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Music as a Tool in Christian Education

Carl Jon Duhrkoop

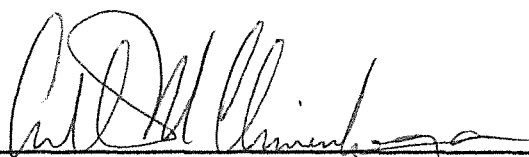
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MUSIC AS A TOOL IN CHRISTIAN EDUCATION

A Research Paper
Presented to
the Faculty of
Western Evangelical Seminary

In Partial Fulfillment
of the Requirements for the Degree
Master of Divinity

by
Carl Jon Duhrkoop
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PREFACE

As one enters a typical Sunday School, he will hear music. This is not surprising, for music is a prominent part of the education of the Church. Questions, however, are surfacing today. Is music a valuable part of the education of the Church or is it simply an appendage, used out of indifference, convention or even the need to fill up the time allotted? Is music being planned with the lesson or is it more commonly picked upon arrival? Is music chosen for its beauty, familiarity, intended use or for its rhythmic style? These questions are not easy to answer nor are they only being asked of music. Unfortunately such questions often go unanswered. The intent of this paper is to answer some of these questions and give instruction to the teacher that will enable him not only to answer these questions but also to use music effectively in his teaching.

Many teachers of our Sunday Schools wish to know how to use music to teach Bible truth and although this paper is not presented as a final authority it may give some desired direction. It is hoped that it will create excitement within its readers, an excitement that will inspire them to really use music as a tool in teaching.

The method this paper will follow is that of a study manual. Each chapter will include the pertinent information, examples of methods, suggestions for further study, study assignments, and a bibliography dealing with the topics of that chapter. The manual is written to be used with a leadership training class involving seven

sessions of ninety minutes each. It may also be used by individuals, Sunday School councils and any group of teachers. Many of the illustrations and charts have been designed to be used as transparencies or class distributions and anyone may feel free to copy these for this use. The only limitation placed on those who use this material is that they would do so in the spirit of this paper. Change it, substitute freely, improve it, make it your own, be creative and above all use music to teach it.

I especially thank Rev. Alan Odell, Director of Christian Education for the Pacific Conference of the Evangelical Church of North America and adjunct professor of Christian Education at Western Evangelical Seminary, for his help and encouragement from the beginning of this study. He has given me support throughout the development of the manual and has given me an insight into the possibilities inherent in Christian education. Most important of all he has encouraged me to prove these possibilities with music.

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CHAPTER 1

INTRODUCTION

Music can be an effective tool for teaching Biblical truth within the Church. This transfer of knowledge from teacher to student takes place in many ways and at many various times within the Church and is most often referred to as Christian education. Throughout this process of Christian education there are many methods or tools used to convey this truth, resulting in the presentation of "every man complete in Christ."¹ Whether it be the use of flannelgraph pictures in a primary class, debate in a high school class or an overhead transparency in an adult class, the process of Christian maturity is taking place through the use of a teaching tool. The use of these tools will have been carefully planned. This is done for the optimum retention of the facts and concepts by the students. Unfortunately this is not always so with the use of music.

Indeed it must be said that music is just one part of the educational system in the Church. The development of a Sunday School lesson must compete for planning time with the study of the Bible portion or concepts, the planning of the time available, the use of tools such as Bible stories, missionary stories, panel discussions or handwork. It is therefore not unusual for the planning of the music to be less than adequate, for often music is looked upon as only an

¹Colossians 1:28.

extra, something of interest for the children or just a part of the routine. Music should not be taken so lightly, for any method which is taken lightly or given little preparation will soon lose its effectiveness.

Some may state that music is not such an important educational tool and that one should spend his time on more effective means of teaching Biblical truth. This chapter, however, will deal with the fact that music is a teaching tool, and an effective tool. The Biblical injunctions which express this fact will be studied, along with the historical use of music in Christian education and the psychological advantages of using music in teaching. The final section of the chapter will deal with how music is used presently in Christian Education.

BIBLICAL BASIS FOR USING MUSIC IN CHRISTIAN EDUCATION

Music in the worship of God finds a rich heritage in the Scriptures, both Old and New Testament. There are approximately five-hundred and twenty verses which mention musical terms² in the Bible and many of these are instructions which were given to God's people, the Jewish nation, on how to worship Him. A relatively limited number of these verses can be found in the New Testament but the one verse which is the most often quoted in reference to the use of music in worship is

²Dennis Bert Hagen, "An Analysis of Music of the Bible" (unpublished Bachelor of Divinity dissertation, Western Evangelical Seminary, 1967), pp. 117-126.

found in the New Testament. This verse says,

Let the word of Christ richly dwell within you; with all wisdom teaching and admonishing one another with psalms and hymns and spiritual songs, singing with thankfulness in your hearts to God.³ (New American Standard Version)

Theologians, musicians and educators often use this verse in reference to the types of music which should be used in the worship service. They try to define just what is meant by "psalms and hymns and spiritual songs" and then relate these words to the types of music being used by their contemporary churches. This can be seen in the writings of Adam Clarke, scholar of the last century. He makes a strong emphasis on the "word of Christ dwelling" as a good instruction in the Scriptures but does not relate this to the use of music in the instruction. Instead Clarke berates the use of harmony in the churches of his day and the use of instruments to support this harmony. He even goes so far as to say that, "this kind of singing is amply proved to be injurious to the personal piety of those employed in it."⁴

One example of a contemporary musician who uses this passage to teach about musical forms is Richard Dinwiddie who, in an article titled "Understanding God's Philosophy of Music," draws a relationship between the "psalms," and the singing or chanting of the Biblical Psalms, the "hymns," and our present day hymns which are of human authorship, and the "spiritual songs" and the songs of today which speak of the daily Christian experience.⁵

³Colossians 3:16.

⁴Adam Clarke, Bible Commentary, VI (New York: The Methodist Book Concern, n.d.), p. 529.

⁵Richard Dinwiddie, "Understanding God's Philosophy of Music" Moody Monthly, LXXIV (November, 1973), 50-51.

This interpretation is also given by Dr. Turner who in his commentary on Colossians emphasizes the centrality of Christ in our public worship.⁶ He then speaks about the various forms of singing and closes his comments on the verse by saying that, "Joyous singing is one of the characteristics of the evangelical Church of Christ."⁷ Each of these men is stressing an important point in regard to this passage and to music, but it seems that each has missed the true emphasis of this passage.

In the context of this passage, Colossians 3:12-17, there seems to be an emphasis on how those who have "put on the new self"⁸ can live in unity with each other. There are several ways this unity can be achieved, but the one which is important to this study is found in the sixteenth verse. Here it is seen that this unity can be achieved by letting "the word of Christ dwell" in each of those renewed. This indwelling word is the "doctrine of Christ"⁹ or, as one commentator puts it, "the indwelling of the definite body of truths contained in the gospel which had been preached."¹⁰ One may ask, "How does this doctrine come to dwell in the heart?" The answer is immediately given by the

⁶George Allen Turner, The Wesleyan Bible Commentary, "The Epistle of Paul to the Colossians," Vol V (Grand Rapids: William B. Eerdmans Publishing Company, 1965), p. 504.

⁷Ibid.

⁸Colossians 3:10.

⁹Albert Barnes, Barnes Notes on the New Testament, ed. Ingram Cobbin (Grand Rapids: Kregel Publications, 1962), p. 1075.

¹⁰Alexander Maclaren, The Epistle of St. Paul to the Colossians and Philemon, Vol. 22, The Expositors Bible, W. Robertson Nicoll. (ed.). (New York: A. C. Armstrong and Son, 1903), p. 325.

author. The indwelling comes by admonishing and teaching one another by means of psalms, hymns and spiritual songs.

There have been some who have put an adequate stress on the important place which music has in the work of admonishing and teaching as seen in this passage. Among these is Alexander Maclaren who in his commentary on Colossians says that, "Teaching and admonishing is here regarded as being effected by means of song."¹¹ Gene Getz, a contemporary Christian educator also places the emphasis at this point in his discussion of a similar passage, the fifth chapter of Ephesians. He states that the purpose for this outward manifestation of inward joy is, "both for self-edification and the edification of others,"¹² and he later emphasizes the importance of the message or indwelling word by saying that the tempo, rhythm, melody or harmony should not, "detract from the message but rather enhance it."¹³

The importance of the message of the music over the style in which it is performed is well put by the British commentator, Albert Barnes when he stresses the teaching nature of music. After emphasizing the fact that the Colossian Christians were urged to be laying up the truths of the Gospel in their hearts, he goes on to say:

¹¹Ibid., p. 330

¹²Gene A. Getz, "Music and Christian Education," The Church Musician, XIX (April, 1968), 12.

¹³Ibid., 13.

. . . he who is permitted to make the hymns of a church need care little who preaches, or who makes the creed. He will more effectively mould the sentiments of a church than they who preach or make creeds and confessions. Hence it is indispensable, in order to the preservation of the truth, that the sacred songs of a church should be imbued with sound evangelical sentiment.¹⁴

One can only add that the sacred songs and choruses of our contemporary Christian education activities should also be so imbued!

Paul, in writing to the Colossians, was certainly drawing upon much of his own educational heritage, for throughout the Old Testament there is reference to using music, not only in worship but also in the education of the Hebrew children. In speaking on the background of music in Christian education, John Wilson quoted from the book, A Survey of Religious Education, when he said, "This training included 'the reciting of scriptures, praying, various kinds of singing, and discussion and explanation of the Scripture that had great value in helping the people to understand the way of the Lord more perfectly.'"¹⁵ Certainly this was the form of education that Paul received in the rabbinical schooling he received under Gamaliel.

Not only was this Paul's educational heritage but he also could derive this teaching from the Scriptures, for in the Old Testament one finds that there was a particular group of Levites with the responsibility over the service of song in the tabernacle and later in the temple. They participated in many of the ceremonies of worship, such as the dedication of the temple, but they also had an educational function,

¹⁴Barnes, op. cit.

¹⁵John F. Wilson, An Introduction to Church Music (Chicago: Moody Press, 1965), p. 39.

for it was through the use of song that the history and teachings of the people were passed on. This can be seen by the fact that Asaph, a composer of some of the Psalms, is seen to be one of the leaders of this group of Levites.¹⁶

The instructional quality of the Hebrew music is also quite evident through the content of those songs. Even if it were only the Psalms that one would study, this educational quality would become very apparent. We have psalms which speak of God's hand in deliverance,¹⁷ God's work of creation,¹⁸ God's judgment of the wicked and reward for the righteous,¹⁹ and the joy of serving God.²⁰ It is very interesting to note that there were many other songs included in the scriptures and that many of these were of a decidedly instructional nature. The song of Deborah is one of these songs. It is a song of history, composed by this judge of the Hebrew nation when they had defeated the army of Jabin, king of Canaan.²¹ It is through such scriptural music that the Hebrew people were taught of a true faith in God and of His faithfulness to His people.

The precedent has been set. Just as music was used by the Levitical teachers prior to Christ, even so it can be used to teach the

¹⁶II Chronicles 5:11-14.

¹⁷Psalms 18.

¹⁸Psalms 8.

¹⁹Psalms 73.

²⁰Psalms 84.

²¹Judges 4,5.

truths of the Christian faith. The Apostle Paul urged the use of music and the Church since Apostolic times has so used music. It may be true that the music of the Church has not always had the same style, has not always been a culturally accepted quality, nor always been a truly educational factor within the Church. Yet it appears that wherever there has been a strong evangelical thrust within the Church, vital Christian hymnody has been there helping to teach the true doctrines of the faith.

HISTORICAL BASIS FOR USING MUSIC IN CHRISTIAN EDUCATION

Music has always been a part of the worship of the Church of Christ. Many Church musicians would begin a history of the involvement of music in worship with the singing of the hymn by Christ and his disciples after the Last Supper,²² while some would start with the song of praise which Mary sang in response to the words of her cousin, Elizabeth, about the Son of God who was soon to be born.²³ The importance of a starting point is quite minimal when one stops to consider just how many times music has been used in the worship of Christ.

Although there is much evidence that the apostolic church used music in worship, the development of the Church's hymnody followed the development of the Church's hierarchy, for it was the theologians and pastors who wrote and composed most of the hymns. Some of the earliest of theologians, men like St. Ambrose, not only wrote hymns but developed

²²Mark 14:26.

²³Luke 1:46-55.

the early methods of performance.²⁴ One can readily understand how such hymns could be used as instruction.

Throughout the early centuries of the Church music developed, but just as the theology as well as the ethic of the Christian faith began to wane, so also the music of the Church began to decline, not so much in use or style but in the power it had to move people. The reformers did much to reverse this tendency, however, for much of the strength of their movements could be seen in the music which they used.

Within the Lutheran reformation there developed a sense of community worship. It was the body of believers worshiping together and as they did, they sang. They sang hymns, rich in musical quality and rich in theological content, and this they did in the language of the people. When one reads the rich words of the hymn "A Mighty Fortress Is Our God" there is little doubt as to why this section of the reformation movement had such a great effect on the minds and hearts of people. This hymn speaks of the strength of God, His salvation, judgment for sin, gifts of the Spirit, and God's coming kingdom. Full of doctrine, flowing upon a strong melody, and buoyed by a solid harmony, how could this hymn help but to teach the eternal truths of God.

Several centuries later John Wesley, in the evangelical movement which resulted in the formation of the Methodist Church, placed much importance on the use of music in worship. He and his brother, Charles, began writing hymns and even compiling hymn books before their conversion experiences. It has been said that it was the singing of the

²⁴Donald Jay Grout, A History of Western Music, (New York: W. W. Norton and Company, Inc., 1960), p. 25.

Moravians during their worship which impressed Wesley enough to seek a further insight into their faith.²⁵ It was this searching that finally brought him to Aldersgate Street and resulted in his conversion. The hymns which came from the pen of these two men of God show the earnest zeal with which they sought after God and His truth and because of this very fact many of these hymns to this day continue to teach and inspire the Church.

The important part which music has played in worship can be traced to several reasons. Even though only one of the reasons is its educational quality, many men throughout the history of the Church have lauded music for this very reason. One could begin with the testimony of one anonymous person who said that, "Luther has damned more souls with his music than with his sermons."²⁶ Certainly this is an overstatement but it does point out the power of the gospel through music.

The Lutheran heritage was no doubt felt by Count Zinzendorf for there was much emphasis put on the use of hymns within the Moravian church while under his leadership. John Weinlick brought this out in his biography of Zinzendorf when he stated,

The deep religious life of the Hermnhuters could not help finding expression in song. . . . The song service commonly opened with the singing of entire hymns and continued with the singing of single stanzas skillfully but spontaneously chosen to form a unified theme in song.²⁷

²⁵Edward Langton, History of the Moravian Church (London: George Allen and Unwin, LTD., 1956), p. 101.

²⁶Anonymous quotation in Dinwiddie, op. cit., 51.

²⁷John A Weinlick, Count Zinzendorf (New York: Abingdon Press, 1956), p. 85.

This unification of theme within the song service could not have been for any reason other than the effective communication or teaching of that theme. We then see in the use of music by the Moravians a true understanding of the usefulness of music to teach during worship.

A similar understanding of the part music played in Church and therefore in the education of Christians was shown in the founding of Moody Bible Institute. Getz, in an article titled "Music and Christian Education" said,

D. L. Moody, when asked about the studies students could pursue in his new training school, replied: "Mainly three. First, I shall aim to have given a sufficient knowledge of the English Bible; so far as may be, a practical mastery of it. Second, I would have workers trained in every thing that will give them access practically to the soul of the people, especially the neglected classes. Third, I would give a great prominence to the study of music, both vocal and instrumental. I believe that music is one of the most powerful agents for good or evil."²⁸

A similar attitude is still prominent in many of our Christian schools today, and should be emphasized on our local church level also.

Biblically and historically we have a precedence set for using music in the act of teaching both the truths of the Gospel and the forms of worship. In addition there is also a practical basis for using music to educate. This practical basis becomes apparent when one studies the psychological effect music has on the individual. An understanding of this effect will give an insight into why music teaches.

²⁸Getz, op. cit., 13.

PSYCHOLOGICAL BASIS FOR USING
MUSIC IN CHRISTIAN EDUCATION

There is much recognition today of the psychological uses of music. Even though much research is being done in the areas of music therapy for mental disorders and physical or mental handicaps, the principle involved is not new. Indeed scripture records the use of music, for David was called upon by the servants of king Saul to play his harp when the "evil spirit" came upon him.²⁹ This story is well known by most Sunday School children but even few teachers seem to recognize the methodological import of the passage.

In the book titled Rethinking Church Music, Paul Wohlgenuth asks if music in worship is a bane or a blessing. While answering this question he discusses the psychological aspects of music. He points out just how much music affects the individual by describing a demonstration by Dr. E. Thayer Gaston of the University of Kansas. Dr. Gaston's experiment dealt with the way in which different types of music would affect the expression of graduate art students. He found that,

During the session when contemporary music was played, most students painted with sharp angular lines. Their colors were contrasts of blacks and reds, and they were distorted, unbalanced, asymmetrical and often confusing. By contrast, the pictures painted during the impressionistic music session showed the use of pastels, pastoral and water scenes, smooth lines, and blending textures. This experiment indicates that music does affect our actions and thought patterns.³⁰

²⁹I Samuel 16:15-23.

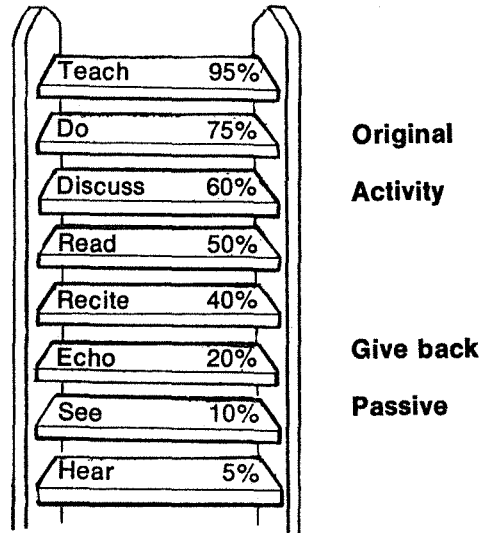
³⁰Paul W. Wohlgenuth, Rethinking Church Music (Chicago: Moody Press, 1973), p. 17.

If music with no textual matter could produce such a very diverse reaction how important it must be for the Christian teacher to carefully plan his use of music. A study of these psychological effects must not stop here, however, for one finds that the psychology of education can tell us much about how a person learns through music.

Historically it is true that the major portion of the teaching of the Church has come in the form of the spoken message or lecture. How unfortunate it is that men for so long have not understood that only about five per cent of the spoken word is retained by the hearer. Indeed the second most-used tool in the education of the past has been the blackboard which as a solely visible technique only results in a retention value of ten per cent of the material covered. The following is an illustration taken from Hoag's The Ladder of Learning where he gives the percentages of retention with various learning activities.³¹ It is no wonder that it is often only the teacher in the Sunday School that really learns.

³¹Emily Nicholson, (ed.), Young Teen Teacher/Superintendent, XIL, 1 (1974), 1.

FIGURE 1

Hoag's Ladder of Learning

The importance of these facts to the use of music is seen when one begins to analyze how music teaches. First of all, it teaches by being heard and immediately we have a five per cent retention. Also used with music is the act of seeing and reading which result in another sixty per cent retention. Of course retention is further enhanced when the students are asked to sing the music back to the teacher or to an audience. It is even further enhanced when they play an echo game or use the same music to teach a little brother or sister. If the teacher really wants to implant the truths of the song in students' minds, he then leads them in a discussion of what is taught by the various verses or how the melody helps to point out the important words in the text.

Certainly one can not always close a class session with the students having a retention rate for all material presented of three hundred and fifty-five per cent, but why not forty per cent or even

sixty per cent?

Music can help a teacher to accomplish this feat. Sunday School pupils can learn the truths of the Bible and retain them if the effort is made by the teacher to plan the teaching tools used and to plan for the use of music.

There is a question that remains to be answered, however. Is music being used in this way in our contemporary Christian education programs?

BUT WE USE MUSIC ALREADY!

Yes, there are no church Sunday schools, worship services, or youth groups which do not use music in some way. Is it the right way? This is the question each teacher must ask of himself, for in many cases he has no other way to evaluate such use of music. Looking at many of the books on Christian education one sees why, for he finds that they do not adequately show how to use music, even those on teaching methods and tools.

Findley Edge has written a very good book on the methods to use in Christian education, but amongst the various methods listed and described music is nowhere mentioned. He speaks of the question and answer method, discussion method, lecture method, stories and illustrations, role playing and many non-projected and projected visuals but not once is music used. One could easily feel that music is not very important, for he does not incorporate it into the lesson aims and plans of which he so skillfully writes.

Another such author is Gene A. Getz, who was previously quoted in this study on the importance of music in Christian education. In

his book on audiovisuals in the church educational system he makes very little mention of music. Within the book the only musical instrument shown is a piano, the back of which is being used as a bulletin board.³² Certainly music could not be classified as an audiovisual tool in the strictest sense of the word, but music is an audio medium which can be used with or without a visual image. Much of the music used in the children's work of the church is presented on posters and flip charts. Many choruses are learned by young people from overhead transparencies and for hundreds of years hymnals have been used to teach music. Each of these is a visual and yet no mention is made by Getz on the correlation of music with audiovisuals. The question then must be asked, "where is the teacher to learn such techniques?"

There are some texts on teaching in the Church which do give a proper place to music but often this is only on the level of the children's department. The ICL Teacher's/Leader's Success Handbook series is one of these. The books in the series which deal with the birth to five years and the first to sixth grade age groups have very good chapters on using music and they include information on the age level characteristics, methods and planning, but in the books about the older age groups music is very rarely mentioned. This was not only noticed in this series but it has also been noticed in every book surveyed for this study.

The question was asked as to where the teacher could learn these techniques. First of all it must start with the teacher himself. In

³²Gene A. Getz, Audiovisual Media in Christian Education (Chicago: Moody Press), 1972, 95.

planning and preparation he can develop methods using music and other tools in ways both interesting and functional. It takes effort but there is much at stake when we consider that the truths we are teaching are God's truths and the message is the message of salvation through Jesus Christ.

The second effort a teacher can make is to ask questions such as: Is the song leader in each department prepared to lead songs related to the aims of the lesson for his age group? Are those songs musically fit for Christians to hear? What different methods are used for presenting new and old songs? Do teachers use music in the classroom, and if they do, how? What instruments are used for accompanying the various departments and are they in tune? Are any of the students allowed to help in the accompaniment direction or choice of songs? The two most important questions are, What is the purpose for which the superintendents and teachers use music and what do those songs actually teach?

The answering of these questions will not solve the problem of how, but it will be a start. Possibly through the use of this study, through a direct involvement in the planning and promotion of music within the Christian education program of the local church and through planning of individual Sunday school lessons, the readers of this paper will come to believe with Wohlgemuth that music can become "a tool to assist those who have been chosen of the Lord to be apostles, prophets, evangelists, pastors and teachers, and even choir directors, 'for the perfecting of the saints, for the work of the ministry, for the

edifying of the body of Christ."³³

³³ Wohlgemuth, op. cit., p. 21

APPENDIX

The appendix for chapter one includes three transparencies, two group activities based on taped examples, and study questions. Each transparency and group activity is coded to show the page in the text with which it corresponds, (i.e. - transparency, T.1.2., would correspond to the material found on page two of chapter one). This format will be followed throughout this paper. Transparencies, handouts and group activities will not be numbered with the rest of the text so that pages may be added where desired.

TEACH THROUGH MUSIC

PSALMS,
HYMNS,
SPIRITUAL SONGS

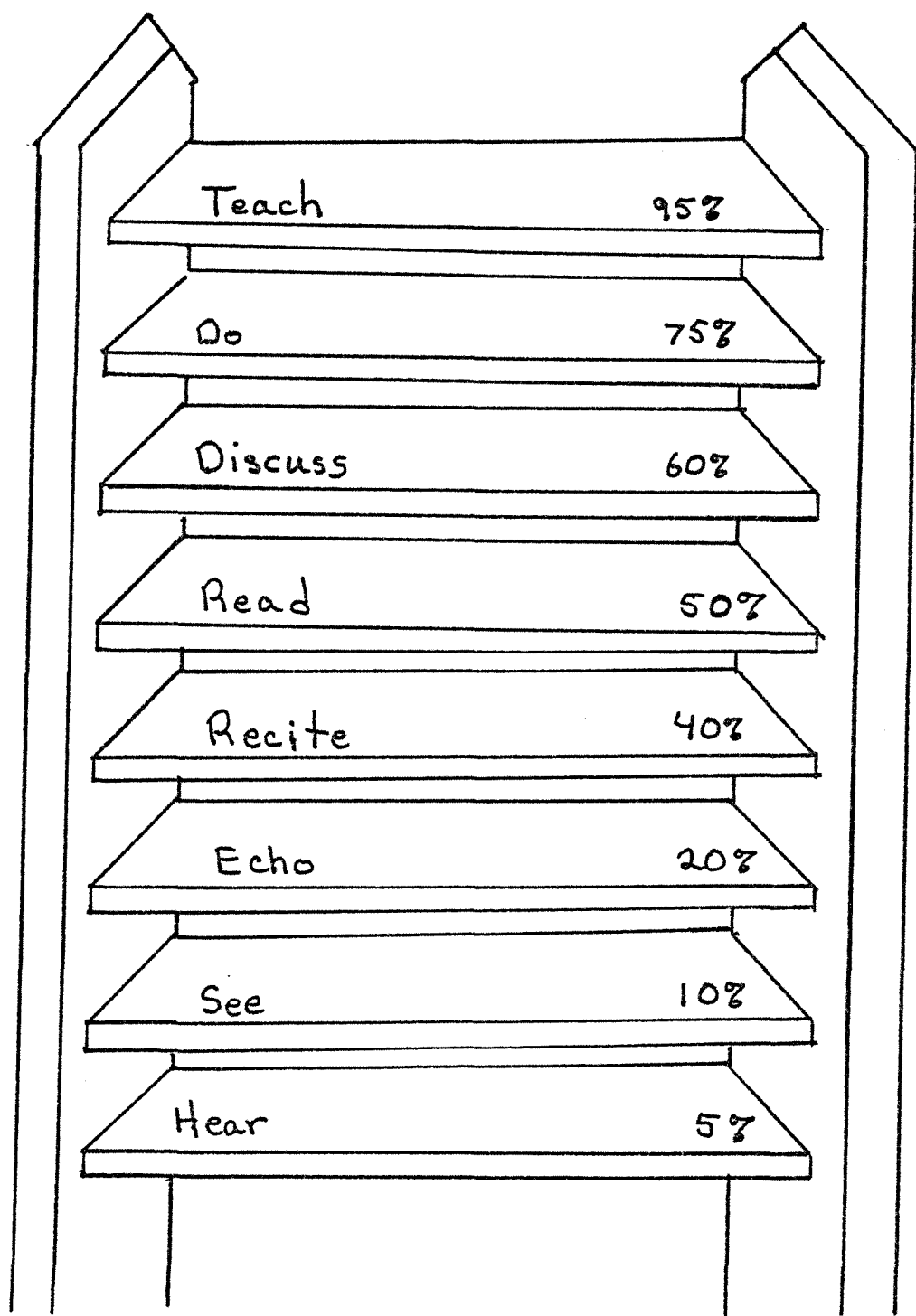
COL. 3:16

COLOSSIANS 3:16

"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."

"16. And let the word of Christ. The doctrine of Christ. Dwell in you richly in all wisdom. Abundantly producing the spirit of true wisdom. That doctrine is adapted to make you wise. The meaning is, that they were to lay up the doctrines of the gospel in their hearts; to meditate upon them; to allow them to be their guide and to endeavour wisely to improve them to the best purpose. Teaching and admonishing, etc. See this explained in the Notes on Eph. v. 19,20. The only additional thought here is that their psalms and hymns were to be regarded as a method of "teaching" and "admonishing," that is, they were to be imbued with truth, and to be such as to elevate the mind and withdraw it from error and sin. Dr. Johnson once said, that if he were allowed to make the ballads of a nation, he cared not who made the laws. It is true, in a more important sense that he who is permitted to make the hymns of a church need care little who preaches, or who makes the creed. He will more effectively mould the sentiments of a church than they who preach or make creeds and confessions. Hence it is indispensable, in order to the preservation of the truth, that the sacred songs of a church should be imbued with sound evangelical sentiment."

MUSIC, THE 355 % TEACHING TOOL



95
75
60
50
40
20
10
5

355%

GROUP ACTIVITY
GA 1.2.

This group activity involves a tape of excerpts from various pieces of music followed by discussion as to what the music was trying to teach or communicate. It should be used at the close of the introduction and its purpose is to catch attention and develop interest. It should not take a great amount of time and each example should be chosen for its clarity of ideas. The following is a list of possibilities:

1. It's The Real Thing - Advertising
2. 1812 Overture
Finlandia - History
3. Pictures at an exhibition - Art
4. Thus Spoke Zarathustra - Literature

It is very important that the teacher be prepared with an interesting introduction or conclusion to each example.

GROUP ACTIVITY
GA 1.17.

This activity would close the first session. It would involve a tape of the song, "Church is Finally Over," and a series of slides to be presented in relation to the phrases of the song. It would be presented without introduction and at the end questions would be asked of the class. These questions would stress what the song and slides taught about life, salvation, eternity and human response to invitation.

The words to the song are as follows:

Church Is Fin'ly Over I'm headed for the door.
The sermon was inspiring like hundreds were before.
The choir sang the anthem the best I've ever heard
And all the people list'ning were blest and even
stirred.

The invitation given was earnest warm and strong
while all the congregation joined in the final song.
I almost was persuaded to let the Saviour in but
Church Is Fin'ly Over I turned away again.

Church Is Fin'ly Over I feel almost the same.
I guess I'll wait 'til next time to call upon the Lord.
They say He's very patient, long suffering and kind.
His arms are always open and those who seek shall find.
I've heard the gospel story until I know it well
how Jesus died to save me from everlasting hell.
Yet I can't help but wonder when my last chance will be
and Church Is Fin'ly Over for all eternity.³⁴

The slides would contain the following:

Vs. 1

1. People leaving a church service
2. Preacher preaching
3. Choir singing
4. Congregation at worship
5. Altar during an invitation
6. Congregation, standing and singing
7. One person at an altar
8. Same as slide one

Vs. 2

9. Same as slide one
10. Picture of Christ
11. Picture of Christ with arms open
12. Open Bible
13. Crucifixion picture
14. Same as slide one
- 15-18. Four quickly flashed pictures of an auto accident
19. One totally black picture

³⁴Ralph Carmichael, Searching Questions (Waco, Texas: Word, Inc., 1970), pp. 30-31.

STUDY QUESTIONS

1. Look up and study these verses:

Deuteronomy 31:19-21
I Chronicles 9:27-34
I Chronicles 25:1-7
Psalms 150

What do these verses teach us about using music in worship and Christian education?

2. Look up the hymns of John or Charles Wesley. If your hymnal does not have an author or composer index, a few of their more familiar hymns are listed below for your study.

"A Charge to Keep I Have"
"And Can It Be That I Should Gain"
"Come Thou Long Expected Jesus"
"I Want a Principle Within"
"Hark, the Herald Angels Sing"
"Jesus, Lover of my Soul"
"Love Divine, All Loves Excelling"
"O for a Thousand Tongues to Sing"
"Rejoice the Lord is King"

Pick three and tell what doctrines and Bible truths they teach.

3. Watch the television for a two hour period and write down each time music is used and why. Does it help to put across the ideas presented?
4. Make a thorough study of the present use of music in the Christian education program of your church.

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CHAPTER II

THE USE OF MUSIC IN THE CHRISTIAN EDUCATION OF CHILDREN

Children all over the world love music. Whenever music is played, they gather, joy and appreciation written on their faces. They clap, they sing along, and they tap their foot in participation. Whether it be in the schools of America, on the street corner in Ecuador, in the jungle of the Congo or even in the Sunday school, children enjoy participating in musical activities. The problem in today's Sunday school is that this is usually the only reason music is used. The teacher often does not stop to consider the educational value of this music which so attracts the minds and hearts of children.

This use of music without an understanding of its potential can be seen in a statement by Wohlgemuth. He tells of a Sunday school superintendent who,

. . . once complained that he had difficulty in quieting the children when they came into the assembly room. I visited his Sunday school department and noticed the pianist playing a loud and vigorous tune as the children were coming in. The loud music was stirring the children toward active and spirited expressions.¹

Within this department there was apparently no understanding of the effect various musical styles have on children, or of the interpretive

¹Paul W. Wohlgemuth, Rethinking Church Music (Chicago: Moody Press, 1973), p. 42.

quality of the children's reactions.

The effective use of music can only be accomplished when the superintendent or teacher understands various principles which govern educational and spiritual reactions of children. This in turn will give him a basis for programming the use of music within the structure of his lesson plan. Total structuring of this lesson plan will then allow him to pick a musical tool for use within a given teaching situation.

THE EDUCATIONAL POTENTIAL OF MUSIC
IN THE SPIRITUAL DEVELOPMENT
OF CHILDREN

The purpose of Christian education is the spiritual development of the individual. In the education of children one must realize that there is also a physical development taking place. Therefore, in the teaching of Biblical truths to children, one must pay particular attention to the age level characteristics of the children who are to be taught. This special attention to the age level characteristics is even more important when the tool used in education is music, for music is in most respects a learned skill.

The necessity of an understanding of these age level characteristics can be fully appreciated when one realizes that no matter what forms of music or musical methods are used the child will be influenced. The child is impressionable and he hears sounds constantly, each sound or series of sounds affecting his later judgment. This music may come from the home, school, peer group, or the church,² and any one of these

²J. Omar Brubaker, M.A. and Robert E. Clark, Ed.D., Understanding People (Wheaton, Illinois: Evangelical Teacher Training Association, 1972), pp. 13-14.

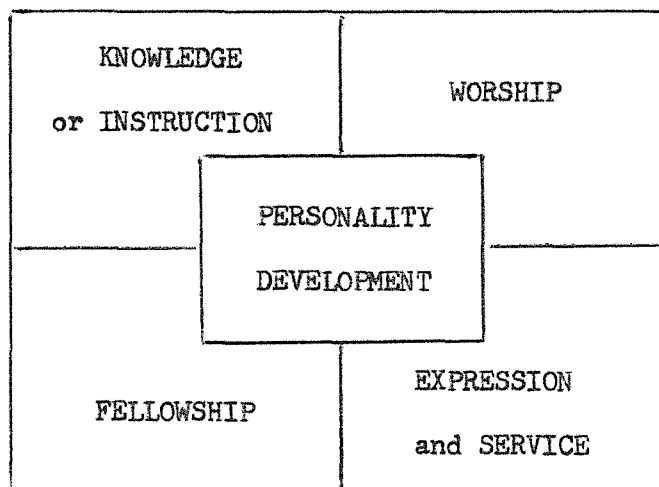
environments may prove to be the greatest influence and thereby counteract the influence of the others. It is therefore important that the music in Christian education be presented at the right age level so that in Christian education it will be a positive influence.

The Evangelical Teacher Training Association, in the book titled Understanding People, presents this view of environmental development. This book pinpoints the place of the Church and the home in this development. This influence is divided into four elements each of which contributes to the development of the Christian. These four are: knowledge, worship, fellowship, and expression-service.³ The figure below was taken from a transparency published by the Training Association and it shows how these four areas overlap and together help to make up the personality of the individual student.⁴

³Ibid., pp. 15-16.

⁴Ibid., transparency.

FIGURE 2
ELEMENTS OF PERSONALITY
DEVELOPMENT



Music plays an important part in each of these areas. Music can be used for instruction, for it contains Biblical truths, repeated regularly, viewed on the song charts, heard during a rest time or interspersed between ideas in a Bible story. Music can be used in fellowship as a tool to break down the barriers between children, for enjoyment in listening, or even as the purpose for which the children are gathered. Such an activity might be attending a musical presentation or singing in a choir.

Music has for a long time been used as a means of worship and service. Every Sunday morning one can find children worshipping together, and whether it is in the morning worship service of the Church or the children's own age level worship, music plays a very important part. Music readies him for worship, it directs him in worship, it inspires him to worship and hopefully it inspires him on to service. What more

natural expression could result from worship? What mode will this expression take? It will probably be through music such as that performed by the junior choir or that music which flows naturally from a full heart. Music does play an important part in the spiritual development of children and a clear understanding of the principles which govern the use of music with children will aid a teacher in presenting a positive influence.

There are five general principles listed below that will guide the teacher in understanding how children will react to the musical tools used in teaching. The first and second sets of two will be studied as pairs and the final will be studied by itself.

1. Music is a natural means of expression for the child.⁵
2. Children are naturally creative.⁶
3. Children will often react quite differently to each musical experience or activity.⁷
4. Children should be given the chance to be successful in their musical experiences.⁸
5. Children are very impressionable and the message of song will long be remembered and loved.⁹

⁵Delores Rowen, Ways to Help Them Learn--Early Childhood--Birth to 5 yrs (Glendale, California: G/L Publications, 1972), p. 131.

⁶Ibid.

⁷Barbara J. Bolton, Ways to Help Them Learn--Children--Grades 1 to 6 (Glendale, California: G/L Publications, 1972), p. 135.

⁸Ibid.

⁹Rowen, loc. cit.

The principle that music is a natural means of expression for children is easily noted by any person who has had a chance to work with children and regularly observe their actions. While driving school bus for several years, this writer has noticed that children, especially those in the first three years of school, often burst forth in song. Often this music comes with no apparent reason and yet there was one occasion when as many as four different pairs of children were playing familiar musical games with no particular awareness of those around them.

This type of musical expression does not take place with only the very young. Barbara Bolton, in her book on teaching children from the first through the sixth grade, makes this statement:

Observe a child. Watch the way some form of music becomes evident in his activity. Humming, whistling, and singing short simple jingles, are natural ways for children to express themselves. Music seems to be interwoven into their very lives as they walk, jump and even speak rhythmically.¹⁰

Surely such an evident characteristic of the child can be put to constructive use within Christian education.

The use of music by children to express themselves is closely tied to the natural creativity of the child. Many times the music which a young child is singing seems to make very little sense to the adult who is listening. This is often because this simple musical line was at that moment in the first stages of composition. True, it may never be completed but it was, in its short lifetime, an original expression. Such original expression is of great value to the Christian educator.

¹⁰Bolton, loc. cit.

It takes little imagination to see a small child singing an original song of God's love to his unsaved parents.

The third principle listed is of great importance to the teacher because an understanding of the musical differences in children can keep the teacher from becoming discouraged. How often it has been heard from a teacher that his students just do not like to sing, and therefore he has stopped using music with his lesson. This is indeed a very unfortunate situation for the teacher's motives are right in that he is trying to use the methods that will excite his students.

The problem in most cases, however, is not that they do not like music, but that they do not like the way music is being used. This does not necessarily mean that the teacher does not know music well, nor does it mean that the musical skills which he possesses are inadequate. It most often means that he does not know the level of musical training the children have in school or what musical tastes their parents have.

Each child is a different person and as has already been said, the personalities have been molded by not only his home and church but also his school and peer group. Thus the middler class in Church A may not have developed the same musical skills as those in Church B where the children in the public schools start classroom music two years earlier. Church A's junior class may have a totally different concept of how music should sound than Church C's junior class because those in Church C live in a university town, and have attended many concerts. It would also be noted that the primary children in Church A are a lot better prepared to learn songs than those in Church D where the low economic level has kept musical equipment out of the home.

Why is the knowledge of these backgrounds important for the teachers? They are important because music will not be a successful teaching tool unless the children are successful in performing the musical skills. If the children are disappointed in how they sound to themselves or more importantly, how they sound to their friends, they will not participate in music. This knowledge is also important because even at this early age children know what they like, or at least what they are used to. This must be taken into consideration, especially when the teacher chooses music for listening activities.

This does not mean, however, that the teacher should always be giving in to the choices or whims of the students. Children especially need guidance at this point and the Sunday school should be one place where their musical preferences should be uplifted. Here one must maintain a firm balance for the teacher must be careful not to impose his own tastes on his students and yet he does have an obligation to teach good Biblical truth through music of good quality. Barbara Bolton said that this guidance must be both patient and understanding and, "the invitation to participate must be sincere, accepting, without push or pressure."¹¹

The final principle deals with the fact that children are very impressionable and songs will be loved and remembered for a long time. Often one sees this in the testimony of some person who in the time of need remembers the words of a song from childhood days in Sunday school and as a result, gives his heart to the Lord. It is therefore of the utmost importance that the message of the songs we teach our children be

¹¹Ibid.

Biblically and doctrinally correct. By denying our children songs which are correct in their factual and experiential teachings, we are undercutting our use of hymnody in the Church and we are leading our children into a weak faith.

There are some specific principles of the use of music with children which could be classified under headings such as voice ranges, accompaniments, or learning abilities. Most of these will be covered in later chapters. One which should be mentioned here, however, is the spontaneity which should mark the teaching of music in the early childhood department. The following section will deal with the planning which must be made prior to the use of music within a lesson but because of a desire to be organized it is often forgotten, that the child's world is much more spontaneous than one tends to let it be. Especially with the younger children the teacher should not be afraid to use music on the spur of the moment. If the opportunity comes to illustrate a point in a story with music, do so, for the children will never realize the difference and they will learn that point much better.

The older children have their own needs in this area. They have a desire for something different, new, or even difficult, and thus the teacher must use much more variety. This does not mean a large variety of songs, for children tend to want to do over and over again the songs they love. What it does mean is that they will enjoy doing a song with motions, from a well-decorated song chart, using it as an offertory or even just for listening. Keep children interested and you will be able to keep them learning.

PLANNING THE USE OF MUSIC IN THE CHRISTIAN
EDUCATION OF CHILDREN

When an understanding of the principles of using music in education has been acquired the teacher should begin to find all the various ways in which music can be used with children. The list which follows is not intended to be a comprehensive list of the various uses of music, as it would be a very limiting list if that were true, but it does give an idea of some of the possible uses.

Music can be used:

1. to teach and re-inforce basic concepts or Biblical truths,
2. to give a chance for expression of such feelings as thanks, praise, witness, love or joy,
3. to set atmosphere, discipline or create readiness for worship,
4. to develop self-esteem and fellowship,
5. to teach memory work,
6. to relate Bible truths to daily life, or
7. to develop skills such as rhythm, listening, or creativity.

Certainly for any teacher this list has already produced thoughts of particular situations that each of these uses could fit. Hopefully this list will continue to grow as those who use it begin to teach, but as with any list of educational methods it will do no positive good unless it is integrated with some form of lesson plan.

The lesson plan which Gospel Light Publishers suggest for use is a good plan to show just such an integration. This plan uses three sections, the Bible study, the Bible sharing period, and the Bible

learning activities.¹² When used within a sixty minute time period the Bible study will take thirty minutes, the Bible sharing period will take ten minutes and the Bible learning activity will take twenty minutes.

The Bible study is a small group activity to which the children come at the beginning of the Sunday school session to learn their Bible story. It is in this session that they are given practical applications of the lesson to their own life. The Bible study is taught by a regularly scheduled teacher. It begins with individual activities, progresses to the Bible story and ends with the application.

The Bible sharing period would correspond to what is traditionally called the department opening. It is a large group worship session with an emphasis on fellowship and expression. This is normally the second session of the morning, and it is during this session that the child chooses the Bible learning activity in which he will participate. He then goes to the activity period where he will do such things as art, drama or some other small group activity.

This type of a lesson plan gives much latitude to the teacher who wishes to use music. With the three different sessions, music could be used in a multitude of ways both in individual sessions and in a sequence. There are possibilities for group participation such as small groups performing for each other, class presentations in which different groups take different parts, and individual students teaching music to

¹²Charles T. Smith, Ways to Plan and Organize Your Sunday School (Glendale, California: G/L Publications, 1972), p. 49.

other small groups. Another advantage to this type of structure is that one teacher may specialize in the use of music. This would allow the other teachers to specialize in other types of instructional tools. The following chart gives a list of the uses which can be made of music in each of these instructional periods.

CHART 1
USES OF MUSIC WITHIN
A LESSON

BIBLE STUDY	BIBLE SHARING	BIBLE LEARNING ACTIVITIES
Small Group 30 minutes	Large Group 10 minutes	Individual 20 minutes
<ol style="list-style-type: none"> 1. Music to teach or re-inforce 2. Spontaneous song to illustrate a point or to establish interest 3. Listening to a song related to the story, and listing ideas from the story 4. Songs of application and present day actions similar to that of the Bible character 	<ol style="list-style-type: none"> 1. Music for taking the offering 2. Music as a signal to go to another activity 3. Music to set a mood such as worship, prayer or commitment 4. Music to stimulate physical activity, such as action songs 5. Music to help memory work as a review of verses learned 	<ol style="list-style-type: none"> 1. Compose a song for performance before another group 2. Making and using rhythm instruments 3. Drawing in response to the music heard 4. Learning simple accompaniment to group songs 5. Learn songs for a program, a possible time to begin a junior choir

There are many more possibilities with this lesson plan and there are many different kinds of lesson plans. One must remember,

however, that the plan and all lists of methods will do no good if they are not used. It will take effort in the planning stages and discipline in the actual teaching, but the reward of an eager, attentive and learning class is worth it all.

MUSICAL TOOLS FOR USE WITH CHILDREN

There are five general categories of musical tools which can be used with children. These tools are: singing, use of instruments, composition, listening and musical games. Each one has its place in the education of children and each one can be used effectively to communicate Bible truths. The greatest problem for the teacher is not so much what these tools are but how they could best be used and in what situation.

As can be expected, singing is the most used of the tools. It can be found in every Sunday school department and in most classrooms at some time or another. This being true, why is it that most teachers have never really studied how to teach a song or how to teach with a song? This instruction will come in the following chapter.

The remaining four tools are much less commonly used in the education program and yet they too may be used effectively. The fourth chapter of this study will deal with the use of instruments in the Christian education program of the church. This does not include just rhythm instruments, for other instruments, especially accompaniment instruments, can be used in actual instruction. This chapter will also deal with how to encourage children to compose, and perform those compositions. It will also deal with how to constructively use listening

exercises and musical games within the educational program for children.

Nothing could be more fitting for closing this chapter than a song about the use of music as a tool in the education of children. The words which follow are an original composition which may be sung to the tune of Sixpence.

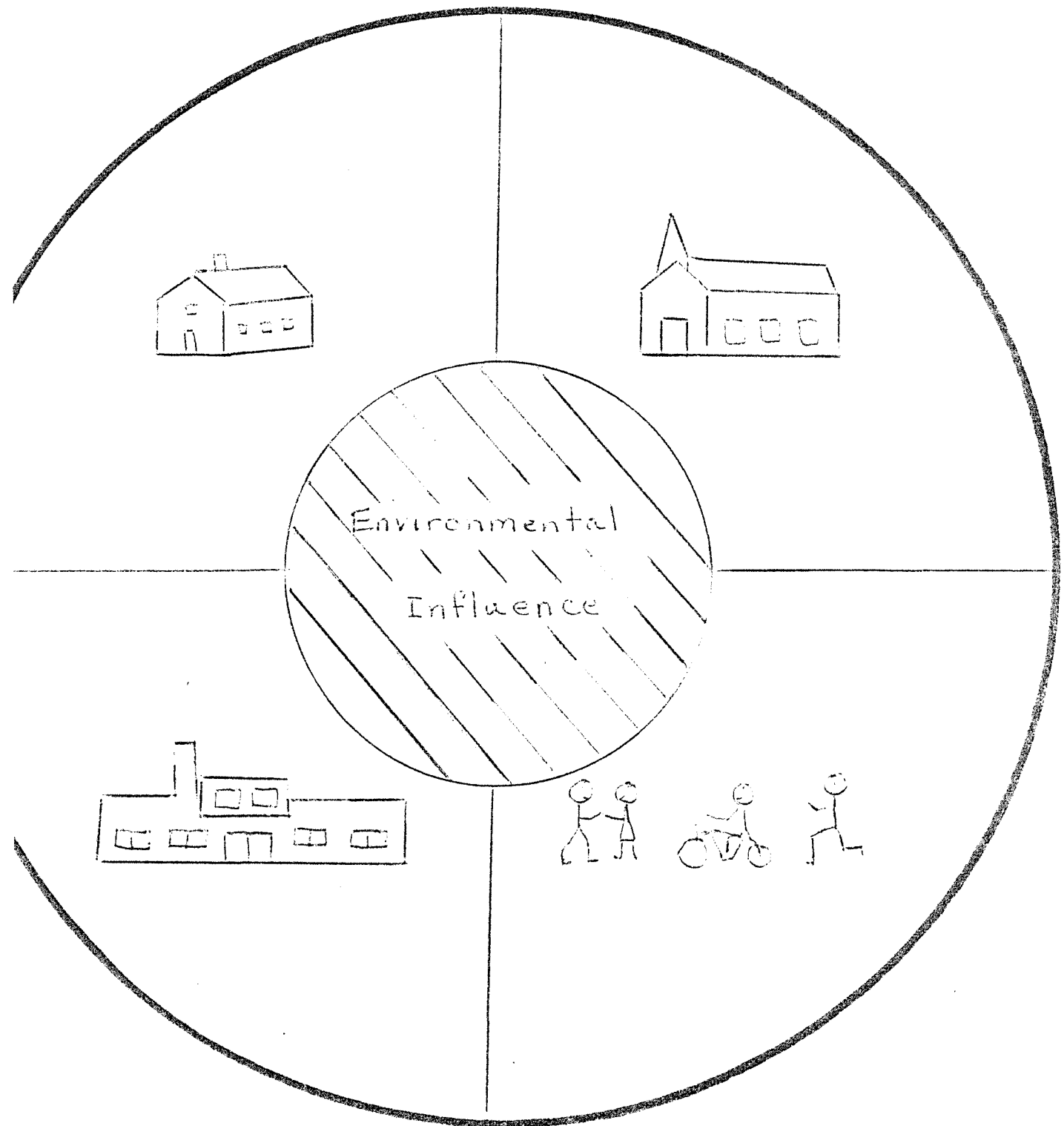
Sing a Song of Singing

Sing a song of singing, use it as a tool.
Teach your kids of Jesus, and the Golden Rule.
Then when class is over, They'll begin to sing,
Songs of praise and Bible truth
that glorify their King.

APPENDIX

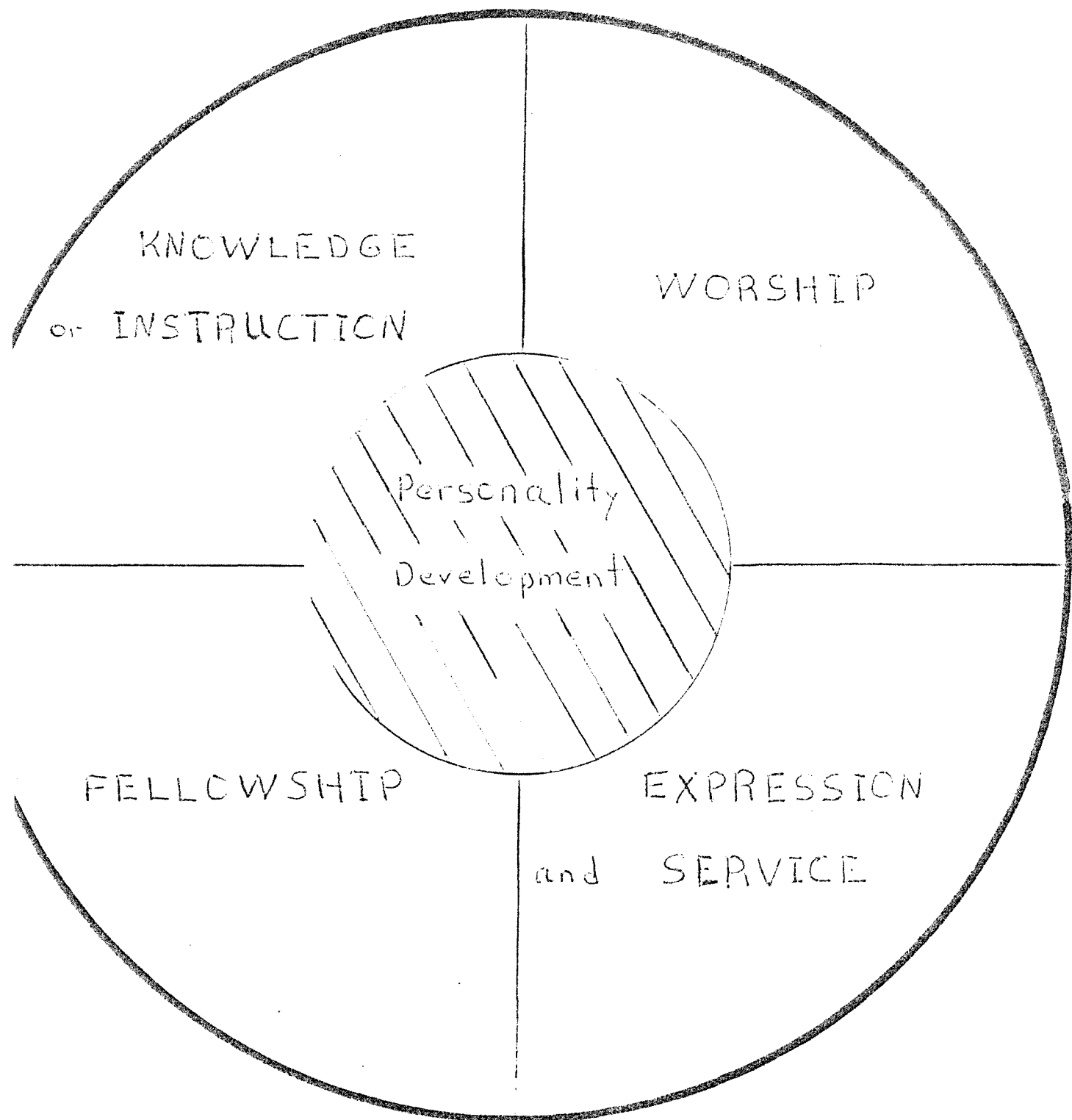
The appendix for chapter two includes five transparencies, two group activities, one handout, and study questions. It should be noted that T. 2.34. should be given as a handout at the same time that it is used as a transparency. This is due to the fact that the print is too small to be seen as a transparency by a very large group. This transparency is used by listing with overhead pens the different ways music can be used in each session of the lesson plan.

MAJOR



Environmental Influence

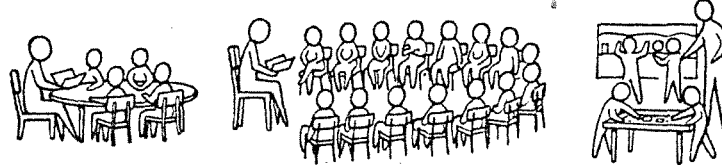
Elements of



Personality Development

PLAN A

HOW TO USE YOUR TOTAL SESSION TEACHING TIME



BIBLE STUDY	BIBLE SHARING/ PLANNING	BIBLE LEARNING ACTIVITIES
This diagram represents the first block of time for the Sunday school period. It includes all the material to be used in the permanent class grouping. When the child arrives, he begins working on an activity that builds readiness for Bible learning. He then listens to the Bible story and thinks through ways of applying to his own life the truths he learned from God's Word.	This diagram represents the time when all the children in the department are together in a large group. Normally it will be the second time block in the Sunday school hour. All the children share together in worship and other large group activities. Then each child selects the Bible learning activity he wants to work on during the third block of time.	This diagram represents the block of time which normally is the last portion of the Sunday school period. Children are divided into small nonpermanent groups, according to the activities they choose to work on. A teacher leads each activity. Note that at this time the teacher does not work with his own class group, but rather with the children who choose the activity he is leading.
If you have 75 minutes		
25-35 minutes	up to 15 minutes	20-25 minutes
If you have 60 minutes		
25-30 minutes	up to 10 minutes	20 minutes
<p>Note: For review purposes of each unit, the last two blocks of time can be reversed—children go directly from class time to their Bible learning activities; then all could meet together for large group time. This would allow children to complete their Bible learning activities (small groups) and then to share what they learned during the unit (large group).</p>		

COMPOSITION

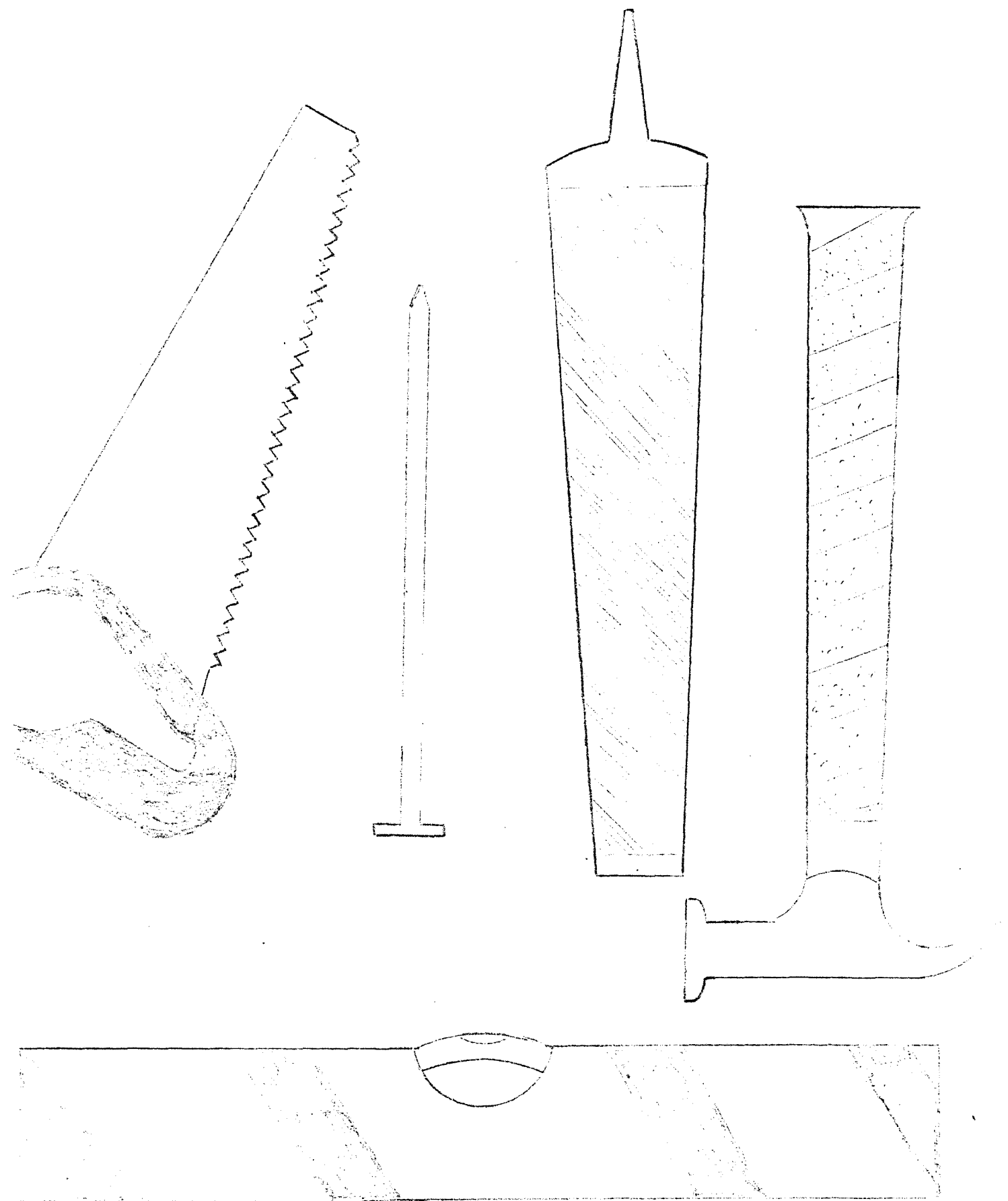
SINGING

LISTENING

INSTRUMENTS

**MUSICAL
GAMES**

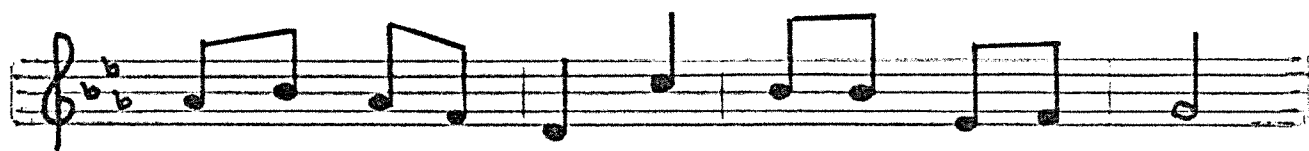
Tools of the trade!



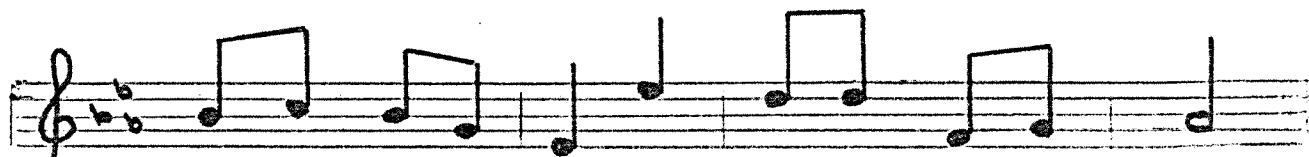
SING A SONG OF SINGING



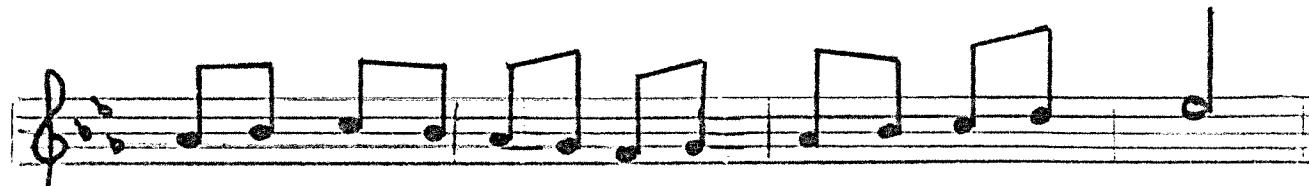
Sing a song of sing - ing, use it as a tool.



Teach your kids of Je - sus, and the Gol - den Rule.



Then when class is o - ver, They'll begin to sing,



Words of praise and Bi-ble that glor-i-fy their King.
truth

Tune: SIXPENCE

Meter: CMD

T 2.36.

YOUR CHILD AND CHURCH MUSIC

By GEORGE D. CRAWFORD

Since church music is for church members, it follows that there are ways in which it can and should serve the people.

Let us look into the lives of your John and Mary. What can church music mean to them? First, we see them as a Beginner or Primary. Already music has played an important role in their lives, but now they are ready to take perhaps their first step in organized music--Beginner music activity or Primary choir.

Father, lead me day by day,
Ever in Thine own sweet way.

Let us hope that this will be only the beginning, and that both John and Mary will take advantage of the opportunities offered them by the choir program, and that they will remain faithful to it.

Hand in hand with their choir experience will be music in Sunday School, Training Union, the missionary organizations, and other programs of the church. These organizations recognize and emphasize the importance of good music.

Perhaps while they are Juniors John and Mary will pass the greatest milestone of their lives--the acceptance of Christ as their personal Saviour. Did a well-chosen invitation hymn, reverently sung, help them to step out and make public their profession of faith? Soon follows their baptism.

Did proper music make that time more meaningful? At their first observance of the Lord's Supper, did they feel near to God when the congregation followed the example of the disciples as, "When they had sung an hymn, they went out" (Matt. 26:30)?

Now John and Mary begin their lives of Christian worship and service. Will the music in the worship services of the church do its part toward their growth and development? Will the service prelude begin the process of calling their minds and hearts from everyday things to the worship of the one true God?

Will the call to worship, whether it be sung or spoken, further the process? Will they truly have been called to worship?

Will the invocation, again, either spoken or sung, cause them to know that the presence of God is being asked for, and that he will surely come?

As the hymns and gospel songs are sung, will the words bear to their hearts the great truths and doctrines of the Bible, beautifully set

HO 2.26. (cont.)

to worthy music? Will the music played or sung during the taking of the offering lead them into a deep experience of worship through giving?

Will the choir or solo music be such to ready them for the message from God's Word brought by God's servant?

Will the invitation hymn recall to their minds the service in which they surrendered their hearts, and lead them to pray earnestly that others will be led to Christ?

It may be while John and Mary are Intermediates or Young People that God will speak to them, asking for full surrender to some definite task:

Have Thine own way, Lord!
Have Thine own way!

Will the singing of some great missionary hymn open their eyes and hearts to the needs of others?

Ye Christian heralds! go, proclaim
Salvation through Immanuel's name;
To distant climes the tidings bear,
And plant the Rose of Sharon there.

How easy--how glorious to sing of our heart's love and dedication!

A wedding will be such a happy, sacred time for your Mary or John! What is more fitting than the singing of fine wedding hymns and other appropriate congregational songs.

O perfect Love, all human thought transcending,
Lowly we kneel in prayer before Thy throne,
That theirs may be the love which knows no ending,
Whom Thou forevermore dost join in one.

And so their lives will be filled with love for God and for their fellows, with music continuing in its rightful place until such time as the Heavenly Father sees fit to call them to join the heavenly choir and sing with myriads of others who have gone before:

From earth's wide bounds, from ocean's farthest coast,
Through gates of pearl streams in the countless host,
Singing to Father, Son, and Holy Ghost
Hallelujah! Hallelujah! Amen.

Music--perhaps the finest of the fine arts! May it mean as much in our Christian lives now as it will in eternity.

SUMMARY OF THE NURSERY CHILD'S CHARACTERISTICS AND WHAT THEY MEAN TO HIS TEACHER¹⁴

PHYSICAL

Because he is like this

He is little.
He may not grow at the same rate as other children of his age.
His large muscles are developing.

His vocal muscles are not developed.
He can do only one thing at a time.
He is active.

He is susceptible to disease.
His senses are hungry.

We do this

Provide equipment suited to his height.
Do not expect more of the larger child.

Provide large crayons; simple hand-work.
Do not require loud singing; choose songs with notes on the staff.
Do not require more.
Have a large room; have several activities.
Have a sunny room on first floor.
Provide materials that satisfy.

MENTAL

He has a limited vocabulary.
He likes repetition.
His attention span is short.
His memory is undependable.

He believes everything he hears.
He does not understand symbolism.
He has no sense of time.
He learns through his senses.
He learns by asking questions.

Choose simple stories; use pictures.
Choose stories worthy of repetition.
Change activity often.
Do not expect him to remember from one Sunday to another.
Tell him the truth.
Do not let one object represent another.
Use "long ago," not "fifty years ago."
Let him see, touch, hear, taste, smell.
Give him simple, true answers.

SOCIAL

He is dependent.
He is timid.
He is self-centered.

He likes to play alone.

He has imaginative playmates.
He desires attention.

Give him assistance when he needs it.
Have small groups.
Teach him to thank God for what he has; teach him to share.
Do not expect him to stay in a large group for very long.
Do not encourage him to give them up.
Commend him for doing right.

EMOTIONAL

He has a sensitive nervous system.

He is afraid of the unfamiliar.
He has many fears.
He frequently says "no."
He may have temper tantrums.

He needs security.

Avoid confusion and noise; choose durable materials.
Provide the familiar.
Avoid stories that cause fear.
Avoid opportunity for saying "no."
Try to avoid them; do not let them accomplish their intended purpose.
Visit his home; be regular in attendance.

SPIRITUAL

He has a hunger for God.
He has abilities and limitations in understanding spiritual truth.
He "catches" his religion.

Encourage it.
Stay within his spiritual understanding.
"Expose" him to good examples.

¹⁴Soderholm, vol. 1, op. cit., p. 39.

SUMMARY CHART OF THE BEGINNER CHILD¹⁵

PHYSICAL

Because he is like this

He is growing rapidly.
 His large muscles are still developing.
 He has much energy.
 He tires easily.
 He is susceptible to disease.
 His eyes and ears are easily strained.

We do this

Equipment should fit him.
 Use large crayons and pictures free from detail.
 Allow him to move from place to place.
 Alternate activity with quietness.
 Provide clean, well-ventilated room.
 Have good lighting; speak clearly.

MENTAL

His vocabulary is still limited.
 His attention span is limited.
 He can memorize meaningless phrases.
 He forgets easily.
 He has limited ideas of time and space.
 He has an active imagination.

Use words he knows.
 Provide variety of activity.
 Do not stress memorizing. Be sure he understands what he memorizes.
 Avoid his saying "pieces" at programs.
 Use "long ago" and "far away." Do not expect drawings to be in proportion.
 Help him understand the difference between true and make-believe stories.
 Answer his questions truthfully.
 Use words that mean exactly what they say.
 Live an exemplary life.
 Suggest doing right.
 Provide things for him to see, touch, hear, taste, and smell.

He is extremely curious.
 He is literal-minded.

He does what he sees others do.
 He acts upon suggestion.
 He learns through his senses.

SOCIAL

He is self-centered.
 He is increasing in friendliness.
 He is more able to play with others.
 He is a real conformist.
 He wants approval.

Encourage sharing.
 Be a real friend to him. Show him Jesus as his best Friend.
 Provide opportunity for group play.
 Set a good example before him.
 Praise him for doing right.

EMOTIONAL

His emotions are intense.
 Fear is the outstanding emotion.
 He has some control over crying.
 He may "explode" when angry.
 He may become jealous.
 He is naturally sympathetic.

Have quiet atmosphere. Control own emotions.
 Avoid using fear as punishment. Avoid horror stories.
 Encourage him to ask for things rather than to cry for them.
 Avoid abrupt endings to his activities.
 Do not let tantrums be successful.
 Avoid showing favoritism.
 Teach sharing with the less fortunate.

SPIRITUAL

He thinks of God in a personal way.
 He has simple trust in persons and in God.
 He is beginning to see the difference between right and wrong.
 He asks about death.
 He can experience real worship.

Have a personal contact with God.
 Be trustworthy. Teach that God sometimes says "no."
 Teach that wrong-doing is not pleasing to God.
 Answer simply.
 Provide times of group worship. Be alert for spontaneous worship.

¹⁵Ibid., pp. 60-61.

SUMMARY OF THE PRIMARY'S CHARACTERISTICS
AND WHAT THEY MEAN TO HIS TEACHER¹⁶

PHYSICAL

Because he is like this	We do this
He is growing unevenly.	Recognize it.
His finer muscles are slowly developing.	Provide short practice periods; avoid detailed work.
His muscle development makes him restless.	Provide varied activities.
He wants to do rather than watch.	Provide active expressional activity.
He likes to construct.	Offer worthwhile projects.
He tires easily.	Alternate activity and quietness.

MENTAL

He is learning to read.	Let him read his workbook.
He likes word and number games.	Provide Bible games using these.
He likes to write.	Let him copy Scripture verses.
His attention span is longer.	Divide hour into three parts with variety.
He makes false conclusions.	Provide opportunities to reason.
He likes both fact and fancy.	Use both; distinguish between them.
He lives in the present.	Make applications for the present.
He is curious.	Answer questions as they arise.
He has a good imagination.	Let him "act out" stories.
He has a good memory.	Teach Scripture verses; keep promises.
He is literal-minded.	Avoid symbolism.

SOCIAL

He wants to play with others.	Provide group activity.
He likes to talk.	Talk with him about his interests.
He wants child friendships.	Emphasize missionary projects for children.
He wants to be grown-up.	Avoid the use of "little."
He likes non-competitive activities.	Provide them.
He likes the opposite sex.	Have boys and girls in same class.
He is inclined to be selfish.	Teach him to think of others.
He respects authority.	Live worthy of his respect.

EMOTIONAL

He is easily excited.	Be calm; provide calm atmosphere.
He may resist personal demands.	Teach obedience.
He may withdraw because of shyness.	Choose work on his level; praise him for accomplishment.
He is impatient.	Use his contributions to class discussion.
He has many fears.	Help him feel secure.
He can sympathize with others.	Teach him to give for less fortunate.

SPIRITUAL

He likes Sunday School.	Maintain that attitude.
He has faith in prayer.	Teach him to accept God's answer.
He may be ready to accept Christ.	Lead him to the Lord.
He is curious about death.	Explain it simply.
He is curious about heaven.	Answer his questions as they arise.
He wants to be good.	Teach him that Christ will help him.

¹⁶Soderholm, vol. 2, op. cit., p. 34

SUMMARY OF THE JUNIOR'S CHARACTERISTICS AND WHAT THEY MEAN TO HIS TEACHER¹⁷

Because he is like this

We do this

PHYSICAL

He is active, and he likes to do things.	Provide a variety of constructive things for him to do.
He is strong and healthy.	Expect regular attendance; let him do "difficult" jobs.
He is noisy, and he loves to fight.	Arrive before he does; give him something to do as soon as he comes.
He loves the out-of-doors.	Go on hikes with him.
He likes the difficult and competitive.	Challenge his ability with projects and Bible games.

MENTAL

He likes history and geography.	Teach him the chronology and geography of the Bible.
He likes to collect.	Interest him in a worthy hobby.
He is inquisitive.	Help him answer his own questions.
He likes to read and write.	Provide good books for him to read; give him Bible studies that require some writing.
He can think and reason.	Provide opportunities for making right choices.
He has a good memory.	Encourage him to memorize Scripture.
He does not understand symbolism.	Avoid using object lessons which confuse his thinking.

SOCIAL

He can accept responsibility.	Organize his class with officers who have special duties.
He does not like an authority over him.	Be a guide, not a dictator.
He likes the "gang."	Let his class be a club.
He dislikes the opposite sex.	Have separate classes for boys and girls.
He is a hero-worshiper.	Be an example; present Christ as his Hero.

EMOTIONAL

He has few fears.	Teach him what to fear and what not to fear.
He may be quick-tempered.	Avoid the cause of "flare-ups."
He dislikes outward display of affection.	Avoid such display.
He enjoys humor.	Teach him what is funny and what is not.

SPIRITUAL

He recognizes sin as sin.	Point to Christ who saves him from sin.
He has questions about Christianity.	Answer truthfully; help him find the answers in his Bible.
Emotions play no part in his religion.	Avoid emotional appeals.
He sets high standards for himself.	Meet high standards in own life.
He needs encouragement in daily devotions.	Provide devotional helps for him.

¹⁷Ibid., p. 56.

Jesus Loves the Little Children
GA 2.23.

This slide presentation would take place at the beginning of the second teaching session. It would in effect be the introduction to the lesson. The chorus could be used in almost any length arrangement as long as the slides of the children were evenly spaced and not too far between. The ideal would be to have many pictures of children from different cultures, but any grouping of slides would do.

One possible arrangement of this chorus would be that found on the record Especially for Children, recorded by the Bill Gaither Trio on Impact records. If enough slides were available, the song which follows, "I'd Like to Teach the World To Sing," would fit very well with this presentation.

Your Child and Church Music
A Reading
GA 2.24.

The text of this magazine article by George D. Crawford¹³ follows this list of activities. It could be used in place of the preceding activity if recording or slide equipment were not available, or it could come as a conclusion to the introduction to this session. It would be very effectively done in dramatic form or with the hymns mentioned being used as recorded background.

¹³George D. Crawford, "Your Child and Church Music," The Church Musician, XIX (April, 1968), 54-55.

Study Questions

1. What characteristics of the beginner child will affect the use of music in his education? The junior child? (c.f. the summary charts in this appendix.)
2. Study the musical interests and skills of your own children. How do they relate to the answer to the previous question?
3. What is your child's favorite Christian song? What truths are presented by it? What is your child's favorite secular song? What does it teach your child?
4. Choose two children's songs to fit each of the categories of expression found on page thirty-two. What other expressions can be made by the child through the use of a song?
5. Given the theme, Daniel obeyed God, list the ways one could teach using music. Arrange these in the order of the Gospel Light lesson plan.
6. What tools could be used in this lesson?
7. List two ways to use each of the musical tools to teach the truth that God loves children.

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CHAPTER III

THE USE OF SINGING AS

A MUSICAL TOOL

Music has been used in many forms throughout the history of the Church to teach Biblical truth. This fact has been shown to be true in the preceding chapters but music has never played such an important part in this education as it has since the beginning of the Sunday school movement in this country. Previous to this time music, along with the preaching of the Church, had been created for the adult. There has really been very little attention given to the child and his needs. There have been some authors who have written hymns for children, even men of the caliber of Issac Watts,¹ but the trend toward songs written especially for children started mainly in the nineteenth century. John Wilson makes this statement while writing on the stages of development in the use of music in evangelism:

7. The Sunday school movement in America (nineteenth century)
The needs: To reach children on their own levels of understanding; to teach the Word of God in simplicity and direction.
The implement used: New gospel songs were written for the movement by William Bradbury ('Saviour Like a Shepherd Lead Us'), P. P. Bliss ('Jesus Loves Even Me'), Robert Lowry ('Nothing but the Blood'), and others. These songs soon became known as 'Sunday school songs.'²

¹John F. Wilson, An Introduction to Church Music (Chicago: Moody Press, 1965), p. 48.

²Ibid., p. 58.

The benefits of using singing in Christian education and especially in the Sunday school, have been known by teachers for some time. Because of this, these songs, and many, many more, have been used over and over again. Children have probably spent at least twenty-five percent of their time in Sunday school singing. Unfortunately this abundance of singing in the Sunday school has not always been as valuable as it should have been.

The value of the use of singing in our Sunday schools is mainly due to repetition. Within the Sunday school there has been repetition in the use which teachers have made of singing, with this use often coming only in the departmental openings. There has also been repetition in the songs used, for teachers tend to use those songs which they knew as children, those songs which the pianist can play and those songs which the children already know and like. Finally, there has been repetition in the way in which songs, both old and new, have been presented by the teachers.

This chapter will deal with each of these categories, with the goal that each teacher will be able to use singing, not out of habit or convention, but as a creative teaching tool.

USE SONGS TO TEACH

Songs may be used many ways in teaching. The list found on page thirty-two refers to the use of music in general but the tool of singing can be used in each of these ways. A list of some of the uses of singing follows. Each usage is followed by an example taken from the Salvation Songs for Children series.

1. Songs may be used to teach a specific truth. One example of this would be the truth that God answers prayer. This truth is taught by the song "Little Children Pray."

Early in the morning,
Little children pray;
Then again at noontime
And at close of day.
God has said, "I'll answer prayer,
If my Children pray;"
What a blessed promise this!
So little children pray.³

2. Songs may be used to review or illustrate a story. An example of this would be the song "Daniel was a Man of Prayer."

Daniel was a man of prayer,
Daily prayed he three times,
Till one day they had him cast,
In the den of lions.
Even then, in the den,
Fears could not alarm him,
God just shut the lions' mouths,
So they could not harm him.⁴

3. Songs may be used to give the children a chance to stretch and be active. The song listed above is of this type. Listed with the words and music are six motions which are descriptive of the words.

4. Songs may be used to set an atmosphere such as joy. One song which would work in this way is "Happy, Happy, Happy."

Happy, happy, happy, all along the way;
Happy in my Saviour all the live-long day.
Since the Lord has saved me,
Should I not be glad?
I am bound for Heaven how can I be sad.⁵

³John Josey, "Little Children Pray," Salvation Songs for Children, ed. Ruth P. Overholtzer, Vol. III (Grand Rapids, Michigan: Child Evangelism Fellowship Press, 1947), p. 47.

⁴F. Norman Barrington, "Daniel was a Man of Prayer," Ibid., p. 44.

⁵J. Irvin Overholtzer, "Happy, Happy, Happy," Salvation Songs for Children, ed. Ruth P. Overholtzer, Vol II (Grand Rapids, Michigan: Child Evangelism Fellowship Press, 1943), p. 13.

5. Songs may be used to apply Bible truths to the life of the child. A song which could be used for this would be "Dare to Be a Daniel."

Dare to be a Daniel,
Dare to stand alone!
Dare to have a purpose true!
Dare to make it known!⁶

There are many more uses, of course, but the purpose of this list is not to give all the uses but to help the teacher along the road to creative teaching.

Now, for a word of caution. Innovation on the part of the teacher is important but one must not go too far. The teacher is there to teach, not to create ingenious ways to teach. In order to maintain this balance, the teacher must continually keep the lesson aim in mind. In finding a way to use the singing tool it may even be necessary for the teacher to write a song, but it must fit the lesson aim. Every song, in every part of the lesson, must bring the students one step closer to understanding the teaching goal.

When a teacher knows the lesson aim, the schedule of the lesson, and has a good understanding of the various uses which one can make of singing, he then can begin to plan when he will use the songs within his lesson plan. In the past this has been a relatively moot point, for most lessons called for a departmental opening of about fifteen minutes followed by a class session of forty-five minutes. Songs naturally fell into the first fifteen minute section, for there was a larger group to participate and a qualified musical leader. If, however, the teacher

⁶P. P. Bliss, "Dare to Be a Daniel," Salvation Songs for Children, ed. Ruth P. Overholtzer, Vol. III, (Grand Rapids, Michigan: Child Evangelism Fellowship Press, 1947), p. 45.

understands and has developed the various ways of using music, there are more times open for the use of music as a teaching tool.

The answer to the question, "when can one use songs to teach?" is simply, anytime. There is really no time within a lesson plan that songs could not be used. Naturally they can and still should be used during the opening or other worship times. They also can be used during the Bible lesson time to illustrate a truth, break up an unusually long story, or as a concluding application. Songs can be used during the handcraft period as encouragement to the frustrated student or to occupy the faster students with a constructive activity. Songs fit well during a rest time or just before prayer if they are done quietly and reverently. Songs can also be used as a fixed signal for changing from one activity to another, during a recreation time or even as an at-home assignment used for review.

It is now time to put it all together. Given the lesson aim that the students will understand the importance of prayer in the Christian life, given the lists of uses and opportunities for music on the previous pages, and given the Gospel Light lesson plan from chapter two, what would a good lesson plan look like? Possibly it might look like the following:

CHART 2

THE USE OF SINGING
WITHIN A LESSON

LESSON AIM: Each student will understand the importance of prayer in the Christian life.	
B I B L E 3 E O S m T i U n. D Y	<p>ACTIVITIES:</p> <ol style="list-style-type: none"> 1. As children gather in their designated classrooms they are led in "Dare to Be a Daniel." This song is the theme song for the unit and has been learned previously. 2. The Bible story is taught with a special emphasis on the idea of prayer. At the point where prayer is mentioned the teacher leads them in "Little Children Pray." 3. At the end of the lesson the song "Daniel Was a Man of Prayer" may be introduced as an application to the lives of the children showing that God does answer prayer. This may only be the teacher singing for the children will not have learned the song yet.
B S I H B A R E I N G 10 min.	<p>ACTIVITIES:</p> <ol style="list-style-type: none"> 1. Group song is led. "Happy, Happy, Happy" may be used to set a more lively atmosphere. If all the classes have not arrived, application may be drawn from how Daniel reacted after the lions' den. 2. "Daniel Was a Man of Prayer" may now be taught to the whole group. 3. A suitable prayer song may precede a prayer by a teacher or pupil. 4. Choice is now made for the Bible activity period.
B A I C B T L I E V I T I E S 20 min.	<p>ACTIVITY CHOICES:</p> <ol style="list-style-type: none"> 1. Art (Songs could be used to inspire the art drawn or painted. i.e. pictures of a lions' den). 2. Musical presentation There is a musical written for junior level children called <u>Cool in the Furnace</u>.⁷ This would fit the total unit. 3. Learning accompaniment to this unit's songs on the zither or autoharp. 4. Making song posters of this unit's songs. 5. Learning the songs for the unit to teach individual classes.

⁷Buryl Red and Grace Hawthorne, It's Cool in the Furnace, (Waco, Texas: Word, Inc., 1973).

This lesson plan uses songs as the only educational tool, a situation which should probably not happen, especially in the Bible Activity period. The intent here, however, has been to expand the realm of the possible uses of singing.

CHOOSE SONGS THAT TEACH

The use of songs to teach Bible truths brings with it an obligation for the teacher. This obligation is that he use songs that are musically and educationally worthy. It would seem that this task would not be difficult for the Church has used great songs down through the ages but when it comes to using songs with children, attitudes have a way of changing. Some people tend to stress the importance of good musical quality in the songs they use while others stress the educational or evangelistic quality of the words and the message of the songs.

The latter is not so prevalent as the former but there are some authors who make much mention of the message of the song and its quality, while making absolutely no mention of the musical quality. Mildred Morningstar is one such author. She emphasizes this type of criterion for songs to be used with children.

The message is of first importance in selecting the songs. . . . we want to make sure that the words in each song are worthy of the time it takes to teach and sing them. Will they impress more deeply some truth taught in the lesson. . . . If someone unsaved hears the songs we have taught the children will he have a testimony of God's saving grace or will he only hear foolish little nothings that we have unwisely selected to teach them?⁸

The only mention she makes of the musical quality comes in the areas of

⁸Mildred Morningstar, Reaching Children (Chicago: Moody Press, 1944), pp. 93-94.

voice ranges and the difficulty of the melody.⁹

Criticisms of children's music most often come from the other side of the issue, however. In many cases these authors give descriptions of the current Sunday school music which use words such as jazzy, emotional, trashy or popular.¹⁰ These words are definitely used in a derogatory manner. Unfortunately this sometimes is true, for such a musical quality can arise when one goes too far in trying to make the music enjoyable to the students.

The problem with some of these authors is that even though they all mention the quality of the song text as being important, this quality is often one of beauty rather than content. The lack of educational content is sometimes seen in the examples which they give of good children's songs. Edith Thomas gives this example of a song with desirable emotional content.

The year's at the spring,
And day's at the morn;
Morning's at seven;
The hillside's dew-pearled;
The lark's on the wing;
The snail's on the thorn;
God's in his heaven,
All's right with the world!¹¹

Desirable emotional content, possibly, but the Biblical or spiritual content is very small if not questionable.

⁹Ibid., p. 94.

¹⁰Elizabeth McE. Shields, Music in the Religious Growth of Children (New York: Abingdon-Cokesbury Press, 1943), p. 28.

¹¹Edith Lovell Thomas, Music in Christian Education (New York: Abingdon Press, 1953), p. 69.

Unfortunately these two poles of thought have often been elevated to the point that they have obscured the real issue in choosing songs for children. It may well be that at a certain point in the lesson a teacher will use a song for its musical effectiveness, whether that be in its beauty or its rhythmic influence, without as much thought to its content. It may also be that a teacher will pick a song for its content and instructional value despite its seeming lack of musical beauty.

The real issue is, what are the needs of the students? These needs can be deduced from an understanding of their level of physical, spiritual and musical development. Each of these areas is important in each song, for if the song is above the level of the student it will lead to a failure to teach and ultimately to a dislike for music.

There are three physical characteristics which must be considered in the choice of songs for children, the most important of which is the musical range which children can sing. Nothing is more frustrating to the Sunday school student than not being able physically to sing the high notes which his female teacher uses or the low notes which his male teacher uses. This failure is often seen by the student as being his fault and often it leads to non-participation.

Many different people give different ranges for the child's voice. These ranges can sometimes be as much as a third different. The best ranges found in this study were those given by Robert Garretson in his book, Music in Childhood Education. He gives the range for the kindergarten through primary child as being from "d" above middle "c" to

the "d" an octave above.¹²

FIGURE 3

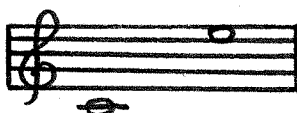
VOICE RANGE FOR YOUNG
CHILDREN



The range for the intermediate grades he gives as being from middle "c" to the "e" an octave and a third above.¹³

FIGURE 4

VOICE RANGE FOR
CHILDREN



It must be noted at this point that Garretson emphasizes that the songs should be suited to the majority of the students and that the main concern with the range is not with the occasional high or low note, but with the average range of the songs.¹⁴

The next important physical or perhaps intellectual characteristic which will determine the choice of songs is the ability of the various age levels to comprehend it. This is a quite obvious difference to the teacher but songs do not always reflect this difference. Often, especially in the small church, the same songs are used for every child.

¹²Robert L. Garretson, Music in Childhood Education (New York: Meredith Publishing Company, 1966), p. 17.

¹³Ibid.

¹⁴Ibid., pp. 17-18.

The inability of the small child to learn the songs may be one reason why there is often too much repetition of songs within the Sunday school.

The basic problems in comprehension come when the song is either too long or contains too many symbols. The young child, nursery or beginner, must be given short songs to sing, songs no longer than one or two lines.¹⁵ These short songs will not contain a lot of truths but those they do contain will be much better remembered. The shortness of the young child's songs also allow the teacher to be much more spontaneous in his use of singing even to the point of creating a short melodic sentence in a given situation.

The problem of symbolic language has been in existence almost as long as songs have been used in worship. Much of our hymnody uses symbols, mostly without explanation. This should not be the case however with children, for children deal on the concrete level of communication. They cannot easily understand abstract ideas or picturesque language.¹⁶ Care should be taken, though, not to leave out symbolic language completely, otherwise how would they learn it? The goal should be to use it sparingly, gradually using more as the children grow older. Throughout this process the teacher should explain the songs whenever necessary.

The final physical characteristic which will determine the teacher's choice of songs is the social involvement of the child. A

¹⁵Violet C. Edwards (ed.), The Christian Educator's File (Chicago: Moody Press, 1954), p. 184.

¹⁶Marjorie Elaine Soderholm, M.A., Understanding the Pupil, Part I (Grand Rapids, Michigan: Baker Book House, 1955), p. 39.

young child tends to be self-centered¹⁷ and therefore almost anti-social. Songs for him should have more of an individual nature and should not be based on everyone singing together. Because he is also timid¹⁸ in character his songs should be used with small groups.

The child who is in school already is developing a more social outlook. It is during this time that large group singing can be used to its fullest for the child is beginning to play with others and develop friendships.¹⁹ Singing at this point can help him to feel that he is a part of the group, therefore songs with which he can be successful are best.

The second level of development which should be recognized by the teacher before he uses songs is that of the spiritual life of his students. This deals with the level of both the child's spiritual knowledge and his spiritual experience. It is at this point that Morningstar's comments quoted on page forty-six are so very important.

What is the quality of the spiritual life of the children in one's class? If they have received the saving grace of God, the knowledge taught by the songs will be different than if they have not. On the young child's level this is not so important, for simple truths such as God's love, His forgiveness or our service to Him will in time bring the child to an acceptance of God's grace, but with the primary and junior levels there must be a concerted effort to include songs which

¹⁷Ibid.

¹⁸Ibid.

¹⁹Marjorie Elaine Soderholm, M.A., Understanding the Pupil, Part II (Grand Rapids, Michigan: Baker Book House, 1956), p. 34.

give a solid basis for an understanding of salvation and forgiveness.

The final level of development which the teacher must understand is the musical ability which the various age levels normally have. Some of these include their lack of ability in distinguishing melodic lines, in singing harmonies, and their ability to learn rhythm. All of these directly influence the types of songs which the teacher will choose.

Young children, especially in the nursery class, have very little sense of melody and because of this, songs for them should emphasize the actions and words more than the melody.²⁰ As the child grows, this ability to sing melodic lines develops and the melodies should be easily heard by children above the harmony. This can be accomplished by choosing songs without long runs and large chords in the accompaniment parts,²¹ but it also can be accomplished by a good accompanist who understands the child's voice.

One ability that children do have which can be used by the teacher in the use of songs is the ability to learn rhythms. It seems that rhythm is a part of the child's life. They tap their toes and clap their hands when a song is played with a good lively rhythm. The younger children, especially, love to march to a song with a strong rhythm.²² Since children also have a natural ability to mimic, the rhythm of a song is easily learned and this ability of the child can be used as a tool to teach that song.

²⁰Carlson, loc. cit.

²¹Florence Hearn, "Teaching Through Music," Teaching The Beginner Child, ed. Pauline Hargis (Nashville: The Sunday School Board of the Southern Baptist Convention, 1948), p. 52.

Choosing songs which are of musical worth as well as instructional worth and which at the same time fit the developmental levels of the students involved will always be a challenge to the teacher. The benefits are great, however. Not only will the children retain a larger percentage of the lesson content, but the teacher will see an improvement in the musical abilities and tastes of the children.

TEACHING SONGS THAT TEACH

The focus must now be turned to method. How should a teacher teach a song so that it will be an effective tool? What special skills must a teacher possess to teach songs effectively? What methods of song preparation are best and how are they done? These are all questions which need to be answered, but first the teacher must know what skills students are not required to have.

Many teachers do not use music because they cannot play the piano and therefore there would be no accompaniment for the singing. It may even be that a teacher can play a piano but because there is no piano in the classroom they feel they cannot use singing. This is an understandable fear, for in most of the churches of today the piano or organ is used for accompanying every song, in worship or in Sunday school, but the truth is that piano accompaniment is not necessary for music in the classroom or even in the departmental opening. Florence Hearn, in regard to introducing a song, said, "This method is fine because the children hear the words and the melody with undivided attention. It also helps the superintendent to hear tone and word mistakes and to correct them."²³

²³Hearn, op. cit., p. 54.

One other misconception which teachers often have is that they must have a good voice and be able to direct with their hands. It is true that the leader must be able to carry the tune so it will be heard and that a tone as light and pure as possible will help to teach the children how to sing with a good tone.²⁴ On the other hand, directing and a very good voice are often more distracting than helpful. Direction that is used with children should only be used with large groups and should mostly give the downbeat of the measure.

Before introducing or using a song there are three tasks which the teacher must complete. The first is that the teacher must have completely learned the song.²⁵ There is no room in the education of children for a half-hearted effort which only results in the children's lack of knowledge. The second task is closely related to the first for this is practice.²⁶ Unless a song is practiced over and over again it will not easily be recalled by the teacher when the need arises. The final task is the planning of the song. This involves the planning of previously learned songs as well as the new ones, for the songs which are already known soon become old to the pupils if they are not used in well organized and creative ways.

New songs are a special challenge to the teacher for the introduction of the song will often determine whether the child likes the song and often this determines how much attention he will pay to the message of the song. Therefore it is necessary that the teacher not

²⁴Ibid.

²⁵Ibid., p. 53.

²⁶Ibid.

only prepare himself to teach the song but prepare the student to learn the song. Playing the music for the song on previous Sundays for preludes and offertories will help to bring about this preparation as will a conversation about the words and ideas in the song prior to its use.²⁷

Having prepared the children to learn the song, the teacher will then want to follow a system of instruction which he has used often, thus enabling him to progress without hesitation. Such a system would need to be usable with any of the visual or actional methods which he may employ. The example which follows was taken from two sources and then combined. These sources are, Teaching the Beginner Child by Pauline Hargis and others,²⁸ and Ways to Help Them Learn--Children--Grades 1 to 6 by Barbara J. Bolton.²⁹

Steps to Teaching a Song

1. Play the music on previous Sundays to familiarize the students with the music.
2. Involve the students in informal conversation about words in the song or ideas which it teaches.
3. Sing the whole song for them without accompaniment. Piano, playing the melody, may be used.
4. Talk about specific words or phrases which may be new or hard to understand.
5. Sing the song again.
6. Sing the song with the children.

²⁷Ibid., p. 54.

²⁸Ibid.

²⁹Barbara J. Bolton, Ways to Help Them Learn--Children--Grades 1 to 6 (Glendale, California: G/L Publications, 1972), pp. 137-138.

7. Sing the phrases of the song one at a time, especially if the song is a long one for that age group.

8. Sing the song on consecutive Sundays.

Of this list the most important steps are the repetition and the explanation of the words and phrases. The repetition within the system will give the children a solid knowledge of the tune and enable them to sing it on their own. The explanation of words is of the greatest value to the child, however, for an understanding of the truth presented is the reason for teaching the song.

Mildred Morningstar illustrates the importance of each child understanding the words by the following story:

One little boy told his mother that they sang about the cross-eyed bear at Sunday school that morning. She and his teacher were both puzzled until they found that included in one song was the phrase, 'The consecrated cross I'll bear.'³⁰

Most parents could tell stories such as this one about the things which their children have mistakenly heard but in this case it was the teacher's fault. A teacher must be sure that the children understand the meaning of the songs which are used.

This system may seem boring to the teacher, especially the repetition of the song. What the teacher must realize is that this is only a format or plan for introducing a song. In order to make this plan interesting the teacher must use a variety of visual and actional methods. These methods must be well prepared for on these will the teacher rely not only for the introduction of the song but also for the use of the song at later times. The following are just a few of the methods possible.

³⁰Morningstar, op. cit., p. 97.

1. Illustrated songs and song charts.
2. Flannelboard songs which use pictures to illustrate the song.
3. Motions.
4. Hand or finger puppets to teach or lead a song.
5. Dramatization and pantomime.
6. Chalkboard or overhead projection.
7. Pictures or slides to illustrate a song.
8. Antiphonal singing.
9. Object lessons with the same message as a song.
10. Suggestion of words or phrases to listen for and point out.

This is not a comprehensive list. There are tremendous possibilities for using many other methods. There are several of these methods which deserve special notice, however, for they seem to be very effective in teaching songs and maintaining interest.

The first of these is the use of motions with the music. This method has been used for quite some time but it never grows old, for the nature of children does not change. They like to move their bodies to the rhythm of the songs and the motions seem to paint a picture for them of the meaning in those songs. Most adults who have attended Sunday school as children well remember the motions to such songs as "Zacheus Was a Wee Little Man" or "I Will Make You Fishers of Men." A remembrance of these motions will no doubt also bring a remembrance of the words and probably a smile to the face.

An example of motions can be seen by correlating the following motions with the second song on page forty-two.

1. Hands clasped in an attitude of prayer.
2. Motion of casting him down.
3. Hold up three fingers.
4. Point down.
5. Shake head.
6. One loud snappy clap, or finger on mouth and long pause.³¹

One does not have to follow such printed motions or only limit motions to songs which have the motions written, for there are many songs that could be used with motions which the teacher prepares.

The second method which deserves special attention is antiphonal singing. Although this sounds like it would take two choirs, antiphonal singing can be done by children. This is really what is done when a class sings a chorus such as "Hallelu, Hallelu," for antiphonal singing is simply the singing of alternate phrases or lines by two groups. Although the repetitive value is quite evident and children thoroughly enjoy this type of exercise there is a precaution which must be taken. Antiphonal singing must not be allowed to degenerate into a competition of volume. This does nothing more than to strain the children's voices, destroy the pronunciation of words and leave the children in an excited state.

Once again it must be stated that those songs which are commonly sung in this fashion are not the only songs which can be effectively used in this way. The song which follows could be used thus.

³¹Josey, loc. cit.

The Bible

The Bible is the best book,
 The book we hold so dear,
 A story book, A picture book,
 A book of songs to cheer;
 The Bible tells of Jesus,
 Who's in His home above,
 The Bible brings the message sweet,
 That God is love.³²

This song would be divided every two lines and sung by two groups of children. The second verse also fits very well and the tune is easily divided at these places.

One last comment must be made about the use of antiphonal singing. There are few better methods for improving the singing of the children in the Sunday school. They can hear very well how they sound and with the help of the teacher they can be led to better and better vocal sounds and eventually to the singing of rounds and harmony. It can also be seen that this method could be a bridge between the regular Sunday school singing and a children's choir program.

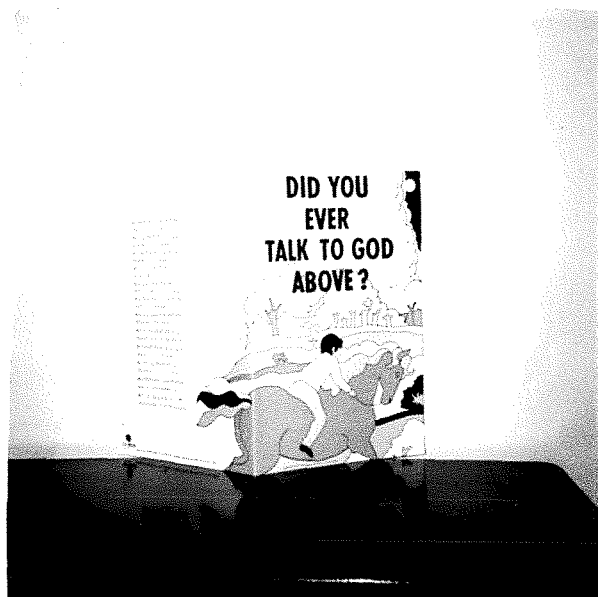
Another method that needs to be discussed individually is that of the illustrated song chart. In recent years these charts have begun to be used more and more and with good reason, for they are attractive, colorful, and children can use them to lead groups in singing. There are many companies which publish these charts including some of the companies which publish Sunday school literature. One must be careful, however, to still make good choices for often the beauty of the illustrated chart can hide a rather lifeless or useless song. The picture

³²Johnnie B. Wood, "The Bible," Salvation Songs for Children, ed. Ruth P. Overholtzer, Vol. II (Grand Rapids, Michigan: Child Evangelism Fellowship Press, 1943), p. 65.

which is included here is of one illustrated song which has a good text and a very pretty melody.³³

ILLUSTRATION 1

"DID YOU EVER TALK
TO GOD ABOVE?"



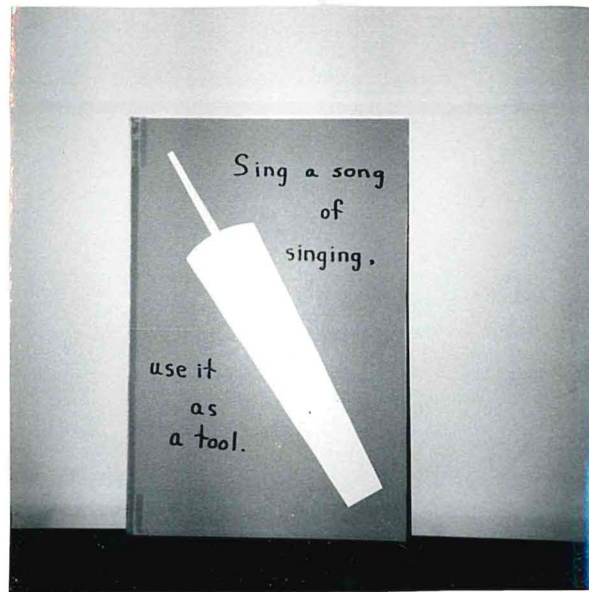
A real advantage to this method is the fact that song charts can be easily made by the teacher for any song which he wishes to use. This may be in the form of a rebus or in the folded forms in which most published song charts are made. This is a picture of the song which was given at the end of chapter two. The illustration was done with layered poster board and the separate sheets were taped together in the form

³³Frances Towle Rath, "Did You Ever Talk to God Above?" (Grand Rapids, Michigan: Child Evangelism Fellowship Press, 1974).

which many professionally prepared charts use.

ILLUSTRATION 2

"SING A SONG OF SINGING"



The final benefit to the teacher from this method of song presentation is the fact that children can make these illustrated songs themselves and thus retain even more of the song content.

The final method to be discussed is the use of songs illustrated on a flannelboard. These may be bought at any Sunday school supply store and usually are quite inexpensive. They make use of a teaching method which is no longer used quite so often but they truly can be effective in teaching a song.

The flannelboard song kits come with six to eight songs, flannelboard pictures for each song, lists of various ways to use each

song, stories which are related to each song, Bible verses for memory work and a record with each song on it.

David C. Cook Publishing Company publishes a series of flannel-graph kits, one of which contains the song "Jesus Loves You." The song has a missionary theme and the suggested methods involve dolls dressed in clothes from different countries or paper bag puppets on which the child could draw a face of a foreign child. There is given a full set of instructions on how to present the song and a missionary story. The second verse has these words.

Children, children, far across the sea,
 Jesus loves you just as much as me.
 For He came to earth so long ago
 Just to show us that He loves us so.³⁴

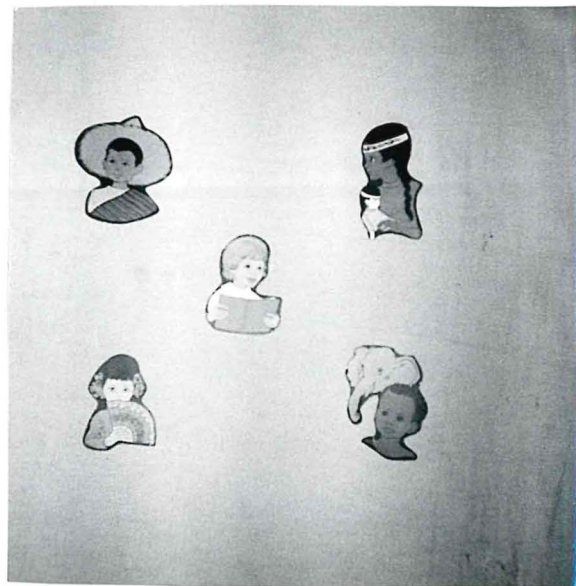
A picture of the flannelgraph at this point is given on the following page.

Throughout this chapter many ideas have been given on the use of songs in the Christian education of children. The intent has not been to give the reader all the dos and don'ts of singing but rather to expand the number of possible ways in which songs can be used. It is this author's desire however, that each one who reads this paper will with great enthusiasm and imagination begin to teach children through the tool of singing and will be able to unlock the understanding of each pupil. This understanding will result when those students are successful in their musical efforts and therefore enjoy their classes. These are the keys to the educational ministry of songs for children: enthusiasm and imagination, success and enjoyment.

³⁴Marie Himba Frost, "Jesus Loves You," Showing Our Love (Elgin, Indiana: David C. Cook Publishing Co., 1967), sheet 6.

ILLUSTRATION 3

"JESUS LOVES YOU"



APPENDIX

Eight transparencies are included in the appendix for chapter three. Also included in the appendix is one handout and a list of study questions. Although there are not specific group activities listed, transparencies 3.45. and 3.58. should be used for class response periods and several other transparencies could easily be used to stimulate class discussions. Study questions one, two, three, five, nine and ten could be used for class response periods or for small group activities.

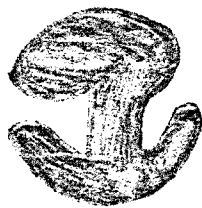
Be

Innovative

Make **1** Fit

or

Make a New



WHEN?

ANYTIME!

1. In the opening
2. During the Bible lesson
3. During a handcraft
4. During a rest time
5. Before prayer
6. On the way to a new activity, room, etc.
7. At home (to practice)
8. During a recreation time

LESSON AIM:

BIBLE STUDY 30 min.

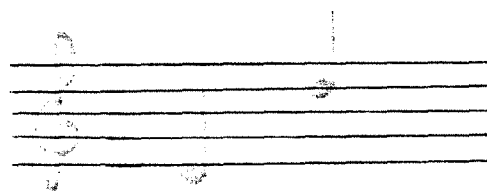
BIBLE SHARING 10 min.

BIBLE ACTIVITIES 20 min.

W T R
a t h a n j

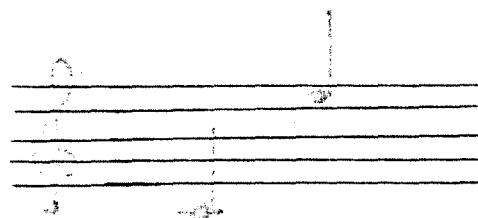
e

Early Childhood d-d



Childhood

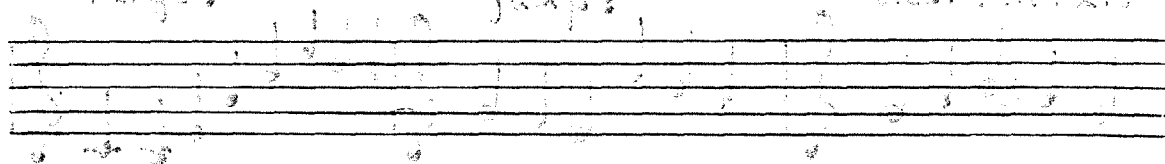
a-a



Not too much
range?

Not too large a
jump?

No
accidentals?



Show them they can sing!

PREP TASKS

KNOW :

CONTENT

TEXT

TUNE

PRACTICE :

DAILY

SPONTANEOUSLY

PLAN :

WHY

WHEN

HOW

STEPS TO TEACHING A SONG

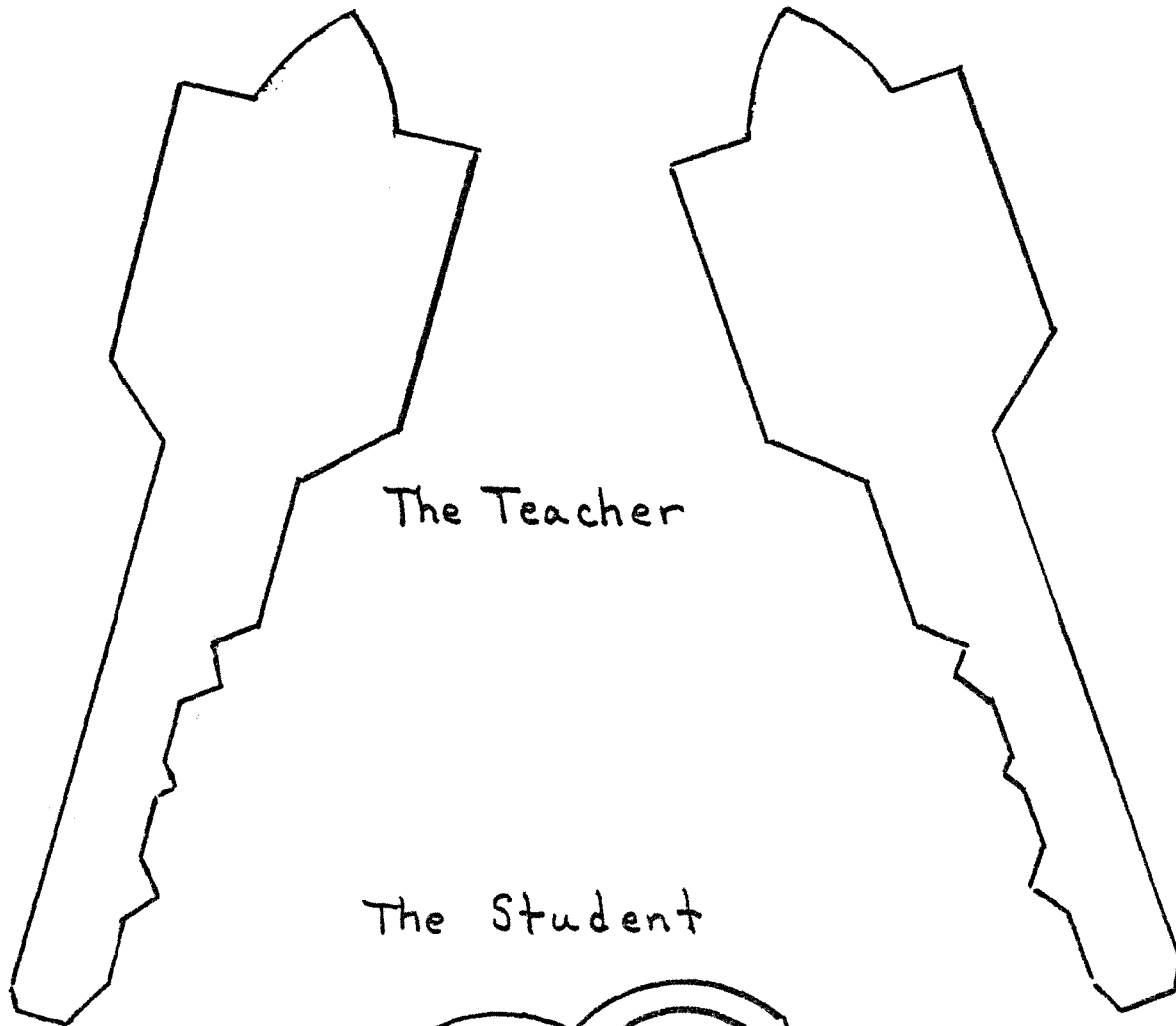
1. Play the music on previous Sundays.
2. Use words and phrases in conversation.
3. Sing the whole song without accompaniment.
4. Talk about specific words or phrases which are new or have difficult meanings.
5. Sing the song again.
6. Sing the song with the children.
7. Sing the song, one phrase at a time. Make sure it is correct.
8. Sing the song on the following Sundays.

METHODS TO USE WITH SINGING

1. ILLUSTRATED SONGS AND SONG CHARTS.
2. FLANNELBOARD SONGS WHICH USE PICTURES TO ILLUSTRATE THE SONG.
3. MOTIONS.
4. HAND OR FINGER PUPPETS TO TEACH OR LEAD A SONG.
5. DRAMATIZATION AND PANTOMIME.
6. CHALKBOARD OR OVERHEAD PROJECTION.
7. PICTURES OR SLIDES WHICH ILLUSTRATE A SONG.
8. ANTIPHONAL SINGING.
9. OBJECT LESSONS WITH THE SAME MESSAGE AS THE SONG.
10. SUGGESTION OF WORDS OR PHRASES TO FIND IN THE SONG.
- 11.
- 12.
- 13.
- 14.

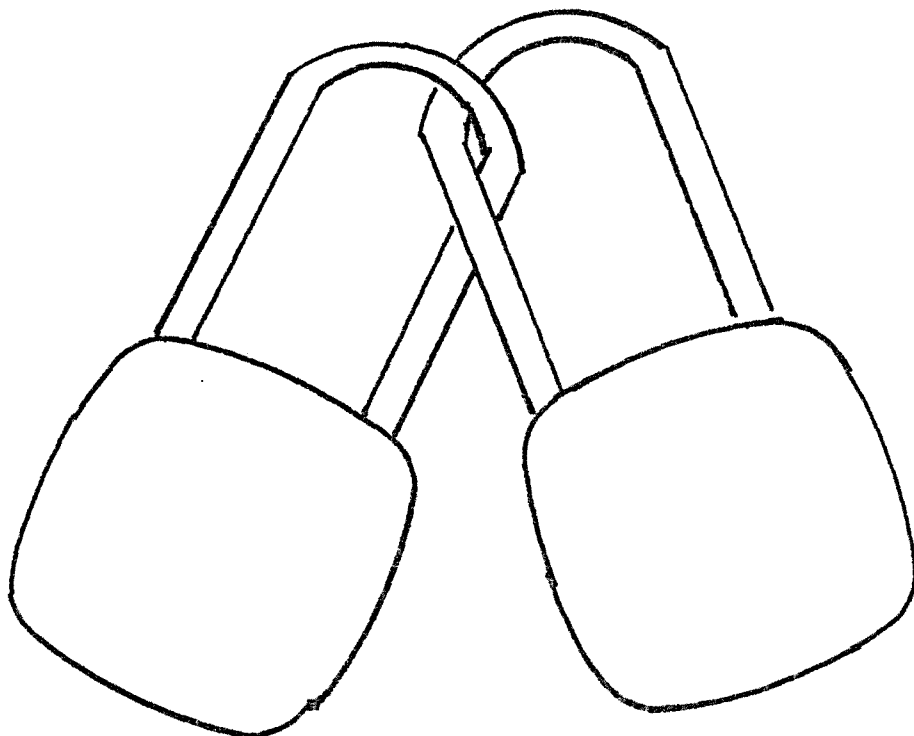
KEYS

for using songs to teach children!



The Teacher

The Student



HYMNS FOR THE AGE LEVELS³⁵

Beginner Department--Ages 4-5

Away in a Manger--(attributed to Luther)
Can a Little Child like Me?--Basswood
Gentle Jesus, Meek and Mild--Shaw
In Our Work and in Our Play--Unknown
Jesus Bids Us Shine--Excell
Jesus Loves Even Me--Bliss
Jesus Loves Me--Bradbury
Jesus Wants Me for a Sunbeam--Excell
Silent Night, Holy Night--Gruber

Primary Department--Ages 6-8

Christ Arose--Lowry
Doxology--Bourgeois
Holy Bible, Book Divine--Bradbury
I Need Thee Every Hour--Lowry
Joy to the World--Handel
Now Thank We All Our God--Cruger
Saviour, Like a Shepherd Lead Us--Bradbury
Stand Up for Jesus--Webb
Tell Me the Stories of Jesus--Challinor
Tell Me the Story of Jesus--Sweeney
Thy Word is Like A Garden, Lord--Fink
What a Friend We Have in Jesus--Converse

Junior Department--Ages 9-11

Fairest Lord Jesus--Willis
Gloria Patri--Meincke
Holy, Holy, Holy--Dykes
I Would Be True--Peek
My Faith Looks Up to Thee--Mason
Nearer, My God, to Thee--Mason
Rock of Ages--Hastings
Take My Life, and Let It Be--Malan
This Is My Father's World--Sheppard
Thy Word Have I Hid in My Heart--Sellers
We Gather Together--Netherlands melody
When Morning Gilds the Skies--Barnby

³⁵Wilson, op. cit., pp. 46-47.

SELECTED SONG LIST FOR CHILDREN³⁶

Choruses

The B-I-B-L-E
Jesus Loves the Little Children
On the Cross for Me
'Tis Simple as Can Be
Into My Heart
Out of My Life
Safe Am I
I'm So Happy
I Have the Joy
The Gospel Train
Gone, Gone, Gone
Rolled Away
All of My Burdens Went Rolling Away
Everything's All Right
Jesus Is the Sweetest Name I Know
V is for Victory
No One Ever Cared For Me Like Jesus

Prayer Choruses

Into My Heart
Out of My Life
On the Cross for Me
Let the Beauty of Jesus be Seen in
Me

Scripture

I Am the Door
I Will Make You Fishers of Men
I'm Feeding on the Living Bread
Believe on the Lord Jesus Christ
Ye Must Be Born Again
For God So Loved the World
Thy Word Have I Hid In My Heart
I Am the Way
I Am the Resurrection and the Life

Hymns

Jesus Loves Me
I've Two Little Hands
We Are Little Soldiers
Onward Christian Soldiers
Fairest Lord Jesus
Whosoever Surely Meaneth Me
He Lives
Stand Up, Stand Up for Jesus
Trust and Obey
The Bible Stands
Beautiful Words of Jesus
In My Heart There Rings a Melody
Holy, Holy, Holy

³⁶Morningstar, op. cit., pp. 95-96.

Study Questions

1. Write down all the songs which you can remember singing in Sunday school as a child. Write down the methods that were used to present these songs.
2. In what ways can the song "Oh, Be Careful" be used to teach beginner children?³⁷ When could these be used in a lesson plan?
3. Given the theme, "Jesus asks us to serve Him," what songs would you choose as educational tools? How would you use them in the lesson plan and when?
4. What is the range of your child's voice? Does it match those ranges given on page forty-nine?
5. What symbolic language would need to be explained in the song "Wonderful Words of Life"?
6. Using Salvation Songs for Children, Vol. 2., choose some songs that have harmony parts which might hide the melody.
7. Choose a song from Salvation Songs for Children, Vol. 1-4, which you do not know. Teach this song to your own children or to your Sunday school class using the steps on pages fifty-five and fifty-six.
8. Study the available songs in your Sunday school. What prepared methods are available to the teacher? What audiovisual methods are on hand? Are these methods being used by the department superintendents or teachers?
9. Plan motions for the song, "When He Cometh."
10. Make an illustrated song chart for the song, "For God so Loved the World," or for the song, "Behold, Behold, I Stand at the Door and Knock."

³⁷Anonymous, "Oh, Be Careful," Salvation Songs for Children, ed. Ruth P. Overholtzer, Vol. II (Grand Rapids, Michigan: Child Evangelism Fellowship Press, 1943), p. 35.

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CHAPTER IV

INSTRUMENTS, LISTENING, CREATIVE ACTIVITIES,
MUSICAL GAMES--VALUABLE TOOLS IN
THE CHRISTIAN EDUCATION
OF CHILDREN

The musical tools which will be discussed in this chapter are very valuable to the teacher. They capitalize on the children's interest, their active participation and their particular levels of ability. It is true that these tools have not always been used in the Sunday school, indeed they have many times been shunned. Often this has been due to a lack of knowledge of what these tools require to be effective. How unfortunate this is, for it takes little time to learn the techniques which are used with these tools.

Another objection teachers have is that these tools are not within a price range which most Sunday school budgets can accommodate. This is not true either, for the price of many of these tools is now quite low. There are also many ways in which these tools can be used without any initial outlay of capital. Instruments can be made, recordings can be done by local instrumentalists or church choirs, and the teacher often has the equipment at home that can take care of the larger needs, such as record or cassette players.

One objection, which may be true, is that these tools take too much time. They do take a great amount of time from the teacher in his

preparation and in his presentation. Whether they take too much time though, depends on the effectiveness which they bring to the lesson. If any tool effectively teaches the truth presented, it cannot be considered a waste of time.

A teacher can use these tools if he takes the time to learn their proper use. He can use them if he overcomes the cost factor which is involved, and he can use them if he is willing to make a worthy effort. The challenge to use music in various ways is given by Barbara Bolton at the end of her chapter on the use of music with children. After listing different musical methods and accompaniment instruments she said,

Singing has usually been used by the large group in the worship program. The songs are selected by the teachers and there is little real participation on the part of the children. Let's accept the challenge of using music in a variety of ways. Let's capitalize on the child's interest and enthusiasm by providing ways of choice and participation.¹

THE USE OF INSTRUMENTS AS A TOOL IN THE CHRISTIAN EDUCATION OF CHILDREN

Must praise to God be vocal? One can be sure that the psalmist would have said no, for in the one hundred and fiftieth psalm he said,

¹Barbara J. Bolton, Ways to Help Them Learn--Children--Grades 1 to 6 (Glendale, California: G/L Publications, 1972), p. 140.

Praise the Lord!
 Praise God in His sanctuary;
 Praise Him in His mighty expanse.
 Praise Him for His mighty deeds;
 Praise Him according to His excellent greatness.

Praise Him with trumpet sound;
 Praise Him with harp and lyre.
 Praise Him with timbrel and dancing;
 Praise Him with stringed instruments and pipe.
 Praise Him with loud cymbals.
 Let everything that has breath praise the Lord.
 Praise the Lord.²

It would also be thought that the psalmist would include children in the category of "everything that has breath."

If this be true, certainly there is a place for the use of instruments in worship and in the Christian education of children. Upon observation of the typical Sunday school class one might not be too sure, for often the child is limited to singing. The only instruments in use are the pianos which are used to accompany the children, and there would probably be no children helping to lead singing or to accompany the groups. This situation can change, however, and that change, if it involves the use of instruments, will most likely be for the best.

Immediately, when one thinks of using instruments in the child's Sunday school class, he thinks of rhythm instruments. Although this is the typical reaction, it will probably be a negative reaction, for many people have had bad experiences with the use of rhythm instruments. These experiences may have come from being inexperienced or disorganized. Due to the fact that chaos may result when a small child is given a loud instrument, much planning is needed.

Organization is the key to using rhythm instruments effectively,

²Psalm 150.

and the first step is to have an adequate number of instruments available, for no child likes to be left out of a group activity. Instruments could include:

1. Rhythm sticks
2. Jingle clogs
3. Wrist bells
4. Triangle and beater
5. Cymbals and drumsticks
6. Tambourine
7. Wood block and stick
8. Bird whistles
9. Castanets
10. Tom tom drum
11. Sand blocks
12. Maracas

There should be at least one instrument per child and a surplus of instruments will allow for more choice and more interest. It should be noted also that there should be a much larger number of the smaller and quieter instruments. This is done so that the volume and costs are kept low.

Rhythm instruments may be bought at most Sunday school supply stores and through many of the publishers of Sunday school material, but the best instruments can be bought at music stores which supply the elementary schools. Although it must be remembered that a good tone is necessary for every instrument, many of the instruments can be made by the teacher and some can be made by the students. Any involvement such as this by the students will only prove itself more valuable as the child's excitement grows and as his learning improves.

The second step in the organization of teaching through rhythm instruments comes in the planning of the musical experience. First in this planning is the purpose. Are the instruments being used to illustrate a Bible story, develop a sense of sharing or fellowship, or are

they being used to accompany singing? Maybe they are being used as a time for physical activity or only as instruction in music. Whatever the purpose, the experience must be well planned for the slightest hesitation could bring a wave of unwanted sound.

Each purpose for which rhythm instruments are used will involve a slightly different method. Several Bible stories, such as those about David or the psalms, could use rhythm instruments as illustrations of either the music of that day or of how one could praise God with instruments. The method used with this purpose would include more instruction on the tone of the instrument and how one makes music with it. This could be the setting in which the teacher teaches how to use the various instruments. It is therefore a necessity at this point for the teacher to make a study of how these and other instruments would have been used during the Old Testament period. The book, Music and the Scriptures,³ may be helpful at this point as also An Analysis of Music of the Bible⁴ or David's Harp.⁵

Other purposes such as the development of a sense of fellowship or the accompanying of singing would be less instructional in nature but still be well planned. The music that will be used must be well known by the children so that the only new experience will be the playing of the instruments. Then the teacher must prepare the children for the

³I. E. Reynolds, Mus. D., Music and the Scriptures (Nashville, Tennessee: Broadman Press, 1942).

⁴Dennis Bert Hagen, "An Analysis of Music of the Bible," (unpublished Bachelor of Divinity dissertation, Western Evangelical Seminary, 1967).

⁵Alfred Sendrey and Mildred Norton, David's Harp (New York: New American Library of World Literature, Inc., 1964).

experience by telling them how to act when they are not playing the instruments. Rather close supervision is necessary when the music stops. Children should be led to feel that the playing of these instruments is a privilege and a service and therefore their utmost attention and obedience is required. Attention and obedience can be accomplished by techniques such as a special instrument which only the best behaved or attentive child is allowed to play.

One purpose which Sunday school teachers tend to overlook is that the child will be taught musical skills. It is often thought that this should be left to the professional teacher in the public school, but the time spent with instruments should not be wasted. Anytime this instruction in musical skills is not included, or at least considered, the opposite effect takes place and the children's musical skills decrease. Therefore the teacher should at least consider what rhythmic patterns and meters are used in each song and try to guide the child in their use. This concern can only lead the child into a better understanding of music, a deeper sense of accomplishment and a further interest in instruments.

Rhythm instruments are most often used with the preschool age child but a continuous and developing program for their use may carry this interest into the primary level. Such a program will also prepare the children for a more advanced use of instruments, that of playing the accompaniment for group singing. Such accompaniment should really be the ultimate goal for the teacher who uses rhythm instruments.

The accompaniment of singing is often thought to be beyond the abilities of the child, and it is true that the accompaniment which most Sunday schools use is beyond his abilities. What is meant here, however,

is not the accompaniment which is played on the piano, but that accompaniment which can be played on relatively simple instruments. Barbara Bolton lists four such instruments in her chapter on music. These are the autoharp, zither, melody bells, and tone bells.⁶

The autoharp is a chord instrument which is played by pressing a bar which stops the right strings and produces a chord. Many song books have chords marked along with the tune and these songs can be easily accompanied. At first the teacher would press the bars and strum the strings himself, but as the children get older he would let a child strum the strings, then let one push the bars and finally a child would be able to do both and thus accompany the song by himself.⁷

The other three instruments are melody instruments, the zither using the plucked string, the melody bells being individual bells which play one note each and the tone bells being bells fastened to a block of wood and struck by a stick. The zither is used with a card on which the notes are marked for each song and it is played by one child. The two types of bells, however, are played by groups of children and the different notes are struck on a given cue. The use of the bells thus gives an extra benefit, in that the children are taught to work together.

There are other instruments which may be used to accompany the group singing but these cannot be taught by the Sunday school teacher for they would take too much time. Such instruments would be the guitar, ukelele or recorder. It is possible to use these instruments only when the public school teaches them at the fourth or fifth grade level. One

⁶Bolton, op. cit., pp. 39-41.

⁷Ibid.

must be ready to use those abilities which the children have in order that they will understand their responsibility to use these abilities for the Lord early in life.

THE USE OF CREATIVE ACTIVITIES
AS A TOOL IN THE CHRISTIAN
EDUCATION OF CHILDREN

The first two principles which were listed on page twenty-seven of this manual, as a guide for the teacher in the use of singing, are of special importance at this point. These principles state that music is a natural expression of the child and that children are naturally creative. The question which should be asked is, "What creative experiences can a teacher give his students which will include a musical expression?"

The most detailed creative activity would be the writing of a song but most teachers would feel that this would be too great an effort. What are often not considered are the abilities which the children already possess such as a knowledge of facts presented in the lesson, an understanding of rhythmic impulse and an almost natural musical creativity. The teacher's job is therefore not to teach them how to be creative but to direct them in their own creativity. Barbara Bolton emphasizes the need to use intermediary steps in this guidance and then gives the following sequence as a guide.

1. Add new words or verses to a known song.
2. Fill in a few new words or verses to a familiar song, such as the one below:

Tell me the story of _____ (Moses) _____.
 How he was _____ (brave) _____.
 Tell me the story of _____ (Joseph) _____.
 Sold as a _____ (slave) _____.
 Tell me of _____ (Jesus) _____.
 Friend of everyone. _____
 Tell me a _____ (story) _____.
 Stories are _____ (fun) _____.

Children may help to write words for a new song if they are given a list of words which may suggest ideas for a song.

3. Write words for a song. Base the simple verse on a Bible truth as it relates to you or let your song tell a Bible story.
4. Put a tune or melody with the words. Use an instrument to help work out the tune.
5. Practice singing and playing the song.
6. Be ready to teach it to the children who did not participate in the musical experience.⁸

Although this may seem complicated at first, taken one step at a time and used often enough, it can be a rewarding experience for the teacher as well as the child.

The fourth step in this system will probably prove the most difficult for the teacher and student. Garretson, in his book written for the use of music in the secular education of children, gives some helpful suggestions for this step. In his system this would correspond to his sixth through ninth points.

6. Develop a feeling for accent.
 - a. Ask the class to read the poem aloud in unison.
 - b. Read again and accent the important words.
 - c. Underline the important words on the chalkboard and place a vertical line before the accented words.
7. Determine the mood of the poem. . . .

⁸Ibid., pp. 138-139.

8. Determine the mode. The teacher should play major and minor chords and scales on the piano. . . .

9. Instruct the children to think of appropriate melodies to go with the first line of the poem.

- a. Request the entire class to sing together silently.
- b. Ask four or five students to sing their melodies for the class.
- c. The class should then vote and select the melody they like best.
- d. The teacher should notate the appropriate syllables on the chalkboard under the words.
- e. Repeat procedure for the other lines. . . .⁹

Garretson finishes this list by instructing the teacher to be sure to give each student a copy of the finished song and to use the song in the children's repertoire.¹⁰ Both of these are extremely necessary for they give the student a definite sense of success.

Besides the actual composition of a song there are other ways in which the creative ability of children can be utilized. A very important way is through the medium of art. The children could be allowed to draw posters for the teaching of songs to other children, they could be given an area of wall on which to paint a mural to depict the message of a song or they could be given a chance to freely express their reactions to a song through painting. Each of these would be enjoyable to them and would also give the teacher some idea of what the children are actually learning.

⁹Robert L. Garretson, Music in the Childhood Education (New York: Meredith Publishing Company, 1966), pp. 144-146.

¹⁰Ibid., p. 146.

THE USE OF LISTENING EXPERIENCES
AS A TOOL IN THE CHRISTIAN
EDUCATION OF CHILDREN

The use of music as a listening experience has been utilized in the Sunday school but usually this use has come at the periods of rest or relaxation for the young child. It may even be that this method has been employed more for the benefit of the teacher than for the student. Although it is true that music can be beneficial in quieting the child, this use of music does not reap the benefits to the student which it promises the teacher.

The major benefit which the listening experience has for the child is that it teaches him to be a participant in worship even though he is quiet and inactive. When the teacher plays a record and asks the children to listen for a particular truth the child not only learns the truth but becomes involved in the presentation of the music. The need for this kind of involvement in musical presentations can be seen in practically any church for usually during the prelude, offertory, postlude and unfortunately also during the anthem many people are more involved in their own interests or those of their neighbor than in the music presented. Within the Sunday school the correct attitudes of worship can be taught and much of this will be through listening experiences.

Vivian Morsch states this fact very well in her chapter on listening experiences.

It is when the body is inert and the mind and emotions are tuned to the sound of music that it possesses his being and he is truly aware of its meaning and significance. The experience of listening to music, in order to be possessed by its beauty, when joined to the suggestion of the psalmist makes a strong impact on the spirit. The discipline of listening to music (when so channeled) may well serve to strengthen the discipline of true worship.¹¹

It is important therefore that the listening experiences within the children's level of the Sunday school be sufficient to teach this discipline.

There are, however, more visible purposes for the use of listening experiences which every teacher will wish to utilize. Some of these are the setting of an atmosphere, such as readiness for prayer; teaching a truth, such as Christians should be joyful; or simply teaching a song. What each of these has in common, however, is that each musical example must be totally prepared. This includes preparation of the truths to be taken from it, the length of the musical portions in relationship to the lesson time allotted and the placement of the musical portion on the tape or record.

Morsch provides a good list of those steps which a teacher must take in this preparation. The teacher should:

1. Be sure the recording will speak to the need in the "spot" in which it is to be used. (Is the purpose clear?)
2. Familiarize himself with its language before presenting it to a class.
3. Adjust the record player before class period, for volume and tone.
4. Be sure of the beginning and ending places if only a portion of the record is to be played.

¹¹Vivian Sharp Morsch, The Use of Music in Christian Education (Philadelphia: The Westminster Press, 1956), p. 71.

5. Plan the presentation and follow-up so that the record fits smoothly into the lesson.¹²

The foregoing list mentions only recordings but there are other sources of listening experiences. There are materials published by curriculum publishers which are written for piano and include a Bible story narration. Activity Music for 4's and 5's¹³ is one of these and it also includes music to which the children can make physical movements. Other sources which could be used would be the church accompanists, the church choir, or small ensembles.

One must beware, however, of the pitfalls which may occur in the use of listening experiences. One of these is the use of these experiences to take up the extra time which may develop within a lesson. Another is the use of the experiences solely for the purpose of raising the musical appreciation of the students. One final pitfall might be the use of listening experiences on a regular basis. These pitfalls will be avoided if the teacher keeps in mind the purpose for each individual listening experience and plans the lesson accordingly.

THE USE OF MUSICAL GAMES AS A TOOL IN THE CHRISTIAN EDUCATION OF CHILDREN

The term "musical games" is rather nebulous for it could include many of the activities suggested in this chapter and the preceding one. Indeed a successful use of music in education will be so much fun for

¹²Ibid., p. 73.

¹³Mary E. LeBar and Ellen R. Thompson, Activity Music for 4's and 5's (Wheaton, Illinois: Scripture Press Publications, Inc., 1960).

the child that it will seem to him to be more of a game than a learning experience. There are, however, some tools which can only be considered under the heading of musical games.

Delores Rowen mentions one type of musical game in her treatment of music in the education of the young child. She gives this illustration:

As the children gathered together for group time, Mrs. Martin began to sing "Here we are together. . . . There's Karen and Tommy and Peter and Robin. . . ." Hearing his own name helped each child feel an important part of the group.¹⁴

This type of musical game is especially important for the young child, for he is not easily persuaded to join in group activities and through music he is included in an enjoyable way.

Garretson gives one such game in his chapter on singing. He presents a musical roll call as a means for teaching the child to match pitch. This is done by singing the name of the child and requesting that child to answer on the same pitch.¹⁵

FIGURE 5

MUSICAL ROLL CALL

Teacher sings		Child answers		or	
	John-ny		I'm here		pre-sent

¹⁴Delores Rowen, Ways to Help Them Learn--Early Childhood--Birth to 5 yrs. (Glendale, California: G/L Publications, 1972), p. 131, citing Little Ones Sing, Revised Edition (Glendale, California: G/L Publications, 1972).

¹⁵Garretson, op. cit., p. 32.

Built on the interval of the minor third, this experience will not be difficult for the child for this interval is the one used when he is called by a parent. As more and more of this type of game is used the musical phrases can be lengthened and made more difficult, resulting in improved singing.

Another musical game which young children enjoy is the simple dramatization of music through the use of body movements. On page seventy-nine this was mentioned in connection with the use of listening experiences. The purpose for which this tool is utilized as a musical game is that of allowing the children to stretch or be active. In doing so they will work off restlessness and if the music is well chosen they will again be reinforced with the Bible truth. A very good example of this type of musical game is "Noises Made by Feet."¹⁶ This song asks the children to walk with giant footsteps, light and small footsteps, skippity feet, kitty's feet, galloping feet, enormous feet and most importantly, helping feet.

Musical games which are used with older children are of a much different type than those previously cited. The games used with older primary and junior children can be more pointed in their application, and can be used to teach Bible facts or learn memory verses. Often they will involve teams and competition, resulting in further interest. Some games which could be used with this age group would be the answering of questions by the use of musical phrases or some form of musical beanbag in which the child left holding the bag when the music stopped would be required to answer a question. There are many possibilities involved

¹⁶LeBar and Thompson, op. cit., pp. 56-57.

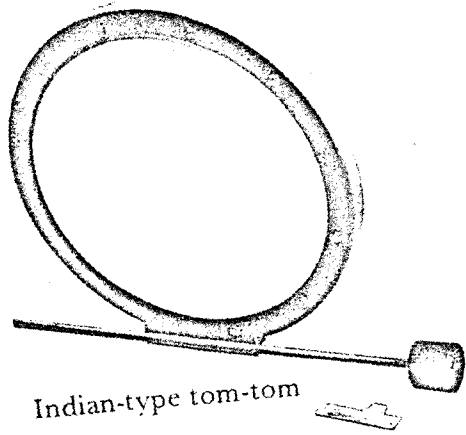
for any teacher who really desires to strengthen the interest of his students.

As with singing, the tools mentioned in this chapter can only be used effectively when the teacher thoroughly understands his students, their backgrounds, their level of maturity and their musical abilities. Not only must he know his students' abilities but he also must have an understanding of his own musical abilities and of the materials available for his use in teaching. When such understanding is certain he may then begin to plan his use of these musical tools so that through them he may effectively communicate the message God has for his students.

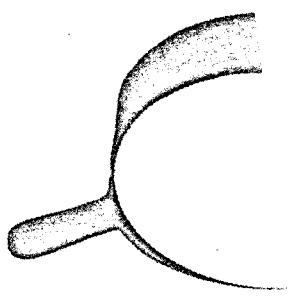
APPENDIX

The appendix for chapter four includes ten transparencies, three group activities and study questions and projects. The material for T4.70. and T4.72a. is taken from books listed in the bibliography for this chapter.

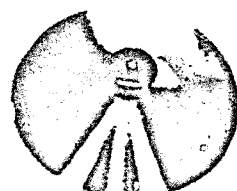
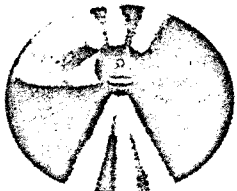
RHYTHM INSTRUMENT



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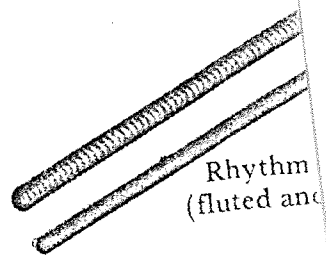
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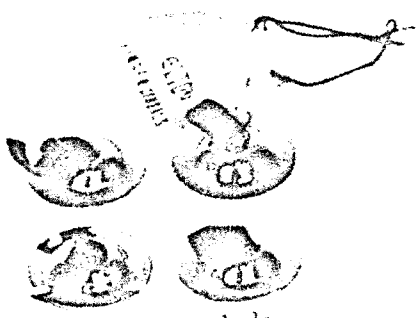
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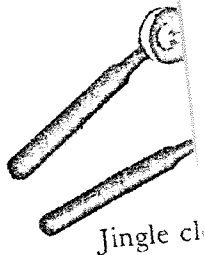
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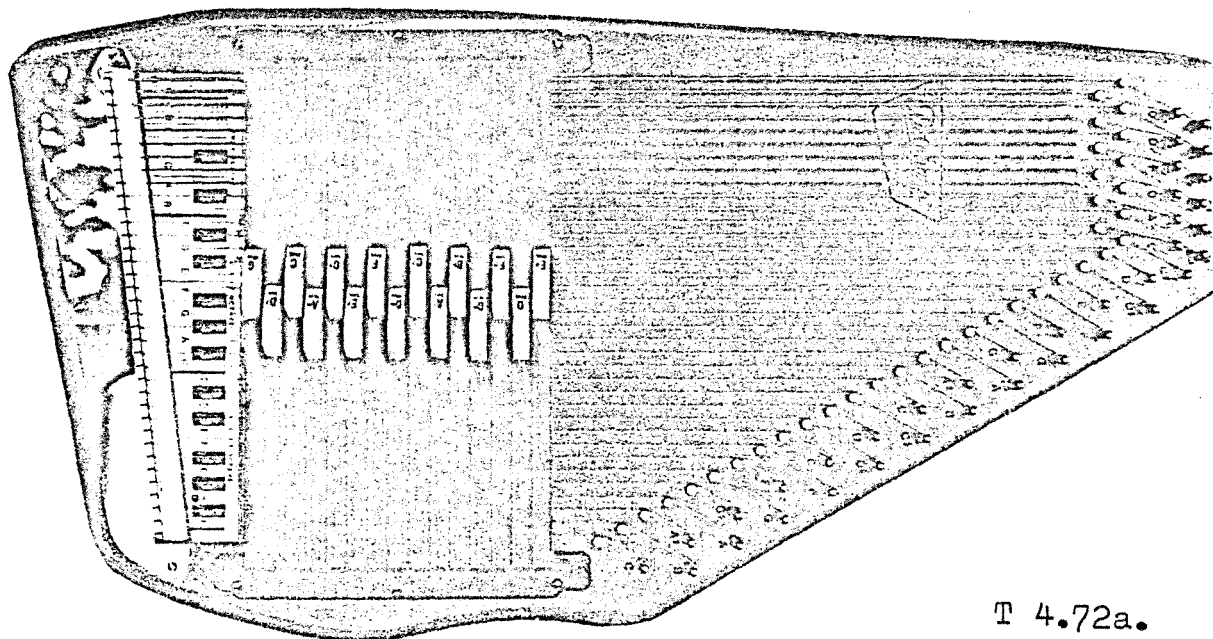
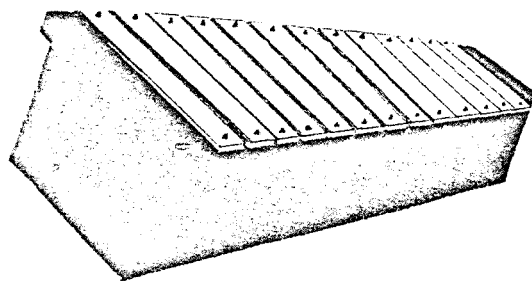
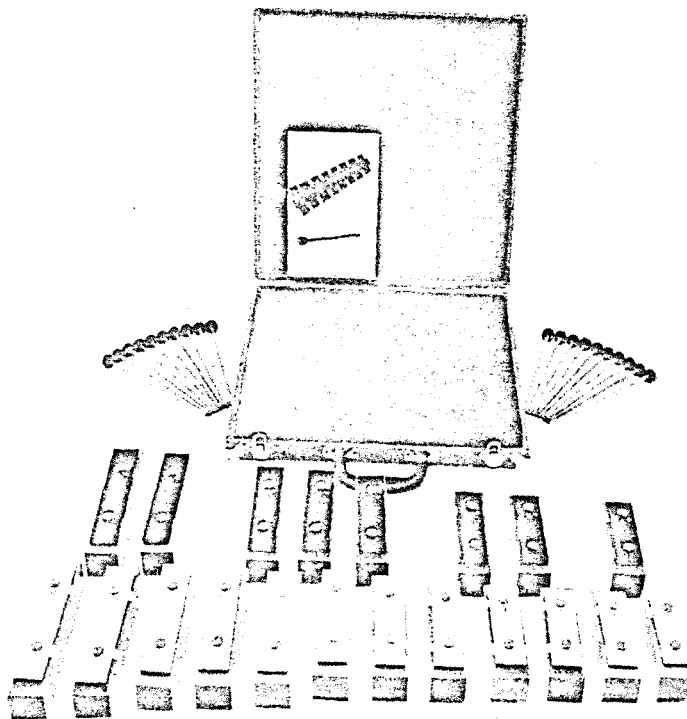
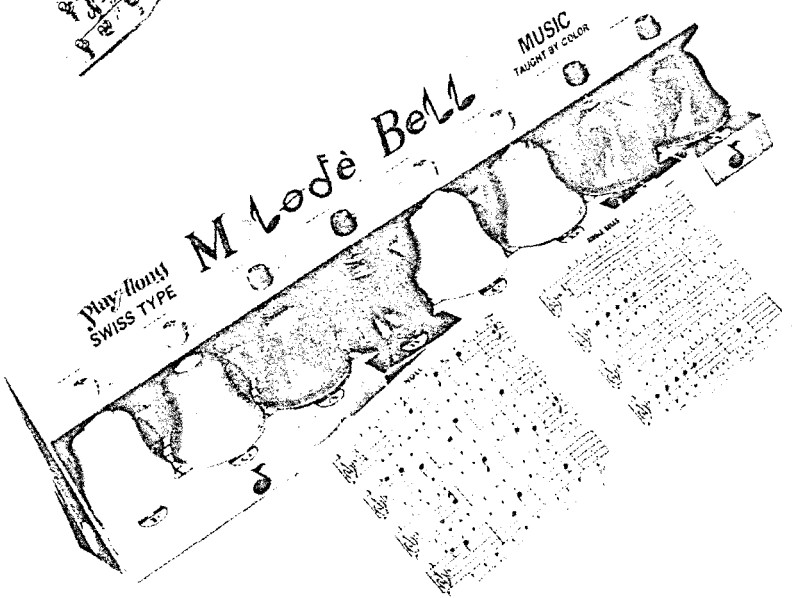
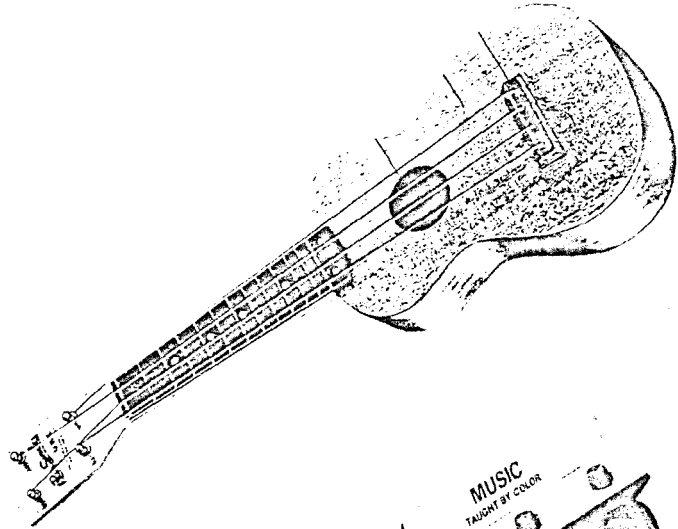
Finger cymbals

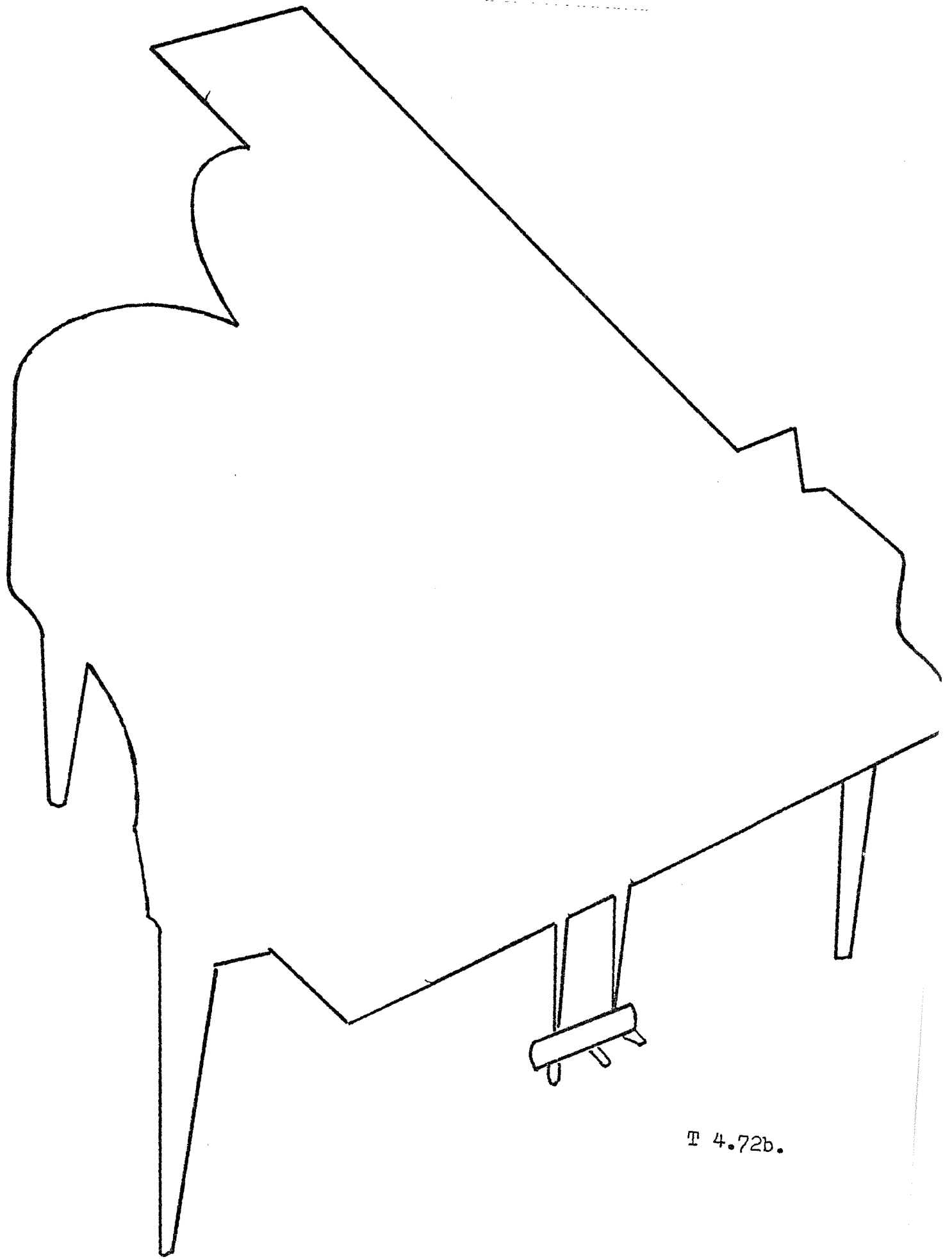


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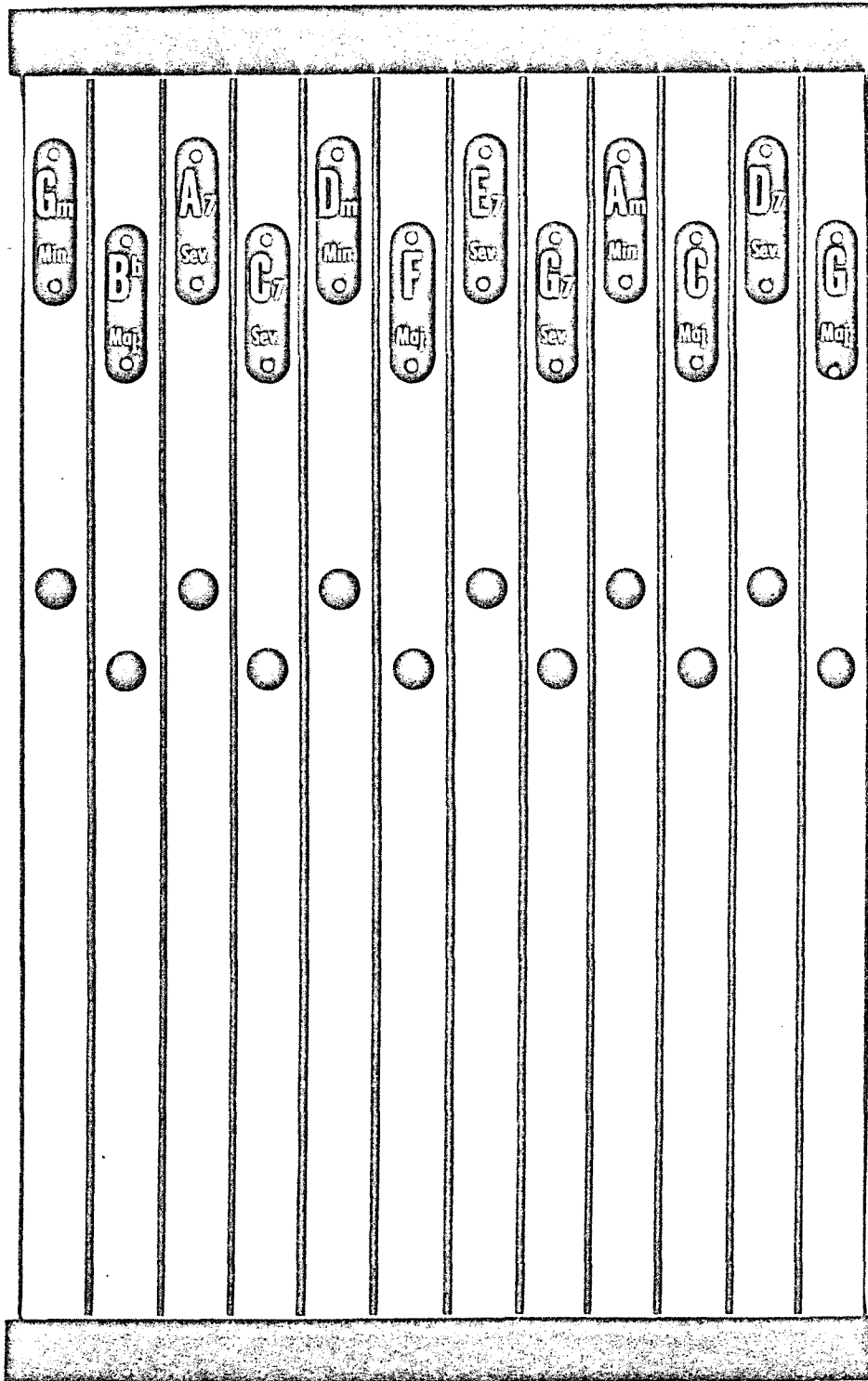
ACCOMPANIMENT INSTRUMENTS





T 4.72b.

AUTOHARP FINGERING BOARD



VIVIAN SHARP MORSCH

"THERE MUST BE SOME LISTENING EXPERIENCES, FOR PEOPLE OF ALL AGES, IN WHICH THE LISTENER IS QUIET AND ALLOWS THE MUSIC TO SPEAK DIRECTLY TO THE HEART. THIS EXPERIENCE IS CLOSELY AKIN TO THE RELIGIOUS EXPERIENCE OF WHICH THE PSALMIST SPOKE, 'BE STILL, AND KNOW THAT I AM GOD' (Ps. 46:10). IT IS IN OUTWARD QUIET THAT THE SPIRIT OF MAN APPREHENDS GOD. IT IS WHEN THE BODY IS INERT AND THE MIND AND EMOTIONS ARE TUNED TO THE SOUND OF MUSIC THAT IT POSSESSES HIS BEING AND HE IS TRULY AWARE OF ITS MEANING AND SIGNIFICANCE. THE EXPERIENCE OF LISTENING TO MUSIC, IN ORDER TO BE POSSESSED BY ITS BEAUTY, WHEN JOINED TO THE SUGGESTION OF THE PSALMIST MAKES A STRONG IMPACT ON THE SPIRIT. THE DISCIPLINE OF LISTENING TO MUSIC (WHEN SO CHANNELED) MAY WELL SERVE TO STRENGTHEN THE DISCIPLINE OF TRUE WORSHIP.

PURE LISTENING EXPERIENCES MAY OCCUR IN THE CHURCH SCHOOL, THE CHOIR, THE CHURCH WORSHIP SERVICES, THE ORGANIZATIONAL MEETINGS, AND ESPECIALLY IN THE HOME."

SINGING EXPERIENCES

1. Songs are included anytime in the program to motivate, heighten or enrich experiences.
2. Songs should be short and incorporate one idea.
3. Very few tunes are used but many stanzas may be added to fit particular situations.
4. More songs may be used in kindergarten classes.
5. Children learn by repetition.
6. Few three year olds can sing a tune but by five years of age much repetition will result in much participation.
7. Voice range is less than an octave, "f" to "e" above middle "c".
- 8.

PLAYING EXPERIENCES

1. A music center can be set up with a few percussion instruments for experimentation.
2. Nursery children play and experiment as individuals.
3. Kindergarten children find playing together in groups more natural and satisfying.
4. Children, those more mature, may participate in the accompaniment of singing.
5. Song accompaniment is always simple, whether it uses piano, guitar, autoharp or zither.
- 6.

Pre-school (cont.)

RHYTHMIC EXPERIENCES

1. Action songs may be used very effectively.
2. Walking and marching may be done to appropriate songs.
3. Singing games are effective.
4. Rhythm band instruments may be used.
5. Kindergarten children may do song dramatizations.
- 6.

LISTENING EXPERIENCES

1. Children listen for the mood of music, therefore music may be used to create an atmosphere of rest, worship or play.
2. Children listen to hear a story in a song.
3. As children become familiar with hymns and songs they listen for enjoyment.
4. Listening experiences may come from piano, recorded music, or voice.
5. Only the best music, text and tune, should be used for listening experiences.
- 6.

CREATIVE EXPERIENCES

1. Pre-school children can create conversational chants and songs, one phrase melodies and rhythmic patterns.
2. Kindergarten children can create simple instruments, rhythmic accompaniment to songs and new stanzas to old songs.
- 3.

SINGING EXPERIENCES

1. One stanza songs are still the best but more ideas can be presented in one song.
2. Songs are learned by rote and imitation ability is high.
3. Songs which will be learned must be discussed so that the children will understand the meaning.
4. Groups may prepare songs for presentation at special occasions.
5. The range of the songs may be from the "e" above middle "c" to the "e" an octave higher.
- 6.

PLAYING EXPERIENCES

1. Music centers may include a wider variety of instruments.
2. Instruments may be used in ensembles.
3. Instruments may be used to accompany songs.
4. Instruments may be used to enrich worship.
5. Instruments may be used to illustrate Bible truths.
6. Some children will be able to learn to play the autoharp, zither, or bells.
- 7.

RHYTHMIC EXPERIENCES

1. Song dramatizations may be used.
2. Singing games may be used.
3. Rhythm instruments may be used.
4. Songs which use motions may be used.
5. Echo clapping or rhythms may be used.
- 6.

LISTENING EXPERIENCES

1. Records may be listened to during worship time for atmosphere, instruction or inspiration.
2. Music may be used to create attitudes such as prayer or rest.
3. Music may be used to illustrate a Bible truth or a lesson aim.
4. Music may be used to teach the children how to listen and sit quietly.
5. Records may be used to teach a new hymn or song.
- 6.

CREATIVE EXPERIENCES

1. Primary children can compose responses to prayer scripture.
2. Primary children can make new stanzas to old hymns.
3. Primary children can compose tunes for Bible verses or poems.
4. Primary children can make instruments.
- 5.

SINGING EXPERIENCES

1. Songs are easily learned and may include hymns, choruses and gospel songs.
2. Children like strong songs which take vitality to sing.
3. Children should learn to select songs which are appropriate for the lesson or service.
4. Songs are used to illustrate and develop lesson aims and Bible truths.
5. Juniors are capable of performing musical arrangements.
6. Hymns and songs should be regularly memorized.
7. Songs may have ranges from middle "c" to the "f" of the second octave.
- 8.

PLAYING EXPERIENCES

1. Children who play piano should be encouraged to accompany singing or to play special numbers.
2. Interest groups such as guitar or brass will enjoy playing together. Most public schools begin their band programs in the fifth grade.
3. Children should be encouraged to provide special music during worship times.
- 4.

RHYTHMIC EXPERIENCES

1. Echo clapping may be used to reinforce difficult rhythmic patterns in new songs.
2. Musical games may be used.
- 3.

LISTENING EXPERIENCES

1. Music may be used to create an atmosphere in worship. (i.e. preludes)
2. Music may be used which will reinforce the lesson aim or Bible truth.
3. Records may be used to learn new songs.
4. Records may be used to teach about cultures to which missionaries have gone.
- 5.

CREATIVE EXPERIENCES

1. Juniors may compose songs.
2. Instruments of a much higher quality can be made, including some wind instruments.
- 3.

Making Rhythm Instruments
GA 4.70.

The teacher of this course would need to have on hand many different materials. He might have nuts, bolts, paper, cardboard boxes, oatmeal boxes, coffee cans, nails or pieces of wire. There should also be available a large quantity of tape and glue.

The object is to have each member of the class make his own rhythm instrument. It may be that the teacher will assign class members certain materials to bring with them but it is very important that there be a great variety, so that creativity will not be hampered. Sufficient time should be allowed for the instruments to be finished and a composition should be played by the whole ensemble when the instruments are completed.

Composition
GA 4.74.

In this group activity the teacher would endeavor to take the class through as many steps, in the sequence given on pages seventy-four and seventy-five, as possible. He may start with step one or with a later step, depending on the musical ability of the group being taught. Since this activity could take a large amount of time, the song for step two should already be written on the blackboard or overhead transparency. A challenging activity would be to use "Sing a Song of Singing" and change the words to fit a title such as "Sing a Song of Rhythms."

Study Questions and Projects

1. What musical tools besides singing are used in your Sunday school? Are they used often, sometimes or seldom?
2. Does your Sunday school own a set of rhythm instruments? Are they used and if they are, by how many classes? Check with music stores and Sunday school supply stores on the cost of rhythm instruments. How much would it cost to have available one instrument for every preschool and beginner student in your Sunday school?
3. Using materials from your own home, make two rhythm instruments with quite different sounds.
4. Read Psalm 150, found on page sixty-nine, and draw a picture of each instrument mentioned. Check this picture with those found in chapter seven.
5. Are there any small accompaniment instruments available for the teachers in your Sunday school? Check with music stores or Sunday school supply stores on the cost of autoharps, zithers, melody bells and tone bells. How much would it cost to have one small accompaniment instrument for each individual classroom in your Sunday school?
6. At what grade level are the children in your city taught to play such instruments as guitar, ukulele or recorder? Are there any children in the junior department of your Sunday school which can play one of these instruments or some other instrument?
7. Attempt to write a song with your class. Present the system given on page seventy-five at the level in which you find your class.
8. Make a list of music which could be used for listening experiences with a lesson that teaches about creation. This could include songs which the children sing, songs or anthems which the church choir has sung, hymns from your church's hymn book, or recordings of classical music.
9. Experiment with use of musical games with your own child or class. Gear these games to their level and then try to judge their reaction. Did the game strengthen social interaction or did it reinforce the lesson aim?

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CHAPTER V

THE USE OF MUSIC TO TEACH BIBLICAL TRUTH TO YOUNG PEOPLE

There is a special challenge to the teaching of young people. This group, which includes everyone from the seventh to the twelfth grade, is very unpredictable. They are not children nor are they yet truly adults and in this peculiar stage called adolescence they often seem childish one minute and adult the next. Young people are inquisitive and have their own special thirst for knowledge which is sometimes evident and sometimes obscured. Their interests seem to continually change back and forth between the spiritual and the material and their attitudes may fluctuate between the serious and the frivolous.¹ Because of these characteristics, young people truly seem to be in a category all their own when it comes to Christian education.

The special characteristics of this age group have caused teachers in public systems of education to spend much time in the development of tools by which they can teach the young person in contemporary society. The Christian educator must make this same effort, for it is only through a variety of educational tools that he will be able to maintain the interest of his students. Once he has maintained this interest, he will then be able to lead them on to an

¹Marjorie Elaine Soderholm, Understanding the Pupil, Part III (Grand Rapids, Michigan: Baker Book House, 1956), p. 89.

individual desire to learn God's truths.

There are many tools which the teacher may use to teach young people, some familiar and some rather unfamiliar. David Stoop lists the methods in two categories, one for small groups and one for large groups. Each one of these may be used as an effective tool in the Christian education of young people.

<u>Small Group</u>	<u>Large Group</u>
1. Brainstorming	1. Debate
2. Buzz groups	2. Demonstrations
3. Case study	3. Drama
4. Circle response	4. Play reading
5. Couple buzzers	5. Spontaneous drama
6. Discussion	6. Film talk back
7. Inductive Bible study	7. Interview
8. Projects and work groups	8. Field trips
9. Time line	9. Lecture
10. Question	10. Listening teams
11. Creative arts	11. Research and report
a. banners and posters	12. Role playing
b. montages	13. Symposium
c. drawings and doodles	14. Panels ²
12. Creative writing	
a. open-end stories	
b. writing role plays	
and squirmy situations	
c. imaginary interview	
d. imaginary diary	
e. write a newspaper	
article or story	
f. graffiti	
g. songs and poems	

The part which music would play in a Sunday school class for young people which was taught by this author is quite evident, for it is listed as only one small part of the method of creative writing, coming after "graffiti" and combined with "poems."

²David A. Stoop, Ways to Help Them Learn--Youth--Grades 7 to 12 (Glendale, California: G/L Publications, 1971), pp. 99-140.

The importance which he places on the use of music is seen even more when one realizes that for most of these methods Stoop gives instructions on their uses. With songs and poems, however, he simply says, "Some members of your group may have some poetic talent and can create some beautiful lyrics or read. Encourage them to share their creations with the group. Provide opportunity and materials for this kind of writing as well."³ What materials or types of opportunities, he does not say. He does mention that there should be a time for evaluation of these creations and that they should be used in a worship setting, but these comments are intended for all forms of creative writing.

It must be said that this author is not the only one who does not list music as an important method of instruction for young people. Indeed this is the general opinion held by those who write on the subject. Within this manual another opinion is set forth, for just as music is an effective teaching tool in the Christian education of children it may also be as effective with youth. With this view in mind, this writer would include music in the preceding list, on the same level as the tool of creative writing and list under it those tools which will be studied in this chapter.

MUSICAL TOOLS FOR TEENS

Although there are many tools which will be discussed in this chapter, the most important is the use of hymns and songs. Just as with

³Ibid., p. 121.

the music for children, the hymns and songs used with young people are usually not given enough thought. The choice of songs seldom takes into account the lesson aims, the young people's musical abilities or the methods by which this tool will be used. It is no great surprise that the hymn singing in the Church is at a low ebb.

Many methods of hymn presentation may be used with young people. These methods may include singing or they may not. If singing is used, the same planning must be done that is done for congregational singing. This will be discussed in chapter six. Other methods which may be used are:

1. Hymn studies
2. Paraphrasing hymns
3. Mixing and matching of tunes and texts
4. The writing and use of hymn medleys for musical services

The study of a hymn can be an exciting spiritual event in the life of a young person. There is such a large amount of Biblical and experiential truth included in the hymns of the Church that the typical Christian often misses much of their significance. No better time can be found in the Christian education of the Church for this knowledge to be gained than during the teen years, a time when young people are doing so much searching and questioning.

A hymn study may be done by the teacher in lecture form, it may be done inductively, it may include the stories behind the writing of the hymn or it may be presented by students to the class. One approach which was used in a Scripture Press teacher's quarterly for junior highs, was the relating of the hymn "Trust In The Lord" to the scripture

and the theme of the lesson. This method was to be used in the departmental opening and was to be led by the superintendent. The format for this method included a discussion of the word trust, a reading of Proverbs 3:5-9 by the boys, a reading of Psalm 37:3 by the girls, an explanation of each of the stanzas and the singing of the hymn.⁴

Paraphrasing of a hymn can be a very rewarding tool for the teacher as well as the students. The teacher will immediately know if the members of the class understand the hymn by the way in which they paraphrase the hymn and if the young people become proficient enough, the paraphrases might be set to a tune of their own. The first time paraphrasing is used, examples of how to paraphrase may be taken from the Living Bible. These passages should be good examples of scriptures that are much harder to understand without the use of the paraphrase.

The mixing and matching of tunes and texts is a method which will take an extra amount of musical knowledge by the teacher and the technique will need to be taught to the students. It is extremely important that there be hymnals available which include an index of tunes and an index of meters. After the students have an understanding of meter they will find it rather easy to use the indices to match the tunes. An example of a list of texts to fit one tune is given below. Most of the tunes of the hymn texts listed would also work as the common tune for the whole group.

⁴Emily Nicholson (ed.), "Look Up for Comfort" Young Teen Teacher/Supervisor, XLII, 1 (1975), 40.

Tune: Amazing Grace - Arr. by Edwin O. Excell, 1900

Texts: Amazing Grace! How Sweet the Sound - Newton, 1779
 O for a Faith That Will Not Shrink - Bathurst, 1831
 Am I a Soldier of the Cross - Watts, 1724
 O for a Thousand Tongues to Sing - Wesley, 1739
 O for a Heart to Praise My God - Wesley, 1742
 Must Jesus Bear the Cross Alone - Shepherd, 1693

The final method of using hymns and songs as a tool for the education of young people to be discussed is that of the making of medleys. A medley is simply a group of songs, arranged in a specific order to present a given message. Medleys are often used by choirs and orchestras in worship services and concerts. A medley written by the young people may be used in this way. Medleys may also be arranged by the teacher and used in an opening or other youth service. The medley presented here could be used in this way.

Hymn - Great Is Thy Faithfulness

1st Teen: "Great is Thy, faithfulness, Lord, unto me."
 To think that the God who created the universe also made me.
 And He not only made me, but He is also constantly thinking
 about me!

Song - I Was in His Mind

2nd Teen: God's thoughts have always been toward us.
 And we are secure in Him, as we live in Him moment by moment.

Song - Moment by Moment

3rd Teen - As we live in Him, He not only keeps us every
 moment, but He will guide our future, just as He has our past.

Hymn - Be Still, My Soul (2nd stanza only)

4th Teen: Let nothing shake our confidence, then,
 because we have a strong God on our side, who is always
 with us, and who is in charge of our world.

Hymn - A Mighty Fortress Is Our God⁵

One tool which also involves hymns and songs is that of the matching of hymns or songs to a given scripture, Bible truth or lesson aim. The teacher who uses hymn singing effectively will do this in each departmental opening but often the young people will not be aware of the significance of the songs used. This tool, however, will cause the young people to begin thinking about what the hymns are teaching them, for they will be choosing hymns according to their content.

Several methods may be used with this tool. One would be to list a small number of hymns and songs and ask the students to choose, by reading the texts, which would match the truth presented in the lesson. One could even ask them to sing the hymns and decide which tunes would best be descriptive of the truth. If the time allowed is not too long the teacher could use this tool by asking the students to use the indices in the back of the hymnal to make a list of all hymns that would fit the lesson truths. The ultimate method for use with this tool would be to have the students plan a worship service and pick the hymns to match a theme, possibly a theme which would be progressively developed throughout the hymn service.

Another tool which is closely tied to the use of hymns and songs is hymn dramatization. This tool is listed by itself because it may become an important part in the Christian education of the young people. Not only will it teach them through the use of music but it may lead to other dramatic activities.

⁵Emily Nicholson (ed.), "Is God in Charge?" Young Teen Teacher/Superintendent, XLI, 1 (1974), 45.

Books of hymn dramatizations may be found in many libraries and Christian book stores. These are often well written and are challenging to the young people. One book which this writer has used is Hymn Dramatization by Nellie E. Marsh and William A. Poovey. The hymn dramatizations of Christmas carols which are found in this book may be used as a stepping stone to the full utilization of this tool.⁶

When this tool has been used by the young people and the dramas have been performed successfully by them, the teacher may be able to lead the young people in the writing of such dramas. This may be done by first developing role-play situations from a hymn and allowing the students to freely improvise. There may be especially gifted young people who could then be challenged to write a hymn dramatization. Once a production like this has been accomplished there is no limit to what the class may try.

Composition of songs and hymns by the young people will have many educational and experiential benefits for a youth group. The tool of composition must not be pushed too forcefully though, for this is quite an individualistic endeavor. Each young person will certainly have spiritual experiences or spiritual truths which have impressed them enough to be put in creative form but only those who have some skill in music will be able to be successful in the writing of songs. If, however, there are those who have displayed talents in this area, the whole class or youth group may easily become involved in this tool by

⁶Nellie E. Marsh and William A. Poovey, "Silent Night, Holy Night," Hymn Dramatization, (Cincinnati, Ohio: The Standard Publishing Company, 1942), pp. 171-176.

suggesting ideas, texts, correlated art or by the performance of the composition.

One form of this tool with which a whole group of young people may become involved is the composition of Psalm tunes. If the teacher or one of the students is able to play the piano, the same method may be used as that listed in the composition of tunes by children. The text should be read to gain an understanding of the mood of the Psalm. The pianist should then play some minor and major scales and the class should pick the mode best suited for the Psalm. Then class members may be allowed to go off by themselves and try to sing or hum a tune. One by one these tunes would then be recorded on staff paper and finally voted on by the class. These Psalms should then be sung often enough to commit them to memory, so that the students might be able to carry their tunes, and thus the words of the scripture, wherever they go.

There are two tools which could be used with the music of the contemporary youth scene. The first of these is the changing of words of popular songs to fit a Christian theme. Many of the songs which are more easily used in this way are of the folk rock style. The change of words may involve only a few words or it may go so far as to just use the tune of the popular song. Several songs which have been used in this way are "Blowin' in the Wind" and "Bridge Over Troubled Waters."

The second tool which uses popular tunes would be that of asking questions of the message which the popular song presents or the answering of questions which the popular song raises. Many of these songs have quite moralistic messages while others may be completely hedonistic in nature, but either kind of song may be used to illustrate

a point in a lesson if it is used with care. The following song was recorded by Elton John several years ago.

Where to Now St. Peter

I took myself a blue canoe
And I floated like a leaf
Dazzling, dancing,
Half enchanted
In my Merlin sleep

Crazy was the feeling
Restless were my eyes
Insane they took the paddles
My arms were paralyzed

So, where to now St. Peter
If it's true I'm in your hands
I may not be a Christian
But I've done all one man can
I understand I'm on the road
Where all that was is gone
So, where to now St. Peter
Show me which road I'm on

It took a sweet young foreign gun
This lazy life is short
Something for nothing always ending
With a bad report

Dirty was the daybreak
Sudden was the change
In such a silent place as this
Beyond the rifle range.⁷

This song portrays much of the mood of today's society which is without hope, and questions such as, "Where is this man's hope resting?", or "What is his greatest problem?" would help to point out just where contemporary man is spiritually.

The last tool to be mentioned in this chapter was found in a junior high age quarterly published by the Aldersgate Graded Curriculum.

⁷Elton John, "Where to Now St. Peter," Tumbleweed Connection, (New York: Universal City Record, MCA, Inc., 1970).

This tool was listed in that quarterly as a creative total unit study option. The unit was "Exploring the Old Testament" and the unit purpose was, "to help young teen students see how God has worked through a particular people, the Israelites, to reveal His nature and His will for man and to prepare men for the coming of the Saviour."⁸ The optional tool which the quarterly suggested for fulfilling this purpose was the learning and performance of a musical.

The teacher was given two musicals from which to choose, each fitting quite well with the unit purpose. The first, *It's Cool in the Furnace*, was suggested for use with younger teens and the second, *Come Together*, being a little more difficult, was suggested for use with older teens. A list of session titles was correlated with scripture passages from the Old Testament and the songs from the musicals to create a total unit plan.⁹ It was then suggested that each week one new song would be learned and the lesson matched to that song would be taught.¹⁰ At the end of the unit the musical would be presented to the rest of the church.

There are many benefits to be gained from the use of this tool. First of all, it will be a totally new kind of learning experience for the young people and upon successful completion will lead to a further understanding of the message of the Old Testament. Secondly, such a tool may have real appeal to those young people outside of the Church who have interests in the area of music. Thirdly, the finished product

⁸Carolyn Dingus, (ed.), "Free Flight," Young Teen Teacher, VII, 1 (1975), 10.

⁹Ibid., 11.

¹⁰Ibid., 10.

may be presented for the church or for outside groups resulting in the outward witness of the young people. Finally, this tool may be used through the Sunday school or youth group to develop a youth choir program.

There is one major problem with the use of a musical which must be noted. Not all young people have the same interest in music and not all young people, especially at the junior high level, have the vocal skills necessary to learn a musical. It is therefore very necessary for the teacher to know his students well enough to predict their reaction to such an effort. The problem of exclusion of those who either cannot sing or do not wish to sing may be overcome, however, by providing activities other than singing, which would add to the overall production. Some of these might be the painting of scenery, the arrangement of lighting, costuming, or use of the necessary recording equipment.

The opportunities for the use of musicals are abundant. In recent years many youth musicals have been written and have been published for varying age levels. One need not wait for a format or instruction to be printed in a youth quarterly, however, for many of the musicals now being used could easily be divided into weekly sections and used to teach Bible truths.

The forgoing musical tools are not an exclusive list. The possibilities are as great as the imagination of the teacher and of the young people. Young people can be creative, they are usually very enthusiastic and they have reached a high level of musicality. With these characteristics in mind the dedicated teacher will be well

rewarded if he uses music as one of the tools to teach God's Word.

PLANNING A LESSON FOR YOUNG PEOPLE

How does one choose which tool he will use to teach a particular truth? Findley Edge said,

Again the teacher's aim for the lesson is the determining factor. How shall the teacher teach so that he will have the best possibility of achieving his purpose? The methods the teacher plans to use are almost as important as the content of the lesson. It is tragic for a teacher to spend a long period of time studying and preparing the content he plans to teach and then give little or no consideration to the most effective methods of using this material.¹¹

It is important that the teacher spend a great deal of time in the preparation of his teaching tools and the first consideration will be which tool will best fit the lesson aim.

There are of course other criteria by which one will choose his teaching tool. Some of these are:

1. The size of the group.
2. The size of the room.
3. The time available.
4. The facilities available.
5. The resources available.
6. The proximity of other groups.
7. The age of the group members.
8. The climate of the group.
9. The teacher.¹²

The relationship which some of these play to the selection of the teaching tool is quite obvious. A very small group of young people would not be expected to spend a whole unit learning a musical nor would

¹¹Findley B. Edge, Helping the Teacher, (Nashville: Broadman Press, 1959), pp. 40-41.

¹²Stoop, op. cit., pp. 87-90.

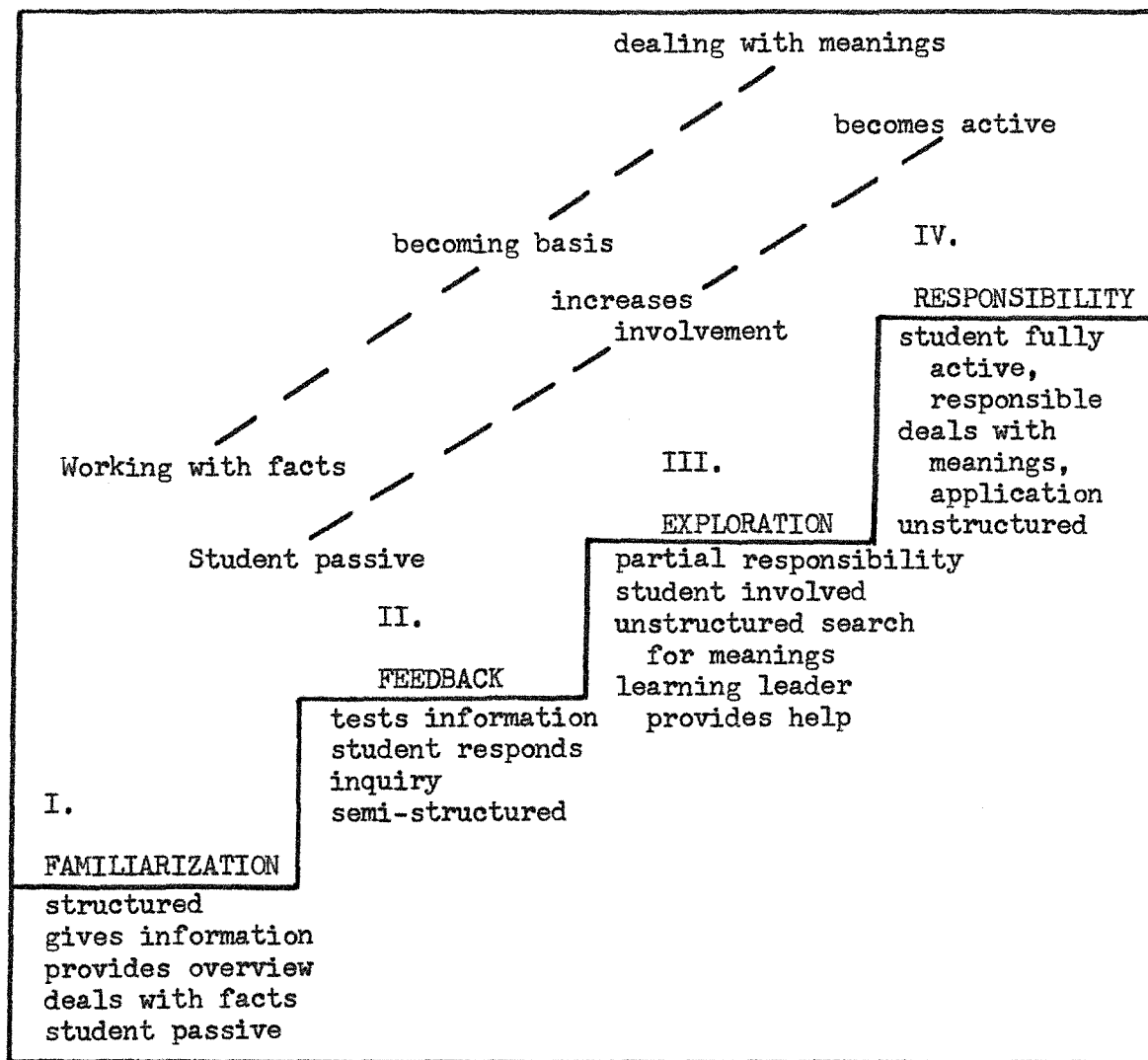
a group surrounded by adult Sunday school classes. A class which only has forty-five minutes for a period would not be expected to write a hymn or song in only one period. A large room would be needed in order for a hymn dramatization to be practiced. For various musical tools a piano would be needed. All of these situations would definitely affect which tool would be used.

The criterion which is of second importance to that of the lesson aim is the ability of the teacher. This is especially true in the use of music as a teaching tool. Some of the musical tools, the use of hymns especially, may be used by the teacher who has only an average background in music. Others, however, will need greater skills. One example would be hymn dramatizations, which in order to be successful, would need to be used by a teacher with some understanding of drama. A teacher would need some conducting skills to be able to lead a class in the use of a musical. If these skills are lacking, one must not give up hope, for there may be a qualified person in the church who would be able to help the teacher.

Which method will be chosen depends not only on these criteria but also on the type of learning process which will be used. Will it be one in which the student is primarily gaining information from the teacher or will it be one in which the student responds to the information given? Will it involve an exploratory process by the student or will it require the student to learn and progress on his own? These four learning processes are presented by Stoop in the following chart form.¹³

¹³Ibid., p. 40.

CHART III
THE LEARNING PROCESS



Stoop considers these learning processes as being progressive, with each being built upon the previous steps.¹⁴ He notes, however, that many teachers never go beyond the first step, usually only lecturing to their young people.¹⁵ When one places this chart alongside

¹⁴Ibid., pp. 36-41.

¹⁵Ibid., p. 37.

the chart of Hoag's Ladder of Learning he will immediately see how this stagnation on step one will lead not only to disinterest but also to a low level of recall.

The relevance of this information to the use of the musical tools with young people is seen in the fact that these musical tools may be used in each of the learning processes, except the first. Feedback comes automatically with the use of hymn singing, hymn paraphrasing, questioning of contemporary songs and the use of musicals. The exploration process is in full bloom as the young people study a hymn to ascertain its true meaning or work individually to write a song text or tune. Most importantly the skills they will learn in their use of music may be used throughout the rest of their lives as they accept responsibilities within the church.

Having developed a system for the choice of educational tools the teacher will then wish to develop a plan for using these tools throughout a unit. This plan will begin to take shape as the teacher studies the total unit at the beginning of the quarter. At this time it would be valuable for the teacher to list the lesson aims, begin to choose those songs which can be used, and plan the tools he will use with those songs. Finally he will list the audiovisuals or other materials with which he will present the songs. An example follows.

The lesson aims for the high school lesson "In the Beginning, God" are that each student will know that faith in God is intellectually valid and that faith in God goes beyond reason.¹⁶ This is the first

¹⁶Joseph Coleson, (ed.), "In the Beginning, God," Senior Teen Teacher, IV, 1 (1972), 5.

lesson in a unit which studies the book of Genesis and is followed by five lessons which deal directly with creation and the fall of man.

With this first lesson, these songs could be used:

1. Faith of Our Fathers.
2. My Faith has Found a Resting Place.
3. I Believe God is Real.
4. Faith In God Can Move a Mighty Mountain.

The tools which could be used might include an inductive study of "My Faith has Found a Resting Place," or possibly they might include a search for verses of scripture which would match the teachings of this song. Study sheets could be handed out to guide the students and the work could be done in small groups. A plan such as this could be completed at the beginning of the unit resulting in more time from week to week for the teacher to study the content of the lessons.

Throughout this chapter, the tools of music which may be used to teach young people have been discussed in the light of their effectiveness, their methods and their planning. It must be understood, however, that music is not the only tool. A well-meaning teacher, gifted in music, might otherwise use music to the point where it is no longer interesting or effective. In speaking about the choice of the best method, Edge mentions that Dr. Gaines S. Dobbins once said, ". . . the worst method is the method that is used all the time. Regardless of what method it is--discussion, question and answer, or lecture--if it is used Sunday after Sunday with no variation, that is the worst method."¹⁷

Music is only one tool out of the many that were listed at the

¹⁷Edge, op. cit., p. 74.

beginning of this chapter, but it can be an important and an effective tool. It is not just an extra ingredient in the lesson or just a means of effective fellowship but is an interesting, exciting, and rewarding tool in the Christian education of young people.

APPENDIX

The appendix for chapter five includes seven transparencies, two handouts, two group activities and study questions.

EDUCATIONAL TOOLS FOR
YOUNG PEOPLE

David A. Stoop

SMALL GROUP

1. BRAINSTORMING
2. BUZZ GROUPS
3. CASE STUDY
4. CIRCLE RESPONSE
5. COUPLE BUZZERS
6. DISCUSSION
7. INDUCTIVE BIBLE STUDY
8. PROJECTS AND WORK GROUPS
9. TIME LINE
10. QUESTIONS AND ANSWERS
11. CREATIVE ARTS
 - a. banners and posters
 - b. montages
 - c. drawings and doodles
12. CREATIVE WRITING
 - a. open-end stories
 - b. writing role plays and squirmy situations
 - c. imaginary interview
 - d. imaginary diary
 - e. write a newspaper article or story
 - f. graffiti
 - g. songs and poems

LARGE GROUPS

1. DEBATE
2. DEMONSTRATIONS
3. DRAMA
4. PLAY READING
5. SPONTANEOUS DRAMA
6. FILM TALK BACK
7. INTERVIEW
8. FIELD TRIPS
9. LECTURE
10. LISTENING TEAMS
11. RESEARCH AND REPORT
12. ROLE PLAYING
13. SYMPOSIUM

LEARN WITH MUSIC

1. Hymns and songs
 - Singing
 - Hymn studies
 - Paraphrasing
 - Mix and match
 - Medley
2. Matching music to Scripture, Bible truths and Lesson aims
3. Hymn dramatizations
4. Composition
 - Original songs
 - Psalm tunes
5. Contemporary youth music
 - Recycle hits
 - Questions and answers
6. Youth musicals

WHERE TO NOW ST. PETER

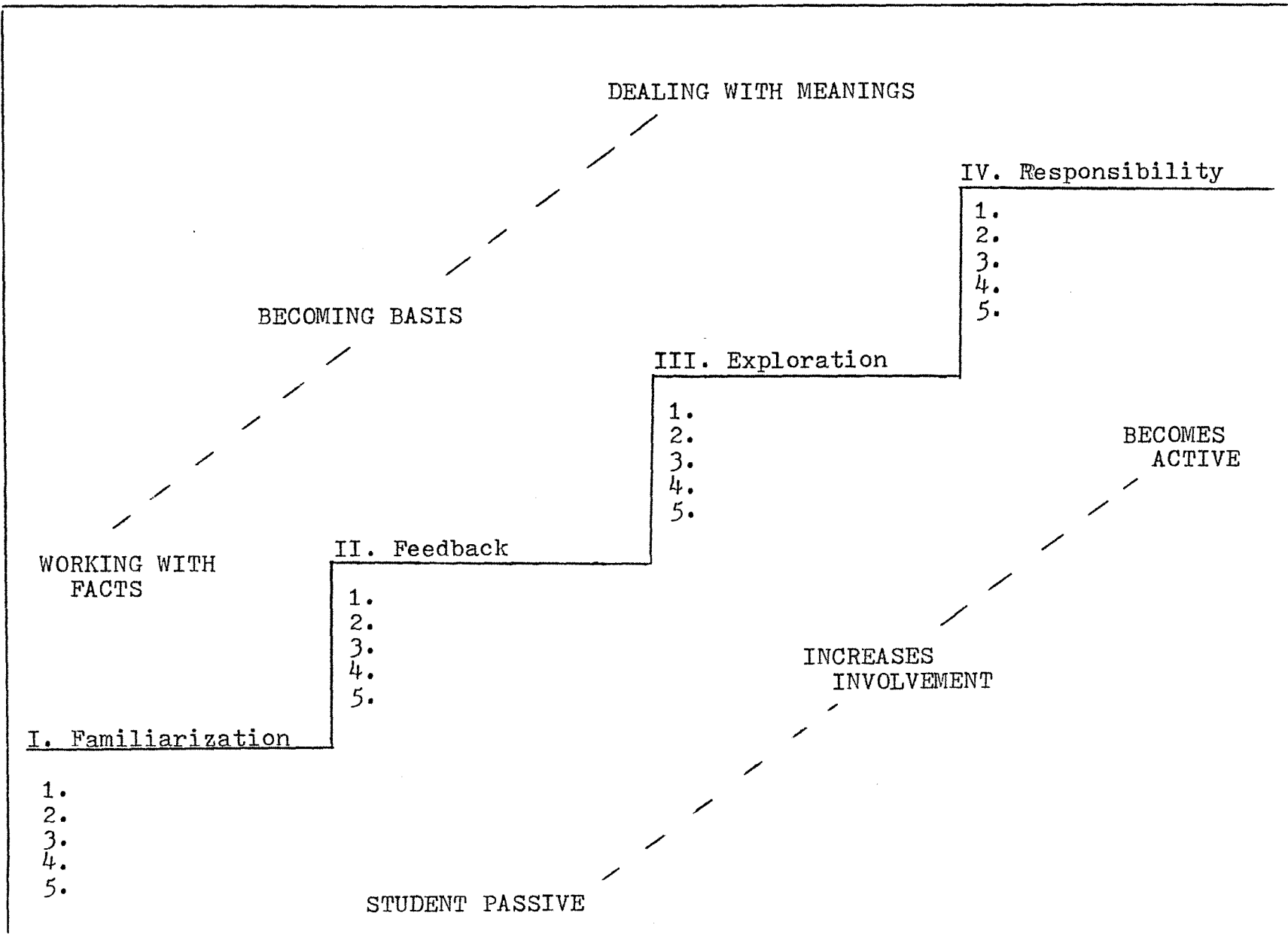
I took myself a blue canoe
And I floated like a leaf
Dazzling, dancing,
Half enchanted
In my Merlin sleep

Crazy was the feeling
Restless were my eyes
Insane they took the paddles
My arms were paralyzed

So, where to now St. Peter
If its true I'm in your hands
I may not be a Christian
But I've done all one man can
I understand I'm on the road
Where all that was is gone
So, where to now St. Peter
Show me which road I'm on

It took a sweet young foreign gun
This lazy life is short
Something for nothing always ending
With a bad report

Dirty was the daybreak
Sudden was the change
In such a silent place as this
Beyond the rifle range.



LESSON AIMS	RELATED SONGS	METHODS	AUDIOVISUALS
<p>Lesson 1.</p> <p>Faith in God is intellectually valid.</p> <p>Faith in God goes beyond reason.</p>	<p>Faith of Our Fathers</p> <p>My Faith Has Found a Resting Place</p> <p>I Believe God is Real</p> <p>Faith in God Can Move a Mighty Mountain</p>	<p>1. An inductive study of "My Faith Has . . ."</p> <p>2. Match verses of Scripture to the verses of this hymn.</p>	<p>1. Study sheets outlining important questions.</p> <p>2. Committees to work on the various verses of the hymn.</p>
<p>Lesson 2.</p> <p>Creation as the work of God is the most scientifically satisfying theory of the origin of the universe.</p>	<p>The Spacious Firmament On High</p> <p>Master Designer</p> <p>My Little World</p> <p>How Great Thou Art</p> <p>It Took a Miracle</p>	<p>1. Learn a new hymn (The Spacious . . .)</p> <p>2. Play "My Little World" and ask how the music portrays the message.</p>	
<p>Lesson 3.</p> <p>Man is special because he is created in the image of God.</p>	<p>In the Image of God</p>		

LESSON AIMS	RELATED SONGS	METHODS	AUDIOVISUALS
<p>Lesson 4</p> <p>Man is responsible to God for his treatment of the world, its life, and its resources.</p>			
<p>Lesson 5</p> <p>Man's sinful nature has its origin in Adam's sin in Eden.</p>			
<p>Lesson 6</p> <p>God is grieved by man's sin.</p> <p>God must, in the end, punish the unrepentant sinner.</p>			

LESSON AIMS	RELATED SONGS	METHODS	AUDIOVISUALS
Lesson —			
Lesson —			
Lesson —			

T 5.101c.

"It's Cool In The Furnace"¹⁸

<u>Session</u>	<u>Scripture</u>	<u>Songs</u>
THE DAWN OF TIME	Genesis 3:1-10; 6:5-9; 9:8-13	"Let the People Praise"
FATHER OF NATIONS	Genesis 12:1-9; 17:1-7	"Show Us the Dream"
PRISON AND PROVIDENCE	Genesis 37:17-28; 39:21-23; 41:38-40; 45:4-5	"It Pays to Remember"
BIRTH OF A NATION	Exodus 1:7-14, 22; 3:1-12; 12:37-42; 14:5-29	"It's Cool in the Furnace"
WILDERNESS EXPEDITION	Exodus 16:11-15; 17:1-6; 19:16-20; 20:18-25; 32:15-24; Numbers 13:17-33; 14:26-35	"Nebuchadnezzar's Decree"; "Let the People Praise"; "Show Us the Dream"
IN THE PROMISED LAND	Joshua 24:11-29; Judges 2:2, 7, 10-13; 6:11-16; 7:16-22; 13:1-5; 15:14-16, 20	"It pays to Remember"
GIVE US A KING	I Samuel 8:19; 13:13-14; 11:1-15; 15:13-23; 16:1-13; I Chronicles 10:1-14; 22:5; 28:2-3; II Samuel 5:19, 25	"Know When to Say 'No'"
FROM GREATNESS TO DEFEAT	I Kings 3:3-14; 5:1-18; 8:22-61; 10:23-27; 12:1-20, 25-32; II Kings 17:1-18	"Shadrach"; "Know When to Say 'No'"
GOOD MEN IN BAD TIMES	II Kings 18:1-7; 25:1-11	"Shadrach"; "Know When to Say 'No'"
FAITHFUL UNDER PRESSURE	Daniel 1:3-7, 17; 3:12-18, 22-30	"Nebuchadnezzar's Decree"
HOME AGAIN	Nehemiah 2:9-18; 4:1-9; 6:5-9; 8:1-10	"Let the People Praise"

¹⁸Dingus, op. cit., 11.

"Come Together"¹⁹

<u>Session</u>	<u>Scripture</u>	<u>Songs</u>
THE DAWN OF TIME	Genesis 3:1-10; 6:5-9; 9:8-13	"Come Together"; "His Name Is Jesus"; "Hallelujah! His Blood Avails for Me"; "All We Like Sheep"; "God So Loved the World"
FATHER OF NATIONS	Genesis 12:1-9; 17:1-7	"He Is Here"; "People of God"; "Holy, Holy"; "Blest Be the Tie"
PRISON AND PROVIDENCE	Genesis 37:17-28; 39: 21-23; 41:38-40; 45: 4-5	"Doxology"; "People of God"; "Blest Be the Tie"
BIRTH OF A NATION	Exodus 1:7-14, 22; 3: 1-12; 12:37-42; 14:5- 29	"Hallelujah! His Blood Avails for Me"; "Doxology"
WILDERNESS EXPEDITION	Exodus 16:11-15; 17: 1-6; 19:16-20; 20:18- 25; 32:15-24; Numbers 13:17-33; 14: 26-35	"He Is Here"; "Clap Your Hands"
IN THE PROMISED LAND	Joshua 24:11-29; Judges 2:2, 7, 10-13; 6:11-16; 7:16-22; 13:1-5; 15:14- 16, 20	"Clap Your Hands"; "Hallelujah! His Blood Avails for Me"; "People of God"; "All We Like Sheep"; "God So Loved the World"
GIVE US A KING	I Samuel 8:19; 13:13- 14; 11:1-15; 15:13-23; 16:1-13; I Chronicles 10:1-14; 22:5; 28:2-3; II Samuel 5:19, 25	"All We Like Sheep"

¹⁹Ibid.

HO 5.96b. (cont.)

<u>Session</u>	<u>Scripture</u>	<u>Songs</u>
FROM GREATNESS TO DEFEAT	I Kings 3:3-14; 5:1-18; 8:22-61; 10:23-27; 12: 1-20, 25-32; II Kings 17:1-18	"Turn Our Hearts"; "Holy, Holy"; "Freely, Freely"; "Greet Somebody in Jesus' Name"; "All We Like Sheep"
GOOD MEN IN BAD TIMES	II Kings 18:1-7; 25:1- 11	"Turn Our Hearts"; "Freely, Freely"; "Greet Somebody in Jesus' Name"; "All We Like Sheep"
FAITHFUL UNDER PRESSURE	Daniel 1:3-7, 17; 3: 12-18, 22-30	"He Is Here"; "Holy, Holy"; "Freely, Freely"
HOME AGAIN	Nehemiah 2:9-18; 4:1- 9; 6:5-9; 8:1-10	"Clap Your Hands"; "Doxology"; "Holy, Holy"; "Is He Coming for You"; "Finale" (and on to end)

HO 5.97.

List of Youth Musicals

Title:	Composer:	Publisher:
<u>A Celebration of Hope</u>	Paul Johnson and Otis Skillings	Lillenas
<u>The Apostle</u>	Cam Floria	Lexicon
<u>Breakthrough</u>	Don Wyrzten	Singspiration
<u>Celebrate Life</u>	Ragan Courtney and Buryl Red	Broadman
<u>Come Together</u>	Carol and Jimmy Owens	Lexicon
<u>The Common Cup</u>	Ed Seabough and Buryl Red	Broadman
<u>Encounter</u>	Ed Seabough and Bill Cates	Broadman
<u>God . . . So Loved The World</u>	Bob Burroughs	Singspiration
<u>The Good Life</u>	John W. Peterson	Zondervan
<u>Good News</u>	Bob Oldenburg	Broadman
<u>Happening Now</u>	Bob Oldenburg and Eddie Lunn	Broadman
<u>Happiness</u>	Bob Krogstad and Dave Kirschke	Singspiration
<u>Hello, World!</u>	Buryl Red	Broadman
<u>Here Comes the Son</u>	Paul Johnson	Lexicon
<u>I Want You</u>	Tom and Frances Adair	Lexicon
<u>If My People</u>	Carol and Jimmy Owens	Lexicon
<u>It's Cool in the Furnace</u>	Buryl Red and Grace Hawthorne	Word
<u>It's Gettin' Late</u>	Cam Floria	Lexicon
<u>Jesus is Coming</u>	John W. Peterson	Singspiration
<u>Joy</u>	Ed Seabough and Bill Cates	Broadman

HO 5.97. (cont.)

Title:	Composer:	Publisher:
<u>Light of the World</u>	Joe Parks	Singspiration
<u>Lightshine</u>	Buryl Red and Grace Hawthorne	Word
<u>Life</u>	Otis Skillings	Lillenas
<u>Love</u>	Otis Skillings	Lillenas
<u>Man in the Dark</u>	Don Newman and Clifford Warne	Singspiration
<u>The Namegivers</u>	Bill O'Brien, Rob Sellers, and Larry Willicoxon	Broadman
<u>Natural High</u>	Kurt Kaiser and Ralph Carmichael	Lexicon
<u>The New Covenant</u>	John Fisher	Lexicon
<u>New Vibrations</u>	Tedd Smith	Lexicon
<u>New Wine</u>	Ralph Carmichael and Keith Miller	Lexicon
<u>No Haste</u>	Ed Seabough and Bob Burroughs	Broadman
<u>Now Hear It Again</u>	Bob Burroughs	Broadman
<u>Our House</u>	Flo Price	Lexicon
<u>Purpose</u>	Phillip Landgrave	Broadman
<u>Reaching People</u>	William J. Reynolds	Broadman
<u>Real</u>	Bob Oldenburg and Lanny Allen	Lexicon
<u>Reconciliation</u>	Ed Seabough and Bill Cates	Broadman
<u>Requiem For a Nobody</u>	Tedd Smith	Lexicon
<u>Sam</u>	Bobby Hammack and Tom Adair	Lexicon
<u>The Searcher</u>	Richard Milham and Bob Burroughs	Broadman

HO 5.97. (cont.)

Title:	Composer:	Publisher:
<u>Share</u>	Cam Floria	Lexicon
<u>Tell It Like It Is</u>	Kurt Kaiser and Ralph Carmichael	Lexicon
<u>This Same Jesus</u>	Paul Mickelson	Broadman
<u>Travelin' Road</u>	Don Wyrzten and John Walvoord	Singspiration
<u>What's It All About, Anyhow?</u>	Don Wyrzten and John Walvoord	Singspiration
<u>Who Wants to Be Free?</u>	John Innes and Bill Fasig	Singspiration
<u>Zack, Jr.</u>	Jack Coleman	Lexicon

Group Activity
GA 5.95.

Contemporary youth music is a mirror of the thought of today's young people, therefore selected popular songs may be used to illustrate lesson points, especially those that deal with the condition of man or the philosophies of man. This activity would require two or more recorded songs which are currently popular with the general youth population. These may be taped directly from the radio and the most popular songs will be played during top ten programs.

The teacher should be prepared to give questions to those participating in this activity. These questions would deal with the message of the song, the vocabulary of the song and the style of music used. To relate this tool closely with the teaching of a specific aim, the teacher should be ready to give Bible truths which these songs could illustrate.

In order to use this tool effectively the teacher will need to have the words of the songs printed in some form, preferably on an overhead transparency. The teacher must remember not to degrade the music in any way. It is much better for any criticisms to come from the students' careful study of the song.

Group Activity
GA 5.96.

Each member of the class should be asked to bring a youth musical with them to this session. After the two musicals listed in the handouts are discussed, the class members, either individually or in groups, will be asked to quickly develop a ten to thirteen week unit based on the musical which they have brought.

Study Questions

1. What different tools have been used in the youth department of your church in the last quarter? Have any of these tools involved the use of music?
2. What is the schedule for activities in your church's youth department? Are hymns used in the opening which fit the lesson aims? What different styles of music are used in this service?
3. What truths are taught in the hymn, "Lead On, O King Eternal?" Paraphrase the second verse.

Lead on, O King Eternal
Till sin's fierce war shall cease
And holiness shall whisper
The sweet Amen of peace;
For not with swords loud clashing
Nor roll of stirring drums
With deeds of love and mercy
The heav'nly kingdom come.

4. What hymn texts could be used to the tune, "Duke Street?" This tune is used with the hymn text, "Jesus Shall Reign Where'er the Sun."
5. What five hymns or songs could be used to illustrate the truth that Christ died for the sins of all people? Include at least one hymn, gospel song, chorus, and Christian folk-rock style song.
6. What symbolism of the contemporary youth language is used in the song, "Where to Now St. Peter?"
7. List five of the tools mentioned by Stoop that could be used to teach the lessons based on the musical "Come Together."
8. What are the unit and lesson aims for the present material being used in your church's youth department? What tools of music could be used to teach these aims? What factors would help to determine which musical tools would be effective in your youth department?

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CHAPTER VI

MUSIC IN THE CHRISTIAN EDUCATION OF ADULTS

The use of music to teach adults Bible truth should follow most of the principles and practices set forth in the preceding chapter. Many of the tools discussed in chapter five can be used in the adult Sunday school class with very few changes and some may be used when recognition is made of the different musical preferences which adults may have. The purpose of this chapter is not to add more tools to this list but rather to discuss a tool which is used every Sunday, usually three times, and several times throughout the week. This is the tool of congregational singing.

It is true that congregational singing is also used with children and young people but its effect is felt more by the adult, for the worship services are often the only times in which he or she hears and sings the music of the Church. Indeed more than one third of the worship service, and often half of the Sunday evening and prayer services, are centered around singing. Since so much importance is placed on congregational singing in the services of the Church, one would think that much time and effort would be spent on making this experience as valuable as possible. Often this is not the case for many song services are not well planned.

If the educational value of hymns and songs is understood, there

is no excuse for such poor planning. The members of God's Church spend only about 1.5 percent of their week in the services of worship and edification. The pastor or music director can ill afford to waste that portion of those services in which music is the medium used to communicate God's truth. This chapter will, therefore, deal with the importance of hymn singing in the education of the church, the structuring of a song service, and the importance of teaching an appreciation for good hymn singing to the congregation.

THE CONGREGATION LEARNS THROUGH SINGING

The first chapter of this study spoke of the historical basis for the use of music in Christian education. Many examples were given of the various church leaders who used music to teach, one of these being Martin Luther. In regard to congregational singing Luther has been quoted as saying to a friend:

I am willing to make German psalms for the people, according to the example set by the prophets and ancient fathers; . . . spiritual songs [hymns] in order that the Word of God may be conserved among the people through singing.¹

For many years the songs of the Church had not been in the language of the people, and Luther, understanding the educational power of music, pledged himself to the writing of German hymns to teach the German people. Even today one can learn the theology of Luther by studying

¹Paul W. Wohlgenuth, Rethinking Church Music (Chicago: Moody Press, 1973), p. 39, citing Friedrich Spitta, "Ein feste Burg ist unser Gott." Die Lieder Luthers in ihrer Bedeutung fur das evangelische Kirchenlied (Gottingen: 1905), p. 9, as cited by Walter E. Buszin, "Luther on Music." Buszin's brackets.

the texts of his hymns.

Not only may doctrinal truth be presented in the hymn or song but scriptural truths may also be taught. One author has written a whole chapter of a book just to show how the Wesleys used scriptural quotations, paraphrases and allusions in their hymns. He said, "There can hardly be a single paragraph anywhere in scripture that is not somewhere reflected in the writings of the Wesleys."² He also mentions that Dr. W. F. Moulton studied the hymn, "With glorious clouds encompassed round, Whom angels dimly see," and found, "at least fourteen unmistakable quotations of passages in the Bible in the thirty-two lines of the hymn."³ It is no wonder that the scriptural understanding of the members of the early Methodist movement was so greatly developed during a time of great spiritual need.

The spiritual heritage of Methodism has continued to be felt to this day both in the importance of scriptural truth and in the importance of a hymnody which is able to teach this truth. In nineteen thirty-one the Evangelical Church recognized this importance and published the Evangelical Church School Hymnal. This hymnal was prepared under the direction of the church's Board of Religious Education and was published as an aid to the religious education of the church member. In the preface of this hymnal one will find statements such as:

²Henry Bett, M.A., Litt. D., The Hymns of Methodism, (London: The Epworth Press, 1913), p. 71.

³Ibid., p. 72.

This book is issued as an aid to worship. It is based upon the recognition of worship as an integral part of religious education.

Through the use of materials presented in this book, it is hoped that children, young people and adults will come to appreciate the content, . . . of real worship.

Throughout the entire book the basic doctrines of the Evangelical Church are emphasized.⁴

Certainly no church music director should allow such an important means of communication of doctrine and scriptural truths to be misused or to be used in a manner demeaning to the truth that it proclaims.

Several contemporary musicians have written of the value of hymnody in the education of the Church. One of these, Ray Conner, presented a questionnaire in The Church Musician which can only lead to this same conclusion.

Hymn singing--	Agree	Disagree
--is the heart of a church music program.	___	___
--is a part of the service of worship in which each person can, and should, participate.	___	___
--is something to be done by the people, not for the people.	___	___
--is not an extra-added attraction in a worship service or a revival service.	___	___
--should not be bound up in prescribed ecclesiastical ritual or liturgical forms.	___	___
--should have purpose.	___	___
--should be planned in keeping with a congregation's background, understanding, and abilities.	___	___

⁴Board of Publication of the Evangelical Church, The Evangelical Church School Hymnal, (Harrisburg, Pennsylvania: The Evangelical Publishing House, 1931), p. iii.

--can be a joyful experience. _____

--should be varied to meet all of the musical
needs of the congregation. _____

--is the tie that binds heart, mind, soul,
and voice in expression of adoration to
God and Christian love for one another.⁵ _____

Conner's sixth point is the one which deals with the educational value of music. Many people will agree that music should have purpose but this purpose is often given as "fellowship." Certainly this is not what Conner would mean by purpose for he mentions fellowship, either directly or indirectly in five of his points. What most likely is meant by purpose is that the hymn singing should convey a truth or message which is in keeping with the purpose or aim of the total service.

Another author who points to the educational value of hymns is James Sydnor. In his book on congregational singing he gives five values of congregational singing in answer to the question, "Why have hymns been used by Christians throughout the last nineteen centuries?" In this list of values it will be noted that the fourth deals directly with the educative quality of hymns.

1. Through hymn singing, Christians express their feelings and ideas.

2. Through hymn singing, Christians proclaim their faith to others.

3. Through hymn singing, Christians are bound in closer fellowship.

4. Through hymn singing, believers are taught Christian truth.

⁵Ray Conner, "Ye Olde Familiar Carols, Psalms, Hymns, and Spiritual Songs," The Church Musician, XIX (February, 1968), 51.

5. Through hymn singing, Christians are sustained in daily life.⁶

The three major emphasis which both Conner and Sydnor list are also presented by Kenneth Osbeck in his book The Ministry of Music. His list is titled "Objectives of a Song Service," and under the title he put in parentheses the Scriptural references, Ephesians 5:19 and Colossians 3:16. The three emphases which these men make are fellowship, expression and education. Each one of these is important but it is often the educational objective which is slighted.

1. A song service is the means of unifying a group by providing a common channel for individuals to join together in worship, prayer and praise.

2. A song service should teach and reinforce spiritual truth.

3. A song service should provide individuals with an outlet for expressions of personal soul attitudes and experiences which often are difficult to express in one's own words.

4. A song service should create the proper mood for the message and the remainder of the service.⁷

The educational value is also closely related to Osbeck's fourth point, since the worship service should be considered a total worship experience. Each part, music, scripture, and sermon, should be related to one aim, or as Conner stated it, purpose. Richard Dinwiddie said,

Let me stress a very important point here, one often misunderstood. A biblical ministry of music is not preparation for another ministry, a prelude to "the real thing." If the pastor

⁶James R. Sydnor, The Hymn and Congregational Singing, Richmond, Virginia: John Knox Press, 1960), pp. 15-19.

⁷Kenneth W. Osbeck, The Ministry of Music, (Grand Rapids, Michigan: Kregel Publications, 1961), pp. 60-61.

and the minister of music rightly understand the biblical significance of the ministry of music, they will see it as another ministry of the Word. Music and the spoken sermon are mutually reinforcing. Together they do better than either alone.⁸

The use of congregational singing as reinforcement for the aim of the service will make the hymns an important part of the worship service. It will make the hymns an important part of the educational ministry of the Church. This should be the goal of any person entrusted with the responsibility of leading congregational singing and this goal may only be achieved through the conscientious selection of hymns and planning of the song service.

STRUCTURING OF THE SONG SERVICE

The successful structuring of the song service is based upon an appropriate choice of hymns and songs. Criteria for such choice may be found in most books on congregational singing or on the music program of the Church. Gunnar Urang said that it is the right and the duty of the song leader or pastor to choose songs with care. He then gave these three criteria:

1. The intrinsic worth of the words and the suitability of the music.
2. The familiarity of the hymn.
3. The appropriateness of the song, to the purpose of the service and to the progress within the service.⁹

⁸Richard Dinwiddie, "Understanding God's Philosophy of Church Music," Moody Monthly, LXXIV (November, 1973), 53-54.

⁹Gunnar Urang, Church Music to the Glory of God, (Moline, Illinois: Christian Service Foundation, 1956), p. 73.

The first criterion mentioned is one which musicians and pastors probably have argued about since the beginning of hymnody. They all agree that it is important for the hymns chosen to have a worthy text and suitable music but the disagreement usually comes when they try to decide which texts are of worth or which texts are set to a suitable tune. Each person subsequently develops his own values by which hymns are chosen.

Wilson, in his book on Church music, says that the text of a hymn can be judged, first of all, by its content or its message. He asks questions about the soundness of the biblical truth and doctrine or the clarity of the message. Next he studies the style of writing to be sure the poetry is of a good quality and to ascertain that there is consistency in the thought patterns. Finally he checks the word usage, studying the use of superlatives and symbolism and judging the descriptive quality of the words.¹⁰

Wilson also mentions that the music and text should be compatible, but gives really no help in determining this compatibility. Wohlgemuth, however, devotes a section of his chapter on spiritual music to this criterion. He especially mentions that the mood of the music should fit the mood of the song. Not only does he state that the music should be appropriate to the text but that it should undergird or help to interpret the meaning of the text.¹¹

An example which he gives of a hymn in which the music is well

¹⁰John F. Wilson, An Introduction to Church Music, (Chicago: Moody Press, 1965), p. 116.

¹¹Wohlgemuth, op. cit., p. 43.

suited to the text is, "The Solid Rock," of which he said, "The first four notes of the melody, set in trumpetlike call of attention, suggest an appropriate mood for this gospel song which speaks of positive confidence and faith."¹² He also gives several negative examples of this criterion, the most striking of which is his critique of the song, "Living for Jesus."

This gospel song, a favorite of many, is rather tuneful and interesting. However, the tendency toward a waltz rhythm in the refrain is distracting. Its greatest problem lies in the mis-matching of musical accents with the word syllables. Longer musical notes tend to give a feeling of accent which, in this song, leads to all kinds of wrong accents of syllables.¹³

Having led this particular song, this writer too has felt uncomfortable with its use. Being a favorite of so many, however, it may be included in the song service where its message is particularly pertinent, so long as an understanding of its rhythmic peculiarities are taken into consideration.

The second criterion which must be taken into consideration by the one who chooses the music for a song service is the familiarity of the song. The main import of Conner's article was that the congregation should feel that they are truly a part of the service and that this feeling may only come through the use of music with which they are familiar. Several of his questions dealt with the background of the congregation, their participation and the joy which they received from a song service. He said, "a music leader has the responsibility to

¹²Ibid., p. 44.

¹³Ibid., p. 45.

minister to all the people in hymn singing--all of the time.¹⁴ This may not be accomplished if the song service includes a great amount of music which is in a style of music that the members of the congregation do not appreciate or if the text is written in a poetical style which is unfamiliar.

One must not suppose, however, that the song leader should never use hymns which are unfamiliar to the congregation, for this would result in musically illiterate church members. Therefore the planned introduction of new hymns and gospel songs is quite desirable. With such fresh input the congregation is taught new truths or old truths in a new way. The planned introduction of new hymns will also create a larger reservoir of music from which the song leader may draw, resulting in greater variety within the category of familiar hymns.

The third criterion which the song leader must use in the choice of hymns is the appropriateness of the song to the worship service. This appropriateness involves the correlation of the content of the song with the aim or purpose of the service.

Wohlgemuth mentions several humorous situations which have arisen because the hymns or other music of a service were not related to the message. He said that on one occasion a choir sang the anthem, "Pull for the Shore," just prior to the sermon, which was titled "Launch Out into the Deep."¹⁵ He also mentioned one sermon on temperance in which the minister said all sinners should throw their booze in the

¹⁴Conner, loc. cit.

¹⁵Wohlgemuth, op. cit., p. 47.

river. "The congregation was then led in singing, 'Shall We Gather at the River.'"¹⁶ Although humorous, these song choices did nothing to the spirit of the service and could only arise out of a definite lack of planning and communication between the pastor and the song leader.

The first step in the planning of the song service should be the communication from the pastor to the song leader of the purpose and subject of the service. With this in mind the song leader may choose hymns and songs which contain information which will be beneficial to the meaning of the sermon. Wilson gives these four bases for this choice:

1. The Scriptural source.
2. The subject matter.
3. To whom the hymn is directed.
4. The style in which it is written.¹⁷

All of these, except for the last one, are quite self explanatory. By style he means the music is either a Psalm, hymn-style composition from the Scripture Psalms; a hymn, text which is of human composition and expressive of praise, adoration or supplication; or a spiritual song, a song of testimony or personal experience.¹⁸

The use of hymnal indices will aid the song leader in the choice of songs according to subject matter. Most hymnals have well organized topical indices and these should be put to use. The conscientious song

¹⁶Ibid.

¹⁷Wilson, op. cit., p. 115.

¹⁸Ibid., p. 116.

leader may wish, however, to develop some topical indices of his own. Some of these indices might be doctrines, common preaching objectives or characteristics of the Christian life. It might also be helpful to cross reference several topical indices from several hymnals.

Wilson presents a chart in his book which will greatly assist the song leader in the choice of music for a song service. This chart would be filled out for each hymn used, and it asks for the following information:

Statistics

- Name and number
- Author of text
- Date, era or movement of text
- Tune
- Composer of music
- Date and period of music
- Meter

Analysis

- Scriptural source
- Subject treated
- To whom directed
- Style

Evaluation

- Evaluation of text
- Evaluation of music
- Compatibility of text and music
- Usage
- Personal rating
- Remarks¹⁹

Having once been filled out, it would only need to be consulted when a hymn is to be used on subsequent occasions and could easily be used to make topical, scriptural and historical indices.

To be an effective part of the total worship service, the song service must include hymns and songs which are worthy of being offered

¹⁹Ibid., p. 113.

to God. These hymns and songs must be familiar and loved by the people. They should also be related by content to the aim or purpose of the message. It is the combined duty of the pastor and song leader to accomplish such a total worship service and bring their congregation to a higher level of spiritual understanding through the use of hymn singing.

WHERE DOES ONE START?

The effective use of hymns as a tool in the education of the Church must begin with the children. One would think that this is happening, especially if the suggestions which this manual presented in the first few chapters are heeded. Unfortunately this is not always the case. Many children who grow up in the Church never gain a full appreciation of the great hymns or even of great gospel songs. This may be the result of never having been taught the hymnody while in Sunday school or age level worship services, or it may simply be that each teacher thought that someone else was doing the job. The job must be done, however, and the place to start is in the home.

It is important that the music of the Church be a part of the home. It is through this kind of parental supervision that children come to be "naturally" musical, and it is through such training that they come to appreciate the great music of the Church.

Sydnor relates in his book, the predominant place music had in the life of the inhabitants of Geneva during the Reformation. He quotes Millar Patrik's book which mentions a visitor to this city who describes the citizens of Geneva gathering for worship. Each was carrying in his

pocket "a small book which contains the psalms with notes."²⁰ This visitor also said, "Everyone testifies to me how great consolation and edification is derived from this custom [the singing of the psalms]."²¹ Sydnor then goes on to say,

In those days the hymnal accompanied the Christians into their homes and daily lives. Nowadays the hymnal is usually part of the church furniture "not to be removed from the pews." At one time the Bible, chained to the pulpit, was heard by the people only at divine service on the Sabbath. Now a copy of the Holy Scriptures is in most Christian homes and, through pocket editions it accompanies Christians in the daily walks and crises of life.

The hymnal then must be restored to the Christian homes of our lands. One writer has described Luther's dealings with the hymn in these words: "He took it out of liturgies and put it into people's hearts and homes, . . ."²²

The placement of the official church hymnal in the home will not result immediately in the improvement of the congregational singing of the Church. What is needed is the enthusiasm and participation of each parent. Hymn singing on a regular basis, presented as an enjoyable exercise and as a time for fellowship, will go far in the development of a singing family and a singing church.

The family need not set aside a particular time just for singing or other musical participation if music is already an integral part of the family life. One way this would be so is for the family devotional periods to include the singing of a hymn or song. This was the experience of this writer during the devotional periods within his family. Whether a book of devotionals was used or only Scripture provided the content for the devotional period, each devotional period was closed

²⁰Sydnor, op. cit., p. 138.

²¹Ibid.

²²Ibid.

with a prayer and a hymn.

There are several books that may be used to begin such use of hymns during family worship. Crusader Hymns and Hymn Stories, a publication of the Billy Graham Evangelistic Association, is one book which not only includes devotionals written about hymns but also contains the hymns, both text and tunes. Another very good devotional book which is based on hymns is, Good Morning, Lord--Family Devotionals from Famous Hymns, by Lindsay L. Terry.

Gunnar Urang said,

Let Dad unlimber his best bath-tub bass and junior try out an uncertain tenor, while Mom tunes up what was once the backbone of the choir alto section and Sis chimes in with her clear though immature soprano. . . The lost art of participation may take some time to revive, but the effort is worthwhile.²³

The effort is worthwhile, for participation is the key to effective congregational singing. This participation will result in a ready acceptance of the Church's hymnody. As Vivian Morsch says, "The effectiveness of the music as an expression of devotion is dependent on the acceptance of it by the worshiper as his own sincere expression."²⁴ Through the singing of hymns and songs with the family, a sincere expression will be given by each member of the congregation.

Part of the Christian education of the Church is the teaching of the act of worship. Therefore, the second place that the hymnody of the Church should be taught is in the Sunday school. Unfortunately many times such teaching does not take place in our Sunday schools and age

²³Urang, op. cit., pp. 157-158.

²⁴Vivian Sharp Morsch, The Use of Music in Christian Education, (Philadelphia: The Westminster Press, 1956), p. 21.

level worship services because there is so much emphasis on participation and enjoyment. It is felt that the children will not enjoy hymns and therefore will not participate and thus "adult" music is never used.

Combating this problem is very simple. Delegate the responsibility to a qualified teacher, begin early and build slowly. Probably the best place to start within the Church, is with the song leaders of the age level worship services. These song leaders should begin a systematic program to teach a prescribed number of hymns and gospel songs to the children at their age level. This instruction should not be done out of a hymnal but with the same methods with which these children are taught the songs of the Sunday school.

In order for these song leaders to avoid teaching and re-teaching the same hymns several times, there should be a well planned hymn curriculum. The music director or song leader in the Church should provide this curriculum from the list of hymns and gospel songs which are used frequently in Sunday morning and evening services. Some published curriculums are available. One quite expensive hymn curriculum is published by the National Church Music Fellowship.²⁵

Finally, it must be stated that the learning of the hymnody of the Church should never stop. The song leader should be constantly devising new ways of teaching new hymns and songs and he should be preparing new ways to present familiar hymns and songs. The following list includes ways in which hymns and songs may be used or taught.

²⁵Oregon Yearly Meeting Music Committee, The Church Musicians' Handbook, (Newberg, Oregon: Oregon Yearly Meeting Music Committee, 1961), pp. 39-50, printed by permission of the National Church Fellowship, no reference given.

1. Hymns may be used in specific teaching situations, such as the teaching of particular doctrines or truths.
2. Hymns may be taught through the use of bulletin inserts. These inserts may include the words, music, or informational background of the hymn.
3. Hymns may be used to teach Church history, by using them in chronological order.
4. Hymn quizzes may be given to reinforce the truths of the hymn, teach the statistical data of hymns or strengthen the spiritual impact of familiar hymns.
5. Hymn dramatizations may be presented to the congregation by various age level groups.
6. Hymn songs may be planned for a complete service. These may be based on hymns chosen by the congregation at a previous time, they may be based on a given theme or they may include Scripture readings and hymn stories interspersed throughout the service.
7. A hymn of the month may be chosen. This hymn would be learned in the various age levels and the age levels could each present a different aspect of that hymn at a combined service.

Just as it is true in the home, so it is true in the Church.

The effective use of hymns must involve participation. The Church that is active in its use of congregational singing is the Church in which hymns and songs will teach the doctrines and truths for which they were written to teach. The parent, the teacher, the song leader and the pastor should each be involved in the teaching and presentation of hymns and gospel songs. If they are, a much larger percentage of today's church members will participate in and learn from the music of the Church.

APPENDIX

The appendix for chapter six includes nine transparencies, one handout and three group activities. The examples which are used with the group activities may also be used as handouts for the entire class.

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Preface

This book is issued as an aid to worship. It is based upon the recognition of worship as an integral part of religious education. The materials of worship included in this book have been assembled with the utmost care. It has been the conviction of those compiling the book that only the best in words and music is fitted to express the faith, the hope, the love, which are the essence of the religious life of every age.

This book is rich in worship materials. The readings from the Holy Scriptures, the ageless hymns voicing the religious experience and the spiritual ideals of the Christian Church, and the poetic and enriching materials of the worship services, form a wealth of worship helps.

Through the use of the materials presented in this book, it is hoped that children, young people and adults will come to appreciate the content, and experience the meaning of real worship.

Two principles have determined the selection of the hymns: those that have been tried by time and have become dear through long usage, and those which express the spiritual ideals of our own day. The high points of Christian aspiration and struggle through the centuries are represented in this book. An earnest effort, likewise, has been made to bring the book abreast with the best Christian thought and feeling by the inclusion of hymns of present-day authors and composers. Hymns emphasizing the virility and cheerfulness of a wholesome Christian experience, the widening opportunities for Christian service, the spirit of brotherhood, and the evidences of the rule of God in everyday living, are a vital part of this book. Throughout the entire book the basic doctrines of the Evangelical Church are emphasized.

The Evangelical Church School Hymnal was compiled under the direction of the Board of Religious Education and the Board of Publication of the Evangelical Church. Many Evangelical pastors

HYMN SINGING--

AGREE DISAGREE

--is the heart of a church music program.	_____	_____
--is a part of the service of worship in which each person can, and should, participate.	_____	_____
--is something to be done by the people, not for the people.	_____	_____
--is not an extra-added attraction in a worship service or a revival service.	_____	_____
--should not be bound up in prescribed ecclesiastical ritual or liturgical forms.	_____	_____
--should have purpose.	_____	_____
--should be planned in keeping with a congregations background, understandings, and abilities.	_____	_____
--can be a joyful experience.	_____	_____
--should be varied to meet all of the musical needs of the congregation.	_____	_____
--is the tie that binds heart, soul, mind, and voice in expression of adoration to God and Christian love for one another.	_____	_____

THE VALUES OF CONGREGATIONAL SINGING

1. Through hymn singing, Christians express their feelings and ideas.
2. Through hymn singing, Christians proclaim their faith to others.
3. Through hymn singing, Christians are bound in closer fellowship.
4. Through hymn singing, believers are taught Christian truth.
5. Through hymn singing, Christians are sustained in daily life.

THE OBJECTIVES
OF A SONG SERVICE

1. A SONG SERVICE SHOULD PROVIDE THE MEANS OF
UNIFYING A GROUP BY PROVIDING A COMMON CHANNEL
FOR INDIVIDUALS TO JOIN TOGETHER IN WORSHIP,
PRAYER AND PRAISE.
2. A SONG SERVICE SHOULD TEACH AND REINFORCE
SPIRITUAL TRUTHS.
3. A SONG SERVICE SHOULD PROVIDE INDIVIDUALS
WITH AN OUTLET FOR EXPRESSIONS OF PERSONAL SOUL
ATTITUDES AND EXPERIENCES WHICH OFTEN ARE
DIFFICULT TO EXPRESS IN ONE'S OWN WORDS.
4. A SONG SERVICE SHOULD CREATE THE PROPER MOOD
FOR THE MESSAGE AND THE REMAINDER OF THE SERVICE.

CRITERIA FOR THE CHOICE
OF HYMNS

1. THE INTRINSIC WORTH OF THE WORDS
AND SUITABILITY OF THE MUSIC.
2. THE FAMILIARITY OF THE HYMN.
3. THE APPROPRIATENESS OF THE SONG TO
THE PURPOSE OF THE SERVICE AND THE
PROGRESS WITHIN THE SERVICE.

HYMN EVALUATION CHART

S T A T I S T I C S	Name and number		
	Author of text		
	Date of text		
	Tune		
	Composer of music		
	Date of music		
	Meter		
A N A L Y S I S	Scriptural source		
	Subject treated		
	To whom directed		
	Style		
E V A L U A T I O N	Evaluation of text		
	Evaluation of music		
	Compatibility of text and music		
	Usage		
	Personal rating		
	Remarks		

IN 1557, TWENTY-ONE YEARS AFTER JOHN CALVIN SETTLED IN GENEVA, A VISITOR TO THAT CITY RECORDED THE FOLLOWING ACCOUNT IN HIS DIARY:

A most interesting sight is offered in the city on the weekdays, when the hour for the sermon approaches. As soon as the first sound of the bell is heard, all shops are closed, all conversation ceases, all business is broken off, and from all sides the people hasten to the nearest meeting house. There each one draws from his pocket a small book which contains the psalms with notes, and out of full hearts, in the native speech, the congregation sings before and after the sermon. Everyone testifies to me how great consolation and edification is derived from this custom.

IN THOSE DAYS THE HYMNAL ACCOMPANIED THE CHRISTIAN INTO THEIR HOMES AND DAILY LIVES. NOWADAYS THE HYMNAL IS USUALLY PART OF THE CHURCH FURNITURE "NOT TO BE REMOVED FROM THE PEWS." AT ONE TIME THE BIBLE, CHAINED TO THE PULPIT, WAS HEARD BY THE PEOPLE ONLY AT DIVINE SERVICE ON THE SABBATH. NOW A COPY OF THE HOLY SCRIPTURES IS IN MOST CHRISTIAN HOMES AND, THROUGH POCKET EDITIONS, IT ACCOMPANIES CHRISTIANS IN THE DAILY WALKS AND CRISES OF LIFE.

THE HYMNAL THEN MUST BE RESTORED TO THE CHRISTIAN HOMES OF OUR LANDS.

THE FAMILY THAT

music

PLAYS _^ TOGETHER

STAYS TOGETHER

METHODS OF HYMN EDUCATION

1. Specific Teaching Situations
2. Bulletin Inserts
3. Teaching Church History
4. Hymn Quizzes
5. Hymn Dramatizations
6. Hymn Sings
7. Hymn of the Month

DEVELOPMENT OF HYMNODY IN THE
CHRISTIAN CHURCH²⁶

Early Christian Era

<u>Biblical Settings</u>	<u>Greek Hymnody</u>	<u>Latin Hymnody</u>
Old Testament authors: David and other psalmists Moses Solomon Isaiah	Clement of Alexandria (150-c.220) Synesius of Cyrene (375-c.430) Stephen of Mar Saba (725-794)	Musical Trends: Ambrose of Milan (340-397) Pope Gregory (590-604)
New Testament authors: Paul, John and others	Andrew of Crete (660-732) John of Damascus (c.700-c.754)	Authors: Theodulph of Orleans (760-821) Bernard of Clairvaux (1091-1153) Bernard of Cluny (12th century) Francis of Assisi (1182-1226)

Early Protestant Movements

<u>German Chorale</u>	<u>Metrical Psalmbooks</u>	<u>Frances R. Havergal</u> (1836-1879)
Authors: Martin Luther (1483-1546) Philipp Nicolai (1556-1608) Martin Rinkart (1586-1649) Georg Neumark (1621-1681) Paul Gerhardt (1607-1676) Count Zinzendorf (1700-1760)	<u>Genevan Psalter</u> (1562) <u>Sternhold and Hopkins'</u> <u>Book of Psalms</u> (1562) <u>Scottish Psalter</u> (1564) <u>Bay Psalm Book</u> (1640)	<u>American Hymnody</u>
Composers: Hans Hassler (1564-1612) Johann Crüger (1598-1662) Johann S. Bach (1685-1750)	<u>English Hymnody</u> Isaac Watts (1674-1748) Charles Wesley (1707-1788) Thomas Ken (1637-1711) Philip Doddridge (1702-1751) John Newton (1725-1807) William Cowper (1731-1800) Reginald Heber (1783-1826) Charlotte Elliott (1789-1871)	Composer: Lowell Mason (1792-1872) "Father of American Hymnody" Authors: Timothy Dwight (1752-1817) Thomas Hastings (1784-1872) George W. Doane (1799-1859) Phillips Brooks (1835-1893) Mary A. Lathbury (1841-1913) Ray Palmer (1808-1887)

²⁶Wilson, op. cit., pp. 104-5.

Modern Period

Revival of Early Music

Translator from Greek:

Henry M. Dexter
(1821-1890)

Translators from Latin:

Edward Caswall
(1814-1878)

John M. Neale
(1818-1866)

Catherine Winkworth
(1829-1878)

Gospel Song

Early writers:

Philip P. Bliss
(1838-1876)

Robert Lowry
(1826-1899)

Ira D. Sankey
(1840-1908)

James McGranahan
(1840-1907)

Fanny J. Crosby
(1820-1915)

William H. Doane
(1832-1915)

Charles H. Gabriel
(1856-1932)

Recent writers:

Homer Rodeheaver

Haldor Lillenas

A. H. Ackley

B. D. Ackley

Later Gospel
Song Trends

The chorus:

Charles H. Alexander

Wendell Loveless

Harry Dixon Loes

Sidney Cox

Gospel song special:

Norman J. Clayton

C. F. Weigle

Phil Kerr

John Peterson

Merrill Dunlop

Quiz
GA 6.110

This activity would consist of handing out copies of the quiz which is taken from Conner's article, and is cited on page one hundred and ten of this manual. The class would then be asked to answer the questions while the teacher marked the answers on the overhead transparency. Any disagreements should be discussed with a resulting conformity of thought.

Song Service Planning
GA 6.116

This activity would involve the use of small groups. Each group would be given one of the following sermon outlines and would be asked to choose music for a service that would reinforce, teach or apply the message. They would include hymns for the song services, a prayer hymn, invitation hymn and special music. If there is enough time they could also choose music for the prelude, postlude and offertory.

Sermon #1: "The Pure Heart"
Matt. 5:8

Introduction - The need for purity.

- I. Purity by the blood of Jesus--Calvary. The Past
- II. Purity in the Holy Spirit--Pentecost. The Present.
- III. Purity through Christian purpose--Separation. The Future.²⁷

Sermon #2: "The Primary Responsibilities of
New Church Members"
I Thes. 5:25-28

Introduction - The necessity of follow-up for new converts.

²⁷Harold John Ockenga, "The Pure Heart," These Religious Affections, (Grand Rapids, Michigan: Zondervan Publishing House, 1937), pp. 118-131.

GA 6.116. (cont.)

- I. Pray for your ministers.
 - II. Love your fellow Christians.
 - III. Read your Bible.
- Conclusion - Grace comes through prayer, through church fellowship and through the Word of God.²⁸

Sermon #3: "The Rain of Righteousness"
Hosea 10:12

- Introduction - The need for revival now as in Hosea's day.
- I. Spiritual recovery and revival require man's response to God's call.
 - II. Spiritual recovery and revival require man's reception of God's gift.
 - III. Spiritual recovery and revival require man's recognition of God's time.²⁹

Sermon #4: "Prayer that Prevails"
Luke 11:1

- Introduction - The need for prayer in the daily life.
- I. The will to pray.
 - II. The way to pray.³⁰

Hymn Quiz
GA 6.123

The following quiz should be given to the whole class. Scores should be taken and written on an overhead transparency so that all can see that others did as poorly as they did.

A Baptist Hymnal Quiz

One of the four phrases is a part of each hymn. Check the phrase that is a part of the hymn.

²⁸Harold John Ockenga, "The Primary Responsibility of New Church Members," The Church in God, (Westwood, New Jersey: Fleming H. Revell Company, 1956), pp. 228-239.

²⁹Paul Stromberg Rees, "The Rain of Righteousness," Things Unshakable and Other Sermons, (Grand Rapids, Michigan: Wm. B. Eerdmans Publishing Company, 1947), pp. 45-54.

³⁰Rees, "Prayer that Prevails," Ibid., pp. 103-112.

GA 6.123. (cont.)

1. "My Jesus, I Love Thee" (BH, 289)
 - (1) "When peace, like a river"
 - (2) "If ever I loved Thee"
 - (3) "Jesus is merciful"
 - (4) "Hear Thou the prayer I make"
3. "A Mighty Fortress Is Our God" (BH, 40)
 - (1) "God is wisdom, God is love"
 - (2) "His kingdom is forever"
 - (3) "Glorious in His faithfulness"
 - (4) "Thee we bless, thro' endless days"
4. "When I Survey the Wondrous Cross"
 - (1) "When Christ the mighty Maker died"
 - (2) "Never shall the cross forsake me"
 - (3) "Then take, O God, Thy pow'r and reign"
 - (4) "Did e'er such love and sorrow meet"
5. "To God Be the Glory" (BH, 41)
 - (1) "Over the tumult of war Thou art reigning"
 - (2) "Let goodness and mercy, my bountiful God"
 - (3) "O perfect redemption, the purchase of blood"
 - (4) "When Christ has found you, tell others the story"
7. "Joy to the World! The Lord is Come"
 - (1) "And praises sing to God the King"
 - (2) "From our sins and fears release us"
 - (3) "No more let sins and sorrows grow"
 - (4) "Born is the King of Israel"
9. "All Hail the Power of Jesus' Name" (BH, 132)
 - (1) "Jesus reigns and heaven rejoices"
 - (2) "Jesus, the name that calms my fears"
 - (3) "Sent from God and from the Saviour"
 - (4) "Hail Him who saves you by His grace"
13. "Stand Up, Stand Up for Jesus" (BH, 415)
 - (1) "'Christian, love me more than these.'"
 - (2) "To His will I'd gladly bow"
 - (3) "'Neath the banner of the cross"
 - (4) "Lift high His royal banner"
14. "Take My Life, and Let It Be" (BH, 357)
 - (1) "Let us love each other too"
 - (2) "Take my voice and let me sing"
 - (3) "Saying, 'Christian, love me more.'"
 - (4) "Give Him the best that you have"

GA 6.123. (cont.)

16. "Amazing Grace" (BH, 188)
 (1) "How precious did that grace appear"
 (2) "Grace hath redeemed us once for all"
 (3) "His child, and forever, I am"
 (4) "His hands by cruel nails were torn"
19. "The Church's One Foundation"
 (1) "Thy holy church, O God!"
 (2) "Her hymns of love and praise"
 (3) "And all men learn they love"
 (4) "And for her life He died"³¹

Key:

1. (2)
3. (2)
4. (4)
5. (3)
7. (3)
9. (4)
13. (4)
14. (2)
16. (1)
19. (4)³²

³¹D. Neil Darnell, "A Baptist Hymnal Quiz," The Church Musician, XXIII (June, 1972), 18-19.

³²Ibid., 25.

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CHAPTER VII

THE CHURCH MUSIC PROGRAM AND CHRISTIAN EDUCATION

The music program and the Christian education program in the local church are very closely related. Part of this close relationship is the fact that often these two programs use many of the same personnel, so much so, that many churches will hire a full or part-time staff member to administer both programs. These are also the two programs in the church that are the most visible to the members of the congregation and therefore they often have the largest budgets of all the church programs. Many times the educational and musical organizations will share facilities and meeting times, and in many churches the music program will actually become a part of the educational program of the Church.

Unfortunately, this close relationship is not always a harmonious one. Disagreements may arise over the planning of budgets, the use of facilities, or even the loyalties of the members in the various musical and educational organizations. Much division of interest is bound to surface. Even in the literature published by authorities in these fields there is no unanimity when it comes to priorities. However, this need not be so.

The purpose of each of these programs is the same: education. The educational program is existent so that Christian truths might be

taught to the church membership, resulting in spiritual maturity. The music program is existent so that Christian worship and expression might be taught to the church membership, also resulting in spiritual maturity. The goal is the same, only the means are different. There should be no division.

This chapter is written so that the personnel in charge of the Christian education of the Church might understand, to a greater degree, the activities of the Church music program. The graded choir system and the instrumental program of the Church will be discussed. The adult choir will not be studied, for it is in essence the finished product, spiritually mature Christians, leading in worship, expression and edification. It is hoped that each one who reads this chapter will come to realize fully the educational impact that the music program does have in the life of the Church.

THE GRADED CHOIR PROGRAM

The graded choir program is not an invention of the contemporary church. The twenty-third chapter of First Chronicles tells of the organization of the descendants of Aaron. It explains that a certain group of Levites were set apart for praising the Lord with instruments.¹ Later in the chapter it states that the fathers of this group were to teach their sons, all who were over twenty years of age, to do service in the house of the Lord.² In chapter twenty-five more

¹I Chronicles 23:5.

²I Chronicles 23:24.

details are given about this service, and it mentions that there were two hundred and twenty-eight children who were trained to sing the praises of God.³ Certainly this can be none other than the "graded choir program" of the Hebrew people.

Throughout history the Church has continued the practice of teaching of service through music. One of the earliest systems of musical education in the Church came during the reign of Pope Sylvester, early in the fourth century. He established a school of song in Rome to teach the techniques of singing.⁴ This tradition was given added emphasis by the Scola Cantorium which Pope Gregory helped to establish by his systematization of the chant.

John Wilson mentions several choir schools in the English and American tradition. Choir schools were apparently a part of the tradition of Westminster Abbey and St. Paul's Cathedral in England.⁵ This tradition left its impression on America for there were choir schools in the Cathedral of St. Peter and St. Paul in Chicago during the late 1800's and also in Grace Church of New York during the same period.⁶ Wilson also stated that the first choir school open to both boys and girls was organized in the First Lutheran Church of Rockford, Illinois.⁷ The development of such choral schools gave added interest to the multiple choir programs which had begun in the churches of this

³I Chronicles 25:7-8.

⁴John F. Wilson, An Introduction to Church Music (Chicago: Moody Press, 1965), p. 130.

⁵Ibid.

⁶Ibid., p. 131.

⁷Ibid.

country during the first part of this century.

Today there are very few churches which do not have at least one choir other than the adult or sanctuary choir. Multiple choir programs vary in many respects, some being graded in structure, others simply being structured around the needs or talents of the congregation. Many churches with strong youth programs develop teen choirs as an extra activity, while others use the teen choir to develop their youth program. Some churches have a structured children's choir program, involving several age levels, several directors and accompanists, choir robes and special concerts. Other churches develop a children's choir through their age level worship services or Sunday school classes, singing primarily for special occasions. Each church is different in its size, abilities, and musical background. Therefore each church must structure its own program in such a way that it will be an effective tool for teaching the acts of worship and expression.

Wilson listed five goals which should be considered at the inception of a choir program. These are as follows:

1. Evangelization
2. Worship education
3. Spiritual growth
4. Christian service
5. Fellowship⁸

Wilson mentions, and it can readily be seen, that these goals closely parallel the objectives of the Church and the Sunday school.

⁸Ibid., pp. 134-135.

The chances for evangelism are unlimited in the graded choir program, for whenever Christian music is sung, the participant is presented with the gospel. It is not only sung but learned in a way which implants truth much deeper than a sermon that is only heard once. Madeline Ingram said,

More evangelism takes place in the choirs than we realize, for the choir director can make an impact on the lives of children as great as that of the minister. He has more time with the children, knows them more intimately, and works with them musically year after year. Over a span of time the impact of great music devotedly sung for church as a part of a singing fellowship can lead to intelligent and devoted church membership.⁹

Evangelism will also result from the interest which is shown by the child who would not normally attend church or Sunday school. Many times the church music program is a means by which the first contact may be made with a home and can lead to the conversion of a whole family. Some people may only enter the church to see their children take part in a special production and this opportunity must not be missed.

Teaching worship is the second goal of the graded choir program. The content of this teaching should include the music of Christian worship, both style and message, the order of the worship services, and the discipline of worship. Too many children grow up in the Sunday school and age level worship services never really knowing the characteristics and order of the "adult" worship services. Participation in the graded choir system will give opportunity for learning about worship

⁹Madeline D. Ingram, Organizing and Directing Children's Choirs (New York: Abingdon Press, 1959), p. 16.

both by the verbal instructions of the director and the actual participation in worship services.

Spiritual growth will be a natural outcome of participation in the graded choir program. This fact should be well understood by this time, for this entire manual has been based upon the premise that music teaches both scriptural truth and Church doctrine. The repetitive nature of the choir rehearsal cannot help but place this knowledge indelibly upon the minds of those in the choir. The presentation of the music to the congregation will result in this knowledge being spread even farther than the choir members themselves.

The fourth goal of the graded choir program is the active participation of the choir members in Christian service. Christian service is an integral part of the choir, for each member should think of himself as serving Christ through this participation. If this service is not recognized, the participant may only be a part of the choir to be with friends, or to achieve his own honor or glory. Service must be taught not only by the spoken word but also by the example of those who are in leadership positions in the choir, and by the participation of the choir in special ministries such as concerts for rest homes or for fraternal groups.

Wilson put this goal in proper perspective when he said,

His attitudes [the participant's] toward the Christian ministry will usually have a lasting effect upon his future service to the Lord and in His church. The choir program can help him realize the seriousness of the task of service as well as impress on him the joys of being a servant. It can also show him the potentials of service, especially if he is able to witness visible results coming from the choir ministry of which he is a part. It may very well result in

the beginning of a life of service to the Lord as a pastor, missionary or Christian layman.¹⁰

The final goal of the graded choir program is that of fellowship. Christian fellowship is never realized quite so fully as when the body of Christ joins together to accomplish a particular task such as the performance of music. When the child learns early that his greatest friends can come from those who join him in song and faith, then he will understand why he need not seek friends from the world. When he does venture into the world, he will be strengthened in his Christian walk by the friends who go with him.

The graded choir program can be extremely beneficial to the spiritual life of the Church and to the spiritual life of the church member, but this benefit may only come if the program is well structured. This structure begins with the music program being closely coordinated with the Christian education program as well as the other programs of the Church. The structuring of the graded choir program must therefore begin with a study of the musical needs of the local church and the community.

In an article written for The Church Musician, John Chandler gives three areas of investigation which may lead to an understanding of these needs. These areas are the historical background of the community, the present musical life of the community, and the musical preferences of the congregational members.¹¹ Investigation into these

¹⁰Wilson, op. cit., p. 135.

¹¹John Chandler, "Administering a Church Music Education Program," The Church Musician, XXII (July, 1971), 10-13, 19.

areas will give the music administrator information of the musical styles which will be preferred by the people of the community and church, the musical abilities which the children at various age levels possess, and the expectations the church members have of the church music program.

Basic to the inauguration of a graded choir program in any church, however, is an understanding by the music administrator of the aggregate musical talents of the members of the church. Questions must be asked, such as, "Which age group is large enough to maintain a successful ensemble," or, "Which age group is capable of performing the musical literature written for them?" The administrator must know which leaders will be able to work with the different age groups and what adult supervision is available for practices and social activities. It would be excellent if the graded choir program could, as Urang says, "include enough choirs so that a child may progress from one to another until he finally becomes a member of the adult group,"¹² but it is much more realistic at the beginning of a graded choir system to begin where there is the greatest potential.

The graded choir program may be divided in several ways. Morsch presents three different classifications for these age level choirs.

The Departmental Plan:

- Choir One--Grades 4,5, and 6 (Junior)
- Choir Two--Grades 7,8, and 9 (Junior High)
- Choir Three--Grades 10,11, and 12 (Senior High)
- Choir Four--All above high school (Adult)

The Voice Classification Plan:

- Choir One--Grades 4-8, unchanged voices
- Choir Two--Grades 9-12, youth choir, mixed voices
- Choir Three--Adult, mixed voices

¹²Gunnar Urang, Church Music to the Glory of God (Moline, Illinois: Christian Service Foundation, 1956), p. 125.

The Modified Voice Classification Plan:
 Choir One--Grades 3-6, unchanged voices
 Choir Two--Grades 7-8, unchanged voices
 Choir Three--Grades 9-12, mixed voices
 Choir Four--Adults (all above high school)¹³

Although these classifications seem rather rigidly set, Morsch emphasizes that the individual church should use the program which best suits its purpose, adding or subtracting choirs where needed. She mentions that a post-high school choir would be a possibility in a church with a sufficient number of students of this age. She also mentions that at certain age levels, separate boys' and girls' choirs could be utilized.¹⁴

All of these choirs could be used for participation in the worship services of the Church. Each is capable of performing music at their own level with a high degree of success. Younger choirs, although not to be used for the worship services, may be used in the music program of the Church on an instructional level. Indeed it is important to have these younger choirs, for it is at this level that many of the musical skills are beginning to be developed.

Chandler explains the differences in the age level choirs with the terms, "activity" groups and "performing" groups.¹⁵ He said,

Activity and performance are linked in a progressive gradation pattern. . . . The transition is a gradual swing from an activity orientation to a performing orientation (Fig. 1). This is a progression based totally on the development of the total group.¹⁶

¹³Vivian Sharp Morsch, The Use of Music in Christian Education (Philadelphia: The Westminster Press, 1956), p. 145.

¹⁴Ibid.

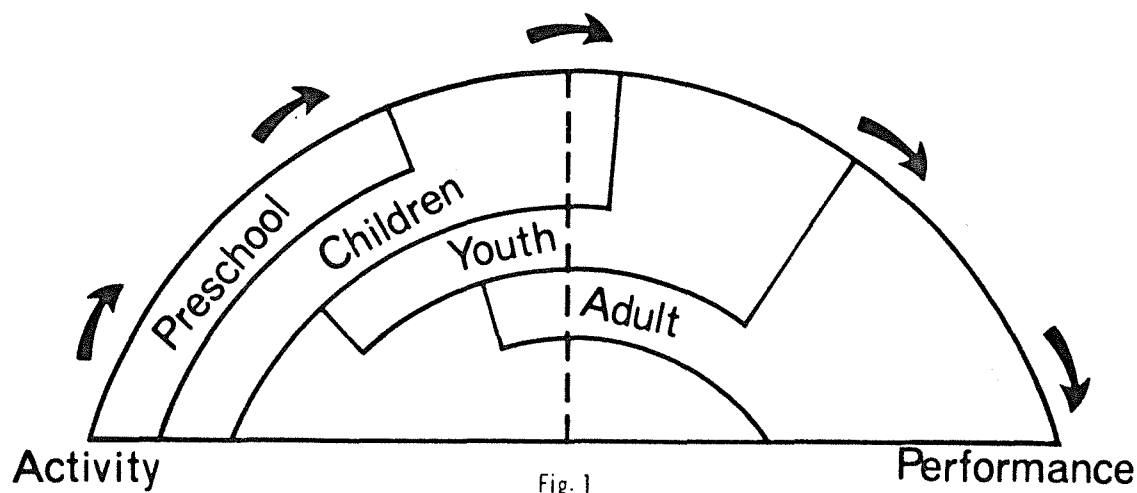
¹⁵Chandler, op. cit., 13.

¹⁶Ibid.

The figure to which he referred follows.

FIGURE 6

ACTIVITY - PERFORMANCE GRADATION¹⁷



There are several problems which arise in the use of the graded choir program. These problems can be grouped under the headings of leadership, participation, repertoire, voice ranges and directing techniques. The latter four will be left for those who would choose to study further in the area of the graded choir program. In the appendix for this chapter there are handouts which will be helpful in relation to such studies.

The problem of leadership is one which is faced by any church administrator in any program. Where can the administrator of the graded choir program find qualified directors? This is not an easy question to answer, for very few churches have progressed to the point where they have developed a training program in Church music. There are, however, several places where the administrator can look.

¹⁷Ibid., 12.

First of all, any experienced Sunday school teacher with a passing knowledge of singing, directing or accompaniment will be a good candidate to lead a children's choir. A teacher would be a good choice because he will already have an understanding of the age level and will be familiar with the students' abilities and potentials. Sometimes a department in the Sunday school will be using a particular teacher to lead the musical activities in the departmental openings. A person such as this would be ideal. Other places which yield adequate choir leaders would be the adult choir, where there is a great reservoir of musical experience, and the church accompanists, usually a dedicated and musical group.

In the choice of choir leaders the administrator must not make the mistake of picking someone who is eager to do the job, even though not quite able to do the job right. Dedication and cooperation are necessary, but the choir program deals in the education of musical skills and a leader who does not possess these skills cannot teach them. The administrator should begin a training program in choral directing when someone such as this volunteers, for the Church is in need of dedicated musical leaders.

THE INSTRUMENTAL PROGRAM

Chapter four dealt in part with the use of instruments in the Christian education of children. This use was mainly for the teaching of Christian truth but was cited as being beneficial for the beginning of an instrumental program within the church. An instrumental program is not so much concerned with the teaching of truth but with the

teaching of Christian service and fellowship. The use of instruments during the Old Testament period was centered in the worship of God and therefore the education of the musicians was for this very purpose.

In the worship of that period three families of instruments were used. The wind family included the trumpet (keren, shofar and yobel), which was usually made from the horns of animals; the pipe, made of hollowed-out twigs; and the flute (chalil), which was used mainly for mourning.¹⁸ The string family included the kinnor, nebhel and the sabeca, all being harp-like instruments. The most familiar of these instruments to the contemporary church member would be the nebhel, which is called the harp or psalter in the English translations.¹⁹ The third family of instruments is the percussion family. The various kinds of timbrels and cymbals made up most of the instruments in this family.²⁰

These instruments were used for public ceremonies and military battles as well as religious ceremonies and worship. Therefore there had to be a system of educating the instrumentalists. The system of music education probably followed the same guidelines as the training of the singers, but there also seemed to be a form of instrumental hierarchy. Asaph, Heman and Ethan were appointed to sound the cymbals of bronze, probably the method by which the instrumental groups were directed,²¹ and they were to direct their sons in the service of the house of the Lord.²²

¹⁸Wilson, op. cit., pp. 175-176.

¹⁹Ibid., pp. 174-175.

²⁰Ibid., pp. 176-177.

²¹I Chronicles 15:19.

²²I Chronicles 25:1-8.

sacred music."²³

The range of possible instrumental groups that may be used in the services of the Church are limitless. Most public school systems begin instrumental instruction at the fifth grade level and within two years these young people can be used in the Church musical program.²⁴ Beginning at this early age would necessitate a graded program for instruments with at least two levels: those who have studied their instrument for three years or less, and those who have studied for more than three years. A second type of grouping would be along the lines of the instrumental families, resulting in string, woodwind or brass groups.

There are also many possible uses for these instrumental groups.

Wilson presents this list of uses:

1. Instrumental groups may be used for preludes, offertories and postludes, taking the place of the organ, or accompanying or assisting the organ.
2. Instruments may be used to accompany congregational singing.
3. Instrumental groups may provide special music selections in the services or in concerts.
4. Instruments may be used to accompany choirs, solos, and other vocal ensembles.
5. Instrumental groups may be used in Sunday school and youth meetings.

²³Kenneth W. Osbeck, The Ministry of Music (Grand Rapids, Michigan: Kregel Publications, 1961), p. 152.

²⁴Phillip C. Posey, "Instrumental Music--An Effective Voice in Praising God," The Church Musician, 1st ser., XXIII (August, 1972) 30.

6. Instrumental groups may be used for street meetings, outdoor services and rescue missions.

7. Instrumental groups may be used during social events and recreational events.²⁵

There are many specific methods and techniques which the director of an instrumental ensemble must know. Some of these deal with the tonal qualities of the various instruments, transpositions for instrumental scores, the literature available for different types of instrumental groups, space and acoustical requirements for the use of instruments in worship and organization of rehearsals. These techniques will not be covered in this manual due to the detailed nature of such information. The instrumental director in the church should be well trained, for these techniques should be used and taught throughout the instrumental program. Some basic helps will be given in the appendix for this chapter.

Choirs, bands, orchestras and other musical ensembles have a definite place in the worship of the Church and, therefore, in the education of the Church. It is not just the director of music who is responsible for the development of the musical program, however. The Christian education director, department superintendents, teachers and parents must each do their part to build the Church music program. Since the goal of spiritual maturity for each member of the Church is a high one, the responsibilities are great and must be shared by every person who is a part of the educational ministry of the Church.

²⁵Wilson, op. cit., p. 178.

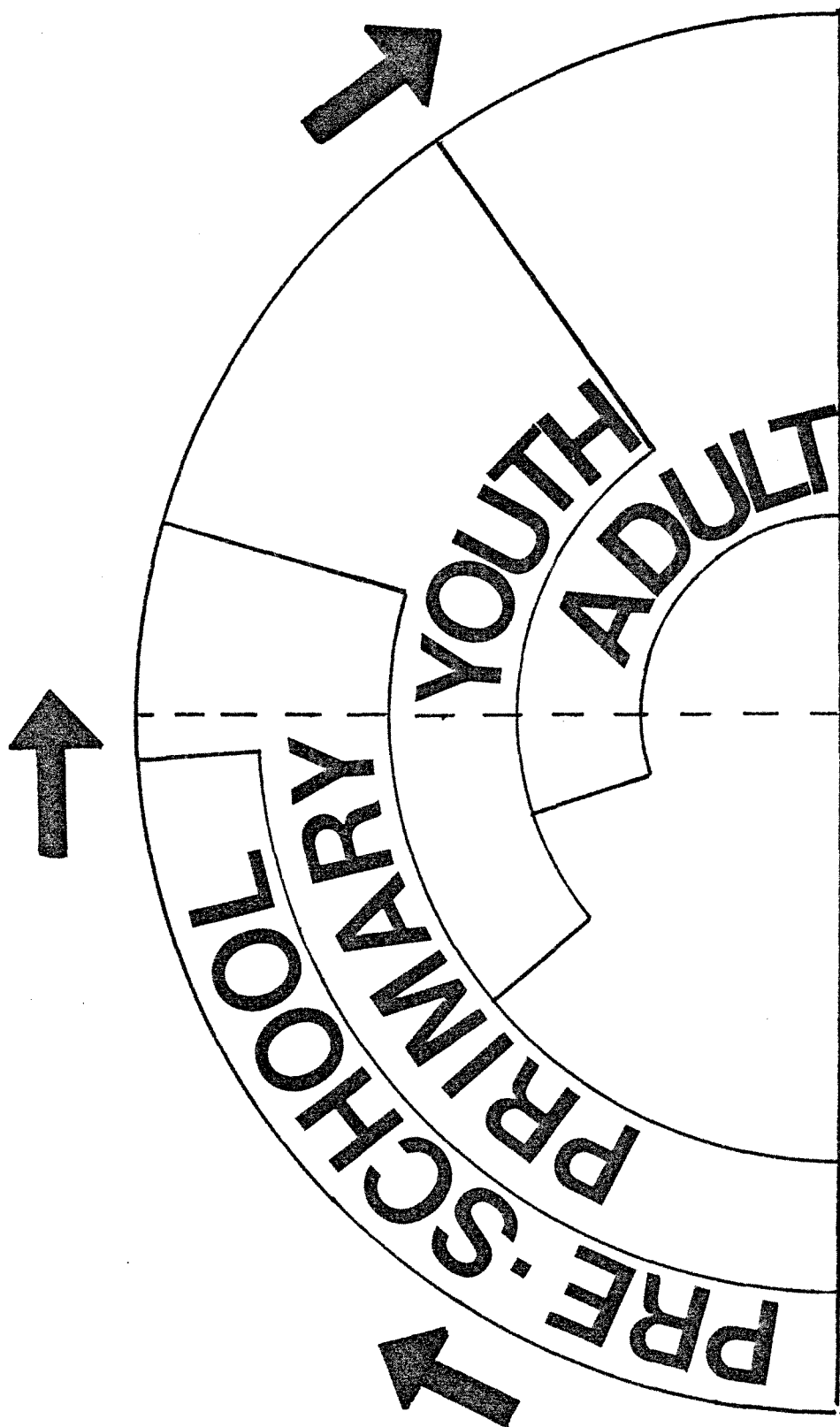
APPENDIX

The appendix for chapter seven includes four transparencies, five handouts and study questions. Some of the handouts may be used to structure group activities and some of the study questions may be completed within small groups.

GOALS OF THE GRADED
CHOIR PROGRAM

1. EVANGELISM
2. WORSHIP EDUCATION
3. SPIRITUAL GROWTH
4. CHRISTIAN SERVICE
5. FELLOWSHIP

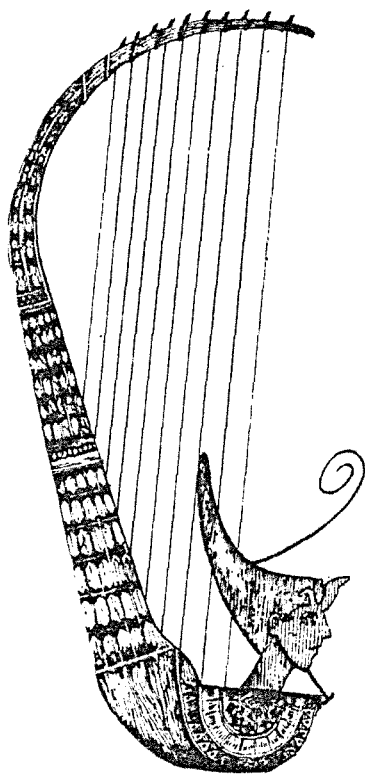
ACTIVITY - PERFORMANCE GRADATION



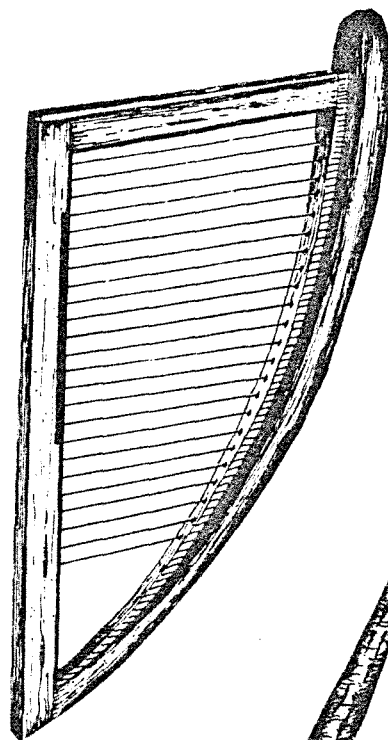
ACTIVITY PERFORMANCE



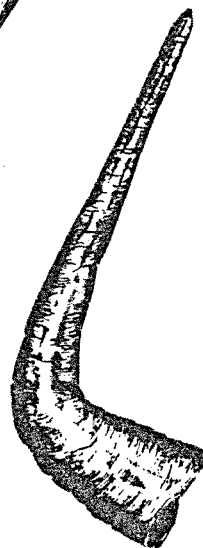
PIPE



KINNOR



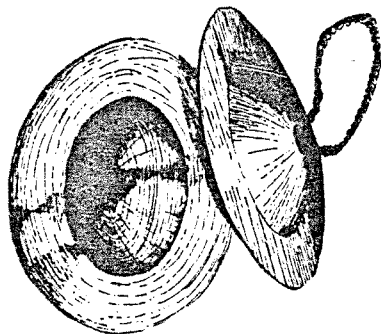
NEBHEL



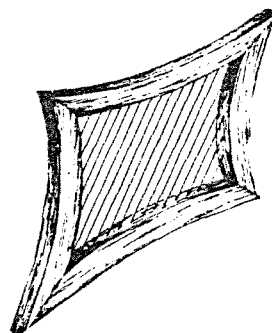
SHOFAR



CHALIL



CYMBAL



TIMBREL

WAYS TO USE INSTRUMENTS IN WORSHIP

1. In preludes, offertories, and post-ludes.
2. To accompany congregational singing.
3. For special music selections.
4. To accompany choirs, solos and other vocal ensembles.
5. In Sunday school and youth meetings.
6. In street meetings, outdoor services and rescue missions.
7. For special and recreational events.
- 8.
- 9.
- 10.

HO 7.133.

Three Questionnaires for Discovering
The Musical Needs of the Church
and Community²⁶

Historical Investigation for the Community:

1. Brief history _____

2. Religious status and trends _____

3. Educational institutions and trends _____

4. Sociological status and trends (in the community at large and the
church neighborhood) _____

5. Economic basis and trends (in the community at large and church
neighborhood) _____

6. Leisure activities _____

²⁶Chandler, op. cit., 13,19.

HO 7.133. (cont.)

Investigation of the Community Music Life:

1. A brief history of music in the community. (This may be obtained by interviewing community leaders, natives, and community music leaders.)
2. A brief history of the development of the music program of your church.
 - (1) Hymnals used
 - (2) Use of instruments in worship
 - (3) Use of music leader in worship
 - (4) Use of elected choir director
 - (5) Development of a choir program
 - (6) Problems encountered in the use of music
3. Music education in public schools.
4. Musical activities in other churches and religious institutions.
5. Leisure musical activities in the community.
6. Local music groups and membership requirements.

Church Music Questionnaire:

Department Surveyed _____

Date _____

1. Name at least five hymns you like:

- (1)
- (2)
- (3)
- (4)
- (5)

2. List several hymns sung in church when you were six to twelve years old: _____

thirteen to eighteen years old: _____

3. What hymnal was used in the church you attended as a child? _____

HO 7.133. (cont.)

4. Did you have music in school?

Grades 1-6	yes _____	no _____
Grades 7-9	yes _____	no _____
Grades 10-12	yes _____	no _____

5. Have you studied a musical instrument? _____

6. Do you find inspiration in the music of the congregational service? _____

7. How can we help you through the music program of this church?

Materials for Age Level Choirs

Pre-school or Beginner²⁷

A. For rhythm instruction

1. Twice 55 Games with Music - Dykema, pub. Birchard
2. Games for Children - pub. National Recreation Association
3. Action Songs for Special Occasions - Newman, pub. Mills
4. Rime, Rhythm and Song - Martin and Burnet, pub. Hall and McCreary

B. Song Collections

1. When the Little Child Wants to Sing - Laufer, pub. Westminster Press
2. Songs for the Pre-school Age - Shumate, pub. Broadman Press
3. Worship and Conduct Songs for Beginners and Primaries - Shields, pub. John Knox Press
4. Add a Song - Stella B. Daleburn, pub. Lillenas Publishing Company
5. Songs for Pre-school Children - Paulton, pub. Standard Publishing Company

Primary Choir²⁸

Song Collections

1. Hymns for Primary Worship - Curry, pub. The Westminster Press
2. Father, Hear Thy Children Sing - Hall and McCreary Company
3. Primary Sing - Scripture Press
4. New Carols and Songs for Children - Grimes, pub. Carl Fisher

Junior Choir²⁹

Song Collections

1. A Junior's Praise - Osbeck, pub. Kregel
2. Let Youth Praise Him - Eerdmans
3. Hymn for Junior Worship - Westminster Press
4. Our Songs of Praise - Concordia
5. The Belfry Book - Davis, pub. Gamble-Hinged Company
6. Two Part Choruses for Junior Choirs - G. Shirmer

²⁷Osbeck, op. cit., pp. 73-74.

²⁸Ibid., p. 80.

²⁹Ibid., p. 89.

HO 7.136a. (cont.)

Intermediate - Teen-Age - Young People's Choir³⁰

Song Collections

1. Teen-Age Praise - Osbeck, pub. Kregels
2. Gospel Choir Classics, Vol. I, II, III - Presser Company
3. The Gospel Choir Book - Perry, pub. Presser Company
4. Young People's Choir Book - Perry, pub. Presser Company
5. Carols for Christmas - Heller, pub. Hall and McCreary Company

³⁰Ibid., p. 109.

DISCOVERING AND DEVELOPING MUSICAL ABILITIES
IN YOUNG PEOPLE³¹

1. Youth leaders and musicians in the church have a definite responsibility to discover and know the talents and interests of their young people.
2. Find out which of your group are in musical activities at school: if they take private lessons and whether they are advanced or beginners.
3. Get acquainted with their music teachers. Enlist their cooperation in preparing the young people to take part in church music. It is embarrassing for a young person to be asked to play a solo when he is not yet prepared. Just because Johnny was in the high school parade does not mean that he can play solos. Be interested in them but not overly ambitious for them.
4. Stress the stewardship of talent. Guide and help those considering a musical career to make it Christ-centered.
5. Encourage composition of music (and poetry.) Many young people are capable of this and do compose secular tunes. Interest them in choruses using Scripture verses, theme songs for youth groups, songs for the children at Sunday School, etc.
6. Give confidence and friendship to the timid.
7. Help the egotist to get a right perspective.
8. Do not overwork one or two willing souls who love music and perform well. Rather, aim at the well rounded development of all.
9. Do not expect too much of boys whose voices are changing. Give them outlets in group singing where they will not be self-conscious. Solo work will come later -- do not force it.
10. Ensembles (vocal or instrumental) are fun and good training, and not as difficult as solos at first.
11. After a young person has had enough training and experience in large groups and small groups, introduce solo work by:
 - a. Vocal -- short solo with humming background, or a two or three-line solo in an anthem.
 - b. Instrumental -- the same idea -- an obligato, solo verse with orchestra, or playing the melody along with group singing.

³¹Violet C. Carlson, The Christian Education File. (Chicago: Moody Press, 1951), pp. 186-187.

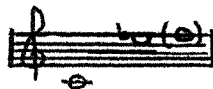
HO 7.136b. (cont.)

12. Stage fright may be lessened sometimes by performing first for a group of primary children who always think it is wonderful, especially an instrument.
13. Usually young people feel that their own group is the most critical audience. This can be partly overcome by gradually improving the group's attitude to a more Christian one.
14. Emphasize and re-emphasize that musical talent is to be given to Christ for service.
15. Stress prayer in preparing the music, and let the soloist know that you will remember him in prayer.
16. Regardless of the outcome, listen appreciatively and express your gratitude personally, not by flowery compliments, but by encouragement and friendship.
17. Young soloists are idealists in that they want to perform difficult music perfectly. Thus tact in guiding them to things within their range is difficult. This idealistic attitude gives the leader a wonderful opportunity for teaching that God does not expect perfection from us in our own strength. We give our all to Him and then allow Him to sing through us to His glory. This makes relaxation possible and aids performance tremendously.

Voice Ranges for Youth³²

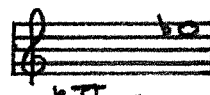
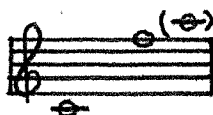
Junior High Girls:

Quality - high and light
very few altos
breathiness



unchanged

Possibilities - 1, 2, & 3 part
combination with high school
and adults women's choirs

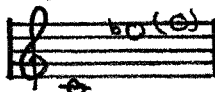


changing (e)

Junior High Boys:

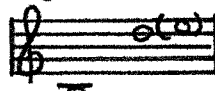
Quality - changing voices
Voices may change slowly
downward, jump back and
forth or drop suddenly.

Unchanged boy soprano -



Bright, light tone but
carries well

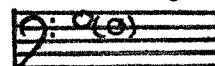
Unchanged (not sop.) -



Richer quality

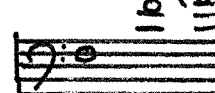
Changing voices, possible
ranges

Drop suddenly (e)



Unpredictable

Slowly lowering (e)



High School Choirs:

Generally the same ranges as adult choirs but less extreme ranges
would be best.

³²Madline D. Ingram, A Guide for Youth Choirs (New York: Abingdon Press, 1967), pp. 68-82.

TABLE OF INSTRUMENTAL COMBINATIONS³³

Orchestra

4 to 12 violins
 (I and II)
 Strings: 1 to 4 violas
 1 to 4 cellos
 1 to 3 string
 basses

 1 or 2 flutes
 Reeds: 0 or 1 oboe
 2 clarinets
 0 or 1 bassoon

 1 or 2 French
 horns
 Brass: 2 trumpets
 1 or 3 trombones

Piano and harp: optional

Concert Band

2 to 4 flutes
 1 or 2 oboes
 Reeds: 2 to 4 clarinets
 1 or 2 bassoons
 0 or 1 bass clarinet

 2 to 4 French horns
 2 or 3 trumpets
 Brass: 3 or 4 trombones
 1 or 2 baritones
 0 or 1 tuba

Brass Choir

2 to 6 trumpets or cornets
 1 to 3 French horns
 1 to 3 trombones
 1 or 2 baritones (or
 trombones)
 0 or 1 tuba

Reed Quintet

flute, oboe, clarinet, French
 horn, bassoon

Larger Reed Ensemble

Equal number of each of the above,
 plus piccolo, English horn and
 bass clarinet

String Ensembles

Choir: approximate balance as
 in orchestra
 Quartet: 2 violins, viola, cello

Brass Quartets

2 trumpets, 2 trombones
 trumpet, alto, trombone,
 baritone

Small combinations: trumpet trio, French horn quartet, flute trio,
 trombone trio, string ensemble with reed solo, reed ensemble with
 brass solo

³³Wilson, op. cit., p. 180.

Study Questions

1. Does your church have a staff member working in Christian Education? Music? What facilities do these two programs share in your church? What personnel are shared by these two programs?
2. Does your church have more than one choir? If so, what choirs are active in your music program? What music training do the directors of these choirs have? What auxiliary organizations work for the promotion of the various choirs?
3. What percentage of the children and youth in the Sunday school participate in public school musical organizations? What percentage participate in church musical organizations?
4. What purpose or goal does the choir director of each choir in your church have for his particular choir?
5. Make a study of your church and community with the questionnaires presented by Chandler. What age level choirs would be the most successful in your church? Is there the necessary leadership available?
6. Which is the largest department of your Sunday school? Would the leadership already existent in that department be able to direct a choir program?
7. What percentage of the children in your community study instruments in the public school music program? What private music teachers are available in your community? How many children in your Sunday school are studying musical instruments? How many adults have studied musical instruments in the past?
8. How often are musical instruments other than piano and organ used in the worship service of your church? What is the attitude of the congregational member to the use of these instruments?

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