

LESSON 1

Students Will Learn

How musical style changes within the church.

Additional Materials

Teacher: Teacher's choice of recorded sacred music.

Procedure¹

Sacred music style within the church has undergone great change over the centuries. This lesson provides a brief history of sacred music style development and gives the teacher an opportunity to discuss and direct students in this area of worship.

Turn to pages 2 and 3.² Select students to read aloud the text on pages 2 and 3. Add appropriate information that you think students should know about the modern direction of sacred music.

What do you think? Write on page 3 what you think about the new directions in sacred music style.³ Allow students to discuss their answers.

Play examples of of your choice of sacred music. □

¹Lesson procedure is presented in readable sentence format. This color text in the lesson procedure is to be read aloud or para-

A Short History of Church Music Style

The book of Psalms in the Old Testament was Israel's hymnal. But what did those psalms sound like? What did the hymn that Jesus and His disciples sang on their last night together sound like? We have no idea, but you can be sure that they did not sound like our hymns today. Our hymns would, no doubt, sound very strange to ancient Israelites and early Christians. Hymns have changed so much through the ages, and those changes have sometimes brought discord among Christians. Discord in music means that the sound is not pleasing or harmonious to the listener's ears. Discord among people means that they do not agree about certain things. In church history, music has often been a source of discord.

The earliest copy of a hymn from the church era was discovered in 1896 in the Egyptian town of Oxyrhynchos. It was a

hymn about the Trinity dating back to the third century. The Oxyrhynchos hymn was written in Greek and used Greek musical notation.

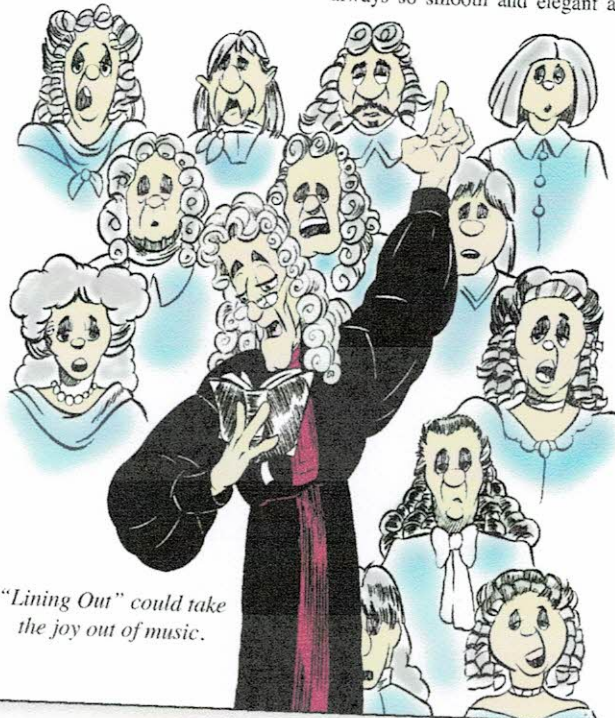
Most church music from 500 A.D. to the Protestant Reformation in 1517 was Catholic church music. The most important form of this music was called Gregorian Chant. Gregorian Chant was an unaccompanied, single melody line with free rhythm.

Protestant church music around the year 1600 was mostly psalms that were taught to churchgoers by a method called "lining out." "Lining out" means that the leader would teach the song by rote to the congregation line by line. It was an emotionless and uninteresting process. The problem was the words. Words to hymns in the 1600's were literal translations from Hebrew and Greek Bibles. They were rather awkward when sung in English. In the front of the Bay Psalm Book, published in 1640 it states, "If the verses are not always so smooth and elegant as

some may desire or expect, let us consider that God's Altar needs not our polishing."

Awkward English translations, along with the practice of "lining out," made hymn singing border on boring. In the late 1600's Isaac Watts objected to the awkward English translations. He wrote, "When the best Christians attempt to sing many of the hymns in our common translations, the Spirit of Devotion vanishes and is lost, the Psalm dies upon our lips, and we feel scarce any thing of the holy Pleasure." His view caused great discord among church leaders. Nevertheless, Watts wrote over 600 new hymns, and in the process changed the poetry and style of hymns so greatly that he is now known as "the father of the English hymn." Some of his hymns are still sung today including "When I Survey The Wondrous Cross" and the Christmas carol "Joy To The World."

John and Charles Wesley, brothers from England, sailed to Georgia as missionaries to the new colonies. Charles Wesley wrote an amazing 8,989 hymns (about 1 hymn ever other day for 50 years... obviously, not all hits.). His better-known hymns include "Jesus, Lover Of My Soul," "Love Divine, All Loves Excelling," and "Hark! The Herald Angels Sing." Once while preaching to a large outdoor crowd, Charles Wesley was interrupted by a group of drunken hecklers who began singing a lewd song in the middle of his preaching. Wesley went home and wrote some sacred words to their "bar room" song, and the next night taught the words to his crowd. When the hecklers again tried to disrupt his preaching with their song, Wesley led the crowd in singing the sacred words that went with the song. The lewd words were drowned out by the "new" words.



"Lining Out" could take the joy out of music.

2

phrased. All other text is instructional information meant to clarify the teaching process.

²All lessons and song arrangements in *God Made Music 6* are copyrighted by Praise Hymn, Inc. This means that only Praise Hymn, Inc. is legally authorized to make copies of these les-

sons and songs. All other copies are illegal. Purchase of *God Made Music 6* entitles you to use the lessons, but not copy them.

³Green text indicates a written student response. Always check student work.

LESSON 2¹

Students Will Learn

Biblical guidelines for choosing good quality music.

Additional Materials

Teacher: Sacred and/or secular recordings from your personal collection which demonstrate performance within biblical guidelines.

Student: Bible.

Procedure

Turn to page 4. Complete this lesson with the class. Select students to read aloud each section then instruct them to write their responses. Discuss each section before moving to the next section, and discuss and define phrases and words such as "incline your heart to evil," "immoral," "indecent," etc. Allow as much discussion as necessary, directing the discussion to help students establish biblical music standards. □

¹Your input is welcome. If you would like to make a suggestion or if you find a mistake in any of our books, please send us an email to

Music And The Real Me

1 Ever heard of a heart that does NOT pump blood? The Bible talks about such a heart. When the Bible refers to the "heart," it is not talking about our "blood pumper;" it is talking about the part of us that controls us mentally and spiritually. Your "heart" is the "real you" which only God sees. *Write below the last part of 1 Samuel 16:7 that indicates what part of us man sees and what part of us God sees.*

God looks at the heart.

2 When a person continually welcomes evil into his or her presence, that person allows their heart to be drawn or inclined to evil. *Because David knew that the heart was the "real you," he made this statement in Psalm 141:4.*

Don't incline your heart to any evil thing.

3 As you purchase and collect music albums, you must remember that music is a very powerful force that draws the "real you" toward good or toward evil. Christians incline their hearts to evil when they continually listen to music that they know is immoral or bad. Inclining your heart to evil can result in bad consequences. *Write Psalm 66:18 here.*

If I regard iniquity in my heart, the Lord will not hear me.

4 God is looking at the "real you," and when the "real you" is inclining to evil, your relationship with God is in jeopardy. But not only is your relationship with God in jeopardy, your relationship with others is also in jeopardy. Matthew 12:34 states that what is inside the "real you" will eventually come out, and that can be used by Satan to incline another person's heart toward evil. *Write Ephesians 4:29 here.*

Let no corrupt communication proceed out of your mouth, but that which is good to the use of edifying....

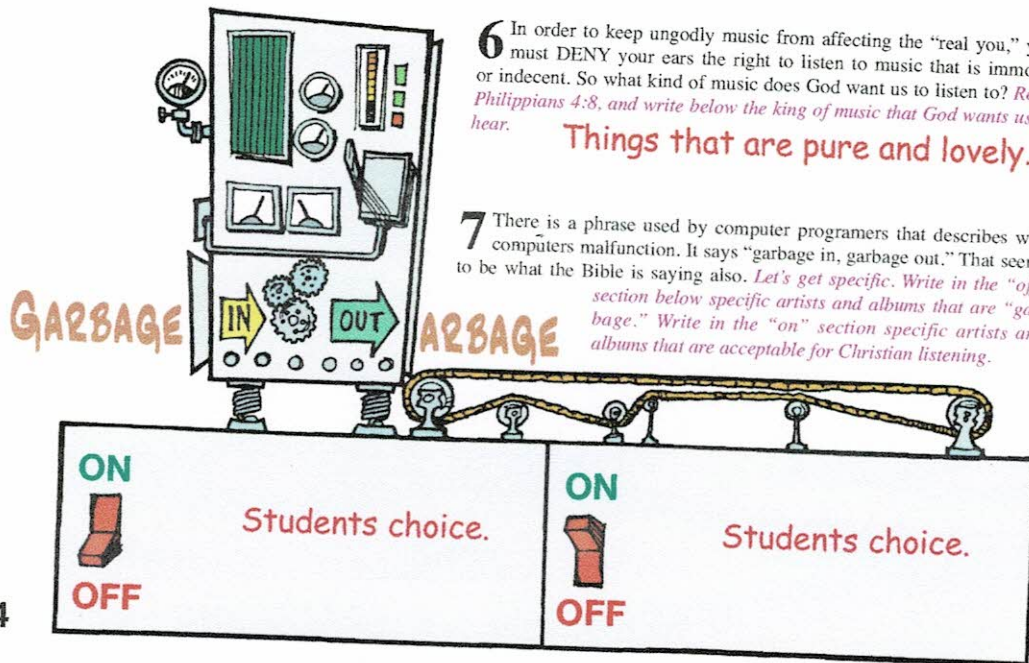
5 What should you do regarding collecting musical albums that are immoral or indecent? *Write below the part of Titus 2:11-12 that is God's answer to that question.*

We should deny ungodliness.

6 In order to keep ungodly music from affecting the "real you," you must DENY your ears the right to listen to music that is immoral or indecent. So what kind of music does God want us to listen to? *Read Philippians 4:8, and write below the king of music that God wants us to hear.*

Things that are pure and lovely.

7 There is a phrase used by computer programmers that describes why computers malfunction. It says "garbage in, garbage out." That seems to be what the Bible is saying also. *Let's get specific. Write in the "off" section below specific artists and albums that are "garbage." Write in the "on" section specific artists and albums that are acceptable for Christian listening.*



Orders@Praisehymninc.com. Please put the following in the subject line so we will not mistake your comment for junk mail and delete it: "Comment regarding product."

LESSON 3

Students Will Learn

That acoustics is the study of God's laws of sound.

Additional Materials

Teacher: *God Made Music 6 Compact Disc 1.*¹

Procedure

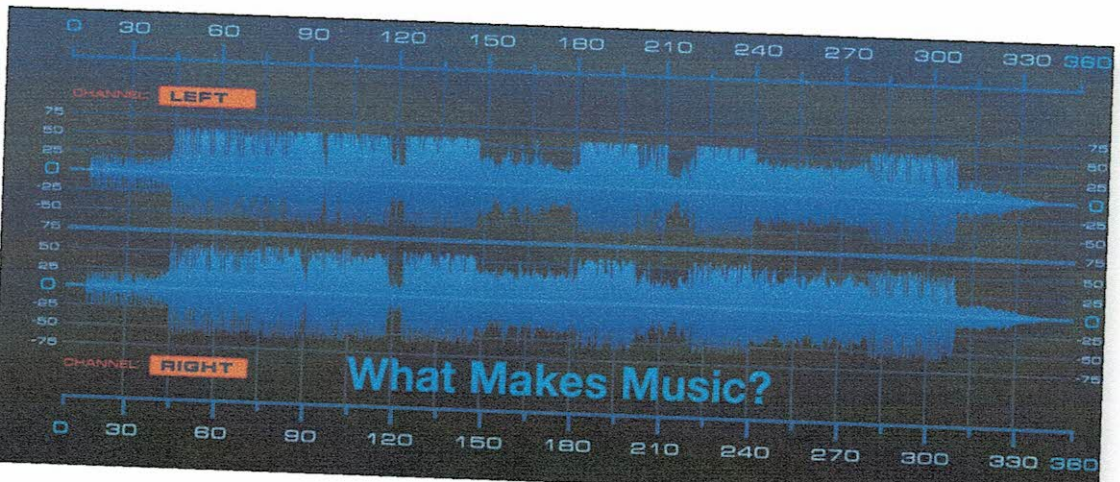
Play "Dance of the Tumblers" by Rimsky-Korsakov (CD61, band 1).

All of the sounds that you heard in this music are formed by laws that God created regarding sound.

Turn to page 5. Today you are going to study the laws of sound. At the top of page 5 is a visualization of what music "looks like" when recorded. The "wiggly lines" are sound waves produced by the music at different volume levels. Select students to read the various sections on page 5, answering the questions together with the class.

The laws of acoustics also apply when you sing songs. Instead of strings and pipes vibrating, you have "vocal cords" in your throat that vibrate. Vocal cords are actually membranes that vibrate at different frequency and amplitude, causing the air being expelled from the lungs to change pitches and volume. Your vocal cords produce sound by vibrating when you talk or sing. Teach "I Like It Here" (CD61, band 2)² on page 6 as an example of vocal cords producing pitches.

Can you name the states pictured on page 6? Answers: 1. Hawaii. 2. Florida. 3. Oklahoma. 4. Alaska. 5. California. 6. Michigan. 7. Texas. □



God has a plan for everything...even sound! The study of the laws of sound is called the science of **ACOUSTICS**. Every sound that you hear is produced by **VIBRATION**. When you sing a song, your vocal cords vibrate to produce the sounds. When a string tied tightly between 2 points is plucked, the vibration of the string produces a sound.

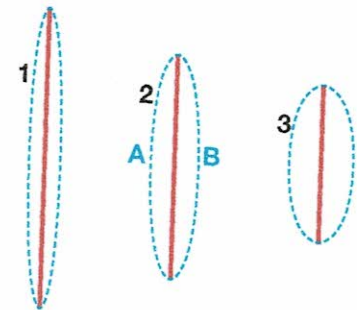
Making Loud and Soft Sounds

The distance between A and B on the vibrating string below is called **AMPLITUDE**. The greater the amplitude (or distance between points A and B), the louder the sound. The smaller the amplitude, the softer the sound. Therefore, plucking a string with great force produces a greater amplitude and louder volume. Plucking a string with less force produces a smaller amplitude and softer volume.

Making High and Low Sounds

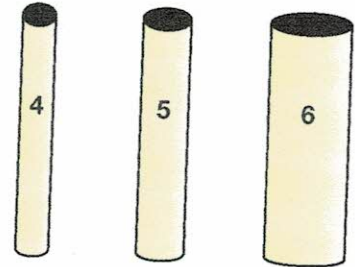
The number of times that a string vibrates in 1 second is called **FREQUENCY**. The higher the frequency (or faster the string vibrates), the higher the pitch will sound. Shorter strings vibrate faster, so they sound higher. The lower the frequency (or slower the string vibrates), the lower the pitch will sound. Long strings vibrate slower, so they sound lower.

1. Which string sounds highest, 1, 2, or 3? 3
2. Which string sounds lowest, 1, 2, or 3? 1
3. Which string sounds loudest, 1, 2, or 3? 3
4. Which string sounds softest, 1, 2, or 3? 1



Air can also vibrate to produce sound in "pipe" instruments such as the trumpet, flute, pipe organ, etc. The larger the diameter of the pipe, the more air there is to vibrate. That produces a lower pitch. The narrower the diameter of a pipe, the less air there is to vibrate. That produces a higher pitch.

5. Which pipe sounds highest, 4, 5, or 6? 4
6. Which pipe sounds lowest, 4, 5, or 6? 6



5

¹Use the *God Made Music 6 Compact Discs* (hereafter abbreviated *CD61* and *CD62*) to teach new songs and listen to classical selections. The music on these CD's demonstrates concepts and instruments studied within the lesson. Piano accompaniments with guitar chords for all songs in *God Made Music 6* are available in the *God Made Music 6 Piano Accompaniment* book.

²The songs on *CD61* and *CD62* are recorded in split track with instru-

ments on the left track and voices on the right track. Split track equipment is not required to use the CD's in the classroom. However, the split track feature allows the songs to be performed with the instrumental accompaniment track for assemblies or programs if split track equipment is available.