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# The Value of Religious Music in Music Education

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THE VALUE OF RELIGIOUS MUSIC

IN MUSIC EDUCATION  
(TITLE)

BY

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1965  
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## PREFACE

The purpose of this paper is to show the abundance of worship music available in our public elementary and secondary schools, and its value in developing musical sensitivity. The religious text appears to be less important than the musical element.

Within the controversy about religion in our schools, the point should be emphasized that no strong opposition has been made to the practice of the singing of religious songs. However, court cases will be cited where Bible reading, religious garb, and prayer in the schools have been attacked.

The religious selections from various general music texts are cited to show the abundance of worship music that is available. The prominence of worship music on the secondary level is also noted.

Several possible reasons are given to explain the prevalence of religious music in our schools. The sociological aspect, the study of various song forms that are uniquely religious in nature, and the influence

of religious music in the works of many composers and in the development of various periods of music are emphasized.



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## CHAPTER I

### RELATIONSHIP OF THE CHURCH AND STATE

#### Cooperation of the Church and State

It has been stated that more doctrine and theology are taught through hymns and songs than through sermons or Sunday school lessons.<sup>1</sup> If this is the case, it is surprising to find religious music so prominent in our public school system and little protest to this practice, especially when so much is being done to abolish prayer, Bible reading, and wearing of religious garb in our schools. Through various interpretations of the First Amendment of the Constitution, some American people are trying to bring about the complete separation of church and state.

However, this has not always been the case. With the Puritans, religious questions had an important place in education; with them, the primary purpose of a school, like any intellectual enterprise, was religion. A review of their history and literature, particularly that of the seventeenth and early eighteenth centuries, reveals that church affairs, moral beliefs, and religious conduct were woven into the entire fabric of government.<sup>2</sup>

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<sup>1</sup>Vivian S. Morsh, The Use of Music in Christian Education (Philadelphia: Westminster Press, 1956), p. 14.

<sup>2</sup>Alvin W. Johnson, Separation of Church and State in the United States (Minneapolis, University of Minnesota Press, 1948), p. 17.

That the religious impulse was the chief motive in establishing elementary schools as well as secondary schools and colleges is evident from the language of the legislative acts and articles establishing such institutions.

In connection with "The Free Schools in Roxburie" we read:

Whereas, the Inhabitants of Roxburie, in consideration of their religious care of posteritie have taken into consideration how necessarie the education of theire children in Literature will be to fitt them for public service, both in Churches and Commonwealthe, in succeeding ages.<sup>3</sup>

The rules that governed the New Haven Grammar School, conforming to the "Orders of ye Committee," included the following requirements:

That the Schollars being called together the Mr shall every morning begin his work with a short Prayer for a blessing on his labours and theire Learning.<sup>4</sup>

By the act of 1642 Massachusetts charged the selectmen in all of the towns to see that parents and masters provided for the education of their children. They were to teach them to read and to understand the principles of religion, the laws of the land, and to engage in some suitable employment.

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<sup>3</sup>Ibid., pp. 20-21

<sup>4</sup>Ibid., p. 21

It is evident that religious music was also important in the lives of the colonists. It is recorded in the history of printing in America that the first book set in type in the United States was a hymnal. This was the Bay Psalm Book, so called because it was published by members of the Massachusetts Bay colony in 1640.

As there was no music in these first copies of the book, worshipers sang from memory, and as time went on, fewer and fewer tunes were used. All singing was in unison. Since some of the memories were faulty and some persons did not know the tunes at all, there arose the custom of "deaconing," or "lining out," or "setting the tune." The deacon, or some other person especially appointed for the task, would give out the pitch, then sing the text of the chosen psalm line by line. He would find his pitch by striking with his ring or some other hard object upon a candlestick, for there were no tuning forks in America until 1711. As he "lined out" the Psalm, he would pause at the end of each phrase and wait until the congregation had sung it back to him. He followed this procedure, line by line, until the Psalm was completed.

The first singing schools grew out of a desire to be able to sing the Psalms properly. The use of new melodies and of the two-part harmonies which appeared in the ninth edition of the Bay Psalm Book soon led to a real need for instruction.

The singing-school movement, as well as the writing of the new "tune-books," centered in New England. As the singing school brought together the young people of an entire town, it was a real social event.<sup>4</sup>

As the settlers moved into the Prairie States the earliest social events were still the Singing Schools. No settlement was too remote to have a Singing School, which usually met in either church or schoolhouse. In the Middle West many of the songs used were secular, in contrast to the early New England singing school, established for the sole purpose of teaching people to sing Psalms in a better way.

These were the days which followed the Civil War. Naturally, many war songs of a tender nature, written either for the war or inspired by it, were sung for many years after the close of the war.

During these same days there came into being a great many hymns of a type known as "revival songs." Many of these were not set to melodies as stately as had been the case of the New England Psalms.<sup>5</sup>

The purpose and general character of the colonial schools was almost wholly religious. The textbooks

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<sup>4</sup>Hazel G. Kinscella, History Sings (New York: University Publishing Company, 1940), pp. 36-37.

<sup>5</sup>Ibid., pp. 367-368.

were few and poor, and the material came largely from the Bible and catechism.<sup>6</sup> Certainly, any singing done in the school must also have been religious in nature. The church and school remained close allies throughout the colonial period and into the revolutionary period.

The Federal Government of the United States began to use federal funds in support of religion in education when George Washington submitted to the First Congress, around August, 1789, a report from General Henry Knox, his Secretary of War, recommending among other things, that missionaries be appointed to work among the Indians. On August 29, 1789, General Knox, by command of George Washington, President of the United States, sent the following instructions to the Commissioners for Trading with the Indians:

You will also endeavor to obtain a stipulation for certain missionaries to reside in the Nation providing the general government should adopt the measure.

[the measure that had already been submitted]

The object of this establishment would be the happiness of Indians teaching them the great duties of religion and morality, and to inculcate a friendship and attachment to the United States.<sup>7</sup>

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<sup>6</sup>Thompson, Merritt M., The History of Education. (New York: Barnes and Noble, Inc., 1951), p. 10.

<sup>7</sup>J. M. O'Neill, Religion and Education Under the Constitution. (New York: Harper and Brothers, 1949), pp. 115-116.

In these two documents of August, 1789, missionaries were recommended by Washington's Secretary of War, and the recommendation sent to the Congress by Washington himself. That Washington and the Congress realized that they were providing money to be furnished by the United States Government for this purpose is shown by the original recommendation:

The expense of such a system may be considered as a sufficient reason for rejecting it, but when this shall be compared with the system of coercion in handling the Indians, it would be found the highest economy to adopt it.<sup>8</sup>

So it was not by any oversight or inadvertence that Washington's administration began spending tax money to support religion and religious education. It was a deliberate and open expression of that purpose, and it was carried out consistently for over a century.

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<sup>8</sup> Ibid., p. 116.

### Separation of Church and State

The First Amendment to the Constitution provides that:

Congress shall make no law respecting an establishment of religion,<sup>9</sup> or prohibiting the free exercise thereof.

The First Amendment is under attack. It has been under attack before, notably in the last half of the last century. From the close of the Civil War until about 1900 there were many revivals of religious antagonisms. They were frank, open attempts to amend the Constitution by the only method the American people have ever approved for changing our fundamental national law.

After the Civil War, the most militant opponent of sectarian schools ever to occupy the White House, Ulysses S. Grant, became president. Among other things, he favored the taxation of churches, and in his 1876 speech as President to the Convention of the Army of the Tennessee at Des Moines, he uttered those challenging words that were quoted by four justices of the Supreme Court in 1948 when they banned religious instruction from all American public schools:

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<sup>9</sup>United States Constitution, First Amendment.



Encourage free schools and resolve that not one dollar appropriated for their support shall be appropriated for the support of any sectarian schools. Resolve that neither the state nor the nation, nor both combined, shall support institutions of learning other than those sufficient to afford every child growing up in the land the opportunity of a good common school education; unmixed with sectarian, pagan, or atheistical dogmas. Leave the matter of religion to the family altar, the church, and the private school, supported entirely by private contributions. Keep the church and state forever separated.<sup>10</sup>

The recent attacks on the First Amendment are more dangerous than those of the nineteenth century. Today, Americans who have united for the banishment of religion from American education, have adopted a more subtle strategy. There is now no open attack by way of an attempt to amend the Constitution by the democratic process prescribed by the Founding Fathers and adopted by the American people. The current plan is to destroy the First Amendment by wholly circumventing the will of the American people. The scheme has been to get the Supreme Court to assume that the Constitution has all along meant what the people have consistently refused to allow it to mean.

Several court cases will be cited where problems have arisen in regard to the separation of church and

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<sup>10</sup>Paul Blanshard, Religion and the Schools (Boston: Beacon Press, 1963). pp. 19-20.

<sup>11</sup>O'Neill; op. cit., p. 44.

state. Once again it is interesting to note that no mention is made of the abolishment of religious music in our schools.

#### Bible Reading in the Public School

During the nineteenth century it appears that only one state, Massachusetts, enacted a statute requiring Bible reading in the public schools. However, in the twentieth century a number of states placed similar statutes upon their books. Pennsylvania passed a law requiring Bible reading in the public schools in 1913, Delaware and Tennessee followed with similar laws in 1915, New Jersey in 1916, Alabama in 1919, Georgia in 1921, Maine in 1923, Kentucky in 1924, Florida and Idaho in 1925, Arkansas in 1930. Other states have followed similar practices since then.

This type of legislation has called forth considerable opposition, with the result that parties involved have appealed to the courts for interpretation of various constitutional and statutory provisions.<sup>12</sup>

ILLINOIS 1910: In the case of *People ex rel. King v. Board of Education*, certain taxpayers and members of the Roman Catholic Church of School District 24 brought action against the board of directors for requiring their children to listen to the reading of the King James

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<sup>12</sup>Johnson, op. cit., p. 33.

Bible. Comments upon the reading were made by the teacher. Pupils were required to stand and assume a devotional attitude as well as to answer questions of Bible passages. The court ruled that the wrong arises, not out of the particular versions of the Bible or form of prayers used, whether that found in the Douay or the King James version, or the particular songs sung, but out of the compulsion to join in any form of worship. The free enjoyment of religious worship includes freedom not to worship.<sup>13</sup>

#### Religious Garb in the Public School

The wearing of religious garb peculiar to a particular sect or denomination by teachers in the public schools has provoked considerable discussion at times and has called forth litigation and specific legislation on the subject in some states.

Questions pertaining to the wearing of religious garb in the public schools have arisen in several places in North Dakota. In 1936 an action was brought to the Supreme Court in the case of Gerhardt v. Heid.

This case arose in connection with a consolidated school district in the village of Gladstone, Stark County, North Dakota, where instruction was given in the grades and in high school subjects. During the term opening in September, 1935, there were six teachers employed in

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<sup>13</sup>Ibid., p. 62.

the school. Four of these teachers were nuns, members of the Sisterhood of St. Benedict. They all held proper certificates entitling them to teach in the public schools of Stark County. There was no evidence that any religious exercises were conducted. They turned over to the mother house of the order the proceeds of any compensation they received for services rendered after deducting living expenses, clothing and maintenance.

The court held that the fact that the teachers in question contributed to their order a large part of their earnings and wore their particular religious garb during school hours did not constitute a violation of the constitution and the laws of North Dakota nor infringe upon the rights of the plaintiff.<sup>14</sup>

#### School Buildings as a Place of Worship

The use of school buildings for religious purposes has long been a moot question. Many state constitutions contain provisions prohibiting the expenditure of public funds in support of places of worship, but the court decisions are not at all clear in determining what use of a public school building will make it a place of worship. Some states specify that public school buildings may be used, at the discretion of the school board, for religious services outside regular school hours if such use does not

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<sup>14</sup>Johnson, op. cit., p. 72.

interfere with school programs.

In Illinois, for example, the statutes provide for the board of school directors

to have control and supervision of all public school houses in their district and to grant the temporary use of them, when not occupied by schools, for religious meetings and Sunday schools, for evening schools and literary societies, and for such other meetings as the directors may deem proper....<sup>15</sup>

### Prayer in the Public School

The issue of prayer in the public school is before congress today, and has been for some time. There have been cases both pro and con in regard to the issue.

On June 25, 1962, the United States Supreme Court decided the case of *Engle v. Vitale*. At issue was the constitutionality of a school district's causing the following state-adopted prayer to be said aloud by each class in the presence of a teacher at the beginning of each school day: "Almighty God, we acknowledge our dependence upon Thee, and we beg Thy blessings upon us, our parents, our teachers, and our country." <sup>16</sup>

The New York State Board of Regents had adopted the prayer and recommended its use in the public schools, and the defendant school district had subsequently directed its daily recital. Provisions had been made, however, to excuse those students who did not wish to participate.

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<sup>15</sup>Ibid., p. 125.

<sup>16</sup>Ibid., p. 130.

The parents of ten pupils brought action in a State court challenging the use of the prayer in the public schools on the grounds that these actions of official government agencies violated that part of the first amendment of the Constitution of the United States which commands that "Congress shall make no law respecting an establishment of religion," a command which was made applicable to state and local governmental units by the fourteenth amendment. The State Court disagreed with the parent's contention.

The United States Supreme Court reversed the lower court's decision. While in ruling against the use of a prescribed prayer in the schools it recognized that the actions of the New York officials "would not amount to a total establishment of one particular religious sect to the exclusion of all others." It held that:

Under (the First) Amendment's prohibition against governmental establishment of religion, as reinforced by the provisions of the Fourteenth Amendment, government in this country, be it state or federal, is without power to prescribe by law any particular form of prayer which is to be used as an official prayer in carrying on any program of governmentally sponsored religious activity.<sup>17</sup>

This article appeared recently in The Denver Post.

WASHINGTON (AP) The House Judiciary Committee was deluged Thursday with petitions

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<sup>17</sup>August W. Steinhilber, "Supreme Court Decision on Government-Sponsored Prayer," School Life, July 1962, pp. 8,9.

and arguments supporting a constitutional amendment to permit prayers in public schools.

Petitions with 136,000 signatures from Ohio, Kentucky, and California were presented by Reps. Louis C. Wyman, R-NH., and Craig Hosmer, R-Calif.

They and several other members of Congress testified in favor of overturning the Supreme Court's decisions banning official school prayer and required Bible reading in class.<sup>18</sup>

The problems which arise in the separation of church and state are of some concern to school administrators, boards of education, legislators, and taxpayers. There are many controversial areas other than those mentioned, as allowing credit for religious instruction, free transportation of pupils to other than public schools, and similar related areas. This study is no conclusive treatise of the subject. It is rather an effort to illustrate the fact that there are many controversial areas in which questions are frequently being raised in regard to the separation of church and state.

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<sup>18</sup>Denver Post, April 19, 1964, p. 1. "School-Prayer OK Requested."

## CHAPTER II

## RELIGIOUS MUSIC IN THE PUBLIC SCHOOL

## Music Available

Despite all of the controversy about religion in our schools, it is interesting to note that much religious music is used. Perhaps the religious text is considered of little importance when combined with the musical element. Many of the religious songs in our school repertoire are of excellent musical quality.

The progress of electronics in the improvement of recordings has brought about the increase in the use of religious as well as secular music on long-playing records. There is also a rise in the number of choral and orchestral groups which have brought church music classics into much wider cultural acceptance.

In order to illustrate the prevalence of religious music in the schools, a list of religious music which appears in the Ginn and Follett Music Series, grades one through eight can be found in Appendix I. In addition, books one through eight in This is Music, Allyn and Bacon, Inc., Boston, and Music for Young Americans, American Book Co., New York, were surveyed. Of the four music series examined, the Ginn music series contains the greatest amount of religious music and the Follett music series contains the least. The percentage



of religious songs in all the song series examined is 5% on the primary level, 8% on the intermediate level, and 12% on the junior high level.

The majority of the songs are non-denominational in character. Most of the songs listed on the elementary and junior high level come under the categories of spiritual, Thanksgiving, or Christmas songs.

Music examined on the secondary level has come from recommended choral listings in (a) Van A. Christy, Glee Club and Chorus, G. Schirmer, Inc., New York, 1940; (b) Selective Music Lists for Chorus, Band and Orchestra, published by the National Interscholastic Music Activities Commission of the Music Educators' National Conference, Washington, D. C., 1961; and (c) Recommended Music Lists for Chorus, Colorado Music Educators' Association, 1963. Appendix II contains religious music found in (c) above. Approximately 27% of all the songs surveyed on the secondary level are religious in nature.

#### Significance of Religious Music

The characteristics or qualities of songs make some compositions much superior to others. This is why some musical compositions have been included in the permanent repertoire while others are popular for a short time and soon forgotten.

Other songs have gained significance, not so much for their musical value as for other values. For example,

"The Star Spangled Banner," a good but not great piece of music, is associated with patriotism and love of country and has become an important piece of music in the United States, but it is only passing interest to citizens of other countries. This also explains the survival of "God Bless America" after its introduction during World War II even though it had only passing favor when first published years before with different words.

Music can live on also because of the sociological aspects. Much of the religious music on the elementary and junior high level is associated with the holidays of Thanksgiving, Christmas, and Easter. Although these songs may be classed as good, their association with the holiday is more than likely the reason they have been included in the music texts for numerous years. In reviewing the Corona Song Book, published by Ginn and Co., in 1903, several of the religious songs included were the standard seasonal songs found in today's text as: "Come Ye Thankful People Come," "O Little Town of Bethlehem," "While Shepherds Watched Their Flocks," and "Jesus Christ is Ris'n Today."

However, on the high school level, there is a great possibility that religious music of holiday nature is included in the repertoire for more than its seasonal values. Many of the songs are included because they contain characteristics of great music.

The question, "What makes music great?" is one that must be met in some manner by almost everyone who is deeply concerned with this art. Leonhard and House say that the more subtle and more abstract the musical expression, the greater the place of music.<sup>19</sup> Popular music, most hymns, semipopular music, and most folk music lack subtlety. The melodies are obvious and easily comprehended. A musical person can learn the melody in a hearing or two, and even the less musically adept can do so with limited casual contact. The harmony, likewise, is trite, straightforward, and easily anticipated. The rhythm and structure are regular, lacking in development and variation.

Leonard B. Meyer states that value in music has something to do with the activation of musical impulse having tendencies toward a more or less definite goal, and with the temporary resistance or inhibition of these tendencies.<sup>20</sup> Norman Dello Joio made this statement, "music that is 'good' is that music which in any form or style fulfills its purpose well and realized to

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<sup>19</sup>Robert W. House and Charles Leonhard, Foundations and Principles of Music Education (McGraw-Hill Book Co., Inc. New York: 1959), pp. 92-93.

<sup>20</sup>Leonard B. Meyer, Emotion and Meaning in Music (Chicago: University of Chicago Press, 1956), p. 26.

a high degree the potential of an original idea."<sup>21</sup>

Comparing the ideas of these different men, perhaps a criterion could be established as to what is great music and what is good music. At first glance the situation seems capable of a relatively easy solution. Everyone recognizes certain technical criteria for excellence in a piece of music. It must have consistency of style, variety, unity, and so on. These things, while they may enable a good composition to be distinguished from a bad one, will hardly distinguish a fairly good composition from a very good one, let alone point out the characteristics of greatness.

Great music and music tending toward greatness exhibits much more subtlety both in musical ideas themselves and in the treatment of the ideas. Melodies require closer attendance for apprehension. Ranges may be extreme; germinal ideas may be developed and varied in countless imaginative ways. Harmony may likewise be complex and unpredictable because anticipation of the harmonic movement is difficult. Highly tensional harmonic movement may pervade the composition, and remote key relationships increase the intensity and heighten the fulfillment that comes with a return to the original key center. The rhythms are complex and highly developed. Finally all the aspects of the

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<sup>21</sup>Norman Dello Joio, "The Quality of Music," Music Educators Journal, Washington, April, May, 1962, p. 34.

music, melody, harmony, rhythm, and form are integrated into an expressive whole in which no one element predominates but all play their logical role in the expression of the tension and release elements of human feeling.<sup>22</sup>

On the elementary and junior high level, religious music usually does not contain highly developed musical ideas. Its value lies in the teaching of rhythm, harmony, and other fundamentals of music, depending on the age level of the students. Many of the songs, especially in the elementary music series, are songs the children are familiar with before they are taught from the text. If the child is already familiar with the melody, he can place his concentration on the notes and their significance to the melody. Because many of the children attend church or Sunday school, they will become familiar with many simple religious tunes as "Now Thank We All Our God," and "Jesus Loves Me." This may be one of the reasons editors of elementary music series include religious music as part of the repertoire.

The melodies of many religious tunes in the elementary music series also have more musical character than some of the simple folk tunes and nursery rhymes used. Rather than the tonic, dominant, tonic progression, many of the religious tunes show a feeling of suspension and forward movement.

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<sup>22</sup>Leonhard and House, op. cit., p. 92.

The difference between major and minor feelings can be pointed out in such songs as "Loving Care," (Ginn Music Series, Grade Two, page sixty-two). Some religious tunes are written by famous composers like "A New Created World," from the Creation by Franz Joseph Haydn, (Ginn Music Series, Grade Three, page ninety-nine). Such examples as these enable the music teacher to introduce the composers to the children at a very early age.

#### Musical Forms Found in Religious Music

Religious music also plays an important part in the study of various musical forms or styles that are uniquely religious in nature. If religious music were banned from the schools the following musical forms could not be taught in any way; not as a part of a listening lesson, music history study, nor could any of these styles be included as a part of the singing program.

These musical forms or styles, as defined in the Harvard Dictionary of Music, are listed to illustrate their strictly religious content:

CHANT- general denomination for liturgical music in the character of plainsong, monophonic, unaccompanied and in free rhythm.

CHORALE- the hymn tunes of the German Protestant church. The term choral is also used to denote the Gregorian chant, but this meaning is not generally accepted into English usage.

HYMN- a song of praise or adoration of God. In the earliest Christian era, the term hymn was applied to all songs in praise of the Lord; Later on it was restricted to newly written poems, as distinguished from the scriptural psalms and canticles.

MASS- The most solemn service of the Roman Catholic rites, representing the commemoration of the mystical repetition of the sacrifice of Christ on the Cross.

MOTET- The most important form of early polyphonic music, particularly during the Middle Ages and the Renaissance. On account of the great changes it underwent during the more than five-hundred years of its existence, it is almost impossible to give a general definition which would cover all the various phases of development. As a rule, a motet is an unaccompanied choral composition, based on a Latin sacred text, and designed to be performed in the Catholic service, chiefly at Vespers.

ORATORIO- The composition of an extended libretto of religious or contemplative character performed in a concert hall or church without scenery, costumes, or action, by solo voices, chorus and orchestra.

PASSION MUSIC- A musical setting of the text of the Passion from one of the four evangelists.

PLAINSONG- Thirteenth century name for Gregorian Chant.

PSALM- The Book of Psalms has been, no doubt, the most influential single source of text in all musical history. There is ample evidence that even in their original form the psalms were not pure poetry but songs, perhaps with an instrumental accompaniment.

SPIRITUAL- A religious song of the Negro originating during his period of slavery in America.

To abolish these song forms would mean the elimination of much material from the music repertoire.

Part of their importance lies in clarifying the development of various periods of music. It is evident also that many composers gained recognition through religious music.

#### Importance of Religious Music in Music History

In studying the development of music, monophonic music is the purest realization of the melodic element. It is the oldest type of music, being the only one employed in the various branches of early church music. Gregorian chant is one of the most important branches of plainsong. In the early Church the congregation had taken part by singing such chants as hymns and simple responses, but by the time of Pope Gregory I, plainsong had become a highly developed art, taught to singers in the song-school (schola cantorum) attached to every large church.

The plainsong is also very important in Catholic liturgy. The Mass includes two types of liturgy, the Ordinary of the Mass, and the Proper of the Mass. The Ordinary of the Mass is a later development than the plainsongs of the Proper of the Mass which gradually became standardized from about the seventh century.

As the plainsong developed, early forms of polyphonic music began. The function of early polyphony was essentially festive and ornamental.



On the great feasts of the Church the soloists were permitted to add an air of jubilation to their parts of the chant by singing a descant above the plainsong.

Guido d'Arezzo, (980-1050) a Benedictine monk, used the hymn to St. John the Baptist in establishing his hexatonic system. Because of the fact that this was somewhat ambiguously notated, Guido developed the one or two lines written previously into four lines. He marked them with clefs which indicated exact pitches, therefore putting an end to the possibility of ambiguity in indicating pitches.

Guido, who invented his system in Pomposa, so incurred the disapproval of his jealous colleagues of the clergy when he made his boast that his pupils could learn in five months what formerly had taken ten years, that he was compelled to flee to Arezzo. From there his fame spread. It is said that Pope John XIX invited him to Rome to demonstrate his system.

In the hymn as Guido revised it, the first syllable of each line sounded on a pitch a diatonic step higher than the preceding. Thus came about the solfeggio names applied diatonically: ut, re, mi, fa, sol, la, first identified in terms of modern notation in Guido's hexachord.

## HYMN TO ST. JOHN THE BAPTIST

Ut que - ant - la - xis

Re - so - na - re fib - ris

Mi - ra - ges to - rum

Fa - mû - li tu - o - rum

Sol - ve pol - lu ti

la - bi - li re - a - tum, San - te Jo - an - nes. <sup>23</sup>

The musical score is written on six staves. Each staff begins with a treble clef and a key signature of one sharp (F#). The notes are mostly quarter and eighth notes, with some beamed eighth notes. The lyrics are printed below the notes, with some words underlined. The final note of the sixth staff is a quarter note with a sharp sign above it, followed by the number 23.

Leonin of Notre Dame is an important composer of the twelfth century. He received recognition by composing two-part music for all the important feasts of the year in his Great Book of Polyphonic Music of the Mass and Office for the Enrichment of the Divine Service. Leonin's successor, Perotin, supplemented the existing two-part polyphony with works in three and four parts, including magnificent four-part settings of the Graduals for Christmas Day.

It was in the fifteenth century that choral music in the modern sense of the term came into being. If the prevailing spirit of early polyphonic music was festive joy and that of the polyphony of the fourteenth century was ceremonial solemnity, that of the choral era of the fifteenth was fervent devotion. The forms which dominated the religious music of the fifteenth century were the Mass and the motet.

Johannes Ockeghem (1430-1495) gained recognition during this period. Some have regarded Ockeghem as the greatest church musician of all time, but one cannot ignore his pupil Josquin des Pres (1450-1521).<sup>24</sup> Ockeghem's music marks a considerable departure from the typical three-voice to music for four voices. Although there are a few isolated earlier instances,

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<sup>24</sup> Squire; Church Music, p. 86.

Ockeghem was the first to employ consistently a bass part. Nevertheless, his choral output was surprisingly small, consisting of about eleven complete Masses and no more than ten motets.<sup>25</sup>

Josquin des Pres is credited with "equalizing" the voices. The melody selected earlier for a cantus firmus was superimposed with countermelodies. Each of these voices in the period before Josquin des Pres was almost always treated individually, sometimes each voice having its own set of words. Josquin's choral music consists of about two dozen Masses and one hundred motets.<sup>26</sup>

Two important composers, Palestrina (1525-1594) and Orlandus Lassus (1532-1594), gained recognition as choral music flourished. Palestrina is chiefly remembered as the composer of some one hundred Masses and six-hundred motets and other liturgical music. Within its consciously accepted limits of strictly liturgical art, his music is flawless.

If Palestrina is chiefly remembered for his Masses, the best and most characteristic of Lassus' work is to be found in his motets. This exuberant and powerful music, with its great variety of tenderness and vivid pictorialism, is a pure expression of

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<sup>25</sup>Arthur Jacob, ed., Choral Music. (Penguin Books, Baltimore, Maryland: 1963), p. 34.

<sup>26</sup>Squire, Church Music, p. 87.

human nature, as Palestrina represents the best religious feeling of the age.<sup>27</sup>

With the Religious Reformation of the sixteenth century, more changes took place in choral music. The principle figure of the Protestant Reformation is Martin Luther (1484-1546). Luther had strong convictions about the importance of music in religion. He retained some of the music of the Catholic service (Mass and motet) but modified it to meet the needs of the German Reformation. There was a general tendency to substitute the German language for Latin, even before Luther's time. He encouraged congregational participation in the Protestant service, a practice abandoned by the Catholic Church with Gregorian reforms at the end of the sixth century. Congregational participation brought about the birth of a great body of religious songs, called chorales, comparable in importance to the Catholic plainsong. Johann Walter (1496-1570) was Luther's principal collaborator in this musical development. Chorales were sung in unison by the congregation and in parts by the choir, and at a later time they were played on the organ.<sup>28</sup>

A great and extensive literature of Catholic Church music was created in England in the sixteenth

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<sup>27</sup> Sir Malcolm Sargent, ed.; The Outline of Music (New York: Arco Publishing Co., 1963) p. 24.

<sup>28</sup> Hugh M. Miller, History of Music (New York: Barnes and Noble, 1959) p. 41.

century, despite religious conflicts and the rise of Anglicanism. Many fine Masses and motets were written by English composers. The Anglican Church retained most of the practices of the Catholic Church. One feature, however, is the Anglican Chant, differing from the music of the Catholic Church in that (1) it is sung in English, (2) it is harmonized in simple, four-part choral style, and (3) it is strictly metrical.<sup>29</sup>

The principal composers of English church music are: Thomas Tallis (1505-1585), who wrote both Catholic and Anglican Church music; William Byrd (1543-1623), the greatest English composer of the sixteenth century, who also wrote Catholic and Anglican Church music, although he remained a staunch Catholic throughout his life; and Orlando Gibbons (1583-1625), who wrote for the Anglican services.

Baroque church music of the seventeenth century was involved with a parallel development in instrumental composition after 1600. Much of the baroque religious music was not church music at all; it is not liturgical, but rather is religious music to be performed for special occasions such as in public concerts.

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<sup>29</sup>Miller; Ibid., History of Music, p. 42.

In the Baroque period there was increased use of instrumental music in the churches. This was directly the result of improved notation and improved musical instruments. In some regions it now became common to have instrumental solos as part of the church services. Michael Praetorius (1571-1621) is accredited with producing more than 1,000 settings of chorales for ensembles of all kinds.

With the transformations brought about by the German Protestant music, comparable changes were taking place at the same time in the Roman Catholic music. The change is due mainly to the new cultural demands provoked by the advances in secular music. As a result of increased experience with the Italian operatic forms, (recitative and aria) there developed an interest that led to the creation of the German cantata and Passion music and oratorio.

Important in the development of the oratorio was Carissimi (1605-1674) who also gave himself to the composing of sacred cantatas. Carissimi wrote a considerable number of oratorios about characters in the Old Testament. His "Jeptha" is notably beautiful and religiously effective.

Carissimi's pupil, Alessandro Scarlatti (1660-1725), who composed some five hundred sacred cantatas, as well as excelling in the composing of opera, was

also a leader in the development of the oratorio.<sup>30</sup>

German interest in the oratorio and in the cantata had great influence over Johann Sebastian Bach. The church was the focal point of Bach's life. He was a deeply religious man, serving his Master humbly. The crown of Bach's church music is The Passion According to St. John, The Passion According to St. Matthew, and the Mass in B Minor. Other sacred works include three hundred or so cantatas which Bach wrote for services on Sunday, also motets, chorales, and magnificats.<sup>31</sup>

Handel was not a religious man in the same sense as Bach, yet he found great success in the composing of oratorios. Handel's Messiah is one of the greatest oratorios ever written. To an English-speaking reader, the words "choral music" probably suggest Handel rather than any other composer. English oratorio was not merely Handel's invention; it was also a form which, during his lifetime, no other composer made into a major activity.<sup>32</sup>

The Classic period in music, 1750-1820, is principally an instrumental and operatic era.

<sup>30</sup>Squire; Ibid., Church Music, p. 122.

<sup>31</sup>Milton Cross; Encyclopedia of the Great Composers (New York: Doubleday and Co., 1953), p. 23.

<sup>32</sup>Jacobs; Ibid., Choral Music, p. 160.



The classic musical forms of religious connection are the oratorio, Mass and motets. The last years of Franz Joseph Haydn's career are dominated by religious works. The oratorios, The Creation, and The Seasons, and a series of six Masses apply all the intellectual and emotional wealth of his late symphonic style to the service of religion.<sup>33</sup>

Wolfgang Amadeus Mozart (1756-1791) wrote church music from his early youth to the end of his life. He wrote more than sixty works, among them fifteen complete Masses. Beethoven's greatest work for chorus and orchestra is the monumental Missa Solemnis, which he wrote in the closing years of his life.

The Romantic Period (1820-1900), contributes mainly choral and oratorio music. There were songs too, such as the famous and popular Ave Maria by Schubert. In the Romantic Period, for the Roman church many new settings for the Ordinary of the Mass and the Requiem were composed. Religious choral music such as Mendelssohn's Psalms and his Lauda Sion; Brahms' Deutsches Requiem; Berlioz' Te Deum; Franck's Les Beatitudes; and Bruckner's Mass in F Minor are representative of the general choral music

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<sup>33</sup>Sargent, ed.: Ibid., The Outline of Music, p. 164.

<sup>34</sup>Squire, Ibid., Church Music, p. 155.

for religious service that the Romantic period produced.

Many contemporary composers have also gained recognition through religious choral music. Randall Thompson's "Peaceable Kingdom," and Benjamin Britten's "Ceremony of Carols," are choral works performed by many organizations. These works, along with those written centuries ago, are performed frequently. This fact surely proves their significance in the music curriculum.

If religious music were abolished from the public schools, the student would remain ignorant of many important developments in music history. Up to the thirteenth century, more is known of religious music than secular music because of the protection of this music by the church and monastery. Except for the music of the troubadours, trouveres, and minnesingers, most medieval secular music has been lost. Also, the names of many famous composers would have little significance if their religious music could not be studied. These examples are illustrations of the important role religious music has in the study of music history.

### Religion as Implied in Other Areas

After noting the amount of religious music available in the schools, it seems desirable to suggest reasons for the lack of strong objection to this music. Of some importance is the fact that religion is implied in many areas. Even though someone may consider the possibility of trying to abolish everything religious in the schools, after appraising the task, he may readily give up in defeat. Not only is there an abundance of worth-while religious music available, but there is also a great deal of religion in our literature textbooks and in the books on the library shelves. The Robe, The Song of Bernadette, The Nun's Story, and the Trapp Family Singers are only a few of the literary works with religious content found on the shelves of many school libraries.

In the book entitled The Questing Spirit,<sup>35</sup> the religion in the literature of our time is compiled. It is a collection of poems, short stories, drama, and prose, every selection dealing specifically with religion. In the introduction of this book, it is implied that, because of war and economic breakdown, one significant trend in literature is a decided gain in religious insight.

Also in art class, many religious works are studied. Even though the religious activity implied by the work may not be discussed in class, it can very well be possible that

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<sup>35</sup>Edward Halford, The Questing Spirit (New York: McCann and Co., 1947), p. 3.

most students will meditate on the religious significance, for example, of such a work as Michelangelo's Pieta.

Many members of school vocal groups are also active in the musical life of their churches. Sometimes activity by students in a church choir spurs the desire for more musical participation at school, for the purpose of improving church skills. In other cases, success in music at school lends encouragement to join the church choir or to play the piano or organ in church.

Music teachers themselves are often active in the musical life of their churches. The music teacher's involvement with choirs, organ, and church music enlarges his technical experiences and skills, besides broadening his repertoire in ecclesiastical music.

Many school musical groups, whether or not the teacher is active himself in a given church, perform before church gatherings as well as for lay groups. Programs in a church setting may include some ecclesiastical music along with good secular works.

If a good relationship exists in the community between the church and school this often leads to mutual interchange of courtesies in the use of church and school facilities. In running a music contest the schools often must use churches for added

rehearsal and performing areas. When an outstanding professional music group can be attracted to a community, often the merging of the school and church efforts may result in sufficient financial and audience strength to carry through a worthwhile project.

The increase of long-playing records, FM radio programs, the spread of college choirs performing oratorios with major symphony orchestras, and the rise of professional vocal groups like the Robert Shaw Chorale all have brought church music classics into much wider cultural acceptance. The Bach Mass in B Minor and other great works in their entirety are beyond high school resources, but can be used skillfully by the teacher in developing greater appreciation for these masterpieces. What is most important is the fact that the great library of church music has much content that is unsurpassed for developing vocal and other performance skills of young musicians.

### CHAPTER III

#### CONCLUSION

Many areas of religious music have been explored and their musical values discussed. Religious music is quite prominent despite the fact that serious questioning has arisen in regard to the place of religion in the public school.

From the time of the colonists to the present, religious music has held an important role in music education. The first book set in type in the United States has a hymnal, and the first singing school grew out of a desire to be able to sing these hymns properly. However, following the Civil War period, opposition to such religious activity as Bible reading, religious garb and prayer in the school, brought about a separation of church and state. Little protest has been made to abolish the singing of religious songs.

Four song series have been examined to show the prominence of religious music in the public schools. The percentage of religious songs in all the song series examined is 5% on the primary level, 8% on the intermediate level, and 12% on the junior high level. Approximately 27% of all the songs surveyed of the secondary level are religious in nature.

Even though these songs have religious texts, the religious element may be of little importance compared

to the musical element. These songs gain significance through their relationship to holidays and other social uses; as a vehicle for understanding various musical forms that are uniquely religious in nature; and as an influence on the works of many composers and on the development of various periods of music. The writer believes this is the main reason no one has objected strongly to the singing of worship music in our schools. Also, religion is implied in so many areas of our school curriculum, it seems impossible that religion could be abolished completely.

In the final analysis, the major criterion in selecting a work is its value as the best possible way for achieving a musical goal. Therefore, a variety of shorter and longer works from a wide range of cultures is needed for the balanced development of school musicians, apart from whether the content conforms to one or another religion or denomination.

## APPENDIX I

## Listings of Religious Music on the Elementary Level

Ginn Music Series, Our Singing World  
(Ginn and Company, Boston)

GRADE 1 FIRST GRADE BOOK (Copyright, 1959)

The Angels Came	p. 93
Away in a Manger	p. 92
Father We Thank Thee	p. 66
The First Noel	p. 95
Heavenly Father	p. 90
O Little Town of Bethlehem	p. 93
O Come Little Children	p. 94
Silent Night	p. 95
Praise God From Whom All Blessings Flow	p. 91
We Three Kings of Orient Are	p. 94

GRADE 2 SINGING ON OUR WAY (Copyright, 1959)

Away in a Manger	p. 80
A Carol	p. 80
Father Lead Me Day by Day	p. 61
O Come, All Ye Faithful	p. 85
Prayer	p. 75
Loving Care	p. 62
Quiet is the Night	p. 60
Silent Night	p. 83
We Three Kings of Orient Are	p. 84

GRADE 3 SINGING AND RHYMING (Copyright, 1959)

Children of the Heavenly King	p. 74
The First Noel	p. 87
The Christmas Star	p. 88
Run, Neighbors to the Crib	p. 89
O Come Little Children	p. 90
Hark! the Herald Angels Sing	p. 91
O Little Town of Bethlehem	p. 92
Come, Thou Almighty King	p. 73
Crusaders Hymn	p. 75
An Evening Hymn	p. 74
A New Created World	p. 99
Thanksgiving	p. 83



# **GRADE 4 SINGING EVERY DAY (Copyright, 1959)**

Children of the Heavenly King	p. 75
Come, Thou Almighty King	p. 74
Come Ye Thankful People Come	p. 97
He is Born, the Holy Child	p. 107
Hear Our Prayer, O Lord	p. 73
The Heavens Are Telling	p. 116
It Came Upon a Midnight Clear	p. 102
Oh Come All Ye Faithful	p. 101
O Jesu Sweet	p. 106
Praise God From Whom All Blessings Flow	p. 73
Rise Up, Oh Men of God	p. 74
We Three Kings of Orient Are	p. 103

# **GRADE 5 SINGING TOGETHER (Copyright, 1959)**

The Angels in our Field	p. 121
Blessed are the Pure in Heart	p. 90
But the Lord is Mindful of His Own	p. 88
Come Thou Almighty King	p. 12
Come Ye Thankful People Come	p. 110
Faith of our Fathers	p. 86
Mark the Herald Angels Sing	p. 118
He Shall Feed His Flock	p. 104
Hear Our Prayer, O Lord	p. 89
Holy Spirit, Gift Divine	p. 85
The Wondrous Child	p. 120
When Moses Smote the Water	p. 83
Silent Night	p. 113
Prayer of Thanksgiving	p. 109
Pray God Bless	p. 112
Praise to the Living God	p. 90
Our Heavenly Father, Source of Love	p. 89
O Little Town of Bethlehem	p. 114
Joy Thank We All Our God	p. 108
Lullaby on Christmas Eve	p. 117
Jesu, Joy of Men's Desiring	p. 98
How Brightly Shines the Morning Star	p. 82

# **GRADE 6 SINGING IN HARMONY (Copyright, 1959)**

The American Hymn	p. 157
Angels Ever Bright and Fair	p. 108
Fairest Lord Jesus	p. 104
The First Noel	p. 135
For the Beauty of the Earth	p. 133
Hark Ye, What Angel Voices	p. 150
In Praise to God	p. 106
It Came Upon a Midnight Clear	p. 134
It's He O Lord	p. 114
Joy to the World	p. 151

Lord of all Being	p. 103
My God How Wonderful Thou Art	p. 107
Oh Come All Ye Faithful	p. 140
Oh Rest in the Lord	p. 99
Oh Worship the King	p. 100
Silent Night	p. 142
Sleep, Little Lord	p. 147
When Christ Was Born	p. 137
Ye Watchers and Ye Holy Ones	p. 102

#### GRADE 7 SINGING JUNIORS (Copyright, 1953)

Christ Is Born	p. 168
Christmas	p. 153
Christmas Bells	p. 152
Dona Nobis Pacem	p. 171
Ev'ry Time I Feel The Spirit	p. 146
Faith of Our Fathers	p. 140
Glorious Things of Thee Are Spoken	p. 142
Good King Wenceslas	p. 154
The Green Cathedral	p. 135
Hark! The Herald Angels Sing	p. 155
Lo How A Rose	p. 170
Lullaby on Christmas Eve	p. 156
A Mighty Fortress	p. 144
Monastery Legend	p. 142
Nobody Knows the Trouble I've Seen	p. 147
O God, Whose Law Is In the Sky	p. 139
O Little Town of Bethlehem	p. 156
Silent Night	p. 156
Pray God Bless	p. 162
Prayer of Thanksgiving	p. 151
Rise Up, Shepherd an' Follow	p. 160
Sometimes I Feel Like A Motherless Child	p. 148
This Is My Father's World	p. 141
Vesper Song	p. 145
Where'er You Walk	p. 78

#### GRADE 8 SINGING TEEN-AGERS (Copyright, 1954)

Break Forth, O Beauteous, Heavenly Light	p. 183
Burden Down	p. 166
Come Ye To Bethlehem	p. 184
The Creation	p. 208
The First Noel	p. 201
God of our Fathers	p. 139
Go, Down Moses	p. 175
Go, Tell It on the Mountain	p. 193
The Gospel Train	p. 169
The Heavens Are Telling	p. 212
Holy, Holy	p. 207
I Want to be Ready	p. 174

Listen to the Angels Shouting	p. 166
Lonesome Valley	p. 162
The Lord is my Shepherd	p. 157
Lord, We Do All Adore Thee	p. 156
My God, I Thank Thee	p. 181
My Lord, What a Morning	p. 179
Now Thank We All Our God	p. 180
O Come All Ye Faithful	p. 195
O Come, O Come, Emmanuel	p. 197
Oh Come, Little Children	p. 189
O Little Town of Bethlehem	p. 204
Once to Every Man and Nation	p. 127
O Worship the King	p. 156
Silent Night	p. 198
Temper My Spirit, O Lord	p. 129
Swing Low	p. 171
The Three Kings	p. 187
Jacobs Ladder	p. 176
We Three Kings of Orient Are	p. 202
What Child Is This?	p. 199

FOLLETT MUSIC SERIES, TOGETHER WE SING  
(Follett Publishing Company, Chicago)

GRADE 1 MUSIC ROUND THE CLOCK (Copyright, 1955)

Away in a Manger	p. 78
Song of Thanks	p. 71
God Loves Me	p. 70

GRADE 2 MUSIC ROUND THE TOWN (Copyright, 1955)

In the Quiet Church	p. 68
Now Thank We All Our God	p. 70
A Prayer	p. 71
Sabbath Evening	p. 69
Silent Night	p. 85
High Up in the Heavens	p. 86

GRADE 3 MUSIC THROUGH THE YEARS (Copyright, 1956)

Bring a Torch	p. 63
Choral Grace	p. 43
Fairest Lord Jesus	p. 39
Oh Come, Oh Come, Immanuel	p. 54
For the Beauty of the Earth	p. 51
What Music is This?	p. 58
Oh Come All Ye Faithful	p. 62
We Thank God	p. 170

GRADE 4 MUSIC ACROSS OUR COUNTRY (Copyright, 1956)

Hanukkah Song	p. 149
King Jesus Built Me A House Above	p. 170
Now Thank We All Our God	p. 148
O Little Town of Bethlehem	p. 153
Praise God From Whom All Blessings Flow	p. 99
Prayer at Evening	p. 114
Sweetly Sleeping in a Manger	p. 91
Christmas Lullaby	p. 90
Thanksgiving Prayer	p. 109
Thanks for Food	p. 74

GRADE 5 VOICES OF AMERICA (Copyright, 1957)

All Creatures of Our God and King	p. 186
At the Gate of Heaven	p. 168
Birthday of a King	p. 189
Blessing	p. 14
Children's Prayer	p. 183
Eternal Father, Strong to Save	p. 162

God Bless Our Land	p. 7
God of Our Fathers	p. 11
Good Christian Men Rejoice	p. 190
The Lord is my Shepherd	p. 184
My Lord, What a Morning	p. 72
O Loving Father	p. 173
Rise Up Oh Shepherd and Follower	p. 74

#### GRADE 6 VOICES OF THE WORLD (Copyright, 1956)

Angels We Have Heard on High	p. 72
Christ Is Born	p. 111
Christ the Lord is Risen Today	p. 188
The King of Kings is Born	p. 144
Let Us Break Bread Together	p. 179
Prayer for Peace	p. 193
Rise Now, Oh Shepherds	p. 110
Thanksgiving Prayer	p. 182
This Is My Father's World	p. 9

#### GRADE 7 MUSIC SOUNDS AFAR (Copyright, 1958)

The First Noel	p. 216
For the Beauty of the Earth	p. 125
For the Blessings of Our Day	p. 212
From Heaven High	p. 217
Glory to God in the Highest	p. 226
Go in Over Jordan	p. 84
Nobody Knows the Trouble I See	p. 82
Now Strike the Harp	p. 196
Now Thank We All Our God	p. 214
O Come, O Come, Immanuel	p. 215
O Saviour Sweet	p. 218
We Three Kings	p. 219
Whence Comes This Rush of Wings?	p. 220

#### GRADE 8 PROUDLY WE SING (Copyright, 1958)

Jacob's Ladder	p. 230
Lo, How a Rose E'er Blooming	p. 168
O God, Our Help in Ages Past	p. 16
O Holy Night	p. 169
Prayer for Our Nation	p. 233
Thanksgiving Prayer	p. 162

## APPENDIX II

## Listings of Religious Music on the Secondary Level

COLORADO MUSIC EDUCATION ASSOCIATION  
Songs Selected From  
Recommended Music Lists for Chorus  
1963-64

## GIRLS CHORUS

## COMPOSER AND ARRANGER

Rise, My Soul, and Praise God's Kindness	Albert-Peek
Holy Is God the Lord	Bunjes
Father, We Thank Thee	Lewis
Blessed Man Whom God Doth Aid	Lovelace, arr.
A Thanksgiving Hymn	Thiman
Lift Up Your Heads, Ye Mighty Gates	Walker
Come Jesu, Holy Child	Willan
Glory to the Father Give	Willan
Now Let All the Earth Adore Thee	Bach-Titcomb
Now Thank We All Our God	Cruger-Rhea
O Divine Redeemer	Gounod-Cain
The Heavens Are Telling	Haydn-Perry
O Lord, Save Thy People	Hermann
Praise the Lord Ye Heavens Adore Him	Larson
Our Master Hath A Garden	Malin, arr.
Ave Verum	Mozart
Adoramus Te	Palestrina-Swift
Praise Ye the Lord of Hosts	Saint-Saens-Jurey
Send Forth, O God	Scholin
Holy, Holy, Holy	Schubert-Ehret
Come, Holy Spirit, Come	Wolff
Savior, Like A Shepherd Lead Us	Wolff
The Lord Bless You	Bach-Bunjes
Sheep May Safely Graze	Bach-Scholin
Calm and Tranquil Lie the Sheepfolds	Bach-Whittaker
Come Holy Ghost, Creator Blest	Cassler
Sleep, My Jesus, Sleep	Dickinson, arr.
Sing Alleluia Forth	Lang
Russian Carol	Maltezeff-Riegger
Jubilate Deo	Mozart-Scholin
Rock of Ages	Suchoff-arr.
O Savior Hear Me!	Von Gluck-Ehret
The King Ascendeth Into Heaven	Willan

Now Let All the Earth Adore Thee  
 Oh God! Thy Bounty Reacheth Wide  
 O Lord of Heav'n  
 Bow Down Thine Ear  
 Alleluia! Alleluia!  
 Come Into My Heart, Lord Jesus  
 Hodie Christus Natus Est  
 O Domine Jesu Christe!  
 Praise Ye the Lord  
 Let Us Give Thanks  
 Ave Maria  
 Jesu, Priceless Treasure  
 Break Forth, O Beauteous Heavenly Light  
 Our Hymn of Praise  
 For the Beauty of the Earth  
 Miserere Mei  
 Hear Our Prayer, O Lord  
 O Rest in the Lord  
 O Thou, The True and Only Light  
 Be Thou Not Still, O Lord  
 Cantate Domino  
 Psalm 42  
 Glory Be To God  
 Emitte Spiritum Tuum  
 Agnus Dei  
 Laudate Dominum  
 The Twenty-Third Psalm  
 The Lord Is My Shepherd  
 All Ye Saints Be Joyful  
 Now Thank We All Our God

Bach-Lowden  
 Beethoven-Holmes  
 DiLasso-Cramer  
 Glarum  
 Kopolyoff-Grant  
 Lowell-Wilson  
 Nanino-Sister Ida  
 Palestrina-Glaser  
 Saint-Saens-Ehret  
 Zoltai  
 Arcadelt-Greyson  
 Bach  
 Bach-Collinger  
 Bergh  
 Kocher-Davis  
 Lotti-Ehret  
 Mendelssohn-Aks  
 Mendelssohn-Dietrich  
 Mendelssohn-Harris  
 Morgan  
 Pitoni-Creyson  
 Rhea  
 Schubert-Rodby  
 Schuetky-Howarth  
 Thomson  
 Mozart-Glaser  
 Schubert-Trusler  
 Schubert-Watson  
 Davis  
 Mendelssohn

#### BOY'S CHORUS

Let All Give Thanks to Thee  
 Creation Hymn  
 De Gospel Train  
 I Got Shoes  
 Now Thank We All Our God  
 All Ye Saints Be Joyful  
 Praise We Sing To Thee  
 O Praise the Name of the Lord  
 O Bone Jesu  
 The Lord Is Ruler Over All  
 Laudate Nomen Domine  
 God of Our Fathers  
 Ave Maria  
 Alleluia  
 Holy Lord God  
 I Must Go Down to the Seas  
 Jacob's Ladder

#### COMPOSER AND ARRANGER

Bach-Treharne  
 Beethoven-Touchette  
 Burleigh, arr.  
 Cain, arr.  
 Cruger-Barrow  
 Davis  
 Haydn-Luvaas  
 Ippolitov-Ivanov-Benart  
 Ivanoff-McKinney  
 Palestrina-Greyson  
 Schuetz-Lenel  
 Tye-Sheppard  
 Warren-Oatley  
 Bach-Gounod  
 Bach-Matthews  
 Cain  
 Cain

Our God Is A Rock  
 God of Our Fathers  
 Go Tell It on The Mountains  
 Russian Carol  
 Be Thou Not Still, O Lord  
 Adoramus Te  
 Praise God In All His Glory  
 Lo, How A Rose E'er Blooming  
 God Is A Spirit  
 Emitte Spiritum Tuum  
 Laudate Nomen Domini  
 God Of Our Fathers  
 Lord I Want to be Free  
 Holy Lord of All  
 Hear My Prayer, O Lord  
 Divine Praise  
 Jesu, Priceless Treasure  
 O Sing Unto The Lord  
 Blessed Be The Lord God of Sabbath  
 Hallelujah, Amen  
 The Testament  
 Let Us Break Bread Together  
 Bow Down Thine Ear  
 Bless the Lord

Davis  
 Gibb  
 Huntley, arr.  
 Maltzeff-Riegger  
 Morgan  
 Palestrina-Greyson  
 Peri-Barrett  
 Praetorius-De Paur  
 Scholin-Gore  
 Schuetky-Davids  
 Tye-Sheppard  
 Warren-Davies  
 Wille-Andrews  
 Williams, arr.  
 Arkhangelsky  
 Bartniansky  
 Bach-Cruger  
 Dello Joio  
 Genuchi  
 Handel-Duey  
 Bartholomew  
 Montague  
 Morgan  
 Smith

#### MIXED CHORUS

O Come Thou Spirit Divinest  
 Now Let Every Tongue Adore Thee  
 Jesu, Joy of Man's Desiring  
 Come, Souls, Behold Today  
 Glory To God  
 Go Down Moses  
 Now Thank We All Our God  
 Sing Gloria  
 He Never Said a Mumbly Word  
 A Prayer For Brotherhood  
 O Lord Most Holy  
 O Holy Child  
 Bless The Lord  
 Praise the Name of the Lord  
 Come, Holy Ghost, God and Lord  
 Psalm 150  
 The Lord Bless You and Keep You  
 O Rest In The Lord  
 Ave Verum  
 Create In Me A Clean Heart, O God  
 Who Shall Ascend Into the Hill of the  
     Lord  
 Father In Heaven

Amner  
 Bach-Glaser  
 Bach-Mueller  
 Bach-Nelson  
 Bach-Wilson  
 Cain, arr.  
 Cruger  
 Davis  
 Deveau, arr.  
 Franck-Frederick  
 Franck-Peery  
 Halter  
 Ivanoff-McKinney  
 Ivanoff-Ehret  
 Lenel  
 Lewandowski  
 Lutkin  
 Mendelssohn-Ehret  
 Mozart-Ehret  
 Mueller  
 Mueller  
 Nanino-Suchoff



Lo, How A Rose E'er Blooming  
 Jesu, Grant Me This, I Pray  
 Holy, Holy, Holy  
 The Omnipotence  
 Jesu, Bright and Morning Star  
 Salvation Is Created  
 Spirit Of God  
 Sing, O Heavens  
 Praise The Almighty, My Soul, Adore Him  
 Praise Ye The Name Of the Lord  
 Alleluia  
 Send Out Thy Light  
 The Heavens Are Declaring  
 O Lord Most Holy  
 God Is My Salvation  
 The Song Of Peace  
 With God's Hand In Mine  
 All Ye Saints Be Joyful  
 The Twenty-Third Psalm  
 When In My Heart  
 Lord, For Thy Tender Mercies' Sake  
 Come, Holy Spirit  
 Peace On Earth  
 Gloria Patri  
 O God, We Worship Thee  
 The Will Of God Is Always Best  
 O Savior Sweet  
 Heavenly Father  
 Sanctus  
 From God Shall Naught Divide Me  
 O Lord, Hear My Voice  
 Hear Me, O Lord  
 Now Let Every Tongue Adore Thee  
 O Sacred Head  
 O Rejoice Ye Christians Loudly  
 Make A Joyful Noise  
 Thank Ye The Lord  
 David's Lamentation  
 Psalm 117  
 Lord Of Heaven And Earth  
 The Fifty-Fourth Psalm  
 Blessed Are The Poor In Spirit  
 Praise Ye The Lord Of Heaven  
 Te Deum Laudamus  
 Holy Art Thou  
 Teach Me, O Lord  
 Psalm 150  
 How Great, Almighty, Is Thy Kindness  
 Psalm 121  
 Sing We To God  
 Sanctus  
 Almighty God, Who Hast Me Brought

Praetorious-Niles  
 Pritchard  
 Schubert-Ehret  
 Schubert-Sacco  
 Sowerby  
 McKinney  
 Weaver  
 Webber  
 Zipp  
 Arkangelsky-Ehret  
 Bach-Biden  
 Balakireff-Hallagan  
 Beethoven-Scott  
 Bruckner  
 Christiansen  
 Christiansen  
 Coats-Hathaway  
 Davis  
 Davis, arr.  
 Dungan-Sears  
 Farrant  
 Handel  
 MacGinsey-Simon  
 Palestrina-Damrosch  
 Palestrina-Schroth  
 Praetorious-Funk  
 Scheidt  
 Schubert  
 Schubert  
 Schuetz-Funk  
 Williams  
 Arkangelsky-Tkach  
 Bach  
 Bach-Kent  
 Bach-Wilhousky  
 Bedell-Poltz  
 Berger  
 Billings-Siegmeister  
 Bock  
 Bortiansky-Tkach  
 Boutelle-Nelson  
 Boutelle-Nelson  
 Bortniansky-Tkach  
 Bright  
 Bruckner-Strickling  
 Cain  
 Franck-Breck  
 Franck-Lundquist  
 Cowell  
 Davenport  
 Dieterich  
 Ford-Greyson

Holy God We Praise Thy Name  
 Almighty and Everlasting God  
 My God Accept My Heart This Day  
 Come Christians, Join to Sing Alleluia  
 O Sing Unto The Lord a New Song  
 Cherubim Song  
 Laudate Dominum  
 O Be Joyful All Ye Lands  
 Gloria-Only Begotten Son  
 Rejoice, Rejoice, Believers  
 O Go Your Way Into His Gates  
 Let Not Your Hearts Be Troubled  
 Glorious Things Of Thee Are Spoken  
 Christ Walks Into The Hills  
 From His Throne In The Heavens  
 Ave Maria  
 Preserve My Soul, O God  
 A Song Of Praise  
 Kyrie, Eleison  
 Gloria In Excelsis Deo  
 Sing Unto The Lord A New Song  
 Holy, Holy, Hosanna In the Highest  
 Praise Ye The Name Of The Lord  
 Crucifixion  
 God Give Us Men  
 Not Only Unto Him  
 Arise, O God And Show Thy Might  
 Agnus Dei  
 God Of Our Fathers,  
 O Sing Ye To The Lord  
 All Glory Be To God On High  
 Gloria  
 Send Forth Thy Spirit  
 Conclusion From "The Passion"  
 Psalm of Praise  
 O Most High and Holy God  
 My Shepherd Will Supply My Need  
 Lord Thou Art Mighty  
 Jesu, Dulcis Memoria  
 Give Us Peace, O Lord  
 Gloria In Excelsis Deo  
 Holy Lord Of All  
 Hymn For Thanksgiving  
 How Lovely Is Thy Dwelling Place  
 Rejoice In The Lord  
 Built On The Rock The Church Doth Stand  
 The Spirit Of the Lord  
 If By His Spirit  
 We Need Thee Oh Lord  
 Crucifixus  
 All Breathing Life Sing and Praise Ye

Gesangbuch-Korn  
 Gibbons  
 Gibbons  
 Gillette, arr.  
 Glarum  
 Glinka-Tcherepnin  
 Goodman  
 Gretchaninoff-Ehret  
 Gretchaninoff-Tellep  
 Gumpeltzhaimer  
 Handel-Ehret  
 Harter  
 Haydn-Ehret  
 Hohmann  
 Hovdesven  
 Hovaness  
 Howorth, arr.  
 James  
 Kranz  
 Kropczynski  
 Lockwood  
 Lundquist  
 Lvov-Tellep  
 Lynn, arr.  
 McDonald  
 Mendelssohn-Scholin  
 Morgan  
 Morley-Greyson  
 Mueller  
 Pitoni-Greyson  
 Schroter-Funk  
 Schubert-Craig  
 Schuetky-Scott  
 Schutz  
 Stickles  
 Sweelinck  
 Thomson  
 Valinoff-Farnes  
 Victoria-Montani  
 Weaver  
 Whitney  
 Williams  
 Williams  
 Wilson  
 Wilson  
 Wilson  
 Amon-Pizarro  
 Bach-Carlton  
 Bach-Christianson  
 Bach-Churchill  
 Bach-Williamson

Psalm 130	Bender
Make Me, O Lord God, Pure In Heart	Brahms
Grant Unto Me the Joy of Thy Salvation	Brahms-Carlton
Benedictus and Hosanna	Bright
In Dulci Jubilo	Bunjes
In Praise and Adoration	Dretke
Praise the Lord	Franck-Sowerby
Ascendit Deus	Gallus
Hosanna To The Son Of David	Gibbons-Bantock
Glory To God	Gretchinoff
Sing To The Lord	Handel
Sing Unto God	Handel-Ehret
Halleluia	Handel-Field
Sixty-Seventh Psalm	Ives
Bless The Lord	Kranz-Schroth
Father Most Holy	Lapo
My God, How Wonderful	Overby, arr.
Hodie Christus Natus Est	Palestrina
Psalm Of Praise	Paul
My Soul Doth Magnify The Lord	Purcell
The Creation	Richter
Lord, With What Care	Rubbra
Exultate Deo	Scarlatti-Funk
Lamb Of God	Schuetz
Cantate Domino	Schuetz-Beveridge
O Lord Have Mercy	Williams
Lord, Make Me An Instrument of Thy Peace	Wilson

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