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MUSIC PRACTICES AMONG CHURCHES OF CHRIST
IN THE UNITED STATES, 1970

A DISSERTATION
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BY
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MUSIC PRACTICES AMONG CHURCHES OF CHRIST
IN THE UNITED STATES, 1970

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DEDICATION

This investigation is respectfully dedicated to the song leaders in Churches of Christ who are devoting themselves to the improvement of congregational singing.

ACKNOWLEDGEMENTS

The author wishes to express his sincere gratitude and appreciation to Dr. Robert B. Glidden for the invaluable advice and counsel he rendered during the preparation of this dissertation. The incisive criticisms and intuitive suggestions given the author by Dr. Glidden greatly facilitated the preparation of this work. Special gratitude is expressed to Dr. William A. Hunt for his invaluable assistance during the various stages of the writing process. In addition, sincere appreciation is extended to Dr. Bruce M. Govich, Dr. Margaret S. Haynes, and Dr. Woodrow C. James for their helpful suggestions, critical reading of the manuscript, and interest in the writer's research effort.

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Finally, to my wife, Patricia, and my son, Jon Carter,
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might not have been possible.

J. L. J.

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MUSIC PRACTICES AMONG CHURCHES OF CHRIST
IN THE UNITED STATES, 1970

I. INTRODUCTION

Among Churches of Christ, singing is a vital part of worship. One distinctive characteristic of this religious body is its practice of using a cappella congregational singing exclusively in its public worship. Many of its hymns have been borrowed from hymnals of other religious groups. Others have been written by composers among the membership. The writer believes that the membership is concerned about the use of quality hymns in worship and about the increasing need of preparation and proper training for the song leaders.

Statement of the Problem

The intent of this study was to investigate the music practices among Churches of Christ in the United States in the year 1970. The specific purposes of the study were: (1) to determine what hymnals are being used, what hymns are used most frequently, and the qualifications of the song leaders; (2) to compare practices among congregations in small communities with those in large cities; (3) to compare practices among different regions of the nation;

(4) to evaluate the music practices of the churches; and (5) to make recommendations for future improvements and developments.

Delimitations

This study was limited to the ascertainment and evaluation of the music practices in a representative sample of the 11,233 congregations listed in a directory of Churches of Christ in the United States.¹ The study was not concerned with the development of training programs for the churches, but with the description and evaluation of practices.

Significance of the Study

One of the organizational concepts among Churches of Christ is that each congregation is autonomous. There is no central organization or hierarchy; rather, each congregation determines its own practices in music and other activities. There is no authorized or standardized hymnal or list of hymns which is used by all congregations. It is therefore difficult to determine the practices and to appraise the quality of hymns being used today. This study will contribute to the description of practices in Churches of Christ today and will help to substantiate recommendations for future development.

Advances in educational level in American society would seem to be reflected within congregations of Churches of Christ. It is reasonable to assume that, as in all areas of religion,

¹Where the Saints Meet (Austin, Texas: Firm Foundation Publishing House, 1969).

advancement in educational level within the membership has resulted in a demand for greater scholarship among the leaders.

Due to the autonomy of each congregation and the absence of a central organization in the church, the process of setting standards for music practices is a very difficult task. There is no commission or committee to study the practices or to propose the development of a training program. The ascertainment of practices and the interpretation of needs for further development therefore depend upon studies by individuals, such as the present project. It is hoped that the findings of this study will be useful to those congregations which are seeking to improve their music practices.

Background

Some circumstantial information is essential to full understanding of the particular situation among Churches of Christ and their theology concerning music in the church. Although each congregation is autonomous and the order of worship and quality of the music varies considerably, there is one conspicuous distinction among all the congregations of this fellowship: the absence of mechanical instruments of music in worship. This practice, which is held as a theological principle in Churches of Christ, has been the subject of much debate and the cause of some dissension among religious bodies during the past century. The origin of the controversy dates back to the early centuries of the Christian religion, but was revived

among religious groups associated with the Restoration Movement in the United States as early as 1851 in Kentucky.² Their position regarding instrumental music is reflective of a basic attitude in Churches of Christ toward the New Testament as the sole authority of all doctrinal teaching and practice. The principle is held, not because the use of mechanical instruments in worship is forbidden in the New Testament, but because their use is not authorized in scriptures pertaining to the worship of Christians. This attitude is further reflected in the implication, drawn from the following passage, that the New Testament must incorporate or provide the authority for whatever is offered in worship.

The hour cometh, and now is, when the true worshippers shall worship the Father in spirit and in truth: for the Father seeketh such to worship him. God is a Spirit: and they that worship him must worship him in spirit and in truth.

--John 4:23, 24

In the New Testament the following passages, quoted from the King James version, refer to the offering of praise and worship by Christians:

And at midnight Paul and Silas prayed, and sang praises unto God: and the prisoners heard them.

--Acts 16:25

And that the Gentiles might glorify God for his mercy; as it is written, "For this cause I confess to thee among the Gentiles, and sing unto thy name."

--Romans 15:9

What is it then? I will pray with the spirit, and I will pray with the understanding also: I will sing with the spirit, and I will sing with the understanding also.

--I Corinthians 14:15

²Earl Irvin West, The Search for the Ancient Order (Nashville: Gospel Advocate Company, 1949), I, 308.

Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord.

--Ephesians 5:19

Let the word of Christ dwell in you richly in all wisdom; teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord.

--Colossians 3:16

Is any among you afflicted? Let him pray. Is any merry? Let him sing psalms.

--James 5:13

Another conspicuous Church of Christ practice which is unusual in today's religious scene is the absence of a choir in worship assemblies. It is intended that the entire congregation participate in the singing of each hymn. This practice is not held so much as dogma, which might be precluded by the above passage in Colossians, but rather upon the principle that each Christian should actively participate in worship and praise. Exceptions to this practice often occur at singing practice sessions and other special occasions.

Background information concerning music training in Churches of Christ will be helpful in understanding the present situation. Historically, Churches of Christ have been very active in the "singing school" movement which was very influential during the first half of this century. In many cases, the teachers of these "singing schools" were products of the same, with very little additional formal music education. In most instances, the method of sight-reading was taught with the use of shaped notes, and as a result most congregations use hymnals with shaped notes today.

The director of music is usually referred to as the song leader. The responsibilities of the song leader usually include the selection

of hymns, the setting of the pitch and tempo for each hymn, the general direction of the congregational singing, and oftentimes the co-ordination of the worship period.

Some song leaders and members of the congregations have received musical training in public and private schools and colleges. This training has ranged from participation in performing organizations to courses in music toward an academic major in music. In colleges operated by members of Churches of Christ there have been some courses designed specifically for the development of church musicians. None of the colleges has an academic major in church music; however, Abilene Christian College, the largest among this group, recently added a minor in church music to its curriculum.³ The present study describes the training of today's song leaders and provides information for colleges and congregations in developing further programs.

Outline of Procedure

The collection of data for this study was made by means of a questionnaire, which was distributed to the song leaders in 572, or five per cent, of the congregations of Churches of Christ in the United States. The population sampled was selected from a directory of churches⁴ which includes 11,233 congregations, listed alphabetically, by states and cities.

A copy of the questionnaire shown in Appendix A was sent with a cover letter and stamped envelope. When the questionnaires

³Abilene Christian College Catalog, 1969-70, Vol. 53, n. 3 (Abilene, Texas: Abilene Christian College, 1969).

⁴Where the Saints Meet.

were returned they were coded and tabulated. The next step was to perform the statistical computations so that the findings could be interpreted. The purpose was to attempt to find relationships between various congregational traits and practices and to make comparisons among the practices of congregations in rural and urban communities and in different regions of the nation.

An evaluation of the practices was then made and recommendations were suggested for future improvements.

Survey of Related Literature

A survey of dissertation abstracts and other sources of research related to this study revealed that similar studies have been conducted, using historical and descriptive designs. In an historical study of the hymns and hymnals of the Restoration Movement, Kenneth Hanson⁴ described the music of the religious body to which the Churches of Christ belong. The period described was the nineteenth century. In another thesis Kenneth Teague⁵ studied the hymnals of this movement and described their development. These studies are related to the present study in that the hymns and hymnals in use today are the products of development from the earlier hymnals.

⁴Kenneth Christian Hanson, "The Hymnology and the Hymnals of the Restoration Movement" (unpublished master's thesis, Christian Theological Seminary, 1951).

⁵Kenneth Pat Teague, "A Study of the Development of Hymnals in the Restoration Movement" (unpublished master's thesis, Harding College, 1959).

Arnold Lehmann⁶ made a study similar to the present one, but in the Lutheran Church. One specific finding in his work was that there was great improvement in the music of that church by standardizing the hymnal, The Lutheran Hymnal, in 1941.

Another study in 1966, by Elena Maquiso,⁷ was a discussion of the value of nationalism in church music, and it questioned the imposing of western hymns upon the churches in other countries. In this study the characteristics of national music were discussed and a pattern worship service was suggested.

Jay Slaughter,⁸ in his study of music in the Mormon Church, combined the purposes of identifying the ideologies of music and music education in the church, surveying the history of music and music education in the church, and studying the practices and procedures of music and music education in the church. In his conclusions, he pointed out the needs for development in the broad areas of the training of music directors, music literature, purchase and maintenance of instruments, and co-operation among the colleges supported by the church.

⁶Arnold Otto Lehmann, "The Music of the Lutheran Church, Synodical Conference" (unpublished doctoral dissertation, Western Reserve University, 1967).

⁷Elena Granada Maquiso, "A Study of Indigenous Hymns in the Evangelical Church in the Phillippines: Implications for Christian Education" (unpublished doctoral dissertation, Hartford Seminary Foundation, 1966).

⁸Jay L. Slaughter, "The Role of Music in the Mormon Church, School, and Life" (unpublished doctoral dissertation, Indiana University, 1964).

A study of training requirements for ministers of music in Southern Baptist Colleges was the objective of Genter Stephens,⁹ in 1964. A great diversity was found among the colleges and the author recommended that a committee be appointed to study the needs of the churches. Other specific recommendations for the church music departments of the colleges were made.

The studies which have been cited have aided those religious groups in establishing standards and improving their music programs. Because of the lack of a central organizational structure in Churches of Christ, it is difficult to effect a standardized program of music education which will be widely accepted. It is hoped that his study will provide information which will result in the establishment of improved training programs among the congregations and in the colleges operated by members of Churches of Christ.

⁹Genter L. Stephens, "Preparation of Ministers of Music in Southern Baptist Colleges" (unpublished doctoral dissertation, George Peabody College for Teachers, 1964).

II. PROCEDURE

The design for this descriptive study included provisions for the collection, presentation, and interpretation of data related to the music practices among Churches of Christ in the United States. The specific procedures involved in the project were (1) the development of a questionnaire for the purpose of collecting data, (2) the choosing of a sample from the total population of congregations, (3) the distribution and collection of questionnaires, (4) the tabulation and statistical analysis of the data, (5) the presentation and interpretation of the data, and (6) the statement of conclusions and proposal of recommendations for further study.

Development of the Instrument

In the development of the questionnaire for this study, attention was given the following particular considerations: (1) to the construction of an instrument that would be objective, easy to understand, and facile in response; (2) to the inclusion of items relative to every activity anticipated in the study; (3) to the arrangement of certain items, such as those regarding music education and general education of song leaders, so that

responses could be quantified; and (4) to the provision for alternative responses and additional comments. Sections on questionnaire construction in the works of Roger P. Phelps¹ and the team of researchers at the Research Center for Human Relations at New York University² were studied carefully prior to the construction of the instrument for the present study.

The form of the questionnaire was a combination of closed and open structure--both closed and open type questions were included. Three types of answers were solicited. There were: (1) completion of blanks, (2) answering "yes" or "no," and (3) checking the most correct of several possible responses.

The first step in constructing the instrument was to determine specifically what information was to be sought. The statement of the problem and purposes of the study served as guidelines for deciding what should be included. The experience of the writer in music activities in Churches of Christ served also as a source for the inclusion of activities normally found in the church. It was decided that there should be items seeking the information outlined below:

- (1) General information about the congregation
 - a. Location
 - b. Size of membership

¹Roger P. Phelps, A Guide to Research in Music Education (Dubuque, Iowa: Wm. C. Brown Company Publishers, 1969).

²Claire Selltitz, Marie Johoda, Morton Deutsch, Stuart W. Cook, Research Methods in Social Relations (New York: Holt, Rinehart, and Winston, 1962).

(2) Personal information about the song leader

- a. Name
- b. Age
- c. General education
- d. Music education and experience

(3) Congregational practices

- a. Hymnal currently being used
- b. Ten typical hymns used most frequently
- c. Payment of the song leader
- d. Number of men who lead singing regularly
- e. Responsibility for selecting hymns
- f. Co-ordination of hymns with sermon topics
- g. Frequency of song practice sessions
- h. Frequency of music training sessions

(4) Suggestions for future development

- a. Minimum training for song leaders
- b. Desired courses of study

(5) Additional comments

After the first draft of the instrument was made, consultation followed with a minister³ and song leader⁴ to pretest the questionnaire for detection of possible problems of misunderstanding. The questions were examined for difficult or unclear phraseology and for unstated assumptions or unseen implications that

³Leonard McMinn, minister, Central Church of Christ, Moore, Oklahoma.

⁴Gerald L. Moore, song leader, University Church of Christ, Norman, Oklahoma.

might be misleading. Particular caution was taken so that the wording would not be objectionable to the respondent in any way.

After further consultation with the research advisor, the instrument was edited for its content, form, and sequence of material. It was determined that it would be a two-page form, duplicated by the process of lithographic printing.

Sampling Procedure

The population from which the sample was selected consisted of the 11,233 congregations of Churches of Christ in the United States. It was determined that five per cent, or 572, would be a reasonable number for the study. The directory⁵ used for selecting the sample listed the congregations alphabetically by states and cities. The United States was divided into four geographic regions so that comparisons might be made among the congregations in different sections. Included in the Northwestern region were 343 congregations, in Alaska, Idaho, Montana, Nebraska, North Dakota, Oregon, South Dakota, Washington, and Wyoming.

The Southwestern region included 3,866 congregations, in Arizona, California, Colorado, Hawaii, Kansas, Nevada, New Mexico, Oklahoma, Texas, and Utah.

The Southeastern region comprised Alabama, Arkansas, Delaware, District of Columbia, Florida, Georgia, Kentucky, Louisiana, Maryland, Mississippi, Missouri, North Carolina, South

⁵Where the Saints Meet.

Carolina, Tennessee, Virginia, and West Virginia. 5,668 congregations were in this region.

Connecticut, Illinois, Indiana, Iowa, Maine, Massachusetts, Michigan, Minnesota, New Hampshire, New Jersey, New York, Ohio, Pennsylvania, Rhode Island, Vermont, and Wisconsin made up the Northeastern region, which included 1,356 congregations.

The random number of eighteen was drawn from a bowl containing the numbers one through twenty. A sample was then systematically selected, beginning with the eighteenth and followed by every twentieth congregation thereafter (18, 38, 58, 78, etc.) arranged alphabetically by states and cities within each region. The number of congregations selected in each region were: Northwestern, 17; Southwestern, 199; Southeastern, 283; and Northeastern, 73. Since the names of the song leaders were not known, the questionnaire was simply addressed to the "Song Leader" in each congregation and accompanied by a cover letter explaining the research project.

Distribution and Collection of Questionnaires

After the material was prepared and the envelopes addressed, the questionnaire was mailed by first class rate on December 29, 1969, from Garland, Texas. Each envelope contained the cover letter, the questionnaire and a stamped, addressed, return envelope.

By February 5, 1970, 202 questionnaires had been returned, at which time a reminder card was mailed to the 350 members of the sample who had not replied. The responses increased during the

following two weeks and then declined until the last questionnaire was received on March 12, 1970, making a total of 256 responses. Only one negative response was received from the entire sample. On February 26, a reminder card was returned with a note stating that that particular song leader did not wish to participate in the study.

Table 1 illustrates the response to the questionnaire by regions. (Sample representation and response by regions and states are provided in Appendix A.) It may be noted that the percentage of returns by regions did not vary greatly.⁶ The responses may therefore be regarded as a representative sample. It should be recognized here that those responding may no longer represent a truly "random" sample, since the very interest shown by their response may differentiate them from the total population. It remains, however, that the study must be conducted with the data available.

⁶Application of the chi-square test reveals that the percentage of responses by region does not vary significantly from the total percentage of response.

TABLE 1
NUMBER AND PERCENTAGE OF RESPONSES TO QUESTIONNAIRE

	Southwest Region	Northwest Region	Northeast Region	Southeast Region	Total
Total Number Sent	199	17	73	283	572
Number Responses	98	8	26	124	256
Percentage Returned	49.2	47.1	35.6	43.8	44.8

Development of Hymn Rating Scale

One of the most significant aspects of this study was the attempt to determine the quality of hymns being used in the Churches of Christ. A set of criteria for evaluating the hymns was necessary in order to develop a scale by which a rating might be assigned each hymn. Any rating determined by an individual will reflect to some extent the opinion of the evaluator, and will therefore be subject to criticism by others. An attempt has been made, however, to be as objective as possible with regard to accepted musical standards. In designing a rating scale, there were three principle aspects of the hymn which were to be evaluated: the text, the music, and the practicability for congregational singing. These aspects were further divided into three criteria. A range of one to five

points (from poor to superior) was designated for each criterion of the three aspects, thus yielding a possible rating of nine to forty-five points for each hymn. An example of the rating scale is included in Appendix B.

Hymn texts were evaluated for the following traits: whether the text was quality literature, whether the meter fit the meter of music, and whether the meaning was apparent.

To study the quality of the poetry of a hymn text is to study such things as tempo and sound, pause and flow, line and stanza, rhyme and rhythm. The poem yields its beauty and meaning through the semantic content of words, as these are organized in sequence of ideas, and through the physical qualities such as sound texture, pitch, accent, line length and tempo. Due to the quantity of hymns to be evaluated in this study, however, the analysis has been limited to the more obvious features of the text: the pattern of accents; the pauses (or lack of them) within lines and at the ends of lines; the rhyme patterns; and line length. The use of repeated phrases or trite expressions and the lack of euphonious flow when read aloud were qualities which were given lower ratings.

The following is an example of a text which received a superior rating as quality literature:

Angry words! O let them never
From the tongue unbridled slip;
May the heart's best impulse ever
Check them ere they soil the lip.

Love is much too pure and holy,
Friendship is too sacred far,
For a moment's reckless folly
Thus to desolate and mar.

Angry words are lightly spoken,
 Bitt'rest tho'ts are rashly stirred,
 Brightest links of life are broken
 By a single angry word.
 --Anonymous, "Angry Words"

In the text of this hymn the thought phrases are not as fragmented as in other hymns. In most cases the thought extends through two lines of the stanza. The rhyme pattern is consistent in all stanzas. The first and third lines and the second and fourth lines end with words which rhyme. In the second stanza the first and third lines have words which are sight rhymes rather than true sound rhymes. When read aloud, this text has a smooth, euphonious flow of sound.

An example of a text rated as poor quality literature is:

Beyond this land of parting, losing and leaving
 Far beyond the losses, darkening this,
 And far beyond the taking and the bereaving
 Lies the summerland of bliss.

Beyond this land of toiling, sowing and reaping,
 Far beyond the shadows darkening this,
 And far beyond the sighing, moaning and weeping,
 Lies the summerland of bliss.

Beyond this land of sinning, fainting and failing,
 Far beyond the doubtings darkening this,
 And far beyond the griefs and dangers befalling,
 Lies the summerland of bliss.

Beyond this land of waiting, seeking and sighing,
 Far beyond the sorrows darkening this,
 And far beyond the pain and sickness and dying,
 Lies the summerland of bliss.

Refrain

Land beyond, so fair and bright!
 Land beyond, where is no night!
 Summerland, God is its light,
 O happy summerland of bliss!

--Mrs. M. B. C. Slade, "Beyond This Land"

The monotony of the descriptive nouns ending with "ing" in the example tends to fragment the phrases so that there is a loss of flow of line. The repeated phrases, "darkening this" and "lies the summerland of bliss," seem to become trite when used in each stanza. The reading of this text aloud revealed a lack of euphony and smoothness of rhythm.

The meter of the text was then compared with the meter of the music and the placement of accents. Figures 1 and 2 illustrate examples of texts which received superior and poor ratings on this criterion. It is noted in Figure 1 that the accents in the text are consistent with those in the meter of the music, and in Figure 2 the accents do not coincide. The (/) designates the accented syllables in the text.

FIGURE 1

EXAMPLE OF SUPERIOR-RATED METRIC FITNESS

1. Fair-est Lord Je-sus! Ru-ler of all na-ture!
 2. Fair are the mead-ows, Fair-er still the wood-lands,
 3. Fair is the sun-shine, Fair-er still the moon-light,

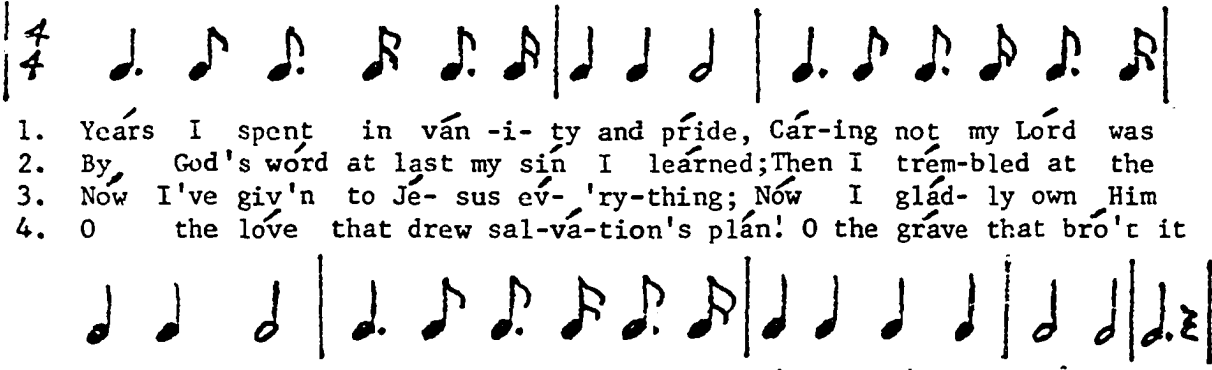
O Thou of God and man the Son! Thee will I cher-ish,
 Robed in the bloom-ing garb of spring; Je-sus is fair-er,
 And all the twin-king star-ry host: Je-sus shines bright-er,

Thee will I hon-or, Thou, my soul's glo-ry, joy, and crown.
 Je-sus is pur-er, Who makes the woe-ful heart to sing.
 Je-sus shines pur-er, Than all the an-gels heav'n can boast.

--Old German Air, "Fairest Lord Jesus"

FIGURE 2

EXAMPLE OF LOW-RATED METRIC FITNESS



1. Yeárs I spent in ván -i- ty and pṛide, Cár-ing not my Lórd was
 2. By God's wórd at last my sín I leárned; Then I trém-bled at the
 3. Nów I've giv'n to Jé- sus év- 'ry-thing; Nów I glád- ly own Him
 4. O the love that drew sal- vá- tion's plán! O the gráve that bró't it

cru -ci- fied, Know-ing nó't it was for mé He díed on Cál-va-ry.
 lāw I'd spurned, Till my guílt-y soul im-plór-ing turned to Cál-va-ry.
 as my Kíng; Nów my rāp-tured sōul can on- ly sing of Cál-va-ry.
 down to mán! O the might- y gulf that Gód did span at Cál-va-ry.
 --William R. Newell, "At Calvary"

The text was also examined to determine if the meaning was apparent, with the use of straight-forward language and the absence of figurative or symbolic language. (Straight-forward expressions with literal meaning are generally preferred by members of Churches of Christ, who are usually regarded as fundamental and conservative in their religious philosophy.) Lower ratings were given to hymns on this criterion which contained such figurative or symbolic expressions as "Here I raise my Ebenezer," "On Zion's glorious summit stood a numerous redeemed by blood," and "He hideth my soul in the cleft of the rock that shadows a dry, thirsty land." Straight-forward expressions such as the following text received superior ratings:

O Master, let me walk with Thee
 In lowly paths of service free;
 Tell me Thy secret, help me bear
 The strain of toil, the fret of care.

Help me the slow of heart to move
 By some clear, winning word of love;
 Teach me the wayward feet to stay,
 And guide them in the homeward way.

In hope that sends a shining ray
 Far down the future's broad'ning way,
 In peace that only Thou canst give,
 With Thee, O Master, let me live.
 --Washington Gladden, "O Master Let Me Walk"

In assigning a rating for the music of a hymn, attention was given to these three elements: melody, harmony, and rhythm. The melody was examined for phrasing, range, and intervallic relationships, the rating being based primarily upon the melodic interest. The following melody was considered one of superior rating:

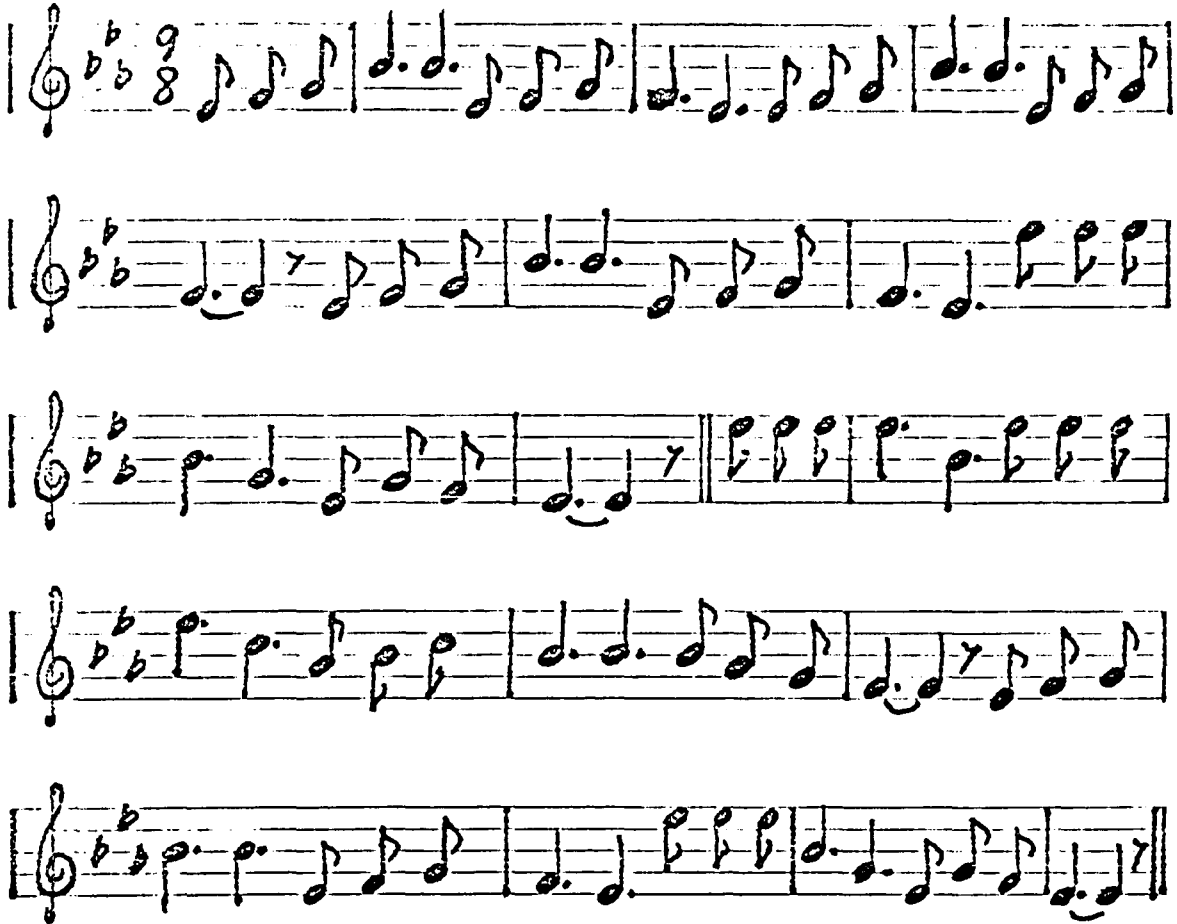
FIGURE 3

EXAMPLE OF SUPERIOR-RATED MELODY



FIGURE 4

EXAMPLE OF LOW-RATED MELODY



--Elisha A. Hoffman, "I Must Tell Jesus"

The melody above repeats the same pattern five times, and the dominant tone is found repeated in this pattern each time. This overuse of the dominant tone and monotony of melodic pattern weakens the melody. Another pattern which is monotonous is the triple tonic tone usage on the upper octave.

Average harmonic interest in the hymns consisted of the use of tonic, dominant, and sub-dominant harmony, with occasional use of a secondary dominant or perhaps one additional diatonic chord.

Higher ratings for harmonic interest were assigned to hymns which contained more frequent use of chords other than the three principle triads. An example of a hymn which received a superior rating of harmonic interest is shown in Figure 5. A harmonic analysis is indicated on the score, and it is noted that this is one of only a few hymns found in hymnals used in Churches of Christ which contains an augmented sixth chord.

FIGURE 5

EXAMPLE OF SUPERIOR-RATED HARMONIC INTEREST

Harmonic analysis for the first system:

C: I V⁷ — I — IV ii⁷ vii^{o7} V⁷ I V⁷/IV

Harmonic analysis for the second system:

IV⁶ Fr. 6 I⁶₄ V⁶₂ I⁶ IV I⁶₄ V⁷ I

--George T. Caldbeck, "Peace Perfect Peace"

Although most hymns used in this study received average ratings on harmonic interest, some which contained only tonic, dominant, and subdominant harmony were given a rating of two points. In these cases the

harmonic rhythm was slow, with chords sometimes repeated for two measures.

Rhythmic appropriateness was based upon two considerations: fitness of mood between the text and the music rhythm; and appropriateness of rhythm for congregational singing. Smooth, steady rhythms received higher ratings than those which contained such irregular rhythmic patterns as considerable use of dotted-eighth, sixteenth-note passages. An example of this type hymn which received a poor rating on rhythmic appropriateness is illustrated in Figure 6.

The final aspect of the hymn rating was the practicability for congregational singing. The three characteristics considered in this category were homophonic texture, harmonic progressions, and voice leading. Higher ratings were given to hymns with strict homophonic texture because the writer believes such hymns to be more desirable for unaccompanied congregational singing. Unusual or unexpected harmonic progressions decreased the practicability rating of a hymn. Voice leading of each part was examined for unusual skips and irregular resolution of active tones.

After the ratings of the hymns were completed, another examination of the rating scale and the results of many of the hymn ratings revealed that the practicability rating often offset the other two aspects so that the evaluation of the hymn was sometimes contradictory. The practicability rating was highest when the hymn was simplest and easiest for congregational singing. This did not necessarily represent quality in the hymn consistent

FIGURE 6

EXAMPLE OF LOW-RATED RHYTHMIC APPROPRIATENESS

Tho' the Way We Journey

L. E. J.

L. E. Jones

1. Tho' the way we jour-ney may be of - ten drear, We shall see the
 2. Aft - er pain and an-guish, aft - er toil and care, We shall see the
 3. Aft - er foes are con-quer'd, aft - er bat-tles won, We shall see the
 4. There with all the loved ones who have gone be-fore, We shall see the

King someday (some day); On that bless-ed morn-ing clouds will dis-ap-pear:
 King some day (some day); Thro' the end-less a - ges joy and bless-ing share:
 King someday (some day); Aft - er strife is o - ver, aft - er set of sun,
 King some day (some day); Sor-row past for-ev - er, on that peace-ful shore,

CHORUS

We shall see the King some day. We shall see the King some day,
 some day,

We will shout and sing some day; Gath-ered round the throne,
 some day;

When He shall call His own, We shall see the King some day.

with the aspects of text and music. For the purpose of this study, the decision was therefore made to consider only the ratings for text and music for the statistical analysis. The possible ratings for each hymn were therefore within a range of six to thirty points.

Interpretation Procedure

Much of the information obtained from the survey was quantitative data which could be presented in tables accompanied by interpretive statements. This procedure was followed in the discussion of the hymnals being used by the congregations and the tabulation and rating of the hymns which are most frequently sung. Tables are also presented to illustrate some of the practices of the congregations and some of the information concerning the training of song leaders. Statistical computations were required for the presentation and interpretation of other congregational characteristics and practices, and the training of song leaders. The statistical analysis of the quantitative data was accomplished through the use of the IBM 360/50 Data Processing System at the Merrick Computer Center at the University of Oklahoma.

Another of the most significant aspects of this study was the analysis of the interrelationships of the variables included in the data received from the questionnaires. The variables were selected characteristics of the congregation and the song leaders in the sample.

Three methods for the computation of coefficients of correlation were necessary in this study. Some of the variables were measurable on a continuous, graduated scale, such as the membership

of the congregation, the city population, the age of the song leader, the amount of music education of the song leader, and the average hymn rating for his selections. The other variables were in the form of dichotomies, either yes or no information or two-category information. Correlation coefficients were desired between variables in these situations: (1) graduated or continuous data for one variable, dichotomous for the other; (2) both variables dichotomous; and (3) both variables continuous. For the first situation above, when one variable was measured in a continuous fashion and the other was in the form of a dichotomy, the point biserial coefficient, r_{pb} , was obtained. The measure of relationship between dichotomous variables was the tetrachoric correlation coefficient, designated as r_t . When both variables were continuous the Pearson product-moment method of correlation, r_{xy} , was used.

These correlation coefficients were assembled in the same matrix since there is no practical difference between them. The point biserial is a product-moment coefficient, and the tetrachoric is considered to give a good approximation of r_{xy} .⁷

A correlation matrix was formed and a factor analysis was computed for the purpose of extracting common factor variances from these sets of measures. By this technique the traits or factors were to be identified which represented the underlying sources of variation operating in the variables observed.

⁷Merle W. Tate, Statistics in Education (New York: The Macmillan Company, 1955), 258.

III. PRESENTATION AND INTERPRETATION OF DATA

The data for this study consisted of 256 responses to each of twenty-four items from the questionnaire. Results are reported here in five parts, related to the specific purposes of the study as stated in the first chapter. The first part is devoted to a discussion of hymnals being used in Churches of Christ in 1970. The second part is concerned with the hymns which are being used most frequently in worship. The next section is a discussion of various music practices in the congregations. In the fourth part the findings concerning the training of song leaders and their recommendations are presented. The last part consists of the presentation and interpretation of correlations between variables as determined by the questionnaire responses.

Hymnals Being Used in Churches of Christ

The song leader of each congregation in the sample was requested to indicate the hymnal employed by the congregation at the present time. Seven hymnals considered by the writer to be the most popular in Churches of Christ were listed on the questionnaire, and space was provided for others to be listed

by the respondent. From the total 256 respondents only six other hymnals were included, and four of these were mentioned by only one song leader each. Table 2 presents the frequency of use of the hymnals, by regions and from the total sample, with the percentage of congregations which used each hymnal.

The hymnal which was used most frequently was Great Songs of the Church. This book was used by 103, or 40.23 per cent, of all the congregations represented in this study. Sacred Selections for the Church was used by fifty-two, or 20.31 per cent, of the congregations. The third-ranking hymnal in frequency of use was Christian Hymns #2. Forty-nine, or 19.4 per cent, of the congregations in the study used this book. Approximately eighty per cent of all the congregations represented used one of these three hymnals.

Table 3 illustrates the frequency of use of the different hymnals in urban and rural communities and in congregations of different sizes.

Great Songs of the Church was used in forty-seven, or 65.3 per cent, of the seventy-two larger cities included in the study. There was a much more normal distribution of the hymnals among the smaller communities. It was also observed that Great Songs of the Church was popular among the thirty-five large congregations represented in the study. Twenty-four, or 68.6 per cent, of the congregations with memberships over five hundred used this hymnal. In small congregations, however, Sacred Selections

TABLE 2
FREQUENCY OF USE OF HYMNALS

	Southwest Region	Northwest Region	Northeast Region	Southeast Region	Total	Per Cent of Total Congregations
1. <u>Christian Hymns #1</u>	1	0	1	5	7	2.73
2. <u>Christian Hymns #2</u>	14	2	2	31	49	19.14
3. <u>Christian Hymns #3</u>	6	0	2	16	24	9.34
4. <u>Great Songs of the Church</u>	43	4	11	45	103	40.23
5. <u>The Majestic Hymnal</u>	18	1	1	7	27	10.55
6. <u>Sacred Selections for the Church</u>	14	1	11	26	52	20.31
7. <u>The Great Christian Hymnal</u>	2	0	0	1	3	1.17
8. <u>Christian Hymnal</u>	4	0	0	0	4	1.56
9. <u>Hymns of Praise and Devotion</u>	1	0	0	0	1	.39
10. <u>Favorite Songs and Hymns</u>	0	0	1	1	2	.78
11. <u>Gospel Songs and Hymns</u>	0	0	0	1	1	.39
12. <u>Heavenly Highway Hymns</u>	0	0	0	1	1	.39
13. <u>Abiding Hymns</u>	0	0	0	1	1	.39
					275*	

*Some of the congregations use more than one hymnal. Thus, this total does not coincide with the total number of congregations.

TABLE 3

HYMNALS USED, BY SIZE OF COMMUNITY AND CONGREGATION*

	Urban Communities (Over 25,000)	Rural Communities (Under 25,000)	Large Congregations (Over 500)	Medium Congregations (200-500)	Small Congregations (Under 200)
1. <u>Christian Hymns #1</u>	1	3	0	1	3
2. <u>Christian Hymns #2</u>	4	40	4	10	31
3. <u>Christian Hymns #3</u>	4	15	4	9	7
4. <u>Great Songs of the Church</u>	47	45	24	27	32
5. <u>The Majestic Hymnal</u>	4	21	1	11	13
6. <u>Sacred Selections for the Church</u>	9	33	0	9	32
7. <u>The Great Christian Hymnal</u>	1	3	0	1	3
8. <u>Christian Hymnal</u>	1	1	2	0	0
9. <u>Hymns of Praise and Devotion</u>	0	1	0	0	1
10. <u>Favorite Songs and Hymns</u>	1	2	0	1	2
11. <u>Gospel Songs and Hymns</u>	0	1	0	0	1
12. <u>Heavenly Highway Hymns</u>	0	1	0	1	0
13. <u>Abiding Hymns</u>	0	1	0	0	1

*In some instances the complete information was not provided on the questionnaire.

for the Church and Christian Hymns #2 were used as frequently as Great Songs of the Church.

A thorough study of each hymnal might reveal that some of them contain more high quality hymns than others. The following information about the most frequently used hymnals, however, only illustrates that at least eighty-five per cent of the most frequently used hymns are found in each of these hymnals. Therefore, each of them contains a majority of the hymns receiving high ratings in this study.

Christian Hymns #1, #2, and #3 were compiled and edited by L. O. Sanderson, a hymn writer in the Church of Christ who has been active in teaching singing schools and in other training programs. The hymnals were published by the Gospel Advocate Company, Nashville, Tennessee, publisher of the oldest and one of the most widely circulated periodicals among Churches of Christ. The third volume, published in 1966, contains 502 hymns, including 137 of the most frequently used hymns listed in Appendix B. This volume does not follow an obvious plan of organization. The different types of hymns are mixed throughout the volume, and they are not placed alphabetically. A topical index and general index of first lines and titles are found in the back of the hymnal.

The copyright and publishing rights to Great Songs of the Church were purchased in 1966 by the Abilene Christian College Book Store, in Abilene, Texas. The publisher, however, is Great

Songs Press, Chicago, Illinois. The 1966 edition, containing 600 hymns, is listed as the 44th edition, and no individual is credited as compiler or editor. This hymnal contains 130 of the 153 hymns suggested by the respondents as those most frequently used by their congregations. Great Songs of the Church is divided into two main sections, and hymns are arranged alphabetically within each section. The first section, containing 325 hymns, includes what the compiler of the hymnal calls "The Gospel Songs." The second section is divided into three parts, called "The Hymns," numbers 326-540; "Special Songs," numbers 541-576 (including songs for home, school and chorus); and "Songs for Children," numbers 577-600. This hymnal also contains an index of tunes; an index of texts from the Bible; a topical index; a listing of chants, male quartets, and short memory choruses; and a complete alphabetical index of first lines and titles. This is the only Church of Christ hymnal which is published in the so-called "round note" edition. The other hymnals are available only with shaped notes.

Ellis J. Crum is the editor of Sacred Selections for the Church. The 23rd edition of this hymnal was published in 1969, by Sacred Selections, in Kendallville, Indiana. Sacred Selections for the Church, containing 665 hymns, is the largest collection among the hymnals mentioned, and contains 134 of the most frequently used hymns. The editor of this volume has organized the hymns according to their function in the worship service. The hymns are categorized and arranged contiguously as opening songs, prayer songs, Psalms, hymns of duty, praise and admonition, Lord's Supper, hope and assurance,

evangelistic songs, baptism and invitation, special songs, and closing hymns. There is also a topical index and alphabetical index of first lines and titles at the end of the hymnal.

The Majestic Hymnal, edited by Reuel Lemmons, is published by the Firm Foundation Publishing House, in Austin, Texas. Mr. Lemmons also edits The Firm Foundation, another periodical with wide circulation among members of Churches of Christ. Of the hymns used in the study, 136 are included in this hymnal. The book, published in 1959, contains a total of 442 hymns. The hymns in this volume are arranged alphabetically by title through the entire hymnal. In the back of the book there is a topical index and an alphabetical index of first lines and titles.

Other quantitative information concerning the hymnals which is of interest in this study is illustrated in Table 4. The average hymn rating, based upon ratings of individual hymns as listed by the song leader, for all congregations which used Great Songs of the Church was 21.7, the highest average rating among all the hymnals. Other hymnals which ranked high in frequency of use, however, did not rank high in the column of average hymn rating.

Hymns Used Most Frequently

Each respondent was requested to list ten typical hymns used most frequently by his congregation. The results of the tabulation of these hymns supported the validity of the statement made in the first chapter of this study concerning the lack of standardization of hymns used by congregations of Churches of

TABLE 4
AVERAGE HYMN RATING OF CONGREGATIONS
USING DIFFERENT HYMNALS

	Frequency of Use (No. of Congregations)	Average Hymn Rating*
1. <u>Christian Hymns #1</u>	7	19.9
2. <u>Christian Hymns #2</u>	49	20.05
3. <u>Christian Hymns #3</u>	24	20.3
4. <u>Great Songs of the Church</u>	103	21.7
5. <u>The Majestic Hymnal</u>	27	19.7
6. <u>Sacred Selections for the Church</u>	52	19.4
7. <u>The Great Christian Hymnal</u>	3	19.3
8. <u>Christian Hymnal</u>	4	19.9
9. <u>Hymns of Praise and Devotion</u>	1	19.0
10. <u>Favorite Songs and Hymns</u>	2	17.3
11. <u>Gospel Songs and Hymns</u>	1	20.2
12. <u>Heavenly Highway Hymns</u>	1	19.5
13. <u>Abiding Hymns</u>	1	20.1

*Based upon ratings of individual hymns listed by song leaders as those most frequently used.

Christ. Among the 256 congregations represented in the study a total of 492 hymns were suggested as those used most frequently. From this total, 170 titles were listed only one time and 339 were named by less than five respondents. For the purpose of rating the hymns and assigning an average hymn rating to each congregation, the 153 hymns which were suggested by five or more respondents were used. This number provided at least five rated hymns for each congregation.

A listing of the 153 hymns, with the rating assigned and the frequency of listing by regions, is provided in Appendix B. The average hymn rating by regions is indicated in Table 5.

TABLE 5
AVERAGE HYMN RATINGS BY REGIONS

	Number of Congregations*	Average Hymn Rating
Southwest Region	93	20.7
Northwest Region	8	21.9
Northeast Region	24	20.1
Southeast Region	123	20.4

*Some congregations did not report hymn selections. Thus, these numbers do not coincide with number of questionnaires returned.

The highest average was found in the Northwestern region, where the overall average hymn rating was 21.9. The Southwestern region ranked second, followed by the Southeastern and Northeastern regions, respectively. Differences were too slight, however, to be

considered of any significance in interpretation.

The tabulation of hymns indicated that there are definite favorites among the congregations throughout the United States. The two hymns cited most frequently were "How Great Thou Art" and "Just As I Am." These were both listed by seventy-eight respondents. The twenty most used hymns are illustrated in Appendix B, and the ratings for each criterion of the rating scale are indicated. Background information about hymns is not provided in detail in the hymnals used by Churches of Christ. The names of the author of the text and the composer of the music are usually listed, but dates are not given. Hymnals of six other religious groups were examined to determine communalities of hymns included among them which were among the 153 hymns included in this study. References to these hymnals are found in Appendix B. These hymnals were helpful in obtaining the dates and names of many hymn tunes which are not included in Church of Christ hymnals. The twenty most used hymns, listed alphabetically with the frequency indicated in parentheses, were:

"A Wonderful Savior" (43)

Music by William J. Kirkpatrick, 1838-1921

Tune: "Kirkpatrick"

Text by Fanny J. Crosby, 1820-1915

Total Rating: 20 points

This hymn was found in all five of the most frequently used hymnals among Churches of Christ, and also in the Baptist Hymnal.

"A Wonderful Savior" has been used for several years as a theme

song for the "Herald of Truth," a national and international radio and television broadcast sponsored by Churches of Christ.

"Anywhere With Jesus" (25)

Music by D. B. Towner, 1850-1919

Text by Jessie Brown Pounds

Total Rating: 22 points

"Anywhere With Jesus" was found in all five Church of Christ hymnals, but was not included in any of the hymnals from the six other religious groups.

"Be With Me, Lord" (22)

Music by L. O. Sanderson

Text by T. O. Chisholm

Total Rating: 23 points

The music for this hymn was composed by L. O. Sanderson, a member of the Church of Christ who has written many hymns and was the editor of Christian Hymns #1, #2, and #3. The text to this hymn is often changed to plural, "Be With Us, Lord," and used for a wedding song in Churches of Christ. It was not found in Great Songs of the Church, but was included in the other four Church of Christ hymnals.

"Have Thine Own Way, Lord" (23)

Music by George C. Stebbins, 1846-1945

Tune: "Adelaide"

Text by Adelaide Pollard, 1862-1934

Total Rating: 25 points

"Have Thine Own Way, Lord" was included in all five Church of

Christ hymnals, and in the Baptist, Methodist and Disciples of Christ hymnals.

"How Great Thou Art" (78)

Swedish Folk Melody, arranged by Stuart K. Hine, 1899-

Text by Carl Boberg, 1859-1940

Translated by Stuart K. Hine

Total Rating: 20 points

"How Great Thou Art" has become very popular among Churches of Christ. In the most recent printings of Great Songs of the Church and Sacred Selections for the Church, this hymn has been added to the front fly-leaf. Many congregations using other hymnals have attached a copy of this hymn as a fly-leaf. It was not included in any of the hymnals of the other religious groups, with the exception of The Methodist Hymnal.

"It Is Well With My Soul" (20)

Music by P. P. Bliss, 1838-1876

Tune: "Ville de Havre"

Text by H. G. Spafford, 1828-1888

Total Rating: 26 points

This hymn dates back to the nineteenth century, and is very popular in many congregations today. It was found in all the Church of Christ hymnals and in the Baptist Hymnal.

"Just As I Am" (78)

Music by William B. Bradbury, 1816-1868

Tune: "Woodworth"

Text by Charlotte Elliott, 1789-1871

Total Rating: 14 points

"Just As I Am" is apparently one of the best known hymns among all the churches in the United States. It was found in all hymnals examined in this investigation.

"Lord, We Come Before Thee Now" (24)

Music by C. H. A. Malan, 1787-1864

Tune: "Hendon"

Text by W. Hammond, 1719-1783

Total Rating: 26 points

The hymn tune, "Hendon," is found in many hymnals. Set with this text, however, it was found in only four of the most frequently used Church of Christ hymnals. It was not included in Sacred Selections for the Church.

"O Worship the King" (29)

Music by J. Michael Haydn, 1737-1806

Tune: "Lyons"

Text by Robert Grant, 1779-1838

Total Rating: 29 points

"O Worship the King" received the highest rating of any hymn included in this study. Its melody was used as the example of a superior-rated melody in the discussion of the hymn rating scale. This hymn was found in four of the Church of Christ hymnals. It was not included in Sacred Selections for the Church. Among the hymnals from other churches, it was found in the Baptist, Methodist, and Disciples of Christ hymnals.

"Oh, Why Not Tonight?" (23)

Music by J. Calvin Bushey

Tune: "Calvin"

Text by Elizabeth Reed, 1744-1867

Total Rating: 15 points

A very popular invitation hymn, "Oh, Why Not Tonight?" was included in the five Church of Christ hymnals and in the Baptist Hymnal. This hymn is widely used in evangelistic services.

"Revive Us Again" (25)

Music by J. J. Husband, 1760-1825

Tune: "Revive Us Again"

Text by William P. Mackey, 1839-1885

Total Rating: 18 points

This hymn was found in the five Church of Christ hymnals. The Baptist Hymnal, however, was the only hymnal among those examined from other churches which contained the hymn.

"Soldiers of Christ Arise" (20)

Music by William B. Bradbury, 1816-1868

Tune: "Kirkwood"

Text by Charles Wesley, 1707-1788

Total Rating: 22 points

The text of "Soldiers of Christ Arise" has been set to music by other composers. This setting, however, was not found in the hymnals of other religious groups. It was included in the Church of Christ hymnals, with the exception of Christian Hymns #2.

"The Lord's My Shepherd" (23)

Tune: "Orlington"

Text: From Scottish Psalter, 1650

Total Rating: 26 points

The 23rd Psalm has been adapted to many melodies. This hymn arrangement was found in each of the five Church of Christ hymnals. The hymn contains five stanzas, and includes the entire chapter from the Bible.

"The Lord's Supper" (26)

Text and music by Tillit S. Teddlie

Total Rating: 21 points

Tillit S. Teddlie, a member of the Church of Christ, has written over 100 hymns. He has edited twelve hymnals, and his The Great Christian Hymnal was used by three congregations among the respondents in this study. This communion hymn was found in four of the Church of Christ hymnals. It was not included in Great Songs of the Church.

"Trust and Obey" (39)

Music by D. B. Towner, 1850-1919

Tune: "Trust and Obey"

Text by J. H. Sammis, 1846-1919

Total Rating: 24 points

"Trust and Obey" was included in the five Church of Christ hymnals. It was also in the Baptist and Methodist hymnals. This hymn is often used as a hymn of exhortation.

"We're Marching to Zion" (21)

Music by Robert Lowry, 1826-1899

Tune: "Marching to Zion"

Text by Isaac Watts, 1674-1748

Total Rating: 16 points

This hymn was found in the five Church of Christ hymnals and in the Baptist Hymnal. The eighteenth century text was set to this hymn tune from the nineteenth century.

"When I Survey the Wondrous Cross" (55)

Tune taken from Gregorian chant, arranged by Lowell Mason, 1792-1872, and called "Hamburg"

Text by Isaac Watts, 1674-1748

Total Rating: 26 points

Lowell Mason was one of the most prominent early American hymn composers. This hymn was found in the hymnals examined from five of the other religious groups. It was not included in the Episcopal hymnal. Christian Hymns #2 was the only one from the five Church of Christ hymnals which omitted this hymn.

"When My Love to Christ Grows Weak" (24)

Music by Mrs. Joseph F. Knapp

Tune: "Albertson"

Text by J. R. Wreford

Total Rating: 24 points

"When My Love to Christ Grows Weak" is a favorite Communion hymn among Churches of Christ. It was included in the five most frequently used hymnals.

"Why Did My Savior Come to Earth?" (20)

Music and text by J. G. Bailey

Total Rating: 18 points

Found in the five Church of Christ hymnals, this hymn is also used as a Communion hymn. It was not included in any of the hymnals examined from other churches.

Among the twenty most used hymns, twelve were found in the five most frequently used hymnals in Churches of Christ. Seven others were included in four of the hymnals. "How Great Thou Art," one of the favorite hymns, was not printed in three of the hymnals, but has been attached to the books by many congregations.

Music Practices Among the Congregations

Tables 6, 7, and 8 illustrate some of the practices among Churches of Christ represented in this study. The data is presented for each geographic region so that comparisons may be made among them. Other comparisons and discussions of music practices will be included with the presentation of correlations later in this chapter.

Table 6 illustrates the frequency with which the song leader and minister co-ordinate the hymns with the sermon topics for the worship.

This data indicates that almost all congregations make an effort to plan and co-ordinate the worship, at least part of the time. Only fourteen (5.5 per cent) from the total sample indicated that they never attempt to co-ordinate hymns with sermon topics.

TABLE 6

CO-ORDINATION OF HYMNS WITH SERMON TOPICS

	Never	Sometimes	Always
Southwest Region (98)	6	70	22
Northwest Region (8)	1	6	1
Northeast Region (26)	2	18	6
Southeast Region (124)	5	93	26
Totals (256)	14	187	55

The frequency of practice sessions is presented in Table 7. Among the Churches of Christ these practice sessions may be interpreted, or executed, in various ways. The intent of the question was to include any periods set aside for the specific purposes of learning new hymns, practicing new and old hymns, joint "singings" with other congregations, and providing opportunities for developing song leaders. These sessions are generally set at various times: one mid-week evening each month, some Sunday afternoon, or a period prior to an evening assembly.

Fifty-three congregations, or 20.7 per cent of those responding, indicated that they never have practice sessions. On the other hand, 108, or 32.2 per cent, of the congregations have practice sessions on a regular basis, either monthly or weekly. In treating Table 7 like a contingency table and applying the chi-square test, no significant difference is found among regions in

TABLE 7

PRACTICE SESSIONS FOR CONGREGATIONAL SINGING

	Never	Occasionally	Monthly	Weekly
Southwest Region (98)	19	32	33	14
Northwest Region (8)	3	3	2	0
Northeast Region (26)	8	9	7	2
Southeast Region (124)	23	51	34	16
Total (256)	53	95	76	32
Percentage (of total)	20.7	37.1	29.7	12.5

the reported frequency of practice sessions.

Training sessions, as differentiated from practice sessions, are defined as classes of instruction in music fundamentals, sight-singing, song leading and other subjects related to congregational singing. These sessions are sometimes associated with the "singing school" movement which was prominent during the first half of this century. When qualified personnel are available, some congregations have regular training classes for members who are interested in studying music. Other workshops and special training series are classified, for the purpose of this study, as training sessions.

As is illustrated in Table 8, 186, or 72.4 per cent, of the congregations never have music training sessions. Only twenty-one, or 8.2 per cent, have an annual session for this purpose. Application of the chi-square test, however, reveals no significant difference among regions in their frequency of training sessions.

TABLE 8

TRAINING SESSIONS FOR CONGREGATIONAL SINGING

	Annually	Less Often	Never
Southwest Region (98)	4	16	78
Northwest Region (8)	0	1	7
Northeast Region (26)	3	4	19
Southeast Region (124)	14	28	82
Total (256)	21	49	186
Percentage (of total)	8.2	19.1	72.4

Training of Song Leaders

The section of the questionnaire concerned with information about the music training of the song leader was divided into six categories of activities. Activities included were college music major, music minor, singing schools, private lessons, experience in school or college performing organizations and congregational training. Table 9 presents the frequency of those academically trained as music majors or minors in colleges and universities. Eighteen, or seven per cent, of the song leaders had completed a music major in college. Another thirteen, or 5.1 per cent, had completed a minor in music. This made a total of thirty-one (12.1 per cent) with considerable college or university education in music.

There were also thirty-one song leaders among the respondents who received payment for their services. However, only fourteen of these were among those with the academic major or minor in music.

TABLE 9
INFORMATION ABOUT SONG LEADERS

	Southwest Region	Northwest Region	Northeast Region	Southeast Region	Total
Music Majors	8 (8.1)*	1 (12.5)	0 (0.0)	9 (7.2)	18 7.0%
Music Minors	7 (7.1)	0 (0.0)	1 (3.8)	5 (4.0)	13 5.1%
Paid for Services	13 (13.3)	1 (12.5)	0 (0.0)	17 (13.7)	31 12.1%
Desire Further Training	66 (67.3)	4 (50.0)	18 (69.2)	96 (77.4)	184 71.8%

*Percentage within regions.

Although many song leaders with significant training serve without payment for their services, the correlation study later in this chapter will indicate that within the entire sample there was some relationship between the music education of the song leader and the payment of services by the congregation.

One of the very favorable findings in this survey was the attitude of song leaders concerning further training for themselves. Of the respondents, 184, or seventy-two per cent, indicated a desire for further training..

A more detailed presentation of the training of song leaders is given in Table 10. In many cases multiple categories of training activities were indicated. For the purpose of coding the information about the music education of the song leader, point values

were assigned the following: college music major, eight points; music minor, seven points; other training categories (singing schools, private lessons, and congregational training), two points each; and one point for a "none" response. The points for experience in school or college performing organizations were 1-3, depending upon the number of years. These training and experience points were then added; thus, the total possible points assigned for music education ranged from one to eleven. Application of the chi-square test to the reported items of music education revealed no significant difference among the regions in the training of song leaders.

The next section of the questionnaire was devoted to suggestions for future development of song leaders. The respondent was requested to indicate the minimum training that he might suggest for a song leader in his particular situation. Table 11 illustrates the findings from this question.

The two activities which were regarded as being minimum requirements by many of the respondents were "singing schools" and "congregational training." These were the only two activities among the training categories which are conducted under the auspices of the church. Of the respondents, 166 suggested "congregational training" as a minimum requirement and 115 suggested "singing schools." These results may be indicative of an attitude within Churches of Christ concerning the responsibility of the church for the training in church music. Another attitude which may be reflected is

TABLE 10

MUSIC EDUCATION OF SONG LEADERS

	Southwest Region	Northwest Region	Northeast Region	Southeast Region	Total	
College Music Major	8(8.1)*	1(12.5)	0(0.0)	9(7.2)	18	7.0%
College Music Minor	7(7.1)	0(0.0)	1(3.8)	5(4.0)	13	5.1%
Singing Schools	47(47.9)	2(25.0)	11(42.3)	67(54.0)	127	49.6%
Private Lessons	31(31.6)	2(25.0)	3(11.6)	41(33.1)	77	30.1%
Congregational Training	69(70.4)	5(62.5)	20(76.9)	74(59.6)	168	61.7%
Experience in School or College Performing Org.	55(56.1)	7(87.5)	13(50.0)	62(50.0)	137	53.5%

*Percentage within regions.

TABLE 11

MINIMUM TRAINING SUGGESTED FOR SONG LEADERS

	Southwest Region	Northwest Region	Northeast Region	Southeast Region	Total	
College Music Major	5(5.1)*	0(0.0)	0(0.0)	3(2.4)	8	3.1%
College Music Minor	11(11.2)	0(0.0)	1(3.8)	10(8.1)	22	8.6%
Singing Schools	43(43.9)	2(25.0)	13(50.0)	57(45.9)	115	44.9%
Private Lessons	9(9.2)	1(12.5)	2(7.7)	24(19.3)	36	14.1%
Congregational Training	59(60.2)	6(75.0)	20(76.9)	81(65.3)	166	64.8%
Experience in School or College Performing Org.	20(20.4)	0(0.0)	8(30.8)	28(22.6)	56	21.8%

*Percentage within regions.

the lack of concern for professional education in the area of church music.

Those song leaders who indicated desire for further training for song leading were asked which courses they desired to study. The following lists the frequency of particular courses desired:

Fundamentals of Music	105
Church Music History	40
Conducting	116
Voice Training	110
Hymn Writing	33

These findings indicate a stronger interest in practical or applied courses for technique rather than historical or theoretical studies.

The last portion of the questionnaire was an invitation to the respondent to make additional comments. There were many comments about various aspects of the questionnaire and about the music practices in Churches of Christ. Many song leaders expressed concern for the quality of singing, the quality of hymns, and the attitude of the membership toward the music in the church.

An attempt was made to categorize the comments and to consolidate the suggestions and criticisms into the following general observations:

1. There was a wide range of comments regarding the appropriate preparation of song leaders. The suggestions involved three basic qualifications--talent, desire, and academic training. In

addition to the favorable response to specific questions regarding desired training, approximately ten per cent of the respondents offered comments expressing concern for the need of more academically trained song leaders. Others felt that a basic talent and desire were more beneficial and important than the training. (Two of these were men who hold doctorates with music majors.) Some expressed concern for the trend toward professionalism and questioned if there was scriptural authority for paying song leaders. More, however, endorsed the practice of paying qualified men. About ten per cent of the song leaders, especially those who were older, emphasized the importance of training the young men for song leading.

Several suggestions which to the writer seemed worthy of consideration were: (1) Congregations paying for the training of potential song leaders; (2) A large congregation establishing a song leaders' school; (3) Concentrating the training upon those who really demonstrate talent rather than upon many.

2. Another area of numerous comments involved the concern for improvement of singing in worship. Twenty-six respondents (over ten per cent of the total) made special comments suggesting that more planning should be done in the co-ordination of hymns with sermon topics and the planning of themes for devotionals. Some expressed definite opinions favoring the use of one song leader regularly, especially for the Sunday morning worship. Four respondents suggested the use of a worship committee for the planning of services. Twenty-seven remarks were written regarding the

need for improvement of the spirit and attitude of worship.

3. A third broad category of comments regarding the improvement of the quality of hymns (the number of special comments in parentheses) included the following:

- a. More adaption of modern tunes (2).
- b. Need for new hymns (2).
- c. Strong preference for Great Songs of the Church because of the quality of hymns it contains (5).
- d. Need for revision of Great Songs of the Church (1).
- e. Study message of texts of hymns in light of teachings in the Bible (6).

4. Additional comments which the writer believes worthy of mention include the following:

- a. Need for attention to the design of church buildings with regard to the singing--especially in the use of non-absorbent materials and good public address systems.
- b. Need for more singing schools or workshops.
- c. Only one congregation reported having an organized music program, including a weekly singing class for grades 4-7, a teenage chorus, and a ladies' chorus.
- d. Two song leaders made special mention of the questionnaire having prompted them to make self-evaluations. About twenty per cent expressed compliments toward the study and anticipation of reading the results or findings.

Correlations

Pearson product-moment, tetrachoric, and point-biserial correlations among twenty-three selected variables were calculated and arranged into a correlation matrix. The variables were selected from the items on the questionnaire which were considered to be related to other items among the data. The matrix, in Table 12, indicates the following correlations which are sufficiently high to warrant attention:

1. The size of the membership of congregations was moderately related to the city population ($r=.39$), the music education of the song leader ($r=.39$), the general education of the song leader ($r=.34$), and the payment of the song leader for his services ($r=.44$). There was a negligible negative correlation ($r=-.08$) between the size of the congregation and the age of the song leader.

2. There was a slight negative relationship ($r=-.22$) between the age of the song leader and the average hymn rating, possibly indicating that younger men tended to select higher-rated hymns.

3. Reasonably high correlation coefficients were found when the music education of the song leader was correlated with the average hymn rating ($r=.36$), the general education of the song leader ($r=.47$), and the payment of the song leader for his services ($r=.45$).

4. There was a slightly stronger relationship between the general education of the song leader and his average hymn rating ($r=.45$) than the music education of the song leader and his average hymn rating ($r=.36$). However, in applying the t test for the

TABLE 12

CORRELATION COEFFICIENTS OF SELECTED DATA ITEMS*

Variable		1	2	3	4	5	6
Characteristics	1. Membership						
	2. City Population	39					
	3. Age-Song Leader	-08	-11				
	4. Music Education	39	33	-23			
	5. Ave. Hymn Rating	23	17	-22	36		
	6. Gen. Education	34	33	-28	47	45	
Practices	7. Paid-Services	44	33	-22	45	16	71
	8. No.-Song Leaders	-02	-03	-03	00	-04	18
	9. Hymns-Sermons	-07	-06	-01	07	05	03
	10. Practice Sessions	-02	-11	-02	-01	-09	-16
	11. Training Session	09	-10	08	11	-03	-02
Future Development	12. Music Major	05	-02	15	06	07	25
	13. Music Minor	29	26	00	22	04	28
	14. Singing Schools	-13	-06	-06	01	-10	-18
	15. Private Lessons	-04	03	02	-03	-03	-16
	16. Mus. Org. Exper.	14	04	-20	26	27	47
	17. Cong. Training	-20	-14	-12	-08	-08	01
	18. Further Training	-04	-19	-17	-20	-09	-12
	19. Fund. of Music	-10	-19	03	-20	-17	-30
	20. Church Mus. Hist.	19	15	-13	15	12	33
	21. Conducting	-16	-13	-14	-16	-12	-14
	22. Voice Training	07	-06	-17	03	-02	-08
	23. Hymn Writing	21	10	-13	29	23	46

*Decimals have been omitted.

TABLE 12, Continued

CORRELATION COEFFICIENTS OF SELECTED DATA ITEMS*

Variable	7	8	9	10	11	12	13	14
1.								
2.								
3.								
4.								
5.								
6.								
7.								
8.	-50							
9.	08	30						
10.	-02	22	59					
11.	12	54	12	49				
12.	34	-17	-43	-13	-38			
13.	57	-32	-00	18	33	03		
14.	-17	25	50	33	38	17	-85	
15.	06	-11	-10	28	00	08	13	32
16.	24	17	41	24	13	10	17	24
17.	-40	34	33	22	-18	25	-93	18
18.	-28	22	20	31	11	-40	-12	25
19.	-30	03	10	25	-14	-08	-02	21
20.	63	-24	09	06	-00	-13	28	12
21.	-31	13	17	38	-07	-63	-18	26
22.	04	09	-17	04	10	-61	-06	19
23.	30	-17	09	-13	12	-04	37	-01

*Decimals have been omitted.

TABLE 12, Continued

CORRELATION COEFFICIENTS OF SELECTED DATA ITEMS*

Variable	15	16	17	18	19	20	21	22	23
1.									
2.									
3.									
4.									
5.									
6.									
7.									
8.									
9.									
10.									
11.									
12.									
13.									
14.									
15.									
16.	36								
17.	26	34							
18.	44	07	15						
19.	30	-12	23	91					
20.	31	24	-07	69	29				
21.	37	05	22	56	56	21			
22.	40	20	08	92	26	33	63		
23.	11	24	08	30	-29	62	-02	24	

*Decimals have been omitted.

significance of difference in the correlation coefficient between a criterion variable (average hymn rating, 16 this case) and each of the predictor variables (general education and music education of the song leader), it was found that this difference was not significant.

5. A higher correlation was found between the general education of the song leader and his being paid for services ($r=.71$) than the music education of the song leader and his being paid for services ($r=.45$). In applying the same t test technique, this difference is significant at the .001 level of confidence.

6. Those congregations which had practice sessions also strove to co-ordinate the hymns with sermon topics ($r=.59$).

7. Song leaders with more music education and with more general education do not emphasize practice sessions ($r=-.01$, $r=-.16$) or training sessions ($r=.11$, $r=-.02$).

8. There was a relatively strong correlation between the number of song leaders in the congregation and the practice of holding training sessions ($r=.54$).

9. Song leaders with higher general education placed more emphasis upon experience in school or college music organizations than any other areas of training suggested as minimum requirements for the song leader ($r=.47$).

10. Song leaders with more music education also placed greatest emphasis upon school or college music organization experience as a recommendation for training, but not with as high degree of relationship ($r=.26$) as those with higher general education.

11. Regarding further training desired, the song leaders with more music education preferred courses in hymn writing to any other courses ($r=.29$). Those with more general education preferred the same course ($r=.46$), but also desired a course in church music history ($r=.33$).

Factor Analysis

The final statistical analysis of the data consisted of submitting the correlation matrix to factor analysis, using the IBM Scientific Sub-Routine Package. The first mainline procedure, designed for product-moment correlations only, was modified in order to accommodate the tetrachoric and point-biserial techniques.

Orthogonal rotation of the nine estimated principal factors matrix was accomplished by means of the Varimax method. The resulting factor loadings, with the cumulative proportion of total variance indicated, were arranged into a rotated matrix as presented in Table 13.

Data reduction was accomplished at the .6 level, eliminating four of the twenty-three variables. None of the factors contained more than three variables with loadings of .600 or above, and cumulative proportions of total variance ranged from 8.77 per cent to 12.72 per cent for each factor. Therefore, no single factor identified important communalities which contributed toward the interpretation of the data.

TABLE 13

ROTATED FACTOR MATRIX*

Vari- ables	Factors									
	1	2	3	4	5	6	7	8	9	
1.	-093	713	143	148	076	-092	-110	103	021	
2.	067	736	044	-114	-028	043	065	085	004	
3.	-014	-263	098	171	341	045	051	-441	-018	
4.	181	631	-001	074	023	-067	-157	311	-034	
5.	114	297	041	029	018	031	-094	527	052	
6.	066	392	136	091	221	006	-391	675	107	
7.	204	555	307	-214	247	-157	-572	056	-125	
8.	164	-062	-256	811	-071	-091	269	293	144	
9.	018	-069	-180	067	-113	-936	-087	161	152	
10.	-235	-016	069	288	-064	-758	110	-080	-321	
11.	182	097	102	863	-116	-258	-151	-245	-098	
12.	-006	069	-135	-167	948	193	-006	081	-218	
13.	040	240	1.009	058	061	-123	-249	-049	-132	
14.	-018	088	-852	211	-025	-355	-148	-264	-244	
15.	-211	-008	-061	-059	-083	-008	-093	-042	-915	
16.	114	045	-035	150	045	-342	-196	593	-510	
17.	-232	-336	-630	-008	119	-116	143	508	-189	
18.	-793	-140	-124	195	-478	065	-382	-032	-217	
19.	-953	-095	-053	-087	-108	-129	-060	-157	-103	
20.	-377	193	046	-139	-115	-095	-846	025	-121	
21.	-421	-126	-118	-089	-696	-201	076	039	-237	
22.	-259	025	-105	146	-723	254	-285	030	-378	
23.	122	-003	072	078	089	079	-818	301	-042	
Var.	2.272	2.353	2.474	1.817	2.493	2.018	2.420	2.033	1.719	19.599
%	11.6	12.0	12.6	9.3	12.7	10.3	12.4	10.4	8.8	

*Decimals have been omitted.

IV. SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

The intent of this chapter is to review the purposes of the investigation, to summarize the findings of the study, and to make conclusions and recommendations based upon analysis of the data secured in the study.

Summary

Restatement of the Problem

This study was concerned with the description of music practices among Churches of Christ in the United States in the year 1970. More specifically, the purposes were: (1) to determine what hymnals are being used, what hymns are used most frequently, and the qualifications of the song leaders; (2) to compare practices among congregations in urban and rural communities and in different regions of the nation; (3) to evaluate the music practices of the churches; and (4) to make recommendations for future improvements and developments.

Procedure

The procedure employed within the study consisted of the following steps: (1) the development of the questionnaire for the investigation; (2) the selection of a sample of congregations among Churches of Christ in the United States; (3) the distribution and collection

of questionnaires; (4) the development of a hymn rating scale and the rating of suggested hymns; and (5) the presentation and interpretation of data relative to the study.

Principal Findings

The following are principal findings of the investigation:

1. Eighty per cent of all congregations of Churches of Christ included in the study used one of three hymnals: Great Songs of the Church, Sacred Selections for the Church, and Christian Hymns #2.

2. Great Songs of the Church, used by 40 per cent of all the congregations, is a definite favorite in the large churches and in the urban communities. Sacred Selections for the Church and Christian Hymns #2 were as popular as Great Songs of the Church in the small congregations.

3. The average hymn rating of congregations using Great Songs of the Church was higher than the rating of congregations using any of the other twelve hymnals mentioned in the study.

4. The average hymn ratings of congregations in the western half of the United States was slightly higher than the ratings of congregations in the Northeastern and Southeastern regions. The Northwestern region, the smallest of the four, with only eight reporting congregations, had the highest average hymn rating. These differences were too slight to be of any significance, however.

5. Almost all congregations in the study (94.5 per cent) reported that they make an effort to co-ordinate the hymns and sermon topics for worship.

6. Eighty per cent of the congregations have practice sessions for the purpose of improving their congregational singing.

7. Only 27.3 per cent of the congregations have training sessions for the purpose of music education and development of song leaders.

8. Thirty-one, or 12.1 per cent, of the song leaders participating in the survey, were academically trained as college music majors or minors.

9. Thirty-one, or 12.1 per cent, of the song leaders in the survey received pay for their services.

10. The majority of song leaders desire further training for song leading. One hundred eighty-four, or 72 per cent, responded affirmatively to this question.

11. The areas of training suggested by most song leaders as minimum requirements were "singing schools" and "congregational training"--activities conducted by the congregations rather than schools and colleges.

12. Song leaders who desired further training chose the following, in order of preference, as subjects they would like to study:

(1) Conducting; (2) Voice Training; (3) Fundamentals of Music;
(4) Church Music History; (5) Hymn Writing.

13. There was a moderately strong correlation between the size of the congregation and the following variables: city population, music education of the song leader, general education of the song leader, and payment of the song leader for his services.

14. There was a reasonably high correlation between the average hymn rating of a congregation and the following variables: music education of the song leader and general education of the song leader.

15. There were no important underlying unities among the correlations which revealed factors affecting the overall sample.

Conclusions

The following conclusions are based on the data presented in Chapter III. They are based on the evaluation of the data obtained in this investigation relative to the music practices among Churches of Christ in the United States in the year 1970.

1. Although there are no wide differences found in music practices of Churches of Christ among the different regions of the United States, the Southwestern region has a larger percentage of academically trained, and paid, song leaders than the other regions.

2. There is a general feeling among song leaders in Churches of Christ of a need for further music training for themselves and for the membership, and there is sufficient evidence that a need exists for academically qualified teachers and song leaders to establish training programs.

3. There is a wide diversity of hymns used in Churches of Christ.

Recommendations

The following recommendations are made on the basis of the findings of this study.

1. It is recommended that academic programs in church music be developed in all colleges operated by members of Churches of Christ. Members of the music faculties of these colleges might also collaborate in establishing criteria for desired standards for music practices in the churches.

2. It is further recommended that workshops be established in various metropolitan areas of the nation for the purpose of providing the training desired by song leaders as indicated in this study.

Recommendations for Further Study

1. Since the findings of this investigation may have been influenced by the extremely wide range in congregational characteristics it is recommended that further studies be conducted among congregations in designated locales so that concerted efforts for improvement may be proposed.

2. It is further recommended that a thorough study be made of each hymnal being used so that a hymnal of highest quality may be recommended. Revision of Great Songs of the Church, as suggested by one respondent, would likely result in the use of better quality hymns in the church. Additional modern hymns would enrich this revision.

3. Since this study made no attempt to evaluate the quality of singing in Churches of Christ, it is recommended that an

investigation be made of the quality of singing in light of the average hymn ratings of the congregations.

APPENDIX A

December 27, 1969

Dear Song Leader:

My dissertation study for a doctorate in music education at the University of Oklahoma is "Music Practices Among Churches of Christ in the United States, 1970." By means of a survey I am attempting to ascertain these practices and to make comparisons between congregations in small communities and those in larger cities, and between congregations in different regions of the country. Would you please take a few moments to complete the enclosed questionnaire with information about yourself and the congregation you serve?

Having been reared in the church, and having led singing since I was a teenager, I am interested in the training of song leaders and the quality of our congregational singing. I am presently on leave of absence, as head of the music department, from Christian College of the Southwest in Dallas. Next summer I will return; and it is our plan to make the training of song leaders a very important part in the development of the department. It is hoped that this study will produce a representative description of the present practices and will aid in determining the needs for future improvement.

In my report there will be no mention of congregations or song leaders by name; you may be assured that your responses will be kept confidential. Your assistance is important to me because each questionnaire returned will help to give a better description of practices throughout the country and will therefore lend greater validity to the study.

A stamped envelope is enclosed for your convenience in returning the questionnaire. I will very much appreciate having information from you by the end of January. A report of my findings will be published in the Firm Foundation during the Summer, 1970.

Sincerely yours,

James L. Jackson

QUESTIONNAIRE

Congregation _____

Membership _____ (Please estimate if not known)

City _____

State _____

I. PERSONAL INFORMATION (Song Leader)

Name _____ Age _____

Education: High School _____ College _____ Advanced Degree _____

Music Education: College major _____ minor _____
 Singing schools _____
 Private lessons _____
 Congregational training _____

School or college music performance experience:

In performing organization (chorus, band, Orchestra):

1 year _____ 2 years _____ 3 or more years _____

II. CONGREGATIONAL PRACTICES

Please indicate the hymnal which the congregation presently uses:

Christian Hymns No. 1 _____ No. 2 _____ No. _____Great Songs of the Church _____Majestic Hymnal _____Sacred Selections for the Church _____The Great Christian Hymnal _____

Other: _____

Please list ten typical hymns which you use most often (do not list more than two invitation hymns or two communion hymns):

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Are you paid for your services as song leader? _____

How many men in the congregation lead singing regularly? _____

Who has a part in the selecting of the hymns for worship?

Song Leader _____ Preacher _____ Elders _____ Congregation _____

Are you satisfied with this arrangement?_____ Or what do you suggest to improve the situation?_____

Do you try to co-ordinate hymns with the sermon topic?

Always_____ Sometimes_____ Never_____

Do you have song practice sessions or "singings"? Yes_____ No_____

If so, how often? Weekly_____ Monthly_____ Occasionally_____

Do you have singing schools as training sessions for the congregation?

Yes_____ No_____ If so, how often? Once a year_____ Less Often_____

Do you have a satisfactory group for singing at funerals?_____ weddings?_____

Are you responsible for music at funerals?_____ weddings?_____

III. FUTURE DEVELOPMENT

Check below the minimum training you think a song leader in your particular situation should have?

College music major_____ minor_____

Singing schools_____

Private lessons_____

Experience in school or college performing organization_____

Congregational training_____

Would you like further training for song leading?_____

What courses in church music would you like to study?

Fundamentals of music_____

Church music history_____

Conducting_____

Voice training_____

Hymn writing_____

Additional comments:_____

POPULATION, SAMPLE AND RESPONSES
BY REGIONS AND STATES

Southwest Region	No. Congregations	No. in Sample	No. Responses
Arizona	103	5	4
California	520	26	9
Colorado	92	4	0
Hawaii	8	1	1
Kansas	174	8	5
Nevada	14	1	0
New Mexico	157	8	3
Oklahoma	601	31	14
Texas	2284	114	62
Utah	13	1	0
Totals	3966	199	98
Northwest Region			
Alaska	16	0	0
Idaho	34	2	2
Montana	37	2	0
Nebraska	49	2	0
North Dakota	5	1	1
Oregon	81	4	3
South Dakota	12	0	0
Washington	86	5	1
Wyoming	20	1	1
Totals	343	17	8
Northeast Region			
Connecticut	14	0	0
Illinois	300	15	2
Indiana	266	14	7
Iowa	56	2	1
Maine	16	1	0
Massachusetts	15	1	0
Michigan	174	9	3
Minnesota	18	1	1
New Hampshire	5	0	0
New Jersey	32	1	0
New York	52	3	3
Ohio	269	19	5
Pennsylvania	98	4	1
Rhode Island	4	1	1
Vermont	10	0	0
Wisconsin	27	2	2
Totals	1356	73	26

Southeast Region			
<hr/>			
Alabama	780	39	21
Arkansas	512	25	7
Delaware	7	1	1
District of Columbia	5	0	0
Florida	372	18	7
Georgia	228	12	2
Kentucky	552	27	10
Louisiana	180	9	7
Maryland	25	2	2
Mississippi	271	13	7
Missouri	576	29	11
North Carolina	104	5	4
South Carolina	69	4	2
Tennessee	1542	77	34
Virginia	81	4	2
West Virginia	364	18	7
Totals	5668	283	124

APPENDIX B

RATING CHART FOR HYMNS

The following page illustrates the rating chart which was used in determining a rating for each of the 153 hymns used in this study. For the purposes of this study, it was determined to consider only the ratings for the text and music for statistical analysis.

RATING CHART FOR HYMNS

Title	Poor	-			Superior
TEXT					
Quality Literature	1	2	3	4	5
Meter Fits Meter of Music	1	2	3	4	5
Meaning Apparent	1	2	3	4	5
MUSIC					
Melodic Interest	1	2	3	4	5
Harmonic Interest	1	2	3	4	5
Rhythmic Appropriateness	1	2	3	4	5
PRACTICABILITY					
Homophonic Texture	1	2	3	4	5
Harmonic Progressions	1	2	3	4	5
Voice Leading	1	2	3	4	5
					TOTAL

HYMNS INCLUDED IN THE STUDY

The following pages supply information describing the 153 hymns used in the study. These hymns were suggested by five or more respondents as those which were frequently used by their congregations.

The first section lists the hymns alphabetically, with the name and dates of the author of the text and the composer of the music, the hymn tune (when available), and coded information about the hymnals in which the hymn is found. The following code is used for the five hymnals used most frequently in Churches of Christ and the hymnals of six other religious groups in the United States:

- 1 Great Songs of the Church (130)
- 2 Sacred Selections for the Church (134)
- 3 Christian Hymns #2 (118)
- 4 The Majestic Hymnal (136)
- 5 Christian Hymns #3 (137)
- A Baptist Hymnal (86)
- B The Methodist Hymnal (48)
- C Christian Worship (Disciples of Christ) (46)
- D The Hymnal (Presbyterian) (26)
- E The Hymnal (Episcopal) (25)
- F The Lutheran Hymnal (15)

The number in parentheses indicates the number of hymns from the total list which are found in each hymnal. In some cases, the tunes are found with different texts, and often the same text is set

to different music. For the purpose of this study, only those hymns which coincide with both text and music are included in the listing.

Also included in this appendix is another listing of the 153 hymns. The rating assigned to each hymn is indicated, and the frequency of its use by respondents among the different regions of the nation.

The last section of this appendix includes the twenty most frequently used hymns which were listed by the participating song leaders. The ratings for each criterion of the rating scale further illustrate examples of ratings placed upon the hymns used in the study.

HYMNS INCLUDED IN THE STUDY

A Mighty Fortress

Text and Music by Martin Luther, 1483-1546

Tune: Ein' Feste Burg

Found in Hymnals : 1, 2, 3, 4, 5, A, B, C, D, E, F

A Wonderful Savior

Text by Fanny J. Crosby, 1820-1915

Music by Wm. J. Kirkpatrick, 1838-1921

Tune: Kirkpatrick

Found in Hymnals: 1, 2, 3, 4, 5 A

Abide With Me

Text by Henry F. Lyte, 1793-1847

Music by William H. Monk, 1823-1889

Tune: Eventide

Found in Hymnals: 1, 2, 3, 4, 5 A, B, C, D, E, F

All Hail the Power

Text by Edward Perronet, 1726-1792

Music by Oliver Holden, 1765-1844

Tune: Coronation

Found in Hymnals: 1, 2, 4 A, B, C, D, E, F

Almost Persuaded

Text and Music by Philip P. Bliss, 1838-1876

Tune: Almost Persuaded

Found in Hymnals: 1, 2, 3, 4, 5 A

Amazing Grace

Text by John Newton, 1725-1807

Music: Early American Melody

Tune: Amazing Grace

Found in Hymnals: 1, 2, 3, 4, 5 A, B

Angry Words

Music by H. R. Palmer

Found in Hymnals: 1, 2, 3, 4, 5

Anywhere With Jesus

Text by Jessie Brown Pounds

Music by D. B. Towner

Found in Hymnals: 1, 2, 3, 4, 5

Are You Washed In the Blood?

Text and Music by Elisha A. Hoffman, 1839-1929

Tune: Washed in the Blood

Found in Hymnals: 1, 2, 3, 4, 5 A

Be With Me Lord

Text by T. O. Chisholm

Music by L. O. Sanderson

Found in Hymnals: 2, 3, 4, 5

Beneath the Cross of Jesus

Text by Elizabeth C. Clephane, 1830-1869

Music by Frederick C. Maker, 1844-1927

Tune: St. Christopher

Found in Hymnals: 1, 2, 3, 4, 5 A, B, C, D, E

Beyond This Land of Parting

Text by Mrs. M. B. C. Slade

Music by Dr. A. B. Everett

Found in Hymnals: 2, 3, 4, 5

Blessed Assurance

Text by Fanny J. Crosby, 1820-1915

Music by Mrs. Joseph F. Knapp, 1839-1908

Tune: Assurance

Found in Hymnals: 1, 2, 3, 4, 5 A, B, C

Blest Be the Tie

Text by John Fawcett, 1740-1817

Music by Hans G. Nageli, 1773-1836

Tune: Dennis

Found in Hymnals: 1, 2, 3, 4, 5 A, B, C, E

Break Thou the Bread of Life

Text by Mary A. Lathbury, 1841-1913

Music by William F. Sherwin, 1826-1888

Tune: Bread of Life

Found in Hymnals: 1, 2, 3, 4, 5 A, B, C, D

Bring Christ Your Broken Life

Text by T. O. Chisholm

Music by L. O. Sanderson

Found in Hymnals: 3, 4, 5

By Christ Redeemed

Text by George Rawson

Music by A. H. D. Troyte

Tune: Troyte's Chant, No. 1

Found in Hymnals: 1, 2, 3, 4, 5

Christ We Do All Adore Thee

Text by Th. Baker

Music by Th. Debois

Tune: From "Seven Last Words of Christ"

Found in Hymnals: 1, 5

Close to Thee

Text by Fanny J. Crosby, 1820-1915

Music by Silas J. Vail, 1818-1884

Tune: Close to Thee

Found in Hymnals: 1, 2, 3, 4, 5 A, B

Come Thou Almighty King

Text: Anonymous

Music by Felice de Giardini, 1716-1796

Tune: Italian Hymn (Trinity)

Found in Hymnals: 1 A, B, C, D, E, F

Come Unto Me

Text and Music by F. E. Belton

Found in Hymnals: 1, 2, 3, 4, 5

Count Your Blessings

Text by Johnson Oatman, Jr., 1856-1922

Music by Edwin O. Excell, 1851-1921

Tune: Blessings

Found in Hymnals: 1, 2, 5 A

Dear Lord and Father

Text by John G. Whittier, 1807-1892

Music by Frederick C. Maker, 1844-1927

Tune: Rest (Elton)

Found in Hymnals: 1, 3, 4, 5 A, B, C, D, E

Doxology

Text by William Kethe, d. c. 1593

Music by Louis Bourgeois, 1510-1561

Tune: Old Hundredth

Found in Hymnals: 1, 2, 3, 5 A, B, D, E, F

Fairest Lord Jesus

Text from the German, Seventeenth Century

Music from Old German Air

Tune: Crusaders' Hymn

Found in Hymnals: 1, 2, 3, 4, 5 A, B, C, D, E

Faith Is the Victory

Text by John H. Yates, 1837-1900

Music by Ira D. Sankey, 1840-1908

Tune: Sankey

Found in Hymnals: 1, 2, 3, 4, 5 A

Father Hear the Prayer

Text by Love M. Willis

Music by J. B. Dykes

Tune: St. Sylvester

Found in Hymnal: 1

Give Me the Bible

Text by Priscilla J. Owens

Music by E. S. Lorenz

Found in Hymnals: 1, 2, 3, 4, 5

God Is Calling the Prodigal

Text and Music by Charles H. Gabriel

Found in Hymnals: 1, 2, 3, 4, 5

God Is Love

Text: Anonymous

Music by E. S. Lorenz

Found in Hymnals: 2, 3, 4, 5

Guide Me, O Thou Great Jehovah

Text by William Williams, 1717-1791

Music by Thomas Hastings, 1784-1872

Tune: Zion

Found in Hymnals: 1, 2, 3, 4, 5 A, C

Hallelujah, Praise Jehovah

Text from Psalm 148

Music by William J. Kirkpatrick, 1838-1921

Found in Hymnals: 1, 2, 3, 4, 5

Hark, the Gentle Voice

Text by Mrs. M. B. C. Slade

Music by A. B. Everett

Found in Hymnals: 1, 2, 3, 4, 5

Have Thine Own Way, Lord

Text by Adelaide A. Pollard, 1862-1934

Music by George C. Stebbins, 1846-1945

Tune: Pollard

Found in Hymnals: 1, 2, 3, 4, 5 A, B, C

He Leadeth Me

Text by Joseph H. Gilmore, 1834-1918

Music by William B. Bradbury, 1816-1868

Tune: He Leadeth Me

Found in Hymnals: 1, 2, 3, 4, 5 A, B, C, D, E

Heavenly Sunlight

Text by H. J. Zelle

Music by G. H. Cook

Found in Hymnals: 1, 2, 3, 4, 5

Here Before Thee Savior

Text and Music by Frank C. Huston

Found in Hymnals: 1, 4

Higher Ground

Text by Johnson Oatman, Jr., 1856-1922

Music by Charles H. Gabriel, 1856-1932

Tune: Higher Ground

Found in Hymnals: 1, 2, 3, 4, 5 A

Hold to God's Unchanging Hand

Text by Jennie Wilson

Music by F. L. Eiland

Found in Hymnals: 2, 3, 4, 5

Holy, Holy, Holy

Text by Reginald Heber, 1783-1826

Music by John B. Dykes, 1823-1876

Tune: Nicaea

Found in Hymnals: 1, 2, 3, 4, 5 A, B, C, D, E, F

How Great Thou Art

Text by Carl Boberg, 1859-1940

Music: Swedish Folk Melody

Tune: O Store Gud

Found in Hymnals: 1, 2, B

How Shall the Young

Text by Isaac Watts

Music by Beethoven

Found in Hymnals: 1, 3, 4, 5

How Sweet, How Heavenly

Text by Joseph Swain, 1761-1796

Music by William B. Bradbury, 1816-1868

Tune: Brown

Found in Hymnals: 1, 2, 3, 4, 5 C

I Am Resolved

Text by Palmer Hartsough, 1844-1932

Music by James H. Fillmore, 1849-1936

Tune: Resolution

Found in Hymnals: 2, 3, 4, 5 A

I Am Thine O Lord

Text by Fanny J. Crosby, 1820-1915

Music by William H. Doane, 1832-1915

Tune: I Am Thine

Found in Hymnals: 1, 2, 3, 4, 5 A, B, C

I Gave My Life to Thee

Text by Frances R. Havergal, 1836-1879

Music by Philip P. Bliss, 1838-1876

Tune: Kenosis

Found in Hymnals: 1, 2, 3, 4, 5 A

I Heard the Voice of Jesus

Text by Horatius Bonar, 1808-1889

Music by Louis Spohr, 1784-1859

Tune: Spohr

Found in Hymnals: 1, 2, A

I Know Not Why

Text by Daniel W. Whittle, 1840-1901

Music by James McGranahan, 1840-1907

Tune: El Nathan

Found in Hymnals: 1, 2, 3, 4, 5 A

I Know That My Redeemer Lives

Text and Music by Fred A. Fillmore

Found in Hymnals: 2, 3, 4, 5

I Know the Lord Will Find A Way

Text and Music arranged by L. O. Sanderson

Found in Hymnal: 5

I Must Tell Jesus

Text and Music by Elisha A. Hoffman, 1839-1929

Tune: Orwigsburg

Found in Hymnals: 1, 2, 3, 4, 5 A

I Need Thee Every Hour

Text by Annie S. Hawks, 1835-1918

Music by Robert Lowry, 1826-1899

Tune: Need

Found in Hymnals: 1, 2, 3, 4, 5 A, B, C, D, E

I Stand Amazed

Text and Music by Charles H. Gabriel, 1856-1932

Tune: My Savior's Love

Found in Hymnals: 1, 2, 5 A

I Surrender All

Text by Judson W. Van DeVenter, 1855-1939

Music by Winfield S. Weeden, 1847-1908

Tune: Surrender

Found in Hymnals: 1, 2, 3, 4, 5 A

I Want to Be a Worker

Text and Music by I. Baltzell

Found in Hymnals: 1, 2, 3, 4, 5

I Will Sing the Wondrous Story

Text by Francis H. Rowley, 1854-1952

Music by Peter P. Bilhorn, 1861-1936

Tune: Wondrous Story

Found in Hymnals: 1, 2, 3, 4, 5 A

I'm Not Ashamed to Own My Lord

Text by Isaac Watts

Music by Carl Glaser, 1784-1829

Tune: Azmon

Found in Hymnals: 1, 2, 3, 4, 5

In Gethsemane Alone

Text and Music by S. E. Reed

Found in Hymnals: 2, 4

In Heavenly Love Abiding

Text by Anna L. Waring, 1820-1910

Music by Felix Mendelssohn, 1809-1847

Tune: Seasons

Found in Hymnals: 1, 4, 5 C

In the Garden

Text and Music by C. Austin Miles

Found in Hymnals: 1, 2, 4

In the Hour of Trial

Text by James Montgomery, 1771-1854

Music by Spencer Lane, 1843-1903

Tune: Penitence

Found in Hymnals: 1, 2, 3, 4, 5 A, B, C, D, E

Is It for Me

Text by Frances R. Havergal

Music by T. C. O'Kane

Found in Hymnals: 1, 2, 3, 4, 5

Is Thy Heart Right With God?

Text and Music by E. A. Hoffman

Found in Hymnals: 1, 2, 3, 4, 5

It Is Well With My Soul

Text by Horatio G. Spafford, 1828-1888

Music by Philip P. Bliss 1838-1876

Tune: Ville de Havre

Found in Hymnals: 1, 2, 3, 4, 5 A

Jesus Is All the World to Me

Text and Music by Will L. Thompson, 1847-1909

Tune: Elizabeth

Found in Hymnals: 1, 2, 4, 5 A, B

Jesus Is Tenderly Calling

Text by Fanny J. Crosby, 1820-1915

Music by George C. Stebbins, 1846-1945

Tune: Calling Today

Found in Hymnals: 1, 2, 3, 4, 5 A, B, C

Jesus Keep Me Near the Cross

Text by Fanny J. Crosby, 1820-1915

Music by William H. Doane, 1832-1915

Tune: Near the Cross

Found in Hymnals: 1, 2, 3, 4, 5 A, B, C

Jesus Lover of My Soul

Text by Charles Wesley, 1707-1788

Music by Simeon B. Marsh, 1798-1875

Tune: Martyn

Found in Hymnals: 1, 2, 3, 4, 5 A, B, C, D, E, F

Just As I Am

Text by Charlotte Elliott, 1789-1871

Music by William B. Bradbury, 1816-1868

Tune: Woodworth

Found in Hymnals: 1, 2, 3, 4, 5 A, B, C, D, E, F

Kneel At the Cross

Text and Music by Charles E. Moody

Found in Hymnals: 2, 4

Lead Me to Some Soul Today

Text by Will H. Houghton

Music by Wendell P. Loveless

Found in Hymnals: 1, 4, 5

Leaning On the Everlasting Arms

Text by Elisha A. Hoffman, 1839-1929

Music by Anthony J. Showalter, 1858-1924

Tune: Showalter

Found in Hymnals: 1, 2, 3, 4, 5 A

Lord We Come Before Thee Now

Text by W. Hammond

Music by H. A. Cesar Malan, 1787-1864

Tune: Hendon

Found in Hymnals: 1, 3, 4, 5

Love Divine

Text by Charles Wesley, 1707-1788

Music by John Zundel, 1815-1882

Tune: Love Divine

Found in Hymnals: 1, 2, 4 A, B, C, D

Love Lifted Me

Text by James Rowe, 1865-1933

Music by Howard E. Smith, 1863-1918

Tune: Safety

Found in Hymnals: 1, 2, 4, 5 A

Low In the Grave

Text and Music by Robert Lowry, 1826-1899

Tune: Christ Arose

Found in Hymnals: 1, 2, 3, 4, 5 A, B

More About Jesus

Text by Eliza E. Hewitt, 1851-1920

Music by John R. Sweney, 1837-1899

Tune: Sweney

Found in Hymnals: 1, 2, 3, 4, 5 A

More Holiness Give Me

Text and Music by Philip P. Bliss, 1838-1876

Tune: My Prayer

Found in Hymnals: 1, 2, 3, 4, 5 A

More Love to Thee

Text by Elizabeth Prentiss, 1818-1878

Music by William H. Doane, 1832-1915

Tune: More Love to Thee

Found in Hymnals: 1, 2, 3, 4, 5 A, B, C

My Faith Looks Up to Thee

Text by Ray Palmer, 1808-1887

Music by Lowell Mason, 1792-1872

Tune: Olivet

Found in Hymnals: 1, 2, 3, 4, 5 A, B, C, D, E, F

My Hope Is Built

Text by Edward Mote, 1879-1874

Music by William B. Bradbury, 1816-1868

Tune: Solid Rock

Found in Hymnals: 1, 2, 3, 4, 5 A, B

My Jesus I Love Thee

Text by William R. Featherstone, 1842-1878

Music by Adoniram J. Gordon, 1836-1895

Tune: Gordon

Found in Hymnals: 1, 2, 3, 4, 5 A, C

Nearer Still Nearer

Text and Music by Mrs. C. H. Morris, 1862-1929

Tune: Morris

Found in Hymnals: 1, 2, 4, 5 A

Night With Ebon Pinion

Text by Love H. Jameson, 1811-1892

Music by Joseph P. Powell

Tune: Sorrows

Found in Hymnals: 2, 3, 4, 5 C

Now the Day Is Over

Text by Sabine Baring-Gould, 1834-1924

Music by Joseph Barnby, 1838-1896

Tune: Merrial

Found in Hymnals: 1, 2, 3, 4, 5 A, B, C, D, E

O Master Let Me Walk

Text by Washington Gladden, 1836-1918

Music by H. Percy Smith, 1825-1898

Tune: Maryton

Found in Hymnals: 1, 2, 5 A, B, C, D, E

O Thou Fount of Every Blessing

Text by Robert Robinson

Music by A. Nettleton

Tune: Nettleton

Found in Hymnals, 1, 2, 3, 4, 5

O To Be Like Thee

Text by T. O. Chisholm

Music by Wm. J. Kirkpatrick

Found in Hymnals: 1, 2, 3, 4, 5

O Worship the King

Text by Robert Grant, 1779-1838

Music by Johan Michael Haydn, 1737-1806

Tune: Lyons

Found in Hymnals: 1, 3, 4, 5 A, B, C

Oh, Why Not Tonight?

Text by Eliza Reed, 1794-1867

Music by J. Calvin Bushey

Tune: Calvin

Found In Hymnals: 1, 2, 3, 4, 5 A

On Jordan's Stormy Banks

Text by Samuel Stennett, 1727-1795

Music: American Folk Hymn

Tune: Promised Land

Found in Hymnals: 1, 2, 3, 4, 5 A, B

On Zion's Glorious Summit

Text by John Kent

Music by Robert Skene

Found in Hymnals: 1, 2, 3, 4, 5

Only A Step

Text and Music by Charles H. Gabriel

Found in Hymnals: 1, 2, 3, 4, 5

Only in Thee

Text by T. O. Chisholm

Music by Charles H. Gabriel

Found in Hymnals: 1, 2, 3, 4, 5

Peace Perfect Peace

Text by Edward H. Bickersteth, 1875

Music by George T. Caldbeck

Tune: Pax Tecum

Found in Hymnals: 1, 2, 3, 5 D, E

Power In the Flood

Text and Music by Lewis E. Jones, 1865-1936

Tune: Power in the Blood

Found in Hymnals: 1, 2, 3, 4, 5 A

Praise the Lord

Text by J. Kempthorne

Music by Lowell Mason, 1792-1872

Tune: Perez

Found in Hymnals: 1, 2, 3, 4, 5

Prepare to Meet Thy God

Text and Music by J. H. Stanley

Found in Hymnals: 2, 4

Purer In Heart

Text by Mrs. A. L. Davison

Music by James H. Fillmore, 1849-1936

Tune: Purer In Heart

Found in Hymnals: 1, 2, 3, 4, 5 A, C

Revive Us Again

Text by William P. Mackay, 1839-1885

Music by John J. Husband, 1760-1825

Tune: Revive Us Again

Found in Hymnals: 1, 2, 3, 4, 5 A

Rock of Ages

Text by Augustus M. Toplady, 1740-1778

Music by Thomas Hastings, 1784-1872

Tune: Toplady

Found in Hymnals: 1, 2, 3, 5, A, B, C, D, E, F

Seeking the Lost

Text and Music by W. A. Ogden

Found in Hymnals: 1, 2, 3, 4, 5

Send the Light

Text and Music by Charles H. Gabriel, 1856-1932

Tune: McCabe

Found in Hymnals: 1, 2, 3, 4, 5, A

Sing to Me of Heaven

Text by Ada Powell

Music by B. B. Beall

Found in Hymnals: 2, 4

Softly and Tenderly

Text and Music by Will L. Thompson, 1847-1909

Tune: Thompson

Found in Hymnals: 1, 2, 3, 4, 5 A, C

Soldiers of Christ Arise

Text by Charles Wesley, 1707-1788

Music by William B. Bradbury, 1816-1868

Tune: Kirkwood

Found in Hymnals: 1, 2, 4, 5

Stand Up, Stand Up for Jesus

Text by George Duffield, Jr., 1818-1888

Music by George J. Webb, 1803-1887

Tune: Webb

Found in Hymnals: 1, 2, 3, 4, 5 A, B, C, E, F

Standing On the Promises

Text and Music by R. Kelso Carter, 1849-1928

Tune: Promises

Found in Hymnals: 1, 2, 3, 4, 5 A, B

Stepping In the Light

Text by Eliza E. Hewitt

Music by William J. Kirkpatrick

Found in Hymnals: 2, 3, 4, 5

Sun Of My Soul

Text by John Keble, 1792-1866

Music by Peter Ritter

Tune: Hursley

Found in Hymnals: 1, 2, 4, 5 A, B, C, D, E, F

Sweet Are the Promises

Text and Music by W. A. Ogden

Found in Hymnals: 1, 2, 3, 4, 5

Sweet Hour of Prayer

Text by William W. Walford

Music by William B. Bradbury, 1816-1868

Tune: Sweet Hour
 Found in Hymnals: 1, 2, 3, 4, 5 A, B, C

Take the Name of Jesus
 Text by Lydia Baxter, 1809-1874
 Music by William H. Doane, 1832-1915
 Tune: Precious Name
 Found in Hymnals: 1, 2, 3, 4, 5 A, B

Take Time to Be Holy
 Text by William D. Longstaff, 1822-1894
 Music by George C. Stebbins, 1846-1945
 Tune: Holiness
 Found in Hymnals: 1, 2, 3, 4, 5 A, B, C

Tell Me the Story of Jesus
 Text by Fanny J. Crosby, 1820-1915
 Music by John R. Sweney, 1837-1899
 Tune: Story of Jesus
 Found in Hymnals: 1, 2, 3, 4, 5 A

The Breaking of Bread
 Text by Ellis Crum
 Music by William M. Sherwin
 Found in Hymnal: 2

The Church's One Foundation
 Text by Samuel J. Stone, 1839-1900
 Music by Samuel S. Wesley, 1810-1876
 Tune: Aurelia
 Found in Hymnals: 1, 2, 4 A, B, C, D, E, F

The Lord Is In His Holy Temple
 Text from Habakkuk 2:20
 Music by William J. Kirkpatrick
 Found in Hymnals: 1, 3, 4, 5

The Lord My Shepherd Is
 Text by Isaac Watts
 Music: Anonymous
 Found in Hymnals: 1, 2, 3, 5

The Lord's My Shepherd
 Text from Scottish Psalter, 1650
 Music by John Campbell
 Tune: Orlington
 Found in Hymnals: 1, 2, 3, 4, 5

The Lord's Supper
 Text and Music by Tillit S. Teddlie
 Found in Hymnals: 2, 3, 4, 5

The Old Rugged Cross

Text and Music by George Bennard, 1873-

Tune: Old Rugged Cross

Found in Hymnals: 1, 2, 3, 4, 5 A, B, C

The Solemn Feast

Text by Joseph Hart

Music by L. O. Sanderson

Found in Hymnals: 3, 4, 5

There Is A Habitation

Text by L. H. Jameson

Music by J. H. Rosecrans

Found in Hymnals: 1, 2, 3, 4, 5

There's A Royal Banner

Text by Daniel W. Whittle, 1840-1901

Music by James McGranahan, 1840-1907

Tune: Royal Banner

Found in Hymnals: 1, 2, 3, 5 A

Tis Midnight

Text by William B. Tappan, 1794-1849

Music by William B. Bradbury, 1816-1868

Tune: Olive's Brow

Found in Hymnals: 1, 2, 4, 5 A, B, C

Tis Set the Feast Divine

Text by Vana R. Raye

Music by L. O. Sanderson

Found in Hymnals: 4, 5

To Christ Be True

Text by Elisha A. Hoffman

Music by Dr. D. M. Wilson

Found in Hymnals: 2, 3, 4, 5

To the Work

Text by Fanny J. Crosby, 1820-1915

Music by William H. Doane, 1832-1915

Tune: Toiling On

Found in Hymnals: 1, 2, 3, 4, 5 A

Trust and Obey

Text by John H. Sammis, 1846-1919

Music by Daniel B. Towner, 1850-1919

Tune: Trust and Obey

Found in Hymnals: 1, 2, 3, 4, 5 A, B

Unto the Hills

Text by Duke of Argyll, 1845-1914

Music by Charles Henry Purday, 1799-1885

Tune: Sandon

Found in Hymnals: 1 C, D

We Gather Together

Text: Anonymous

Music: Netherlands Fold Song, 1625

Tune: Kremser

Found in Hymnals: 1, 4, 5 A, B, C, E

We Say Thee Not

Text by Anne Richter

Music by Knowles Shaw

Found in Hymnals: 1, 2, 3, 4, 5

We Shall See the King

Text and Music by Lewis E. Jones, 1865-1936

Tune: Jones

Found in Hymnals: 1, 2, 3, 4, 5 A

We're Marching to Zion

Text by Isaac Watts, 1674-1748

Music by Robert Lowry, 1826-1899

Tune: Marching to Zion

Found in Hymnals: 1, 2, 3, 4, 5 A

What A Friend We Have In Jesus

Text by Joseph Scriven, 1819-1866

Music by Charles C. Converse, 1832-1918

Tune: Converse

Found in Hymnals: 1, 2, 3, 4, 5 A, B, C, D, E, F

What Shall It Be?

Text by James Robinson

Music by B. D. Ackley

Found in Hymnals: 3, 4, 5

When I Survey the Wondrous Cross

Text by Isaac Watts, 1674-1748

Music from Gregorian Chant, arranged by Lowell Mason, 1792-1872

Tune: Hamburg

Found in Hymnals: 1, 2, 4, 5 A, B, C, D, F

When My Love to Christ

Text by J. R. Wreford

Music by Mrs. Joseph F. Knapp

Tune: Albertsen

Found in Hymnals: 1, 2, 3, 4, 5

- When the Roll Is Called
 Text and Music by James M. Black, 1856-1938
 Tune: Roll Call
 Found in Hymnals: 1, 2, 3, 4, 5 A
- When We All Get to Heaven
 Text by Eliza E. Hewitt, 1851-1920
 Music by Emily D. Wilson, 1865-1942
 Tune: Heaven
 Found in Hymnals: 1, 2, 3, 4, 5 A
- Where He Leads Me
 Text by E. W. Blandy
 Music by J. S. Norris, 1844-1907
 Tune: Norris
 Found in Hymnals: 1, 2, 3, 4, 5 A
- Where the Soul Never Dies
 Text and Music by Wm. M. Golden
 Found in Hymnals: 2, 4
- Who At the Door Is Standing?
 Text by Mrs. M. B. C. Slade
 Music by A. B. Everett
 Found in Hymnals: 1, 2, 3, 4, 5
- Why Did My Savior Come to Earth?
 Text and Music by J. G. Dailey
 Found in Hymnals: 1, 2, 3, 4, 5
- Wonderful Love of Jesus
 Text by E. D. Mund
 Music by E. S. Lorenz
 Found in Hymnals: 1, 2, 3, 4, 5
- Wonderful Story of Love
 Text and Music by J. M. Driver
 Found in Hymnals: 2, 3, 4, 5
- Wonderful Words of Life
 Text and Music by Philip P. Bliss, 1838-1876
 Tune: Words of Life
 Found in Hymnals: 1, 2, 3, 4, 5 A
- Work for the Night Is Coming
 Text by Annie L. Coghill, 1836-1907
 Music by Lowell Mason, 1792-1872
 Tune: Work Song
 Found in Hymnals: 1, 2, 3, 4, 5 A

Worthy Art Thou

Text and Music by Tillit S. Teddlie

Found in Hymnals: 2, 3, 5

Years I Spent In Vanity

Text by William R. Newell, 1868-1956

Music by Daniel B. Towner, 1850-1919

Tune: Calvary

Found in Hymnals: 1, 2, 4, 5 A

HYMN RATINGS AND FREQUENCY OF USE

Title	Rating	Southeast Region	Southwest Region	Northeast Region	Northwest Region	Total
A Mighty Fortress	25	3	1	1	0	5
A Wonderful Savior	20	24	15	4	0	43
Abide With Me	25	5	1	0	0	6
All Hail the Power	24	3	14	0	0	17
Almost Persuaded	19	4	6	1	2	13
Amazing Grace	18	4	1	2	0	7
Angry Words	21	6	10	1	0	17
Anywhere With Jesus	22	11	11	2	1	25
Are You Washed In the Blood	18	1	3	2	0	6
Be With Me Lord	23	14	6	3	0	23
Beneath the Cross of Jesus	19	4	2	3	0	9
Beyond This Land of Parting	16	4	2	0	1	7
Blessed Assurance	21	6	10	2	1	19
Blest Be the Tie	23	0	4	2	2	8
Break Thou the Bread of Life	22	6	5	1	0	12
Bring Christ Your Broken Life	20	5	1	0	0	6
By Christ Redeemed	26	1	3	0	1	5
Christ We Do All Adore Thee	22	4	2	0	0	6
Close to Thee	19	2	2	1	0	5
Come Thou Almighty King	27	3	1	2	0	6
Come Unto Me	22	7	4	0	0	11
Count Your Blessings	20	5	7	1	1	14
Dear Lord and Father	25	4	6	0	0	10
Doxology	27	5	2	1	1	9
Fairest Lord Jesus	28	7	5	1	0	13
Faith Is the Victory	17	6	7	0	0	13
Father Hear the Prayer	20	3	2	0	0	5
Give Me the Bible	19	4	2	1	0	7
God Is Calling the Prodigal	16	7	3	1	0	11
God Is Love	22	3	3	0	1	7
Guide Me, O Thou Great	22	12	6	1	0	19
Hallelujah, Praise Jehovah	23	9	6	3	0	18
Hark, the Gentle Voice	20	4	0	1	0	5

Title	Rating	Southeast Region	Southwest Region	Northeast Region	Northwest Region	Total
Have Thine Own Way	25	8	11	3	1	23
He Leadeth Me	19	5	2	1	0	8
Heavenly Sunlight	18	5	1	0	1	7
Here Before Thee Savior	24	5	7	0	0	12
Higher Ground	19	4	4	0	0	8
Hold to God's Unchanging Hand	18	4	1	0	0	5
Holy, Holy, Holy	27	6	10	0	1	17
How Great Thou Art	20	37	34	3	4	78
How Shall the Young	22	3	1	1	1	6
How Sweet How Heavenly	26	8	7	2	1	18
I Am Resolved	19	10	4	1	0	15
I Am Thine O Lord	20	3	5	3	0	11
I Gave My Life for Thee	18	11	3	0	0	14
I Heard the Voice of Jesus	18	4	4	1	0	9
I Know Not Why	19	3	3	1	0	7
I Know That My Redeemer Lives	18	7	8	0	1	16
I Know the Lord Will Find A Way	17	5	0	0	0	5
I Must Tell Jesus	17	2	3	0	0	5
I Need Thee Every Hour	24	8	7	2	1	18
I Stand Amazed	17	3	2	0	0	5
I Surrender All	19	2	4	1	0	7
I Want to Be a Worker	18	7	3	1	0	11
I Will Sing the Wondrous Story	15	6	1	0	0	7
I'm Not Ashamed to Own My Lord	25	2	2	1	0	5
In Gethsemane Alone	13	5	1	0	0	6
In Heavenly Love Abiding	22	3	4	0	1	8
In the Garden	17	3	2	0	0	5
In the Hour of Trial	24	4	3	0	0	7
Is It for Me	19	8	1	0	1	10
Is Thy Heart Right With God	21	2	3	1	0	6
It Is Well With My Soul	26	12	5	3	0	20
Jesus Is All the World to Me	21	8	6	3	1	18
Jesus Is Tenderly Calling	21	6	4	0	1	11
Jesus Keep Me Near the Cross	20	0	4	2	0	6
Jesus Lover of My Soul	18	1	4	0	0	5
Just As I Am	14	37	34	6	1	78
Kneel At the Cross	16	5	2	1	0	8

Title	Rating	Southeast Region	Southwest Region	Northeast Region	Northwest Region	Total
Lead Me To Some Soul Today	19	5	1	1	0	7
Leaning On the Everlasting	13	2	5	1	0	8
Lord We Come Before Thee Now	26	15	7	1	1	24
Love Divine	21	4	4	1	0	9
Love Lifted Me	14	9	3	2	0	14
Low In the Grave	21	2	3	1	0	6
More About Jesus	16	5	4	1	1	11
More Holiness Give Me	19	3	3	0	1	7
More Love to Thee	19	4	2	0	0	6
My Faith Looks Up to Thee	27	9	7	1	0	17
My Hope Is Built	18	3	4	2	0	9
My Jesus I Love Thee	28	7	3	0	1	11
Nearer Still Nearer	27	1	5	3	1	10
Night With Ebon Pinion	18	11	5	1	0	17
Now the Day Is Over	22	5	3	1	0	9
O Master Let Me Walk	28	8	5	0	1	14
O Thou Fount of Every Blessing	21	3	1	1	1	6
O To Be Like Thee	19	1	4	0	1	6
O Worship the King	29	15	11	1	2	29
Oh, Why Not Tonight	15	13	7	2	1	23
On Jordan's Stormy Banks	16	3	3	0	0	6
On Zion's Glorious Summit	17	2	2	1	0	5
Only A Step	20	6	7	2	1	16
Only In Thee	26	4	5	1	0	10
Peace Perfect Peace	26	5	1	0	2	8
Power In the Blood	18	8	3	0	0	11
Praise the Lord	22	3	4	0	0	7
Prepare to Meet Thy God	18	3	1	1	0	5
Purer In Heart	27	7	3	1	0	11
Revive Us Again	18	8	15	2	0	25
Rock Of Ages	22	3	5	1	0	9
Seeking the Lost	20	9	1	0	0	10
Send the Light	17	6	3	2	2	13
Sing to Me of Heaven	16	6	2	1	0	9

Title	Rating	Southeast Region	Southwest Region	Northeast Region	Northwest Region	Total
Softly and Tenderly	24	3	5	3	1	12
Soldiers of Christ Arise	22	9	9	2	0	20
Stand Up, Stand Up for Jesus	23	5	3	1	0	9
Standing on the Promises	15	8	1	3	0	12
Stepping In the Light	15	1	5	0	0	6
Sun of My Soul	27	2	5	0	0	7
Sweet Are the Promises	16	2	2	1	0	5
Sweet Hour of Prayer	18	1	4	1	2	8
Take the Name of Jesus	15	2	3	1	1	7
Take Time to Be Holy	23	10	5	0	2	17
Tell Me the Story of Jesus	19	3	0	5	0	8
The Breaking of Bread	23	3	0	2	0	5
The Church's One Foundation	25	7	0	0	0	7
The Lord Is In His Holy Temple	23	5	2	0	0	7
The Lord My Shepard Is	22	4	5	2	1	12
The Lord's My Shepherd	26	13	4	5	1	23
The Lord's Supper	21	16	8	3	0	26
The Old Rugged Cross	20	4	4	2	1	11
The Solemn Feast	19	6	3	1	0	10
There Is A Habitation	19	2	6	0	0	8
There's A Royal Banner	17	3	3	0	0	6
Tis Midnight	20	3	4	3	0	10
Tis Set the Feast Divine	21	4	2	0	0	6
To Christ Be True	17	4	2	0	1	7
To the Work	17	5	0	3	0	8
Trust and Obey	24	20	14	4	1	39
Unto the Hills	23	3	1	0	1	5
We Gather Together	25	0	5	2	0	7
We Saw Thee Not	18	4	2	0	0	6
We Shall See the King	16	3	3	1	0	7
We're Marching to Zion	16	10	8	3	0	21
What A Friend We Have	21	5	2	1	0	8
What Shall It Be	19	1	4	0	0	5
When I Survey the Wondrous	26	23	24	5	2	54
When My Love to Christ	24	12	7	3	2	24
When the Roll Is Called	17	3	4	1	0	8
When We All Get to Heaven	17	5	3	2	0	10
Where He Leads Me	15	3	2	2	0	7

Title	Rating	Southeast Region	Southwest Region	Northeast Region	Northwest Region	Total
Where the Soul Never Dies	17	5	8	1	0	14
Who At the Door Is Standing	14	6	2	1	0	9
Why Did My Savior Come	18	14	5	1	0	20
Wonderful Love of Jesus	16	4	3	1	0	8
Wonderful Story of Love	18	9	7	0	0	16
Wonderful Words of Life	19	3	3	3	1	10
Work For the Night Is Coming	18	5	0	0	0	5
Worthy Art Thou	19	5	5	3	0	13
Years I Spent In Vanity	12	12	6	1	0	19

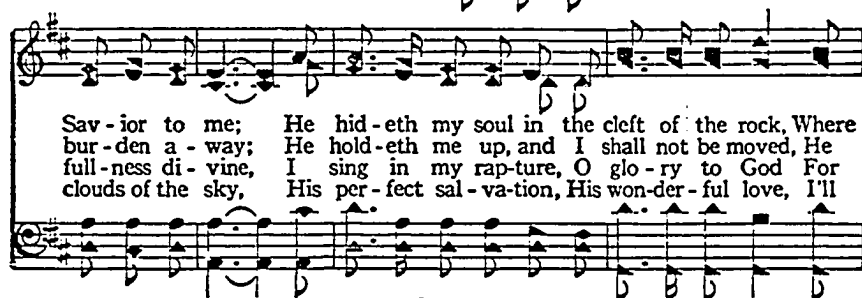
A Wonderful Saviour

Fanny J. Crosby

Wm. J. Kirkpatrick

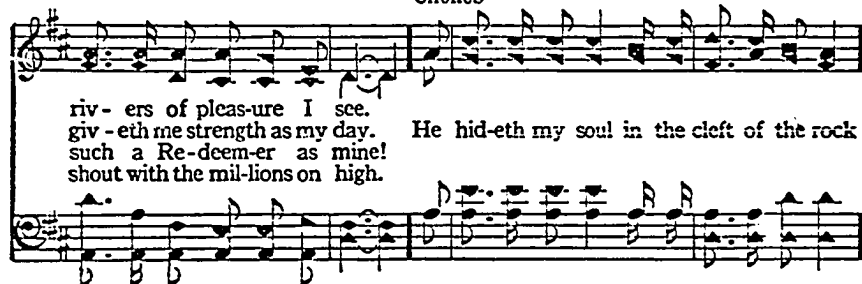


1. A won-der-ful Sav-ior is Je-sus my Lord, A won-der-ful
 2. A won-der-ful Sav-ior is Je-sus my Lord, He tak-eth my
 3. With num-ber-less bless-ings each mo-ment He crowns, And filled with His
 4. When clothed in His bright-ness, trans-port-ed I rise To meet Him in

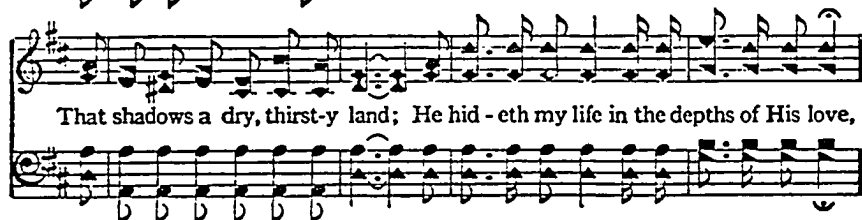


Sav-ior to me; He hid-eth my soul in the cleft of the rock, Where
 bur-den a-way; He hold-eth me up, and I shall not be moved, He
 full-ness di-vine, I sing in my rap-ture, O glo-ry to God For
 clouds of the sky, His per-fect sal-va-tion, His won-der-ful love, I'll

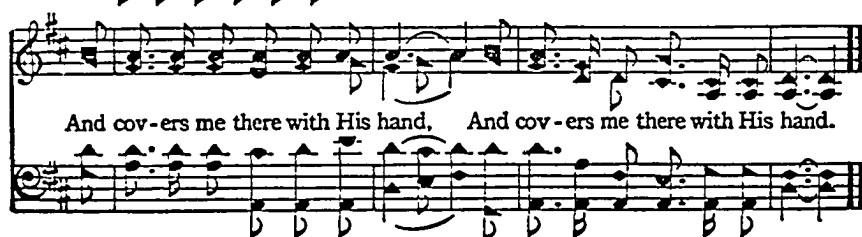
CHORUS



riv-ers of pleas-ure I see.
 giv-eth me strength as my day. He hid-eth my soul in the cleft of the rock
 such a Re-deem-er as mine!
 shout with the mil-lions on high.



That shadows a dry, thirst-y land; He hid-eth my life in the depths of His love,



And cov-ers me there with His hand, And cov-ers me there with His hand.

TEXT

Quality Literature	3
Meter Fits Meter of Music	5
Meaning Apparent	3

MUSIC

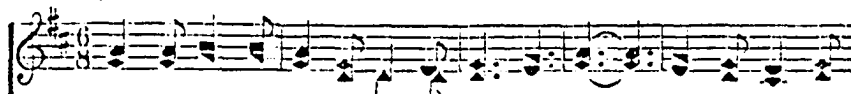
Melodic Interest	3
Harmonic Interest	3
Rhythmic Appropriateness	3

TOTAL 20

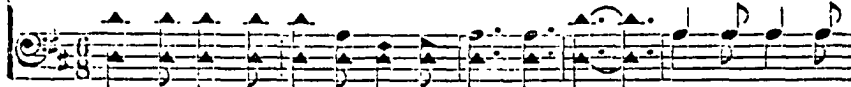

Anywhere With Jesus

Jessie Brown Pounds
V. 3 by Mrs. C. M. A.


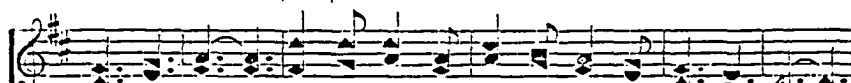
D. B. Towner




1. An - y-where with Je - sus I can safe - ly go, An - y-where He
2. An - y-where with Je - sus I am not a - lone; Oth - er friends may
3. An - y-where with Je - sus, o - ver land and sea, Tell - ing souls in


leads me in this world be - low; An - y-where with-out Him dear - est
fail me, He is still my own; Tho' His hand may lead me o - ver
dark - ness of sal - va - tion free; Read - y as He sum - mons me to


joys would fade; An - y-where with Je - sus I am not a - fraid.
dear - est ways, An - y-where with Je - sus is a house of praise.
go or stay, An - y-where with Je - sus when He points the way.



CHORUS



An - y - where, an - y - where! Fear I can - not know;




An - y - where with Je - sus I can safe - ly go.



RATING

TEXT

Quality Literature	2
Meter Fits Meter of Music	3
Meaning Apparent	5

MUSIC

Melodic Interest	4
Harmonic Interest	4
Rhythmic Appropriateness	4

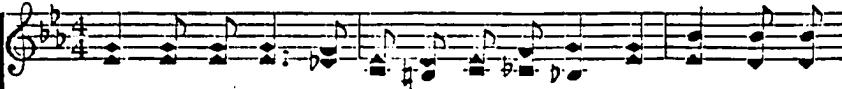
TOTAL 22

Be With Me, Lord


Copyright, 1935, by L. O. Sanderson

T. O. Chisholm


L. O. Sanderson




1. Be with me, Lord— I can-not live with-out Thee, I dare not
 2. Be with me, Lord, and then if dan-gers threat-en, If storms of
 3. Be with me, Lord! No oth-er gift or bless-ing Thou couldst be-
 4. Be with me, Lord, when lone-li-ness o'er-takes me, When I must




try to take one step a-lone, I can-not bear the loads of
 tri-al burst a-bove my head, If lash-ing seas leap ev-'ry-
 stow could with this one com-pare— A con-stant sense of Thy a-
 weep a-mid the fires of pain, And when shall come the hour of

life, un-aid-ed, I need Thy strength to lean my-self up-on.
 where a-bout me, They can-not harm, or make my heart a-fraid.
 bid-ing pres-ence, Wher-e'er I am, to feel that Thou art near.
 "my de-part-ure" For "worlds un-known," O Lord, be with me then.



RATING

TEXT

Quality Literature	4
Meter Fits Meter of Music	3
Meaning Apparent	5

MUSIC

Melodic Interest	4
Harmonic Interest	3
Rhythmic Appropriateness	4

TOTAL 23

Have Thine Own Way, Lord

Adelaide Pollard
Slowly

Geo. C. Stebbins



1. Have Thine own way, Lord! Have Thine own way! Thou art the
2. Have Thine own way, Lord! Have Thine own way! Search me and
3. Have Thine own way, Lord! Have Thine own way! Hold o'er my

Pot - ter; I am the clay. Mold me and make me
try me, Mas - ter, to - day! Whit - er than snow, Lord,
be - ing Ab - so - lute sway! Fill with Thy spir - it

Aft - er Thy will, While I am wait - ing, Yield - ed and still.
Wash me just now, As in Thy pres - ence Hum - bly I bow.
Till all shall see Christ on - ly, al - ways, Liv - ing in me!

RATING

TEXT

Quality Literature	4
Meter Fits Meter of Music	3
Meaning Apparent	5

MUSIC

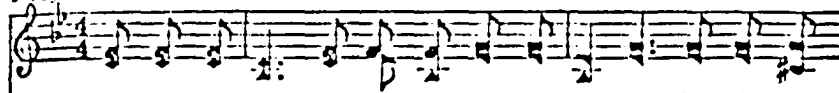
Melodic Interest	5
Harmonic Interest	4
Rhythmic Appropriateness	4

TOTAL 25


How Great Thou Art

Carl Roberg
Tr. by Stuart K. Hine

O STORRE GUD. Irregular with Refrain
Swedish Folk Melody
Arr. by Stuart K. Hine

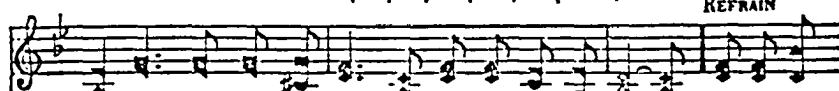


1. O Lord my God! When I in awe-some won-der Con-sid-er
2. When through the woods and for-est glades I wan-der And hear the
3. And when I think that God, His Son not spur-ing, Sent Him to
4. When Christ shall come with shout of ac-cla-ma-tion And take me




all the worlds Thy hands have made, I see the stars, I hear the roll-ing
birds sing sweet-ly in the trees; When I look down from loft-y moun-tain
die, I scarce can take it in; That on the cross, my bur-den glad-ly
home, what joy shall fill my heart! Then I shall bow in hum-ble ad-o-

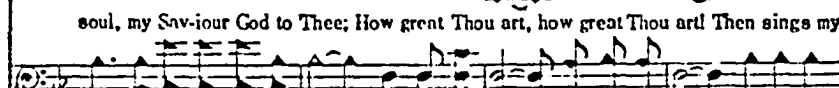
REFRAIN



thun-der, Thy pow'r through-out the u-ni-verse dis-played,
gran-deur And hear the brook and feel the gen-tle breeze; Then sings my
bear-ing, He bled and died to take a-way my sin;
ra-tion And there pro-claim, my God, how great Thou art!



soul, my Sav-iour God to Thee; How great Thou art, how great Thou art! Then sings my



soul, my Sav-iour God to Thee; How great Thou art, how great Thou art!

RATING

TEXT

Quality Literature	4
Meter Fits Meter of Music	2
Meaning Apparent	4

MUSIC

Melodic Interest	3
Harmonic Interest	4
Rhythmic Appropriateness	3

TOTAL 20

It Is Well With My Soul

H. G. Snafford

P. P. Bliss

1. When peace like a riv - er at - tend - eth my way, When sor - rows like
 2. My sin— O the bliss of this glo - ri - ous tho't—My sin, not in
 3. And, Lord, haste the day when the faith shall be sight, The clouds be rolled
 sea - bil - lows roll; What - ev - er my lot, Thou hast taught me to say,
 part but the whole, Is nailed to the cross and I bear it no more:
 back as a scroll, The trump shall re-sound and the Lord shall de-scend,
 CHORUS
 "It is well, it is well with my soul." It is well
 Praise the Lord, praise the Lord, O my soul!
 "E - ven so"— it is well with my soul. It is well
 with my soul (with my soul), It is well, it is well with my soul.

RATING

TEXT

Quality Literature	3
Meter Fits Meter of Music	5
Meaning Apparent	5

MUSIC

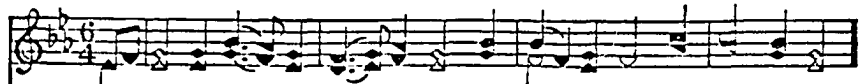
Melodic Interest	4
Harmonic Interest	5
Rhythmic Appropriateness	4

TOTAL	26
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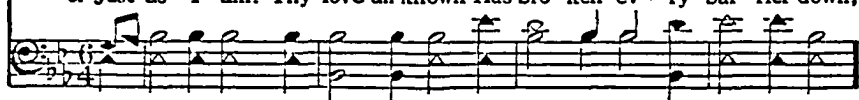
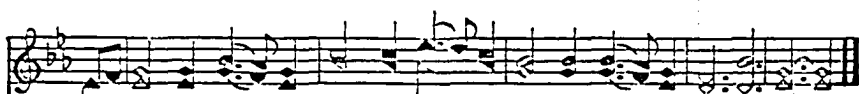
Just As I Am

Charlotte Elliott


Wm. Bradbury



1. Just as I am! with-out one plea, But that Thy blood was shed for me,
 2. Just as I am! and wait-ing not To rid my soul of one dark blot,
 3. Just as I am! tho' tossed a-bout With many a con-flict, many a doubt,
 4. Just as I am! poor, wretched, blind-Sight, rich-es, heal-ing of the mind,
 5. Just as I am! Thou wilt re-ceive, Wilt wel-come, par-don, cleanse, relieve;
 6. Just as I am! Thy love un-known Has bro-ken ev - 'ry bar-rier down;

And that Thou bidd'st me come to Thee, O Lamb of God, I come! I come!
 To Thee, whose blood can cleanse each spot, O Lamb of God, I come! I come!
 With fears within, and foes without, O Lamb of God, I come! I come!
 Yea, all I need, in Thee to find,—O Lamb of God, I come! I come!
 Be-cause Thy prom-ise I be-lieve, O Lamb of God, I come! I come!
 Now to be Thine, yea, Thine a-lone, O Lamb of God, I come! I come!



RATING

TEXT

Quality Literature	2
Meter Fits Meter of Music	2
Meaning Apparent	3

MUSIC

Melodic Interest	3
Harmonic Interest	2
Rhythmic Appropriateness	2

TOTAL	14
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Lord, We Come Before Thee Now

W. Hammond

C. H. A. Ma'an

Slowly

1. Lord, we come be-fore Thee now; At Thy feet we hum-bly bow: O do not our
 2. Lord, on Thee our souls de-pend: In com-pas-sion now de-scend; Fill our hearts with
 3. In Thine own ap-point-ed way, Now we seek Thee, here we stay; Lord, we know not
 4. Grant that all may seek and find Thee a God su-preme-ly kind; Heal the sick, the

suit dis-dain; Shall we seek Thee, Lord, in vain? Shall we seek Thee, Lord, in vain?
 Thy rich grace, Tune our lips to sing Thy praise, Tune our lips to sing Thy praise.
 how to go, Till a bless-ing Thou be-stow, Till a bless-ing Thou be-stow.
 cap-tive free; Let us all re-joice in Thee, Let us all re-joice in Thee.

RATING

TEXT

Quality Literature	4
Meter Fits Meter of Music	4
Meaning Apparent	5

MUSIC

Melodic Interest	4
Harmonic Interest	4
Rhythmic Appropriateness	5

TOTAL	26
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O Worship the King

Robert Grant

J. Michael Haydn

1. O wor-ship the King, all-glo-rious a-bove, And grate-ful-ly
 2. Thy boun-ti-ful care, what tongue can re-cite? It breathes in the
 3. Frail chil-dren of dust, and fee-ble as frail, In Thee do we

sing His won-der-ful love; Our Shield and De-fend-er, the
 air, it shines in the light; It streams from the hills, it de-
 trust, nor find Thee to fail; Thy mer-cies, how ten-der! how

An-cient of Days, Pa-vil-ioned in splen-dor and gird-ed with praise.
 scends to the plain, And sweet-ly dis-tills in the dew and the rain.
 firm to the end! Our Mak-er, De-fend-er, Re-deem-er, and Friend!

RATING

TEXT

Quality Literature	5
Meter Fits Meter of Music	5
Meaning Apparent	5

MUSIC

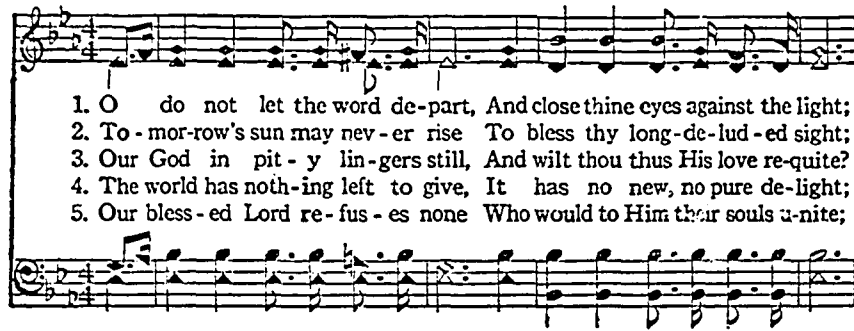
Melodic Interest	5
Harmonic Interest	4
Rhythmic Appropriateness	5

TOTAL 29

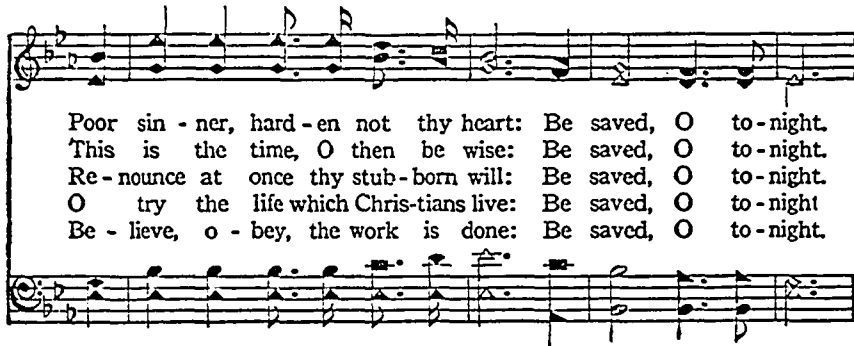
O Do Not Let the Word Depart

Elizabeth Reed

J. Calvin Bushey

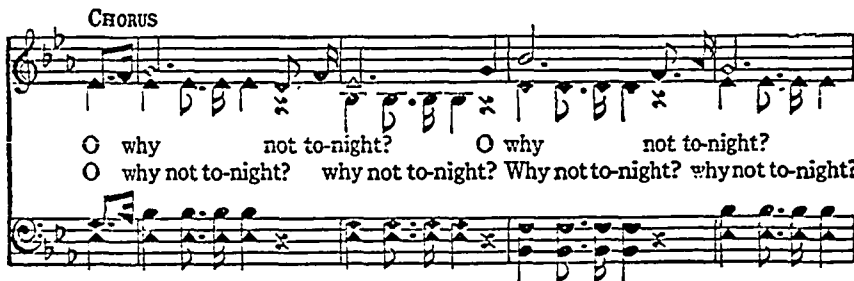


1. O do not let the word de-part, And close thine eyes against the light;
 2. To-mor-row's sun may nev-er rise To bless thy long-de-lud-ed sight;
 3. Our God in pit-y lin-gers still, And wilt thou thus His love re-quite?
 4. The world has noth-ing left to give, It has no new, no pure de-light;
 5. Our bless-ed Lord re-fus-es none Who would to Him their souls u-nite;

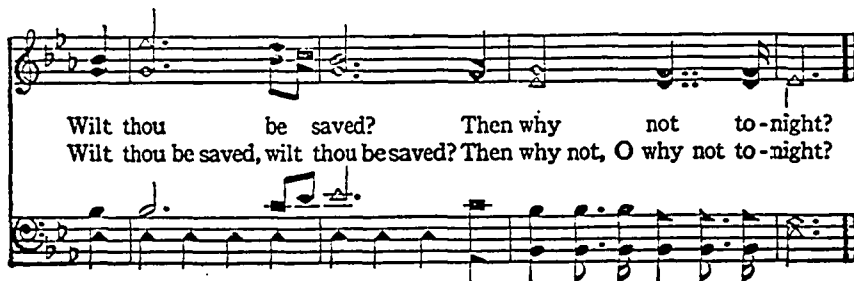


Poor sin-ner, hard-en not thy heart: Be saved, O to-night.
 This is the time, O then be wise: Be saved, O to-night.
 Re-nounce at once thy stub-born will: Be saved, O to-night.
 O try the life which Chris-tians live: Be saved, O to-night.
 Be-lieve, o-bey, the work is done: Be saved, O to-night.

CHORUS



O why not to-night? O why not to-night?
 O why not to-night? why not to-night? Why not to-night? why not to-night?



Wilt thou be saved? Then why not to-night?
 Wilt thou be saved, wilt thou be saved? Then why not, O why not to-night?

RATING

TEXT

Quality Literature	2
Meter Fits Meter of Music	2
Meaning Apparent	5

MUSIC

Melodic Interest	2
Harmonic Interest	2
Rhythmic Appropriateness	2

TOTAL 15

Revive Us Again

Wm. P. Mackay

J. J. Husband

1. We praise Thee, O God, For the Son of Thy love, For Je - sus who
 2. We praise Thee, O God, For Thy Spir - it of light, Who has shown us our
 3. All glo - ry and praise To the Lamb that was slain, Who has borne all our

CHORUS

died, and is now gone a - bove.
 Sav - ior, and scat - tered our night. Hal - le - lu - jah! Thine the glo - ry:
 sins, and has cleansed ev - 'ry stain.

Hal - le - lu - jah! A - men! Hal - le - lu - jah! Thine the glo - ry; Re - vive us a - gain.

RATING

TEXT

Quality Literature	3
Meter Fits Meter of Music	4
Meaning Apparent	3

MUSIC

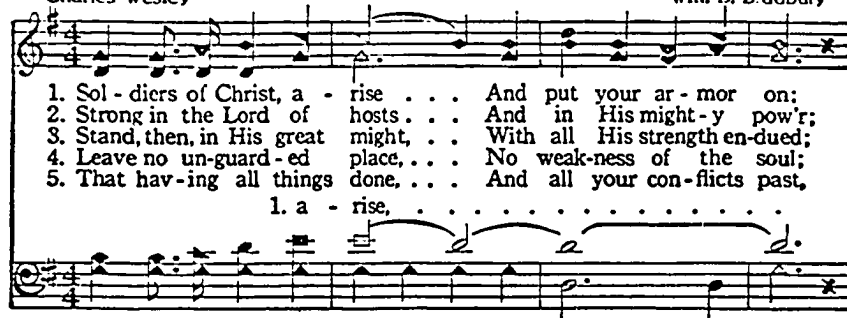
Melodic Interest	2
Harmonic Interest	2
Rhythmic Appropriateness	4

TOTAL	18
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Soldiers of Christ, Arise

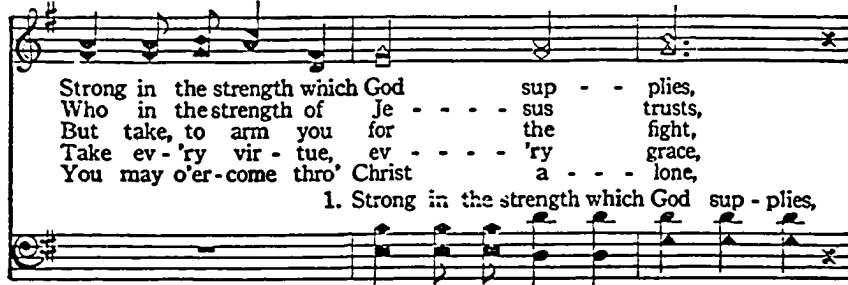
Charles Wesley

Wm. B. Bradbury

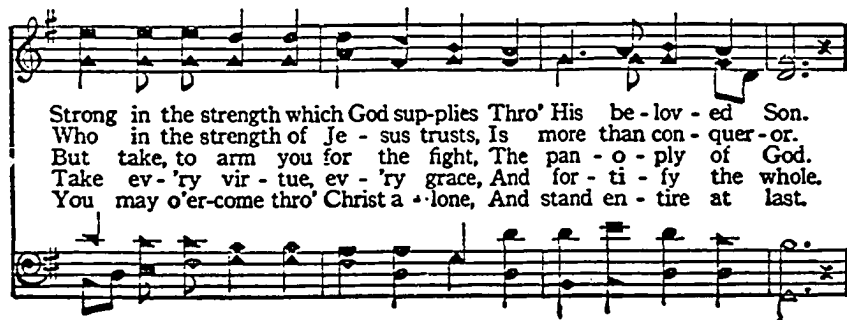


1. Sol - diers of Christ, a - rise . . . And put your ar - mor on;
 2. Strong in the Lord of hosts . . . And in His might-y pow'r;
 3. Stand, then, in His great might, . . . With all His strength en-dued;
 4. Leave no un-guard-ed place, . . . No weak-ness of the soul;
 5. That hav-ing all things done, . . . And all your con-flicts past,
 1. a - rise, . . .

1. Sol - diers of Christ, a - rise And put your ar - - - mor on;



Strong in the strength which God sup - - plies,
 Who in the strength of Je - - - sus trusts,
 But take, to arm you for the fight,
 Take ev - 'ry vir - tue, ev - - - 'ry grace,
 You may o'er-come thro' Christ a - - - lone,
 1. Strong in the strength which God sup - plies,



Strong in the strength which God sup-plies Thro' His be-lov-ed Son.
 Who in the strength of Je - sus trusts, Is more than con-quer-or.
 But take, to arm you for the fight, The pan-o-ply of God.
 Take ev-'ry vir-tue, ev-'ry grace, And for-ti-fy the whole.
 You may o'er-come thro' Christ a lone, And stand en-tire at last.

RATING

TEXT

Quality Literature	4
Meter Fits Meter of Music	2
Meaning Apparent	4

MUSIC

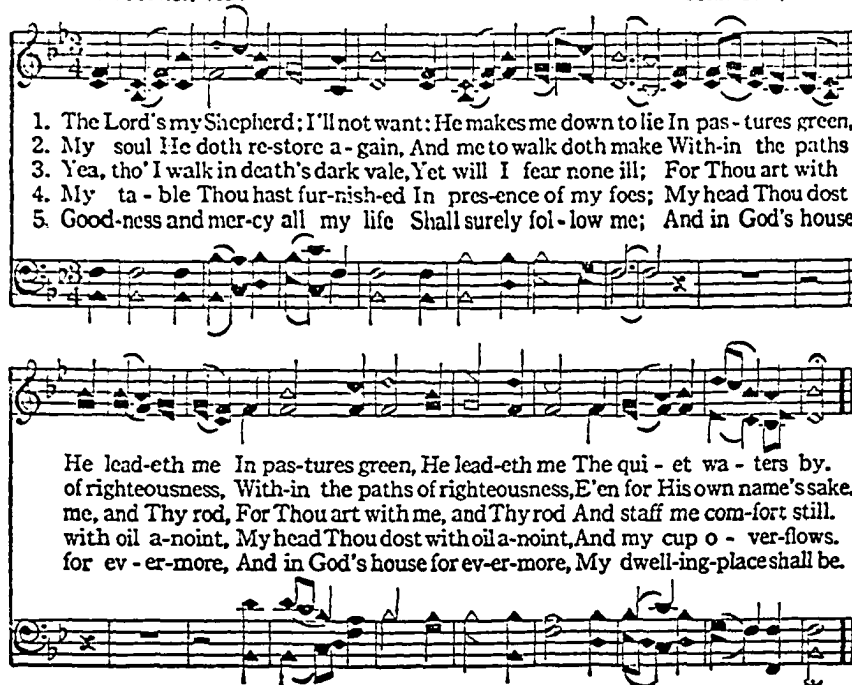
Melodic Interest	4
Harmonic Interest	4
Rhythmic Appropriateness	4

TOTAL 22

The Lord's My Shepherd

Scottish Psalter, 1650

John Campbell



1. The Lord's my Shepherd; I'll not want: He makes me down to lie In pas-tures green,
 2. My soul He doth re-store a-gain, And me to walk doth make With-in the paths
 3. Yea, tho' I walk in death's dark vale, Yet will I fear none ill; For Thou art with
 4. My ta-ble Thou hast fur-nish-ed In pres-ence of my foes; My head Thou dost
 5. Good-ness and mer-cy all my life Shall surely fol-low me; And in God's house

He lead-eth me In pas-tures green, He lead-eth me The qui-et wa-ters by.
 of righteousness, With-in the paths of righteousness, E'en for His own name's sake.
 me, and Thy rod, For Thou art with me, and Thy rod And staff me com-fort still.
 with oil a-noint, My head Thou dost with oil a-noint, And my cup o-ver-flows.
 for ev-er-more, And in God's house for ev-er-more, My dwell-ing-places shall be.

RATING

TEXT

Quality Literature	5
Meter Fits Meter of Music	4
Meaning Apparent	5

MUSIC

Melodic Interest	4
Harmonic Interest	4
Rhythmic Appropriateness	4

TOTAL	26
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The Lord's Supper

T. S. T.

Tillit S. Toddle

1. When we meet in sweet com-mun-ion Where the feast di-vine is spread;
 2. "God so loved" what wondrous measure! Loved and gave the best of heav'n;
 3. Feast di-vine, all else sur-pass-ing, Pre-cious blood for you and me,

Hearts are brought in clos-er un-ion While par-tak-ing of the bread.
 Bought us with that match-less treas-ure, Yea, for us His life was giv'n.
 While we sup, Christ gen-tly whis-pers: "Do this in my mem-o-ry."

D. S.—While we feast Christ gen-tly whis-pers: "Do this in my mem-o-ry."

CHORUS D. S.

Pre-cious feast all else sur-pass-ing, Won-drous love for you and me,

RATING

TEXT

Quality Literature	4
Meter Fits Meter of Music	3
Meaning Apparent	4

MUSIC

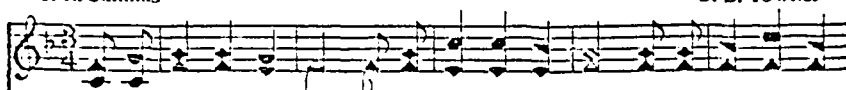
Melodic Interest	4
Harmonic Interest	3
Rhythmic Appropriateness	3

TOTAL 21

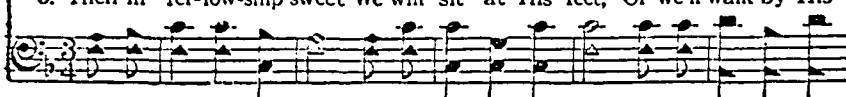

Trust and Obey

J. H. Sammis

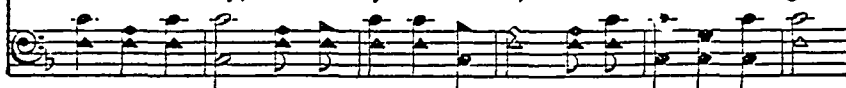
D. B. Towner




1. When we walk with the Lord In the light of His Word, What a glo-ry He
 2. Not a shad-ow can rise, Not a cloud in the skies, But His smile quickly
 3. Not a bur-den we bear, Not a sor-row we share, But our toil He doth
 4. But we nev-er can prove The de-lights of His love Un-til all on the
 5. Then in fel-low-ship sweet We will sit at His feet, Or we'll walk by His

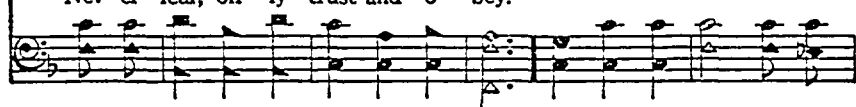

sheds on our way! While we do His good will, He a-bides with us still,
 drives it a-way; Not a doubt nor a fear, Not a sigh nor a tear,
 rich-ly re-pay; Not a grief nor a loss, Not a frown nor a cross,
 al-tar we lay; For the fa-vor He shows, And the joy He be-stows,
 side in the way; What He says we will do, Where He sends we will go—




CHORUS



And with all who will trust and o - bey.
 Can a-bide while we trust and o - bey.
 But is blest if we trust and o - bey. Trust and o - bey, for there's
 Are for those who will trust and o - bey.
 Nev-er fear, on - ly trust and o - bey.

no oth-er way To be hap-py in Je-sus, but to trust and o - bey.



RATING

TEXT

Quality Literature	3
Meter Fits Meter of Music	5
Meaning Apparent	5

MUSIC


Melodic Interest	4
Harmonic Interest	3
Rhythmic Appropriateness	4

TOTAL	24
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We're Marching to Zion

Isaac Watts


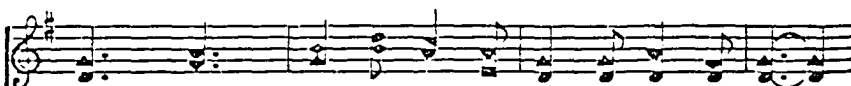
Robert Lowry

Spirited


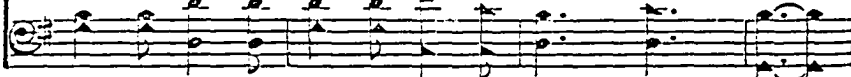
1. Come, we that love the Lord, And let our joys be known, Join
2. Let those re - fuse to sing, Who nev - er knew our God; But
3. Then let our songs a - bound, And ev - 'ry tear be dry; We're

in a song with sweet ac - cord, Join in a song with sweet ac - cord, And
chil - dren of the heav'n - ly King, But chil - dren of the heav'n - ly King, May
march - ing thro' Immanuel's ground, We're marching thro' Immanuel's ground, To

thus sur - round the throne, And thus sur - round the throne.
speak their joys a - broad, May speak their joys a - broad.
fair - er worlds on high, To fair - er worlds on high.




(1) thus sur - round the throne, And thus sur - round the throne.

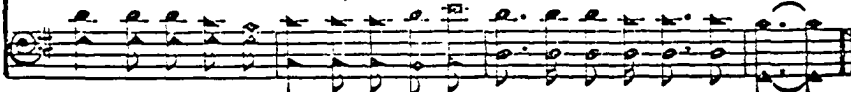
CHORUS



We're march - ing to Zi - on, Beau - ti - ful, beau - ti - ful Zi - on, We're
We're march - ing on to Zi - on,

march - ing up - ward to Zi - on, The beau - ti - ful cit - y of God.
Zi - on, Zi - on.



RATING

TEXT

Quality Literature	3
Meter Fits Meter of Music	2
Meaning Apparent	2

MUSIC

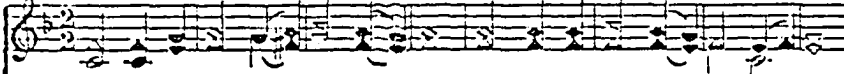
Melodic	3
Harmonic Interest	3
Rhythmic Appropriateness	3

TOTAL	16
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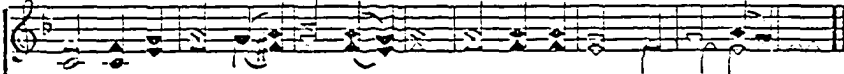
When I Survey the Wondrous Cross

Isaac Watts

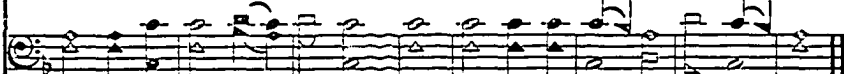
Gregorian. Arr. L. Mason



1. When I sur-vey the won-drous cross On which the Prince of glo-ry died,
 2. For - bid it, Lord, that I should boast, Save in the death of Christ, my Lord;
 3. See, from His head, His hands, His feet, Sor-row and love flow min-gled down;
 4. Were the whole realm of na-ture mine, That were a pres-ent far too small;

My rich-est gain I count but loss And pour con-tempt on all my pride.
 All the vain things that charm me most I sac-ri-fice them to His blood.
 Did e'er such love and sor-row meet, Or thorns com-pose so rich a crown?
 Love so a-maz-ing, so di-vine, De-mands my soul, my life, my all.



RATING

TEXT

Quality Literature	5
Meter Fits Meter of Music	3
Meaning Apparent	5

MUSIC

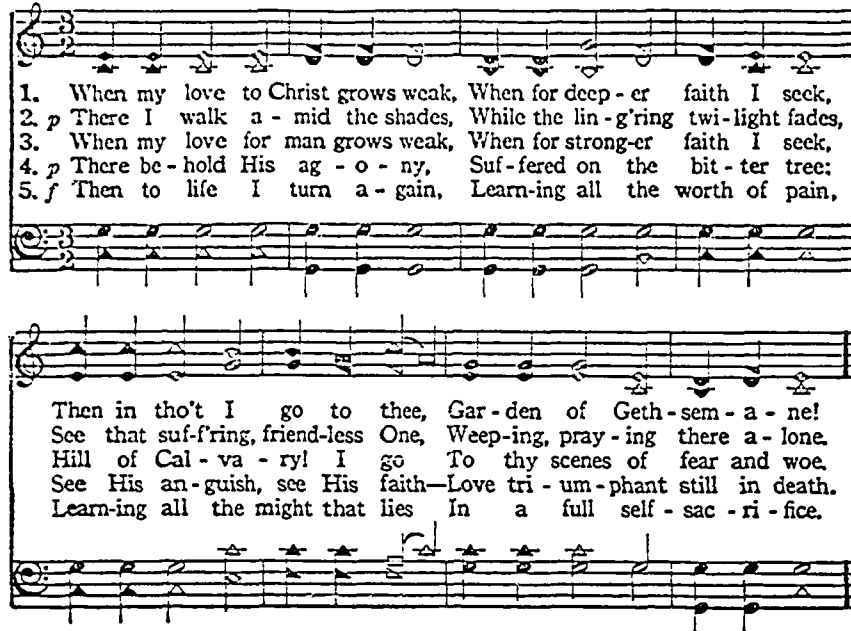
Melodic Interest	5
Harmonic Interest	4
Rhythmic Appropriateness	4

TOTAL	<u>26</u>
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When My Love to Christ Grows Weak

J. R. Wreford

Mrs. Jos. F. Knapp



1. When my love to Christ grows weak, When for deep - er faith I seek,
 2. *p* There I walk a - mid the shades, While the lin - g'ring twi - light fades,
 3. When my love for man grows weak, When for strong - er faith I seek,
 4. *p* There be - hold His ag - o - ny, Suf - fered on the bit - ter tree;
 5. *f* Then to life I turn a - gain, Learn - ing all the worth of pain,

Then in tho't I go to thee, Gar - den of Geth - sem - a - ne!
 See that suf - f'ring, friend - less One, Weep - ing, pray - ing there a - lone.
 Hill of Cal - va - ry! I go To thy scenes of fear and woe.
 See His an - guish, see His faith—Love tri - um - phant still in death.
 Learn - ing all the might that lies In a full self - sac - ri - fice.

RATING

TEXT

Quality Literature	5
Meter Fits Meter of Music	3
Meaning Apparent	5

MUSIC

Melodic Interest	4
Harmonic Interest	3
Rhythmic Appropriateness	4

TOTAL 24

Why Did My Savior Come to Earth?

J. G. D.

J. G. Dailey

1. Why did my Sav-ior come to earth, And to the hum-ble go?
 2. Why did He drink the bit-ter cup Of sor-row, pain and woe?
 3. Till Je-sus comes I'll sing His praise, And then to glo-ry go,

Why did He choose a low-ly birth? Be-cause He loved me so!
 Why on the cross be lift-ed up? Be-cause He loved me so!
 And live with Him thro' end-less days, Be-cause He loved me so.

CHORUS

He loved..... me so, He loved..... me so;
 He loved, He loved me so, He loved, He loved me so;

He gave His pre-cious life for me, for me, Be-cause He loved me so.

RATING

TEXT

Quality Literature	3
Meter Fits Meter of Music	2
Meaning Apparent	4

MUSIC

Melodic Interest	3
Harmonic Interest	3
Rhythmic Appropriateness	3

TOTAL 18

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