect herself, in hard work with the piano.

She has learned to love the organ, and she always will love it—because she cannot help it!



PART VI

A Musical Convention

(AS IT USED TO BE)

(Illustrating "Mr. Spryman's" idea of the manner of the upbuilding of the "higher order" of church music in American churches of the orthodox evangelical type.)

"At a Monday morning ministers' meeting in May, 1884, in a certain wide-awake western city of upwards of a score of thousands, it was agreed that 'the interest in sacred music is declining, its influence waning, and the singing of the churches is dispiriting and very unsatisfactory generally.' 'Mr. Spryman,' it is suggested, 'might suggest something that could be done.' Mr. Spryman is a man of push, policy, and practicality, but both a professing Christian and a musician, and a somewhat popular leader of a large class of singers who would not care to sustain Sunday concerts if held in a park, but are very fond of them in a church; would, if they dared to choose, oftener be found at the opera than at divine service, but, as it is, are about as often found in the prayer meeting as in the concert hall. Mr. Spry-

man is a fair representative of the better part of this large and influential element, and recognizes the importance which attaches to its leadership. Ever ready to foster, encourage, and participate in, popular music of almost every sort, he is the well known friend of sacred song. He is just the man. The feeling is that, if **he** undertakes anything, it will be sure to **go**—be a success. He is seen, and promises to look into the matter. Prominent singers must be consulted, of course, whether or not in sympathy with the churches, and whatever is done must be pleasing and satisfactory to them; but as he has the improvement of sacred music really at heart, he decides, first of all, to have a better understanding with the pastors.

“He interviews Mr. Fullman and suggests a musical convention. Mr. Fullman is a very earnest, cultured, and spiritually minded man. He thinks that the music of the church should be as elegant as the church edifice; as fine, and yet as unostentatious as the apparel of the pastor himself; he longs for better things;—‘a convention? well—yes—if—’ but he doesn’t know.

“Goldfeather is next. Mr. Goldfeather is delighted with the idea. ‘Anything,’ he says, ‘to raise the standard.’ He thinks the music of the church should be as high-toned as possible; just as the church edifice should be as grand as gold, glass and glitter can make it. Mr. Goldfeather’s choir is the best in the state. The music is all thoroughly classic. The congregation seldom sings above an undertone. Every performer is a paid artist and popular. There is something in the style of

the organist that is quite remarkable. It has been noticed that a certain young man of about fourteen years of age, whenever he drops in at the services of that church on Sunday evening, invariably walks off in a rapid pace, with his hands in his pockets, whistling 'Nelly Bly' every step of the way home. He is never known to do such a thing after having attended any of the other churches. His friends attribute it to the music.

"Mr. Schreechenberg is next seen. Mr. Schreechenberg has a very large congregation, and no choir. The organist plays loud enough to drown the voice of forty choirs during the singing, while, just before and after the services, people living six blocks away are often seen to raise the windows and close the shutters, on account of the supposed approach of a thunder storm in the near distance. The precentor uses the tones of the commander of a troop. True, he is apt to sing a quick piece slow, and a slow piece fast, and is always being either hurried up or slowed up, either by the player or by the congregation, and never establishes a rhythm, and holds to it throughout the piece, and invariably attacks each accented tone just one-sixteenth part of a count ahead of the congregation, still, on the whole, the music, as worship, is counted a success. Mr. Schreechenberg is not at all sure that a convention would be of any very great help to his church, but the cause is a good one, and he will encourage it.

"Mr. Trueman is next. Mr. Trueman don't know. His church always has the services of a very artistic

player, but somehow the choir never gets much interested, and the congregation does not appear to be able to sing. He wishes he knew just where the real difficulty lies. Some of his people have been heard to locate it in the partially defective heating apparatus, but he is inclined to locate it in the heart. He will do what he can.

“Mr. Spryman’s mind is now fully made up. Miss Nightingale, Mrs. Larkin, Miss Longbreath, Mrs. Finch, Mr. Piper, Mr. Clarion, Mr. Fassinger, Mr. Bellows, the Arians, Erians, Singvarines, Turnvarines, Modocs and Squawdocs are all promptly seen and interested; and only one other matter remains to be settled, when another milestone will have been reached in the progress of Mr. Spryman’s own personal prestige. Just here, perhaps, some may think a great mistake is made; for, though either Mr. Palmer, Mr. Baker, Mr. Fargo or Mr. Root would do, each of those popular conductors has been known in past years to be inclined to give too much attention to the rendering of easy church music, and this, it is thought, will not ‘take’ so well now as it did twenty years ago; and after mature deliberation, as Mr. Gorgeous is, on the whole, rather the most popular man in the country, it is decided to engage Mr. Gorgeous. Special attention is given to the announcement that the railroads will carry at half fare, and that Mr. Gorgeous is to have \$400 for four days. The hotel that is highest between joints is selected at which to give Mr. Gorgeous a grand reception. He is a grand man. You wonder just how he will look standing be-

fore a large audience with his beautiful black baton, (you have heard that it is black), in his outstretched hand, as he throws body and soul into that small cylindrical-shaped section of a sweet-scented Syrian cedar.

“The convention opens with Mr. Kline Ishkonspiel at the instrument; than whom no better could be found. Mr. Ishkonspiel never renders anything whatever in a devotional manner, but the selection of the leader would seem to indicate that not much of that sort of work will be required in this convention. Very appropriately the work begins by singing, ‘Joy to the World.’ Next, one of Bishop’s classic glees. Next, ‘All we, Like Sheep,’ which is not very well rendered, and the Maestro is somewhat melted. He finds relief by turning to another glee, then the ‘Hallelujah Chorus’ and then the ‘Inflammatius’ from Rossini’s ‘Stabat Mater’. This last is a happy hit, as Miss Longbreath is familiar with the solo parts, having committed the whole thing to memory more than six years before. The work of the evening is a rehearsal of that of the day, and shows off remarkably well. The next day is spent in a similar manner. At the close of the afternoon session, Mr. Shorter touches the Maestro’s elbow, and begs a few moment’s conversation on the way to the latter’s boarding house. Mr. Shorter is an active church and Y. M. C. A. worker. He is a thoroughly practical, though not at all a policy, man, in that it is difficult to divert his attention from the main point, and he can never be frightened. He is full of faith, push, and prayer. He is not on the lookout for his own personal interest so much as he is in love with humanity.

“ ‘Don’t you think this convention ought to be a great help to the churches, Mr. Gorgeous?’

“ ‘Certainly I do, sir! yes, certainly!’

“ ‘But, do you think, Mr. Gorgeous, that it really will be of great importance to them?’

“ ‘Really, sir! really! your question seems to be to the point! Thank you sir!—thank you for your frankness! But why do you doubt?—But you need not take the trouble to tell me, sir! I understand you, I understand you fully. Come to my room, I will speak with you briefly on this point. Come on! I want to talk to somebody to-night. Somehow, I am in a mood not usual with me. I had a little talk with your Mr. Fullman this morning, and I am full. I do believe that man gets more solid comfort out of one week, than I would get in leading such conventions as this for a thousand years! Have a chair,—your first question? Yes, emphatically so. Your second question? No! You are astonished? So am I, that I of all men, should say this!—(you will not repeat me, sir, I believe I can trust you; Mr. Fullman mentioned your name,)—I might have kept on in the good old way, and fought it out on that line. I might have been a Bliss. Bliss was not born to die. I shall soon be forgotten. It is too late. The mantle of Lowell Mason did not fall on me. Why, sir, I’d rather have the hearty sympathy and honest appreciation of just those of this convention whose mouths are stopped, and whose hearts are saddened, than to have all the heartless flattery possible to such a popularity as mine. I no longer enjoy living in my shell. I am

at fault. I know what they need. But if I give them that, I shall not succeed—as to popularity. I could almost wish I were a Christian. Maybe I could face the music and be honest.’

“ ‘Dr!—my dear brother!—I believe you are not far from the king—’

“ ‘I could almost hope—you may pray for me, sir, but let me’—

“ ‘Let us kneel down now.’

“ ‘I kneel? I must first repent! what a fool I have made of myself! I settled this matter twenty-five years ago. I saw the churches were not ready for my ideas. I resolved to seek popularity. I began building my house, my shell, and to exhibit that only. People clapped their hands and praised and flattered me, while more honest men remained poor and obscure. My work is well enough so far as it goes, but it begins at the top, and does not work down. Truly, my dear sir, **almost all** your young folks are singers—if they only knew it. The talent is not cultivated in **youth**. There is the first great mistake. The methods are all wrong. Almost every girl has a beautiful voice naturally, and almost every boy a good one. Almost every young man and woman in the country might become a sacred musician with comparatively little cost, but the popular **modus** chokes out most of that, (just as this convention chokes out church music), and it is those who have already become specialists, singers and players, and those only, who can give **eclat** to the work of such a convention as this. So far as **they** are concerned, it is all very well;

but so far as the majority are concerned, and especially so far as the interests of the churches are concerned, I frankly admit to you, sir, (and for once at least I am absolutely honest) that it is work in the wrong direction, notwithstanding the **eclat**, popularity and so-called success. These dear people are all wrong, all wrong, and I am—'

"Mr. Spryman knocks.

"Mr. Shorter returns home. It is prayer-meeting evening.

" 'Mary, we must go to the prayer-meeting first and then go over to the convention.'

" 'Are you enjoying the convention, George?'

" 'I can hardly say that I am quite as much as I expected to. I suppose I have not got just the right sort of taste, somehow. I love music, too!'

" 'I was just thinking about the same thing, George!'

" 'Yes, but we must be careful in speaking of this to others, Mary—I must tell you of an interview with Mr. Gorgeous, sometime;—the ostensible object, as you know, is to build up the music of the churches; they—it—Mr. Spryman is a practical man, and this is a practical convention; practical for what?'

" 'George!'

"Mr. Spryman knocks."

PART VII

Criticism “'Cross-Lots”

(A Pull at the Coat-Tails of a Young “Thoroughly Classical” Precentor)

“I was not responsible for a somewhat embarrassing circumstance that occurred during the singing at the — — church, last night—as I hope to be able conclusively to show, if you will but patiently read. I seldom worship there, and knew not that it was yourself wielding the **baton**, till afterwards.

“When I entered and was conducted to next to the front seat, you were singing, ‘**What a Friend We Have in Jesus**’,—familiar and easy, but not being well sung. I hummed for a little, softly, then ceased. At the close, you asked that the first stanza be sung again, and **faster**. It did not improve it.

“(The chorus sung by the choir was, to me, a new and beautiful harmony, and very pleasantly rendered—except that one could not understand the words.)

“But there was the fuel for a warm devotional fire—the conditions seemed to be met—a large congregation, a great organ, a chorus choir, hymns of direct worship,

tunes to suit, books abundant, room comfortable, and a professional musician to lead.

“The unexpected happened. When you began to sing, **‘Jesus, Lover of My Soul,’** neither the organ nor the congregation followed you. The congregation staggered, then caught breath; a few ladies just in my rear ventured to sing just a little louder, adopting a movement of their own. Seeing the congregation endeavoring to catch on to the same, I filled in a little with my own voice. Instantly your central soprano turned her eyes upon me, and then again, and again—not singing (herself) another word of the hymn! Certain that I was guilty of no impropriety, I sung still louder, the congregation still louder, and the last stanza,

**“ ‘Plenteous grace with Thee is found,
Grace to cover all my sin.’**

was sung in a movement full fast, and with something of the spontaneity of true worship.

“When you sang,

“ ‘More Love to Thee, O Christ!’

the congregation seemed to desire to sing, made repeated efforts to do so, all the way through, but failed to do it successfully. What was the trouble?

“When you sang,

“ ‘Saviour, like a shepherd, lead us;’

at the close of the services, it was about the same. What was the matter? May I give you my explanation

of it? * * * The trouble is simply this; the use of an **unnatural movement**—unfriendly to the harmony and inimical to the worship; which, persevered in, means chronic failure, and inevitable. Nothing can be more destructive of true music and true worship:—a very common failure of scientific (classic, rather than sacred) musicians, as well as of the generally incompetent.

“Perhaps you would sing ‘Throw Out the Life Line’ in about 40 seconds, for the entire piece, instead of about 30 seconds; would you not? ‘The Light of the World Is Jesus’, in 40, instead of 30; ‘Jesus Loves Even Me’, in 35, instead of 25; ‘Bringing In the Sheaves’, in 50, instead of 35; ‘Are You Coming Home To-night’, in 60, instead of 45. And, perhaps, you would sing ‘Old Hundred’ in about 30 seconds for the entire piece, instead of about 45; would you not? ‘Nuremburg’, in 30, instead of 40; ‘Migdol’, in 30, instead of 40; ‘Lyons’, in 30, instead of 55; ‘Kingsly’, in 35, instead of 50; ‘Jesus Paid It All’, in 30, instead of 40; ‘I Am Coming, Lord’, in 30, instead of 40; ‘He Leadeth Me’, in 40, instead of 60; ‘Golden Hill’, in 25, instead of 35; ‘Emmons’, in 30, instead of 35; ‘Dundee’, in 30, instead of 40; ‘Coronation’, in 30, instead of 40; ‘Blumenthal’, in 55, instead of 65; ‘America’, in 30, instead of 40 or 45. Do you not know that every harmony has a movement of its own? **There is the trouble.**

“I could wish that this communication might be as helpful to you as was the unceremonious jerk of my coat-tail, one Sunday evening, by a stranger lady, mem-

ber of a choir I was once leading, for the first time in that city, (the city of Bloomington, Ill., at the time of the holding of the sessions of the North-Western Normal Musical Academy—in 1866 or 7—with which the writer was connected as student and assistant teacher). I had led ‘Old Hundred’, in the morning services, in my own time. Giving me a strong pull, just as I rose up, she said, ‘Don’t sing it so fast!’ It set me to thinking. **That woman was right!** And now I know the difference between **choral** and **cantabile**; between that which is **maestoso**, and that which is not; between that which is **congregational**, and that which is **choir**—and how to help others to sing each acceptably and well.

“And, should the time come when you feel really thankful for this unexpected twitch at your coat-tails, then tell others, and may it be for the glory of the Master.”

VALEDICTORY WORDS

The dom'nant seventh of some new key
E'er means transition; such *must* be;
As might a comet, that could take
A world of worlds, new systems make;
The Morning Star, *change* contemplates;
Midst death-damp darkness, *light* creates;
It means triumphant conquest; aye,
It means completeness, by and by.

The bright and Morning Star comes, controls, consummates. It means transition, triumphant and universal, to be, though its conquest be but begun. Resultant revolutions and reformations traverse the ages; and each individual age has its individual issue—as essentially dominant as is the individual chord of the individual key. Men may mistake the meaning of it, and be ignorant of its mightiness and its mission—and miss much.

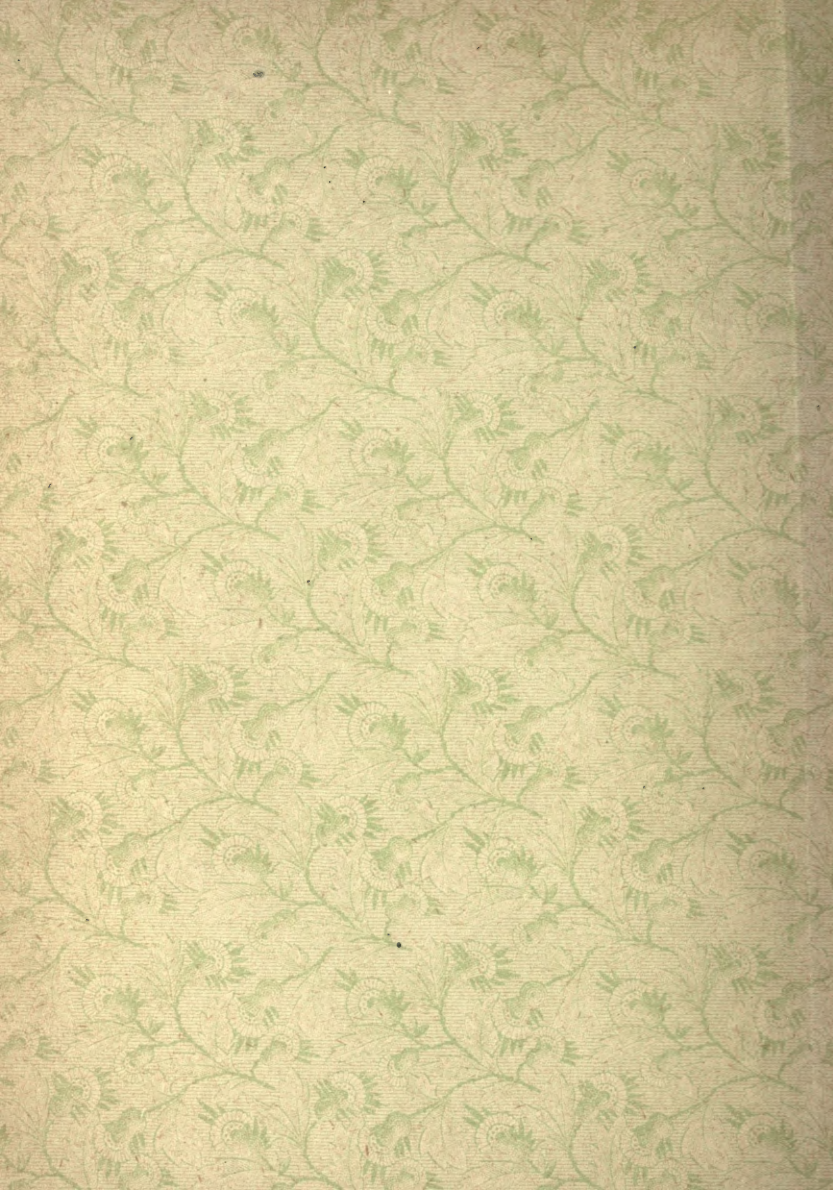
But, just as surely as each age has its **dominant** issue just as surely it has its contemporaneous (and, to a greater or less degree, **minor**) issues—effort, in the interests of which, should be a part of the very life of the man of God—just to the extent that he recognizes their meaning and mightiness—and to the extent of his ability and opportunity.

For the Christian religion, pure religion, is not a mere system, sentiment, belief or experience; it is a life—a life of effort in a single line—effort to do the will of God. They who live such a life approximate to that fitness for the Divine purpose found in the mustard seed. They who would live such a life should welcome great opportunities—and welcome the smaller opportunities to wage war with the hindrances to the larger. Such do well to pray for the firmness of Paul, the boldness of Peter, the wisdom of Solomon, and the patience of Job. Such should know no path but duty, save as duty merges into privilege.

Be not discouraged, dear reader!—because of the slowness of reform so much needed, anent the uses and abuses of the songs of the church. You and I are to do, or, at least, **try to do, our part.**

To-day has its discords. To-morrow will have its discords. Many were wrong, yesterday, who are right, to-day. Many are wrong, to-day, that will be right, to-morrow.

The question is not, precisely, “What would Jesus do?” It is not “What would Paul do?” Jesus was perfect. Paul was inspired. But it’s just this:—“What would God have **me** to do?” I am not perfect. I am not inspired. But I may have a mission. It is a glorious thing to live and do battle as a true reformer. I pass this way but once. Then let me be up and doing. May I never “fight as one that beateth the air.” Show me where to strike. Heaven direct the blow.



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