

TEACHING CHILDREN HYMNS IN THE CHURCH SETTING
USING ORFF- AND KODÁLY-BASED STRATEGIES

BY

HANNA KATJA ELINA POWELL

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Doctoral Committee

Brent Gault, Research Director

Janette Fishell, Chair

Marilyn Keiser

Christopher Young

May 1, 2015

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CHAPTER 1

INTRODUCTION

Statement of the Problem

Involving children in a church music setting is a primary goal for church musicians. This desire to include children in church music programs necessitates an investigation of those practices that will most easily render church music accessible to them. Among the possible approaches available and utilized frequently in school music settings are approaches inspired by Carl Orff and Zoltán Kodály. Is it possible to integrate such approaches in a church music setting? According to Arvida Steen, “Orff challenges those of us attracted to his philosophy to adapt his pedagogical examples and his musical ideas to the new situations in which we find ourselves.”¹ She continues: “He left it up to each generation of teachers to reinterpret his ideas for themselves. There is no promise of a safe method here. There is rather the basic idea that is open to each of us to interpret for ourselves.”² Based on Steen’s charge to adapt philosophies such as Orff’s to a variety of situations, the purpose of this document is to apply Kodály- and Orff-inspired instruction to the teaching of hymns to children in the church setting.

Through my own experience working in church music settings, I have noticed that hymns are unknown to many children. While I have not always utilized hymns when working with children, I have taught them songs for church services and musicals appropriate for special performances. While teaching these materials, I have also tried to teach children reading and listening skills in a meaningful, enjoyable way. I have collaborated with dance teachers for my musical rehearsals as well as incorporated

¹ Arvida Steen, *Exploring Orff: A Teacher’s Guide* (New York: Schott Music Corporation, 1992), 8.

² *Ibid.*, 8.

parental advice when staging. While I feel that the elements I incorporate into my children's music program are valuable, I feel the need to expand this program by also teaching hymns in an interesting and challenging way. One strategy for doing this would be to incorporate Orff- and Kodály- inspired techniques during rehearsals and classroom time. In doing so, students can gain additional musical knowledge, gain experience with the rich hymn tradition of the church, and develop self-awareness. "Our goal of the Kodály program is not only to teach music but also to develop characteristics in a child which will make him aware of himself and others."³

I was taught music using a Kodály-inspired approach through my twelve years of schooling in Finland. I started teaching piano lessons at age 17, coaching chamber music in my early twenties, and became a church musician around the same time. I have come to realize that the principles contained in teaching approaches based on Kodály's philosophy have been an integral component of my own teaching. When I came to the United States in my early twenties to study music, I encountered the Orff approach in my music education courses. I realized that combining these two approaches would be useful when working with children in a church setting.

In addition to exploring how Orff- and Kodály-based instruction can enhance a children's music program in a church setting, it is also important to examine the question of why hymnody is vital to this program. It is difficult enough to find rehearsal time to teach service music without devoting time to hymnody. Henry Eskew and Hugh T. McElrath discuss the importance of hymnody by emphasizing how solid hymn learning is crucial in the development of young Christians. "Good hymns tell the story of the faith,

³ The Kodály Musical Training Institute, *Teaching Music at the Beginning Levels Through the Kodály Concept, Volume I* by *The Teaching Staff* (Watertown, Massachusetts: Kodály Musical Training Institute, Inc., 1973), 37.

teach theology, and help to incorporate children into the worshipping community.”⁴

Roger Downy described, “hymns being perhaps the most vital element within liturgy, for through hymns the people express collectively their feelings at particular points in worship.”⁵

In the book *First Person Singular*, Schalk poses the question: Do our children get the best out of our church services?⁶ After reading his book and considering my personal experience dealing with my own children, I would say that they do not. Children are sometimes seen as a possible distraction during a church service, and attempts to educate them to read from a hymnal or follow a liturgy are often sporadic at best. This is where church musicians can assist in helping develop the tools that can make worship a vital experience for children.

In an effort to keep up with all the requirements of the job, church musicians often teach children songs and anthems, but the hymnal is generally not a primary source for children’s repertoire. “The church has failed children by simply neglecting to teach hymns which best nourish and nurture the faith. One of the most significant things the church can do to pass on the faith to the coming generation is to teach them a basic core of hymns which the church uses to confess and celebrate the faith.”⁷ Parents, teachers, and church musicians have a responsibility to pass on the traditions that help develop faith. Educating children about the hymnody and liturgy of our faith tradition will enable them to become an active part of the service. John T. Burke also emphasizes the importance of children learning the hymns of their heritage. “It is important that the child

⁴ Carl Schalk, *First Person Singular* (St. Louis, Missouri: Morning Star Music Publishers, 1998), 18.

⁵ Roger Downy, “Hymns and the Child,” *Journal of Church Music* 29 (February 1987): 9.

⁶ Carl Schalk, *First Person Singular* (St. Louis, Missouri: Morning Star Music Publishers, 1998), 35.

⁷ *Ibid.*, 71.

learn the body of hymns that will be used in his or her life. Surveys of favorite hymns frequently point out the direct correlation between the favorite hymns of adults and the hymns they learned as children and youth.”⁸

Hymns often reflect what is going on in the hymn writer’s own personal life or in a community or nation. “Hymn writers frequently use poetry as a means to confess their unwavering faith in the midst of persecution, illness, and calamity.”⁹ Evelyn Aurand discusses how selecting hymns for children is a serious matter. According to Aurand , “both text and tune should be within reach of a child’s understanding and ability.”¹⁰ This illustrates the need for children to understand both the musical and textual elements of a given hymn.

Martin Luther sent his own son to school to receive education not only in grammar but also in music. At that time, music at school was taught in a manner that would encourage children’s participation in worship. This is a wonderful model to apply to today’s church setting. Children deserve to be active participants in a worship service. They deserve to be among the pastors, musicians and other church members. “For Martin Luther, music was an indispensable part of a good education not only for its own sake but also for the role it could play in the lives of the young as they participated in the common worship; he spoke up for it and promoted its inclusion in the curriculum whenever he had the opportunity.”¹¹

⁸ John T Burke, “Issues In Hymnody,” *The Hymn-Journal of Congregational Song* 31:2 (April 1999): 96.

⁹ Barbara J. Resch & Richard C. Resch, *Singing the Faith*’ (St. Louis, Missouri: Concordia Publishing House, 2003), 11.

¹⁰ Evelyn Aurand, “Choose Hymns that Wear Well,” *Journal of Church Music* 14 (July-August 1972): 10..

¹¹ Carl. F. Schalk, *Luther on Music: Paradigms of Praise* (St. Louis, Missouri: Concordia Publishing House, 1988), 29.

One possible consequence associated with not teaching children hymnody is that they will not participate during the service because they are unfamiliar with the hymns being used. The many churches currently using praise band music performed by song leaders present another possible consequence. In this setting, the congregation does not need to know or even sing the songs. Paul Westermeyer points out the problems with our singing culture and “how to sing in spite of problems.”¹² He writes about music becoming commercial, where the soloists are the singers and leaders while the congregation sits passively and listens, isolated and with a “lack of community.”¹³ Another issue church musicians face in this culture is that they are “presently educating a generation of children whose parents are predominantly brought up on rock and popular music.”¹⁴ Lois Choksy writes about this “pop-rock culture.” “Youngsters enjoy listening to popular music, dancing to popular music and singing or playing popular music. They do not, as a rule, enjoy analyzing it for melodic contour, form, or chord structure. It is recreational music, and its amusement value tends to lessen when it is used for instructional purposes.”¹⁵ Children are constantly surrounded with this music in everyday life. With today’s technology, they can listen to music at any point and in any location. Because the popular culture is one of musical consumption, church music settings (along with school music settings) are one of the few places children can learn active performance skills. Children need to keep singing – and a wonderful way to keep them singing is to sing hymns that have been performed for generations.

¹² Paul Westermeyer, “The Future of Congregational Song,” *The Hymns-Journal of Congregational Song* 46:1 (January 1995): 6.

¹³ *Ibid.*, 6.

¹⁴ Jonathan C. Rappaport, *New Pathways to Art Music Listening: A Kodály Approach* (Marlborough, MA: Pro Canto Press, 1983), v.

¹⁵ Lois Choksy, *The Kodály Method: Comprehensive Music Education from Infant to Adult* (Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1974), 116.

Rationale

Given the information provided above, there is a need to examine the use of hymnody with children in a church music setting. This investigation should include a look at relevant pedagogical approaches that have been used effectively with children. As a result, this project will examine three specific areas. The three areas are: (1) Orff-based pedagogy applied to the church music setting, (2) Kodály-based pedagogy applied to the church music setting, and (3) a discussion of the importance of teaching hymns to children followed by a practical example of these ideas applied to specific hymns.

Carl Orff (1895-1982) was a German composer and educator. Orff utilized speech, singing, movement, creativity and instruments to develop elemental experiences in music. Improvisation and creativity were the focus of his teaching. He also used the voice as the first and most natural of instruments. The goal of the Orff approach is to develop a child's musical creativity. The Orff approach uses different kinds of instruments in music teaching and learning. The main focus is on elemental music that moves from singing and speaking to body percussion movements that are eventually transferred to instruments.¹⁶

Zoltán Kodály (1882-1967) was a Hungarian composer and educator. Kodály believed that music education should first involve playful singing to create pleasurable experiences that could later be used in a sequential music literacy program. Folk songs provided the initial repertoire for the music classroom, with other high quality musical materials being added as the curriculum progressed. He believed that the initial musical material should be the folk songs of a given area or culture. These were combined with

¹⁶ Konnie K. Saliba, *Accent on Orff: An Introductory Approach* (Upper addle River, New Jersey: Prentice Hall, Inc., 1987), vii-viii. Doug Goodkin, *Play, Sing & Dance: An Introduction to Orff Schulwerk* (Miami: Schott Music Corporation, 2002), 1-2.

effective literacy tools (relative solmization, handsigns, rhythm syllables) borrowed from other locations to create what became known as the Kodály method.¹⁷

Thesis Statement

In order to preserve the rich tradition of hymns, it is important to develop meaningful ways to present this material to children. By addressing the following three questions, I will illustrate how teaching hymns to children helps preserve this tradition in the church:

1. How can Orff and Kodály approaches be utilized to serve as a basis for teaching hymns to children?
2. How can the pedagogical principles utilized in Orff- and Kodály- inspired approaches be applied to a children's music curriculum as illustrated through the use of 8 specific hymns?
3. How would this curriculum be applied to a specific children's music setting in a church?

Method

This project will demonstrate one possible way to introduce hymns and hymnody to children in the church as they also learn about music and about themselves. In addition to orchestrations that illustrate an Orff –inspired approach, a Kodály-inspired curriculum is used with each hymn through the use of singing and tools that teach musical skills and concepts in an experiential way. The children have an active role in learning music concepts through singing, moving and playing. The long-term goal is for children to

¹⁷ Lois Choksy, *The Kodály Method II: Folksong to Masterwork* (Upper Saddle River, New Jersey: Prentice Hall, Inc., 1999), 28.

enjoy singing hymns and keep singing them for years to come. A secondary goal is to teach musical skills and concepts through specific hymns.

The eight hymns that I have chosen to orchestrate with Orff instruments are (*Lutheran Service Book, 2006* hymn numbers are used followed by important names that will be studied with the hymns): Once in Royal David's City (376 – text by Cecil F. Alexander); Christ is Our Cornerstone (912); Love Divine, All Loves Excelling (700 – text by Charles Wesley); Come, Ye Thankful People, Come (892); Christ the Lord is Risen Today (469 – text by Charles Wesley); Come, Thou Almighty King (905); Lift High the Cross (837); and Now Thank We All Our God (895 – Text translated by Catherine Winkworth and tune by Johann Gröger).

Delimitations

The eight hymns I have chosen form the basis of an Orff- and Kodály-inspired approach for developing musical skills with a children's choir in a church setting. I have used these hymns repeatedly in the past 20 years, and they are an excellent means by which to illustrate my approach for combining Orff and Kodály.

Each hymn could be used at all three levels: lower elementary (K-3), middle grades (4-5) and junior high (6-8). The church musician can choose based on his or her own judgment, teaching situation, and available instruments.

My focus is not to design a detailed plan of study but to suggest practical strategies that church musicians can use. Testing this approach empirically to see if it yields the desired result lies outside the scope of this document.

Outline of the Document

The document is organized in the following manner:

Chapter Two provides an overview of the philosophies, common elements and applications of Orff- and Kodály-inspired approaches. *Chapter Three* examines the importance of teaching hymnody to children in a church setting. *Chapter Four* presents eight hymns with orchestrations utilizing Orff instruments and provides practical advice related to rehearsing them with children. A sample rehearsal is also provided. *Chapter Five* includes conclusions and implications for future study.

CHAPTER 2

AN OVERVIEW OF THE PHILOSOPHIES, COMMON ELEMENTS AND APPLICATIONS OF ORFF- AND KODÁLY- INSPIRED APPROACHES

In this chapter I will discuss Orff and Kodály inspired approaches. Orff Schulwerk is often labeled as an approach or a process, but not a method, suggesting that there is no systematic stepwise procedure to be followed that will apply equally to all situations.¹⁸ The foundations of an Orff-inspired approach include speech pieces, songs, and other examples that give a child an opportunity to enjoy music by singing, movement, and playing instruments.

In Kodály-inspired approaches singing is the basis for instruction. The use of the folk song leading to the use of classical music is one of the foundations of this approach. The pedagogical sequence (prepare-present-practice) and pedagogical tools (solfege, rhythm syllables and handsigns) are primary components of this approach.

Historical Overview of Carl Orff

Carl Orff was a German composer and educator. Orff viewed rhythm as the basic element inherent in music. Rhythm is the primary component of musical expression, but rhythm does not stand alone; it is related to the body and connected with speech, movement, and song. For children, it is natural to use the body as a means of expressing rhythm.¹⁹ Rhythm, dance, speech, singing, and playing instruments are combined to form an elemental approach to experience music. Improvisation and creativity were at the center of Orff's process. Some of his students had never had music lessons before;

¹⁸ Doug Goodkin, *Play, Sing & Dance: An Introduction to Orff Schulwerk* (Miami: Schott Music Corporation, 2002), 1.

¹⁹ Konie K. Saliba, *Accent On Orff: An Introductory Approach* (Upper Saddle River, New Jersey: Prentice Hall, 1991), 2.

therefore, he emphasized body percussion (clapping, snapping, patschen (patting), and stamping) and gestures for rhythm.²⁰

In the early 1920's, Orff worked with Mary Wigman. Wigman was a pupil of Emile Jaques-Dalcroze, another very influential music educator. This is the reason there are many similarities between the Orff and Jaques-Dalcroze approaches. At the Conservatory of Geneva where Jaques-Dalcroze taught, his main focus was to bring the abstractions of music theory into the body of the students and restore the sense of music's connection with ear and heart. The students had become overdependent on the written score before this time. Dalcroze moved his students away from the instruments and focused on expressing music through movement. Dalcroze coined the term *eurhythmics* to refer to teaching concepts of rhythm, structure, and musical expression using movements. The similarity between Dalcroze and Orff was their use of movement to teach and feel the rhythm in a natural way. Orff's elemental approach was inspired by this idea, but the use of movement is only one part of the learning process. Orff-inspired teaching incorporates the use of instruments as a vital part of the process. The written score is studied and analyzed after the instrumental part is mastered.

In 1924, Orff joined Dorothee Gunther and together they founded the Gunther Schule. The school focused on coordinated teaching of gymnastics, dance, and music. Orff believed that music, movement, and speech are not separate, but that together they form what he called elemental music. When Orff referred to elemental music, he meant the natural music, movement, or speech done by children that does not require special

²⁰ Gunild Keetman, *Elementaria: First Acquaintance with Orff-Schulwerk* (London: Schott and Co. Ltd., 1970), 19.

training. “Elemental music is never music alone but forms a unity with movement, dance and speech.”²¹

Orff Schulwerk grew out of Orff’s contact with dancers at the Gunther Schule. As a result, dance is a major element of an Orff-based approach:

Orff was not head of a music school inviting dancers to participate. He was hired to teach music as part of a dance school, invited to explore the common ground of movement and music. Digging down to where both impulses were joined at the root, the Güntherschule experiments grew a different breed of plant, where musicians and dancers were two leaves on the same stalk.²²

Dance, as it relates to Orff Schulwerk, is associated with folk dance or some sort of movement that can represent both familiar or unfamiliar cultural groups.

Orff used piano for various improvisational exercises as well as all kinds of small percussion instruments to accompany the dances at the Gunther Schule often played by the dancers themselves while moving. According to Doug Goodkin, an early list of such instruments included timpani, tom-toms, tambourines, woodblocks, castanets, triangles, cymbals and glockenspiels. Goodkin continues, “the rhythmic, melodic, and harmonic possibilities of xylophones were increasingly attractive to Orff.”²³ Orff appointed a harpsichord maker, Karl Maendler with the task of building xylophones and soon after, the first Orff instruments were developed. Soon after this, Orff met with Curt Sachs, an ethnomusicologist, and developed an ensemble of odd instruments, such as gongs, drums, bells, rattles, recorders, and the xylophones and metallophones that came to be known as Orff instruments.²⁴

²¹ Gunild Keetman, *Elementaria: First Acquaintance with Orff-Schulwerk* (London: Schott and Co. Ltd., 1970), 107.

²² Doug Goodkin, *Play, Dance & Sing: an Introduction to Orff Schulwerk* (Miami: Schott Music Co., 2002), 56.

²³ Doug Goodkin, *Play, Sing & Dance: An Introductory to Orff Schulwerk* (Miami: Schott Music Corporation, 2002), 5.

²⁴ *Ibid.*, 55.

Of all the instruments he utilized, Orff saw the drum as the most versatile because of its different sizes, shapes, and sounds. He also used the ostinato (a repeated rhythmic, spoken or sung pattern) to serve as the form-giving element in his improvisations. Some of the more commonly used instruments in Orff's approach were xylophones. He used these instruments because they allowed teachers and performers to change bars for different modes and scales, which made it easier for children to perform successfully. The Orff approach provides an opportunity for children to express themselves through a variety of instruments. Jane Frazee points that "children see, as well as hear, pitch relationships. They learn by observation a very important principle of sound: larger instruments produce lower sounds. They also learn absolute pitch names from the letters on the bars. And children learn that their individual contribution counts; each part is crucial to the musical whole."²⁵

Between 1950 and 1954, Orff and Keetman wrote down musical examples that illustrated what is possible with an Orff-inspired approach. These examples were collected in five volumes called *Musik für Kinder* and these contained songs arranged for use with body percussion and Orff instruments. According to Saliba, Orff intended for these volumes to serve as *models* for leading children toward musical development. Before his death in 1982 his ideas spread to many countries, and *Music for Children* was translated into every major language and adapted for use in many parts of the world. As Saliba talks about the *model*: "Within the word *model* lies not only an example but also the possibility of development, extension, and creativity."²⁶ Development centers around

²⁵ Jane Frazee and Kent Kreuter, *Discovering Orff: A Curriculum for Music Teachers* (New York: Schott Music Co., 1987), 25.

²⁶ Konnie K. Saliba, *Accent on Orff: An Introductory Approach* (Upper Saddle River, New Jersey: Prentice Hall, 1991), viii,

each child's ability to participate in music-making through speech, singing, movement, and instrumental group-playing. Extension activities provide an opportunity for a teacher to transfer learned material to a more challenging level with greater demands on the students. Creativity experiences allow students to experiment with their own improvisations. An Orff-inspired approach is a sound model for group teaching and learning. According to Saliba, "individual study is not a goal."²⁷

Orff-Inspired Approach

What is the elemental approach in Orff-inspired teaching? The Orff approach to elementary music learning addresses every aspect of musical behavior: performing, creating, listening, and analyzing.²⁸ This is done with the elements of speech, movement, singing, instruments, and listening. According to Frazee, the rhythm inherent in the child's native language is an important resource for Orff teachers. The rhymes, word-games, riddles, proverbs, and poems from the child's heritage offer unlimited possibilities for exploring musical elements.²⁹

Orff-inspired teaching often begins through the use of *spoken or sung ostinati*, followed by the application of *body percussion* to these ostinati that eventually transfer to *instruments*. In *Play, Sing, and Dance*, Goodkin explains that "the ostinato must be short enough to be instantly perceived as a pattern and repeated enough to be felt as an integral part of the musical texture."³⁰ He lists the three different ostinati: rhythmic – melodic – and harmonic. "The rhythmic ostinato is of the greatest importance in all forms of

²⁷ Ibid., viii.

²⁸ Jane Frazee with Kent Kreuter, *Discovering Orff: A Curriculum for Music Teachers* (New York: Schott Music Corporation, 1987), 14.

²⁹ Ibid., 14.

³⁰ Doug Goodkin, *Play, Sing, & Dance: An Introduction to Orff Schulwerk* (Miami: Schott Music Corporation, 2002), 153.

improvisation states Orff in Volume I and its use is widespread in all five volumes”³¹
 “The ostinato gives the child a digestible slice of rhythm that helps position his or her place in the ensemble texture.”³² The ostinato also provides a good foundation for understanding how music “fits together.”³³ Orff suggested “let the children be their own composers and in so doing, understand that the best way to arrive at the rules is from the inside out.”³⁴

Before utilizing ostinato patterns, teachers should start with simple pedal points and two note borduns. Borduns are made of two notes (first and fifth degrees) and played simultaneously in a repeated pattern as an accompaniment to a song. Jane Frazee explains that: “Pedal tones on the tonic are the simplest means of proving tonal stability in elemental style accompaniments. This accompaniment device is introduced in the earliest stages of Orff work.”³⁵ She continues her explanation about bordun:

The simple bordun is the foundation of the elemental accompaniment style. The resulting sound, somewhat like the drone of a bagpipe, supports the tonal center in a non-functional harmonic manner. There is also an opportunity to use a moving bordun. The first tentative step away from the strong foundation provided by the simple bordun is movement of one of the two tones to an adjacent pitch. For example, the fifth moves up to the sixth or down to the fourth scale degree to the bordun on strong beats.³⁶

Ostinato patterns are first presented using *spoken patterns* that provide the basis for body percussion and instrumental playing. Goodkin describes this use of speech related to music. According to Goodkin, Orff begins in Volume I of *Music for Children* with the nursery rhymes. In Volume II, Orff uses proverbs and sayings. Orff continues with riddles and more sophisticated nursery rhymes and folk-texts in Volume III. Volume

³¹ Ibid., 153.

³² Ibid., 153-154.

³³ Ibid., 154.

³⁴ Ibid., 154.

³⁵ Jane Frazee with Kent Kreuter, *Discovering Orff: A Curriculum for Music Teachers* (New York: Schott Music Corporation, 1987), 38.

³⁶ Ibid., 39-40.

IV includes “weather sayings” (weather-related texts) and some religious texts, including excerpts from *The Song of Solomon*. Volume V includes poetry by Goethe and Holderlin, and a distinct style called “Sprechstücke.” Here is a summary of Orff’s thinking of the importance of speech exercises:

The speech exercise comes at the beginning of all musical practice, both rhythmic and melodic. Single words, grouped together according to sound or meaning, names, sayings and proverbs should be, as the examples show, worked out and written down in their equivalent note-values. In speech exercises it becomes easy to teach duple and triple time, the meaning of bar-lines and upbeats, and sudden time-signature changes. The combination of clapping and conducting with the speech exercises will make it easier to learn musical notation. Further exercises with similar word-groupings should be made up.³⁷

According to Keetman, the spoken language is important in the student’s development.

Using text that relates to children makes memorization easier for them.

Goodkin provides a clear explanation of Orff-based movement used in the music classroom or other related setting. Movement in the music class is not an outlet for children to release energy. Its purpose is to shape the body as an instrument of expression.³⁸ Movement used in this way allows for *body percussion*. The most commonly-used types of body percussion in an Orff-inspired approach are stamping, patschen (also called as patting), clapping, and snapping. Any instrumental song and exercise should always be practiced with body percussion first. Only after this step is mastered with accuracy should students move to the Orff instruments. Frazee states that finger snapping leads well to metal instruments (including triangle, finger cymbal, cowbell); clapping leads to wood instruments (including scraped instruments, woodblock, claves, guiro, etc.); patschen to membranes (hand drums, bongo, etc.); and stamping to

³⁷ Doug Goodkin, *Play, Sing & Dance: An Introduction to Orff Schulwerk* (Miami: Schott Music Co., 2002), 19.

³⁸ *Ibid.*, 61.

large percussion (timpani, gong, hanging cymbal, etc.).³⁹ If musical notation is used, these four layers of sound with finger snapping, clapping, patschen and stamping are marked with the four line staff. The top line is for the finger snapping, whereas the bottom line is for stamping.

According to Keetman, barred *instruments* such as xylophones, glockenspiels and metallophones are good instruments for beginners. “The main body of sound is provided by the xylophones, brilliance and high resonance by the glockenspiel, swinging and sustained bell-like sounds by the metallophones.”⁴⁰ “These instruments and their simple drone patterns are used as easy accompaniment figures in the form of fifths and octaves based upon the root note C. From these drone-type accompaniments, moving drones and other forms of ostinato accompaniments are developed.”⁴¹ Keetman suggested the use of body percussion including clapping, stamping, patschen, and finger-snapping as initial ways to create rhythmic sounds. In these exercises, students learn to read the four line music staff, each line representing a different sound, as well as recognizing notation with stems going up (performed by the right hand) and stems going down (performed by the left hand). This helps students develop coordination at an early age.

Keetman suggested the following instruments for use in the early stages:

Percussion instruments: Hardwood or bamboo sticks (claves), rattles, sleigh bells, coconut shells, castanets, woodblocks, tubular woodblocks, triangle, large cymbals, small cymbals, finger cymbals, bongos, tambours, tambourines, bass drum, and timpani.

Melody instruments: Xylophones, glockenspiels, metallophones, tuned glasses, recorders, violoncello, viola da gamba or bourdon, and guitar or lute.⁴²

³⁹ Jane Frazee and Kent Kreuter, *Discovering Orff: A Curriculum for Music Teachers* (New York: Schott Music Co., 1987), 22.

⁴⁰ Gunild Keetman, *Elementaria: First Acquittance with Orff-Schulwerk* (London: Schott and Co., Ltd., 1970), 60.

⁴¹ *Ibid.*, 17.

⁴² *Ibid.*, 22.

When talking about instruments one more writer is worth mentioning.

In *Accent on Orff: An Introductory Approach*, Saliba provides 3 suggestions to consider when working with Orff instruments. She states “instrumental experiences for young children should include: 1. Hearing how an instrument sounds; 2. Learning how instruments should be played; and 3. Linking instrumental use, with songs and poems, to the pulse or the text.”⁴³ Teachers should not just assume that children know how to play a given instrument. At each level, the teacher should take his or her time to demonstrate how to play the instruments. In addition, it is important that every student learn or at least try each part in an orchestration. In doing this, the teacher may discover which instruments or parts naturally fit each student.

Besides teaching material in a three-step format with spoken ostinati, body percussion exercises and instruments, “singing should be primary focus for all Orff teachers. Having an array of percussion instruments should not serve as an excuse for not training the singing voice.”⁴⁴ Jane Frazee, and other Orff specialists all agree that the voice is the primary melody instrument. Singing is the important medium exploring the relationship from one pitch to another. Singing is a valuable tool for melodic learning. It can also be used as resource for studying other musical elements. Frazee summarizes the importance of singing in the following words:

Song rhythms are isolated, meter and tempo practiced, and texture explored. Counterpoint is introduced through rounds and canons and through vocal ostinati and counter-melodies which are sung simultaneously with the melody. Songs with simple harmonic changes can be accompanied by singing chord roots or by vocal chording. Songs also provide an abundance of material for teaching form, dynamics, and tone color. Folk songs offer short illustrative examples of sectional forms and contain smaller units of form such as motive and phrase.

⁴³ Konnie K. Saliba, *Accent on Orff: An Introductory Approach* (Englewood Cliffs: Prentice-Hall, Inc., 1991), 23.

⁴⁴ *Ibid.*, 2.

Vocal improvisation is a good test of interval security and it offers students the opportunity to create original material within a specified context.⁴⁵

Orff was not interested in singing lessons and exercises of traditional school music, but believed instead that words, movement, and sound offered precious opportunities for stimulating the imagination and for developing the emotions.⁴⁶

Carl Orff understood that music is rooted in body rhythms and movement. “You can’t have one without the other.”⁴⁷ Orff was inspired to create but also inspired others to create. Jane Frazee continues, “selected musical models provide the essential aural stimulus for students to develop variations, elaborations, or extensions – generally called improvisations – that are encouraged in an Orff classroom.”⁴⁸ His approach meant liberation from mechanical instruction while also allowing children to participate in their own musical growth.⁴⁹

Description of Resources

The five volumes of *Music for Children* contain a variety of music in multiple tonalities and meters. The materials in these volumes can be used to develop a sense of ensemble. Church musicians and music educators can apply this idea to the classroom. For example, I used these materials as a model and inspiration for my own orchestrations of the eight hymns presented in this document. This method of ensemble playing develops the students’ ability to work with others and take responsibility for an individual part. It also helps students develop multi-level listening skills.

⁴⁵ Jane Frazee and Kent Kreuter, *Discovering Orff: A Curriculum for Music Teachers* (New York: Schott Music Co., 1987), 20-21.

⁴⁶ Jane Frazee, *Artful-Playful-Mindful: A New Orff-Schulwerk Curriculum for Music Making and Music Thinking* (New York: Schott Music Co., 2012), 17.

⁴⁷ *Ibid.*, 6.

⁴⁸ *Ibid.*, 9.

⁴⁹ Jane Frazee and Kent Kreuter, *Discovering Orff: A Curriculum for Music Teachers* (New York: Schott Music Co., 1987), 12.

According to Keetman, when starting to make music as an ensemble, the exercises in these volumes should be repeated at different tempi or with different dynamics. Through repetition, the exercises become automatic. The use of a variety of tempi and dynamics will maintain students' interest and require them to pay more attention and listen carefully to what tempo or dynamic a given repetition will use.

Keetman also suggested that there is a way to use the same musical material through different alternations:

Alternation between tutti, groups and soloists; alternation between girls and boys; alternation between light and dark voices; alternation between accompanied and unaccompanied speech; and variation of tempo and dynamics.⁵⁰ “Other ways of extending a piece or song include repeating it an octave higher if possible; playing it alternately between different instrumental groups; playing the same sequence of notes but in different rhythm; including percussion parts for occasional accents; including rhythmic interludes and episodes; and putting together several pieces to make a small suite.⁵¹

After students have listened and played these rhythms and melodies using different instruments, they can learn to notate the music they have created. Writing takes place after experiencing music through active music channels. Keetman wrote: “This is the moment to introduce children to the notation of the rhythms that are by now familiar, and to start clapping from notation and writing rhythms in notation for themselves.”⁵² This idea is similar to a Kodály-based approach, where performing and listening take place before reading, analyzing, and creating.

After the five volumes of *Music for Children* were published and then adapted for use in countries throughout the world, those countries began to incorporate Orff

⁵⁰ Gunild Keetman, *Elementaria: First Acquaintance with Orff-Schulwerk* (London: Schott and Co. Ltd., 1970), 52.

⁵¹ *Ibid.*, 74.

⁵² Gunild Keetman, *Elementaria: First acquaintance with Orff-Schulwerk* (London: Schott and Co., Ltd., 1970), 25.

Schulwerk into music education settings. Mary Shamrock provides guidelines for cross-cultural adaption of the Schulwerk to instructional settings. According to her,

Along with derivation from indigenous tradition, the basic operational principles of the Schulwerk are these: 1) it must be designed for active participations by all learners, in group settings; and 2) it must incorporate opportunities for improvisation and inventions of original material at every level.⁵³

She also states that “the learning experience stems from interaction with musical elements through spoken language, singing, movement, and playing instruments.”⁵⁴

According to her, “language has a direct connection to rhythm. It is this intimate relationship with language that the Schulwerk approach would view as ‘elemental,’ and would consider the appropriate basis for development of rhythmic musicality in any given culture.”⁵⁵

“In order to honor the principle of language as the source of music, each culture needs to examine carefully the relationship between its own spoken language and the structure of rhythm and melody in the musical tradition being developed.”⁵⁶ Arvida Steen supports this idea by “adapting Orff’s pedagogical examples and his musical ideas to the new situations in which we find ourselves.”⁵⁷ This statement encourages music educators and church musicians to freely adapt an Orff- inspired approach for each unique setting. Even if a complete set of Orff instruments are not available, music teachers can adapt Orff strategies for use in varying situations. R. Phyllis Gelineau encourages music educators to make instruments when commercial instruments are not available. She

⁵³ Mary Shamrock, *Orff-Schulwerk: Brief History, Description and Issues in International Dispersal* (St. Louis: Magnamusic, 1976), 38.

⁵⁴ *Ibid.*, 38.

⁵⁵ *Ibid.*, 38-39.

⁵⁶ *Ibid.*, 39.

⁵⁷ Arvida Steen, *Exploring Orff: A Teacher’s Guide* (New York: Schott Music Corporation, 1992), 8.

provides directions about how to make such instruments as sticks, triangles, cymbals, tambourines, sand blocks and large and small drums.⁵⁸

The end goal of the Orff approach is to develop a child's musical creativity. Students get to be active participants in their music classes. Even though the teacher is the leader, students get a chance to improvise, create their own rhymes (poetry), rhythms, songs and instrumental accompaniments. Because Orff's focus was on these aspects, a music teacher or church musician can enhance students' music learning by also including elements from a Kodály-based approach that focuses on music literacy.

Historical Overview of Zoltán Kodály

“Kodály believed that music was necessary to the life of every human being and no person could be a complete whole without the civilizing influence of great art.”⁵⁹ He also believed that there was no such thing as an unmusical child. Kodály-inspired teaching is a way of music education that strives to achieve a synthesis of all the skills necessary to develop complete musicianship.⁶⁰

Early in his career, Kodály started collecting folk songs. He traveled around the Hungarian countryside, meeting people and recording their songs. His folk song collection grew to over three thousand songs. Kodály's efforts finally bore success in 1950 when the Hungarian government began implementing his ideas in public schools. At that point, music instruction was available for the primary grades.⁶¹

⁵⁸ R. Phyllis Gelineau, *Experiences in Music* (New York: McGraw-Hill Book Company), 226.

⁵⁹ Denise Bacon, *Hold Fast to Dreams: Writings Inspired by Zoltán Kodály* (Wellesley, Massachusetts: Kodály Center of America, 1993), 75.

⁶⁰ *Ibid.*, 75.

⁶¹ Micheal Houlahan and Philip Tacka, *Kodály Today: A Cognitive Approach to Elementary Music Education* (New York: Oxford University Press, 2008), 16-18.

In the Hungarian approach based on Kodály's philosophy, music education began very early (as early as age 3) whenever possible. The curriculum was developed in an organized, sequential manner, and learning was a result of playful singing activities and pleasurable experiences that provided a basis for conceptual understanding. The learning process seems slow because of constant repetition and review, but a great number of musical concepts are absorbed and techniques mastered, thus building a permanent foundation for future learning. Folksongs and self-composed songs are used to teach the musical material.

Kodály wished to see a unified system of music education evolve in Hungary capable of leading children toward love of and knowledge about music from the earliest nursery years through adulthood. Although he believed deeply in the emotional value of music, Kodály nevertheless felt that love of music should always be supported by knowledge about music. His ideas about music education have spread far beyond Hungary. Kodály believed that music was a basic academic subject that should be considered as important as language, mathematics and social sciences. Choksy expressed this belief by stating that music is a discipline that helps develop a well-balanced, richly nourished, and self-aware human being.

Kodály-Inspired Approach

One of the main goals of a Kodály-based approach is to develop musical literacy, where a student is able to think, read, write, and create. Another important outcome is to impart a sense of cultural identity by using students' own folk music. A Kodály approach also encourages studying music beyond one's own culture. Children should experience the great art music of the world. The Kodály-inspired approach encourages the musical

performance of all children – to sing in classes and choirs, to participate in ensembles and orchestras.

The following are considered the basic tenets of this approach: singing, the use of folk song/classical music, pedagogical sequence (prepare-present-practice), pedagogical tools (solfege, rhythm syllables, handsigns), and the goal of music literacy.

Singing is the basis for music instruction in Kodály-inspired teaching.

Kodály believed that singing is the most direct means to a child's music education.

According to him, "the human voice is the most intimate of all instruments and the inner ear is more easily developed through this personal medium, the voice is the most logical starting point."⁶² There are tools that music educators and church musicians can use to develop the singing of their students. The use of a solfege system, hand signs that represent the pitches, rhythmic duration syllables, and folk songs of the child's culture all aid in developing each student's ability to sing.

The philosophical idea informing a Kodály-inspired approach is that music belongs to everyone. Singing is a natural activity for young children and music educators should remember this when planning for instruction.

Kodály calls the piano an anti-pedagogy tool. Continual piano accompaniment deprives the child of the pleasure and profit in independent singing. According to Kodály, the piano, even if it is tuned daily, cannot lead to correct singing. This is because the piano is a percussive instrument and the voice is a wind instrument. Students should learn from teachers who sing, not from teachers who constantly depend on the piano. Music

⁶² Micheal Houlihan and Philip Tacka, *Kodály Today: A Cognitive Approach to Elementary Music Education* (New York: Oxford University Press, 2008), 21.

teaching should be about developing students' ears. "We need to make music by singing!"⁶³

Teachers should use *folk songs* in a given teaching setting. Houlahan and Tacka in their "*Kodály Today*" recommend the following criteria when selecting songs for use during instruction. First, songs must be of the highest musical quality and the text of the song and the music should complement each other. The rhythmic accents and melodic inflections should match the structure of the language. It is also important to choose folk songs that reflect the cultural background of students in a given teaching setting. Songs must have some musical appeal. Songs should also be age appropriate. Some of the songs should be selected for their pedagogical purpose.

Houlahan and Tacka also provide some valuable ideas regarding how to utilize folk songs in a variety of ways:

1. Songs may be presented as listening activities.
2. Songs may be learned for their formal structure (AABA, and so on).
3. Perform songs with repeated rhythmic pattern (ostinato).
4. Sing the song with text and then write rhythm syllables.
5. Sing the song with the text and then with solfege syllables.
6. Perform pentatonic songs in canon.
7. Use the song to make particular rhythm or melodic elements known to the students.⁶⁴

The use of *art music* is another major component of a Kodály-inspired approach. When using art music the music educator should be challenging his or her students to listen for specific things from each listening. The listening is not meant to be passive exercise. The listening of art music should be intelligent way of teaching students about master composers and their music.

⁶³ Lajos Bardos, *Selected Writings on Music* (Budapest: Editio Musica, 1984), 7.

⁶⁴ Mícheál Houlahan and Philip Tacka, *Kodály Today: A Cognitive Approach to Elementary Music Education* (New York: Oxford University Press, 2008), 86.

The pedagogical sequence (prepare-present-practice) is a common element in all Kodály-based settings. Eisen and Robertson label this a child developmental approach. It follows the way a child naturally learns using a step-by-step sequence. Some students are physical learners, some visual learners, and others aural learners. In the preparation stage, music educators need to prepare each new element based on these learning modalities. The physical preparation usually comes first. As the next step, many teachers prefer to prepare aurally because it is important that the student hears the aural characteristics of a new music concept accurately. For visual learners, seeing visual cues related to the conceptual properties of a given concept will help reinforce understanding.

The presentation stage follows the preparation stage and allows students to label a given concept both aurally and visually via syllables, handsigns, and notation. Students get a chance to perform, but also see and hear other students do the same. As a result of this stage, students are able to transfer unconscious knowledge into conscious knowledge.

According to Eisen and Robertson, after a concept is presented, students must practice the new element with at least one other song and try to use one or more games or other activities relevant to the given concept. In this practice stage, music educators test students to see if they have really made the transition from unconscious knowledge to conscious knowledge. Improvisation is one practice area where children learn to create, further demonstrating their mastery of a new music element.

The pedagogical tools in Kodály-inspired teaching situations include solfege, rhythm syllables, and handsigns. A movable-do system of solfege (also called relative solmization) is used, in which solfege syllables are assigned to given scale degrees within a scale. The syllables demonstrate each note's function within the key and the

relationship between pitches, but not the absolute pitch. Kodaly-inspired teaching uses this system of movable-do, in which during sight-singing, scale degrees are sung using corresponding syllable names (*do, re, mi, fa, sol, la* and *ti*). These melodic tools (relative solmization, tonic solfa, and handsigns) were adapted from John Curwen, Sarah Glover and Fritz Jöde.

The solfege handsigns are an important physical and visual aid to study and reinforce pitch recognition and melodic contour. For a young student the use of handsigns is very helpful. If the melody line moves upward, the hand moves up according to the contour. As a result, interval study becomes very visual. A student can learn the difference between steps and skips by moving the handsigns while singing given pieces of music.

Rhythms are first experienced by listening, speaking on rhythm syllables, and by performing various kinds of rhythmic movements such as walking, running, marching and clapping. Only after students internalize these is notation introduced. Kodaly-inspired teaching sometimes utilizes a simplified method of rhythmic notation during the elementary years in which stick notation is used to represent quarter and eighth-notes. The note heads are only used in half and whole notes.

Description of Resources

In Hungary, the music teachers are chosen very carefully. A long and demanding education is required. According to Choksy, a good music educator develops through studying to understand and perform music via music history, theory, performance, chamber music, singing, and a desire to acquire more knowledge and experience in all of

these areas. “Simply stated, students learn the craft of music from individuals who themselves are excellent musicians.”⁶⁵

Of course there are differences between Hungary and English-speaking countries that require modifications to be made in the Hungarian-based teaching model. The major modification needed is the language. North American teachers cannot simply ignore that the musical and linguistic heritage of the children they teach varies enormously.

However, the tools for teaching music literacy available in all countries are the same. The teaching should be almost entirely aural-oral-kinesthetic at all levels. Curwen handsigns should be used to develop melodic reading as well as develop an independent ear. The use of improvisation helps strengthen the idea that children must never be given the feeling that music is mechanical. By using games to accompany songs, teachers give children the opportunity to enjoy making music from the beginning.

In *The Kodály Method I*, Choksy suggests a curriculum for North American schools from grade one through grade six. Each chapter in this book provides a list of grade level appropriate folksongs that can be used to teach certain aspects of music. Each of the songs is provided at the end of the book. Choksy’s grade level plans are supported with a balance between singing, clapping, playing, thinking, writing, and creating.

In *The Kodály Method II*, Lois Choksy provides more advanced thoughts and ideas with an emphasis on music listening. The beginning of the book describes the desired end product after receiving twelve years of music education. Choksy also discusses how the teacher should construct his or her lesson plans.

⁶⁵ Mícheál Houlihan and Philip Tacka, *Kodály Today: A Cognitive Approach to Elementary Music Education* (New York: Oxford University Press, 2008), 20.

At the end of a given program students should, first and foremost, learn to love music. They should see that music is not just entertainment, but a necessity of life. The goal of music education is not to produce professional musicians; the goal is to produce music lovers. The goal is that students will attend concerts, participate in community choirs, bands and orchestras and be part of the decision-making process that determines the musical life in the community and the nation. A high quality music education increases the number of people in the community that could support music both in schools and churches.

According to Choksy, the following four basic items should be included in each lesson plan: performing, listening, analyzing, and creating. *Performing* provides opportunities for students to develop a repertory of music and foster good ensemble and solo performance skills, and individual singing and playing technique. Through *listening* students acquire knowledge of the great musical literature, become familiar with the many periods, styles and genres, develop a historic perspective, and experience different compositional techniques. Through *analyzing* students develop music reading, writing, and inner hearing skills while developing their understanding of intervals, scales, modes, and harmony. *Creating* helps students synthesize and apply their knowledge to new situations. Improvising and composing fall within this final category.

Houlahan and Tacka talk about music performance being the core of a music program. “Through performance, students engage in singing, movement, playing instruments, and conducting.”⁶⁶

⁶⁶ Mícheál Houlahan and Philip Tacka, *Kodlay Today: A Cognitive Approach to Elementary Music Education* (New York: Oxford University Press, 2008), 21.

Kodály educators utilize movement as a way to express music. According to Houlahan and Tacka “the composer was convinced that the movement through singing games and folk dancing is critical for the music development of children.”⁶⁷ Houlahan and Tacka also highlight the importance of including simple conducting patterns in movement activities. The main idea of movement study is the ability of students to express space, time, and force through their bodies.⁶⁸

In *Hand Singing and Other Techniques*, Mary Helen Richards describes the importance of developing inner hearing ability, rhythmic feeling, and a sense of melody.⁶⁹ She goes on to explain the reason behind the use of handsigns. The handsigns developed by Curwen/Glover are used to help students hear and understand the music.⁷⁰ “Kodály said that musicians should be able to see what they hear and hear what they see.”⁷¹

Both Orff- and Kodály-inspired teaching approaches have the potential to impact children in a variety ways. Not only does a student learn to perform, create, improvise, listen, analyze, sing, and play an instrument, but he or she also learns to work with other students. Students have the opportunity to interact with each other, make decisions, express themselves, and build self-esteem. These approaches provide options for music educators to develop high quality programs that are unique to the places they teach and the students they serve.

⁶⁷ Ibid., 22.

⁶⁸ Ibid., 166.

⁶⁹ Mary Hellen Richards, *Hand Singing and Other Techniques* (New York: Harper & Row 1966), 19.

⁷⁰ Ibid., 21.

⁷¹ Ann Eisen and Lamar Robertson, *An American Methodology: An Inclusive Approach to Musical Literacy* (Lake Charles, Louisiana: Sneaky Snake Publications, 1996), 8.

The orchestrations contained in this project and the suggested teaching strategies are one possible example of how to use Kodály- and Orff- based approaches to make hymns more accessible to students. Through the use of these materials children will develop musical skills as they also learn historical information about the hymns.

CHAPTER 3

HYMNODY IN CHILDREN'S MUSIC PROGRAMS

Importance of Hymns Historically

This chapter will review the work of some prominent church musicians in an effort to establish the importance of using hymns in a children's music program. While I am Lutheran, it is hoped that the results of this project can apply to church musicians in many denominations. Having said that, there is no denying the great influence of Martin Luther (1483-1546) on the life of parishioners, the direction of theology, the liturgy, and above all, the music itself and its place in the service.

Luther understood that music was a gift from God and its main purpose was to glorify God. Luther's love and enthusiasm for music is expressed in his many writings and in the importance he placed on music education. In 1524, Luther wrote:

If I had children and could manage it, I would have them study not only languages and history, but also singing and music.... The ancient Greeks trained their children in these disciplines; yet grew up to be people of wondrous ability, subsequently fit for everything.⁷²

Carl Schalk summarizes Luther's love and enthusiasm of music:

His personal participation in music making, his acquaintance with the music and musicians of his day, his concern that pastors and teachers were thoroughly trained in music, his interest in seeing that church music received adequate financial support, his encouragement of the musical education of children, his ventures into musical composition in connection with both hymnody and polyphony, together with his direct collaboration with musicians in the preparation of music for the liturgy all suggest an emphasis on music as a practical and performing art that has a direct and crucially important role in the life of worship of the church.⁷³

Ronald R. Preloger also writes very clearly and profoundly about Luther's use of hymns for the purpose of teaching. "Luther saw his hymns as functioning in a variety of

⁷² Carl Schalk, *Luther on Music: Paradigms of Praise* (St. Louis: Concordia, 1988), 16.

⁷³ Carl Schalk, *Luther on Music: Paradigms of Praise* (St. Louis: Concordia, 1988), 19.

ways. The catechism hymns were an aid in teaching. Some of his hymns were used in the context of the liturgy. And in addition, Luther utilized hymnody in place of the traditional Latin components of the Mass.”⁷⁴ Luther saw education and especially music education as being important for the development and growth of children. He used hymns as teaching tools at the church. In contrast to John Calvin (1509-1564), who only permitted singing psalmody during the services and Huldrych Zwingli (1484-1531) who banished music altogether, Luther placed music, next to theology, as of highest importance. According to Luther, next to the word of God, music deserved the highest praise.

Carl Schalk shares many examples and thoughts about why congregations should utilize hymns. “Singing and learning strong, solid hymns is crucial in the developing life of young Christians. Good hymns tell the story of the faith, teach theology, and help to incorporate children into the worshipping community.”⁷⁵ Hymns are important in the shaping and forming of young people in their Christian faith. “Children learn to worship by worshipping.”⁷⁶ The use of repetition in learning liturgy and hymns is important for children. Church musicians and educators need to be careful not to follow the idea that teaching something new and exciting to the congregation, and especially children, will be the most important goal. Nurturing the hymns and liturgy with repetition and care will have more meaningful long-term effects.

Several church musicians have written about effective strategies for introducing hymns to children. Barbara J. Resch and Richard C. Resch suggest:

For children in Kindergarten and Grade 1, single stanzas or refrains of hymns are often suggested. These children will be learning the hymns by rote (listening and

⁷⁴ Ronald R. Prelorger, *Reflections of Lutheran Parochial Music Education in the United States* (DM thesis: Indiana University, 2007), 33-34.

⁷⁵ Carl Schalk, *First Person Singular* (St. Louis: Morning Star, 1998), 18.

⁷⁶ *Ibid.*, 25.

imitating) rather than by reading, so the number of stanzas they will be able to comprehend will be limited. Teachers of older grades can return to those hymns and include additional stanzas as students are able to read and comprehend more extensive poetry.⁷⁷

The use of instruments provides additional help in creating excitement about hymns. Hymn learning can be a continuous process. Ronald Preloger suggests that children play an important part of the worship service as they sing in the choir, present a Christmas Eve service, or play instruments in a service. He continues, “participation by the students in the congregation gives witness to the adults present of the children’s commitment to the worship life of the church. The congregation sees these children as the future of the church and its ministry.”⁷⁸

Importance in Modern Churches

Some churches have discarded the use of hymns because they are not “modern” enough. Unfortunately, this trend has led to replacing hymns with contemporary spiritual worship songs. Some of these songs have reasonable melodies and texts. The newest tradition involves a praise band at the front of the church that leads the congregation with these contemporary and spiritual songs. This type of singing becomes almost like a concert performance. Often, the congregation lets the song leaders sing and does not participate in the singing. The melody may be too difficult for the congregation to learn or the instruments and lead singers may overpower the congregational singing. Churches are filled with bands and lead singers, but congregations do not know the songs. As a result, there is a concern that congregations may choose not to sing and will no longer see the need for preserving a singing tradition. As Carl Schalk writes, “in many churches any

⁷⁷ Barbara J. Resch and Richard C. Resch, *Singing the Faith* (Saint Louis: Concordia Publishing House, 2003), 8.

⁷⁸ Ronald R. Preloger, *Reflections on Lutheran Parochial Music Education in the United States*, (Indiana University; DM thesis, 2007), p. 46.

serious attempt to teach and nurture children, to help them grow up, in the worship of the Christian community seems to have no place at all.”⁷⁹ These churches do not see the importance of nurturing children’s ability to sing and participate in worship. The worship leaders are there not to teach the songs, but to sing the songs for the congregation.

Fortunately, there are still some congregations that keep hymnals in the pews and use them regularly. The church is the only place where traditional hymn singing can take place. Ron Preloger writes, “if the church’s heritage of great music is to be passed on to the future generations, the church has responsibility to accept the challenges of providing quality music education to all of its students. Unless students are taught to value the great music of the church, it will pass with the time and be lost. Music educators in the church need to reaffirm the importance of music and champion its cause.”⁸⁰

Carl Schalk talks about another important issue in his *First Person Singular*. He believes that children can really learn significant body of hymns and religious songs and keep them in their memory for their entire life. He believes this is possible by teaching hymns to children. Carl Schalk summarizes this by stating:

Are we in our churches singing hymns and songs that are part of who we are? Is it possible to develop a basic list of hymns and songs that are a fundamental part of our Christian heritage, that are basic to who we are as a worshipping community? Is it possible to teach those hymns and songs, one new hymn a week or one new hymn a month – through whatever educational opportunities are available to us in our congregations? Does the repertoire of song we are teaching reflect our particular heritage and identity as Christians.⁸¹

Schalk talks about ‘tradition’ and how it seems to be a bad word for some. “It suggests sameness, repetitiveness, everything contrary to what some adults seem to want:

⁷⁹ Carl Schalk, *First Person Singular* (St. Louis: Morning Star, 1998), 45.

⁸⁰ Ronald R. Preloger, *Reflections on Lutheran Parochial Music Education in the United States* (Indiana University; DM thesis, 2007), 48.

⁸¹ Carl Schalk, *First Person Singular* (St. Louis: Morning Star, 1998), 68.

newness, freshness, always something different.”⁸² One of the most important things our churches can do is to pass our faith to future generations. This can be done through teaching congregations the hymns that praise and confess our faith. Ronald R. Preloger writes: “The implication for educators is that we need to provide the best that music has to offer for our students so that they will grow in their knowledge and appreciation of good music.”⁸³ He continues: “The worship life of the church is enriched through its music. Students are taught that we sing what we believe. The congregation sees these children as the future of the church and its ministry.”⁸⁴

Both Luther and Schalk spoke about the value of music in worship. Their ideas encourage church musicians to examine current practice to see if it meets the appropriate goals using music of the highest quality. Ronald Preloger supports both Luther and Schalk in their views how the worship life of the church is enriched through its music. “A major characteristic of the Lutheran Church is its history of accumulated hymnody and liturgies. Children and adults learn to participate in worship life of the church in singing its hymns and liturgy.”⁸⁵

Robin Knowles provides a list of hymns and hymnals for children of various styles and from different denominations such as Sacramental, songs from Africa, Taize, traditional hymns, cross-cultural, and world music. She writes:

The resources and treasures for teaching children to love singing, to love the church’s song, and to praise God are almost endless. We are given the joyful task of passing on this wondrous gift of praising God through hymn-singing to the future church, our children. May God grant us the energy and wisdom to do so.⁸⁶

⁸² Carl Schalk, *First Person Singular*, (St. Louis: Morning Star, 1998), 79.

⁸³ Ronald R. Preloger, *Reflections on Lutheran Parochial Music Education in the United States* (Indiana University: DM thesis, 2007), 43.

⁸⁴ *Ibid.*, 46.

⁸⁵ *Ibid.*, p. 46.

⁸⁶ Robin Knowles Wallace, “What Are We Teaching Our Children? Hymnody and Children at the End

She began her research for this article by looking at 16 different hymnals. The five hymns most often cited for children were: *Jesus Loves Me* – 12 times; *All Things Bright and Beautiful* – 11 times; *All Glory, Laud and Honor* – 10 times; *Away In a Manger* – 10 times; and *Jesu, Jesu, Fill Us With Your Love* – 8 times.

Additional hymns can be found in the hymnals for other denominations. One of the hymnals that Robin Knowles Wallace listed in her article is *All God's People Sing*, published by the Lutheran Church-Missouri Synod in 1992. This resource included input from churches and schools as it sought to replace the previous Sunday school songbook. Another good resource for finding hymnals with a concentration of children's hymns is *The Chorister: Resources for Music Ministry/Journal of Choristers Guild*. This journal is published ten times a year and provides excellent materials and ideas for a church musician.

Church musicians and music educators do not need to limit themselves to using only those hymns specifically designated for children. Hymn singing can provide children with experiences and memories that can continue into adulthood. Through the text of the hymns, children are able to learn more about God, about themselves and about history. Nancy Roth writes:

In using a hymn, that wondrous integration of poetry and music, in teaching about God, we are allowing space for each child to be nourished in his or her own way by the stories we tell. Hymns allow us to become less pedantic and more playful in our Christian education, so that children can discover for themselves the mystery of God's love.⁸⁷

If church musicians remain enthusiastic about hymns and how precious they are, this enthusiasm could spread to children.

of the Twentieth Century," *The Hymn-Journal of Congregational Song* 50:3 (July 1999): 17..

⁸⁷ Nancy Roth, "He Was Real! Bringing Hymns to Life in Christian Education," *The Hymn-Journal of Congregational Song* 50:3 (July 1999): 22.

Children are receptive to learning concepts, information, and ideas that are presented thoughtfully and enthusiastically. Presenting new hymns with a positive attitude is essential. Let the hymn stand on its own merits. Some hymns will be learned quickly and liked immediately; others will take longer both to learn and enjoy.⁸⁸

Resources for Incorporating Hymns in Children's Music Settings

Michael Burkhardt in his "*Singing with Understanding*" has a unique curriculum that utilizes hymns, folk songs, and spirituals to teach the elements of music. Its main focus is to encourage music educators in churches to use this material in their teaching. He provides suggestions for the teaching of musical concepts and skills and also gives ideas for further creative performance possibilities. He uses a variety of instruments, beyond typical Orff instruments, but the idea is the same. He provides examples of how to embellish hymns, folk songs and spirituals for Sunday services.

Burkhardt includes a very thorough listing of his song material with additional information: a tune index, a historical sources index, a subject index (such as song material for Advent, Christmas, Epiphany, Lent and Easter), a tonality index, a form index (verse-refrain, AB or through-composed), a range of melody index, a vocal arrangements index (listing for canons, countermelodies, descants, speech choir and two part settings), and an index of different accompaniments. He uses a variety of accompaniments: guitar, autoharp, handbells, instrumental descants, instrumental settings, and a few Orff-inspired ostinato accompaniments.

The book divides the music fundamentals being taught into levels I-V. Level I starts with the basics including exploration of various levels of vocal sounds and registers by identifying sounds as "high" or "low" and melodic directions as "up" and "down." The child also creates singing conversations using *sol* and *mi*. Inner hearing is developed

⁸⁸ Barbara J. Resch and Richard C. Resch, *Singing the Faith* (St. Louis: Concordia Publishing House, 2003), 10.

by having children sing songs or parts of songs internally.⁸⁹ At the most advanced level (V) children achieve mastery in identifying major, minor, and other tonalities; singing and creating simple songs; reading increasingly complex tonal patterns; identifying and following individual melodic lines within a two-part score; identifying tonal sequences from notation; and performing two- and three-part music.⁹⁰

Burkhardt's method, *Singing With Understanding*, is meant for children as well as adult learners. Specific grade levels are not mentioned. Ronald Preloger summarizes Burkhardt's method in this way:

Concepts of rhythm can be studied and experienced. Rhythmic patterns can be explored and identified. Melodic organization can be examined to discover patterns. The form of the hymn tune can be analyzed from both its rhythmic as well as melodic components. Expressive elements can be addressed, which include dynamics, articulation and general musicianship.⁹¹

Michael Burkhardt uses the hymn "Now Thank We All Our God" as an example for classroom study of both musical elements and historical information related to the writers of hymn texts and tunes. His orchestration is made for brass instruments. In my orchestration, this same hymn is used as an introduction to the Orff instruments. Michael Burkhardt suggests the following model for introducing hymns to students. "Hand out a piece of paper headed with the phrase: Now thank we all our God for..."⁹² Students will take a few minutes to jot down their thoughts. After this, the music educator can move on and explain how the phrase "Now thank we all our God," comes from a hymn with the same title by Martin Rinckart. According to Michael Burkhardt a study of a hymn source gives the students a sense of the historical perspective associated with the tune and text.

⁸⁹ Michael Burkhardt, *Singing with Understanding* (St. Louis: Concordia Publishing House, 1994), 18.

⁹⁰ *Ibid.*, 19.

⁹¹ Ronald R. Preloger, *Reflections on Lutheran Parochial Music Education in the United States* (Indiana University: DM Thesis, 2007), 59.

⁹² Michael Burkhardt, *Singing with Understanding: Teaching the Elements of Music through Christian Hymns and Songs* (Saint Louis: Concordia, 1994), 201.

Hymn writers often write to reflect on their personal feelings and life events and how these intersect with the historical events of the time. When we sing this particular hymn, we can definitely sing it with much praise and adoration.

Michael Burkhardt emphasizes the importance of hymn study. He uses *Nun danket alle Gott* as an example how to present a hymn to children.

The tune, *Nun danket alle Gott*, was written by Johann Crüger, one of Germany's finest church musicians. He was a teacher, choir director and composer of many hymn melodies. These melodies, collected and published in the seventeenth century, were and still are an important source for music used in worship. Over the years his collection of tunes grew until it numbered 274.

That this joyous hymn of thanks and praise was written during a time of extreme hardship and sorrow is tribute to a faithful God who continuously gives to his children even more than they request. The words express strong confidence that God's blessings begin at birth and continue until death. Harm and danger will appear in life; yet, through every problem, God's hand of blessing will keep his children secure.⁹³

Harry Eskew and Hugh T. McElrath also write about teaching hymns for children, describing the primary reasons for teaching hymns:

Hymns should be taught for their value in helping a congregation or an individual to worship. Sometimes when worshipers lack words to express their feelings, they find them expressed meaningfully in the words of a hymn. In celebrating the birth of Christ or His resurrection, they are helped to express their worship through joyful hymns and carols. In the somber meditations upon the sufferings of Christ on the cross, one finds hymns which communicate these sacred events with poignant power.⁹⁴

The teaching of hymns is a way to pass on the heritage of the Church. One cannot study hymnody without encountering important historical figures including Ambrose of Milan, John of Damascus, Francis of Assisi, Martin Luther, John Calvin, John Wesley, John Mason Neale and Harry Emerson Fosdick.⁹⁵ Much of the musical heritage of the church is encountered in hymnology: such forms as plainsong, chorale, psalm tune, and

⁹³ Ibid., 204.

⁹⁴ Harry Eskew and Hugh T. McElrath, *Sing with Understanding* (Nashville: Church Street Press, 1995), 277.

⁹⁵ Ibid., 279.

gospel hymn relate to interesting segments of the church heritage.⁹⁶ Furthermore, a knowledge of hymnody illuminates the larger forms of church music related to hymns. For example, the knowledge of Luther's Easter hymn *Christ lag in Todesbanden* ("Christ Jesus Lay in Death's Strong Bands"), greatly enhances the meaning one finds in Bach's Easter cantata (BWV 4) based on this hymn.⁹⁷ Church musicians can introduce much of the choral and organ repertoire to students using this type of approach.

Thus through hymn instruction one is able to teach the message of the church, to help persons worship, to provide guidance in Christian living, and to present the vast heritage of the church, including knowledge of outstanding leaders in its history and a significant portion of its devotional literature and music.⁹⁸

Eskew and McElrath suggest 100 hymns for children and youth to learn through Christian education. They divide this list into three age groupings. In their list, they suggest 20 hymns for Grades 1-3 (ages 6-8), 40 hymns for Grades 4-6 (ages 9-11) and 40 hymns for youth ages 12 and up. They strongly recommend teaching the congregation as well as children some of the unfamiliar hymns on these lists, too. In addition, they suggest that church musicians do a hymn survey with their congregation. This way a church musician can find out which hymns may be unfamiliar. This list should serve as a starting point for planning hymns to be used in services and for introducing unfamiliar hymns.

Many people cannot read the music. They will only learn new hymns by rote and by repetition. One possible way for presenting unfamiliar hymns might be for church musicians to select one unfamiliar hymn each month and teach the hymn to the congregation. The church bulletin could list some information about the hymn, such as historical information about the writer and composer. The children could teach some of

⁹⁶ Ibid., 279.

⁹⁷ Ibid., 279.

⁹⁸ Ibid., 279.

these hymns through playing instruments and singing. It can be very helpful for the younger congregation members to become teachers during the service.

Betsy Bedsole in her article “*Teaching Children Through Hymns*” provides very useful resources for materials that are available to use when teaching children through hymns. In addition, Betty Woodward and Julie Broyles have done extensive study combining Orff- and Kodály-based approaches in the church setting. Their book combines these two teaching philosophies when teaching religious song material, including hymns.⁹⁹

Summary

Learning a hymn, especially a new hymn, should always be a positive experience. Involving children in this process, allows them to participate in worship early in life. Mary Nelson Keithahn writes about the problems in churches and the role of children. In her writing, she discusses why so many children in our churches failed to develop an appreciation for hymns as adults. She encourages church musicians to find new strategies to help children develop an enthusiasm for learning hymns. Judy Hunnicutt suggests “to take a familiar hymn and dress it up in Sunday clothes.”¹⁰⁰ This is what the use of instruments could bring to a hymn. The next chapter will model a way to teach hymns in a children’s music setting by using Orff- and Kodály-based strategies.

⁹⁹ Betty Woodward and Julia Broyles, *Using Kodaly & Orff in the Church* (Nashville: Genevox Music Group, 1988).

¹⁰⁰ Judy Hunnicutt, “Using Hymns With Children’s Choirs,” *The Hymn-Journal of Congregational Song* 30:1 (January 1979), 34.

CHAPTER 4

PRACTICAL APPLICATION AND HYMN ORCHESTRATIONS

This chapter will include an application of the ideas discussed in the preceding chapters to eight selected hymns, which are located in Appendix A at the end of the document. I will first describe the orchestrations and the suggested lesson plans and then offer practical tips for each rehearsal. The first two hymns are intended for use with primary students (grades one, two, and three): *Christ the Lord Risen Today* and *Come, Thou Almighty King*. The next two hymn arrangements were selected for use with grades four and five: *Love Divine All Loves Excelling* and *Once in Royal David's City*. The following two hymns are intended for junior high (grades six to eight): *Christ is Our Cornerstone* and *Come, Ye Thankful People, Come*. The final two orchestrations, for *Now Thank We All Our God* (grades four and five) and *Lift High the Cross* (grades six to eight), begin with introductions followed by the actual hymn. These introductions can also be used as interludes between the verses.

The hymns are presented in the Appendix A in the order given above without any commentary between them. The first six hymns include the complete orchestration with instruments first (labeled #1). For these hymns, I have also included arrangements of the hymns with body percussion parts that should be performed before the final orchestrations. In some cases, I have 1 arrangement with body percussion (label #2) and in some, as in the first hymn, I have two arrangements for body percussion (labeled #2 and #3). In keeping with an Orff-inspired approach, a spoken ostinato or singing should be the first thing rehearsed, and this should then be transferred to body percussion before finally being applied to instruments.

The orchestrations were created using suggestions by Harry Eskew and Hugh T. McElrath, as well as ideas found in on articles by Hawn, Lenti, and Herndon. Models such as Carl Orff and Gunild Keetman’s five volumes of *Music for Children*, along with works by Michael Burkhardt, Betsy Woodward, and Julie Broyles inspired this chapter. The hymns were chosen by personal preference and the experience I have using Orff instruments. These orchestrations can serve as a way to introduce these hymns to children. Any part may be omitted or altered to suit the unique situations found in given church music settings.

Hymn Name	Grade Level	Key	Time Signature
<i>Christ the Lord is Risen Today</i>	Lower Elementary Grades 1-3	F-Major	4/4
<i>Come, Thou Almighty King</i>	Lower Elementary Grades 1-3	F-Major	3/4
<i>Love Divine, All Loves Excelling</i>	Upper Elementary Grades 4-5	F-Major	3/4
<i>Once in Royal City</i>	Upper Elementary Grades 4-5	F-Major	4/4
<i>Christ is Our Cornerstone</i>	Junior High Grades 6-8	C-Major	4/4
<i>Come, Ye Thankful People, Come</i>	Junior High Grades 6-8	F-Major	4/4
<i>Now Thank We All Our God</i> (intro)	Upper Elementary Grades 4-5	F-Major	6/4 and 4/4
<i>Lift High the Cross</i> (intro)	Junior High Grades 6-8	C-Major	4/4

Table 4.1 – List of Hymns (In order based on difficulty of settings)

Table 4.1 lists the eight hymn examples. I have provided a lesson plan using the last hymn *Lift High the Cross*. The lesson plan takes into account the work of Zoltán Kodály and Carl Orff. Kodály-based elements include the use of performing, analyzing, listening, and creating within the lesson plan. The Orff-based process of beginning with a spoken ostinato that is then transferred to body percussion and applied to instruments is also embedded in the lesson plan.

Lesson plan for Lift High the Cross

This plan is designed for 5 rehearsals with junior high students (grades six through eight). One of the challenging elements of this arrangement is the nature of the entrances. The voices, the percussion, as well as the Orff instruments all form their own layers of sound. The climax is the last four measures (out of the total 16 measures) before the hymn starts. The changes of volume, timbre, and entrances of the different parts occur every four measures. Instruction would be divided into five rehearsals using the following process.

Listening – If the hymn was new to the students, I would have them begin listening to the hymn several weeks before teaching it. I would slowly introduce this new hymn with steps provided. If students know the hymn, the process would take less time. I would first play the hymn for my students using the piano or the organ, if available. While I play and introduce the hymn for my students, I would give them something specific to focus on and let them hear it more than once before I have them learn and sing the hymn. After the students have heard the hymn played a few times, I would divide the hymn into phrases that they echo and then gradually put those together. Then, I would have all my students join in singing the hymn and we would sing through all of the verses. This gives the students the ability to read all the text.

As the accompanist, I would change the registration (if played on the organ) to complement the text in the different verses. My hope is for the students to hear how the text is emphasized by the colors of the various registrations. If I have a recording of the hymn from a previous service or other source, I would play it for the students at this point. This hymn is often accompanied by brass. Simply hearing the different instruments

would give the students an opportunity to hear different ways of performing and playing this hymn.

During this process, I would give them specific things to listen for so that they can focus their listening. Some possible questions might include: What instruments are used? Does the text have something to do with the choices of the instruments used? Does the trumpet duplicate the melody or do something different? The *listening* provides the groundwork before the actual rehearsals with the orchestration.

Rehearsal One:

- * Review the hymn by singing the melody in phrases that students echo and then gradually put those together.

- * Now introduce the students to the 4 spoken ostinato parts: go through one part at the time. Voice 1 moves in whole notes and Voice 2 in half notes. After Voice 1 and Voice 2 have been mastered, put these two together.

- * Work with the Voice 3 and Voice 4 parts: here Voice 3 moves in quarter notes and Voice 4 in eighth notes. After these two have been mastered, put these two together.

- * If possible, try all 4 Voice parts together.

Rehearsal Two:

- * Review all 4 Voice parts together. Before putting all 4 parts together, review Voice 1 and 2 together first, followed by Voice 3 and 4 may be necessary.

- * Two of the percussion instruments are introduced, the bass drum and tambourine, by using body percussion stamping (bass drum part) and clapping (tambourine). The bass drum plays the last four measures in whole notes, whereas the

tambourine plays the last four measures in half notes and four measures prior to that in whole notes.

* After the parts have been mastered with the body percussion, they can now be transferred to instruments.

* These two instruments as well as Voice 1 and Voice 2 all move in whole notes and half notes: Try these 4 parts together.

Rehearsal Three:

* Review Voice 1, Voice 2, the bass drum and tambourine together.

* The bass xylophone and bass metallophone are introduced (follows Voice 1 part for the first four measures). This part starts with whole notes in the first four measures followed by half notes for the rest of the introduction. Before playing the part with the instruments, the part will be rehearsed by stamping it as a body percussion exercise.

* The alto xylophone and alto metallophone are added, too. This part starts with half notes in m. 5 (follows Voice 2 part) for the next four measures, followed by quarter notes in m.9 (follows now Voice 3 part) for the rest of the introduction. For the alto xylophone and alto metallophone, patschen will be used as body percussion exercise before getting to the actual instrument.

* Put the bass xylophone/bass metallophone, as well as the alto xylophone and alto metallophone together.

* If time allows, put Voice 1, Voice 2, Voice 3, the bass drum and tambourine as well as the Orff instruments above together.

Rehearsal Four:

* Review by putting together Voice 1, Voice 2, Voice 3, the bass drum and tambourine as well as the bass xylophone/bass metallophone and alto xylophone/alto metallophone together.

* Add soprano xylophone and soprano metallophone part (first clapped as body percussion exercise). This part only plays the last four measures in eighth notes.

* Practice soprano xylophone and soprano metallophone part with the Voice 4 part. Both of these parts move in eighth notes. Voice 4 part has eighth notes for the two beats of the measure, followed by an one half note.

* Practice SX & SM, AX & AM and BX & BM together.

* Practice one more instrument part, the conga part. First practice this part as a body percussion exercise with patschen before moving to play the part with the instrument itself.

* Practice the conga, tambourine and bass drum together.

Rehearsal Five:

* Review Voice 1, 2, 3, and 4 together.

* Review the conga, tambourine and bass drum together.

* Review these two groups above together.

* Review SX & SM, AX & AM and BX & BM together. After this review, rehearse this group with the Voice 1, 2, 3, and 4, followed by combining the Voice parts with the conga, tambourine, and bass drum together.

* Now all parts together.

* Spend some time *analyzing* the score. Students are now ready to associate all this music with the score. With the orchestration in front of them, students can analyze how the orchestration is put together. I would point out that every four measures something is added. This is the key for understanding the form of this 16-measure introduction. I recommend talking about the voices, percussion, and Orff instrument parts separately followed by the study of the score as a whole. This is the time to ask questions about intervals, scales, modes, and harmony. This score analysis takes place in Orff-inspired teaching after students have learned to play their parts in the order of spoken or singing, body percussion, and playing with instruments.

Music educators can also use some time in *creating* something different and new with this orchestration. Conductors may try to add or replace recorders for example. Even though recorder is a melody instrument, children may be able to create a short ostinato pattern that fits well with the voice parts.

Additional Considerations

According to Kodály, *performing* develops repertory and fosters both a good ensemble and a good solo sound, but it also develops individual singing and playing technique. Through *listening* students acquire knowledge of the great literature, become familiar with the many periods, styles and genres, develop historical perspective and analyze compositional techniques. Through *analyzing* students develop musical reading, writing, and inner hearing skills, as well as the study of intervals, scales, modes and harmony. *Creating* helps students synthesize all other musical learning. Improvising and composing also fit in the category of *creating*. One important issue during rehearsals is for students to hear appropriate instrumental timbre. It is very important for the students

to learn the proper way to play these instruments. For example, the music educator can ask the entire class to listen very carefully while the bass drum part is played. The bass drum part moves in whole notes for the last four measures. The bass drum mallet should be used in a way so that the sound is taken “out of its frame.” The hand motion should not stop once the stick touches the drum but continue the motion so the sound lives through those four beats. Everyone can practice this motion without the drum and mallet. The students can say the words *Lift High the Cross* at the same time. These words also move in whole notes.

Melody –Music educators can ask questions about the melody, such as: Is there a correlation between the melodic contour and the text? What are the lowest and highest notes? Is the highest note emphasized with some specific word? Interval study is also important. Some melodic intervals can be studied by echoing, or with the teacher showing solfège signs and students singing the given interval.

Harmony –In general, I like make the students to sing harmonic progressions in three-parts. One group of students can sing the bass (the tonic of the chord), another group the middle note (the third of the chord), and the last group the high note (the fifth of the chord). The parts can be exchanged among the students. I also like the students to face each other while doing this exercise. In *Lift High the Cross*, the entire intro is based on the I chord, so this would be a wonderful way to begin the process of singing chords before moving to more complex harmonic progressions.

Rhythm – The intro is built by a rhythm that accelerates towards the end. The words and text help to emphasize this build up. The music educator could divide students into four groups. One group represents the whole notes while the other groups represent

half notes, quarter notes, and eighth notes. All of the groups face each other. They can use the text from the orchestration or create their own text for each group. This can be done as homework and brought to the next class. For example, the text can be about the seasons. “Snow” can be used for whole notes, “spring” for half notes, “summer” for two quarter notes, and “autumn” for two eighth notes.

Form – The students can study the sixteen measures of the introduction and how they are divided into four measure segments. The students should line up the instruments in a line. When the students play their parts, they can visualize and hear the four-measure grouping to which they belong.

Timbre – Students are encouraged to listen and hear how instruments sound individually and in a group.

Expression – The practice with the bass drum, hand motions and recitation of the text for *Lift High the Cross* described provide many opportunities for musical expression. The idea of crescendo is particularly clear in this piece since only voice 1, the bass xylophone, and bass metallophone are used initially, gradually building until the last four measures of the introduction where most of the parts perform different rhythmic ostinati. In addition, the end of the introduction should be more agitated and excited.

Closing Comments and Rehearsal Suggestions for Each Hymn

The general suggestion for each arrangement is that it is always good to pair instruments with similar rhythmic pattern together while practicing. This way the players will learn to hear the other parts as well as learn to use them as supporting and helping partners. Once changing the players to other parts, many times the transition is quick once they realize that their old part matches the new instrument exactly or very closely.

Christ the Lord is Risen Today – Three different orchestrations are provided.

Before getting the students to play the actual instruments, parts #2 and #3 should be rehearsed first as body percussion exercises. As always in the Orff-inspired approach, the body percussion is used before using actual instruments. The students learn the first verse of the hymn by rote. After the students can successfully sing the melody with the words, parts #2 and #3 can be added and rehearsed. After several weeks, the music educator can slowly start to add instruments, a few at a time. All playing and singing is done from memory. The end goal is that one group of students can sing the hymn melody with the words and another group can play the instruments.

The most challenging rhythm to learn and feel is the opening dotted quarter note with the eighth note. The students can learn using orchestration #3 that the eighth note takes place after a stamp and a clap. If the students learn to hear and feel this, the transition to the instruments can happen more smoothly. The music educator can also try making the connection using a few familiar songs with the same rhythm, such as “*Silent Night, Holy Night*.” Study of hymn-writer Charles Wesley is recommended.

Come, Thou Almighty King – Here the challenge is the meter. I start every music class by playing a different selection of classical music for my students as they tap the beat in different ways. Before getting to this hymn, the director could play some musical examples in 3/4 meter as students move in a way that reflects the meter (pat-clap-snap, for example). Students can first learn to sing verse one by rote. After this task has been mastered, the body percussion for part #2 can be rehearsed. Only after this, instruments can be added a few at a time. I always begin with the slowest moving rhythm. The conga or hand drum or the bass xylophone and metallophone move in dotted half notes. After

these parts have been added, the music educator can address the parts that move in quarter notes. The alto xylophone and metallophone as well as claves can be rehearsed next.

Love Divine, All Loves Excelling – As described above, musical examples with 3/4 meter can be used to help the students feel the meter. Students might begin by practicing with the body percussion first, using part #2 from the orchestration. They can then practice the instruments with the slowest moving notes. The bass xylophone and metallophone as well as triangle/cymbals move in dotted half notes. The soprano xylophone and metallophone parts are the most challenging. Measures 17-24 should be practiced carefully. The most advanced students should be placed on this part. Also in study of hymn-writer Charles Wesley is recommended.

Once in Royal David's City – There are three challenging elements associated with this hymn: The dotted quarter note with the eighth note, the two beat pick-up, and the fact that in each eighth note run, each word or syllable is placed over two notes. I have also used this hymn as a good model for interval study. The students can study the score and circle all the intervals of 3rd, 4th, 5th and 6th. Information about the life of hymn-writer Cecil Frances Alexander should be included.

Christ Is Our Cornerstone – The challenge in this hymn is the Orff instrument parts with their changing harmonic base. As emphasized earlier, part #2 should be studied first. In this hymn specifically, the process for singing chords described previously could be used. Students could sing the harmonic progression in three parts. This will allow them to hear the harmonic changes before playing the actual orchestration with their instruments.

Come, Ye Thankful People, Come – The last four measures of the orchestration are colored by the soprano glockenspiel and/or soprano recorder. These four measures are quite challenging. Only the most skillful students should be asked to play this part.

Now Thank We all Our God (intro) – The changing meter from 6/4 to 4/4 needs to be experienced, discussed, and rehearsed. The spoken line needs to be practiced. This hymn may be studied in combination with the study of historical background as suggested in Chapter 3. Michael Burkhardt talks about the historical background of this hymn in his “*Singing with Understanding*.” Martin Rinckart (1586-1649), the author of this text, lived in Germany during the Thirty Years’ War (1616-1648). This time was devastating. The famine killed over 8,000 people. He served as a pastor in a Lutheran Church in the city of Eilenberg and during these thirty years he buried as many as 5,000 people, including his own wife. The tune for this hymn was written by Johann Crüger (1598-1662), one of Germany’s well-known composers of the time. Crüger was a teacher, choir director, and composer of many hymn melodies.¹⁰¹ Catherine Rinkhardt is also an important figure related to this hymn. She was an English translator for many hymns such as this one.

Lift High the Cross – For this arrangement, the sample five-day lesson plan is provided earlier in this chapter. This intro is difficult because the instrumentation does not continue during the hymn itself, but is only used as an introduction or between verses.

These orchestrations with suggested rehearsal teaching plans provide one model of how to teach musical skills in an active way while introducing children to hymns. Church musicians may build on this by adding parts that accommodate the skill level of the students, available instruments, and available time. The orchestrations will need to

¹⁰¹ Michael Burkhardt, *Singing with Understanding* (St. Louis: Concordia Publishing House, 1994), 204.

continue to adapt and expand as the children develop their music skills and playing abilities. This provides variability and keeps the interest of the children by continuing to challenge them.

CHAPTER 5

CONCLUSIONS

This project was based on a concern regarding the fact that many hymns are unknown to children. Because of this, I felt the need to expand the music program in the church setting in order to teach hymns in an interesting and challenging way. One strategy for doing this is to incorporate Orff- and Kodály-inspired strategies during rehearsals and classes. In addition to exploring how Orff- and Kodály-based instruction can enhance the children's music program in a church setting, it is also important to examine the question of why hymnody is vital to this program.

In an effort to keep up with all the requirements of the job, church musicians often teach children songs and anthems, but the hymnal is generally not a primary source for children's repertoire. The church musician can help pass on the faith tradition to future generations through teaching hymns used to confess and celebrate faith.

There are many authors who have written about the philosophies, common elements, and applications of Orff- and Kodály-inspired approaches. These authors provide a variety of important ideas that can be applied to real situations in the church setting. These include the elemental approach in the Orff setting where performing, creating, listening, and analyzing are the main focus. Also included are the techniques and strategies promoted by a Kodály approach, where a primary focus is to develop music literacy so that children are able to perform, think, read, write and create.

I encourage church music educators to involve children in the hymn learning process. Having children involved with this learning process teaches them familiar, as

well as new hymns early in life. If the church musician/educator and pastor of the church show interest in the importance of singing hymns, this will influence children.

The hymn orchestrations in this project demonstrate one way to make hymns more meaningful and even personal and fun for children. Our job as church musicians and music educators is not to entertain, but to teach in a manner that makes music more accessible for our students.

Hopefully this project will inspire others to use their imaginations to make their own orchestrations with various combinations of singing and instruments. Luther understood that music was a gift from God. He viewed music, next to the Word of God, in its highest and most important place in a service or any type of worship. Its main purpose is to glorify God.

Carl Schalk provides many justifications for why congregations should keep teaching hymns. Hymns are important in shaping and molding young people in their Christian faith. Giving hymns extra color through strategies such as the ones described in this document, can make them more powerful and more interesting for children to learn.

Barbara Resch summarizes well the importance of using hymns:

The most effective use of hymnody as teacher of the faith comes through a unified hymnic practice in the parish. This resource is intended to be used together by pastors, day school teachers, Sunday school teachers, choral directors, and parents, all of whom see our hymnals as prayer books and our hymns as sung confessions of shared faith. It is our hope that the hymns and liturgical responses learned in Sunday school and day school will prepare children for participation in the Divine Service both now and for a lifetime of gathering to receive God's gift.¹⁰²

¹⁰² Barbara J. Resch and Richard C. Resch, *Singing the Faith* (Saint Louis, Missouri: Concordia Publishing House 2003), 11.

Our goal as church musicians and educators is to show our love and enthusiasm for the hymns and hymn writers. With our example and knowledge, students will have the chance to learn and treasure these hymns for rest of their lives.

APPENDIX – MUSICAL EXAMPLES

Christ the Lord is Risen Today #1

"Christ the Lord is ris'n to day!" Saints on earth and an gels say;

Triangle

Conga or Hand Drum

SX & SM

AX & AM

BX & BM

5

Raise your joys and tri umphs high; Sing, ye heav'ns, and earth, re ply.

Tri.

Conga or Hand Drum

Sop. Xyl.

Alto Xyl.

Bass Xyl.

Detailed description: The musical score is for the hymn 'Christ the Lord is Risen Today #1'. It is written in 4/4 time with a key signature of one flat (B-flat). The score includes a vocal line and several percussion parts. The vocal line starts with the lyrics 'Christ the Lord is ris'n to day!' and continues with 'Sop. Xyl.', 'Alto Xyl.', and 'Bass Xyl.' in the second system. The percussion parts include Triangle, Conga or Hand Drum, SX & SM, AX & AM, BX & BM, Tri., and Conga or Hand Drum. The score is divided into two systems, with a measure rest of 5 measures at the beginning of the second system.

Christ the Lord is Risen Today #2

"Christ the Lord is ris'n to day!" Saints on earth and an gels say;

5
Raise your joys and tri umphs high; Sing, ye heav'ns, and earth, re ply.

The musical score is written in 4/4 time and consists of three systems. The first system contains the vocal line and the first two lines of accompaniment (Clap and Stamp). The second system contains the vocal line and the second two lines of accompaniment (Clap and Stamp). The key signature has one flat (B-flat), and the time signature is 4/4. The Clap line uses quarter notes and eighth notes, while the Stamp line uses quarter notes and eighth notes. The vocal line is in a soprano or alto clef.

Christ the Lord is Risen Today #3

Clap
Patch
Stamp

"Christ the Lord is ris'n to day!" Saints on earth and an gels say;

5

Clap
Patch
Stamp

Raise your joys and triumphs high; Sing, ye heav'ns, and earth, re ply.

Come, Thou Almighty King

Come, Thou al- might- y King, Help us Thy name_ to sing;

Claves $\text{H} \quad \frac{3}{4}$

Conga or Hand Drum $\text{H} \quad \frac{3}{4}$

SX & SM $\text{L} \quad \text{R} \quad \text{L}$

AX & AM $\text{L} \quad \text{R} \quad \text{R}$

BX & BM

7

Help us to praise; Fa -ther all glo - ri ous, O'er all vic -

Claves H

Conga or Hand Drum H

SX & SM

AX & AM

BX & BM

Detailed description of the musical score: The score is for a hymn in 3/4 time, key of B-flat major. It consists of two systems of music. The first system covers measures 1-6, and the second system covers measures 7-11. The vocal line is in a soprano clef. The percussion parts include Claves (played with sticks), Conga or Hand Drum (played with hands), SX & SM (Small Xylophone/Small Maracas), AX & AM (Axe/Anvil), and BX & BM (Bells/Bongos). The Claves part has a steady eighth-note pattern. The Conga part has a simple dotted half-note pattern. The SX & SM part has a pattern of eighth notes and quarter notes. The AX & AM part has a pattern of quarter notes. The BX & BM part has a simple dotted half-note pattern. The lyrics are: 'Come, Thou al- might- y King, Help us Thy name_ to sing;' and 'Help us to praise; Fa -ther all glo - ri ous, O'er all vic -'.

2

12

to - ri ous, Come and reign o - ver us, An eient of Days.

Claves

Conga or Hand Drum

SX & SM

AX & AM

BX & BM

Detailed description: This is a musical score for a song. It features a vocal line at the top with lyrics: "to - ri ous, Come and reign o - ver us, An eient of Days." The score is in 4/4 time and includes accompaniment for five instruments: Claves, Conga or Hand Drum, SX & SM (Saxophone & Soprano), AX & AM (Alto Saxophone & Alto), and BX & BM (Bass Saxophone & Bass). The Claves part consists of a steady eighth-note pattern. The Conga or Hand Drum part has a simple dotted half-note pattern. The SX & SM part has a melodic line with eighth-note pairs. The AX & AM part has a steady eighth-note accompaniment. The BX & BM part has a simple dotted half-note accompaniment. The score is marked with a '12' at the beginning of the first measure.

Come, Thou Almighty King #2

Come, Thou al- might- y King, Help us Thy name_ to sing; Help us to

8
praise; Fa -ther -all glo - ri ous, O'er all vic - to - ri ous,

13
Come and reign o - ver us, An -cient of Days.

The musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of three systems. Each system includes a vocal line on a treble clef staff, a 'Clap' line on a percussion staff, and a 'Patch' line on a percussion staff. The lyrics are: 'Come, Thou al- might- y King, Help us Thy name_ to sing; Help us to praise; Fa -ther -all glo - ri ous, O'er all vic - to - ri ous, Come and reign o - ver us, An -cient of Days.' The score ends with a double bar line at the end of the third system.

Love Divine, All Loves Excelling

Love, di vine— all loves ex cel— ling, Joy of heav'n to

Finger Cymbals

Triangle/Cymbals

SX & SM
L R L

AX & AM
L R

BX & BM

7

earth comedown! Fix in us— Thy hum ble dwell ing All Thy

Cym.

Tri.

SX & SM

AX & AM

BX & BM

Detailed description: This is a musical score for the hymn 'Love Divine, All Loves Excelling'. It is written in 3/4 time with a key signature of one flat (B-flat). The score includes a vocal line and five percussion parts. The vocal line consists of two systems of music. The first system covers measures 1-6, and the second system starts at measure 7. The percussion parts are: Finger Cymbals (measures 1-6), Triangle/Cymbals (measures 1-6), SX & SM (measures 1-6), AX & AM (measures 1-6), and BX & BM (measures 1-6). The second system includes Cym. (measures 7-12), Tri. (measures 7-12), SX & SM (measures 7-12), AX & AM (measures 7-12), and BX & BM (measures 7-12). The lyrics are: 'Love, di vine— all loves ex cel— ling, Joy of heav'n to earth comedown! Fix in us— Thy hum ble dwell ing All Thy'.

2

14

faith ful mer_cies crown. Je sus, Thou art all com pas_sion

Cym.

Tri.

SX & SM

AX & AM

BX & BM

21

Pure, un bound ed love Thou art; Vis__ it us__ with

Cym.

Tri.

SX & SM

AX & AM

BX & BM

27

Thy_ sal va_ tion, En ter ev_ 'ry trem bling heart.

Cym.

Tri.

SX & SM

AX & AM

BX & BM

Love Divine, All Loves Excelling #2

Love, di vine__ all loves ex cel__ ling, Joy of heav'n to earth_ come

Snap

Clap

Patch

8

down! Fix in us__ Thy hum ble dwell ing All Thy faith ful mer_ cies

Snap

Clap

Patch

2

16

crown. Je sus, Thou art all com pas_ sion Pure, un bound ed love Thou

Snap

Clap

Patch

24

art; Vis_ it us_ with Thy_ sal va_ tion,

Snap

Clap

Patch

29

En ter ev_ 'ry trem bling heart.

Snap

Clap

Patch

Once in Royal David's City

Once in roy al Da vid's Cit -y Stood a low ly cat_ tle_ shed, Where a

Sleigh Bells or Cowbell

Castanets

Conga or Hand Drum

SX & SM

AX & AM

BX & BM

The score is written in 4/4 time with a key signature of one flat (B-flat). The vocal line begins with a quarter rest, followed by a melody of quarter and eighth notes. The percussion parts include: Sleigh Bells or Cowbell (quarter notes), Castanets (quarter notes with accents), Conga or Hand Drum (quarter notes), SX & SM (quarter notes with 'L' and 'R' markings), AX & AM (quarter notes with 'L' and 'R' markings), and BX & BM (quarter notes).

2

5

moth er laid_ her ba by In a man ger for_ His_ bed: Mar y

S.Bells or Cowbell

Cast.

Conga or Hand Drum

SX & SM

AX & AM

BX & BM

9

was that moth er mild,_ Je sus Christ her lit_ tle_ child

S.Bells or Cowbell

Cast.

Conga or Hand Drum

SX & SM

AX & AM

BX & BM

Once in Royal David's City #2

Once in roy al Da vid's cit y Stood a low ly cat_ tle_

Clap

Patch

Stamp

Detailed description: This system of music is in 4/4 time and B-flat major. The vocal line begins with a treble clef and a key signature of one flat. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4. The lyrics are 'Once in roy al Da vid's cit y Stood a low ly cat_ tle_'. Below the vocal line are three percussion staves: Clap, Patch, and Stamp. The Clap staff has a 4/4 time signature and contains a sequence of eighth notes: quarter rest, eighth note, eighth note, quarter rest, eighth note, eighth note, quarter rest, eighth note, eighth note, quarter rest. The Patch staff has a 4/4 time signature and contains a sequence of quarter notes: quarter rest, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note. The Stamp staff has a 4/4 time signature and contains a sequence of quarter notes: quarter note, quarter rest, quarter rest, quarter note, quarter rest, quarter rest, quarter note, quarter rest.

4
shed, Where a moth er laid_ her ba by In a man ger for_ His_

Clap

Patch

Stamp

Detailed description: This system of music is in 4/4 time and B-flat major. The vocal line begins with a treble clef and a key signature of one flat. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4. The lyrics are 'shed, Where a moth er laid_ her ba by In a man ger for_ His_'. Below the vocal line are three percussion staves: Clap, Patch, and Stamp. The Clap staff has a 4/4 time signature and contains a sequence of eighth notes: eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note. The Patch staff has a 4/4 time signature and contains a sequence of quarter notes: quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note. The Stamp staff has a 4/4 time signature and contains a sequence of quarter notes: quarter note, quarter rest, quarter rest, quarter note, quarter rest, quarter rest, quarter note, quarter rest.

2

8

bed: Mar y was that moth er mild, Je sus

Clap

Patch

Stamp

11

Christ her lit tle child

Clap

Patch

Stamp

Christ Is Our Cornerstone

Christ is our cor - nerstone, On Him a - lone we build; With

Claves

Conga or Bass Drum

SX & SM

AX & AM

BX & BM

5

His true saints a - lone The courts of heav'n are filled. On His great

Claves

Conga or Bass Drum

SX & SM

AX & AM

BX & BM

Detailed description: This is a musical score for the hymn 'Christ Is Our Cornerstone'. It is written in 4/4 time and consists of two systems of music. The first system covers the first four measures, and the second system covers measures 5 through 8. The vocal line is in treble clef. The percussion parts include Claves (treble clef), Conga or Bass Drum (bass clef), SX & SM (treble clef), AX & AM (treble clef), and BX & BM (bass clef). The lyrics are: 'Christ is our cornerstone, On Him alone we build; With His true saints alone The courts of heav'n are filled. On His great'. The score includes various musical notations such as notes, rests, and dynamic markings.

2

10

love Our hopes we place Of pres-ent grace And joys a - bove.

Claves

Conga or Bass Drum

SX & SM

AX & AM

BX & BM

Detailed description: This is a musical score for a song. It features a vocal line at the top with lyrics: "love Our hopes we place Of pres-ent grace And joys a - bove." The score is divided into five instrumental parts: Claves, Conga or Bass Drum, SX & SM, AX & AM, and BX & BM. The Claves part consists of a steady eighth-note pattern. The Conga or Bass Drum part has a similar eighth-note pattern. The SX & SM part features a melodic line with eighth and sixteenth notes. The AX & AM part has a melodic line with eighth notes. The BX & BM part provides a harmonic foundation with chords and single notes. The score is marked with a '10' at the beginning and ends with a double bar line.

Christ Is Our Cornerstone #2

Christ is our cor - ner stone, On Him a - lone we build; With

Snap

Clap

5
His true saints a - lone The courts of heav'n are filled. On His great

Snap

Clap

10
love Our hopes we place Of pres - ent grace And joys a - bove.

Snap

Clap

Come, Ye Thankful People, Come

Soprano Glockenspiel +/-
Soprano Recorder

Come, ye thank-ful peo ple, come; Raise the song of

SX & SM

AX & AM

BX & BM

4

Sop. Glock.

har-vest home, All be safe-ly gath-ered in Ere the win-ter

SX & SM
(add alto glock
in m.13)

AX & AM

BX & BM

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of two systems of staves. The first system includes a vocal line for Soprano Glockenspiel +/- Soprano Recorder, a string and saxophone line (SX & SM), an alto saxophone and alto horn line (AX & AM), and a bass saxophone and bass horn line (BX & BM). The second system includes a vocal line for Soprano Glockenspiel, a string and saxophone line (SX & SM) with a note to add an alto glockenspiel in measure 13, an alto saxophone and alto horn line (AX & AM), and a bass saxophone and bass horn line (BX & BM). The lyrics are: 'Come, ye thank-ful peo ple, come; Raise the song of har-vest home, All be safe-ly gath-ered in Ere the win-ter'. The score includes various musical notations such as notes, rests, and dynamic markings like 'R' and 'L'.

2

8

Sop. Glock. storms be-gin; God, our mak-er doth pro-vide For our wants to

SX & SM
(add alto glock
in m.13)

AX & AM

BX & BM

R L L R L

12

Sop. Glock. be sup - plied. Come to God's own

SX & SM
(add alto glock
in m.13)

AX & AM

BX & BM

R L R L R L R L

14

tem - ple, come; Raise the song of har - vest home

Sop. Glock.

R L R L R L R L R L R L R L L R L R R

SX & SM
(add alto glock
in m.13)

AX & AM

BX & BM

L R L R L R

Come, Ye Thankful People, Come #2

Come, ye thank-ful peo-ple, come; Raise the song of har-vest home, All be safe-ly

Shoulders

Patch

6

gath-ered in Ere the win-ter storms be-gin; God, our mak-er doth pro-vide

Shoulders

Patch

11

For our wants to be sup - plied. Come to God's own

Shoulders

Patch

2

14

tem - ple, come; Raise the song of har - vest home

Shoulders

Patch

Now Thank We All Our God (intro)

Musical score for "Now Thank We All Our God (intro)". The score is arranged for a choir and a band. The choir parts are for Voice 1 and Voice 2. The band parts are for Triangle, Guiro, Hand Drum, SX & SM, AX & AM, and BX & BM. The score is in 6/4 time, with a 4/4 section starting at the second measure.

Voice 1
Now thank we all our God With hearts and hands and voi - ces

Voice 2

Triangle

Guiro

Hand Drum

SX & SM

AX & AM

BX & BM

2

5

Voice 1
Thank we all our God With hearts and hands and voi - ces

Voice 2
God God

Triangle

Guiro

Hand Drum

Sop. Glock.

Alto Glock.

Bass Met.

Now Thank We All Our God

The musical score is written on a single treble clef staff in a key signature of one flat (Bb). It consists of four lines of music, each with a measure number (5, 9, 12) at the beginning. The time signature changes from 6/4 to 4/4 and back to 6/4. The lyrics are: 'Now thank we all our God With hearts and hands and voices, Who wondrous things has done, In whom His world rejoices; Who from our mothers' arms Has blessed us on our way With countless gifts of love And still is ours to-day.'

5
Now thank we all our God With hearts and hands and voices,

9
Who wondrous things has done, In whom His world rejoices;

12
Who from our mothers' arms Has blessed us on our
way With countless gifts of love And still is ours to-day.

Lift High the Cross (intro)

The musical score is for the introduction of the hymn "Lift High the Cross". It is written in 4/4 time and consists of seven measures. The score includes parts for four voices, Conga, Tambourine, Bass Drum, SX & SM (Soprano & Soprano Mediant), AX & AM (Alto & Alto Mediant), and BX & BM (Bass & Bass Mediant).

Voice 1: Lift High the Cross Lift High the

Voice 2: Him who saves us King vic -

Voice 3: (Silent)

Voice 4: (Silent)

Conga: (Silent in measures 1-4, then plays a half note in measures 5, 6, and 7.)

Tambourine: (Silent)

Bass Drum: (Silent)

SX & SM: (Silent)

AX & AM: (Silent in measures 1-4, then plays a half note chord in measures 5, 6, and 7.)

BX & BM: (Silent in measures 1-4, then plays a half note chord in measures 5, 6, and 7.)

2

8

Voice 1
Cross Lift High the Cross

Voice 2
to - rious He who saves us King vic - to - rious

Voice 3
Till all the world a - dore his name Till all the world a - dore his name

Voice 4

Conga

Tamb.

Bass Drum

SX & SM

AX & AM

BX & BM

13

Voice 1
Lift High

Voice 2
He who saves us

Voice 3
Till all the world a - dore his name

Voice 4
Christ the Son of God Christ the Son of God

Conga

Tamb.

Bass Drum

SX & SM

AX & AM

BX & BM

4

15

Voice 1
the Cross

Voice 2
King vic - - to - - rious

Voice 3
Till all the world a - dore his name

Voice 4
Christ the Son of God Christ the Son of God

Conga

Tamb.

Bass Drum

SX & SM

AX & AM

BX & BM

Lift High the Cross

Lift high the cross, the love of Christ pro - claim Till all the world a - dore

7
His sa - cred name. Come, Chris - tians, fol - low where our Cap - tain

12
trod, Our king vic - to - rious, Christ, the Son of God.

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