

THE ROLE OF MUSIC
IN WORSHIP

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P. R. E. F. A. C. E

This paper deals with the role of music in worship in different churches, places, and times. Music is one of the best ways to spread the message of the Gospel.

Here I am concerned with music as it relates to christian worship. Worship is an active response to God whereby we declare His worth. In the Bible both the Old and New Testaments we have over hundred passages which tell us to worship God with singing and praise.

And in the later centuries the Eastern and Western Churches developed musical liturgies singing which were widespread through priests and choirs. During the Reformation music was valued high in the churches spreading the Gospel. Martin Luther said, "Music is an outstanding gift of God next to theology". He also considered singing important in teaching God's word.

In the last chapter, before the conclusion, I tried to put the role of music both in the Ethiopian Orthodox Church and, the Evangelical Lutheran Churches in Ethiopia.

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THE ROLE OF MUSIC IN WORSHIP

I. MUSIC IN THE BIBLE

A. MUSIC IN THE OLD TESTAMENT

The first Old Testament reference to music, found in Genesis 4:21, relates that Jubal "was the father of all such as handle the harp and organ".¹ The use of music was an integral part of the Old Testament worship. At the anointing of Solomon, described in I Kings 1:39,40, we are told that "they blew a Trumpet, and the people piped with pipes, and rejoices with great joy, so that the earth rent with the sound of them". The Hebrew music, as well as the history of Israelites higher civilization in general and the organization of the musical service the Temple began with King David's reign.¹

The music of the Temple, was associated with both the regular morning and evening sacrifice and with the important feasts of the religious year. Apart from the blowing of Trumpets (Num.10: 1-10, cf. Ps. 98:6) it consisted largely of the singing of religious Lyrics and the accompaniment of them with stringed instruments. Originally instrumental music was used to further prophetic inspiration and ecstasy. To King David has been ascribed not only the creation and singing of the Psalms, but also the invention of musical instruments. II Chro. 7:6 mentions " Instruments of music of the Lord, which David the king had made to praise the Lord".²

King David chose the Levites to supply musicians for the Holy Temple of God. Years later, when king Solomon had finished all work for the Temple and brought in all the things David his father had dedicated, the priest and the congregation of Israel service was begun by the Levites (IChro. 25: 6-7; II Chro. 5:12-14). When the king and the people had

Offered their sacrifices, the Levites began to play, and the priests sounded Trumpets before them, and all Israel stood, (II Chro. 7:6).²

In Solomon's Temple, the choir formed a distinct body. The musical service in the Temple at the time of Christ was essentially the same as that in king Solomon's Temple, with the exception of a few minor changes in certain forms of singing.³

David was soothing Saul with music (I Sam. 16: 16-23). In Biblical terms Hebrew song was normally accompanied by instrumental music (I Kgs. 10:12 ; I Chro. 16:42). After the Israelite's returned from the exile and rebuilt the Temple, the musical instruments were reestablished (Neh. 12:27).

More over, as the narrative portion of the Old Testament cover a long span of history, it is but natural that music, its forms and its functions have undergone significant changes many centuries. At the large stage music was consecrated to the service of the Temple worship, but found secular use also, from early times. Music, singing and dancing were common at feasts (Is. 5:12; Am. 6:5).⁴

In the early days singing was a vital part of worship in the church. Hebrew use of music in the Temple and synagogues is well known. Much has been written of the beauty of the Psalms sung in antiphonal fashion in the Temple.⁵

B. MUSIC IN THE NEW TESTAMENT

The most beautiful music ever heard on earth was the angelic hymn announcing the birth of Jesus over the hills of Bethlehem (Lk. 2: 13-14). As a source for our knowledge of the music of the early christian church the New Testament has its own limitations. So far we can understand the music of the early church was almost entirely vocal, christian usage following in this particular the practice of the synagogue in part for the same reasons as the Old Testament Temple.¹

Jesus' predecessor John, being of priestly descent, came of circles well acquainted with the music of the Temple. We presume that early christian worship was strictly vocal since instrumental music was primarily associated with Hebrew Temple sacrifices.

The New Testament emphasizes both the human and the divine springs of song. Music flows from human experience. James seems to suggest that it is most logically associated with the emotion of christian Joy, "Is any one among you suffering? Let him pray. Is any cheerful? Let him sing praise". (James 5:13).²

In Paul's first letter to Christians at Corinth, seems to be saying that all musical worship should be equally emotional, "What am I to do? I will pray with the spirit and I will pray with the mind also; I will sing with the spirit and I will sing with the mind also;" (I Cor. 14:15). The function of music in the early christian community is seen to support the expression of christian faith. Col 3:16 is also a clear biblical injunction to use song and to teach christian ethics. The Scriptures suggest proper functions for today's church music, both Old and New Testaments reveal a transcendent God who is the object of our vocal adoration.

From the New Testament we understand more of the believers personal relationship with God through Christ, and also of his fellowship with other saints. Here we are concerned with music as it relates to worship. Worship is the primary and eternal activity of redeemed mankind; it is the deepest concern of the human spirit. It is natural, that music should reach some of its greatest heights in the service of religion. Church music was created by human beings to serve the purposes of God and the church, particularly in the church's corporate expression of its worship, its fellowship and its mission.³

Throughout the centuries, the church has been the mother to a thousand tongues who sang redeemer's praise. The christian faith has been spread by its hymns, as by any other method. It is significant that every great revival in the church's history has been accompanied by a revival of sacred song.⁴

II. HISTORY OF THE EARLY CHRISTIAN MUSIC

A. MUSIC IN THE EARLY EASTERN CHURCH

The worship service in the first christian congregations took form from the synagogues. Jesus went to the synagogue regularly, and in so doing accepted the synagogue service, the apostles also went to the synagogue.

When Paul came to a new place, he first visited the Jewish congregation and took part in their worship service. The form of the worship had a new center: The risen and glorified Jesus Christ. New parts of the service were the christian Baptism and the Holy Communion. New songs, hymns to christ were composed and sung. Some of them are found in the N.T., see Eph. 5:14, Phil. 2:6-11, and I Tim. 3:16.

Paul encourages the christians to sing, see Eph. 5: 19, and Col. 3:16. There are three types of singing, these are: Psalms, Hymns, and Spiritual songs.¹ Some theologians argue, what kinds of singing these different words represent, but it is clear, that paul gives singing has an important place in the christian worship, and that we can sing different types of songs.

The first christians who were jews adopted practices to which they were accustomed in the synagogue and temple at Jerusalem; in particular the antiphonal singing of the Psalms and the singing of the word " Alleluia" as an expression of praise. The hymns and canticles of the church are the reflection of the spiritual chants, transmitted from the celestial hierarchy to mankind and made audible to human ears in the form of the Psalms. When the singing of the hymns has brought our souls into harmony with the divine, with ourselves and with one another, the poetic imagery of the Psalms was further explained by the reading of the divine lessons.²

It is difficult to define the beginnings of liturgical christian worship music. The emerging church's links with Judaism lasted for several generations after the apostolic age, indeed it is possible to speak of Judeo-Christian theology, little evidence remains of the life of the christian communities. Judaism, Hellenism, Gnosticism and the new christian kerygma were in competition upto the first synthesis of patristic theology in the fourth century, and they have all influenced christian worship and music.³

Broadly speaking, christian liturgical music began with the formation of the first Hellenistic communities evangelized by St. Paul, and the first reaction against Judaism (I Cor. 7:17-20). The singing of hymns and Psalms correspond to the practice of Jesus and his disciples. An overview of the musical forms in the early church using the techniques of comparative musicology was made in an attempt to demonstrate the relationship between Jewish synagogue melodies and Gregorian chant.

All the church fathers agreed that christianity was quite dissimilar from the mystery cults; and they also unanimously affirmed the primacy of the word over music. The church fathers gave a surprising amount of attention to music in worship to improvisation and charismatic utterance. St. Paul had written (I Cor. 14:26) that anyone possessing the gift should sing or pray for the instruction of the community.

The first record of christian worship is that memorable hymn sung at the institution of the Lord's Supper: " And when they had a hymn, they went out unto the mount of Olives" (Mk. 14:26). The Eastern Church has been described as the mother christian church. The liturgical music characteristic of the Eastern Church is somewhat primitive, sung only by priests and a male voice choir un accompanied.

The congregation of the Eastern church have no part, and stand throughout. The liturgical melodies and chorale (simple hymn tune) sentences of Byzantine music were primitive in both structure and tonality; they consist of short sections frequently repeated, and the tonality is vague, resembling the Gregorian modes and represented entirely by the white keys of the Piano.⁴

Until now music of the Byzantine rite in most countries is a form, more or less pure, of the traditional liturgical music. The Byzantine music of the Greek Orthodox church presents another great system of considerable antiquity. In Russia there developed the Znamenny music. The Syrian Armenian, and Coptic churches likewise possessed other types. All represent priestly liturgical practices.

The Roman church developed and encouraged Schola-Cantorum (a singing school), from before the time of Gregory I to train singers for the performance of the music of the liturgy.⁵

B. MUSIC IN THE EARLY WESTERN CHURCH

The status of music in a number of pre-christian civilizations has been attested to by a variety of reference documents and art works of various media. While a tremendous body of music is known to have existed during the first thousand years of the christian era, the musical tradition which they represent was necessarily an oral one, because of the absence of a specific method for denoting musical pitch.¹

The history of western church music properly begins with the music of the christian church. But all through the middle ages and even to the present time men have continually turned back to Greece and Rome for instruction, for correction, and for inspiration in their several fields of work, this has been true in music through with some important difference.²

The first christian congregations naturally adopted the Jewish organization of the daily prayer house as well as the custom singing Psalms in the services. As the early church spread through Asia Minor and westward into Africa and Europe, it accumulated musical elements from diverse national sources.

The monasteries and churches of Syria were important in the development of antiphonal psalmody and for use of hymns.³ Hymn singing is the earliest recorded musical activity of the christian church (Mat. 26: 39; Mk. 14:26).⁴ The oldest surviving example of christian church music is a hymn of praise to the Trinity, with Greek words and in Greek vocal notation, found in 1896, on the papyrus at the site of the ancient Egyptian town of the third century.⁵

Many of the oldest western musics were constructed according to the method used in Eastern melodies and chants that is by combining and varying a number of established melodic motives.

The earliest Western church music incorporated a great many Eastern elements, some probably from Hebrew, the Greek, about which we have as yet no accurate knowledge.⁴ The most important western church music outside Rome was Milan. The Archbishop of Milan St. Ambrose from 374-397, first introduced antiphonal Psalmody and music hymns to the western church. The most important contributions of St. Ambrose to the western musics and liturgies were hymn texts.⁵

The music of the first few centuries of the western christian worship, exclusive of the traditional music, may well be classified under various headings. Since music hymns were not generally used in the eucharistic service, with the exception of certain seasons, it was the practice to sing "Alleluia" between the Epistle and the Gospel.⁶

The Gregorian chant consists specially of the church chant as selected and notated under the direction of Gregory, the great Pope from 590-604. It has its roots in the ancient Hebrew cantillation and was subjected to certain Greek influences as well as the more recent Ambrosian.⁷ The first stage of western church music seems to have its early emphasis on order and discipline. Thus the Gregorian age may be called the first "Classical-Period" in the history of western church music. The basic proposition in the philosophy of the church fathers was that music is the servant of religion. Only that music is good which, without obtruding its own charms, the mind to christian teachings and disposes the soul to holy thoughts.⁸

The Gregorian music is essentially a sacred music. It was evolved for the use of trained singers; monks in the canonical hours of the abbey's; choirs and celebrants in princely chapels, larger city churches, and cathedrals.

It exhibits a great variety of forms: simple recitation tones for prayers, Epistles, and Gospels, with their slight terminal inflections; the chants for the Psalms and canticles; the slightly more elaborate antiphones that relate the psalms to the ecclesiastical calendar.

III. THE ROLE OF MUSIC IN THE REFORMATION CHURCH

A. LUTHER AND CHURCH MUSIC

The Father of Evangelical music was Martin Luther. In the middle ages music had been of christian worship from early times. It gradually developed into a type of melody called plainsong. Plainsong did not use the kind of musical scale we use today. It was built on a series of models similar to those of Greek music.¹

David B. Greene says, "Because simultaneous attention to words and music allows the music to organize, the text and reveal the point which its words are being used to make we are proposing that what we call a hymn is the resultant meaning of the sounds, the words and the sounds as music. The musical verbal phenomenon that performs a function in the church's worship is not the verbal meaning and the musical structure as two parallel or added quantities. It is the meaning that results from the fact that the same sounds articulate both; both are heard simultaneously, and the one reveals the of the other."²

Music throughout the medieval centuries was priestly and chorale (church song). The eighth century witnessed a great development of liturgical hymns for the Office in the east; in the west, Gregorian music (plainsong) spread everywhere. It was cultivated particularly in music schools connected with monastic communities.³

It was through the efforts of the great Reformer that the lost art of congregational singing was restored and the christian hymn again a place in public worship.⁴ When various countries adhered to the Reformation in the course of the sixteen century, music was at once given an important place in their religious life. Martin Luther has rightly been called the Father of Protestant music in Germany. He was convinced of the divine origin of music.⁵

Luther was divinely endowed for his great mission of restoring hymnody to the corporate worship of the christian church. From childhood he was passionately fond of music, as a student at Magdeburg, and later at Eisenach, he sung for alms at the windows of wealthy citizens. It was the sweet voice of the boy that attracted the attention of the listeners. The Flute and Lute were his favorite in accompanying his own singing.⁶

One of Luther's most ardent desires in music was that the believers should find in it an opportunity of praising God of expressing their gratitude towards the Lord, or of confirming their faith and their will to follow the divine precepts. It was therefore, indispensable to find hymns and musics which could be taught to the congregation.⁷ In his discourse in praise of music, Luther gives thanks to God for having bestowed the power of song on the "Nightingale and the many thousand birds of the air", and again he writes, "I give music the highest and most honorable place; and every one knows how David and all the saints put their divine thoughts into verse, rhythm, and song."⁸

Martin Luther saw in music a wonderful ally of the church. Luther's understanding of music as an art expression saved music from becoming stagnant as a mere servant in evangelical service. He had high regard for the five contrapuntal music of his time. He regarded artistic music as one of the most valid manifestations of God. Music is an outstanding gift of God next to thology. He also considered singing important in teaching God's word. He said, "When I preach the Gospel, the devil walks away, but when I sing the Gospel, he runs away". About the praise and power of music, which have been sufficiently treated by others. He was silent except for the remark that here it appears that of old the use of music was

adopted to divine matters, but the service of luxury and lust. For by it also the devil spirit of Saul was driven off (I Sam. 16:23) and the prophetic spirit was given to Elisha (II Kings 3:15).

Music frees the heart, singing is the finest art and practice. He who is singing has no quarrel with the world, makes people cheerful, one forgets all anger pride and other vices, and is not concerned with contentions in a law court.⁹ The music of the service is of fundamental importance. It should receive careful and constant consideration at the hands of organists, choirmasters, and choirs. Its melodies, like the melodies of many of the hymns of the church, have long been associated with the text.

There is a ' proper music ' of the liturgy, at least of larger parts of it, just as there are ' proper-tunes ' for hymns. The definitely congregational character of its service music is a marked feature of Lutheran worship. The Lutheran church especially seeks to encourage congregational singing in the responses of the liturgy as well as in the hymns and music. " Fundamentally the music of the service is rooted in the plainsong tradition of the church. These plainsong melodies establish the historic right of the Lutheran Church to the fullest use of the Gregorian music".¹⁰

Luther was a Son of the church and a man of culture. His appreciation of historic expressions and his recognition of the fact that the liturgical and musical system of the church was deeply engraved upon popular imagination kept him well within the limits of selection, translation, and adoption. His own original compositions were limited to a small but important number of collects and hymns. Of the Thirty-Six hymns attributed to Luther none has achieved such fame as " A Mighty Fortress is our God".

Of this great hymn, Dr. John Ken said, "It breathes the force of battles, faces fearlessly the fire and scaffold, and thrills in every line with unconquerable faith and christian heroism ". It has been translated into practically every language and is regarded as one of the noblest and most classical examples of christian hymnody. It was the battle hymn of the Reformation.¹¹

B.⁴ MUSIC IN THE REFORMATION CHURCHES

We have pointed out that hymn singing played a very important role in the worship of the early christians. When we see music in the middle ages meant largely to sing.

In the Eleventh and the Twelfth centuries the ordinary usage of hymns by the clergy and singers had become fairly well established in the worship of the church.

Immediately in the dawn of the Reformation itself we have the contributions made in the interest of hymn singing by the Bohemian Brethren, followers of John Huss. They published their first hymnal in 1501, containing 89 hymns. A considerably larger publication dates from 1505. The Psalms, Latin hymns, and popular religious songs were primary sources.

In Germany, the cradle of the Reformation, hymn singing by the congregation had persisted to at least a small degree. The Germans were interested in the Gregorian style of music, and since the church was unable to maintain a strict adherence to uniformity in liturgical practice little by little in Germany, the congregation retained certain privileges of participation in the service not otherwise generally condoned.¹

Ulrich Zwingli did not follow Luther's example of keeping the Roman order for the Mass but made a completely new order. He excluded music from the service. In spite of this position, members of his church wrote hymns, both Psalms in metric form and new poems. Later the church decided that only psalms should be used in the service.²

John Calvin had another opinion than Zwingli about music. He said: "A song can lift the heart and overcome the coldness of nature", and wanted to use music in the church. Nowadays both Psalms and free poems are used in the reformed churches.³

By the close of the eighteenth century a vast body of church song had been accumulated by the various branches of protestantism.⁴ Although Luther and Calvin arrived at different conclusions regard to congregational music participation in the church they found their prototypes in the same source: the Daily Office ritual of the Roman Church.⁵ Luther followed the idea of the Latin hymns and music songs which for centuries had been a part of the Daily Office ritual.

Both Reformers, Luther and Calvin took songs from the clergy and the choir gave the congregation an active part in the service.⁶ In spite of certain limitations, prejudices, and misconceptions of the proper place of music in the worship service the music of the churches of the Reformation as a whole was a tremendous force in the culture of the western world.⁷

IV. THE ROLE OF MUSIC IN WORSHIP

A. THE ETHIOPIAN ORTHODOX CHURCH MUSIC

The Church of Ethiopia is one of the few churches of Christendom where the worship of the primitive has been preserved. This is largely to the geographical position of Ethiopia and to the historical developments that led to her virtual isolation from the rest of christian world from the seventh century, as a result of which Ethiopia retained the form of worship she had received in the fourth century.

Ethiopian religious music is believed to have similarities to Hebrew music. In the Ethiopian church there are Priests and Deacons being comparable to Levites. The idea of religious dancing is taken from the Old Testament, as antiphonal singing, chanting of Psalms, and perhaps also the high-pitched, falsetto voice. Even the musical instruments of Ethiopia appear to have a certain likeness to Old-Testament instruments or have drawn inspiration from them.

The liturgy of the Ethiopian service is largely biblical. As in the synagogue, the reading of sacred texts plays a central role in Ethiopian worship. The basic text of the morning service music is the Psalms, and it comes from the Hebrew. Included in these are the Red Sea songs (Ex.15), the song of Moses(Deu.32), the Prayer of Hannah (I Sam. 2), and the Prayer of Jonah (Jn. 2).¹

The principal service in an Ethiopian church is the Mass (Qeddasse). It is normally celebrated on Sundays and part on Saint's days, though in some churches Mass is said everyday. It begins during the night and continues until after daybreak. Chanting, drumming, dancing, praying, marching with crosses and holy books, reading from the Gospels and saints'

gives ~~may~~ all form parts of the service. Even before the monasteries were founded the christian church of Ethiopia must have had adopted a liturgy and form of ceremonial chant which, once taken over, soon became part of strongly native idiom. A particular source ~~was~~ of inspiration may well have been the patriarchal liturgies of Alexandria, and the usage of the Egypt, since the Greek form of service was retained for considerable time.²

Most of the Ethiopian people have been Monophysite since the fourth century especially the Amharic and Tigrean speakers, have retained an ancient liturgy that uses the Sabeian language Gees. In the late 17th and early 18th centuries the classic religious studies were codified under Zema (religious chant), Qene (religious poetry) and Tergum (translation). In the 18th century a church in Gondar became an important centre for the teaching of Aqwaqum (religious dance).³

Congregational participation includes hand-clapping, ululation and dancing. When there is dancing, inside or outside the church, the participants form hierarchially organized concentric circles with the priests at the centre.

Sting and wind instruments and drums are used in secular music, but only drums and the Sistrum in church music. The drums are of two types, the Nagarit and the Kabaro. The Nagarit is a large, symmetrical, bavel-shaped drum, three to five feet in length, with skins stretched most suitable for aristocratic occasions, is used to set the rhythm of church dances. The sistrum, Sanasel, corresponds to Hebrew Mena'anin, though etymologically it is presumably Selselin ' cymbals' that is related to sanasel.⁴

And no Ethiopian musical occasion is complete without the prayer-stick (Mequassiya) which plays so prominent part in making the beat, accompanied by rhythmic hand clapping, at all religious ceremonies. As in II. Sam. 6:5, so in Ethiopian Orthodox church worship today there is the dancing, the beating of drums, the rattling of sistras a truly biblical scene with its bright colours and almost hypnotic musical accompaniment.⁵

In the Ethiopian Deggwa or Hymnary we find an elaborate system of musical notation which in many ways, is reminiscent of the biblical te'amin and neginoth.

According to the legend in Ethiopian Synxarion the three Zema, or genres were revealed in the 16th century to St. Yared. They differ in tonal structure:

1. Ge'ez, for weekdays, is the ordinary and basic mode and the oldest. Based on notes of major scale.

2. 'Esel, for lent, days of fasting, and funeral ceremonies, and is based on a chromatic scale.

3. Araray, is reserved for feasts and days of joy, and is based on a pentatonic scale.⁶

The Ethiopian qene is a poetical composition of strict metre and uniform rhythm whose purpose is to be sung as part of the liturgy of the church. Ethiopic qene and Hebrew kina are derivatives of same root, though the Hebrew noun has acquired a specialized meaning. But the type of chant which the kina represents is well known also in Ethiopia.⁷

Many of the uncertainties about musical patterns that were used by singers and instrumentalists in biblical times could be removed by a thorough study of the Ethiopian liturgical chant and the musical instruments still in use.⁸

Several wind instruments are(were) also devoted to ceremonial use. Such are the ' imbilta', a big primitive flute producing one note only, and the 'malaket' or trumpet are blown to herald the approach of important personages. The smaller and more effective type of flute, the ' washint', has four finger-holes and so can yield fine notes, and they are in use for music making.⁹

Much of Ethiopian culture has been affected by the biblical Hebraic tradition, but though many traditions stem from Judaism, Ethiopia adapted and reshaped them to fit the peculiar character of her christianity. It is interesting to note that the Old Testament cult and ritual were more important than the prophetic material, which may be a key to understanding the process of accommodation.

B. MUSIC IN THE LUTHERAN AND OTHER CHURCHES OF ETHIOPIA

Almost half of the Ethiopian people are Orthodox Christians. At least as many are Muslims. Some are still animists. About one million are members of the Evangelical Lutheran, and Lutheran Evangelical churches. Approximately more than 1.7 Mil. belong to other protestant churches (Baptists, Pentecostals, etc), and at least 500.000 are Roman Catholics. In some regions north of Lake Tana lives a population of Jewish called Falashas.

The heart of the life of a congregation of the Lutheran Churches is sunday service. Beside the sunday service many activities go along in the congregation such as Bible studies, youth work, sunday school and women's work. An important tool within the congregation work is beside the Bible is - the Amharic Hymn Book. The first edition of a hymn in the amharic language came out in 1927 as a translation of a selection of Swedish hymns. In 1950 the book was edited in a revised with some new hymns, primarily written by Swedish Missionaries. Finally in 1974 the Amharic Hymn Book was reedited, this time with a considerable number of hymns written by Ethiopians.¹

In the Lutheran Churches a spiritual revival is usually accompanied by a new singing. The revival creates new songs, and the new songs spread the revival.

Along with the coming of evangelical christianity singing in hymns was also practiced. New songs were composed and taught to the congregations and used in the services. For the most part however, the congregations used the song book which is translated from the western hymn books.

Music in the choir ministry became more and more influential in the preaching of the Gospel and has been of a great blessing to the church. The song ministry has attracted the youth in hundreds being a wonderful instrument for the preaching of the word in which a number of youth men and women received Jesus Christ as their personal saviour.

The new songs of the choirs became popular every-time, and the choruses are picked up by the congregations and began to be sung during the services. As the use of new songs or choruses began to increase more and more singing from the song book "Sebhat Leamlak" decreased. The younger generation either did not know the old songs or preferred to sing the choruses or the new songs. The songs from the old song book foreign in its melody and style of our singing being cool and unnecessarily very slow has been in attractive for the younger generation. This attitude has been displeasing to the Pastors and some of the older members.²

However, if the older songs were taught and sung rightly there is no doubt that they could catch the interests of the listeners as their texts are full of Biblical messages; except that it need time to get acquainted with the melodies as they are foreign to the Ethiopian singings. It is also true that there is a tendency of more interest in the choir singing than listening to the word on the part of the youth.

Some people say, "When the choirs sing they dance, they are emotionals, they overact etc." It is true that motions are seen upon the choirs while singing. But not all the members move during singing. So some are quite and some are really doing movements. Most are doing unintentionally and few intentionally and that is not attractive gestures.³

However, one should not try to put any block to the people in communicating the precious message of the Gospel.

Most importantly, music in the Evangelical Lutheran churches has a great part, because it prepares the heart for worship in the congregation. It is part of the incarnational mystery of Christian faith that through the very human actions of preaching and celebrating the sacraments, Christ is present and among us.⁴

The Evangelical Lutheran church has inherited one stage of the music liturgical development among Lutherans from European and American missionaries.⁵

By the other side let us see the other evangelical churches (Baptists, Pentecostals, etc.) musical activity in their churches. The Pentecostal movement started in 1906 in U.S.A. The pentecostal revival features were free worship, clapping hands in song, dancing, the expression of feeling in worship, ecstasy.

The Ethiopian charismatic movement takes the free worship, participation of the congregation to the preaching by "Halleluia" and "Amen". Every song is accompanied by clapping hands, ululation and speaking in tongue in the midst of song of worship and prayer.

To compare the charismatic movements music with the Evangelical Lutheran, and Ethiopian Orthodox churches worship, there is no strict musical liturgy to follow. But the liturgy varies, choruses sang a lot, the song sang in a loud voice. The whole body joins in worship.⁶

Music is playing a great role in the worship. In the worship its main role is: to worship the Lord Jesus Christ, through that music to get message from God and to prepare people's heart to the word of God.

There are emotions in music. If there is music there is also emotion. This can be revealed by tears, (sorrow) rejoicing, (rejoicing may not be controlled) example King David was worshiping God with great joy. Sometimes the emotions of music, e.g. rejoicing, is expressing by dancing and jumping.

V. CONCLUSION

From the previous Chapters, we have seen that music has played a great role in the worship of the church in different times, with different people in the service to worship God.

Starting with the Old Testament Temple worship upto the present time, Hebrew Psalmody and Christian Hymnody have served as wings to bear the Gospel far and wide over the earth. With the dawn of christianity the hebrew chant became the nucleus around which the music of the new church was to center.

The music of the christian church was to grow out of the ancient hebrew, and has come through passing through the early churches, Reformation churches upto our days with the living music. Thanks be to our Almighty God, that he passes music from generation to generation throughout the centuries.

In the New Testament the emphasis on music is upon personal or congregational singing. Here we have the hymn sung by Jesus and His Disciples at the end of the meal in the upper room (Matt. 26:30; Mk. 14:26). Paul also advises two of the young churches to " Teach and admonish one another in all wisdom, and sing Psalms and hymns to God" (Col. 3:16; Eph. 5: 19).

The New Testament gives priority to the ordinary song of the believer. In recognition of this, consideration of music in the church should begin with congregational song. If the approach is taken seriously, my view to this, the primary objective of church musicians should be to implement and strengthen the singing of all the congregation.

There will be no greater achievement in church music than encouraging, teaching, and freeing the people of God to sing praise in the midst of the congregation.

May God help us to recognize music as His gift to express ourselves to him, and to one another. May the Holy Spirit of God quicken our hearts to develop and cherish this gift with all artistic integrity. And may He grant, that music and musicians who know christ will place all their energies into the ministry of praising Him, building up his people and reaching the unbelieving community with the clear, unclouded Gospel of CHRIST.

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