

Institute for Christian Teaching  
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MUSIC IN SEVENTH-DAY ADVENTIST HIGHER EDUCATION:

A RATIONALE

by

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## **MUSIC IN SEVENTH-DAY ADVENTIST HIGHER EDUCATION: A RATIONALE**

### **PURPOSE**

What is and/or should be, the rational behind the inclusion of music, especially as a field of major emphasis, in the curriculum of Seventh-day Adventist (SDA) colleges and universities?

This question and its suggested answers are primarily addressed to professors of music in SDA institutions of higher learning and the administrators of these colleges and universities, specifically the academic deans. A secondary audience to be reached would be the professors of theology and religion in SDA higher education, denominational administrators, and the pastors and teachers in general. To all others who are interested I offer these ideas for consideration.

This paper is a call to requestion, and reevaluate our position on this important curricular area in order to clarify our own thinking and encourage new thought and investigation, not mere blind acceptance of the traditional SDA stance with which we have lived for years.

As faculty members of music departments and/or administrators of SDA institutions of higher education, we are responsible to the church and to God for the philosophy and type of knowledge which we impart to the thousands of young lives which we touch, and by that touch, help to mold not only for this life but for the life to come. For this reason we must seriously consider the reasons for including each and every academic program offered in our institutions.

It is hoped that the ideas in this paper would help us reinforce or make the necessary changes in our music programs, so that they might indeed fulfill their mission as a part of the Seventh-day Adventist Church.

### **REASONS FOR MAJOR IN MUSIC**

One of the basic questions which must be asked is "why do we include the study of music as a major in SDA higher education?"

Strictly from an academic view point, one can rightly say that music is a discipline which has collegiate merit and one which has traditionally been a part of a liberal arts education (Taylor, Beary). But as Seventh-day Adventists we cannot take this as a sufficient answer.

Our musical foundations and our belief in the serious study of this art form are rooted in same source out of which come all of our fundamental beliefs, **the Bible**.

We believe that "music is of heavenly origin" (White, 5MR p. 197), that it is a powerful gift of God which, along with all other good gifts, "is to be employed for the advancement of His kingdom and the glory of His name" (White, COL p. 301). This is our fundamental reason for devoting our God given time and energy to its study.

Music is very present in the pages of sacred history. From Job we know that at the creation of the world "the morning stars sang together and all the angels shouted for joy" (Job 38:7, NM. In Genesis we learn of Jubal, "the father of all who play the harp and flute" (Genesis 4:21, NIV).

We have record of the uses and misuse of music in the history of Israel. Early in the **Exodus** Miriam, who was "richly endowed with the gifts of poetry and music.... led the women of Israel in song and dance on the shore of the Red Sea" (White, PP p. 382). A bit later we find The sad story of the idolatry at the golden calf, which included music and dancing of a different sort. Then, through out the rest of the Old Testament, music was used in conjunction with war and worship, not forgetting that at the very heart of it all is the hymnal of hymnals, the Psalms. How unfortunate that we no longer have the original music!

The New Testament mentions music less, but we do know that "it was music from the angelic throng that thrilled the hearts of the shepherds on Bethlehem's plains and swept round the world. It is in music that our praises rise to Him who is the embodiment of purity and it is with music and songs of victory that the redeemed shall finally enter upon the immortal reward" (White, 5MR p. 197).

Our most indisputable reasons for including music in our curriculum are: the model of the Levites and the subjects studied in the schools of the prophets.

The Levites were set apart by the Lord as a direct result of their faithfulness in refusing to take part in the idolatrous scenes at the golden calf (see White, PP p. 324).

"Biblical records show that the Levities were officiating priests, care takers of the tabernacle, and musicians. 'Those who were musicians, heads of Levite families, stayed in the rooms of the temple and were exempt from other duties because they were responsible for the work day and night' (I Chronicles 9:33, NM" (Beary, The Reason for Being p.1).

"And David spake to the chief of the Levites to appoint their brethren to be the singers with instruments of music, psalteries and harps and cymbals, sounding, by lifting up the voice with joy" (1 Chronicles 15:16, KJV).

While the work assigned to the Levites gives evidence of God's specific direction in the use of music in worship, the "Schools of the Prophets" founded by Samuel, give us an example which evidences the validity of music as a subject of study. These colleges were the first regular establishments for religious instruction in Israel. Ellen White tells us that there study, all based on the bible, included: the law of God with the instructions given to Moses, sacred history, **sacred music**, poetry, natural sciences, agriculture, and horticulture (White, 2BC p. 1037, and PH081 p. 32; emphasis supplied).

"These schools, or colleges, were of untold value to Israel, not only as providing for the dissemination of religious truth, but as preserving the spirit of vital godliness" (White. 2BC p. 1037). "This plan of education, when strictly followed out, placed the Israelites at the Head of learning" (White. PH081 p. 32).

Considering that Samuel, the founder of the schools of the prophets, was the same prophet who anointed David king of Israel, the possibility that these schools were the training ground for many, if not all, of the appointed Levite temple musician of this time becomes quite likely. It is also interesting to note that "the prophets, for the most, may not only have been poets but musicians as well, and not only have given their prophecies as poetry but may have sung them.... Almost all the prophecy is poetry" (Hall). This is given evidence in some recent research into biblical music.

As if a vivid biblical role model for music as an integral part of a Christian education were not enough, we have a number of other good reasons for offering music as a major field of study.

One of the first is the need to meet the educational needs of SDA's who are musically inclined. Murray states, "We envision that there would be some students who would like music as a career, and if we did not offer it as a major they would go somewhere else and take it just because they love music that much."

Music does offer a viable career opportunity for the Christian, especially in the field of education. It is a subject which is taught at all levels from the home to the university. It is a part of the education from early childhood development to the professional youth (Taylor). Ellen White supports this idea by stating that, while not as essential as the science of cooking in the training of young people, music teaching is essential (White, CD p. 263).

One of the basic philosophies of Adventist education is the development of the whole person. And the study of music certainly offers many opportunities for character development. You have everything from the balancing of the emotions with the cognitive processes, the opportunity for social interaction and interchange, to opportunities for the discovery and appreciation of other cultures in a worldwide community. It offers an appropriate use of leisure, one that puts the mind to something developmental and truly worthwhile as well as teaching coordination skills of mind and body. As evidence for this, it can be pointed out that music students have been proven to do better in other studies as well (Taylor).

Another reason for music study is that music is such a force in today's world. It is all pervasive and a very important aspect of our every day lives. As Christians living in this world, we need to be educated to recognize its effects, to use it in right ways and to counteract the influence of music for evil (Hall).

Finally there is the well-known statement, "singing, as a part of religious service, is as much an act of worship as is prayer. The heart must feel the spirit of the song to give it right expression.... Music forms a part of God's worship in the courts above, and we should endeavor, in our songs of praise, to approach as nearly as possible to the harmony of the heavenly choirs. **The proper training of the voice is an important feature in education and should not be neglected**" (White, PP p. 594; emphasis supplied). How can one learn this in worldly schools? We have solid reasons, if not mandates, to make music an important part of our educational curriculum.

## MISSION AND GOALS

The general mission and goals of an SDA music department and its program are often secondary, if not primary reasons for the existence of the music department. The following is an elaboration of some of the specific goals that we do have, or feel the need of having.

### Evangelism

"Music was made to serve a holy purpose, to lift the thoughts to that which is pure, noble, and elevating, and to awaken in the soul devotion and gratitude to God.... What a contrast between the ancient custom and the uses to which music is now too often devoted! How many employ this gift to exalt self, instead of using it to glorify God!" (White, PP p. 594).

"The purpose of education is to glorify God; to enable men and women to answer the prayer, 'Thy kingdom come. Thy will be done in earth, as it is in heaven (Matthew 6:10)'" (White, CT p. 229).

This is evangelism is it not? The music department, as with any department in SDA higher education, must reflect the evangelistic purpose of true education. Our primary mission is to everybody in the whole school family, especially the students. But we also have a particular responsibility to our own church and the community at large (Taylor). "We are trying to reach the people who are not committed to Christ We are trying to prepare people for a world to come. This should be the emphasis in our music" (Hall).

Regardless of the changing times, or changes in curriculum plans and emphasis, the long range goal of our music departments is always the same. That is, to prepare Seventh-day Adventist Christians and others as true professionals who are able to integrate their professional goals with those of the kingdom of Christ (Taylor).

Therefore, regardless of what our music students do in music, or even if they leave the field of music altogether, we have failed in the most important aspects of education if they are not "moral heroes, living noble, devoted lives of self-denial and self-sacrifice" (White, ST Jan. 17, 1895) who are qualified to "go forth as missionaries, to endure hardship and privation, and to use their powers for the glory of God" (White, 2MR p. 218).

This implies that they would be able to meet with difficult professional choices and choose with care and discrimination. That they would be better family members, better professionals, honest and forthright. That they would have an attitude of going out and giving to others that which they have gained. Not selfish, only interested in finding themselves a nice little niche with plenty of money, but happy to work with their students, or with whoever is in their path, always remembering that their example is not only felt along musical lines, but that their influence will be felt for eternity as well (Taylor, Hall). "They [the students] are not to seek worldly recognition and worldly fame as the end of their efforts. Their plans, their ideas, must be in harmony with the law of God; the object for which they must strive is the blessing of humanity and the salvation of the lost" (White, ST Jan. 17, 1895).

## Arts Appreciation

Another mission and important responsibility of a music department is the artistic and musical growth and appreciation of the student body in general. In this era when the popular culture, impelled by a powerful mass media, saturates every nook of society with its music and art, it is probably safe to say that the majority of SDA young people in North America, and surely world wide, enter college artistically overfed but malnourished.

Dr. Robert Murray feels, that as a people who "take a great deal of pride in calling ourselves recreationists," we need to "emphasize all the creative arts, be it oil painting, sculpture, poetry writing or what ever. These types of things need to be done and be done on the college campus." He goes on to say that some SDA colleges have almost proven that they can get along without a music department, but it isn't quite the same, although they still have music.

He observed on a visit to one of these colleges that the music left a lot to be desired because it was not professionally prepared.

"I felt bad for all the students who had gone through that school and had not received their education in an environment in which there was a viable musical program, where they had excellent music to listen to, and they knew there were people who valued that... Every class who graduates from this school will be populated by people who don't have that [needed exposure and appreciation of excellent music]. And they are going to be some of the future leaders, teachers, preacher and administrators in Adventism" (Murray).

It is important to have an atmosphere of appreciation for the arts, where the values of Christian people who are devoting their lives to these pursuits and to the gospel are stressed. It would be assumed that in such an atmosphere where the arts are "around", that some would find at least one of the arts that they could really appreciate and enjoy. "Culture can be taught, but it also can be caught" (Murray).

The tradition of sponsoring music organization in which non-music majors can participate really has this as one of its goals. "The more people you can get into music the better. The best way to get people to increase their appreciation of the music is to play it" (Hall).

If our colleges and universities do not promote an appreciation for good music and art, the real problem lies in its long-term effects on the church. If we do not influence and educate the musical mindset of the future SDA leaders and laymen while we have them "under our wing," who will? An education is not for a few years it is for life. As music faculty, we believe we do have a responsibility to the members of our church congregations as well, not only locally, but also to the rest of the world through their influence. We need to help fulfill their musical needs. We are a church that calls people to establish a higher appreciation of the beautiful and to cultivate higher standards, not only in what they read, eat and do, but in what they listen too as well (Hall).

## Church Music

Besides being good solid teachers, we would like the graduates from our music programs

to be good musical influences in the Seventh-day Adventist church. It is saddening to see talented students not use their music professionally, but even more disheartening is to have graduates who refuse to give of themselves musically to the church, a keyboard major for instance, who will not touch the piano in the local church, thus forcing others, who have but little musical background to play for the services and even accompany the choir.

SDA musicians should not feel that the church owes them anything, but should be doing everything they can to build up the church, to raise the church standards and make the church a better place (Taylor, Hall). They should be more involved in evangelism and have less of the I-don't-care attitude that is expressed when they play special music and then walk off, not taking any interest in what went on before or after (Taylor).

Taylor points out that musicians should be in a major consulting role in the church, that the church is impoverished because it does not ask them more. However, the musicians themselves are part of the reason they are not asked (Taylor). Many musicians are overbearing and authoritative. They have not had a genuine Christian spirit, which exhibited true humility, true caring, true education, and service (Becker, Taylor).

One of our major goals should be to impart correct attitudes towards the church and a willingness to minister, giving of our most perfect gifts to the Lord. This cannot be accomplished in any real way unless we ourselves, the music faculty, support this philosophy with the example of our lives.

"Jesus met the people on their own ground, as one who was acquainted with their perplexities. He made truth beautiful by presenting it in the most direct and simple way.... But while His teaching was simple, He spoke as one having authority" (White, DA p. 253).

When dealing with the less educated musically, especially in the church service, musicians need to use Christ's methods. Becker emphasizes this principal by telling organists to "play the things that you want the people to know. Don't play all the big things... You remember what Bach wrote his cantatas on? **The things that the people knew.** It is important to keep that in mind" (Becker).

We need to educate all of our music majors in sacred music. More important than just having the basic skills needed in church music (hymn playing, service planning, choral directing), they need to sense the serious spiritual responsibility of participating in the worship service. SDA musicians and music students need to take the following statements to heart.

"Gorgeous apparel, fine singing, and instrumental music in the church do not call forth the songs of the angel choir. In the sight of God these things are like the branches of the unfruitful fig tree, which bore nothing but pretentious leaves. Christ looks for fruit, for principles of goodness and sympathy and love. These are the principles of heaven, and when they are revealed in the lives of human beings, we may know that Christ is formed within, the hope of glory. A congregation may be the poorest in the land, without music or outward show, but if it possesses these principles, the members can sing, for the joy

of Christ is in their souls, and this they can offer as a sweet oblation to God" (White, 16MR p. 330).

"Display is not religion nor sanctification. **There is nothing more offensive in God's sight than a display of instrumental music when those taking part are not consecrated, are not making melody in their hearts to the Lord.** The offering most sweet and acceptable in God's sight is a heart made humble by self-denial, by lifting the cross and following Jesus" (White, R&H Nov. 14, 1899; emphasis supplied).

"Brother S has a good knowledge of music, but his education in music was of a character to suit the stage rather than the solemn worship of God. Singing is just as much the worship of God in a religious meeting as speaking, and **any oddity or peculiarity cultivated attracts the attention of the people and destroys the serious, solemn impression, which should be the result of sacred music.** Anything strange and eccentric in singing detracts from the seriousness and sacredness of religious service" (White, 5MR p. 195; emphasis added).

Beary summarizes these points in the following statement.

"The sad part is that there are often many good musician who aren't truly educated or even strong Christians. And so, whatever they would bring into the sanctuary would be whatever pleases them. Our church musicians need to be educated not only in music (they need to be fine musicians because they are serving the Lord through music), but they also need to be educated in religion. They need to be **MINISTERS** of music. Had we had a more favorable attitude we could have very fine ministers of music who are educated in both, who realize that what they do is not a performance but and act of worship."

### Music and Theology

As already mentioned, our schools are in philosophy, a continuation of the schools of the prophets, especially as they are centers for the preparation of gospel ministers. The course work and methods of instruction for theology majors should emulate as closely as possible the biblical model.

"The chief subjects of study in these schools were the law of God, with the instructions given to Moses, sacred history, **sacred music, and poetry.** The manner of instruction was far different from that in the theological schools of the present day, from which many students graduate with less real knowledge of God and religious truth than when they entered. In those schools of the olden time it was the grand object of all study to learn the will of God and man's duty toward Him" (White, PP p. 593-594; emphasis supplied).

Of these subjects, sacred music and poetry are the least addressed in the required course work for our future pastors, if indeed they are dealt with in an informed way at all.



"Music can be a great power for good; yet we do not make the most of this branch of worship. The singing is generally done from impulse or to meet special cases, and at other times those who sing are left to blunder along and the music loses its proper effect upon the minds of those present. Music should have beauty, pathos, and power. Let the voices be lifted in songs of praise and devotion. Call to your aid, if practicable, instrumental music, and let the glorious harmony ascend to God, an acceptable offering" (White, EV p. 505).

"Musical instruments were used in religious services in ancient times. The worshipers praised God upon the harp and cymbal, and music should have its place in our services. It will add to the interest" (White, 6T p. 62).

"Singing with the spirit and the understanding also is a great addition to devotional services in the house of God" (White, VSS p. 425).

"Let a number be chosen to take part in the song service.... This part of the service is to be carefully conducted; for it is the praise of God in song" (White, EV p. 507).

Should not statements such as these impress upon us, musicians and theologians alike, the importance and power of music as a part of the religious service and the care in which it should be planned and conducted?

How can pastors receive sufficient training in these important areas in one cursory course of hymnology? The truth is that they should receive more training in sacred music. And the music department should help to fulfill this responsibility. It is obvious however; that our ability to be successful in this area is largely dependent on the attitude the school of theology takes toward music and musicians, and the willingness of the students and professors of religion to receive guidance in this important area of worship.

### Career Guidance

As educational institutions who are training young people to be of service in this life as well as prepared for the life to come, we have a responsibility to prepare and guide our students into careers that are appropriate for Seventh-day Adventist Christians. One of our goals then would be to have a realistic view of the market place today, specifically the employment opportunities in music, and know how our graduates, as the Christian musicians we hope them to be, would be able to be useful musically in our society while maintaining their Christian standards and priorities.

Yes, we would hope that they could put the musical skills and knowledge, which they have gained to practical use earning an honest living while at the same time fulfilling their greater purpose. But we need to open their eyes to the problems which may and do exist in the various music related careers, especially those in the areas of performance, and be fair to them in explaining the limited opportunities in the field for the Christian today.

"I encourage every student of music to have another profession that he can go into," says Becker. And that is wise counsel, especially to music majors in the United States of America. But, Becker also mention, they should also understand that their education in music will never be lost. There is so much opportunity to use it in the SDA church, if they only will (Becker).

Murray feels that there are two fields that we have open to our young people. One is the field of education; the other would be in church music.

As already emphasized, we feel the need to be leaders in our SDA churches musically, but since there are virtually no paid musician in our denomination one must generally go to other denominations if wishing to make a living in this field. While there are no apparent problems with this for many, the full time positions in church music are dwindling at the moment, unless one is prepared to do most anything or combination of things. This tends to be a problem since "we have not attempted to produce some sort of cultural chameleon, that would just fit in most anywhere." Our students come out with fairly strong opinions one way or another about things. Some are a little more flexible, but most wouldn't feel comfortable in just any denomination, nor perhaps working with some of the musical styles which are demanded in certain congregations today (Murray).

Among the things that we would hope our graduates would not do musically would be to "go out and try to make too big of a splash of themselves in the musical world ... especially in the performance area" (Hall). We have some very pointed counsel on this issue.

"It is not safe for the Lord's workers to take part in worldly entertainments. Association with worldliness in musical lines is looked upon as harmless by some Sabbath keepers. But such ones are on dangerous ground. Thus Satan seeks to lead men and women astray, and thus he has gained control of souls. So smooth, so plausible is the working of the enemy that his wiles are not suspected, and many church members become lovers of pleasure more than lovers of God" (White, 5MR p. 193).

Probably one of the most dangerous areas is the area of opera for the SDA voice student who has been trained using the operatic repertoire in order to "build the voice".

"The opera, with its fascinating display and bewildering music.... Satan employs to break down the barriers of principle and open the door to sensual indulgence. In every gathering for pleasure where pride is fostered or appetite indulged, where one is led to forget God and lose sight of eternal interests, there Satan is binding his chains about the soul" (White, PP p. 459).

How can we, as Christian teachers, encourage our voice students to audition for operatic roles in local productions or to compete in competitions sponsored by opera companies when we know these things? Yet it has been done in our colleges.

Other areas of classical music performance also have their problems too. In orchestras and chamber groups, there may be Sabbath problems to work out. In other professional groups the member may have to be willing to "sleep around" to keep everybody happy including the director. "How can we push **performance** today. Music is such a cut throat industry" Hall says. You have to either have money or connections to get anywhere in performance today.

Because of this, it is generally agreed amongst SDA college music faculty, that we need to focus on music education. Since one of our primary goals is to provide our own schools with

music teachers who will pass on a Christian philosophy of music, there would not be a problem here.

Therefore, we desire to teach the necessary skills and information so that the music teachers who go out from our colleges would know the materials and methodologies that would make them the best in their field. We also want them to be competent performers so that they could handle themselves well on their instrument and make the music, which they teach **come alive**. We hope to help them develop the personal skills that are necessary to be successful in their sphere of influence as well. If we don't do this we are really taking away a basic goal, which is music as a profession, the opportunity to ply your trade and reap the financial benefits, yet always being motivated as a Christian **to do extra well** (Taylor).

Today this means sending out students who are well rounded. So many elementary and high school, especially in the Adventist educational system, want somebody who can do everything. This would be teaching every thing in music that can be taught - or just about, and often bible classes, history, maybe even sciences (Hall).

Although it may seem contradictory to the goal of being very versatile, we want to encourage all our students to reach their maximum potential. We have the counsel, "So Long as the great purpose of education is kept in view, the youth should be encouraged to advance just as far as their capabilities will permit. But before taking up the higher branches of study, let them master the lower" (White, ED p. 234). Academically, this would mean that they would not be narrow and stereotyped but broad minded and able to apply what they have learned in other ways and situations (Taylor). They would also be able to successfully enter graduate programs in major educational institutions with the background they need to be able to handle the advanced work there (Beary).

We believe that the environment of an Adventist college or university ought to make it optimum for learning and for the development of his or her gifts at whatever level the student would find himself (Taylor).

### A Unique Education

As a means of defining our goal of educational uniqueness, we need to restudy some of our basic educational philosophies.

"The work of teachers in our schools is not to be of the same order as the work done in the colleges and seminaries of the world. The great, grand work of education is not to be of an inferior order in scientific branches, but at the same time knowledge must be imparted which will fit up a people to stand in the great day of God's preparation" (White, ST Jan. 17, 1895).

"Our education does not end with the advantages that this world can give.... To obtain true education, it is necessary to possess that wisdom that cometh alone from God. The Lord God should be represented in every phase of education" (White, FE p. 350). "No method of education should be followed that will crowd out the word of God" (White, FE p. 352). "Of what profit will it be if children and youth are trained to reach the

world's standard, to act a successful part from a worldly standpoint, and yet do it at the peril of losing eternal life? ... What if you have been educated and trained in the art of music, and yet have never been taught to sing the new song? What will all this training amount to, if you have not been properly trained to be members of the Lord's family" (White, YI Aug. 3, 1893).

There is no question but that we must be different, but not inferior. What does this mean? It is evident that this uniqueness must at least be partly based on a philosophy of integrating faith with learning.

At the present time the music curriculum in our schools is, for many reasons, very similar to the music programs of secular institutions. This is as it should be if we continue to hold that one of our primary goals is to be on a par with other universities in the quality of education we offer, and the quality of performance, feeling that we need to give our students the background to be successful in graduate programs, since, in music today, if a person wants to be a professional musician, they almost have to have an advanced degree (Beary).

In order to integrate our faith with learning under these circumstances, we must offer much of the same subject matter, yet have a **different emphasis**. For instance, in a state run school there will be much more emphasis on the popular and on the performance of operas, jazz and the like. "We try to put the emphasis on a more cultivated base, and away from the lower forms of popular music" (Hall). We do not offer majors in opera, jazz, blue grass, the history of Rock and Roll, etc. as many major secular universities are now doing (Beary).

At the classroom level we must teach **good** music history and theory in order for the student to understand music and its workings, yet integrate our faith with the subject matter.

In theory classes we can use hymnological materials wherever possible to teach various chord structure, cadences, and simple formal units. Students may also be encouraged to use their developing compositional skill in writing new hymn tunes. We may emphasize that the physics of the triad and the relationship of its notes is something that God developed, not man (Hall, Becker). Objects lesson from music and its forms and function may also be used to teach spiritual lessons in the classroom.

In music history the Adventist approach may be different as well. Dr. Robert Murray takes this approach:

"In talking about the beginnings of music, I find myself lingering longer over the contribution of the Jewish synagogue and temple, as compared to the contribution of the Greeks... I can't overlook the contribution that opera has had in the development of music history. However, I tend to emphasis some of the other things. Similarly, in the music of the renaissance you can come up with some very racy material if you are interested in it, but I believe you can find wonderful examples, which are edifying... There are some subtle differences that come in" (Murray).

Others use similar approaches including spending several minuets at the beginning of at

least one class each week for inspirational readings and prayer, or dealing with some issue, somewhat related or directly related to music history. As Becker states it, "In music history or a class on the arts, there needs to be a **constant** infiltration of the **spiritual** in any way we can do it."

While these methods of integration are commendable and indeed needed, there are some who are questioning if this is enough. Stefani states,

"I feel very strongly regarding our music education, that if we simply ape what the world is doing, we are never going to be able to do it as well as they do.... If we don't eventually have something unique as Seventh-day Adventists to offer in our music departments.... then we might as well close down" (Stefani, interview).

Part of this would definitely be to link our special knowledge of the great controversy between Christ and Satan, with the history of western music, showing from a Christian perspective that the trends in music, specifically art music, demonstrate a clear decline. While music is getting more secular, more complex, more individualistic, more "expressive" and more powerful in its impact, it shows the deterioration and demise of our western culture and forewarns us that the end of all things is at hand (Stefani, Adventist Education).

Another special need is to develop sacred music that, instead of copying the styles of the popular culture, would truly be in agreement with our unique beliefs about God and his place in our lives. It is recognized sociologically, that the music of a given culture is directly influenced by that culture's religion (Stefani, interview). Our goal should be that students understand the implications of music and learn to make wise judgments and choices regarding it based on principle, not just taste. In our world today that in itself would be very unique.

### Teachers

As important as it is to have a purpose and well-defined goals, nothing can be accomplished without correct choice of teachers who will be in agreement with the philosophy and purpose of the music school and help bring these ideas into fruition in the classroom. As we have already seen;

"The purpose of education is to glorify God: to enable men and women to answer the prayer, 'Thy kingdom come. Thy will be done in earth, as it is in heaven.' (Matthew 6:10) God invites teachers to be his helping hand in carrying out this purpose. He asks them to bring into their work the principles of heaven" (White, CT p. 229).

It is very important that we address the question, what special qualities must a professor of music have to serve in and SDA college or university? Dr. Hall states that the most important qualification a music teacher should have, is a good grounding in the Adventist faith. He should have an **interest** in the Adventist faith (Hall).

"Those who teach in our schools must have a deep religious experience. They must be closely connected with God, so that they may be able to bring divine wisdom and knowledge into their work of educating the youth for the future, immortal life" (White, ST Jan. 17, 1895).

It is true that we must have teachers who are as intelligent about their subject as possible, who can teach it with enthusiasm so that "the great, grand work of education is not...of an inferior order in scientific branches" (White ST Jan. 17, 1895).

However, all too often, we have looked for someone who meets the academic qualifications of the position without really investigation whether they meet the spiritual demands.

There are qualities that the professors of music must not exhibit as well. According to Hall, "one of the biggest problems ... in teachers, not just our teachers, is too much emphasis on self, on the ego." He goes on to say that in many of our state universities today, teachers aren't there to teach. They really are there to do research, boost their performance career, etc. In some places a student may not see a music professor until he gets into his graduate work because graduate assistants do all the undergraduate teaching (Hall).

In most of our schools, which do not have graduate music programs, the problem is at another level. Are our professors of music willing to teach if need be, in the local academy or conservatory teaching private lessons or classes in theory or music appreciation to children or teenagers? Our teachers need to learn the importance of teaching the basics **well**, not only the "fun, specialty subjects".

Another problem which commonly exists in worldly schools is the constant bickering and bitter competition between professor, which then extends to their students.

"A life of selfishness is a life of evil. Those whose hearts are filled with love of self will store away evil thoughts of their brethren and will talk against God's instrumentalities. Passions kept warm and fierce by Satan's promptings are a bitter fountain, ever sending forth bitter streams to poison the life of others" (White, 5T p. 488).

We must ever guard against this tendency. We do not want these roots of bitterness to grow in our schools. We need teachers who realize where talent and ability come from, and appreciate them as God's special gifts. "How many employ this gift [music] to exalt self, instead of using it to glorify God!" (White, PP p. 594). So this must also be one of our goal, that our music teachers be solid dedicated conscientious Seventh-day Adventist Christians, and in all respects (Becker).

## CONCLUSION

**"Praise God.. Let your conversation, your music, your songs all praise Him who has done so much for us.** Praise God here, and then you will be fitted to join the heavenly choir when you enter the city of God. Then you can cast your glittering crowns at the feet of Jesus, take your golden harps, and fill all heaven with melody. **We shall praise Him with an immortal tongue"** (White, SR p. 25; emphasis supplied).

It is to begin to learn this that Seventh-day Adventist music schools exist. And, when the music students leaving these schools demonstrate in their lives and music this motto, then the music departments and professors of music will indeed be fulfilling their mission.

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