

ABSTRACT

Title of Document: CHILDREN'S MUSIC IN THE SOUTHERN BAPTIST CONVENTION:
AN ETHNOGRAPHIC STUDY OF FOUR CHURCHES IN MARYLAND
EXAMINING THE EFFECTS OF DOCTRINE AND LOCAL CHURCH AUTONOMY ON CHILDREN'S MUSIC

Melak Victoria Diab, Doctor of Philosophy, 2011

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The Southern Baptist Convention (SBC) is the largest Protestant denomination and the largest group of Baptists in the United States. Furthermore, LifeWay Christian Resources, the Southern Baptist publishing house, is the largest Christian publisher in the United States, producing various literature and media resources, including music material for children. However, the autonomous nature of the local Baptist church gives it absolute freedom to choose programs and materials apart from the Southern Baptist National Convention and LifeWay.

This study examines the dynamics of the relationship between the National Convention and the local church as it pertains to children's music. The study looks at the theological and organizational framework on the national level and the local

church level and how they affect children and children's music in an autonomous local church setting.

The study reveals that all resources and programs related to children on the local church and national convention level, such as children's choir and Vacation Bible School, and Sunday school, are directed towards teaching the children about the two most fundamental concepts of the faith, these are conversion (how to become a Christian) and worship (how to commune with God). The SBC curriculum for children is undergirded by Howard Gardener's theory of multiple intelligences, and makes extensive use of creative movement and American Sign Language to capture children's attention. However, the nature of local church autonomy gives each church the freedom to tailor SBC curriculum to its specific needs or to choose a curriculum from another denomination altogether.

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AUTONOMY ON CHILDREN'S MUSIC

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Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy
2011

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Acknowledgements

This work would not exist if not for the kind participation and friendship of the members of Berwyn Baptist Church, First Baptist Church of Beltsville, First Baptist Church of Laurel, Redland Baptist Church, the Southern Baptist State Convention of Maryland/Delaware, and the Managing Directors of LifeWay's Childhood Ministry Publishing. To the pastors, directors, leaders, educators, children, parents, and congregation members who spent their time patiently explaining their world and saw me through this process, thank you.

I am grateful for Dr. Jozef Pacholczyk for encouraging me to pursue the doctoral program, for my advisor Dr. Robert Provine for his kindness, invaluable insights, and direction throughout my graduate studies and dissertation work, for Dr. Janet Montgomery for her insights on music education, and for the dissertation committee members for their invaluable critique of this work. I also thank Dr. Jonathan Dueck who was crucial in helping me set the groundwork for this study.

Dedication

Now to Him who is able to do exceedingly abundantly above all that we ask or think, according to the power that works in us, to Him be glory in the church by Christ Jesus to all generations, forever and ever. Amen.

Ephesians 3:20-21

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Chapter 1: Introduction

This chapter introduces and outlines the necessary resources for an ethnographic study on children's music in four Southern Baptist Convention churches in Maryland.

The chapter begins with a brief description of the researcher's background, explaining the catalyst for this study, and identifying the various academic disciplines that inform this study and the four churches involved. This is followed by a literature review of studies that intersect with the SBC children's musical environment. These include ethnomusicological studies on children's music and Christian music, historical and theological studies on Baptist music, historical and theological studies on the Southern Baptist Convention, and studies on childhood education that inform SBC's educational ideology. The chapter concludes with a description of the fieldwork and the field followed by a summary of the remaining chapters in this dissertation.

Introduction to this Study

My interest in children's music began as the result of a two-semester field methods graduate course in which I examined children and their musical activities in a day-care setting. I was so impressed by the children's enthusiasm and energy for music that I decided to focus on children as a research area. After learning that my classmate had researched the Mormon Church (Karnas-Haines 2005), I took the opportunity to look at other denominations and found that, as my classmate had suggested, the Southern Baptist Convention (SBC) presented an interesting area of investigation because of their emphasis on music through children's worship services, musicals, and graded choirs.

My personal background as a child was so far removed from the Southern Baptist environment that an opportunity to investigate this setting became a very interesting and intriguing prospect. I was born an Arab-American (Middle-Eastern father and American mother) and grew up in a primarily Islamic and nominally Catholic religious environment in the Middle-East. As a child, I did not attend church, and except for annual exposure to Christmas carols, was not aware of other kinds of Christian music (children's or otherwise). I did not hear the gospel message until I was a young adult. My musical influences as a child were secular, cross-cultural, revolving around Eastern and Western classical and popular music. Although I became a Christian convert (Protestant) as a young adult, I was not affiliated with or a member of any denomination, or familiar with the Southern Baptist Convention until I began researching possible denominations for this dissertation. Thus, examining children's musical life through ethnographic study in a church setting introduced me to an environment that was both new and interesting.

For the purpose of conducting ethnographic research in a children's musical environment, I chose four churches of different membership size and two affiliated elementary schools in Maryland. These are Redland Baptist Church, First Baptist Church of Laurel (with First Baptist School of Laurel), First Baptist Church of Beltsville, and Berwyn Baptist Church (with Berwyn Christian School). A more comprehensive description of the churches will be addressed in this chapter and in the following chapter.

As with all ethnographic research, the primary source of information for this study is drawn from participant-observation in the field, interviews, and publications by Baptists and Southern Baptists. In addition, because this study involves music, religion, and children, secondary sources are drawn from various disciplines, such as

ethnomusicology, sociology, anthropology, and education; these shed light on the dynamics of a child's musical life in general, and in some studies, on the Southern Baptist Convention environment. The following is a representative selection of studies concerning children's music in the fields of ethnomusicology and education, including recent ethnomusicological studies pertaining to Christian music, to be followed by a description of the historical, theological, and musical resources pertaining to the Southern Baptist Convention, and lastly, a description of the research scope and research sites.

Literature Review

Ethnomusicology and Children's Music

Ethnomusicologists, anthropologists, and music educators have long been interested in different aspects of children's musical culture. However, a brief review of the ethnomusicological literature shows that studies pertaining to children and music are relatively limited in comparison with studies dealing with adult musical culture and experience. Moreover, studies concerning children's music in a religious setting are scarce. The following section examines notable studies pertaining to children and music.

In the discipline of ethnomusicology, some scholars have given special attention to various aspects of children's musical environment, song, and dance. A seminal study on children's music is John Blacking's (1967) *Venda Children's Songs: A Study in Ethnomusicological Analysis*. Blacking examines the structural relationship between speech, song, culture, and the musical metrical patterns specific to the Venda (South Africa). Blacking focuses specifically on the song and dance repertoire of female adolescent initiation rituals. He outlines the social function of music and examines the relationship between children's music and adult music. Danica Clark's (2001) "Creating

Identity: The Experience of Irish Dancing” focuses on cultural identity through the participation and experience of Irish dancing. She examines how dance, music, Irishness, and community foster Irish cultural identity among its participants, many of whom are children. Ling-Yu Lee’s (2002) “Music Education as a Means for Fostering Young Children’s Knowledge of Dual Cultures” examines the effectiveness of a music-based curriculum that integrates Chinese music and language to help Chinese children adopted by American parents learn about their heritage and adapt to their adoptive culture. Amanda Minks’s (2006) “Interculturality in Play and Performance: Miskitu Children’s Expressive Practices on the Caribbean Coast of Nicaragua” investigates peer-directed activity of play, song and dance in the multicultural, multilingual (Miskitu, English, Spanish, and Creole) environment of children on the Caribbean coast of Nicaragua, specifically, Corn Island. Her concern is intercultural socialization. She examines linguistics, performance, and negotiated multiculturalism, through music play, movement, language, and dance. Timothy Rice’s (1994) *May it Fill Your Soul: Experiencing Bulgarian Music*, while not primarily concerned with children’s music, critiques the value of professional musicianship in Bulgarian rural culture, and examines how boys manage to learn complicated music on the Hungarian bagpipe *gaida* when music instruction for boys is socially frowned upon and men are discouraged from becoming professional musicians. He examines a ten year-old boy’s cognitive ability to observe and memorize complicated music without the benefit of formal instruction or music vocabulary. Both Patricia Campbell’s (1998) *Songs in their Heads: Music and its Meaning in Children’s Lives* and Susan Crafts’ (1993) *My Music* use an ethnographic

approach in different settings to learn about the meaning of music from a child's perspective.

For a better understanding of the salient characteristics of the SBC children's music environment, it is helpful, when possible, to contrast and compare the SBC with other denominations as they are found in studies pertaining to children's music. Focusing on children's music in a religious setting is Colleen Karnas-Haines's (2005) dissertation "The Church of Jesus Christ of Latter-Day Saints/Mormon Children's Music: Its History, Transmission, and Place in Children's Cognitive Development." In this study Karnas-Haines focuses on the child's cognitive process in understanding religion through experiencing religious music with the ultimate goal of becoming a religiously mature "full church member" (Karnas-Haines 2005, 129). Karnas-Haines finds a parallel between the effects of religious song on children and processes of myth, and describes an "ideal state of religious musicality" and a "mature religious experience" of music. This is achieved when the five conditions that explain myth are developed in a child in the Mormon community; these are: *cynosural* (sensorimotor stage), *convictional* (learning truth), *evaluational* (consequences of the truth), *conational* (applying the learned behavior), and lastly, *integrational* (being part of the Mormon family) (Karnas-Haines 2005, 179-190). The aforementioned, Minks dissertation "Interculturality in Play and Performance: Miskitu Children's Expressive Practices on the Caribbean Coast of Nicaragua" devotes a chapter to the practices of the Moravian church and school with respect to children and children's music.

Karen Thorne's (2004) "Hearts and Hands: Building Faith and Community Across Generations through an Integrated Approach to Worship and Education." While

not specifically focused on children's music, this study offers a glimpse of children's songs in the Canadian Methodist denomination. Likewise, Arlys Fogt's (2007) "Children in Worship: The Body of Christ; Living Our Theology" makes parallel arguments involving children in the Methodist denomination in the USA. A resource helpful in understanding the Methodist ideology with children is Horace Bushnell's (1916), *Christian Nurture*.

Closer to the Baptist tradition are Jeff Titon's (1988) *Powerhouse for God: Speech, Chant, and Song in an Appalachian Baptist Church*, which briefly touches on the role of children and music in the Independent Baptist tradition, and Alphonso Simpson's (2001) "Shine on Me: The Teaching and Learning Strategies of One Afro-American Gospel Youth Choir," which offers a glimpse into the African-American Missionary Baptist denomination through an examination of oral transmission in an African-American church. Alan Merriam's (1964) seminal work, *Anthropology of Music*, dedicates a chapter to the process of learning music and enculturation as it is transmitted from one generation to the next. Lastly, Carol Robertson's (1985) "Process of Transmission: Music Education and Social Inclusion," also examines the process of transmission and enculturation in child life. The above studies provide guidelines and insights for any investigation into child musical environment and are important resources for the present study.

Ethnomusicology and Christian Music

This section peruses recent ethnomusicological studies pertaining to Christian music and communities where Christian music is central to musical activities and identity. These studies center on the Sacred Harp tradition, various ethnicities in Christian

denominations, such as Spanish and French missions in Colonial North America, Mennonite (Russian-North American and Swiss-North American), Native-American churches in Southwestern-Oklahoma, the Armenian Diaspora and the Armenian Apostolic Church, Korean-American Christians, African-American “Soul” music in Memphis, African-American mega churches (Baptist, Pentecostal, Anglican-Methodist), Emerging non-European Lutheran communities in Minnesota, and lastly, studies pertaining to Christian Contemporary Music.

The current interest in Sacred Harp singing across the United States is explored in two recent studies. Brigita Sebald’s (2005) “The Performance of History: Motivations for Revivalist Participation in Sacred Harp of the Chesapeake Bay Area” examines the dynamics of the Sacred Harp community in a localized setting, the Chesapeake Bay region. Sebald discusses the first tier community, which is a local community that meets weekly, bi-weekly, and monthly, and the second tier community whose members travel to multiple locations within a specific geographic region. Kiri Miller’s (2005) “A Long Time Traveling: Song, Memory, and the Politics of Nostalgia in Sacred Harp Diaspora” examines the dynamics of the third tier community whose members travel across the United States singing and teaching at Sacred Harp conventions and meetings. Miller asserts that this imagined community cuts across racial, religious, political, and geographical barriers to form a society of Sacred Harp singers who are eager to make pilgrimages to conventions throughout the United States. She states: “[t]hrough their shared physical, musical, and metaphorical travels, these Americans imagine a community that transcends ideological conflicts to pass on an ethos of mutual tolerance and democratic music-making” (Miller 2005, Abstract).

John Koegel's article (2001) "Spanish and French Mission Music in Colonial North America" is a historical-ethnomusicological study that explores the influence of Franciscan and Jesuit mission music and musical instruments on the every-day lives of Native Americans in Spanish Colonial North America, i.e., the territories of Florida, Baja California, Alta California (California, Nevada, Arizona, Utah, New Mexico), Pimería Alta (present-day Southern Arizona), and Sonora Mexico. The author compares the influence of mission music in Spanish Colonial North America with its influence in French Colonial North America (Canada and Louisiana) to show that the Franciscan and Jesuit orders operated similar mission music in both territories.

Jonathan Dueck's (2004) "An Ethnographic Study of the Musical Practices of Three Edmonton Mennonite Churches" investigates Russian and Swiss Mennonite identity at three churches in Edmonton, Canada. The author examines the effects of music on church social life and social structures whereby giving each church group its distinct identity. Dueck explores the concept of multiple registers of identities reflected in musical experiences, practices, sources of repertoire and influences, such as "ethnic, religious, gender, institutional affiliations, jobs, family history" (Dueck 2005, 225).

Luke Lassiter's article (2001) "'From Here on, I Will Be Praying to You': Indian Churches, Kiowa Hymns, and Native American Christianity in Southwestern Oklahoma" explores Indian Christian hymns and their meaning to Native American Christians. The author examines how hymn language communicates the relationship between God and the individual, the relationship among Native American community members, and the history of Native Americans before the advent of Christianity in North America.

Jonathan McCollum's study (2004) "Music, Ritual, and Diasporic Identity: A Case Study of the Armenian Apostolic Church" examines how Armenian Christian liturgy forms Armenian identity for even those of Armenian descent who do not identify themselves as Christians and are not involved in religious performance. McCollum states: "Armenian Christianity and the Divine Liturgy are essential to the historical character of identity that makes of the Armenian people" (McCollum 2004, 272).

Paul Yoon's (2005) "Christian Identity, Ethnic Identity: Music Making and Prayer Practices Among 1.5- and Second- Generation Korean-American Christians" is a study of a Presbyterian Korean-American church in Flushing, NY. Yoon focuses on Reformed Theology and its role in forming the Christian identity of congregates who at the same time must negotiate their Korean identity. The author focuses on the importance of music and sound through song, sermon, spoken-prayers in forming the complex identities of Christian Korean-American.

Jennifer Ryan's (2008) "'Can I Get a Witness': Soul and Salvation in Memphis Music" explores the amalgamation of sacred and secular music, gospel and rhythm and blues, in African America Soul music through the study of the religious musical scene in Memphis. Ryan includes the music and worldview of Al Green, J. Blackfoot, and Otis Redding as examples of the sacred and secular nature of Soul music.

Birgitta Johnson's (2008) "'Oh, for a Thousand Tongues to Sing' Music and Worship in African American Megachurches of Los Angeles, California" examines the musical practices of three African American mega churches from three denominations, Methodist-Episcopal, Church of God in Christ (Pentecostal), and African American Baptist. Johnson examines the effects of large membership and large spaces on musical

practices, repertoires, and social interaction. She investigates how these mega churches preserve heritage while exploring contemporary sacred music genres.

Allison Adrian's (2008) "A 'Mighty Fortress' Far from Lake Wobegon: The Music of Minnesota's Newest Lutherans" investigates emerging new Lutheran ethnicities, such as Latvian, Lebanese, Cambodian, Laotian, Chinese, Tanzanian, Kenyan, and Sudanese, in Lutheran churches in Minnesota, a region traditionally populated by European and European-American Lutherans, and popularized by Garrison Keillor's fictitious Eurocentric world of Lake Wobegon. Adrian explores how these new ethnicities mediate the Lutheran tradition through their ethnic language and traditions.

Lastly, two studies examine the world of Contemporary Christian Music (CCM). Patrice Rici's (2007) "Pop Goes the Worship: The Influence of Popular Music on Contemporary Christian Music in the Evangelical Church" is a condensed examination of the roots of Christian Contemporary Music beginning at Martin Luther and the Protestant reformation through the Jesus Movement of the 1970s to the current state of CCM. The study posits that CCM originated as an evangelical tool to attract unbelievers to the church and Gospel message. The second study on CCM in the evangelical sphere is Monique Engall's (2008) "Awesome in this Place: Space, Sound, and Identity in Contemporary North American Worship" in which she examines the three main venues for CCM music: the church, youth conferences, and concert arenas. Engall describes this Evangelical rock music scene, much of which is driven by Southern Baptists.

Historical and Theological Resources on Baptist and Southern Baptist Music

There are several resources that discuss Baptist music specifically and include Southern Baptist practices. In their book, *I Will sing the Wondrous Story: A History of*

Baptist Hymnody in North America (2008), David Music and Paul Richards survey congregational singing throughout the history of Baptists, but also include a discussion of the current trends of contemporary worship music, worship leaders, and worship choruses occurring in Baptist churches, including Southern Baptist. Garry Graves's (2008) dissertation "The Resurgence of Puritan Regulative Worship" documents a movement among some Southern Baptist churches that advocates a return to simple worship music where the organ is the only allowed instrument and the congregation sings hymns and psalms, i.e., all forms of contemporary worship music in church are forbidden.

While not a discussion on music, Warren Wiersbe's *Real Worship: Playground, Battle Ground or Holy Ground?* defines the basics of worship. Garrit Gustafson's publications *Be a Better Worshiper!* (2004), and *The Adventure of Worship* (2006), delve into the purpose and reasons for contemporary worship music, and explain the difference between hymns, psalms, and spiritual songs. Gustafson, a writer of Christian contemporary music and a founding member of Integrity Music record company, was hosted at First Baptist Church of Laurel in March 2009 for a one-day seminar where he taught on worship and worship music.

Closer to children's music is Charles Bradly's (1988) "The Influence of Frances W. Winters on the Development and Philosophy of the Graded Choir Movement in the Southern Baptist Convention," in which he discusses how Winters established graded children's choirs at First Baptist Church, Atlanta, Georgia, and then taught her curriculum at the Southern Baptist Theological Seminary's music school, in Louisville, Kentucky, between 1940 and 1952.

Southern Baptist History, Polity, and Theology

This section describes the challenges of studying Southern Baptist churches in Maryland. At first glance, it may appear that a discussion on Baptists and Southern Baptist history and theology is overwhelming and unnecessary for an ethnomusicological study on children's music. However, it is important to remember that the central question in this study is "how does SBC denominational theology influence children's music in an autonomous local church environment?" Therefore, theology is a crucial component of this study.

Furthermore, in my quest to learn about Southern Baptists, I initially set out to understand Southern Baptist history beginning at the denomination's birth in 1845 during the Civil War era. My inquiry led me to several seminal works on Southern Baptist history, life, and beliefs. In her book, *The Southern Baptists: A Subculture in Transition* (1989), anthropologist Ellen Rosenberg provides a wealth of information on Southern Baptists as she explores every aspect of SB life, such as origin and history, religious beliefs and ideology, educational institutions, polity, family, gender issues, and congregational and denominational structure. In *Baptist Battles*, (1990) sociologist Nancy Ammerman focuses on the conservative resurgence of the late 1970 to the early 1980s through detailed reporting on the proceedings of annual national convention meetings during that decade. Ammerman details the struggles between the fundamentalists/conservatives and the liberals/moderates and shows how the conservative resurgence has shaped the current Southern Baptist Convention. Ammerman attributes fundamental and conservative views to lack of education. She states:

While denominations increasingly resemble each other, they increasingly are divided within between those whose views are liberal and those who

are conservative. That internal division was dramatically apparent in the Southern Baptist case, and there is every reason to suspect that difference in education played a role...It is not surprising then that seminary graduates embraced moderate beliefs and preferred a moderate label over a fundamentalist one. What they learned changed what they believed, and the denominational socialization they received taught them that fundamentalists were troublemakers. (Ammerman 1990, 134 and 138)

In his book, *The Southern Baptist Convention and the Judgment of History: the Taint of Original Sin* (2002), former Southern Baptist, E. Luther Copland, analyzes the racism that gave birth to the Southern Baptist Convention. Copland discusses the role of the denomination in retarding the civil rights of African-Americans and women in the South. Copland sees the power struggles and the conservative resurgence as the consequences of the racism that birthed the convention, i.e., its original sin.

While the above resources were very helpful in providing factual information on the origin, history, and operations of the Southern Baptist Convention and their churches in the South, they seemed to highlight the Southern Baptist community as a misguided Southern community living in the shadows of bigotry, racism, and ignorance. These and other resources failed to explain my own observations in the field in Maryland. The community of Southern Baptists in this dissertation is part of the Greater Washington DC metropolitan area; a community that is well educated and ethnically diverse. I discovered that many individuals in the community were University of Maryland alumni (some with two generations of alumni). Many were former or current employees, or had relatives that were affiliated with the University. As mentioned earlier, understanding that the Southern Baptist Convention was formed as the result of a breach with northern Baptists over the issue of slavery—a breach that led African-Americans to create their own Baptist denomination—I was surprised to learn that, currently, African-American Southern

Baptists are the fastest growing constituent in the denomination. Lastly, I was informed that the largest Southern Baptist church in Maryland is the Korean Global Mission Church (over 2,000 members); in fact, there are over fifty Korean SB congregations in Maryland. In addition, there are over thirty-nine Spanish speaking congregations, and over twenty-five SB churches whose native tongue is African-English, Arabic, Asian-Indian languages, Burmese, Chinese, Filipino, French, Nepali, Russian, and Vietnamese. To explain the existence of these ethnic and foreign-language SBC churches in light of lingering Southern Civil-War baggage of bigotry, ignorance, and racism is stretching the limits of reason.

What links all of these churches with the SBC is not their “Southernness” or Southern roots, but a thread of Baptist beliefs that became prominent in the fifteenth-century, and as Baptists would argue, began with the Apostolic church of the second century AD. It becomes apparent that for a proper understanding of the Southern Baptist Convention, one must understand the history of Baptists in general, and the different strains of doctrine and theology that were and are advocated by Baptists, and specifically, the beliefs of the Southern Baptist Convention today. There are several resources on Baptist history, and Baptists themselves are not averse to self-analysis and criticism; there is four-hundred years of Baptist history through which to navigate.

A frequently cited resource on Baptist life is Robert Torbet’s *A History of the Baptists* (1955), in which he covers the different kinds of Baptists historically and theologically from their beginnings in the fifteenth century in Europe through 1955. Torbet also explains the religious principles that Baptists believe link them to the second-century Christian church. A more recent study of Baptists is William Brackney’s (2006)

Baptists in North America. Brackney expands Torbet's discussion to the place of Baptists in American and Canadian society covering the latter half of the twentieth century and speculating on Baptists in the twenty-first century. Robert Baker's (1974) *The Southern Baptist Convention and its People: 1607-1972*, also revisits Baptist origins and history but focuses exclusively on the birth, formation, and growth of the SBC historically, theologically, geographically, and organizationally.

While Torbet, Brackney, and Baker look at Baptists from an historical, denominational, and theological perspective, R. Stanton Norman's (2005) *The Baptist Way: Distinctives of a Baptist Church*, describes the theological characteristics of a local Baptist church (hypothetically). His discussion includes issues such as Biblical authority in the church, the theological meaning of the lordship of Jesus Christ, regenerate (converted/born-again) church membership, local church discipline, congregational polity, ordinances, and religious liberty (local church autonomy). Albert Mohler's article "Southern Baptist Identity: Is There a Future" (2009), looks at theological, organizational, parachurch, technological, demographical, cultural and moral, and financial issues facing SB churches of the twenty-first century.

Theologically, Southern Baptists advocate the Bible as the only authoritative source for all things pertaining to life on earth and the hereafter. Historically, Southern Baptists have been influenced by theologians of the Protestant Reformation, most notably the German reformer, Martin Luther and his *Ninety-Five Theses* (1517), and the French reformer, John Calvin, *Institutes of the Christian Religion* (1536). Also helpful is an understanding of the theological views that Southern Baptists have rejected, such as the

theology advocated by Dutch reformer Jacobus Arminius in his *Declaration of Sentiments* (1608).

Timothy George and David S. Dockery's (2001) book, *Theologians of the Baptist Tradition* is a helpful resource on the different theological nuances among Baptists, most of which are beyond the scope of this dissertation. For current voices in SBC theology, I drew on the SBC's "Baptist Faith and Message" (2000), a published denominational document summarizing the beliefs of the SBC, in addition to publications by the late pastor/Bible teacher/former SBC president, Dr. Adrian Rogers, and lastly, the systematic theology of the late Augustus Hopkins Strong, a notable Baptist theologian.

Also, crucial to the study of SBC children's music is an understanding of the educational agencies (and their origins) on the denominational level and how these agencies influence autonomous local churches. It is through these educational agencies that music and music programs are created and implemented. The primary format of education in the SBC is Sunday school. Several resources were very helpful for an understanding of the origin of Sunday school; these are John Power's (1863) *The Rise and Progress of Sunday Schools: A Biography of Robert Raikes and William Fox*, in which he discusses how Sunday school originated in England during the eighteenth century, and Gillian Sutherland's (1990) article "Education" in *The Cambridge Social History of Britain 1750-1950*, in which she discusses the influence of Sunday school on English society. Two resources specific to the SBC denomination are Judith Brigham's (1972) study, *A Historical Study of the Educational Agencies of the Southern Baptist Convention, 1845-1945*, and James Draper's (2006), *LifeWay Legacy*, detailing how the Sunday School Board of the SBC became the largest Christian publishing enterprise.

Child Education

This dissertation examines the SBC's application of noted child education scholar Howard Gardner's theories, put forth in his book *Multiple Intelligences* (first published in 1993), and his influence on SBC educational ideology. Another important influence on SBC is the recent research on American Sign Language (ASL) for hearing children; SBC music for children makes extensive use of ASL. Resources on the use of ALS for hearing children include works by researches and educators, such as Linda Acredo and Susan Goodwyn (1988) in "Symbolic Gesturing in Normal Infants," Joseph Garcia (1999) in *Sign with Your Baby*, and Carol Murray (2007) in *Simple Signing with Young Children*.

Fieldwork and Research Scope

The ethnographic component of this study required time spent among Southern Baptists and their children. I chose children between the ages of five and twelve years; at age five, some children are just beginning to speak about subjects beyond themselves and their tangible world, i.e. they are capable of thinking about abstract matter, such as music, God, Jesus, Christianity, and what they learn, experience, and think.

For ethnographers, settings that are open to the public provide the most accessible venues for ethnographic study. I began by pursuing ethnographic participant-observation at Sunday services, special holidays (e.g. Christmas, Easter), and classroom musical activities if and where a Baptist school is affiliated with the church. I identified common musical practices among the churches, such as Vacation Bible School (a children's summer program), children's choir, and children's worship service. My role as a participant-observing researcher varied from church to church. At Redland Baptist, I was an observer only during Sunday worship services, children's choir, and Vacation Bible

School. At First Baptist of Laurel, I participated as a child would in learning Vacation Bible School songs and motions. At First Baptist of Beltsville, in addition to observing at Vacation Bible School, I participated in learning songs and playing bells during rehearsals for children's choir, and on one occasion I was asked to fill in for an absentee child playing bells during a Sunday morning presentation. Unlike the aforementioned John Blacking who took on the role of the child in order to learn Venda language and children's songs, I was asked if I was interested in teaching Vacation Bible School (VBS) songs to the children at Berwyn Baptist Church. Having observed VBS at Redland Baptist Church and seeing no real language or musical barrier, I accepted the opportunity. Although I was a little apprehensive about being an integral part of the process I was studying, I soon discovered that leading the children afforded me the advantage of assessing the process from a teacher's perspective. I emulated what I observed at Redland Baptist Church and led the children of Berwyn Baptist Church in music rotation for VBS 2007, 2008, 2009, and 2010.

In addition, I pursued formal interviews with various people in the children's musical environment, such as church pastors, members of the congregation responsible for the musical training and curriculum, parents whose children were involved in church and/or the school, and with some of the children themselves. Interviews were conducted in person and by email at the choice of the informant. Data collection was conducted between March 2007 and December 2009. By observing children in worship services, Vacation Bible School, musicals, and music class, I inquired into what children are taught and how they perform. Through interviews with teachers and parents, I examined the effects of Southern Baptist doctrine and church autonomy on children's musical

programs and to some extent on the children themselves. Through interviews with the children, I investigated musical experiences and expectations from a child's point of view, and their understanding of what is being communicated to them through music. In addition to examining the literature published by Baptists and other entities that influence Baptist thinking, this study examines the role of the Southern Baptist Convention of Maryland/Delaware, and the Southern Baptist National Convention in shaping the curriculum and music activities by interviewing the leaders at the Maryland/Delaware Convention, two Managing Directors of LifeWay's Childhood Ministry Publishing, and through publications made available by the National Convention.

The Field

My choice of the four churches was determined through local searches and through the church locator function on the Southern Baptist National Convention's website. I then proceeded to investigate the kinds of programs that involved children at the various churches. I chose four local churches of varying size and consequently, economic resources, and varying music programs for children. My choice was also determined by their accessibility; I chose churches within reasonable driving distance (fifteen minutes to one-and-a-half hours) from my residence. This allowed me to visit all four churches during the week (on different days) over an extended period of time (two years), as opposed of visiting each church consecutively for a fixed period of time at each. Visiting the churches simultaneously allowed me to observe and get to know the members and their programs over the course of their entire church calendar and school year.

The four churches under study are Berwyn Baptist Church in College Park which has a hundred and eighty members, Beltsville Baptist Church in Beltsville which has around two hundred members, Redland Baptist Church in Rockville which has seven hundred members, and lastly, First Baptist Church of Laurel in Laurel which has eight hundred and fifty members. Three of the churches belong to Prince George's Baptist Association (PGBA) in Prince George's County. Redland Baptist Church belongs to Montgomery Baptist Association in Montgomery County. Prince George's County surrounds Washington DC on the Eastern side of the Potomac River and is one of the most affluent African-American communities in the United States, and as such over fifty percent of its Southern Baptist churches are African-American. Unfortunately, at the time of my church selection, I was not aware of these demographics. The aforementioned seminal studies on the Southern Baptist Convention (Rosenberg 1989, Ammerman 1990, Copeland 2002) did not note the existence of an SBC African-American population. The literature seemed to imply that African-American Southern Baptists did not exist in significant numbers, which might have been the case twenty-plus years ago, but is not the case presently, especially in Prince George's County. In fact, as Rev. Reynold Carr (director of missions at Prince George Baptist Association) informed me, the fastest growing constituent in the Southern Baptists Convention is African-American. This growth accurately reflects Prince George's demographics as one of the most affluent African-American communities (Carr 2009).

Because I was unaware of these demographics when I selected the research churches, I did not set out to choose an all African-American SB church. Although First Baptist of Beltsville has African-American members and other ethnicities, it is

predominantly an “Anglo” church. Berwyn Baptist Church is also predominantly an “Anglo” church, however its pastor and his family are Jamaican and African-American. First Baptist Church of Laurel is a multi-ethnic and multi-racial church. Redland Baptist Church is predominantly Anglo.

None of the churches in this study are entirely African-American churches or entirely Anglo-Caucasian churches. Had I understood that the over fifty percent of churches in Prince George County were African-American, I would have deliberately sought out an all African-American church as a research cite. Nevertheless, as mentioned earlier, my primary criteria in the selection process was not motivated by finding an ethnically or racially balanced church; rather, I was looking for research-accessible churches of varying size with children’s music programs, and because of their close proximity to each other, I was able to observe at all four churches simultaneously on various days of the week over a period of two years (July 2007 – December 2009), thereby tracking school-year activities, children’s choirs, as well as special summer events. The following section delineates the ethnographic research timeframe (Table 1).

I attended First Baptist Church of Beltsville children’s choir on Sunday evenings and Redland Baptist Church children’s choir on Wednesday evenings for the entire school-year from September 2007 to June 2008. I was also able to attend VBS activities during the summer of 2007 at three churches, Redland Baptist Church, First Baptist of Laurel, and Berwyn Baptist, and at all four churches for the summer 2008. My observations on Sunday mornings included services where the children were presenting music, Christmas and Easter celebrations, and musicals that involved the children at the four churches for this period of time. I observed at Berwyn Baptist School during spring

2008 and at First Baptist of Laurel during spring 2009. Formal interviews took place between February 2008 and December 2009. The interviews involved forty-five adults (pastors, teachers, and parents), and twenty children between the ages of five and thirteen. Among the voices heard in this study, in addition to African-American, there are individuals from Korea, Philippines, Ghana, England, and Russia.

In this dissertation, real names are used for church and state convention leaders (pastors, directors, and missionaries), songwriters and musicians, and members of the congregations (when permission was granted). All others, including all children, are given pseudonyms.

Table 1: Participant/Observation and Formal Interviews Timeframe:

Participant/ Observation & Interviews	Berwyn Baptist	First Baptist of Beltsville	Redland Baptist	First Baptist of Laurel
Children’s choir evening practice		Sundays: September 2007 – June 2008	Wednesdays: September 2007 – June 2008	
Vacation Bible School: Summer	2007–2010	2008	2007, 2008	2007, 2008
Sunday morning services & events (various activities)	2007– 2009	2008–2009	2007–2009	2007–2009
Elementary Schools	spring 2008			spring 2009
Formal Interviews: 45 adults, 20 children	February 2008– December 2009	February 2008– December 2009	February 2008– December 2009	February 2008– December 2009

Summary of the Following Chapters

The remainder of the section summarizes the contents of the forthcoming chapters in this dissertation.

Chapter Two begins with an examination of the origins of Baptists in general, followed by the origins of the Southern Baptist Convention specifically. The chapter

examines Baptists from an historical, theological, organizational, and musical perspective. Lastly, chapter two examines the four churches upon which this study is based by providing a description of the congregational polity, services, and programs, focusing specifically on children's musical programs.

Chapter Three examines the origins of the educational agencies among Baptists in general and the SBC education ideology specifically. This chapter offers an in-depth analysis of the music programs, their function and purpose, in the four churches. The chapter also examines outside influences on the church such as para-church organizations, Christian radio, and secular media.

Chapter Four describes some of the sonic characteristics of LifeWay's children music, and defines the two most important SBC religious concepts being transmitted to children: salvation/conversion (how to become a Christian) and worship (how to commune with God). The chapter examines how these concepts are presented in music and how children respond or are supposed to respond to these concepts.

The final chapter briefly compares SBC with other ethnicities and religious entities to show how music conveys very distinctive beliefs and cultural information to children. The chapter also examines the study's relevance to the discipline of ethnomusicology, and potential future research.

Chapter 2: The Southern Baptist Convention

This chapter investigates the origins of the Southern Baptist Convention historically and theologically, and examines denominational agencies, including a description of the services and musical events at the four churches under study. The chapter concludes with an overview of Baptist life and identity past and present. The study of the origins of the SBC will show that while the SBC may be the largest Protestant denomination in the United States, the seeds for its theological and organizational foundations (which include children's programs) were planted in another continent (Europe), long before the SBC's birth in the United States. As will be shown in this and subsequent chapters, these theological and organizational foundations inform and have a tremendous influence on the nature and purpose of children's music programs, past, present, and future.

Origins

Connections with Earlier Centuries

The Southern Baptist Convention has its roots in Baptist history. However, not all historians agree on the origins of the Baptists. Some Baptists will point to Baptist elements in different religious sects dating to the second-century church, and it is this claim to the New Testament church that they emphasize when articulating Baptist "distinctives" (Norman 2005, 1), namely, the supremacy of Scripture, believer's baptism, baptism by immersion, priesthood of believers (rejection of sacerdotalism), regenerate church membership, and congregational autonomy. These "distinctives," which will be

discussed in depth further, Baptists assert were present and foundational in the church of the second century.

Baptists point to different non-conformist religious groups that held similar principles across the centuries, beliefs such as believer's baptism (a rejection of infant baptism). However, to understand what these groups were rejecting, it is necessary to understand the changes taking place in churches since Christendom's birth.¹ For example, the second century saw the rise of the clergy in Latin and Eastern churches and with it the sacerdotal class which gave clergy intercessory privilege (interceding between God and Man) and governing authority. Furthermore, the first to advocate infant baptism was Cyprian, bishop of Carthage (located in present-day Tunisia) during the third century, a practice that eventually was adopted by Rome during the fifth century. During the fourth century, the Latin churches became reluctant to translate the Bible into the Vulgate for the masses and gave tradition equal authority with Scripture. Pre-Reformation, non-conformist groups who opposed these changes were deemed heretics and subjected to intense persecution or martyrdom. For example, the Donatists of the third century in North Africa rejected infant baptism. The Petrobrusians and Waldians (in France), the Lollards (in England) between twelfth and the fifteenth century asserted that Scriptures, not the Pope should be obeyed, that laymen and laywomen have the right to preach, and that the Bible should be translated to the vernacular (Torbet 1955, 15-34). Anabaptists emerged during the sixteenth century in Switzerland, Holland, Germany, and in England, and spawned the formation of the Mennonites in Germany. They also rejected infant baptism and insisted on rebaptizing new members, but were otherwise

¹ This broad historical sketch of early Church history and early Baptist history is derived from Torbet 1955, Baker 1974, Brackney 2006, Mohler 2009.

theologically and organizationally fragmented, some opting for militancy and others pacifism toward the state and state church (Torbet 1955, 35-55).

Early Baptist History

The precise origin of Baptists and which sect they resembled during the early centuries is still debated. Most historians would agree that the Baptists in America emerged from the English Baptists who had become a distinct sect during the Protestant Reformation and broke from the English Protestant Puritans of the seventeenth century (Torbet 1955, Brackney 2006). As Mohler states, “Essentially, our Baptist forbearers were nonconformists even within the world of nonconformity. So they joined themselves together in congregations of like-minded believers who were uniquely committed to three principles”; these are regenerate church membership, believer’s baptism, and congregational church government (Mohler 2009, 26).

The Protestant Reformation’s environment of Martin Luther (*The Ninety-Five Theses*, 1517) in conjunction with emergence of Reformed Theology and its most notable advocate, John Calvin (*Institutes of the Christian Religion*, 1536), and the teachings of Dutch reformer Jacobus Arminius (*Declaration of Sentiments*, 1608)² sparked the English Reformation, out of which emerged several religious groups, among them, the English Baptists. English Baptists were generally former Anglican Puritan ministers who broke with the Church of England over issues of believers’ baptism, church autonomy, and religious liberty. The English Baptists were divided into two groups, General Baptists, those influenced by Arminius, and Particular Baptists, those influenced by Calvin. Arminius taught that salvation was atoned of all mankind, hence the term

² Carl Bangs, *Arminius: A Study in the Dutch Reformation*, 2nd ed. (Grand Rapids: F. Asbury Press, 1985).

“General.” Calvin taught that atonement was made for the elect/particular only, hence the term “Particular” (Torbet 1955, 59-72).

Both General and Particular Baptists agreed on the “total depravity of man,” i.e. that man is incapable of initiating communion with God or rendering himself acceptable to God by thoughts, works and deed, and that salvation is the work of God received by grace (unmerited favor) through faith (belief) alone, and therefore Baptists are Protestants. One of the primary disagreements between Calvin and Arminius pertained to the nature of salvation, specifically the “security of believers.” Calvin taught that once a person is converted, his salvation is eternally secure, that the “saints” (those who have been set apart by God according to His sovereign will) will persevere to the end of their lives, i.e., they cannot lose their salvation. Arminius taught that a person can lose his salvation with perpetual rebellion and disobedience to God. The study shows that Southern Baptists are Calvinists with regard to the “security of the believers.” The effect of these two viewpoints on Southern Baptist Convention theology and in turn children’s music programs is addressed at length further in this study.

English Baptists distinguished themselves from Anglicans, Presbyterians, and Congregationalists in that “they had become convinced that the Bible taught that the church is composed only of those who have had a personal experience of regeneration prior to baptism,” i.e., conversion (Torbet 1955, 84).

The first known General Baptist church was led by Thomas Hewys in 1611, in Spitafield outside of London, and the first Particular church was organized in 1638 in Eaton (Torbet 1955, 66). English General and Particular Baptists were not rigid separatists; they were not averse to taking oaths, seeking public offices, or forming

associations across communities as were other “credobaptism” groups, such as the Anabaptists and Mennonites. General Baptists formed centralized associations to deal with current events, “oaths, magistracy, and military service,” (Torbet 1955, 72) and other issues pertaining to the English Civil War (1642 – 49). In 1624, General Baptists organized an assembly meeting of General Churches, and by 1655 their assemblies were being called “associations” (Torbet 1955, 73). (The term “association” is still in use today for geographic delineations of Southern Baptist regions, e.g., Prince George’s County Baptist Association.) The first annual meeting for General Baptists took place during 1660 and established a “Confession of Faith” statement, an articulation of their beliefs. In 1644, seven Particular Baptist churches adopted the first of their “Confession of Faith” statements. The Particular Baptists were slower in organizing meetings, fearing the loss of local church autonomy; however, they formed associations “for exchange of correspondence and more or less regular meetings of representatives of the member churches in a practicable area” (Torbet 1955, 73). Their first associational meeting, the General Assembly of Particular Baptists, was held in 1689, bringing together churches that were in agreement with the confession of 1677. However, Particular Baptists placed more emphasis on their confessions, doctrinal statements, and theological positions than General Baptists who “evaded basic issues by preferring to repeat the Confession of 1660 with slight revisions which often failed to cover new issues of controversy” (Torbet 1955, 90). Discussions further in this chapter will show that the Southern Baptist Convention shares the same concerns about confessions of faith as did the Particular Baptists of the seventeenth century.

Concern for the training of the ministers led English Baptists to establish fund societies and schools; the Particular Baptist “established the ‘London Fund’ in 1717 to assist needy ministers and to educate young men for the ministry,” and the London Education Society which was established in 1752 (Torbet 1955, 93). Out of these associations came a “denominational consciousness” that was carried into the New World (Torbet 1955, 72). The insistence on believer’s baptism and autonomy was brought to the New World, and as will be shown in subsequent chapters, is the driving force in any SBC children’s music program.

Settlements and Missions Societies in America

This section will describe the theological variances among the early Baptists in America, their organizational structures, and mission-minded projects. All of which have a direct influence on SBC theology, polity, and programs, including children’s music and mission outreach programs.

As with other religious groups, the history of Baptists in America is inseparable from English Baptists of the English Reformation and begins with the “Great Migration” of the 1630s, as multitudes of Puritans sought religious freedom from England and other European state churches. Baptists in America emerged two different ways, the first, through Puritans who broke with other Puritans and their “Standing Order” and became Baptist, the second, through individuals who were already Baptists in England immigrating to the middle colonies. Roger Williams represents the former and is credited with founding the first Baptist church in Rhode Island, North America; Williams arrived as a Puritan Congregationalist in Salem to discover that his views on baptism and his insistence on religious freedom and the separation of church and state were unwelcome.

As Torbet states, “[the early Baptists] were not Puritans except in their moral standards and Calvinistic theology” (Torbet 1955, 219). Williams and his followers were driven out and as a result founded the colony of Rhode Island and the First Baptist Church of Providence around 1638. Another early Baptist church was founded by Dr. John Clark in 1638 or 1648 (the exact date is disputed) and became the First Baptist church of Newport, Rhode Island (Torbet 1955, 221). The practice of naming a “First Baptist” and “Second Baptist” church of the city or town in which they were located was begun in the early days of church planting and continues with some Southern Baptist churches today.

Persecution of Baptists was eased with the “defeat of the Puritan Theocracy in 1691, when its charter was changed to bring Massachusetts’ law into conformity with the English Act of Toleration of 1689” (Torbet 1955, 226). As New England Baptists moved to the middle colonies (Pennsylvania, New Amsterdam [New York], New Jersey, Delaware, and Maryland), they were joined by immigrant Baptists of German, Dutch, Welsh, and Irish origins who established their own churches. By the early eighteenth century, churches in the middle colonies were “the most important and influential group of Baptist churches in the colonies” (Torbet 1955, 227).

In the South, the Church of England had established its presence in the colonies of Virginia and the Carolinas and was as hostile to Baptists in the South as the New England settlements were to Baptists in the North. Nevertheless, the first Baptist church of Charleston, North Carolina, was established in 1684, possibly through the agency of a Baptist merchant, William Screven, from New England, who traded along the eastern coastline and brought settlers to the Carolinas (Torbet 1955, 225). By the end of the eighteenth century, there were General Baptist, Regular Baptist (Calvinist), Seventh Day

Baptist, and New Light or Separate Baptist churches in the southern colonies; the latter were New Englanders influenced by the First Great Awakening (1726), specifically George Whitefield's impassioned preaching (Torbet 1955, 241).

Two religious revival movements called the Great Awakenings spread across the American colonies during the eighteenth and nineteenth century and were instrumental in propagating Baptist beliefs. The first took place during the first part of the eighteenth century, and the second during the last decade of the eighteenth century and early part of the nineteenth century.

The First Great Awakening began around 1726 through the teachings of Reformed Calvinist preachers, Raritan Valley (Reformed evangelist) and Gilbert Tennent (Presbyterian), but was carried through the work of Jonathan Edwards (Reformed), the impassioned preaching of the aforementioned George Whitefield (English, father of Methodism and a Calvinist), and John Wesley (English, Arminian Methodist). These preachers had a profound effect on American Protestants; slaves and freemen from various denominations across the thirteen colonies heard messages of salvation and redemption:

Their reaction to a harrowing conviction of sin was manifested in unusual expression of primitive emotions: weeping, wailing, the "holy laugh" which frequently accompanied the convert's ecstasy of joy, dancing, and the cruder forms of emotional excitement, such as barking like a dog, uncontrollable jerking or muscular spasms of the body, and falling to the ground in a dead faint. These phenomena tended to divide Christians into two camps: those who approved and encouraged such occurrences as evidence of the working of the Holy Spirit and those who strongly disapproved them. (Torbet 1955, 240)

This division included Baptists. Baptists who held fast to Calvinistic tendencies "opposed the many aspects of the revival, especially the emotional excesses, and

breaches of Calvinistic theology that they labeled ‘Arminianism’” (Brackney 2006, 25).

Nevertheless, as a result of the revivals, entire congregations from New England separated themselves from the Standing Order church and adopted the Baptist position, hence the label Separate Baptist; “In New England alone, of the 98 congregations that left the Congregationalist Standing Order and became Separatist during the Awakening, 19 became Baptist and 130 new Baptist congregations were formed” (Brackney 2006, 25). Many of these Separate congregations moved to the Carolinas and Virginia spawning new preachers in the manner of Whitefield.

Because of their stance on religious freedom and liberty, the vast majority of Baptists were staunch supporters of the Patriots during the American Revolution. John Hart, a prominent miller and Baptist, was elected to the New Jersey legislature and signed the Declaration of Independence. Ministers used their pulpits to energize congregations for the cause of independence, and in the Army, Baptists served as soldiers, ranking officers, and chaplains.

In addition to General Baptists, Particular Baptists (who now were the majority and became known as Regular Baptists), Seventh Day Baptists, and Separate Baptists, two anti-Calvinist groups emerged as a result of the First Awakening. These were the Freewill Baptists (1780) and Universal Baptists (1781). Apart from their views on baptism these two groups held little in common theologically with other Baptists. (Torbet 1955, 274 and 285)

Like their predecessors in England, American Baptists formed associations with other like-minded congregations. The Philadelphia Baptist Association, formed in 1707, was the first to bring together Calvinist Baptist congregations from New York, New

Jersey, Delaware, and Maryland. The association functioned as an “advisory council” on issues of baptism administration, ordination of ministers, and settlement disputes:

To its discretion was left the disciplining of ministers. The Association was particularly careful to examine the credentials of itinerant preachers and to warn the churches of such as were imposters. In addition to queries concerning communion, baptism, church membership, ordination, the place of women in the church, and the propriety of using musical instruments in the service, there were presented for consideration questions pertaining to the relations of a member to Free Masonry, to other Protestant groups, to gambling, and to slavery. (Torbet 1955, 231)

In 1742, the association adopted the London Confession of Particular Baptists of 1689. By 1762 it had twenty-nine congregations with 4,018 members, in Pennsylvania, New Jersey, Connecticut, New York, Virginia, and Maryland (Torbet 1955, 232). At the time of the American Revolution there were three associations in New England (Rhode Island, Connecticut, and Vermont), and five associations in the South (one in South Carolina, two in North Carolina, and two in Virginia) (Brackney 2006, 71).

Missions and mission’s societies have occupied Protestant initiatives since the mid-seventeenth century, and Baptists took on the same initiatives as did other Protestant denominations. The concept of missions and evangelism remains a significant part of SBC’s agenda and is one of the primary motivations driving children’s programs, including music programs. The following section presents a brief history of Baptist missionary endeavors showing the missionary heritage of the SBC.

In 1772, Baptists in England established the Particular Baptist Society for the Propagation of the Gospel Among the Heathens. The London Missionary Society was established in 1793, and the multid denominational Religious Tract Society was established in 1799 (Brackney 2006, 50).

The Second Great Awakening, which took place between 1790 and 1840, resulted in the creation of interdenominational and denominational societies. There was the Interdenominational Society for Bible Printing established in 1816, the American Sunday School Union in 1824, and the American Home Missions Society in 1826. The American Congregationalists had already established their foreign missions outreach in 1810, called the American Board of Commissioners (Baker 1973, 105). Naturally, northern and southern Baptist churches saw the need to form their own societies. Baker states, “The first half of the nineteenth century was one of the most significant periods in American Baptist history,” since this was a period of unprecedented cooperation and organization for benevolent activities on the national scale (Baker 1979, 104). Their efforts resulted in the General Missionary Convention of the Baptist Denomination for Foreign Missions in 1814, the Baptist General Tract Society in 1824, and the American Baptist Home Missions Society in 1832.

As mentioned earlier, English Baptists established their missionary society in 1772 and were sending missionaries to India; they encouraged American Baptists to do the same. In America, the General Missionary Convention of the Baptist Denomination for Foreign Missions was formed in response to the needs of two missionaries, Adoniram Judson and Luther Rice, missionaries to India³.

Judson and Rice were missionaries sent by the Congregationalists from New England who on their way to India met with Baptists taking the same voyage and debated believer’s baptism. Upon arriving in India they met with the English William Cary and became convinced that believer’s baptism by immersion was the scriptural method of

³ The discussion on the missionary work of Luther Rice and Adoniram Judson and Baptist missionary efforts in America is derived from Robert A. Baker. *The Southern Baptist Convention and Its People: 1607-1972* (Nashville: Broadman Press, 1974), Chapter Six.

baptism. In India, they became Baptists and asked to be baptized (rebaptized in their case for both had been baptized as infants). Since these were American Baptist missionaries being supported by English Baptists (they could no longer receive funds from the Congregationalists who sent them), the English asked American Baptists to shoulder some of the cost.

Luther Rice returned to America and traveled throughout the colonies visiting Baptist congregations to raise awareness and funds for foreign missions. As a result, American Baptists organized the aforementioned General Missionary Convention in 1814, which was renamed the Triennial Convention because it met every three years; Rice headed the convention and based it in Washington D.C. The convention, later, expanded its duties to include home missions as well. According to Baker, “American Baptists contributed \$20,000 for foreign missions in the years 1806 through 1814” (Baker 1974, 107). In 1821, Luther Rice and the General Missionary Convention founded the nonsectarian institution Columbian College in Washington D.C.; the institution’s name was changed to the George Washington University in 1904. By 1845 the General Missionary Convention had missionaries in Africa, Asia (Burma, Siam, China, Assam, and India), and Europe (France, Germany, Denmark, and Greece). In North America, missions among the Native American “Ojibwa, Ottawa, Tonamondas, Tuscarroras, Shawanos, Cherokees, Creeks, and Choctaw” were well underway (Baker 1974, 113).

The zeal for missions was handed down to the Southern Baptist Convention and as discussed further in this study is evident in the children’s music published through LifeWay.

The Baptist Tract Society was established in 1824 to provide missionaries and ministers with educational material to be used at home and abroad; it was subsequently expanded to include material to promote Sunday school, biographical, historical, and doctrinal material related to Christianity and the Baptist viewpoint. In 1845 its name was changed to American Baptist Publications Society (Baker 1974, 114).

In 1820 the General Missionary Society decided to exclude home missions from its program (due to lack of funds), which prompted the Massachusetts Baptist Missionary Society to appoint Jonathan Going, pastor of the church at Worcester, Massachusetts, to “study the conditions of the western missions fields and report his findings” (Baker 1974, 116). His findings led to the creation of the American Baptist Home Mission Society in 1832, with Going as its first secretary. The home missions society claimed as its field all North America, including Canada. The following section examines the denominational split between northern Baptists and southern Baptists and how disputes over home missions and missionaries became the central cause that led to the formation of the SBC.

The Birth of the Southern Baptist Convention (SBC)

The Southern Baptist Convention (SBC) began as a fragment separating itself from the North, and with the exception of its initial stance on slavery fueled by general discontent with the North, the SBC was and is in every way “a chip off the old block.” At first glance it may appear that a detailed discussion of the history of the SBC is irrelevant to a discussion on children’s music programs. However, this history shows that the SBC is not the originator of many of its programs, e.g., Sunday school and children’s choir. Rather, the SBC is adept at reinventing and rejuvenating programs whereby making itself

and its programs culturally relevant and beneficial to like-minded believers, and enabling the spread of the Gospel.

By the 1930s a schism between the northern and the southern Baptists was beginning to develop over various issues that pertained to northern and southern culture, politics, and church government. One point of contention was the limited number of missionaries being sent to work in southern states:

The Annuals for the Home Mission Society printed complaints from different parts of the West (the Southern Central region) and the South to the effect that their sections were being neglected in the appointment of missionaries and asserting that a mission society in the remote northeast could not understand the needs of other sections... The greatest problem faced by the society at this point was to find missionaries willing to work in the South because... the missionaries were principally northern people who preferred not to live in the midst of Negro slavery, they felt that they would not be welcomed by the people in the South, and many feared the enervating climate. (Baker 1974, 153-154)

As a result, southern Baptists formed a society for home missions in Columbus, Mississippi to address the particular missionary needs of the South. In 1839, another home mission's society was attempted in Louisville, Kentucky (Baker 1974, 154).

Nevertheless, the separation between northern and southern Baptists was caused, primarily, by battles over the legitimacy of the institution of slavery. During nineteenth-century America the institution of slavery was thought of as an indispensable social and economic crutch in the South and many Baptists, Methodists, and Episcopalians along with other religious groups were willing to fight for its continuation, legitimizing their stance by any means possible including perverting the Bible (Copeland 2002, 12).

The absurdity and contradictions of sending slave-holding missionaries into the world to save lost souls was not lost on the northern Baptists. Northern Baptists were being agitated by their English counterparts to take a bold stand against slavery in

America (Baker 1974, 156), and when in 1844 the Triennial Convention refused to appoint slave-holding missionaries, Southern churches protested deeming the action “unconstitutional” (Copeland 2002, 8). (In previous years the Convention had stated it would avoid divisive issues to uphold the “harmony” within the denomination, i.e., not interfere with slavery (Baker 1974, 159).) Determined to maintain their stance on slavery and missionary work, southern Baptists convened in Augusta, Georgia in 1845 to form their own convention and missionary boards. In a publication accessible through the SBC website, the SBC has since made an official public apology (resolution) in 1995 repenting of its involvement with slavery, part of which states:

Be it further RESOLVED, That we apologize to all African-Americans for condoning and/or perpetuating individual and systemic racism in our lifetime; and we genuinely repent of racism of which we have been guilty, whether consciously (Psalm 19:13) or unconsciously (Leviticus 4:27) and Be it further RESOLVED, That we ask forgiveness from our African-American brothers and sisters, acknowledging that our own healing is at stake. (SBC 1995)

The newly formed SBC duplicated the agencies of the North with its own Home Mission Board and Foreign Mission Board. However, unlike the northern societies that were decentralized and autonomous entities, the southern societies were centralized under the new Southern Baptist Convention (Baker 1947, 165). In addition, it established the Women’s Missionary Union in 1888, and the Sunday School Board in 1891. The emphasis on training its own people for Baptist life led to the founding of seminaries, colleges, junior colleges, and secondary schools, beginning with the Southern Baptist Seminary founded in 1859 in Greenville, South Carolina, which was later relocated to Louisville, Kentucky. At present the SBC has six seminaries: Southern Baptist Theological Seminary in Louisville, Kentucky, founded in 1877; Southwestern Baptist

Seminary in 1908, in Fort Worth, Texas; New Orleans Baptist Seminary in 1917; Golden Gate Baptist Seminary, San Francisco, California, in 1944 (which presently has five campuses in various states: California, Arizona, Washington, and Colorado); Southeastern Baptist Seminary, Wake Forest, North Carolina in 1951; and Midwestern Baptist Theological Seminary in Kansas City, Missouri, in 1958.

It should be noted that while the terms Arminian, Calvinist, General, Particular, Primitive, Seventh Day, and Regular Baptists, represent theological persuasions, the “Southern” in Southern Baptist is a regional designation. Hence, the theological persuasions of the Southern Baptist Convention can be swayed according to the theological persuasions of its current leadership. SBC theological persuasions have a direct bearing on the materials published for children through LifeWay.

Conservative Resurgence

Apart from the circumstances that led to the formation of the SBC, the second most important phase to take place in the life of this denomination is the “Conservative Resurgence.” This campaign took place between the late 1970s and the late 1980s and was led by Pastor Paige Patterson, Ph.D. (Fort Worth, Texas) and Judge Paul Pressler (Houston, Texas) as a reaction to concerns over the kind of theology being taught in SBC seminaries. The controversy had been brewing since the 1920s when J Frank Norris, a pastor in Texas, vehemently objected to the teaching of evolution at Baylor University, an SBC school. The public controversy was sparked by two books published a decade apart, 1961 and 1970 respectively, dealing with the book of Genesis: first, *The Message of Genesis* by Ralph Elliott, a professor at Midwestern Seminary, and second, an interpretation of Genesis in the first volume in a series of Bible commentaries by British

scholar G. Henton Davies (Baker 1947, 301-303). Ralph Elliot was of “the opinion that they [Genesis stories] tell the us more about Who created than about how exactly that creation took place” (Ammerman 1990, 64). Henton Davies’s publication pushed the argument further and “adopted a nonliteral reading of the early stories, suggesting among other things that Abraham might have been mistaken about thinking God had commanded him to sacrifice Isaac” (Ammerman 1990, 67). Both of these publications were produced by the Sunday School Board, which was using its own discretion with regard to its publications instead of adhering to the Convention’s viewpoints and resolutions. As Ammerman states,

In the years ahead, scholars would continue to teach views other than inerrancy, and denominational literature would occasionally hint at interpretations some considered suspect. It was beginning to be clear that Baptists did not all agree on what the Bible meant or on how to use and interpret it. (Ammerman 1990, 65)

To the literalists this represented “liberal” theology, and even though the conservatives were winning resolutions condemning liberal theology “heresy” on the Convention floor, these rulings seemed to have little to no affect on auxiliaries, such as the Sunday School Board and Midwestern Seminary.

There was indeed a growing sense that it was time for conservatives to act, and in moving toward action, concerned SBC conservatives took up the mantle of fundamentalism. Having perceived a dangerous drift away from orthodoxy, they resolved to fight for the truth. Like the fundamentalists of half a century earlier, these believers insisted on an unwavering faith in the Bible. A literal creation, a literal fish to swallow Jonah, literal miracles, and a literal virgin birth became their tests of true orthodoxy. And like their Northern predecessors, they were willing to “do battle royal” for the beliefs they saw threatened by the change around them. (Ammerman 1990, 69)

These concerned Baptists formed the Baptist Faith and Message Fellowship and published *The Southern Baptist Journal* to express their views on the dangers threatening the denomination. They established the Mid-American Baptist Seminary and the Criswell Biblical Studies Center, and joined forces with the Luther Rice Seminary (a Southern Baptist seminary in Jacksonville, Florida) to train like-minded ministers and laymen. Key figures in this movement were Adrian Rogers, D. Div. (the late pastor of Bellevue Baptist Church, Memphis, TN), Bailey Smith (former pastor of First Southern Baptist Church in Del City, OK), Charles Stanley, D. Div (pastor of First Baptist Church of Atlanta, GA), the aforementioned Dr. Paige Patterson and Paul Pressler. Ammerman explains:

Sometime in the late 1970s, politician Paul Pressler... figured out that the denomination's machinery could be wrested from the hands of its progressive (he would say liberal) bureaucratic leaders. His discovery changed the course of the fundamentalist movement and focused its energies inside the denomination. Within ten years, the Southern Baptist Convention would be transformed. (Ammerman 1990, 71)

Adrian Rogers became the first president to steer the denomination into its current conservative era. He served three nonconsecutive years as president (1979–1980 and 1986–1988) and was chairman of the committee of the Baptist Faith and Message 2000. Bailey Smith served as president two years (1980-81), Jimmy Drapper served two years (1982-83), and Charles Stanley served two consecutive years as president (1984–86). At stake in the takeover was not only the theological bent of the denomination but the entire SBC machinery (boards, auxiliaries, seminaries) and affiliated churches. The Prince George's Baptist Association's website states that presently, the SBC has 3,700 home missionaries in the U.S.A, over 3,500 foreign missionaries overseas, and 35,000 churches in the U.S.A. are members; the SBC serves churches in all fifty states (Dockery 2009, 13).

Belief and Doctrine

Baptist Faith and Message

As mentioned earlier, traditionally, Baptists have been a non-creedal people, citing the Bible as the only authority and preferring to publish statements of faith in order that like-minded believers can associate and fellowship. Timothy George affirms that Baptists are not creedal but have confessions of faith “as an expression of our religious liberty, as a statement of our theological convictions, and as a witness of the truths we hold in sacred trust.” (George 2001, 10) The SBC website states, “Throughout our history we have been a confessional people, adopting statements of faith as a witness to our beliefs and a pledge of our faithfulness to the doctrines revealed in Holy Scripture” (BFM 2000, Preamble). In its short history, the SBC has issued three statements of faith, *The Baptist Faith and Message* (BFM) of 1925, 1963, and 2000. Nevertheless, partially quoting Wayne Ward, Copeland asserts that these statements function as creeds; “[to] be sure, Baptists, since their beginnings in England in the seventeenth century, from time to time had issued confessions of faith. But they had always insisted that these were merely witnesses to beliefs ‘commonly held among us’ and not creeds to ‘enforce conformity or excommunication’” (Copeland 2002, 113). While all churches, associations, and educational institutions are free to develop their own confessions and statements of faith, they are required to agree with the Convention’s statement to be Southern Baptist Convention members.

The Baptist Faith and Message (BFM) articulates the essentials of the Christian faith, many of which are shared by other denominations, such as the Trinity, virgin birth, Christ’s redemptive role and resurrection, and a belief in a literal heaven and hell, to

name a few. However, other parts of the statement articulate the Baptist distinctives mentioned earlier, i.e., scriptural authority, priesthood of believers, believer's baptism, and church autonomy. The most recent SBC statement, published in 2000 (Appendix A), is divided into eighteen sections, namely the Scriptures, God, Man, Salvation, God's Purpose for Grace, Church, Baptism and the Lord's Supper, the Lord's Day, the Kingdom, Evangelism and Missions, Education, Stewardship, Cooperation, the Christian and Social Order, Peace and War, Religious Liberty, and the Family. This study will only examine those elements of the statement that are essential to the study of children's music and the doctrine that is articulated through music and musical activities, i.e. God, man, salvation, church, baptism, and education.

God and the Total Depravity of Man

Southern Baptists believe that God is "an intelligent, spiritual, and personal Being, the Creator, Redeemer, Preserver, and Ruler of the universe" (BFM 2000, II). God is revealed in three persons, Father, Son, and Holy Spirit. "God as Father reigns with providential care over His universe, His creatures, and the flow of the stream of human history according to the purposes of His grace" (BFM 2000, II.A.). He is omniscient, omnipresent, omnipotent, "all loving," and eternal.

"Christ is the eternal Son of God. In His incarnation as Jesus Christ ... He honored the divine law by His personal obedience, and in His substitution death on the cross He made provision for the redemption of men from sin" (BFM 2000, II.B.).

The Holy Spirit is the third person of the Godhead and "is the Spirit of God, fully divine. He inspired holy men of old to write the Scriptures. Through illumination He

enables men to understand truth. He exalts Christ. He convicts men of sin, of righteousness, and of judgment” (BFM 2000. II.C.).

Southern Baptists believe the Bible teaches that man “is the special creation of God, made in His own image” (BFM 2000, III). God created mankind male and female in a state of innocence with free will in the Garden of Eden. Man chose to sin against God by disobeying his command. The sin of Adam and Eve is frequently referred to as “original sin”; Adam and Eve’s sin-nature was passed on to their progeny. The BFM of 2000 states, “Through the temptation of Satan man transgressed the command of God, and fell from his original innocence whereby his posterity inherits a nature and an environment inclined toward sin. Therefore, as soon as they are capable of moral action, they become transgressors and are under condemnation” (BFM 2000, III). As a result of sin, Adam and Eve experienced an immediate separation from God (spiritual death followed by physical death); they lost fellowship and communion with God and were driven from the Garden of Eden, and eventually experienced physical death. The sinful nature that mankind inherited from Adam and Eve leads to physical death on earth, and an eternal separation from God, sometimes referred to as the “spiritual death.”

Articulating Augustinian theology, Garrett states, “[t]he fall brought separation or alienation from God, shame and guilt, expulsion from Eden, suffering and pain, the loss of *libertas* (the right use of free will), and death” (Garrett 1990, 474).

The doctrine of total depravity centers on man’s inability to attain fellowship with God or to initiate or carryout his own salvation because of his sinful nature and unrighteousness. Theologian Strong explains that depravity is not that man is “destitute

of conscience,” “devoid of all qualities pleasing to men,” or “prone to every form of sin,” but rather,

That every sinner is: (a) totally destitute of that love to God which constitutes the fundamental and all-inclusive demand of the law; (b) chargeable with elevating some lower affection or desire above regard for God and his law; (c) supremely determined, in his whole inward and outward life, by a preference of self to God; (d) possessed of an aversion to God which, though sometimes latent, becomes active enmity, as soon as God’s will comes into manifest conflict with his own; (e) disordered and corrupted in every faculty, through this substitution of selfishness for supreme affection toward God; (f) credited with no thought, emotion, or act of which divine holiness can fully approve; (g) subject to a law of constant progress in depravity, which he has no recuperative energy to enable him successfully to resist. (Strong 1907, 639)

In effect, mankind is incapable of helping itself and is in need of someone to bridge the gap between God and man. Southern Baptists like other Protestants believe that the death and resurrection of Jesus Christ bridged that gap and provided salvation (a person is saved from God’s wrath), and that salvation is appropriated by Grace alone through faith, as opposed to salvation by works or a combination of Grace and works (Rogers 2007, 19).

The Plan of Redemption and Salvation

For Southern Baptists salvation is received by grace, which is God’s unmerited favor toward man on account of the work done on the Cross by Jesus Christ whereby He took upon himself the penalty of man’s sin and satisfied the wrath of God and His justice. Southern Baptists like other Protestants hold to this doctrine of salvation by grace through faith alone, *sola fide*, meaning that no human effort of any sort could merit God’s favor and His fellowship or salvation. Salvation is a free gift from God accepted through faith (trusting) in Him for the work/sacrifice he accomplished for man. Southern Baptists

emphasize the importance of individual faith in that trusting Christ for the work He has done is an individual and personal decision. The SBC website states, “We affirm soul competency, the accountability of each person before God. Your family cannot save you. Neither can your church. It comes down to you and God. Authorities can’t force belief or unbelief. They shouldn’t try.”

Believer’s Baptism

As mentioned earlier one of the distinctions of Baptists (in general) as well as Southern Baptists is their belief in believer’s baptism by immersion. Baptists acquired their name as a result of their rejection of infant baptism or “paedobaptism” in favor of “credobaptism,” a baptism based on personal conviction “creed.” Baptism for the Southern Baptists is a “liquid tomb”; “baptism is the picture of the death, burial, and resurrection of Jesus Christ and our death, burial, and resurrection with Him... baptism pictures and symbolizes the saving gospel of Jesus Christ” (Rogers 2005, 121). Christian conversion is death to the old self (old ways of thinking and willing) and the birth of a new self, hence the term “born again.” “When we come out of the water, that pictures resurrection. We are raised to walk in newness of life” (Rogers 2005, 122). Rogers likens being baptized before conversions as “having your funeral before you die” (Rogers 2005, 122). To Southern Baptists, baptism is not a sacrament, nothing divine or supernatural transpires during the process of getting immersed in water, rather it is an ordinance that symbolizes the divine event that has already taken place in the believer’s heart/mind/life as a result of his belief. An in-depth discussion on the process of conversion will be presented in Chapter 4.

Baptist Musical Heritage and other Musical Influences

Having discussed the organizational and theological background from which Baptists and the Southern Baptist Convention emerged and developed the following section will examine their musical heritage and influences.

David Music and Paul Richardson in their book (2008) *“I Will Sing the Wondrous Story”: A History of Baptist Hymnody in North America* provide a thorough account of the birth and development of music and song in the Baptist tradition from its emergence during the seventeenth century and into the twenty-first century, detailing the controversies and disputes that shaped Baptist church music and ideology. Music and Richardson give a detailed discussion on the different Baptist sects, their hymn writers, their publications, and major hymn collections. However, this section will briefly summarize only the main issues and controversies, and mention those early Baptist writers with the most impact on the Baptist hymn world.

Disputes among evangelical Christians (Baptists being among these) about the proper form and style of music for Sunday service during the last few decades of the twentieth century are referred to as “worship wars” (Ingles 2008, 101). However, a closer look at Baptist history will show that “worship wars,” i.e., war over the propriety of music in church, have always been part of Baptist life. Baptists being congregational in their polity leaves the church wide open for ideological, theological, if not very subjective (e.g. “this is boring”) conflicting opinions about music; the local church is the platform for where all these disputes take place dealing with any aspect of music, be it forms of singing (solo, congregational, choir, band) or musical instruments (viol, orchestra, organ, electric guitar, or drum set).

Baptist Music in England

Congregational singing has been a characteristic of the Baptist Sunday morning service for many years. David Music and Paul Richardson explain the place of congregational singing in the Baptist tradition; they state:

In some respects, congregational singing has served Baptists as a substitute for the prescribed ritual or order of worship found in other traditions. Throughout much of their history, the worship of Baptist churches has been centered upon the activities of preaching and congregational singing. (Music and Richardson 2008, preface)

However, congregational singing was not always the norm. As with many issues in Baptist life, arguments arose in the early days as to the proper form of singing on Sunday morning. General Baptists (Arminian persuasion) were the first to object to congregational singing because, in their opinion, in order for the entire congregation to sing, the music would have to be metered and follow the rules of secular music. General Baptist preferred solo, spontaneous singing of psalms by members—this to indicate that the singing is prompted by the Holy Spirit and did not restrict Him. Another objection to congregational singing is that leaders could not be certain that all in the congregation were believers, and if not, believers and unbelievers singing together would render their worship unacceptable to God (Music and Richardson 2008, 2-3) Thus, in churches with such views, congregational songs were not part of Sunday morning worship. However, “Particular Baptists, like others with whom they shared Calvinist views, accepted the singing of Psalms in metrical versions” (Music and Richardson 2008, 3).

Other Baptists believed that praising God through song is a mandate and that all members in the congregation should be allowed and encouraged to worship in song. In 1679, when leaders of the Particular Baptists (Kiffin, Knollys, and Keach) gathered in

London “having become convinced that congregational singing was the duty of Christians, Benjamin Keach sought to raise the matter at this assembly. The body—no doubt recognizing the volatility of the issue—declined to debate it and left the matter to be determined by each congregation” (Music and Richardson 2008, 10). Nevertheless, Baptist minister Benjamin Keach is regarded as “the seminal figure in congregational singing among Baptists. Indeed, he may be said to hold this position among English-speaking Christians, for he was the first to establish the practice of singing hymns, as distinguished from psalms, in the regular worship of any English church (Music and Richardson 2008, 13). Benjamin Keach published his *Spiritual Melody, Containing Near Three Hundred Sacred Hymns* (1691) in which he supplied most of the hymns himself (Music and Richardson 2008, 13).

Keach, his son Elias, Joseph Stennett, and John Rippen played important roles in hymn production; Keach’s son Elias published *a Banqueting-House Full of Spiritual Delights* (1696), Joseph Stennett, Seventh Day Baptist Pastor, published *Hymns in Commemoration* (1697), a collection of thirty-seven hymns, and a century later Rippen would provide “the most important of British Baptist collection,” *A Selection of Hymns from the Best Authors* (1789) (Music and Richardson 2008, 31,52). Rippen was also instrumental in that he published the first tune book, *A Selection of Psalm and Hymn Tunes* (1792); “the tunebook grew through its various editions from 249 tunes in the first to 320 in the fifth...An innovative feature is the indication of performance practice through the inclusion of tempo and dynamic markings” (Music and Richardson 2008, 60). These early Baptists wrote two genres of hymns, the first to be used for the ordinances, and the second in support of homiletics (sermons) (Music and Richards 2008,

21). Baptists were also heavily influenced by and freely borrowed from notable hymn writers of other denominations such as Isaac Watts and John and Charles Wesley (Music and Richardson 2008, 17, 19, 22-23).

Baptist Music in North America

According to Music and Richardson, singing in the earliest Baptist churches in North America, First Baptist Churches of Providence (1639) and Newport, Rhode Island, and Boston, vacillated between singing psalmody and being songless for the first one hundred years of their existence, this due to theological and musical disagreements, and the splintering of congregations (Music and Richardson 2008, 72-73). Valentine Wightman, pastor of first Baptist church in Connecticut published a pamphlet, *A Letter to the Elders and Brethren of the Baptized Churches* (1725), advocating congregational singing in accordance with what Benjamin Keach had preached in England (Music and Richardson 2008, 75). Arriving in America around 1686, Keach's son Elias became the first pastor of Pennepek church in Pennsylvania, and introduced congregational singing at the end of sermons. Elias Benjamin preached in Middletown and Burlington, New Jersey, before returning to England less than a decade later. Music and Richardson explain the singing manner in these Baptist churches:

During the Seventeenth century, the singing of Baptists—as of other Nonconformists—usually consisted of versified scripture that was sung in unison and a cappella (without accompaniment). The “priesthood of the believer” meant that each worshiper was responsible for voicing his or her own praise: God was not to be worshiped vicariously through other people. Thus, choirs and soloists were excluded, and the song had to be in unison so it would be simple enough for all to participate. Because “all our righteousness is as filthy rags” and God is not impressed with outward show, their argument proceeded, Christian song must be characterized by modesty, not by noisy instruments and complex choral music. (Music and Richardson 2008, 87)

Baptists (as other Nonconformists) in England and America practiced lining out, a practice that continues in some Primitive Baptists churches today. Puritans considered lining out a “degenerated” musical practice and it led them to establish “singing schools” where congregates were taught “the basic principles of music notation and given brief instruction in singing techniques” (Music and Richardson 2008, 88). Music and Richardson explain the ramifications of “singing schools”:

The singing school was to have a profound impact on the music of American churches, for it not only reformed the singing of the congregation and caused the abandonment of lining out, but also led to the development of church choirs and the introduction of musical instruments—changes the Puritan ministers who started the movement never would have tolerated. (Music and Richardson 2008, 89)

Baptist views on the use of instruments in church went through a long and arduous process. Music and Richardson explain:

Baptists in America were not alone in their rejection of instruments in worship. Most of the early church fathers had objected to their use, as did the reformers Calvin and Zwingli, the English Puritans and Separatists, and the Pilgrims and Puritans who came to America. Thus, the position of the Baptists in America was only part of a long and broad religious heritage that rejected instruments...it should be noted that Baptists had often been subject to persecution by other communions that made use of instruments. This led some Baptists of the seventeenth and early eighteenth centuries to associate instruments with intolerance and bigotry, and so to reject them for use in their own worship. (Music and Richardson 2008, 100)

The authors also note that Baptist communities of the time were small and had very few financial resources to spend on instruments and music lessons (Music and Richardson 2008, 100). In general the evolution of the use of musical instrument in church seems to have taken this trajectory: first the use of pitch pipes and tuning forks (not really instruments) to help the song leader set the pitch for the congregation. Then came the use of the bass viol, then the “gallery orchestra” that added to the bass viol a

flute, a clarinet, and a violin. The last instrument to be added was the organ which would eventually take over as the primary church instrument. The first organ to be installed in a church was at First Baptist Pawtucket, Rhode Island in 1819, and the First Baptist Church of Charleston, South Carolina “probably had an organ by 1831” (Music and Richardson 2008, 100-107). At every level of introduction and change in the use of instruments, the Baptist churches in the South were much slower than their counterparts in the North:

As was the case with the bass viol, the gallery orchestra does not seem to have been popular in the South. By the time instruments were accepted in most Baptist churches in that region, the gallery orchestra had passed the peak of its popularity. Even in the north, gallery orchestras had a rather short life, serving as an intermediate step between the use of the bass viol and the introduction of the organ. (Music and Richardson 2008, 104)

Looking at the current musical scene among Baptists, it is obvious that many have overcome the musical restrictions that characterized their predecessors. However, as with the use of choirs, Regular and Primitive Baptist churches rejected the use of instruments, a tradition that remains intact in many of these churches today.

The history of hymnody in America (Baptist included) is very intricate and extensive, and numerous scholars including Music and Richardson (2008) rightfully devote much discussion to its evolution and development. However, for the purposes of this dissertation, the dramatic changes that affect Southern Baptist children’s music in this study occurred during the last decades of the twentieth century, and on these changes the remainder of this section will focus. These changes concern the renewed interest in and an emphasis on worship, and a change to congregational singing through the incursion of popular styles of music into the church.

According to Music and Richardson the dramatic change to the tradition of congregational singing and worship can be attributed to three factors, sociological, technological, and theological; they state:

One of the most important sociological factors was the coming of age of the baby boom generation...Many who had left the church during the 1960s began to return, but insisted upon fundamental changes that would make the experience more to their liking, including the use of popular forms of music. At the same time, baby boomers who had not left their religious heritage began to take over the reins of leadership in the church, ensuring a willingness to adapt to the desires of those who wanted to return (Music and Richardson 2008, 465).

The second factor is technological. As in all areas of society, the world of electronics has made permanent impact on the church, from the use of electronic instruments, amplifiers, music videos, recorded accompaniment, to the accessibility of finding, and purchasing songs and arrangements on the Internet.

The theological factor concerns worship. One of the characteristics of the current evangelical music scene (Southern Baptists included) is the emphasis (almost a buzz) on worship, specifically worship through music. Music and Richardson argue that this emphasis originated from two sources; the first is the Second Vatican Council of 1962-1965; they explain:

[T]he Second Vatican council issued the Constitution on the Sacred Liturgy, sparking renewed attention to the worship of the people in the Roman Catholic church...some of the ideas that were articulated through the Vatican II, such as the observance of the Christian Year and following a lectionary, found their way into churches that were more closely related theologically and culturally to Baptists. Some Baptists, in turn, discovered the viability of this pattern and other liturgical practices for their own worship, adopting them wholly or in part. (Music and Richardson 2008, 464)

The second source of the renewal of worship comes directly from the charismatic churches. While rejecting speaking in tongues and other charismatic

practices, “many Baptist were nevertheless attracted to the emotionalism of this heritage. The thrust of these services [charismatic] were less on winning the unconverted than on filling the Christian with the Spirit” (Music and Richardson 2008, 465).

As will be shown in subsequent chapters, the emphasis on worship, the importance of popular music, and the use of electronic instruments, and their dissemination to children through multimedia is an important characteristic of children’s music in the Southern Baptist Convention. However, to understand how and what music is being disseminated to children, it is important to understand the organizational structure of the denomination and the relationship between the national convention and the dynamics of autonomy on the local church level. The following section will examine the Southern Baptist Convention’s structure and polity.

Denomination and Governance

National Convention: Nashville, Tennessee

The Southern Baptist Convention is named after its most important event of the year, the annual convention, the gathering of Southern Baptist churches represented by their delegates called “messengers.” Logistically, the Southern Baptist Convention exists only two days per year, when it is in session in mid-June (Tuesday and Wednesday) during which business sessions take place. And while the denomination’s headquarters are located in Nashville, Tennessee, the annual meetings are held in different, predominantly southern states. According to SBC website, the annual meeting runs for two days with

morning, afternoon, and evening sessions. These sessions feature reports from auxiliaries, seminaries, and voting sessions, interjected with praise music and choir performances.

Generally, presidents of the SBC have been pastors or administrators of other institutions, such as the aforementioned presidents Rogers, Smith, and Stanley; Paige Patterson, another key president in the SBC (1998-2000), was a pastor and is the eighth president of Southwestern Baptist Theological Seminary. The current president, Bryant Wright, M.Div. is pastor of Johnson Ferry Baptist Church, Marietta, Georgia. On the role of SBC presidents, Rosenberg explains, “The president has a few powers and a great deal of influence. On paper he has the right ‘in conference with the vice-presidents’ ... to appoint the Committee on Committees, which will select the slate for the Nominating Committee that works out the proposed officers and the various boards of trustees for the seminaries and agencies” (Rosenberg 1989, 65).

According to the SBC website, the SBC administration also includes an Executive Committee of six officers (chairman, vice chairman, secretary, administrative chair, business and finance chair, cooperative program chair) that “acts on behalf of the Convention between sessions,” and eighty representatives from different state conventions. During the annual meeting messengers are sent from each church participating in the convention. The SBC website stipulates that each church may send up to ten messengers depending on the size of the church, provided that it has contributed to the work of the convention in the previous year, and that it agrees with the conventions standards and faith statement.

These messengers attend the annual meeting to learn about, discuss, vote, and set the agenda for the denomination’s future. Messengers and their churches may also submit

resolutions that they want the SBC to consider. An example of a resolution from the SBC website is titled “On Restricting Alcoholic Beverage Advertisements.” The messenger is required to submit the resolution at least fifteen days prior to the start of the annual meeting for it to be considered for vote. The resolution identifies the problem, its causes and effects, and offers what the SBC should “resolve” to do. Prior to the annual meeting held on Tuesday and Wednesday, the SBC holds an annual pastors conference which takes place on Sunday and Monday. The conference is geared towards meeting pastors’ needs and addresses the challenges they face. The conference hosts speakers (other pastors, evangelicals, and authors) from across denominational lines who share SBC views and concerns.

In addition to the aforementioned auxiliaries of the SBC, i.e., the Foreign Mission Board, Home Missions Board, Sunday School Board (renamed LifeWay Christian Resources), and Women’s Missions Union, the denomination created the Cooperative Program in 1925 in order to streamline the funding process for missions. The function of this program is to collect and allocate monies received through state conventions coming from affiliated churches. The SBC website states, “The effectiveness of the Cooperative Program has been dependent upon individuals, churches, state conventions, and SBC entities cooperating, working toward a common goal of sharing the gospel with every person on the planet.”

State Convention: Southern Baptist Convention of Maryland/Delaware

Presently there are forty-two state conventions representing all fifty states. Some conventions represent two states, as is the case for the Maryland/Delaware Convention in

this study. State conventions hold their own annual meetings and receive funds from local churches in their state.

In 1813, Maryland had two associations, fifteen ministers, thirty-two churches, and 1,326 members. The Maryland Baptist Union Association was formed in 1836 and by 1845 membership had slightly increased to 1,960 members. “Maryland Baptists claim that theirs was the first Sunday school using volunteer teachers in America during this period” (Baker 1974, 121). When the SBC was established in 1845, the Maryland Baptist Union Association became the Southern Baptist Convention of Maryland, and in 1982, the state of Delaware was added to its jurisdiction. Currently the state convention serves over 513 churches belonging to eleven geographic “local” associations; these are Arundel Baptist Association, Baltimore Baptist Association, Blue Ridge Baptist Association, Delaware Baptist Association, Eastern Baptist Association, Mid-Maryland Baptist Association, Montgomery Baptist Association, Potomac Baptist Association, Prince George’s Baptist Association, Susquehanna Baptist Association, and Western Baptist Association. The four churches in this study belong to the Prince George’s Baptist Association (3 churches) and the Montgomery Baptist Association (1 church).

On its website, the SBC Maryland/Delaware (SBCM/D) states its mission as the following: “[to]intentionally assist in starting and strengthening congregations so that together we can fulfill Jesus’ command in Matthew 28:19-20 and Acts 1:8.” The SBCM/D exists to assist in church planting, church services, leadership development and support, missions, and resource development. As such the SBCM/D hosts and sponsors a variety of events and seminars targeting various ministries and church groups. The SBCM/D sponsors three events that pertain to children, these are the Annual Children’s

Pastor Conference, an Annual Children's Conference (begun in 2008) hosted in February of each year and Vacation Bible School (VBS) expo and training sessions.

The children's conference is usually hosted on Saturday from 9a.m. to 2p.m. and is open to all who work with children from area SB Churches. The conference is sponsored by the state convention in conjunction with LifeWay. The purpose of this event is to introduce and promote LifeWay curriculum for children and to educate local churches on the importance of child programs and child ministries.

Vacation Bible School (VBS) is a one week event for children that involves storytelling, crafts, music, drama, missions, and recreation. To promote VBS in the area, the state convention in conjunction with several local churches sponsors training sessions for those volunteers who are going to lead or assist in Vacation Bible School at their local church. The state convention coordinates several training sessions for VBS at area churches. An in-depth discussion of the children's ministry conference and VBS training is presented in the following chapter. The local associations' (e.g. Prince George's Baptist Association) task is to assist local churches in much the same manner as the state convention but within a smaller geographic area.

Local Church Autonomy

The local church is the center of Southern Baptist life. Southern Baptists believe their church is modeled after the New Testament church. It is a body of baptized believers, equal in membership, independent and autonomous, "bound to one-another through covenant before God and one another" (George 2001, 10). The BFM 2000 states, "Each congregation operates under the Lordship of Christ through democratic processes. In such a congregation each member is responsible and accountable to Christ as Lord"

(BFM 2000, VI). Southern Baptists believe in the priesthood of all believers, meaning, a believer does not need a clergy/priest to represent him/her before God (i.e., there is no need, reason, or obligation for a believer to confess his sins to a priest); all believers have equal access to God and can communicate with Him directly through Jesus Christ. However, there are two designated offices in the church; these are the office of the pastor and the office of the deacon. The pastor is the primary Bible teacher, administers the Lord's Supper and baptisms, and shepherds the church in its overall mission, ministries, and programs. The deacons (each church has a board of deacons) serve under the pastor as a spiritual council and manage the church with (and in the absence of) the pastor. "While both men and women are gifted for service in the church, the office of pastor is limited to men as qualified by Scripture" (BFM 2000, VI). Any person or persons can establish a Baptist church; there are no prescribed rules on the state or national level. However, for the church to be a member of the state and national convention, it must agree with the Baptist Message and Faith. A Baptist church may choose to belong to any organization; it may join the State convention and/or the National, or a non-Baptist organization.

With autonomy comes a great deal of responsibility and work; "the SBC does not ordain ministers, assign staff to churches, levy contributions to denominational causes, dictate literature and calendar or assign persons to churches according to place of residence. These are local church matters" (SBCM/D website). A pastor may be full-time or part-time and bi-vocational; the larger the congregation, the larger the church staff. Commonly, the salaried positions in church are that of the pastor, associate pastor,

minister of music, education minister, and the administrative staff. Pastors and other ministers are voted in and hired by the congregation.

Each congregation is responsible for drafting and maintaining its constitution; every change or revision of the constitution must be voted on. The church is governed by a group of volunteer members through quarterly and special business meetings. SB congregations rely on *Robert's Rules of Order* (Robert et al 2004) to oversee that their meetings and assemblies are democratic. Members of the church are chosen by a voting process to serve on committees and boards that supervise the functions and events of the church. For example, a church may have committees for personnel, stewardship (finance), audit, trustees (church maintenance and security), constitutional oversight, evangelism, a school board (if it has a school), and for any other ministry or event the congregation wants to establish. SB churches are financially independent; they own their own property and support their own ministers and ministries. Tithes and offerings are the primary means for the church's financial support; church members are encouraged to practice tithing, i.e., the giving of ten percent of their income in support of the church. An offering is anything members wish to give in addition to the tithe. These funds pay for the pastor(s) and staff salaries, facilities maintenance, and church events and outreaches. If the church belongs to the State or National convention, a portion of the church's income is given to the Cooperative Program mentioned earlier.

Having described the overall organizational structures of the SBC and the autonomous local church, the following section describes the structure and makeup of the four churches examined in this study.

Description of the Four Churches in this Study

As mentioned earlier this study investigates four churches of varying sizes. When examining the congregational size of any Southern Baptist church it is important to distinguish between membership and actual attendance at worship services. Redland Baptist church has around 700 members, but an average 400 people attend worship services and 300 attend Sunday school. First Baptist of Laurel has around 850 members, but the average attendance at worship services combined is 700 and 350 in Sunday school. First Baptist of Beltsville has 200 members with an average attendance of 90 at Sunday's worship service and 70 at Sunday school. Berwyn Baptist Church has around 180 members with an average attendance of 80 at worship services and 70 at Sunday school (See Table 2). The largest church in this study is First Baptist of Laurel, followed by Redland Baptist Church, First Baptist of Beltsville, and lastly, Berwyn Baptist Church.

Table 2 Basic characteristics of the four churches

Name	First Baptist Church of Laurel	Redland Baptist Church	First Baptist Church of Beltsville	Berwyn Baptist Church
Location/Space	Laurel, MD 30-acre campus	Rockville, MD 13-acre campus	Beltsville, MD 9 acres	College Park, MD 2.96 acres
Membership and attendance	Membership: 850 Average attendance Worship service: 700 Sunday school: 350	Membership: 700 Average attendance Worship Service: 400 Sunday school: 300	Membership: 200 Average attendance Worship service: 90 Sunday school: 70	Membership: 180 Average attendance Worship service: 80 Sunday school: 70
Pastor	Senior Pastor: Stan Beall	Senior Pastor: Mark Adams	Senior Pastor: Keith Holland	Former Interim Pastor: Thom Thornton New Senior Pastor: Keiffer Bent
Pastoral Staff	-Senior Pastor -Associate Pastor -Associate Pastor of Growth -Minister of Worship -Spanish Pastor	-Senior Pastor - Minister of Music and Worship -Associate Pastor for Family Ministry	-Senior Pastor -Music Director	-Senior Pastor -Music Leader

The facilities of each church in this project also vary. The buildings of the smaller churches, Berwyn Baptist, which sits on 2.96 acres, and First Baptist of Beltsville, which sits on 9 acres of land, were built in the late 1950s and early 1960s. For both these churches, the building consists of the worship space (seats between 100-300 people) which is referred to as the “sanctuary,” a designated space for fellowship and dining activities, and classrooms for Sunday school. Classroom space at Berwyn Baptist Church also includes space for Berwyn Christian School, the affiliated elementary school. The sanctuary proper consists of pews, a platform (referred to as the altar), and a baptismal basin in the back of the platform.

The two larger churches in this study, First Baptist of Laurel and Redland Baptist have more modern facilities. First Baptist of Laurel (FBL) moved to its present location, referred to as “campus” during summer of 2007; this facility houses the church and its affiliated elementary school, First Baptist School. The facility sits on 30 acres on its own street named “First Baptist Lane.” The worship space, called the “Family Life Center,” is a gymnasium with basketball markings and a stage with stage-lighting for presentations of drama and music. This space serves multiple purposes; during the week it is the elementary school’s gymnasium, and the space for school functions and presentations. On the weekend, designated members set up 550 chairs (and remove them after the service) for Sunday worship services; there are no pews. The “Family Life Center” is also the place where dining takes place for special large events. Pastor Beall explains why FBL does not use the term “sanctuary” and prefers the “Family Life Center” concept. He states:

You can’t use the word “sanctuary” around here, it doesn’t mean anything. First of all, Baptists don’t have a “sanctuary,” because

“sanctuary” has the connotation of this is where the priest comes to perform the sacraments. OK. We don’t do that. No room is sacred, but every room you gather to worship, becomes a sanctuary. The Family Life Center means that everything that should take place in a family, takes place in that room; worship, fellowship, fun, everything takes place in that room. So we call it the “Family Life Center.” (Beall 2008)

The church has a “Music and Arts” suite located behind the stage of the Family Life Center for rehearsals and artist set up, i.e., a backstage room. In addition to the Family Life Center, there is another space for worship, referred to as the “Chapel,” for smaller gatherings on Sunday morning. The Chapel has a more traditional design, i.e., stained glass, colonial chandeliers, platform/altar, and a cross hanging on the back wall behind the altar. These spaces are in addition to what one would find in a traditional church, i.e., classrooms, kitchen, library, conference rooms, and such.

Redland Baptist Church sits on 13 acres of land and also has a gymnasium space that functions as the worship space; however, it is still being referred to as the “Sanctuary.” To make this space more permanent for worship services, Redland Baptist is in the process of constructing another building for the “Christian Fellowship Recreation Center.” Until this new facility is completed, the gymnasium/worship space will continue to serve as a multi-purpose space, i.e., worship services on Sunday with removable chairs, basketball tournaments, dining events, concerts and other musical programs, and any other function that requires a large space.

The ministering staff at these churches also varies according to the congregation size and the ministries available (refer to Table 2). Berwyn Baptist Church and First Baptist of Beltsville each have a Senior Pastor (Rev. Keith Holland at Beltsville and Rev. Keiffer Bent at Berwyn), this in addition to Ministers of Music. Redland Baptist has a Senior Pastor (Rev. Mark Adams), an Associate Pastor for Family Ministry (Rev. Bobby

Cook), Minister of Music (Rev. Bill Archer), and Minister of Students (Rev. Kevin Freeman). First Baptist Church of Laurel has a Senior Pastor (Dr. Stan Beall), Associate Pastor (Rev. Emmanuel Ephraim), Spanish Pastor (Rev. Segundo Mir), Minister of Worship (Rev. Bryan Patrick). In addition to these ministers, the churches have administrative staff and many volunteer members who lead adult Bible studies, music groups, youth groups, and children's ministries, and other ministries and outreaches.

Church Services, Events, and Musical Activities

The Baptist churches in this study all have weekly services and events in common, such as Sunday school, Sunday services, and Wednesday evening services (See Table 3). These weekly services are common among most Southern Baptist churches across the United States. However, the number of services on Sunday is dependent on how large and diverse the church family is and how much space is needed for all the events. For example, both Berwyn Baptist and First Baptist of Beltsville have fewer than 100 people attending each Sunday and as such only have one Sunday morning service. By contrast, Redland Baptist and First Baptist of Laurel have 400 and 700 members, respectively, attending worship services and have accommodated them with several morning and evening worship services, and a Spanish service at First Baptist of Laurel. Three types of worship services are represented in these churches and the designations pertain to the style of music; these are traditional (classic), blended, and contemporary.

Redland Baptist has two morning services; contemporary at 8:30 a.m. and traditional at 11 a.m. First Baptist of Laurel has three Sunday morning services and one in the evening, an one Saturday evening service: a "classic" worship service at 8 a.m., a contemporary service at 11 a.m., a contemporary Spanish service also at 11 a.m., a

Sunday evening service at 7 p.m., and a contemporary Saturday evening service at 7 p.m. Berwyn Baptist has two services on Sunday, a traditional service at 11 a.m. and a contemporary service at 7 p.m. The different worship music attracts different age groups and people with different musical tastes.

A traditional (classic) service is characterized by a choir and congregational singing of hymns using acoustic instruments, piano and organ. Depending on how affluent the church is and the musical tastes and talents of its members, the church may have an orchestra. Redland Baptist Church has the RBC orchestra, mostly brass and woodwinds, which performs every Sunday, sometimes accompanied by pre-recorded strings. The contemporary music style is characterized by the presence of a “praise band” and or a “worship leader” performing contemporary Christian music, i.e., songs that are played by the local Christian radio stations, or music that is designated “praise music.” Instruments for the contemporary worship service consist of acoustic and electric guitars, electric bass, drums, and keyboard.

A blended worship service is one that utilizes both traditional hymns in addition to contemporary Christian music, “choruses,” and praise music. This is the preferred practice at First Baptist of Beltsville.

Children’s programs may take place on any day of the week, but for these four churches they are focused on Sundays and Wednesdays. As shown in Table 3, First Baptist of Laurel has a worship service especially designed for children which takes place on Sunday morning at 11 a.m. during the contemporary worship service. At First Baptist of Beltsville, children’s choir “Kidz Choir,” takes place at 6 p.m. also on Sunday. Sunday school is a crucial part of Baptist life and classes are usually divided by age or gender,

i.e., children, youth, college, adult, family, couples, all-male, all-female, seniors, and such, depending on the congregation's needs and wants. Children's classes are further divided by school grade, i.e., first grade, second grade, and so on. If there aren't enough children to form separate grades, two or three grades are combined.

The second most important day of the week at these churches (and Southern Baptist churches in general) is Wednesday. Wednesday night is the time where Bible studies, prayer meetings, business meetings, and choir rehearsal (children and adults) take place. In most Southern Baptist churches the meetings are preceded by what is called a "fellowship meal" or "family meal." Meals are prepared in the church kitchen by members who are adept at cooking for crowds, varying the menu from week to week; meals usually cost \$5 per person or \$10 per family. The fellowship meal is an opportunity for the church family to socialize and to get to know one another in an informal setting. For children, it is akin to being in a restaurant with their friends. Children usually sit with their parents at a table, but are sometimes allowed to sit with their friends. Berwyn Baptist Church, First Baptist of Laurel, and Redland Baptist Church all serve meals on Wednesday nights.

Table 3 shows the different activities taking place at the four churches. Underlined are the music activities, e.g., Redland's graded choirs for Pre-K through sixth grade (Kids for Praise I, II, and III), and First Baptist of Beltsville's Kidz Choir. An in-depth look at children's musical activities will be discussed in the following chapter.

Table 3: Schedule of activities at the four churches.

Name	First Baptist Church of Laurel	Redland Baptist Church	First Baptist Church at Beltsville	Berwyn Baptist Church
	<i>Saturday</i> -6 p.m. Amplified (contemporary worship service for ages 20s & 30s)			
Sunday school	9:15 a.m. for all members (music for 1st and 2nd grade)	9:40 a.m. for all members	9:45 a.m. for all members	9:30 a.m. for all members
Worship Services and other activities	<i>Sunday</i> -8 a.m. Classic (traditional) worship service -11 a.m. Contemporary worship service -11 a.m. Spanish Service (contemporary) -11 a.m. <u>Power Up (children's service)</u> -4:30 p.m. Sign language service -7 p.m. Evening Worship/Bible study (traditional)	<i>Sunday</i> -8:30 a.m. Contemporary worship service -11 a.m. Traditional worship service No evening worship service, but holds business meetings, workshops, and seminars 5:30 – 7 p.m. AWANA (children's Bible memory program) - 6:30-7:30 p.m. RBC orchestra rehearsals	<i>Sunday</i> -11 a.m. Blended worship service (mix of traditional and contemporary) -6 p.m. Evening Worship -6 p.m. Youth Fellowship - 6 p.m. <u>Kidz Choir/Mission Kids</u> - 7 p.m. Adult Choir Rehearsal	<i>Sunday</i> 11 a.m. Traditional worship service - 5 p.m. AWANA -6:45 p.m. Evening Service (contemporary)
	<i>Wednesday Evening</i> - 5:00 p.m. Fellowship Meal - 6:15 p.m. Prayer & Praise (adult) - 6:30 p.m. Praise Singers (adult) - 6:30 p.m. Missions Programs for children <i>Girls In Action, Mission Friends Royal Ambassadors</i>	<i>Wednesday Evening</i> -5:45 p.m. Fellowship Meal 6–7p.m. Children's Choir: - <u>Kids for Praise I</u> (Pre–K and K) - <u>Kids for Praise II</u> (1st–3rd grade) - <u>Kids for Praise III</u> (4th–6th grade) -6:30 to 7:15 Adult Celebration Bells -6:30-7:30 p.m. Fuel (teen program) -7:30-8:30 p.m. Adult Choir Rehearsal	<i>Wednesday Evening</i> - 7 p.m. Team Kids - 7 p.m. Prayer meeting - 7 p.m. Youth Fellowship	<i>Wednesday Evening</i> -5:15 p.m. Fellowship Meal 6 – 7:30 p.m. <u>Children's choir</u> (Seasonal: Christmas and Easter) -6:30 p.m. Prayer meeting -6:30 p.m. Code Red. (Youth)

Because the church is autonomous and self-governing, the geographic location of the “local” church takes on special importance in SB life. All members are encouraged to attend Sunday morning and/or evening services, Wednesday night activities, and annual and quarterly business meetings. In addition to regular services, there are special events, such as seminars with guest speakers, special Bible studies, Christmas and Easter drama concerts and rehearsals to attend. Some members serving on a committee (or multiple committees) may find themselves at church three or four times a week. Therefore, for ease of travel and accessibility, it is very advantageous for members to live in close proximity to the church building, and in fact many members live within a fifteen or twenty-minute radius.

The Role of Church in a Member’s Life

Albert Mohler reiterates the composition of the church: “The church is not merely a voluntary association of those who have been born to Christian parents— even to Baptist parents—or of those who might have been moistened as infants. Rather, the church is an assembly of those who make a public profession of faith in the Lord Jesus Christ and gather together in congregations under the covenant of Christ” (Mohler 2009, 26).

When asked about the purpose of church, members of the four churches cited various reasons for why they attend and get involved. Many recognized it as a command from God, paraphrasing Hebrews 10:25 “Let us not give up meeting together, as some are in the habit of doing, but let us encourage one another” NIV (New International Version Bible). For example, Dalton (VBS music rotation leader) at First Baptist of Laurel says:

If you're a Christian, I think you need to be with other believers, and I think the Bible says 'don't forsake the gathering of your brothers and sisters in Christ.' You can't just say you're a Christian and just be a hermit for the rest of your life. You need to be with other believers, you need to be around brothers and you need to be around people who lift you and support you. (Dalton 2008)

Church is also a place for corporate worship, edification, and discipleship. Pastor Ephraim from First Baptist of Laurel states:

We need to take stock of how we behave and how our relationship to God has been and we do that on a weekly basis and so church and worship, corporate worship is a forum for doing that. It's a forum for discipleship, for helping one another because the Bible talks about 'bear ye one another's burdens.' The Bible talks about the need for edification, and He has given to the church gifted people who will work with the church community to prepare us to a worthy objective which is to become like the Lord Jesus Christ. (Ephraim 2009)

Others see church as a place that "recharges" (Caitlin 2008), and that "re-energizes" the believer (Daphne 2008). Pastor Patrick sees the church as a community; he states, "Society right now is showing a huge need for community, and that's why church is important because we provide community" (Patrick 2009). To another member, the church is the place that helps keep her "accountable to Christ" (Candis 2008).

Members also emphasized the local church as a unit that needs all of its parts to function properly. Mrs. Schubert from Berwyn Baptist states: "To try to be a fruitful Christian without the family of God, I don't think is possible. I mean, we need each other. Scripture describes it as one person being the eye, one person being the ear, one person being the nose, one person being the mouth, one the arm. Put it together and you've got a functioning church" (Schubert 2008). Mrs. Walberg from First Baptist of Laurel sees the church as a puzzle with many parts; she states: "I've often thought of church like a puzzle and everybody has a piece. And if everybody doesn't share that piece with others,

whether it's in serving, teaching, whatever it is, it's hard to see a fuller picture of who God is and how he works" (Walberg 2009).

The Role of Church in a Child's life

When asked about the place of church in a child's life, Tara, a parent at First Baptist of Beltsville explained, "It very much depends on the church, its composition, and its ministries. If the child is loved and taught accurately then the church may propagate the desire of becoming a Christian" (Tara 2008).

Pastor Adams from Redland Baptist emphasizes church as a partnership with parents. He states:

We think of the church as the time when we partner with parents. I think it's in Deuteronomy; Moses pointed out that a parent has the responsibility to teach their children about God and his great love, and talks about all the different time [you should do that] when you sit, when you lie down, when you walk along the road. It's their job to teach the child about God and his great love in the hopes that when the child is old enough to make his own decision, he'll have all the facts he needs to make the decision. And our prayer is that he will choose to accept Jesus as Savior and Lord and follow him throughout life. And the church is a way of partnering with parents in that task; reinforce in church the things that they tell at home. (Adams 2008)

Carole, a parent and VBS director at First Baptist of Laurel echoed the concept of partnership; she states, "I believe the primary spiritual instruction of the child rests upon the parents, but the church definitely plays an important role in supplementing that instruction" (Carole 2008).

Others see church as a place for children to "build Christian friendships" (Dalton 2008), a place of support, "a place they [children] know that there're people if they have problems that the parents can't address, or if the parents are the problem, that they can come to the pastor or Sunday school teachers" (Leann 2009).

Pastor Beall from First Baptist of Laurel emphasizes the quality of programs for children and the child's experience in church as an important factor in training them for the future. He states:

If a child is taken to a church that has top notch programs with people who love those children, literally love them, and want to be around them, it has an incredible impact on their life. Because 1) it teaches them the love of God, and 2) it teaches them to be around other people, 3) it teaches them how to engage with other children. It is a social event in their life that's ultimately important in their development. I think it creates in addition to them coming to know the truths of their faith, it teaches them all kinds of social skills every week. And they learn how to engage in cooperative things as well as individual, as well as to make very good friends. (Beall 2008)

The Role of Children in Church Life

For Baptists, church is not only a place where children receive training for the future, but it is also a place for them to minister to adults and each other. Pastor Holland at First Baptist of Beltsville explains:

I think we underestimate a child's ability to minister. We think that the ministry of the church should be left to adults. But a child's participation in church shouldn't be just what they're learning and soaking up. It should also be what they can do for others in ministry. I like that our children have missions projects. I like that our children sing for the congregation. In doing those things they're ministering to Christians or non-Christians. They have an opportunity to exercise ministry in church. (Holland 2008)

Associate Pastor Cook, at Redland Baptist, further explains how children can minister in church through their faith, service, and baptism:

I think it really touches the heart of adults when they see children there serving. It serves as a reminder that we all need to be serving the Lord no matter how old we are. I think it serves as a reminder when we see some children get Baptized, some of the adults have been drawn. It's what has drawn me into the ministry of working with children. I feel like "who's closer to the Lord than them?" Because of coming out of being fashioned in their mother's womb, so to speak, and I feel like they're pretty

connected in some ways. I think that there is a child-likeness that they have, they're willing, their faithfulness, that they're able to go out without hesitation. I think it's a great reminder for adults that sometimes we over analyze our faith, we over analyze our decisions. And sometimes we need to go back to the Bible where it says "have child-like faith," not in your mind, thinking, or decisions you're child-like, but just sometimes you have to have a reckless abandonment in your faith. Saying, "You know what God! I'm going to follow you because I just have to have faith and I'm going to step out and follow you." And I think we learn that from children. That's a constant reminder to us that when we see them, their innocence and their desire, they seem to have a desire just to please God and serve God. And I think that reminds us as adults. (Cook 2008)

Members from the four churches stated that children are the "future," "life blood" of the church (Archer 2009), and "they remind us that we have an obligation to pass our faith on to them" (Beall 2009). Children also "bring joy, encouragement, hope" (Ephraim 2009). Children teach the church "flexibility" and "accountability" (Shaelyn 2008). Children bring "comedy" and "laughter"; as one parent and teacher at First Baptist of Beltsville stated, "I mean, children's prayer time is so much fun on Sunday morning when they go up there. I mean they're so honest and they retain a lot of information that I think adults forget, and they're open and ready to tell you" (Dalia 2008). Children are often asked at First Baptist of Beltsville to open the Kidz Choir/Missions class on Sunday evening with prayer. They take turns praying very short prayers, and are instructed to "thank Him [God] for something, and ask Him for something" (Candis 2008). Mrs. Walberg, music teacher at Laurel First Baptist School, states, "Children bring the laughter, which I think adults lose sometimes. I think God has a sense of humor. And God said you have to be as a little child, I think you'll forget how to be a little child if you don't have children in the church, from pre-school all the way up" (Walberg 2009). Mrs. Brinkman, children's choir leader at Redland Baptist Church,

pointed out that “children can lead in worship” through singing in choir and drama (Brinkman 2008).

For Southern Baptists, children are a crucial part of church life. The type of programs available to children is often a factor for parents in selecting a church for the family to attend. While the four churches in this study vary in size, resources, skills, and talent, they all aspire to meet the needs of the children in their congregation and strive to allocate their resources to meet those needs.

In conclusion, the history of the Southern Baptist Convention is firmly grounded in a Baptist tradition that spans several centuries, and while the SBC machinery is large and complicated, it is dependent on the local church which supplies it with its mission, agenda, manpower, programs, institutions, and financial resources. SBC presidents and delegates alike originate within the local church, which remains staunchly autonomous, establishing its own constitution, bylaws, ministries, programs, and community outreaches. The following chapter offers an in-depth examination of the musical activities and programs available to children on the denominational level and at the four local churches in this study.

Chapter 3: Music, Education, and the Local Church

This chapter examines, historically and ethnographically, the children's educational programs from the SBC denominational perspective (advocated through LifeWay) and from a local church perspective (seen at the four SBC churches). The chapter also examines the ideologies guiding children's music programs and considers the effects of local church autonomy on these programs. The autonomous nature of the local church does not only manifest itself in the local church's government, personnel, and financial affairs, but also extends to all of its educational programs as well, such as Sunday school, children's worship service, children's music programs, Vacation Bible School, the elementary school, and para-church organizations, including the church's response to Christian and secular media. However, to understand the current practices, a brief look at Baptist children's music in general will show origins and connections with the past.

Of the numerous Baptist hymn/psalm books published during the second half of the seventeenth century by various Baptists, the allegorist John Bunyan (Baptist/Calvinist) produced what might be the earliest Baptist children's songbook, a book of seventy-four poems under the title *A Book for Boys and Girls, or Country Rhimes for Children* (1686). Bunyan supplied staves of music for two of these poems, nos. 31 and 34 (Bunyan 1686, 40), see Figure 1 for poem no. 31.

Figure 1, First part of Bunyan's poem no. 31 with musical notation.

(40)

X X X I.

Of the Child with the Bird at the Bush.

My little Bird, how canst thou sit;
 And sing amidst so many Thorns !
 Let me but hold upon thee get;
 My Love with Honour thee adorns.
 Thou art at present little worth;
 Five farthings none will give for thee.
 But prethee little Bird come forth,
 Thou of more value art to me.
 'Tis true, it is Sun-shine to day,
 To morrow Birds will have a storm;
 My pretty one, come thou away,
 My Bosom then shall keep thee warm.
 Thou subject art to cold o' nights,
 When darknes is thy covering,
 At day's thy dangers great by Kites,
 How canst thou then sit there and sing?

Thy

Bunyan also included the alphabet and vowels as an aid for children to learn to read, a list of prominent boys and girls names “to learn children to spell aright their names,” and the numbers 1-20 and 30-1,000 in Arabic and Roman numerals and English “for children to prepare themselves for Psalter, and Bible” (Bunyan 1686, 6-8). The contents of the poems include subjects, such as God, Jesus, the Ten Commandments, the Lord's Prayer, Apostle's Creed, sin, guilt, mercy, grace, crucifixion, repentance, and Bible characters, such as Moses. Other subjects concern nature with allegorical meanings, such as poems about daybreak, an egg and rotten eggs, flint in the water, fish in water,

swallows, and bees. Bunyan included a poem about the two sacraments, the Lord's Supper and Baptism, but states they are powerless to save; he concludes: "To think that from the curse me do save? Bread, Wine, nor Water, me no ransom bought" (Bunyan 1686, 17).

Another children's hymnbook during this era was produced by Rebecca Wilkinson, a member of Samuel Stennett's congregation in London; she published *Sermons to Children: To Which Are Added Short Hymns, Suited to Children* (first published in 1789). The booklet contained seventeen sermons each followed by a hymn (Music and Richardson 2008, 68). By the nineteenth century the task of providing music for children became part of the Sunday school directive.

History of Sunday School

To understand the role of Sunday school in church, it is advantageous to understand its origins in Protestantism in general and in the SBC specifically. Furthermore, to appreciate the autonomous nature of the local church, it is necessary to understand what educational material is available to them through the National Convention and how they respond and utilize the Convention's material. Therefore, this section discusses the origins of Sunday school, the National Convention's Sunday school curriculum and by extension the music material and programs for children, and what is actually taking place with music on the local church level.

Sunday school in the Southern Baptist church is as important as the Sunday worship service. All of the churches in this study emphasize the importance of individual and collective Bible study; Sunday school is the church setting for collective study, for children as well as adults. The autonomous nature of Southern Baptist churches creates

great diversity among the local churches themselves, and between the national convention and the local churches. As mentioned earlier, Sunday school classes may be divided according age, gender, or marital status; children are divided according grade level. Religious education for children is a concept that existed long before the Southern Baptist Convention. Indeed, many people of various religious persuasions make a conscious effort to pass their beliefs on to their children. However, there are other factors that compelled and propelled the establishment of the modern Sunday school phenomena during the late eighteenth century.

For Protestants, the insistence on making the Bible available in the vernacular led to an emphasis on language literacy, because making the Bible available to a predominantly illiterate population is useless. Eventually, “teaching Bible reading and basic skills on a Sunday was an established activity in a number of eighteenth-century Puritan and evangelical congregations” (Southerland 1990, 126).

Historians agree that Englishmen Robert Raikes (Protestant Episcopalian) and William Fox (Baptist) can be credited with establishing the Sunday school (originally called “Sabbath school”) movement as it is known today (Power 1863, Brigham 1972, 13; Southerland 1990,126). In 1780, Raikes established a Sunday school in Gloucester to keep poor illiterate riotous children (ages six to fourteen) off the streets and teach them reading and Church catechism; the “little heathens” disturbed the neighborhood and rendered Sunday intolerable for the residents (Power 1863, 38). Studious children were rewarded with Bibles, Testaments, shoes, combs, or other articles of necessity. Raikes then used his position as editor of the Gloucester Journal to promote the project.

Looking for ways to improve the deplorable condition of the illiterate poor he encountered during his business travels, and seeking to establish a society that would undertake this effort, William Fox, a wealthy Baptist deacon, learned of Raikes' project and contacted him for advice. Soon thereafter, Fox established a nondenominational Sunday school organization in London, "The Society for Promoting Sunday School Throughout the British Dominion" (Power 1863, 26):

The magnitude of the undertaking seemed too great, and there was no one willing to take the lead— consequently Mr. Fox himself undertook the work, and at the Baptist Monthly Meeting held at the King's Head tavern in the Poultry, in May, 1785, introduced the subject and submitted to their consideration the question whether there might not be some plan adopted by which all the children of the poor might receive a scriptural education by being taught to read the Bible. (Power 1863, 62-63)

The Society was funded by donations from members of Protestant congregations who were interested in helping the poor. The efforts of these two men created an institution that was a form of free public education, serving poverty-stricken children who were forced into labor during weekdays and otherwise had no opportunity to learn to read; "neither writing nor arithmetic was to be taught on the Sabbath" (Powers 1863, 103). While writing and arithmetic were not taught on Sunday, hymn singing was apparently encouraged. A correspondence between Raikes and Fox shows that children were learning hymns; "we have many children now who, three months ago, knew not a letter from a cart-wheel ... who can now repeat hymns in a manner that would astonish you" (Power 1863, 76). The children were being taught the hymns of Isaac Watts. Speaking of an occasion where he observed children, Raikes states: "the gentlemen called in six boys, who have previously been taught a hymn, which I assure you they sang to admiration" (Power 1863, 83). The Society adopted rules for governing itself, the schools, and

corporal punishment. It gave advice and training to potential Sunday school teachers, and supplied the schools with books, i.e., Bibles, Testaments, and “spelling-books” (Power 1863, 89). The primary goal of Sunday school was to teach Bible literacy and spread the Gospel, this goal required the church to teach language literacy.

The Sunday School Songbook

The earliest Sunday school non-Baptist, words-only, songbook in England was by Harvey Wilbur (Congregationalist), *The Sunday School Hymn Book for Youth* (1818); the first songbook to include tunes was by E. Osborn, *The Sunday School Music Book* (1826) (Music and Richardson 2008, 310).

Music and Richardson explain how the view of children began to change by the mid-1830s:

Sunday school authors, composers, and compilers had begun to develop a textual content that was aimed specifically at children. The strict Calvinism of the earlier collections began to move toward a more moderate stance, and alongside the earlier hymns about sin, death, and hell were texts dealing with nature and the Sunday school itself. This was due in part to the increasing romanticizing of children that occurred during the nineteenth century, when they went from being sinners on the brink of eternal damnation to sweet little lambs skipping in Elysian Fields of joy...The Sunday school tune style also began to emerge, reaching its culmination in the 1860s. This included the unquestioned dominance of the melody, the use of simple meters, repetitive rhythms, plain harmonies (principally the primary chords), and almost invariably major keys. (Music and Richardson 2008, 311)

The model set by the Society in England was brought to Philadelphia which established its first Sunday school in 1791 (Brigham 1972, 13). The first “modern Sunday school” in the South was established in 1804 by the Second Baptist Church of Baltimore, now East Baltimore Baptist Church (Brigham 1972, 13). In 1824, the Baptist General

Tract Society was established, but was “reorganized as the American Baptist Publication and Sunday-school Society” in 1840 (Brigham 1972, 14).

The first Sunday school words-only songbook published in North America was Jonathan Howe’s *Choice Hymns, for Social and Private Devotion, and Lord’s Day Schools* (1829). This songbook contained two hundred and forty-one hymns with “hymnic meters indicated to aid in the selection of appropriate tunes” (Music and Richards 2008, 312). In 1860, John M. Evans published a collection entitled *The Children’s Choir*, which included hymns and tunes (Music and Richards 2008, 314). An important figure in Sunday school music is William B. Bradbury. Bradbury was music director for Baptist churches in Brooklyn and New York City, and a music editor at his own publishing company, William B Bradbury Company (1861), and later at Biglow & Main (from 1867 until his death) (Music and Richardson 2008, 315). The first of Bradbury’s many publications was *The Young Choir: Adapted to the Use of Juvenile Singing Schools, Sabbath Schools, Primary Classes, &c.* (1841); the book underwent twenty-five editions, and Bradbury followed this with around sixteen different publications related to Sunday school (Music and Richardson 2008, 317).

SBC and Sunday School

From the above section, it is evident that early Baptists had a foundational influence on the creation of Sunday school (SS) where reading through Bible study was the objective, in a setting, which eventually, included musical activity in the form of hymn singing for children. Not surprisingly, the SBC adopted and advocated the need for Sunday school programs and would eventually produce its own Sunday school

songbooks for children.⁴ *Kind Words*, a monthly SBC Sunday school newspaper for children began publication in 1866, and by 1871, *Kind Words: A New Collection of Hymns and Tunes for Sunday-school and the Social Circle* (by G. W. Linton and Howard M. Teasdale) was made available; this collection had a hundred and twenty-one texts and fifty-nine tunes (Music and Richards 2008, 330). In 1873, *Fruits and Flowers* (by William Walker), a collection of a hundred and twenty songs for use in the “Common School Department” was published (Music and Richards 2008, 330). The following year, *Little Seraph* (by J.R. Graves) was published, and included a hundred and ninety-four tunes in seven-shape notation (Music and Richards 2008, 331).

Over the course of the next one-hundred and fifty years the SBC Sunday school curriculum grew into a quarterly system, supplemented by other programs for children, such as, children’s worship programs, Vacation Bible School, and graded choirs. While one might think that music would be an essential part of the present-day children’s Sunday school setting in local churches, the autonomous nature of SB churches allows them the freedom to choose what and how they will use Sunday school material. The following section briefly examines the history of Sunday school in the Southern Baptist Convention and demonstrates how local church autonomy influences the use of children’s music on the local level.

As mentioned earlier, from the time of its formation in 1845 the SBC emphasized missionary efforts and the need to supply missionaries with literature to use in the field. In 1852, the Home Mission Board urged the need for Sunday school and created the first

⁴ This broad sketch of the history of education in the SBC is derived from Brigham 1972, Draper and Perry 2006, and Music and Richardson 2008.

Sunday School Board (SSB) in 1863 as part of the Home Mission Board, and then in 1891 as an independent board (Brigham 1972, 28).

Over the next one-hundred plus years, through recessions, financial crises, controversies, development, constant restructuring, and expansion, the educational component of the SBC became the responsibility of the Sunday School Board which took on the task of researching and producing all the educational material for the denomination, undergirding its missionary efforts. The Sunday School Board promoted its material through annual conventions, conferences, and its own retail stores, the Baptist Book Store.

In 1998, the SBC changed the name of the Sunday School Board to LifeWay Christian Resources of the Southern Baptist Convention, and renamed its bookstores to LifeWay Christian Bookstores. Draper explains the reasons:

For years the number of Baptist Book Stores had been stalled at around sixty-two or sixty-three. One factor that contributed to this plateau in growth was that some retail centers resisted a store with Baptist in the name. I believe it was also true that some shoppers who would have liked the store if they had ever gone in, didn't go in because they weren't Baptist and figured there was nothing inside for them. (Draper 2006, 437)

Today, LifeWay's bookstore website lists 156 stores in twenty-four southern and western states⁵. These stores carry resources in different media (books, music, and software) on a wide range of topics from across conservative evangelical denominational lines. Details of the many challenges and restructuring of the Sunday School Board over a period of one-hundred and fifty-plus years are thoroughly covered by Brigham (1972) and Draper (2006). Therefore, to show how autonomy affects children's music at the

⁵ Alabama, Arkansas, California, Colorado, Florida, Georgia, Illinois, Indiana, Kansas, Kentucky, Louisiana, Maryland, Mississippi, Missouri, North Carolina, Ohio, Oklahoma, Pennsylvania, South Carolina, Tennessee, Texas, Utah, Virginia, and Washington

local level, the remainder of this section examines the three aspects of the educational process most pertinent to this study; these are: 1) the balance between the national Southern Baptist Convention and the local church, 2) LifeWay's Sunday school curriculum, and 3) the content and process of curriculum use at the four churches.

The Convention versus Local Church Autonomy

The creation of the Sunday School Board (SSB) in 1863 led to contentions between the Convention and local churches, some churches preferring the Sunday school material of the American Baptist Publication Society in Philadelphia (Brigham 1972, 49), while others insisting that Southern Baptist churches use only SBC resources and literature. A committee was formed to "recommend a course of action which would enlist the support of all" (Brigham 1972, 50). The committee which included J. M. Frost, who advocated support of a new SSB, and J. B. Gambrell, who advocated the continued support of the American Baptist Publications Society, resolved the creation of a new SSB in 1891, and after earnest and strenuous deliberation "succeeded in integrating the principles of independence and interdependence by providing for freedom of decision in the context of ordered cooperation" (Brigham 1972, 52). The committee issued the following statement drafted by both men:

In conclusion, your committee, in its long and earnest consideration of this whole matter in all its environment, have been compelled to take account of well-known fact, that there are widely divergent views held among us by brethren equally earnest, consecrated and devoted to the best interest of the Master's Kingdom. It is therefore, recommended that the fullest freedom of choice be accorded to every one as to what literature he will use or support, and that no brother be disparaged in the slightest degree on account of what he may do in the exercise of his right as Christ's freeman. [written by Gambrell] But we would earnestly urge all brethren to give to this Board a fair consideration, and in no case to obstruct it in the great work assigned it

by this Convention. [written by Frost] (Brigham 1972, 51; Draper 2006, 15)⁶

The balance between “independence” and “interdependence” remains intact in Southern Baptist churches today. The national and state conventions do everything in their power to promote and encourage the local church to use the Convention’s material (by providing promotional material, conferences, and training programs), but have no authority to impose or enforce their curriculum on any church (Holland 2009).

LifeWay’s Sunday School Ideology

In general, LifeWay provides promotional material (teacher’s SS curriculum kits) to state conventions, which in turn promote them to interested local churches. If interested, the local church then purchases the material from LifeWay. As mentioned in the previous chapter, the Southern Baptist Convention of Maryland/Delaware (SBCM/D) in conjunction with LifeWay began hosting an annual children’s conference in 2008; I was able to attend the second annual children’s conference in February of 2009. The primary purpose of these conferences is to promote LifeWay’s curriculum for children and to teach and explain the ideologies behind the curriculum. The conference which also includes speakers from area churches, serves as a training event for child-workers/teachers at local churches.

The 2009 conference, held on Saturday, February 7, from 9 a.m. until 2 p.m., was divided into one ninety-minute morning session and three twenty-minute afternoon sessions. The morning session featured two managing directors from the Childhood Ministry Publishing division of LifeWay, Judy Latham and Landry Holmes. The

⁶ Brigham and Draper both quote from J. M. Frost 1914, 12-20.

afternoon sessions included children's ministers/pastors from five local churches and the Evangelism Director at SBCM/D, in eight mini-conferences. Attendees were instructed to choose three from the eight mini-conferences scheduled in three afternoon sessions.

The following is a review of the Sunday school ideologies put forth by LifeWay.

The goal of all child ministries in SBC churches is to bring the children to an understanding of their need for God, and if and when conversion takes place, to help them in their walk with Christ toward becoming mature Christians (Christian maturity for Southern Baptists has nothing to do with age, rather, it is how close a believer walks with God, and how well he hears from Him and understands His ways). For Baptists, no one is born a Christian; rather, they may be born to Christian parents. No one is raised a Christian; rather, they may be raised by Christian parents. Since Baptists believe in soul competency, i.e., becoming a Christian through conscious conversion which may take place at any time in life (or may never take place), the most that parents and churches can do is to teach about God and how God wants a person to live, and pray that their children will come to a point in life where they understand their own need for saving transformation. Landry Holmes of LifeWay explains:

The purpose of ministries in church is to lay foundations for boys and girls for salvation and spiritual transformation. True spiritual transformation does not happen until there is salvation, because you have to have that initial conversion. However, we can still build foundations for how Jesus wants us to live. For those children that aren't Christians yet, they can still learn foundationally how God wants them to live. Once they've become Christians, then the actual spiritual transformation can start happening for real in their lives. But we've already been building the groundwork for them. We've already been helping them along the way. Just because a child comes to class or to worship or whatever we have during the week, a Christian does not make them. OK. We cannot learn into becoming a Christian. You don't grow into becoming a Christian. You grow and learn about becoming a Christian, you learn about Jesus, who Jesus is, you learn about God and who God is, you learn about God's word. But we know that

children have to come to a point when the Holy Spirit is convicting them that they admit to God that they're sinners, they believe, and they confess. (Holmes 2009)

Judy Latham of LifeWay explains the role of the teacher in church and the role of Sunday school in teaching kids how to think. She states:

A teacher does affect eternity [because a person's eternity (hell or heaven) depends on his conversion], and because of that we want to consider what the children think about the stories, and then just as important as thinking about those stories is making applications to their lives. A lot of people know about the facts, but unless those Bible facts are applied to their heart, mind and soul, those Bible facts won't make a difference in eternity. So how can we teach kids to think? (Latham 2009)

LifeWay wants to teach the children to learn through the process of discovery.

Quoting Mark Van Doren, Latham states:

"The art of teaching is the art of assisting discovery," and that's what we want to happen. We want boys and girls to discover the truths of the Bible as they hear the Bible stories, as they work the Bible activities, as they play in the learning centers. (Latham 2009)

Learning Approaches

LifeWay emphasizes that children learn "by seeing, by hearing, and by doing" (Holmes 2009), and in the context of Sunday school and Bible activities they are to "hear God's Word, know God's word, and do God's word," (Latham 2009). LifeWay has adopted Howard Gardner's eight different intelligences (Gardner 2006, 8-19)⁷ that represent the different ways children are best able to receive and respond to information. LifeWay has renamed the intelligences as learning "approaches" (see Appendix D1, D2 , conference handouts); these are the "verbal," "logical," "visual," "physical," "musical,"

⁷ Gardner's eight intelligences are: Musical, Bodily-Kinesthetic, Logical-Mathematical, Linguistic, Spatial, Interpersonal, Intrapersonal, and Natural.

“relational,” “reflective,” and “natural.” These eight approaches are consciously built into SS curriculum. Latham states:

We need to use a bunch of them [approaches] every Sunday, so that way, we can engage more and more children. And then children need to think about Biblical concepts in more than one way. And we can help them do that on Sunday morning. For instance, if we’re teaching a session on family, then boys and girls can sing about being kind to a family member, they can talk about ways of being kind to family members. They can hear a story from the Bible about someone who was kind to a family member. They can talk about case studies, about how they might be kind to a family member. They can draw a picture about being kind to a family member. They can make something to give to a family member. And then they can pray for a family member. So all of those things can happen in one session on Sunday morning. (Latham 2009)

Holmes offers examples of how these approaches are found in the Bible and can be worked into the SS lesson. He states:

As you think about learning approaches and you think about how God has created us, the Bible is full of examples of different learning approaches. Just very quickly, relational: if you look at the 12 disciples and their communal lives together. Logical: look at how the Bible describes the elaborate measurements of the temple and the tabernacle as well. Visual and Verbal: think about the parables Jesus told. He used language that people could picture and see. He used words that people could hear. And think how much music there is in the Old and New Testaments. Think about the prophets and all the physical endurance that they went through. Those are just some of the examples. You can go through the Bible and find lots of examples. God has created all of us to live and to think in different ways. And our job is to teach kids to think in the way that God has created them. And to celebrate that and to rejoice in that, and help boys and girls think as God has created them. (Holmes 2009)

While LifeWay emphasizes all of these approaches equally, this study focuses on children’s music and gives special attention to the musical aspects of the curriculum.

Landry Holmes explains the influence of music on child learning. He defines a child whose approach to learning is “musical” as a child who is “sensitive to music, rhythm, and beat,” and that teachers should make every effort to reach that child with music.

He states:

It's good to have music in the classroom. If you're not musical, find a CD player. Some of you have iPods, get some external speakers. Also, it could be something that doesn't have a melody. You could do a chant; you could do a rhythm on the table. And with older children you take a psalm, and you could do it in a rhythmic way, you could do a litany kind of thing, with rhythms in it. Some of you don't have any rhythm either, but have children that do. Ask him or her to help you, so don't neglect that... We have to keep in mind how you and I approach learning, we have some people who learn verbally or visually, but our musical approach is weaker. Well, if our musical approach is weaker that doesn't mean that we don't ever use it when we're teaching kids, because we have pre-schoolers and school age children in our churches that learn through music. It's not that we don't have a musical learning approach, it is that it's not our strength. (Holmes 2009)

Latham also reiterates the importance of using all the approaches:

The curriculum you use will have some ideas, and as you look at it, you can think "have I hit musical?" Well, let's sing this song about family. "Have I done anything related to the visual kids? "Let's show teaching-pictures about a Bible family this morning." So, think about all the different ways you can present that one concept. So Sunday morning, you have one Bible story and multiple ways you can engage boys and girls as they begin to learn this Bible concept. More children will learn better the concepts when they're presented using the variety of learning approaches. You can interest more children if you're doing things in a variety of ways, then more percentage of kids in your class are going to be interested, [and] engaged in learning." (Latham 2009)

Learning Gateways

LifeWay has also adopted Howard Gardner's concepts of "Multiple Entry Points to Understanding" (Gardner 2006, 123-145). According to Gardner, there are seven "entry points"; these are "narrational," "logical," "quantitative," "foundational," "aesthetic," "experiential," and "collaborative" (Gardner 2006, 139-141). These "entry points" are called "gateways" by LifeWay and have been firmly anchored in a Biblical worldview (see Appendix D3, Conference handout). Latham explains that on Sunday

morning “you have one story, eight learning approaches, and seven gateways [to use]” (Latham 2009).

The musical approach is used to reach those children with a strong “aesthetic” gateway to help them understand Bible stories and concepts. Holmes describes the aesthetic child as “a child that learns through their senses.”

The learning approaches will fit all seven of these [gateways]. It’s just approaching Bible content in different ways so that you hit children on their level. This is appealing to the senses and artistic expression to teach the biblical concept. [Using the story of Jacob and Esau] Now LifeWay gives us two different [music] recordings. And what does that have to do with teaching about Jacob and Esau being kind in the family? Well, if you listen to the one that’s got a solo, and the one that has a vocal ensemble and orchestra, compare the two. Talk about which has a fuller sound, which has a complete sound? OK, and then the fuller sound is going to be the more people playing. You get into the “work together.” Now, this is kind of abstract for school age children, but just talk about it “when we work together it’s much better than when we work alone,” “when we are together as a family, it’s really God’s will for us to work together as a family and be kind to each other as a family.” For younger children, you could show photos of families and then talk about that. How can they get along better, how can they be kind to one another? You’re appealing to the artistic child. (Holmes 2009)

Another aspect that involves music in LifeWay’s curriculum for children is the use of American Sign Language and creative motion. Children’s worship programs, graded choirs, and VBS all incorporate hand and body motions that accompany music. And while the children’s conference did not address sign language specifically, Judy Latham explains the importance of movement for children and offers tips on how to make a child’s learning experience more productive; she states:

We’re going to take a few minutes to talk about incorporating the body as we engage their brains. So remember that children’s senses are stimulated by experiences that help them to see, hear, taste, or move. If they do that, brain networks are strengthened. It’s almost impossible for a child to learn if the child’s body doesn’t work too... Teachers who

encourage hands-on learning with questions and interactions with others are working to build their brains. The interactions and the questions we have can help develop their brains. And the children are at the optimum age for learning and they can be exposed to many new concepts and many new ideas. And then repetition, practice, and opportunity to discuss questions can help children make sense of new knowledge. That's why one Bible story and lots of ways to present it can help boys and girls learn it...Happy brains learn better. A happy child is in a better position to learn. I like to laugh often, take time to laugh with them. Use music. Introduce new words with pictures and conversation. Help them to know how to use it. And play games that move bodies around. And then please stop bribing kids, let them learn to learn. They'll be better off down the road... Children learn Biblical concepts as parents and teachers teach them those concepts over a period of time, so don't think that you have to cram everything you know about God, Jesus, and the Bible into that two year-old's head, because they will have multiple opportunities to learn as they grow through the church. (Latham 2009)

Overall Sunday School Curriculum

LifeWay offers Sunday school curricula for the Christian life span from "Birth to Heaven." The program addresses three main issues, conversion (being led to Christ), discipleship (instructions on how to build a relationship with Christ and follow Him), and missions (sharing Christ with others). LifeWay divides the lifespan into three age groups, childhood (birth – sixth grade), student (middle – high school), and adult (college – senior citizens). The emphasis during childhood is to "hear God's Word," "know God's Word," and "do God's Word." All materials published for children are structured around the "hear, know, and do" principle, including Vacation Bible School (VBS), art, music, and games. Furthermore, "learning occurs through ten prescriptive levels of biblical learning concepts"; these ten concepts are "God, Jesus, the Bible, Creation, Family, Self, Church, Community and World, Holy Spirit, and Salvation" (LifeWay website).

Childhood is further divided into the following age groups; babies –two years, three years – pre-K, Kindergarten, grades first and second, grades third and fourth, and preteen (grades six and seven).

The Sunday school curriculum for children is called *Bible Teaching for Kids*, and is produced in a three-year “scope and sequence,” and further divided into four quarters per year (fall, winter, spring, and summer) (Conference 2009, Scope and Sequence handout). The current “scope and sequence” began in the fall of 2009 and ends in summer 2012. When I inquired about the Sunday school curriculum at the SBCM/D, Ms. June Holland (missionary to preschool/children, Vacation Bible School, weekday education) gave me what miscellaneous materials were in her possession at the time, i.e., leader pack for winter 2008-09 for Kindergarten, grades first–third, and fourth–sixth; spring 2008 for toddlers (one and two year-olds); spring 2009 for third and fourth grade. The following is an examination of the materials for winter 2008-09.

A Sunday school “leader pack” contains all the materials pertaining to a specific quarter for each specific age group; there is a leader pack for one and two year-olds, Kindergarten, grades first through third, and fourth through sixth. The leader pack is usually purchased by the church from LifeWay (\$18), or given by the state convention as a sample. Each leader pack contains around 37 colorful banners, posters, pictures, cardboard game-boards, and cutouts, a CD/CDRom, a leader guide (booklet), and a learner guide (student workbook); additional learner guides can be purchased (around \$3/guide) according to the number of students in a particular Sunday school class. As might be expected the themes for the winter quarter (December, January, February) center around the story of Christmas for the month of December, but are open to other

Bible topics and stories for January and February. Winter 2008-09 included stories from the books of Joshua and Judges for the month of January, and stories about the prophet Samuel and Kings Saul, David, and Solomon for the month of February.

As mentioned earlier, Sunday school curriculum for each group is accompanied by a CD. The CD contains further teacher resources (materials to print) as well as audio material. The CD for winter 2008-2009 for grades first through fourth includes six songs and eight short stories, prayers, conversations, and sound bites. Table 4 is a list of CD contents and includes the number of tracks, song titles, duration, and type of audio.

Table 4: Music for Sunday school curriculum winter 2008-09 (CD).

Track	Title	Minutes	Singer/ Narrator	Type
Track 1	He Is Born	2:13	Women's choir	Song: Christmas
Track 2	All Ye Faithful Medley	3:32	Mixed adult choir	Song: Christmas medley
Track 3	The ABC Song	1:28	Children	Song: how to become a Christian
Track 4	O-B-E-Y	1:14	Man	Song: about obedience
Track 5	Gideon	1:57	Young man	Story about Gideon being asked by God to reduce his army to 300 men
Track 6	Difficult Situation	3:24	Boy	Story about grumbling when asked to take out the garbage
Track 7	The Next Time	1:56	Girl	Story about telling lies to get back at someone
Track 8	Missionary Testimony- - Post 911	3:43	Man	Story about soldier being deployed to Middle East post 911
Track 9	We Worship You and Adore You	2:23	Woman	Song
Track 10	Hannah's Prayer	0:30	Woman	Hanna's prayer asking God for a child.
Track 11	Samuel's Conversation with God	1:21	Boy, Man	Story of God calling Samuel.
Track 12	Pray for the Banta Themne People	2:25	Man	Story about prayer for the Banta Themne of Sierra Leon
Track 13	Serve the Lord with Gladness	1:40	Woman	Song
Track 14	Serve the Lord with Gladness	1:19	Woman	Repeated song, but shorter

Track 15	Choices Scramble	1:14	Children	Sound bites of children making right/wrong choices.
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The songs reflect the curriculum for December (Christmas), January (stories from the Book of Judges (Gideon), and February (stories from the first book of Samuel).

Children’s Worship Program

In addition, LifeWay produces “Worship KidStyle,” an audio/visual quarterly program designed to complement the Sunday school curriculum, and intended as the children’s equivalent of the adult Sunday worship service. The winter 2008-09 DVD featured a dramatized treasure hunt (about following instructions), Bible game shows, scientist Uncle Bunsen (an advice program), Jamm family problems (drama), a “Question From You” program, and child characters, such as CanDo Cameron (secret agent) and Irwin (explains things). Table 5 shows the songs included on the DVD:

Table 5: Music for Worship KidStyle winter 2008-09 (DVD)

Title	Minutes	Singer/ Narrator	Type
Because of Who You Are	3:16	Child soloist with other children	(song popularized by Vicki Yohe) Lyrics on screen. Children sing with sign language and creative motion against a background that says Worship KidStyle
Everlasting God	3:09	Children	(song popularized by Lincoln Brewster) Lyrics on screen. Children sing with sign language and creative motion against a background that says Worship KidStyle
Jesus’ Birth Medley	3:53	Children	Lyrics with visualizations in background (Silent Night. Away in the Manger. Joy to the World)
No One Like You	3:10	Children	Lyrics on screen with colors, shapes, and pictures.
Shout to the Lord	3:42	Children	(song popularized by Darlene Zschech) lyrics with visualizations.
Tell the World	3	Children	Lyrics on screen, pictures of people from around the world and nature scenes
Unchanging	3:26	Children	Lyrics on screen. Children sing with sign language and creative motion against a background that says Worship KidStyle

What If	2:24	Children	Lyrics on screen. Children sing with sign language and creative motion against a background that says Worship KidStyle.
What If— video	2:45	Children	Commercial-like music video of preteens singing

The following section examines what is actually taking place at the local churches and their implementation of LifeWay’s curriculum.

Music Programs at the Four Churches

The materials discussed in this chapter were either given to me by music teachers, the state convention (as is the case mentioned above for SS winter 08-09), or purchased from various vendors, including LifeWay, iTunes, Amazon, and eBay. During data collection for this study, it became evident that the SBCM/D and the local churches do not keep materials over a prolonged period of time. The SBCM/D tries to give away all of its promotional material to local churches. The churches having completed a program, donate the materials to other churches, be it Sunday school or graded choir material (if any is available after usage). The same holds true for VBS; none of the churches in this study have kept past VBS material. Once the church is finished with its VBS for the summer, *all* material (music CD/DVD, textbooks, props and decorations) are donated to another church that is having its VBS at a later date. I asked at one of the churches if there was at least a “junk” drawer of past VBS, to which the reply was “no.” There is a very active sharing-recycling process that takes place among local churches, which frustrated any effort on my part to understand or obtain materials taught over an extended period of time at each church. Therefore, the materials discussed in this study (Sunday school and graded choir) represent a snapshot of what took place during the period of my

observation at each church (2007-2009). The one exception is VBS music; I was able to purchase and obtain recordings of the past twelve years of LifeWay's VBS from Amazon, eBay, iTunes, and a teacher who kept a copy of one of the years. I was assured by the four churches that, for the most part, they have kept to LifeWay's VBS curriculum, at least since Jeff Slaughter took over writing the music.

The following section examines the musical setting of the various children's programs, Sunday school, children's choir, and Vacation Bible School. This section will show how the music curriculum is implemented on a daily/weekly basis.

Music in Sunday School

As mentioned earlier, because of the Baptist practice of church autonomy, each church is at liberty to create its own children's programs and choose its curriculum according to its needs, available talent, and resources. The four churches in this study offer a glimpse of the different types of music programs at churches of different sizes. The following description of the music activities will show the extent of local church autonomy with regards to Sunday school curriculum and music for grades first through sixth. I am aware that music is played for children in the nursery and Kindergarten. However, at the four churches, the music for this age-group is not necessarily part of a SS music curriculum, and is dependent on whatever the nursery/Kindergarten teacher has in the nursery or has brought with her. The object of this study was not to collect every song that might be played for children in church, but to examine the overall established music curriculum and ideology.

Understanding LifeWay's promotion of its SS curriculum and its emphasis on the use of music in the SS classroom, one might assume that LifeWay's SS curriculum and music at the four churches would be an established practice. However, for the duration of this project, of the four churches in this study, only Berwyn Baptist Church is using LifeWay's curriculum for Sunday school. First Baptist of Beltsville, First Baptist of Laurel, and Redland Baptist Church have chosen non-LifeWay material, i.e., non-Southern Baptist. The use of music in Sunday school also varies among churches. Berwyn Baptist Church (which uses LifeWay curriculum) does not include music in its Sunday school classes, and neither does First Baptist of Beltsville or Redland Baptist. I had the opportunity to ask the First grade SS teacher at Redland why they do not use music in class, he replied that the music that accompanies their curriculum is only around a minute long, and they would have to keep playing it over and over, and so is not worth the trouble. The fact that only one of the four churches has chosen LifeWay material for SS underscores the autonomous nature of the local church and the influence of autonomy on children's programs.

The only church that includes music as part of its Sunday school class is First Baptist of Laurel (FBL), for grades first and second only. However, the music is not part of their Sunday school curriculum; rather, the two teachers use their personal collection of children's songs. The first-grade teachers reserve the last 10-15 minutes of the Sunday school period for songs, at which time second-grade teachers and children join them. I had the opportunity to observe this class for a period of two months, October and November 2009; the following is a description of the first-grade Sunday school class observed on October 18th, 2009.

In this class, children began arriving around 9:15 a.m. and proceeded to one of two child-size long tables (actually the long tables are child desks that have been lined against each other and covered with a tablecloth to look like one long table). In first-grade there can be up to four teachers and anywhere from six to seventeen children. Sunday school and First Baptist School Laurel (elementary and middle school) share the same classroom space. The classroom that SS first-grade occupies is also the first-grade elementary school. A portion of the classroom (wall/corner) is reserved for SS activity where the SS teacher can affix SS posters and memory cards for the children. From around 9:30 to 9:50 a.m. children sat at the table to color and or cutout pictures and puzzles pertaining to the lesson of the day. The lesson for the day was “forgiveness” and the children were coloring scenes where forgiveness may need to take place in their lives, e.g., at a friend’s house, school, playground, or church. The children discussed among themselves and with the teachers the events and responses pertaining to extending or needing forgiveness.

Around 9:50 a.m., the children then moved to the corner dedicated to Sunday school and listened to the story and Bible memory verse of the day, e.g., the story of the paralytic whom Jesus healed and whose sins were forgiven (Mark 4:2) and Colossians 3:13 “You must forgive” (New International Version). Second-graders arrived at 10:20 and sat next to first-graders where both grades were led in song until around 10:45 when children were picked up by parents or older siblings to go to PowerUp (children’s worship service) or adult worship service at 11 a.m.

Leanne and Dalton, the two main teachers in first grade SS, are both solo vocalists and choir singers in church; Dalton is also the music teacher for Vacation Bible School

and Leanne teaches third-grade at the same church affiliated school (First Baptist School Laurel) and is a member of the National Christian Choir. Unlike other SS teachers who may not be musically inclined, both Leanne and Dalton are comfortable incorporating music into their SS lesson plan. In addition, since both are also proficient in American Sign Language (they interpret sermons and songs for the deaf members of the church during the two adult worship services) they incorporate sign language in the song-time for children. Even though the children are not deaf, they are being taught to use American Sign Language, not as a means of communicating with deaf people, but to express and reinforce the words being sung with visual and kinetic motion. In addition to teaching children sign language, Leanne encourages them to sign and sing silently (in their heads) for them to experience (somewhat) what deaf people hear when someone is singing and signing; she has also taught them the deaf applause, which they frequently use. The following is a description of what took place on October 18th, 2009.

Leanne led this SS song-time. Children sat in a half-circle facing Leanne who sat on a small-sized chair. Table 6 shows the songs included in SS. The children sang five songs, some accompanied by a CD of children singing, some a cappella. The SS class ended with deaf applause and prayer.

Table 6: Songs in SS at FBL first and second grade on October 18th, 2009.

Name	Durati on	Accompani- ment	Description
Our God is an Awesome God	1 min	CD of children singing	Children sang a small portion of this praise song popularized by Rich Mullin
God is Mighty	1:30 min	CD of children singing	Children's praise song
The Perfect 10	3 min	A cappella	10 Commandments memory-song. This song was new to 1st graders.

I am a C.h.r.i.s.t.i.a.n.	3 min	A cappella	A spelling song. Song was repeated 5 times accelerating each time. Kids really like this song.
Jesus, Name Above All Names	1:30 min	A cappella	-1st time: singing with sign language -2nd time: humming only with sign language. -3rd time: signing only, (kids sing in their heads to see and hear what deaf people see and hear.)
Jesus Loves Me This I know	30 seconds	A cappella	Children's popular Christian song

After examining the various programs for children, it becomes evident that Sunday school at these four churches is not the setting for musical activities (except for first and second grades at First Baptist of Laurel). For whatever reason, the “eight learning approaches and seven gateways” ideology has not been fully adopted for Sunday school. One has to bear in mind that for a Sunday school teacher to use LifeWay’s Sunday school music, he would have to learn at least four new songs per quarter and know how to engage children in music; not every SS teacher sees the need, is capable, or willing to do so. Much of what goes on at individual churches depends on the abilities and talents of its members. At these churches, music teaching is reserved for those who are either trained musicians or at least musically inclined and comfortable with musical activities and children. The following section discusses in what settings musical activities are made available to children, namely, children’s choir and Vacation Bible School.

Children’s Graded Choirs

The primary musical activity in church for children is children’s choir. Out of the four churches, Redland Baptist Church and First Baptist of Beltsville have a children’s choir for the duration of the academic calendar, beginning in September and ending in

June. Redland, being a large church, has graded choirs, whereas Beltsville has fewer children and groups the children into one class with ages ranging from five to ten years old. However, before examining children's choirs at these two churches, it would be beneficial to examine LifeWay's curriculum for graded choirs.

LifeWay publishes a two semester (fall and spring) music series for children. The series is divided into three grades with age appropriate songs, musical games, puzzles, and activities. Each grade (with its music book) is given a special title, i.e. *Music Time* (ages four through Kindergarten), *Music Makers* (grades first through third), *Young Musicians* (grades fourth through sixth). The grades may share one or two songs and the overall theme for each semester. For example, the theme for the fall of 2007 was "Mystery," and focused on the mystery of God's love for people, creative powers, and omniscience. The theme also included all things pertaining to solving mysteries (suspense, using a magnifying glass, tracing footsteps, and finding clues), which were incorporated to talk about God and explain Bible stories, and to engage children in learning as they sing, trace, color pictures, and move (jump, roll, and dance). The three grades had one song in common, "Wonderful Mystery," but were otherwise different in musical content and activities. A teacher's kit (per grade) costs around \$70, and includes a teacher's guide (reproducible, loose-leaf song and activity plan pages), an instructional DVD, an accompaniment/listening CD, and colorful posters and other visual teaching aids; the cost for each student activity book ranges from \$3 to \$5 depending on the grade level. Because of the autonomous nature of SBC churches, a church may choose to purchase a series (fall and/or spring) or any part of the series (any grade level) depending on their need and interests.

For the period of my observation, Redland Baptist Church used LifeWay's music series for fall of 2007, but chose to work on a (non-LifeWay) children's musical for spring of 2008. First Baptist of Beltsville did not use any of LifeWay's material for that academic year, but structured its own curriculum. The following section discusses children's choirs at these two churches.

Redland Baptist Church offers choirs for children between the ages of three to twelve. The choirs meet on Wednesday evenings from 6:30 to 7:15 p.m. Children three years old are introduced to music, sing, play games, but do not minister⁸ to the church on Sunday morning; this section focuses on the graded choirs for ages four through twelve (Kindergarten through sixth grade). Graded choirs at Redland Baptist Church are divided into three classes; these are, Kids for Praise I (KFPI) for four and five year-olds, Kids for Praise II (KFPII) for grades first through third, and Kids for Praise III (KFPIII) for grades fourth through sixth. Each class has two or more teachers to help with the musical activities, class discipline, handing out treats, rewards, and "Choir Member of the Week" certificates; KFPII and KFPIII each have a piano accompanist. Because all three classes meet at the same time, I was obliged to alternate between them throughout fall 2007 and spring 2008. To better understand the musical activities, I eventually focused my attention exclusively on KFPII, which on many occasions joined KFPIII for rehearsal. Even though LifeWay's songs are different for each grade, Redland's music teachers choose to collaborate on some in order to join the three choirs for special presentations on

⁸ Because the churches consider the children's singing on Sunday or during other events a contribution to worship and a ministry, I have chosen to use their terms instead of the term "performance." A teacher once referred to the activities as "performance" but then corrected herself by saying "I don't like that word," the children are not performing (Pamela 2008). Where possible, I have refrained from using the term and referred to the children's musical activities as 'presentations,' "shows," programs," or "ministry."

Sunday mornings; the children perform two or three times during the fall and spring. While KFP II and III are taught entire songs with motions, KFP I (four and five year-olds) are taught songs in their entirety during Wednesday night class, but are cued by their teacher during Sunday morning presentations to sing only the refrains. Children are taught some music theory (rhythm and scale notes), proper choir posture, proper diction and voice projection. In addition, whether or not part of LifeWay's curriculum, the music teachers at Redland teach one hymn per month along with other action songs that the children know and enjoy singing, e.g., "Stop, Drop, and Roll" (a fire safety song where children get to stop, drop, and roll around on the floor) and "Meatball" (a song about a runaway meatball).

When asked about the benefits of children's choirs and musicals, Pastor Cook from Redland Baptist explained:

I think those opportunities like musicals, I think, it builds confidence in the children. I think it gives them a chance to try something new, they might find some hidden talents, gifts that they have that they didn't realize they had. But I think it builds confidence to have a chance to get in front of people, if they're singing a solo or doing a speaking part. I think that builds confidence in them and self-esteem and gives them an opportunity to discover gifts. And any time you serve God it allows us to see, discover a new gift or talent or maybe a new area that we missed. (Cook 2008)

Shannon (choir helper and drama leader at Redland) agrees with Pastor Cook, she states: "I think that the children get a sense of self-worth and importance in their life by participating in these activities" (Shannon 2009). Mrs. Brinkman (choir teacher for KFP II) explains the role of music in aiding memory; she states: "They learn truths in a way that has a double prong—It isn't just rote, it also gets into their brains through melody. And often melody is remembered longer than words, and often words are

brought back together with melody” (Brinkman 2008). When asked if the music teachers have ever found words that were doctrinally objectionable or problematic, Pamela (choir teacher) states: “Sometimes in musicals, it can get a little iffy. And we’ve been known to change things [words], we’re not above that. But that doesn’t happen a lot, I don’t think” (Pamela 2009).

First Baptist of Beltsville combines their children’s choir with missions activities on Sunday afternoon from 6 to 7 p.m., Kidz Choir/Missions Kids. The time spent on music is between twenty-five to thirty minutes of either the first half or the second half of the hour. As mentioned in the previous chapter, there is a strong emphasis on missions at SBC churches, and at First Baptist of Beltsville, children make objects, such as dinner placemats (laminated cardboard with pictures), crafts, Easter and Christmas baskets for the under-privileged, to give away or sell to raise money for a cause. Also included as a missions activity is the choir’s annual visit to Manor Care Nursing Home in Silver Spring. The children sing for the residents every December and present a Christmas program, and for those children who are learning to play instruments, it is an opportunity to present what they have learned. I observed from September 2007 through June 2008 at First Baptist of Beltsville; the children were taught hymns, old and current VBS songs, and Christmas songs. The children had a small part in the Easter cantata where they sang with the adult choir. While hand bells are usually reserved for older children at Redland Baptist Church and Berwyn Christian School, the music teacher at First Baptist of Beltsville purchased two toy sets (one octave each) of handbells and taught children as young as five to keep up with the older kids in the class.

Pastor Holland at First Baptist of Beltsville explains the benefits of choir for children:

It gives them an opportunity to use the gifts that God has given them, and some children may have a better singing ability than other children, but thankfully we're starting to involve more than just singing ability, we're starting to involve motions and many other children can demonstrate motions. A lot of it is [American] sign language and so it gives them an opportunity to use their gifts to glorify God. It also gives them a sense of belonging. The children who come here for our Sunday evening Kidz Choir have a strong sense of belonging, they enjoy it, they look forward to it. There aren't many things that kids look forward to during the school year, but they really look forward to coming here and they have a strong sense of belonging to something that is bigger than them individually and they feel united in their corporate worship of God and their corporate expression of spiritual gifts. So it gives them a strong sense of belonging and I guess community as children. I think that's a good value of the children's activities, children's choirs and so on. (Holland 2008)

Tara, a parent at First Baptist of Beltsville, explains the importance of choir in building positive childhood memories:

If the person who leads them is loving, fun, caring, and professional, then these activities build a pleasant idea of worship and God Himself. They also create warm childhood memories, so that when the person grows up, the familiar, the secure, and the dear from the childhood is closely connected with the worship of God. (Tara 2008)

First Baptist of Laurel and Berwyn Baptist Church do not have ongoing children's choirs. However, depending on the availability of volunteers, they may occasionally put together a choir for Christmas, Easter or Mother's day, where the children rehearse one or two songs for a month or two, i.e., children rehearse four to eight times before the event.

Jaylee, a parent at Berwyn, has seen the effects of the children's programs on her two daughters (ages five and nine); she explains:

I think it's about joyment, not enjoyment, joyment. Going to church attending Sunday school, some people might think that it's kind of boring, learning Bible verses and trying to memorize. Some people may think that Christian life, Christian children may be nice, not very aggressive, or fun, very conservative, and they stay in the church like that. But children in the church, they are learning fun things, through the Bible and music and those activities in the church. Well, believing in God is really, really fun, enjoyment for children. I think those activities are not just having fun time, but also more than fun time. They have joy. They feel joy. (Jaylee 2008)

All children's activities are led and staffed by members of the church who volunteer their time, energy, and skills. Children's choirs at SB churches require consistent output, a dedication to the church community, and permanent residence in the local neighborhood, which may not be feasible for many members of the church. Some of the teachers at Redland have been at the church between ten and thirty years and have learned through many years of experience how to make a children's choir successful.

Vacation Bible School

Vacation Bible School (VBS) is the musical common-thread among the four churches in this study; all four churches run VBS during the summer and use LifeWay's VBS (except Redland Baptist Church, which chose another VBS for 2008). While today, other denominations, including Catholics, have their own VBS, the program has a long history with Baptists. According to Draper, VBS originated in 1898 "when a transplanted Virginian in New York City, Mrs. Walker A. Hawes, conducted an 'Everyday Bible School' at Epiphany Baptist Church for poor children on the East Side of New York" (Draper 2006, 149). Her program "lasted two hours each day for six weeks. It included worship, music, Bible stories, drawing, Scripture memorization, nature study, marching,

exercises, games, the salute to the United States flag, and handwork activities such as cooking and sewing for girls” (Burcham and Cox 1975, 12).

The “school grew more popular every year; and in 1901 Robert G. Boville, secretary of the New York City Baptist Missionary Society, promoted it in the East Side missionary churches”; under Boville, the program’s name was changed to Vacation Bible School, and by 1907 he “had resigned his position as secretary to form a national interdenominational society to promote VBS” (Draper 2006, 149). VBS was given its own department at the Sunday School Board of the SBC in 1923. Over time, VBS developed characteristics unique to Southern Baptists, that is, it became “identified as part of the church’s Bible teaching program” and emphasized missionary work. Local Baptist associations became involved in promoting it, and it became a tool to start missions programs and churches in new territories for the Convention (Burcham and Cox 1975, 12, 14).

Currently, LifeWay publishes two different kinds of VBS programs per year; a two hour program which includes Bible study, recreation/snack, and crafts, and a three hour program which includes Bible study, crafts, recreation/snack, music, and missions. Both programs have a segment called worship rally which include the music written by Jeff Slaughter.

The churches in this study used the three hour VBS over five days from Monday to Friday which usually took place in the morning from around 9 a.m. to 11:45 a.m., or in the evening, from 6 p.m. to 8:45 p.m. Pastor Cook at Redland Baptist Church explains the function of VBS:

VBS definitely has an evangelistic piece to it. It’s a time when anybody can bring their kids to it, a camp for a week. So we use it as an

opportunity, hey, this might be the only time a child gets to hear about Jesus. We don't push it down anybody's throat, but we just share with them about the truth, we tell them about the truth. We use the Bible study curriculum and it always has a salvation purpose to it, I think that's part of the purpose. We follow the curriculum. Ultimately, I think the function, I believe, is evangelism and discipleship and some other elements of discipleship. The five basic purposes of the church: discipleship, evangelism, ministry, fellowship, and worship, so that's the fifth. So it has all those elements in there, but there always has to be a primary and I think we do it to share our faith. (Cook 2008)

Each year VBS is given a specific theme around which all activities center. For example, the theme for VBS 2007 focused on athleticism and was called "Game Day," the theme for VBS 2008 was located in Hawaii and centered on a fictional island called "Outrigger Island," and the theme for VBS 2009 was located in Australia and called "Boomerang Express."

During VBS week, the church (sanctuary, hallways, and classrooms) is decorated with theme-related decorations and props. A church with enough volunteers may spend several months creating props, posters and banners. Redland Baptist Church forms a committee specifically tasked with church decorations. Smaller churches may task each rotation leader to decorate their own space, i.e. the story-time leader decorates her room herself (or with the help of others). LifeWay also sells inflatables and cutout-photo stands, favors, along with a host of posters, pictures, stickers, and other VBS knickknacks pertaining to each year's theme. The following figures are photos of some of the props and decorations, including theme-related snacks.

Figures 2 & 3: Redland VBS 07 (Game Day) Redskins inflatable, and main sanctuary.



Figures 4 & 5: First Baptist of Beltsville VBS 08 (Outrigger Island) main entrance and a classroom



Figures 6 & 7: Theme-related snacks; VBS 08 beach scene (chocolate dessert), and VBS 09 Termite Mounds (chocolate covered chow mein noodles).



VBS is offered at no cost to parents and any child (three years old to sixth grade) from the church, neighborhood, or beyond (family friends and relatives) may enroll; the churches in this study spend between \$1,500 and \$5,000 each summer on VBS. The

money is spent on literature, music (books, CDs, DVDs), decorations, food, art/craft materials, and treats. Redland Baptist Church (with enrollments between 170–250 children) gives each child a VBS T–shirt printed with the year’s theme logo. The autonomous nature of SB churches gives them the liberty to be very creative in how they decorate the church and run the program. No two churches are or look alike, each have different crafts, plan different recreation activities, tell Bible stories in different ways, and even teach the songs differently. Whether or not the churches are using the same VBS, some parents take full advantage of the variety among churches and bring their children to multiple VBSs during the summer, even if it means the children hear familiar stories and familiar songs. For example, some visiting children for VBS 2009 at Berwyn Baptist Church had been to one other VBS that summer and were going to attend another after Berwyn’s VBS; these children were very familiar with the songs and sang boldly when compared to those just learning the music.

Because of the emphasis on missions, every VBS is used as an opportunity to introduce children to different parts of the world through video clips of people living in foreign countries and stories of missionaries around the world. The VBS theme itself may be used to introduce children to different cultures. For example, Outrigger Island (VBS 2008) which took place in Hawaii introduced children to indigenous vocabulary, island animals, and customs.

Each VBS day has a specific Bible story, several Scriptures, and a song that children are to focus on. Children are divided according to school grades, first through sixth; grades may be combined if there aren’t enough children to make a class or if the church chooses to mix slightly older kids with younger kids; infants and toddlers

generally remain in the nursery, and children (three to five year-olds) participate in select activities or have their own rotations. Children (with their class) rotate among activity centers (hence the term rotations); these are story-time, art/crafts, music, recreation, missions, and snacks. Children spend roughly twenty minutes at each rotation; all classes come together during the last twenty minutes of the day (or first twenty minutes) for a “worship rally” also called “assembly” where the pastor delivers a sermon for children, and all (children, leaders, and workers) sing the song of the day and any other VBS song(s) the VBS director or music leader chooses.

VBS also includes five daily dramas (videos), around ten minutes each, that narrate a story directly related to the theme of the year and Scriptures used. This may be shown during the worship rally segment, or if the church has adults (or children) interested in acting, a drama team is created to present the story during the worship rally. Table 7 is an example of a VBS daily schedule for Monday through Thursday. This schedule is taken from Redland Baptist Church (VBS 2008) in which 167 children between the ages of four and eleven (fifth grade) were enrolled; classes were divided as follows: one class for three year-olds, two classes for four year-olds, two classes for Kindergarten, one class for Kindergarten and first grade, one class for first and second grade, two classes for third and fourth grades, and one class for fifth grade. To accommodate the large group of children, the activities were divided into rotations for the older children (older art/crafts, older music, older recreation), and rotations for the younger children (young art, young music, young recreation), i.e., there were two teams of teachers for each type of rotation (activity); music rotations are shown in larger bold

font. Some classes doubled for the same activity, i.e., both third and fourth grades attended the same rotations at the same time.

Table 7: Schedule of VBS 2008 at Redland Baptist Church, Monday through Thursday

	9:00–9:30	9:35–9:55	10:00–10:20	10:25–10:45	10:50–11:10	11:15–11:35	11:40–12:00
3's	Assembly (Worship Rally)	Class	Class	Class	Bible Story (in class)	Young Music	Class (individual classes)
4's (15 children)	Assembly	Young Recreation	Snack	Young Music	Bible Story	Young Art	Class
4's (16)	Assembly	Young Rec.	Snack	Young Music	Bible Story	Young Art	Class
5's (18)	Assembly	Snack	Young Music	Young Art	Bible Story	Young Rec.	Class
K (17)	Assembly	Snack	Young Music	Young Rec.	Young Art	Bible Story	Class
K (19)	Assembly	Snack	Young Art	Young Rec.	Young Music	Bible Story	Class
K-1 st (16)	Assembly	Bible Story	Older Music	Snack	Older Art	Young Rec.	Class
1 st (15)	Assembly	Bible Story	Older Art	Snack	Older Rec.	Older Music	Class
1 st & 2 nd (14)	Assembly	Bible Story	Older Art	Older Music	Snack	Older Rec.	Class
3 rd & 4 th (15)	Assembly	Older Music	Bible Story	Older Rec.	Snack	Older Art	Class
3 rd & 4 th (13)	Assembly	Older Music	Bible Story	Older Rec.	Snack	Older Art	Class
5 th (9)	Assembly	Older Art	Older Rec.	Bible Story	Older Music	Snack	Class

The schedule was slightly changed for Friday as the last half an hour of the program was reserved for the closing ceremony; parents were invited, the children presented some of the songs they learned during the week, all watched the final episode of the drama, the pastor delivered a sermon for children and parents, and closed in prayer.

Pamela, children's choir teacher at Redland Baptist Church, explains the importance of VBS to the community:

A lot of churches around here [SB or otherwise] don't have VBS. So they use our VBS for their summer VBS. And that would include some unchurched kids, of course. And we have had some conversion experiences with those children, which is great to see. Music is like an outlet for them, because rather than sitting—summer time is really hard or antsy anyways. So it's sort of like recreation time only a little bit more structured and you get a result from it. And then they're so happy to present it to their parents at the end, they're really pleased that they could do something and accomplish something and show it to their parents. And it helps them learn truths about what they've been studying whether it's been heroes of the Bible or whatever the main theme happens to be for that week. (Pamela 2008)

The exact order of events may vary from church to church, but the basic components are the same at the four churches in this study. For churches with a smaller number of children, there is no need for multiple teams for each rotation (separate music classes for younger and older children); there is only one music, recreation, and craft rotation, which is the case at First Baptist of Laurel, Berwyn Baptist Church, and First Baptist of Beltsville. As mentioned above, the churches also differ in how they teach the songs to the children. The following section takes a closer look at the music rotation itself (for kids first through sixth grade), considering how the songs are taught and relate to the overall theme. However, to understand how the churches differ, it is important to understand what LifeWay's music material for VBS encompasses.

LifeWay materials for the music rotation include a booklet that explains the overall theme, how to incorporate the Bible content and the “Life Truth” (the daily takeaway) into the rotation, an outline of all the rotations, instructions on the sign language (some words, not all), music with chord accompaniment, and lyrics for each song; there is one



theme song and five daily songs. Figure 8 is an example of American Sign Language (ASL) taken from the music rotation guide for VBS 07 “Game Day” showing the words “obey,” “focus and follow through,” and “hero” (VBS 2007 Music Rotation Guide, 14)⁹. More about sign language and creative movement is discussed in Chapter Five of this dissertation.

In addition, each daily song affirms the lesson plan of the day. For example in VBS 08 “Outrigger Island” the “life truth” for Monday was “I know God is real. I can believe that there is no other God” (LifeWay 2008, 4). The Bible story for the day was taken from Exodus Chapter 3 (where Moses encountered the burning bush and God referred to Himself as the “I Am”) and Exodus Chapters 13 and 14 (where God led the Israelites out of Egypt and parted the sea), and the daily Scripture was taken from Isaiah 44:6b “I am the first and I am the last; apart from me there is no God” NIV (New International Version Bible). The corresponding daily song was titled “My God is Real.”

The music rotation packet also includes an instructional DVD which features song demonstrations and performances by Jeff Slaughter (VBS songwriter) and a PowerPoint presentation of the lyrics and the daily Scripture. The CDs are recordings of children singing VBS songs; some of the songs are recorded in split-track format, which enables the suppression of CD vocals so that the church children may sing with accompaniment.

While the literature encourages music leaders to teach a song per day in keeping with the overall plan, the churches in this study teach multiple songs each day. A former youth pastor at Berwyn Baptist Church explained that, in the past, the music teacher would teach the first song on Monday, the second song on Tuesday, but by Wednesday the children couldn't remember Monday's song. How much time is devoted to teaching

⁹ All LifeWay figures and music are reproduced with permission.

each song is dependent on the music rotation teacher/leader. At First Baptist of Laurel, children watch two or three music videos (of Jeff Slaughter), and Dalton (VBS music leader) takes time out to explain the meaning of the words and the ASL signs. At Redland Baptist church, the children watch and sing all six songs each day, without much explanation of words and signs, but by Thursday and Friday they are so familiar with the music that each child has his or her favorite song, and leaders are taking song requests from them. At First Baptist of Beltsville, the children do not watch music videos, rather, they learn directly from the teacher who may or may not use the sign language and choreographed creative motions. All churches invite parents to the Friday evening (or Sunday evening) closing ceremony. However, only at Laurel do the children stay in their seats (in the audience) and do not come on stage. Table 8 outlines the primary differences between the churches.

Table 8: Cross comparison of VBS at the four churches

VBS 2008/ Church	Redland Baptist Church	First Baptist of Laurel	First Baptist of Beltsville	Berwyn Baptist Church
Time of VBS	Morning: 9a.m. – 12p.m.	Evening: 6 – 8:45p.m.	Morning: 9a.m. – 12p.m.	Evening: 6– 8:45p.m.
Number of enrollments	167	75	70	55
Time of daily Worship Rally	First 20 minutes of VBS	Last 20 minutes	Last 20 minutes	Last 20 minutes
Showed video- drama	yes	yes	no	yes
Use of Music Videos and CD	Watch DVD Mon–Wed. Listen to CD on Thurs & Friday	Watch Mon– Fri	Didn't use videos, only CD	Watch DVD Mon–Wed. Listen to CD on Thurs & Friday
Kids on stage for final presentation	Yes	No	Yes	Yes

Day of final presentation	Friday	Friday	Sunday	Sunday
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When questioned about whether or not the children remember the songs beyond VBS week, many teachers confirmed that “yes” children do remember songs after VBS; Shaelyn from First Baptist of Beltsville explains:

Having a lot of kids come home [to her house] during VBS, I’ve heard them go to a day at VBS and come back and be singing the songs all week, or months later listening to the CDs that they’ve gotten from VBS. And so I’ve definitely seen those songs have stuck with them, and it’s something that they listen to time and time again. I have a friend who has a little girl who still listens to the VBS songs from two years ago. And she listens to it on a regular basis. (Shaelyn 2008)

Even though LifeWay provides music scores in the leader’s guide and piano scores in the worship leader’s guide, they are used only for reference when needed; the churches rely on videos and CDs for both teaching and for the worship rally, i.e. at no point do the children look at sheet music, and they may never sing without the aid of the CD’s recorded vocals (they do, however, read music for children’s choir). Some music leaders referred to the music notation during class, but the piano score was never used during the worship rally at these four churches. The following is an example of the ballad song from VBS 2007 for music rotation and worship rally (VBS 2007 Music Rotation Leader Guide, 24 and VBS 2007 Worship Rally Leader Guide, 23). Figures 9 & 10 show the music rotation score and first page of worship rally piano score for “One.”

Figure 9: VBS 2007, Day-four ballad song “One”

One

Sincerely ♩ = 62

mp D² A/B Bm

Be-ing of one mind, hav-ing the same love, be-ing of

4 G² A⁴ D²

one ac-cord, hav-ing the same heart; Be-liev-ing in one God, fol-low-ing

7 A/B Bm G² A⁴ *mf*

one truth, be-liev-ing in Je - sus, do-ing what He says to do. We

10 D C/E G

pray for each oth - er, serve one an - oth - er, walk in u - ni - ty, and

13 Em⁷ A/C# D C/E

care for each oth - er's needs; Break bread to - geth - er, broth - ers and sis - ters,

16 G A² Bb² C

Hand in hand in the bod - y of Christ, we be - come one. And we will do

19 *f* Gm G² Gm/E Gm/D D Gm Gm/F

noth - ing for our own glo - ry, But in hu - mil - i - ty we will treat

22 Eb Bb/D Csus C A⁴ *D.S. al Fine*
(to meas. 10)

oth - ers as more im - por - tant than our - selves. As we

Words and Music by JEFF SLAUGHTER. Arr. by Barny Robertson.
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Figure 10: The first page of the piano arrangement for “One”

One

29 *Sincerely* ♩ = 62

mp

Be - ing of

mp

D² A B Bm⁷ G² A⁴ A(no 3)

6

one__ mind, hav - ing the same love, be - ing of one ac - cord, hav - ing the same

D² A B Bm G²

9

heart; Be - liev - ing in one God, fol - low - ing one truth, be - liev - ing in

A⁴ D² A B Bm

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Pamela, choir teacher and former VBS music rotation leader at Redland Baptist Church, is not so pleased with VBS audio/visuals; she explains the disadvantages:

Well, normally the curriculum is given to you; so you have to work with that. Things sort of flipped around from when I used to do it. I used to require that they memorize the songs and not be able to sing with the accompaniment that has words included on the accompaniment—any more than they sing with the [recorded vocals] accompaniment in choir—which I'm not happy about. But you had five days to teach them maybe five songs, and I used to think it wasn't possible because you had a wide range of kids, first grade to fifth grade. But it is possible, and I really think they felt a much better sense of accomplishment when it was completely memorized, and it sounded a little better too... We'd start out with one song and then we'd review the song the second day and add another one, and so on. The Bible School songs are so simple and so repetitive that it's really not much of a challenge. What I didn't like is teaching them by visuals, because I'm used to having the kids have books and music in front of them, which I would prefer, not just words on the wall or something. Because I think it's important that they see the music with it, even if they can't read the music, they can see the notes go up and down, and over time they can [read]. But kids who were in the choirs did a much better job than kids who came from wherever, who weren't in a music program in church, because they were used to that. (Pamela 2008)

When asked about the inclusion (and increase) of sign language and creative movement, Pastor Holland compared previous years with the present; he states:

They stood still [in the past] and sang for the most part, but there would be sporadic sign language used, and now they're in a constant state of motion throughout every song, which who knew was a great idea and children would rise to the challenge! (Holland 2008)

Most were pleased with the inclusion of motion and sign language in VBS; Shaelyn from First Baptist of Beltsville explains:

When kids just stand up there and sing, sometimes I don't think they're really thinking about the words, but if you're giving them a sign, then they are thinking about the sign that goes with the word, and I think they think about it a little bit more. (Shaelyn 2008)

Carole, VBS director at First Baptist of Laurel, agrees:

Children learn in a multitude of ways. When you incorporate movement and/or sign language, you are reinforcing the words that the child is singing. Movement gives the child a way to incorporate his whole body and mind into the music. (Carole 2008)

Pamela (Redland Baptist Church) disagrees; she states:

I don't like it [laugh]. And I will tell you why. Number one, I'm a klutz. If we're doing something together and [Mrs. Brinkman] wants to do some sort of movement, whether it be hand movement or sign language, she teaches it and I go along with it. But what happens, in my opinion, is that the children get so wrapped up in the motions and what they're trying to do with their hands that they forget the words. To my way of thinking, the words are the most important part of the whole thing. If the audience can't understand the words, then we might as well not be doing it. So I would just as soon not have any motions at all. (Pamela 2008)

When asked if sign language and creative movement was part of VBS

when she was teaching it; she replies:

No, very little, because I didn't like it. Supposedly, a lot of people think it helps kids learn the music; I don't find it so. I find that it's more like recreation time. There's not enough thought given to the words, and I just think it's a distraction. (Pamela 2008)

Nevertheless, sign language and creative movement have become a staple for VBS music, and the children *are* in constant motion for almost every song. LifeWay videos are choreographed, and if the VBS music leader is not willing (able or has the time) to learn the sign language and motions, he would not be able to use the videos to teach, which is the case for some teachers. For example, as the above Table 7 shows, the music leader for VBS 2008 at First Baptist of Beltsville used only the music CD to teach. She incorporated some of the signs and motions from the videos, but overlooked others; the children never watched LifeWay's music videos, but learned directly from her.

Thus, the churches in this study tailor VBS material to accommodate their budgets, available talents, and strengths. A church that brings in a large number of children may spend over six months preparing for VBS, whereas a church with smaller enrollments may need a couple of months to do so. LifeWay's VBS literature is packed with ideas and suggestions on how to conduct each rotation, but in the end, it is up to the church to use these resources according to its needs and wants. In these churches, and many SBC churches, VBS is the most important children's event of the year, and many volunteers devote much time, energy, and money to make it as successful as possible.

Another important opportunity for music activities is the Baptist elementary school. The following section examines music for children in two schools.

The Baptist Elementary School

Both First Baptist of Laurel and Berwyn Baptist Church have affiliated elementary and middle schools. First Baptist School of Laurel averages 170 students enrolled, and Berwyn Christian School averages 120 students.

Berwyn Christian School (BCC) provides students with music education primarily through musicals for children first through fifth grade, and a handbell choir for children sixth through eighth grade. The children are also required to attend chapel on Tuesday mornings for half an hour, where they listen to a message from the pastor, principal, or teacher, and sing along with recorded contemporary Christian songs; chapel is also an opportunity for the students to present skits for their fellow students. When asked about the purpose of the music curriculum at Berwyn Christian Church, Elissa, the music teacher explained; "To teach the children awareness of God through music. I use musicals and some curriculum" (Elissa 2009). She teaches music theory during a short

time between fall and spring musicals for the lower grades, but puts more emphasis on theory for the sixth through eighth grades. The children present two musicals per academic year, a Christmas musical in December and a spring musical in May. Elissa prefers musicals written by Celeste Clydesdale and Kathy Hill, published by Word Music (not LifeWay).

At First Baptist School of Laurel, the children gather every Wednesday morning for chapel where First Baptist of Laurel pastors take turns bringing a message to the children, and Pastor Patrick (church music director) leads them in contemporary Christian songs. Kids sing either accompanied by Pastor Patrick who plays an amplified acoustic guitar, or as they watch music videos. In addition, every Friday afternoon at 2:30 p.m., the children gather in the chapel again for what is called Singspiration. This twenty-minute segment closes out the school week with singing and is led by the aforementioned Leanne (third grade teacher, first grade SS teacher, and church interpreter for deaf members). The children sing a cappella (with sign language) contemporary Christian songs, children's songs, and hymns; Leanne explains the purpose of Singspiration,

[Singspiration] was new this year; we didn't use to do that. Because we're without the music teaching and some of the teachers aren't comfortable doing music, so we said we'll do something on Friday afternoon, sounded good... [Commenting on the beauty of children's a cappella voices] That's the neat thing about being able to do it a cappella, it limits some things we can do; there're some songs I wouldn't attempt to do without any kind of accompaniment, but for the most part I do the music a cappella because that way I don't have to use the microphone, I don't have anyone to set it up, and the room has enough acoustics that without accompaniment you can get away with it. If you had accompaniment you got to get over the accompaniment [get louder]... The acoustics are good enough, and I stand on stage and get to hear them all coming at me and it's wonderful! (Leanne 2008)

Because of budget cuts, the school was recently forced to let go of their part-time music teacher and call on qualified members of the church to volunteer their time with the children. Mrs. Walberg, a retired music teacher who taught at Montgomery County public schools for a little over twenty years, volunteered to create a children's choir at the school. Mrs. Walberg worked with forty of the older children to present a Christmas choir as part of the schools Christmas program for 2008. She volunteered to teach chorus to third, fourth, and fifth grades for the academic year 2009-10. When comparing music education in public schools with music education in private schools, Mrs. Walberg found that the musical skill is higher in public schools, but that students are more focused on themselves individually rather than on God and a greater good:

I do choral teaching, I worked in Montgomery County, and they just came up with what they called ELOs, Essential Learning Outcomes, and they are just marvelous. I taught more in public than I did in Christian school, you have to be aware of that. I'm not aware of those high standards for the Christian schools. Because if it's a gift from God, we should be learning about Christ, about God, but also we should learn how to study music, how to understand it, how it works, why it makes you feel the way it does, why it makes such a difference in your life, why do I turn on the radio when I'm feeling down, listening to good Christian music... They [Christian schools] lack in a lot of music knowledge, theory, I would say. But they see better how music becomes a part of your life. Not just your worship style, but in life. In my situation anyway, I found more backing from parents in Christian schools than I did in public schools. In public schools you tend to get this from the kids "my parents say music isn't important." And I wasn't always playing their rock music, because I love classical music and of course sacred music. And so I'm just happier teaching in Christian school right now... I think in the public school by the time they're finished, they understand more the mechanics of music. But unless they're a Christian, and children who come in as Christians and can turn this thing around, they do not see it as a personal expression as much as they do in the Christian school. Because in the Christian school we use music to honor God, it's not just self enjoyment or to feel good about ourselves, but it's honoring the God who created us. (Walberg 2009)

Both schools have suffered because of the current economic crisis—First Baptist School of Laurel chose to cut some of its programs, music being one of them, but the staff/teachers at Berwyn Christian School chose to take a pay cut so that all could keep their jobs and their programs intact.

Para-Church Organizations (All About Kids Productions)

So far, discussion of musical activities has been limited to music initiated from within the church or SBC's LifeWay. There are however, other organizations that partner with the local church to bring a performing arts program to the church, usually during the summer months. One such organization is Lamplight Artists, a non-profit organization which produces arts camps for all ages; "All About Kids Productions" (AAKP) is the camp for children grades first through sixth. For several years, First Baptist of Laurel has hosted this program, and Redland Baptist Church will be hosting it for the first time in the summer of 2010. AAKP is a performing arts company that sends teams to local churches to run a one-week day camp, Sunday through Friday. Children are taught contemporary songs, theater games, acting and stage movement, and choreographed dances which include sign language. The organization was established in 2002 in Columbia, Maryland, and currently runs camps in three states (Maryland, Pennsylvania, and Louisiana). Pastor Del Morgan, founder and director of Lamplight Artists and AAKP, is also part-time worship leader at the Church at Covenant Park, an SBC church in Ellicott City, Maryland. AAKP is administered by teams of young Christian professionals and college students from theater, dance, and music departments across various colleges and universities through a paid summer internship; as AAKP's website states: "Interns have the opportunity to work with hundreds of children during the

summer as they learn to communicate God’s truth through the arts.” Pastor Morgan explains the purpose of All About Kids Productions:

The purpose I had ... was to create a program I could duplicate in other locations. So that was one of my strong interest to see how we can develop a program that we can encourage people to study the arts with a Christian worldview, and think through, “what is my purpose with this music and drama, and how can I give praise to God, how can I positively influence culture through the arts?” ...And I looked at the children’s [program] and realized that with the children’s program we reach the whole church, all the age groups. Because we work with children, but then we have an intern program, so we’re hiring kids [young adults] that might be first year college students or young adults to work with us during the summer—they actually run the program—and then we’re working with their parents [children’s parents] and church volunteers, so that we have high school students helping us in the program, as well as parents and grandparents who are always going to be there with their children. So I realized that coming along side the church, we were hitting all the age groups. One of the focuses was to strengthen the church, to create a vision so that they can see how they can minister to these children, it’s a ministry tool. These kids love the arts, they may tell you that they don’t want to sing, but they do; it’s just who they are. That’s how I ended up with kids as far as the focus. (Morgan 2009)

For a church to host AAK, it must guarantee enrollment of at least 50 children; children register through a hosting church at a cost of \$115 per child. The cost covers all-day instruction in various workshops (music, theater, and dance), lunch, and daily Bible studies and devotionals (taught by the local church pastors and teachers). The fee also includes a CD of the songs used; the CD is made available two weeks in advance of the camp, and parents are strongly encouraged to obtain it so that their children can get familiar with the music in advance. Children also have the opportunity to audition for solo parts. Similar to VBS—but a little more advanced artistically—parents are invited to a Friday night show where children present drama and skits, dances, and songs.

The songs for AAK are taken from Christian Contemporary Top 40. Pastor Morgan explains the reasons behind his choice of music,

Having done the educational side [in church]— I'm not an educator, my music degree is performance, it's applied, not the educational side— but the curriculum that we always used, the Southern Baptist curriculum, was always well done. I haven't done it in a while so I'm not sure exactly where they are now, but their curriculum is very good in terms of teaching and giving you things to choose from, and they developed it for people that may have some expertise in music or maybe not, but they [teachers] could do this and teach kids. The thing that was lacking often in the program was they were teaching concepts and so they were using songs to teach the concepts—which is good— but the kids didn't respond to them [songs] very well, most of the time, so we would always supplement. We would find songs that they could really respond to, and that's what I look for now. Because we have one week, and you know, my goal is to make it a week of memories, for them to hide some things in their heart, that you know, come out in an unexpected time, but will be a memory that will be a source of strength to them. So we pick current things, because we want them to want to sing it. We got one week, so I don't want them to go home and their mother say "You better learn your music," "Oh, I'm not singing that again." So what we hear now is that as soon as they jump in the van and throw the CD in, even though they've sung it most of the day, they still want to hear it at night. (Morgan 2009)

All About Kids camps are administered by four teams that average fifteen camps per summer during a period of five to six weeks, i.e., camps are hosted by fifteen churches; at times there may be four camps running simultaneously. As mentioned earlier, First Baptist of Laurel has been hosting the camp for several years. Table 9 shows the program for AAKP in 2008 titled "All We Like Sheep"; the title is a reference to Isaiah 53:6 "All we like sheep have gone astray; We have turned, every one, to his own way; And the LORD has laid on Him the iniquity of us all" (New King James Version).

Table 9: All About Kids Friday Night Show at First Baptist of Laurel, July 18, 2008

	Title	Type	Description
1	All We Like Sheep	Skit	Little Bo Peep (intern) is looking for her lost sheep (children) and describes them to the audience while they (children) silently play theater games behind her (going left, right, up, down, short, happy, energetic, watching cartoons...etc)
2	Made to Love	Song by Toby Mac	Children dance to song, don't sing, no microphones on stage. Two interns are on stage to lead children.
3	Prince of Peace	Song by Michael W Smith, music only	Children singing with music accompaniment. Creative movement and sign language
4	Call on Jesus	Song by Nicole C. Mullin, music only	2 soloists (girls), rest of children sing refrain with creative movement. With music accompaniment.
5	Bless the Broken Road	Song popularized by Selah (group)	Solo dance performance by intern (woman).
6	The Change	Song by Steven Curtis Chapman	Song drama: children act out the song, don't sing.
7	My Savior, My God	Song by Aaron Shust, music only	3 soloists (1 boy, 2 girls), rest of children sing refrain with creative movement and music accompaniment.
8	Amazing Grace (My Chains are Gone)	Song by Christ Tomlin, music only	Children sing with music accompaniment. Children sign for "My Chains are Gone" part only.
9	I Am Found	Percussion skit	Children perform body percussion with spoken word and a portion of Amazing Grace (sung)
10	Made to Worship	Song by Christ Tomlin, music only	Children sing with creative motion with music accompaniment.

11	Made to Love (repeat)	Song by Toby Mac	Children demonstrate for parents how they practiced dances during the week. Microphones on stage to capture children as they sing part of refrain and vocalize their dance vocabulary (hop, push, tap, snap, slide, rock, open, pump, head, shoulder...etc.).
12	All We Like Sheep (conclusion)	Skit	Little Bo Peep fights off the bad wolf (intern) and finds her sheep.

At First Baptist of Laurel, All About Kids has become a significant part of the children’s summer activities, and many look forward to it from year to year.

In conclusion, church autonomy generates programmatic inconsistency and variance among SBC churches, and to be sure not all members of the same church agree on the details; there is no uniform curriculum that is strictly adhered to.

However, uniformity is not a primary objective for SBC churches. As discussed in previous chapters, Southern Baptists (Baptists in general) have a long history of dissent and independence, and almost every church program is touched by this sense of independence and autonomy. The autonomous nature of SBC churches does not foster a cohesive body of children’s music. There is no one song or group of songs that *all* SB children will or must know. Southern Baptists have no conscious intent on handing down to their children a body of “sacred” children’s music, and many SB children are not going to know the songs their parents learned in church, or know the same songs children from their own generation know from another church. SB ministers and parents are much more concerned about transmitting the “how to become a Christian” message through whatever

tools are theologically, educationally, or culturally available to them, music being one of the many tools available.

Nevertheless, autonomy provides for a great deal of creativity and flexibility, and the SBC churches in this study encourage members to be innovative and creative in ways that will bolster their programs. The concept of “shopping” for a home church is perfectly understandable when one recognizes the differences among churches, i.e., parents with young children will most likely gravitate to churches with the best programs within reasonable travel distance.

Earlier in this chapter I outlined LifeWay’s paradigm for teaching Sunday school using the eight learning approaches (verbal, logical, visual, physical, musical, relational, reflective, and natural) and seven gateways (narrational, logical, quantitative, foundational, aesthetic, experiential, and collaborative), and that contrary to LifeWay’s suggestion (which encourages the use of music in Sunday school), the churches in this study did not include music as part of their SS lesson (the one exception being two SS classes at First Baptist of Laurel). Thus, it would appear that the eight learning approaches and seven gateways are not being emphasized or implemented by the SBC churches in this study, at least not on an intentional level. However, when one considers *all* the activities (not just Sunday school) offered to children at these churches, it becomes evident that the learning approaches and gateways are being implemented on a much broader level.

For example, at Redland Baptist Church, children have the opportunity to take part in Sunday school, graded choirs, performing arts camps (All About Kids Productions), sports camps, Vacation Bible School, AWANA (Scripture memorization

program), missions projects, and other non-musical programs. Combined, these programs use all of the eight approaches and seven gateways. VBS is the common thread among the churches in this study, and its rotations (music, art/crafts, recreation, missions, and story) implement all the approaches and gateways. Therefore, if a child attending any of the church activities is reached through the use of his learning approach and gateway, then LifeWay's paradigm has achieved its goal. For example, a verbal/narrational child attending VBS will be more receptive to the Bible story rotation than the music rotation, which is perfectly acceptable to church leaders and SBC/LifeWay; it achieves their primary goal, i.e., influencing the child.

In addition to church and para-church programs, there are other musical influences that have a strong effect on the children being raised in Southern Baptist churches, these are the Christian and secular media. The following section will briefly examine the influence of Christian radio and secular pre-teen music, and SB parents/leaders response to both.

Christian Radio and Natalie's iPod

Natalie is a shy nine year-old. After a slow interview in which I asked her about music, what she thought of VBS songs, and if she could recall any to sing to me, I accidentally discovered she had an iPod. When I asked about the iPod, her face lit up and she became very excited. I asked what was on her iPod, she proudly stated: “[giggling] lots of songs, I have a 120, and I still have, I can get another of that much.” The iPod was a gift from her parents, her mother explained: “Last year she performed in the musical at her school and she did such a good job, we were going to go to Cold Stone [ice cream parlor]. But she said “instead could I have an iPod?” So Don [her father] bought her an

iPod and now Don would pick songs from iTunes's Christian song list, one song at a time. She loves the songs, she knows them by heart" (Tara 2008).

Natalie wants to grow up to play Christian rock guitar like her favorite Christian artist, Natalie Grant (hence her pseudonym). Natalie's favorite groups are Plus One, Avalon, News Boys, and she was able to name Toby Mack's latest single on Christian radio [at the time] "Made to Love."

Natalie's experience is not uncommon, and many parents and children stated that they listened to Christian radio at home and in the car. Eventually, the music on Christian radio finds its way to iTunes where interested fans can download favorite singles. The DC/Maryland area has three popular Christian radio stations, WAVA105.1 (Washington, DC), WRBS 95.1 (Baltimore, MD), WGTS 91.9 (Takoma Park, MD). While WAVA does play songs and music, these punctuate other programs, such as sermons and talk shows. On the other hand, WRBS broadcasts music during the morning hours and part of the afternoon, and WGTS is a 24/7 Christian music station. These stations play the latest in Contemporary Christian music (CCM) rock, R&B, and Gospel.

The impact of Christian radio music on children is beyond the scope of this dissertation, but it should not be underestimated. Through Christian radio and para-church programs, such as "All About Kids Productions" (which uses CCM), children are exposed to much more Christian music than any individual church could ever offer them.

Pre-Teens and the Anti-Hanna Montana

In an attempt to counter the undesirable influences of the secular pre-teen musical scene in contemporary culture, Southern Baptists look for musical antidotes to these objectionable influences. One such undesirable and ubiquitous influence is the very

popular Hanna Montana. Hanna Montana is a Disney tween (pre-teen) show in which Montana (played by Miley Cyrus) leads a double life, an ordinary teenager by day and a rock star by night. During the past three years, Miley Cyrus has generated much secular media attention and controversy due to her abrupt transformation into adulthood (at age fifteen) from a Disney teen pop-star to main-stream entertainer (semi-nude photos, pole-dance, and racy music videos).¹⁰

Kevin Crowley, Children's Pastor at First Baptist Rockville explained the problem at the Children's conference in 2009. Speaking about his daughter and the music he wants her age group to listen to, he states:

Now for her age group [ten years old], we're encouraging groups like PureNRG. They're the combat against Hanna Montana, the Naked Brothers Band, whoever they are, [and] the Jonas Brothers. Thought I'd give an idea of who they are [plays some PureNRG music]. The point I want to make is that the song they were singing is about getting on your knees and praising God. That's the kind of message we need to be giving our kids, coming from 1 Corinthians 14:15 "I will sing with my spirit but I will also sing with my mind." Jeff Slaughter last year's Vacation Bible School song was "Let My Action Match My Passion." That's one of the things we try to get the kids to understand is that they need to be letting their actions match their passion. Garbage in-Garbage out! You get in the car with me and my family, you listen to the radios in my house, we're all on one Christian radio station, and they hear that ninety-five percent of the time. I'll be honest with you I will surf, and we will listen to some country from time to time, and we'll listen to classic rock from time to time. But as a whole, ninety-five percent of the time, my kids are hearing positive messages through the radio stations, seeing that my wife and I agree to that. (Crowley 2009)

¹⁰ Ironically, in an interview with Parade Magazine posted on the Internet, Cyrus revealed that she was baptized in a Southern Baptist church. Kevin Sessums. "Miley Cyrus: I Know Who I Am Now." *Parade* March 21, 2010. <<http://www.parade.com/celebrity/2010/03/miley-cyrus.html>> Accessed October 23, 2010.

Pastor Crowley suggested groups like PureNRG whose music/videos he incorporates in his children's church. PureNRG is a Christian teen (two girls, one boy) musical group aimed at teens and pre-teens; their website states their purpose:

[P]ureNRG's mission is to entertain, educate and promote Christian values for young people by using wholesome, uplifting lyrics, along with music and dance, in order to provide a positive role model. Pure, positive energy will be the driving force of our group and our message will help bridge the gap between youths and adults. Our purpose is to teach kids to be Godly and provide a positive "other" choice for our age group. We hope our music will cross all boundaries and that it is so powerful the world can't help but notice. (PureNRG 2010)

These pre-teen music groups may be promoted by children's pastors in other churches, but I saw no evidence of their use by the pastors, children, or their parents in the congregations I examined. In other words, unless the children's leaders are aware of these music groups and want to promote them in their churches, the groups are unknown to the children and their parents.

In conclusion, the church's primary focus with regards to music and education is not to provide "music education" for children in church, but to educate through music; music is one of the various (and equally important) tools employed to reach children with the Gospel message, and Southern Baptists make every effort to utilize music whether through individual songs, music videos, or programs that include music. The following chapter examines the sonic aspects of LifeWay's children's music and the content and nature of the Gospel message from the Southern Baptist perspective through a discussion of how music affects conversion and worship as it pertains to children.

Chapter 4: Music, Children, Conversion, and Worship.

In this chapter I take a closer look at three aspects of children's musical environment: 1) the sonic aspects of LifeWay's music for children, 2) how music is used to encourage conversion, and 3) children's worship with music. I will begin by examining the salient melodic and harmonic structures, and the use of instruments, in children's choir music and Vacation Bible School.

The Music

The aforementioned music series for children grades one through three for fall 2007, *Mystery*, included twelve songs by various songwriters. Table 10 is a summary of the basic characteristics of the songs regarding tempo, meter, key, style, melodic range, and the instrumentation on the recording. As shown, tempo for these songs ranges between 69 and 138 beats per minute for quarters and dotted quarters. Eight songs are in 4/4, three songs are in 3/4, and only one song is in compound meter, 12/8. Ten songs remained in their original major key, and two songs, "I Will Follow" and "On the Way to Bethlehem," modulated to related major keys, i.e., C major to F major and C major to D major, respectively. The melodic range for all songs fell between C₄ and D₅, a vocal range accessible to children. All but one song were diatonic in the melody; the song "Mystery" in C major included C# in the melody as part of the V⁷/ii to ii harmony. Song styles were mostly pop, plus two lullabies and a hymn. The instrumentation on the accompanying CD featured electric instruments (keyboard, guitar, bass), drums/percussion, acoustic guitar, and piano ("Sing a Song of Joy").

Table 10: Summary of musical features of children’s choir material.

Indicated Tempo Markings	Meter	Key	Style	Melodic Range	Recording: Instruments
Wonderful Mystery					
Driving, ♩ = 126	4/4	A major	Upbeat Pop	C# ₄ – B ₄ Diatonic melody	Keyboard, electric guitar, electric bass, acoustic guitar percussion (drum set, tambourine)
I Will Follow					
Reflectively, ♩ = 84	4/4	C major— Eb major	Slow Pop – Soft Rock	C4 – C5 Diatonic Melody	Keyboard, electric guitar, electric bass, acoustic guitar percussion (tambourine, shaker)
A Million Ways					
With a light bounce, ♩ = 120	4/4 extensive use of Syncopation throughout	D major	Pop	C#4 – D5 Diatonic melody	Keyboard, electric guitar, electric bass, acoustic guitar percussion (tambourine, shaker)
There Is None Like You					
With a light bounce, ♩ = 120	4/4	G major	Pop	D4 – C5 Diatonic melody	Acoustic guitar, keyboard, shakers, light percussion
I Believe					
Gently, ♩ = 69	12/8	A major	Pop	C4 – C5 Diatonic melody	Keyboard, bass guitar, light percussion.
His Wondrous Gift					
Sweetly, ♩ = 78	3/4	D major	Lullaby	D4 – D5 Diatonic melody	Acoustic guitar, keyboard, light percussion
Born-in-a-Manger King					
Light and energetic, ♩ = 138	4/4	C major	Folk/Pop	D4 – D5 Diatonic melody	Acoustic guitar, keyboard, bass guitar, percussion
On the Way to Bethlehem					
Moderately, ♩ = 100	3/4	Modulates: C major to D major	Lullaby	D4 – D5 Diatonic melody	Electric guitar, keyboard, bass, percussion

Trusting Jesus					
Smoothly. ♩ = 104	3/4	F major	Hymn	C4 – D5 Diatonic melody	Acoustic guitar, keyboard, bass, light percussion, bongo
Mystery					
Slow, ♩ = 84	4/4	C major	Pop / R&B	C4 – C5 One chromatic note: C#, V ⁷ /ii harmony	Keyboard, acoustic guitar, bass, percussion (finger snapping)
Sing a Song of Joy					
Joyfully, ♩ = 138	4/4	Ab major	Pop	C4 – C5 Diatonic melody	Piano, acoustic guitar, bass, drums set, percussion (tambourine), clapping
Not Enough Words					
♩ = 104	4/4	C major	Pop / R&B	C4 – C5 Diatonic melody	Keyboard, electric guitar, drums, percussion.

As noted in the table above, the song selection includes the hymn, “Trusting Jesus.” The following analysis, Figure 11, is a composite of the harmonic structures comparing the hymn from the hymnal and LifeWay’s arrangement for children’s choir. LifeWay kept the F major key, and the same basic harmonic structure of the original setting, but included pop music notation for guitar chord changes. When comparing the harmonic structure of the two pieces, the primary difference is the use of bVII, vi7, and dominant V⁷ in LifeWay’s arrangement of the hymn; these chords are in common use for pop music genres.

Figure 12: "Trusting Jesus" with piano accompaniment:

Trusting Jesus

IRA D. SANKEY
 Arranged by Glenn Eernisse

Smoothly ♩ = 104

mf

Gm⁷ E A BbM⁷ C⁷ F Bb/F FM⁷(no3) F Bb/F FM⁷(no3)

VERSE

mf

6

Sim - ply trust - ing ev - 'ry day,

F Eb²(6) Dm⁷ Bbm D^b E C

10

Trust - ing thro' a storm - y way;

Bb F Gm C⁷

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The melody in “Trusting Jesus” is predominantly a simple step-wise succession of a half note and quarter note. However, “A Million Ways” features an extensive amount of syncopation in the melody and in the harmony. An examination of the score below, Figure 13, shows that many of the phrases begin on the upbeat and are syncopated with the down beat in the following measure, and include syncopation within the measure itself, e.g., measures 5–6 and 10–19. One might think that such heavy syncopation for children ages six through eight might be difficult for them to learn, but in fact the children at Redland Baptist did not have any difficulty learning this material. The harmonic structure for this song also featured extensive use of seventh chords and the vi⁷ chord, common in pop/rock music genres.

Figure 13 (reproduction of the song with Roman numeral analysis added):

A Million Ways

Brett Williams

$\text{♩} = 120$

Soprano

Piano

I ii7 V I

5 VERSE

S Lord, be my strenght ev-ry morn__ ing when I wake__ up

Pno.

I V6 vi vi 4/2 ii7 I6 V

9 CHORUS

S Lord, be my rest__ ev__y night__ when I sleep__ in a mil

Pno.

I V6 vi vi 4/2 ii7 V

13

S — lion ways — fill — my days. — O Lord,

Pno.

IV I IV I

17

S — be my ev - 'ry thing. — Lord by my friend

Pno.

ii7 V I 4/2 I6 I V6

VERSE

As noted in earlier chapters, Vacation Bible School (VBS) is the common musical thread among the four churches in this study. The salient characteristic of VBS is the emphasis on a specific theme for each year. The title of each VBS is usually an indicator of the subject or geographic location of the theme. The following lists the themes of the past thirteen years, which featured country/western life, outer space, mountainous terrain, marine life, jungle life, medieval life, Japanese culture, arctic life, sports, and Hawaiian and Australian culture:

- Good News Stampede: Telling Others about Jesus (1997)
- Star Quest: Exploring our Mission with Jesus (1998)
- Mt. Extreme: Climbing to New Heights with Jesus (1999)
- Ocean Odyssey: Diving into the Depths of God's Faithfulness (2000)
- Truth Trackers: and the Secret of the Stone Tablets (2001)
- Amazon Outfitters: On Expedition with the One True God (2002)
- Kingdom Caper: Cracking the Character Code (2003)

Rickshaw Rally: Racing to the Son (2004)
 Ramblin' Roadtrip: Which Way Do I Go? (2005)
 Arctic Edge: Where Adventure Meets Courage (2006)
 Game Day Central: Where Heroes are Made (2007)
 Outrigger Island: Living God's Unshakable Truth (2008)
 Boomerang Express: It all Comes Back to Jesus (2009)

This section examines the musical aspects relating to VBS 2008, "Outrigger Island," thematically located in Hawaii.

Each VBS has six new songs: one theme song (named after the theme) and five songs for each day of the week (four upbeat songs and one ballad). To create a Hawaiian Island atmosphere, the imagery, vocabulary, and sounds were drawn from Hawaiian culture. Musically this was accomplished by using instruments associated with Hawaii, i.e. steel guitar, ukulele, and conch shell horn. The following (Table 11) summarizes the basic musical characteristics of the six songs.

Table 11: Basic characteristics of VBS 2008 songs.

Song Title	Indicated Tempo Markings	Meter	Key	Melodic Range	Recording: Instruments
Outrigger Island (Theme song)	♩ = 113 ♪ = 84	4/4 -- ♪	D major – A major	A ₃ – D ₅	Conch shell horn, steel guitar, drums, keyboard
My God is Real (day-1)	With confidence. ♩ = 128	4/4	Eb major – F major	Bb ₃ – Bb ₄	Steel drum, drums, percussion acoustic guitar.
Jesus Is (day-2)	Acoustic folk. ♩ = 110	4/4	Bb major– F major– Bb major	Bb ₃ – C ₅	Acoustic guitar, percussion, keyboard
Wiki Wiki (day-3)	Swing 16ths feel. ♩ = 84	4/4 – 2/4 – 4/4	Bb major	Bb ₃ – Bb ₄	Steel guitar, steel drum, ukulele, drums,
The Word (day-4)	Fervently. ♩ = 72	4/4	G major – A major	Bb ₃ – C ₅	Piano, acoustic guitar, percussion, strings
Let My Actions	Four/four	4/4	E major	C ₄ – A ₄	Steel guitar, drums, keyboard, guitar

Match My Passion (day-5)	groove. ♩ = 113				
--------------------------------	--------------------	--	--	--	--

The transcription below (Figure 14) is the first ten measures of the theme song “Outrigger Island” in the key of D major. The song opens with the conch shell horn on scale step $\hat{5}$, followed by percussion (not shown) and a steel guitar glissando from A_3 to A_4 (which reoccurs throughout the song) leading to the vocal parts. The audio recording features a children/youth choir singing three different vocal lines (shown in the fourth line). The top line is the part children are expected to learn in church. Children at the four research churches were not taught to sing or distinguish between vocal lines. To do so for six songs in five days would be impossible. As shown below, the time signature is 4/4, but the melody includes superimposed triplets, which the children had no difficulty learning.

Figure 14: First ten measures of “Outrigger Island.”

The musical score for "Outrigger Island" is presented in four systems. The first system includes parts for children, steel guitar, conch shell horn, and children/youth choir. The children's part features a melody with triplets. The steel guitar and conch shell horn parts provide accompaniment. The children/youth choir part features a complex accompaniment with triplets and chords. The second system continues the children's melody and the choir's accompaniment. The third system shows the children/youth choir part with the word "truth" written below the first measure. The fourth system continues the choir's accompaniment.

Day-1 song, “My God is Real,” also contained superimposed triplets throughout.

Again, the recording featured children/youth singing three separate lines, shown in the original score below (Figure 15) by smaller noteheads in m. 18 – 28 and m. 39 – 42.

Instrumentation for this song included steel drums.

Figure 15: VBS 2008, Day 1

My God Is Real

With confidence ♩ = 128 VBS 2008 - Day 1

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of 40 measures. The lyrics are: "I know my God is real, and noth-ing will change how I feel. I'll give Him my wor-ship and I al-ways will be-cause I know my God is real. Yah-weh, the Great I Am, God of our fa - thers, God of A - bra-ham. I can be-lieve there is no oth - er God, And I will be trust-ing Him no mat-ter what. Yah - weh, Yah - weh, Yah - weh is His name, Yah - weh, Yah - weh is His name. Yah - weh, Yah - weh is His name. I know my God is real, and noth - ing will change how I feel. I'll give Him my wor-ship and I al-ways will be-cause I know my God is I know my God is real. Yah - weh, Yah - weh, Yah - weh is His name. Yah - weh, Yah - weh is His name." The score includes guitar chords such as Eb, Ab, Bb, Bbsus, Cm, Dm, F, and Bb, along with performance instructions like "3rd time to Coda" and "Repeat twice (to meas. 1)".

I know my God is real, and noth-ing will change how I feel. I'll
 give Him my wor-ship and I al-ways will be-cause I know my God is real.
 Yah-weh, the Great I Am, God of our fa - thers, God of A - bra-ham.
 I can be-lieve there is no oth - er God, And I will be trust-ing Him no mat-ter what.
 Yah - weh, Yah - weh, Yah - weh is His name,
 Yah - weh, Yah - weh is His name. Yah - weh, Yah - weh is His name.
 I know my God is real, and
 noth - ing will change how I feel. I'll give Him my wor-ship and I al-ways will be-cause
 I know my God is I know my God is real. Yah -
 weh, Yah - weh, Yah - weh is His name. Yah - weh, Yah - weh is His name.

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The favorite song for VBS 2008 proved to be “Wiki-Wiki” (“wiki” means “quickly” in indigenous Hawaiian language) (Figure 16, original score). This song is so popular with the kids that some of were asking to hear it in VBS two years later. The combination of sixteenth note rhythms and the word “wiki” proved to be an agreeable combination with the children. The melody is predominantly in static or step-wise motion, and each note (mostly sixteenths) has a syllable, which makes it challenging but fun for children to learn. The song features the ukulele, steel guitar, and steel drum. Children were instructed to play “air” ukulele during the opening verses, measures 1 – 4, a progression of I-V-I repeated four times, and then toss the ukulele in the air or to someone. Many of the older children interpreted this to mean “play your air rock-guitar as wildly as you can” resulting in a comical scene that did not flow with the music at all.

Figure 16: VBS 2008, Day 3

Wiki Wiki

Swing 16ths feel ♩ = 84
VBS 2008 - Day 3

A-ya-wi-ki, B-ya-wi-ki, C-ya-wi-ki, Are the keys_ ya need for seek-ing Chris-ti-an-i-ty, If you wan-
na re-ceive_ a gift that's to-tal-ly free, If you wan-na be with Je-sus for e-ter-ni-ty. You got-ta
A-ya-wi-ki, B-ya-wi-ki, C-ya-wi-ki. A - ya-wi-ki, B-ya-wi-ki, C-ya-wi-ki.
A - ya - wi - ki, Ad - mit to God you are a sin - ner and re -
pent and turn a-way from your sin. *Quick-ly, quick-ly!* B-ya-wi-ki, Be-lieve that Je-sus is the Son of God -
_ and He gave_ His life for you and me-ee-ee-ee. C-ya-wi-ki, Con-fess your faith in Je-sus as your
Sav - ior and_ your_ Lord_ for - ev - er - more. *It is -n't trick-y!*
A-ya-wi-ki, B-ya-wi-ki, C-ya-wi-ki, Are the keys_ ya need for seek-ing Chris-ti-an-i-ty, If you wan-
na re - ceive_ a gift that's to-tal-ly free, If you wan-na be with Je-sus for e-ter-ni-ty. You got-ta
A-ya-wi-ki, B-ya-wi-ki, C-ya-wi-ki. A - ya-wi-ki, B-ya-wi-ki, C-ya-wi-ki.

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Although “Outrigger Island” music features instruments associated with the Hawaiian Islands (steel guitar, steel drum, and ukulele), some of the songs, such as “My God is Real”, bear a stronger resemblance to West Indies calypso music than to indigenous Hawaiian tradition. However, the primary purpose of VBS is not to give children an authentic ethnomusicological introduction to indigenous music from different geographic locations, but to put the gospel in an accessible format while introducing them to different ethnic, geographic, and vocational aspects of life. The primary purpose of VBS is to introduce children to the concept of conversion and why it is important to their life and well being.

To examine child conversion, it is important to understand the process of conversion, and define the nature of the relationship between God and man upon conversion.

As mentioned in Chapter Two, Southern Baptists believe the Bible teaches that man in his natural (born) state is a sinner separated from and out of fellowship with God; and unless redeemed, man will be judged and condemned to eternal separation from God and an eternity in hell. Southern Baptists believe the Bible teaches that redemption cannot be earned through good works and that God himself through grace has provided the price of redemption (death of a sinless man) through the substitutionary death of Jesus Christ. And while God as creator of all things is the natural Father of man, He is not the spiritual/personal father to an individual until that individual accepts and appropriates Christ’s death on the cross as the penalty for his own sins, i.e., believes in Christ’s work on his behalf and is converted. Southern Baptists believe the Bible teaches that Jesus Christ is the only begotten Son of God, but that converts, upon belief, are adopted into

the family of God (Strong 1960, 857). Because Southern Baptists believe that no one is born or raised a Christian, all people must be converted to escape future condemnation, even the children of Southern Baptists. It is the concept of salvation by grace (unmerited favor) and not through good works that Southern Baptists want to transmit to their children.

The Process of Conversion

Conversion “is that voluntary change in the mind of the sinner, in which he turns, on the one hand, from sin, and on the other hand, to Christ” (Strong 1960, 829). Southern Baptists view God as the active agent in the conversion process; conversion is the joining of two wills, God’s will and man’s will coming together in agreement. At the point of conversion (belief), God redeems (saves the believer from His wrath) and justifies the sinner, i.e. the believer is no longer guilty before God for past, present, and future sins (Strong 1960, 849). God reconciles the sinner to Himself, i.e. the believer is no longer an enemy to God, but a friend (Strong 1960, 777). God adopts the believer into His family which establishes a father–son relationship (Strong 1960, 857). God causes the Holy Spirit (third person of the Trinity) to indwell the believer initiating the process of sanctification, i.e. transforming the individual’s nature, will, desire, thought, speech, and behavior (Strong 1960, 869). For the believer to be transformed, he must yield himself to the authority of the Holy Spirit (Rogers 2005, 169–85). Thus, Southern Baptists define the relationship between God/the Trinity and the believer as the relationship between Savior and saved, Father and son/daughter, Friend and friend, and Master and slave, Lord and subject.

To help children understand the fundamentals of how to become a Christian and how to enter into a relationship with God, LifeWay uses the acrostic ABC—the ABC’s of becoming a Christian. A pamphlet designed to help children understand salvation and the ABCs states:

A– ADMIT: Admit to God that you are a sinner. The first people God created chose to sin and disobey God. Ever since then, all people have chosen to sin and disobey. (Romans 3:23) Repent, turn away from your sin. (Acts 3:19, 1 John 1:9). B–Believe: Believe that Jesus is God’s Son and accept God’s gift of forgiveness from sin. (Act 16:31; Acts 4:12, John 14:6, Ephesians 2:8-9). C– Confess: Confess your faith in Jesus Christ as Savior and Lord. (Romans 10:9-19, 13). (LifeWay 2008, 5)

In previous years the letter “C” stood for “Commit your faith in Jesus as your Savior and Lord.”

The ABC concept brings the child’s attention to himself as a sinner, and then to what God has done to fix the problem, i.e. send Jesus to die as penalty for all of his/her sin. The ABC is not considered “salvation by works” because it is not the price of redemption (death of a sinless man); rather, it is the means of accepting by faith the work God (Father, Son, and Holy Spirit) have done for man. The ABC concept permeates every aspect of LifeWay’s material for children, including Vacation Bible School.

At the 2009 VBS Expo., Pastor Thom Thornton of the Southern Baptist State Convention of Maryland/Delaware (SBCM/D) explained how evangelism fits in with Vacation Bible School:

Still at this point and it’s been this way for many, many, many, many years; the best evangelistic tool that we have within the churches is Vacation Bible School....One of the ways to make sure that vacation Bible school is evangelistic is to ensure that everyone involved in Vacation Bible School is trained on how to share faith with a child...When the child is going to ask that appropriate question could be during class-time, could be during snack-time, could be during craft-time.

What you don't want to happen is that one of these wonderful children ask the question and the response of the leader is "let me go get somebody. Let me go find the pastor." No, you need to make sure that everyone there is able to do that. (Thornton 2009)

The primary evangelistic tool in VBS music is the ABC song. Each year Jeff Slaughter (VBS songwriter) sets the ABCs to different music. A comparison between the lyrics for the ABC songs of 2007–09 is an example of how the same words are arranged to different music. While the melodies, tempo, and rhythms change, and the songs can make direct reference to the theme of the year, the ABC is constant. See Figure 17: "ABC Strategy" VBS 2007 (LifeWay 2007, 20), Figure 18: text of the aforementioned "Wiki-Wiki" VBS 2008 (LifeWay 2008, 20), and Figure 19: "Because" VBS 2009 (LifeWay 2009, 15).

Figure 17: "The ABC Strategy" VBS 2007

Are you ready to get in the game?
Are you ready for your life to change?
Are you ready for a winning season?
Are you ready to become a Christian?
Well, if you are, here's where you start
Lemme tell ya 'bout the ABC strategy

A—Admit to God you are a sinner
B—Believe that Jesus is God's son
C—Confess the Name and get in the game

By confessing Jesus as your Savior and Lord
The victory will be sweet and you'll have life
eternally
By following the ABC strategy

(Repeat all)
The victory will be sweet
And you'll have life eternally
By following, by following
By following the ABC strategy
Yeah...

The ABC Strategy

50's rock feel ♩ = 186

2 *f* Are you read-y to get__ in the game?__ Are you read - y for your life to change?_

6 Are you read-y for a win - nin' sea-son? Are you read - y to be - come a Chris - tian? Well,

11 *f* if you are, here's__ where you start:__ Let me tell you 'bout the A B C strat - e - gy.

15 A - Ad - mit to God that you are a sin - ner; B - Be - lieve__ that Je - sus is God's Son;

19 C - Con - fess__ the Name and get in the game by con - fess - ing Je - sus as your

22 Sav - ior and Lord. The vic - to - ry__ will__ be sweet,__ and you'll have life__ e - ter -

26 *Edim7* nal - ly by fol - low - ing the A B C strat - e - gy. *1, 2 Fsus* *F7* *2nd time D.S.* *8*

31 *3* fol - low - ing, by fol - low - ing, by

35 fol - low - ing the A B C strat - e - gy. *Bb7 (#9)* Yeah! (fall off on release)

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Figure 18: “Wiki-Wiki” VBS 2008

(Refrain)

A-ya-wiki, B-ya-wiki, C-ya-wiki
Are the keys ya need for seeking Christianity
If you wanna receive a gift that’s totally free
If you wanna be with Jesus for eternity
You gotta A-ya-wiki, B-ya-wiki, C-ya-wiki
A-ya-wiki, B-ya-wiki, C-ya-wiki

(Verse)

A-ya-wiki. Admit to God you are a sinner and repent and turn away from your sin
Quickly, quickly
B-ya-wiki. Believe that Jesus Is the Son of God and He gave His life
For you and me-ee-ee-ee
C-ya-wiki. Confess you faith in Jesus as your Savior and your Lord
Forevermore
It isn’t tricky!

Figure 19: “Because” VBS 2009

(Verse)

Because He gave His life, Because He bled and died, Because He rose again, I come

(Refrain)

And I admit to God I am a sinner and I repent and turn away from all my sin.
I believe that Jesus is the Son of God and that He came into the world to save us all.
I confess my faith in Jesus as my Savior and my Lord and I do this because of His great love

(Verse2)

Because He loves me so, Because He makes me whole, Because He is my friend I come

(Repeat refrain)

(Bridge)

For the wages of sin is death but the gift of God is eternal life through Jesus Christ

Because

Tenderly $\text{♩} = 70$

1. Be - cause He gave His life, be - cause He bled and died;
 2. Be - cause He loves me so, be - cause He makes me whole,

5 Be - cause He rose a - gain, I come. And I ad - mit
 Be - cause He is my friend, I come.

9 to God I am a sin - ner, and I re - pent and turn a - way from all my
 12 sin. I be - lieve that Je - sus is the Son of God, and that He came
 15 in - to the world to save us all. I con - fess my faith in Je - sus as my
 18 Sav - ior and my Lord, and I do this be - cause of His great love.

21 For the wag - es of sin is death,
 26 but the gift of God is e - ter - nal life through Je - sus Christ! * So will you ad -

* (continue Final Chorus in Ab)
 So will you admit to God you are a sinner?
 Will you repent and turn away from all your sin?
 Will you believe that Jesus is the Son of God,
 And that He came into the world to save us all?
 Will you confess your faith in Jesus as your Savior and your Lord?
 Will you do this, will you do this, will you do this because of His great love?

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VBS 2007 centered around sportsmanship and different sports and the ABC song uses words, such as “strategy,” “game,” “victory,” “winning season” as reference to the overall theme. The theme VBS 2008 was Hawaii and Hawaiian

culture, and the ABC song centered on the word “wiki.” The ABC song for 2009 was different from the previous VBS years in that it was a ballad and not an upbeat, rock, fast song. But in all three songs, as in all ABC VBS songs since 1998, the ABC theology and use of Admit, Believe, and Confess/Commit remains constant.

In an interview posted on YouTube, Jeff Slaughter explains his motivation for VBS music; he states:

My deepest passion is to pass on the passion to them for the Lord. To teach them about a freedom in relationship with the Lord; that it’s all about relationship, it’s not the ritual that we try—we make a list of “I have to do this, this, and this.” He says “love me with all your heart, with all your might, and all your strength, and I’ll show you the rest, as long as you seek me first.” So I tell kids, “You know, to have a relationship with somebody, it means you talk to them, you hang out with them. You know, you got to spend time talking to them. You got to listen to them. You learn the sound of their voice. When your best friend calls, they don’t have to tell you who they are, cause you know who it is. And I try to say, it’s the same thing with the Lord. When you listen to Him and you get used to hearing Him speak to your heart, you know it. You know when He’s talking to you, and when He’s telling you what to do. So, I love getting to see them get it, to see the light bulb switch on in their hearts, and their minds. To watch them walk down the isle, making a decision to follow the Lord, I still weep to watch that happen, to see the Lord moving in them, and knowing they don’t fake stuff. If it’s not real—we’ll fake it sometimes—but they don’t. (Slaughter 2008)

While the majority of the adults interviewed liked the use of contemporary/pop music for VBS, Pamela, at Redland Baptist Church did not think the music was the best; she states: “It’s trite. Usually, I mean, it’s supposed to be catchy with rhythm and all that. Is it doctrinally sound? Probably. Is it musically wonderful? No. But it’s supposed to be fun; I don’t have any say over it. So, you have to teach what’s given to you” (Pamela 2009).

Others interviewed were very pleased with the music. Music director Pastor Patrick at First Baptist of Laurel had this to say:

VBS music is pretty, I think it does a good job of teaching, reinforcing the concepts that they're learning in the discipleship portion, and giving a way to understand those things in a way they'll take home...Music just has that ability, it's repetitive, it's ingrained in you. You're more likely to walk out of worship whistling a tune than you are spouting off one of his [the Pastor's] points. I think that's cool. VBS does that for kids, they'll go all summer long, and a lot of the songs are based on scripture.

Asked how VBS music has changed over the years, Pamela at Redland Baptist Church believes "the music has gotten worse. And a lot of it is the same kind of thing, the same rhythms, not the same melodies, but similar melodies. I don't think there is a lot of difference in it. I think it's bad writing, lazy" (Pamela 2009). Shaelyn at First Baptist of Beltsville thinks it has "gotten more fun. I really like the gentleman [Jeff Slaughter] who does it. I think he does a fantastic job with the music and makes it a lot of fun" (Shaelyn 2008). Others agreed, "The music has gotten better. You can tell I like contemporary" (Rachel 2008). "The themes are geared towards what the children enjoy" (Candis 2008).

When asked about his use of pop, rock, rap, country, and other music styles from contemporary culture in VBS music, Jeff Slaughter explained:

My concept has always been, if a kid likes a song, they're going to learn it, no matter how hard it is. If they think it's cool, they'll learn it. If they think it's a "baby song," you'll never get them to learn it. And I always shoot for the fifth and sixth grade boys, to try to lock them in with it. Cause I know if I can get them in, everybody's in, everybody's going to jump onboard. Cause all the kids are looking at them. They're the standard for the cool factor. And through the years, I started putting a lot of crazy guitars in, because I know that's what turns guys on musically, and with the girls, I'm praying that the Lord gives me stuff that's going to reach all of them. But those boys are usually the leaders that the kids are looking at. (Slaughter 2008)

Asked how he knows what will engage the children, He explained:

‘Cause I’m with them all the time. I do kid events all year, I do summer camps. I’m with them all summer at camp. I’ve done 10 weeks of camp for years and years; this past summer, I cut back to 7. I’m trying to keep my finger on the pulse with them. It’s not that I listen to what they listen to all the time. I’ll listen to some of it. But I know who they’re listening to and what kind of [music]. I try to stay current with them on grooves and sounds. My thing is, you can take any kind of music—the Lord created drums, it was His idea. He put a drum in us, beating within us. He created string instruments, guitars, everything. We shouldn’t be afraid of them. I want to redeem all that for the Kingdom of God. And you can set the truth of the Word into the setting of music and redeem it. And that’s what I try to do. Most people are always really receptive to it. There’s been few through the years write me and tell me I’m evil for the kind of music I’m putting in it. But music in itself, I mean, is not evil. I like to take pop, or country, or rap, or whatever and set the truth of the Word in it. (Slaughter 2008)

When asked about their favorite activity at church, many of the children cited VBS. However, when asked about their favorite activity at VBS, many cited recreation, snacks, and crafts. Daisy (age six) described what happens at VBS; she says: “Well, we did different kinds of games with learning. And we might go to different rooms, you don’t stay in one room, and we do different kinds of crafts. We made these VBS bags. It’s like bags and you take your place, and you got to take it home” (Daisy 2009). When asked about what happens in VBS music, she responded: “Well, we sing different kinds of songs, and on one night, we got to sing on stage” (Daisy 2009).

Jackie (age nine) described VBS 2008: “There was a lot of cool decorations, and I love seeing the decorations, it was like a waterfall thing, but you know how they have those fake logs go down a big thing and get wet and that was really cool. We do some clapping with motions with the songs in the chapel and that’s really fun for

me”; and her favorite part of VBS, “Going to rec. [recreation] because it involves a little with Jesus and getting out there and having fun. And I like to move a lot” (Jackie 2009).

Kaci (age eight) described what happens in music rotation: “Well, we listen to music and them [kids on CD] singing, and then we listen to it at another time and sing it with them. And ...well, we spin around. A lot of it with your whole body, not just with your hands” (Kaci 2009). When asked what the songs were talking about, Kaci responded: “knowing Jesus” (Kaci 2009). When asked about their favorite VBS song most of the children interviewed cited the aforementioned “Wiki-Wiki” song.

At thirteen years old, Anthony had been to VBS all of his life and was now old enough to realize he had been singing very similar (or identical) words. The following is my conversation with him:

Can you tell me about VBS, ‘cause you’ve had it for so many years, right? You’ve been going to VBS how many years now?

Anthony: Most of my life.

Do you remember any of the songs?

Anthony: yes.

Can you tell me about them?

Anthony: There’s this one song, the ABC song. And this year, and then the year before that was there ... let’s see, I didn’t go last year.

So what do you think about VBS songs? Do you like them? What do they say?

Anthony: They’re just giving the basic message.

Which is?

Anthony: Message that Jesus died for you and He loves you. And the songs are kind of corny.

They are? What about them do you think is corny?

Anthony: They just do the same thing every year, the songs. They just change the lyrics.

I think the ABC song is been going for a long time? It always has an ABC song.

Anthony: or something like that.

What do you think is corny about them, the lyrics, the music, the motions?

Anthony: I think they're all together. They're not really corny, but put together they kinda are.

What did you feel like when you were let's say, 8 years old? You're 13 now. You're kind of too old for VBS anyway. Did you enjoy it when you were that age?

Anthony: Yes.

Do you think there were a lot more motions back then? Or more motions now?

Anthony: More motions now.

Do you remember any of the signs you were taught?

Anthony: Father, Son, and Holy Ghost, and the sign for Jesus.

So do you think they helped you in your Christian walk?

Anthony: kinda of in the beginning.

But not towards the end?

Anthony: No.

Why?

Anthony: it's kind of repetitive.

What year did you stop going to VBS?

Anthony: I didn't stop.

Oh, you were in the fifth–sixth grade class. So do you think that you were too old for it and would rather not go?

Anthony: Not unless my friends were there.

Not unless your friends stopped, you'd stop too?

Anthony: Yes

Some churches stop VBS at fifth grade. But on the whole, do you like it or not, do you think it's a good idea?

Anthony: It's ok. It's just one week and it's not even the whole day.

What do you like about going to church?

Anthony: I like knowing that somebody loves me no matter what.

Can you explain that?

Anthony: Like, even if I mess up. Like, sometimes when my mom is mad at me, I feel like she doesn't love me. But like, God's attitude—like, my mom loves me I know, but sometimes she doesn't show it when she's mad at me. But God's mood and stuff is the same. He might get disappointed, but He won't get, like, mad at you. (Anthony 2008)

When a child comes to the point where he realizes he has been singing similar music and the exact or very similar words for several years, it is probably a good indication he is too old for VBS. The purpose of VBS music and the ABC song is to ingrain in the child's mind that God loves them and how to become a Christian. Whether or not the child actually takes the steps necessary to appropriate the message personally is left to him.

I asked children "how does one become a Christian?" and received various answers. Some children did not know or could not explain how, while others had various understandings. For example, Bailey (age ten) said: "You have to believe in God and other things I can't remember" (Bailey 2009). Haven (age ten) said: "Christian means to believe in Christ and understand what it means to be saved. And if you want, you can even get baptized and tell the world, you're saved, and you understand that you received Him, and you just want to get it out there (Haven 2009).

Janice (age twelve) put the ABCs in her own words:

It [becoming a Christian] means that you believe that Jesus came down just for you and for your sins, and God and Him, the Trinity just loves you very much, and He wants you to feel like you're not alone and no matter what you do, He still loves you. But He really would like if you could share His Gospel, and could bring His Christianity all over the world and stuff. (Janice 2009)

Barry (age eight) had already been baptized and understood that baptism did not make a Christian, but stated that a special prayer did. The following is my conversation with him:

What does it mean to be a Christian? How do you become a Christian?

Barry: You can pray a special prayer with a pastor, and you can get baptized. But just because you get baptized doesn't mean you're a Christian.

Why not?

Barry: Because there's a special prayer you have to say to be a Christian, and getting dumped under water isn't a prayer [laughs].

What's the prayer? What's it about?

Barry: I don't really remember what it was about because I prayed it when I was five. (Barry 2008)

Many Southern Baptists would find Barry's answer troubling. The "special prayer" he's referring to is the "Sinner's Prayer," which is a paraphrase or a variation on the ABCs. However, the fact that he did not remember or could not paraphrase the content of his prayer to recall it at a later age showed he did not understand the ABCs or how to become a Christian, and yet had been baptized. Barry probably repeated after someone (the pastor) reciting the prayer to him, and was told he was now a Christian. For Southern Baptists, it is one thing if a child does not know how to become a Christian, or has a vague notion of what it means, but for a child to place his confidence in something he did in the past and not remember what it meant, would cause many Southern Baptists to question his conversion/salvation. To Southern Baptists, the ABCs are a lifelong mental/life posture toward God, "admit, believe, and confess," and not a forgettable "special prayer."

Good Works, False Conversion, and Spiritual Abortion

VBS can be a very exciting and emotionally charged time for children. However, the experiences at VBS can mislead them into false conversions if the adults do not carefully question and assess the child's reactions or intentions. Pastor Thornton discusses how teachers and parents can guard against false conversions and coercing children; he states:

We don't ask "yes-no" questions. Why do we not ask "yes-no" questions? Because the answer is always "yeah." "How many of you boys and girls would like to accept Jesus?" "Does everyone love Jesus?" [Child thinks] "If I answer 'yes' do snacks come quicker?" So what you do instead is you ask open questions. Now when you ask open questions to children, please expect the answers to be child-size answers. Don't expect this grand, great, huge answer; they're not going to give their credo of faith to you. But ask an open ended question: "What do you believe about Jesus?" See what the answer is, [if it's] "I want to be baptized." [Ask] "Why do you want to be baptized?" [Ask] open questions that they can respond to, and you can see where they are in the matter of faith.

One of the biggest mistakes we make is that we don't trust the work of the Holy Spirit, and we think somehow we have to do the Holy Spirit's work. And we don't do the Holy Spirit's work very well. So what we need to do is trust that when you're working with these children that are in your group, you have to trust that the Holy Spirit is working inside of them. So you don't have to force them into a decision that they're really not in the place to make. I've had wonderful conversations with children, when you ask them about baptism, "why do you want to accept Christ," or "why do you want to be baptized?" [They answer:] "Well, I want to take the Lord's Supper," "Because my brother was baptized." And these are fine answers; these are great answers, because it shows you where they are in faith [not ready]. Now, you can [but shouldn't] coerce that decision, you can say "well, if you accept Christ and if you say Jesus is your personal Savior, you can be baptized and you can receive the Lord's Supper." [And the child thinks:] "Wow, I get a cracker and juice." But we have to understand the work of the Holy Spirit and let the Holy Spirit work. Meet them wherever they are in the journey and help them take one step closer. (Thornton 2009)

The subject of false conversion is a sensitive one in Southern Baptist circles. Many will acknowledge that there are false converts in SBC churches. Some are willing to entertain the notion that there are false converts in their own churches, but few are willing to accept that these false converts might be some of their acquaintances, people they depend on, possibly their friends, or worse, their own children. As Pastor Thornton explained, it would be very simple to coerce a child into saying the right things, leading them to be baptized. The danger of such a situation is that the child thinks he is now a Christian, when in fact he is not.

SBCM/D worship missionary and music director at Redland Baptist Church, Pastor Bill Archer explains what happens when an individual or child responds to an emotionally charged setting where there is music, fun activities, and an appeal to conversion, such as VBS, but doesn't cognitively understand what he is doing:

When you talk about child evangelism or teenage evangelism, you have to be very careful. Where you don't put children and particular teenagers in a setting where they would naturally have an emotional response, not a heart change. Because what will happen is where we have a lot of children go through an emotional response and are told this is a conversion. And when they hit difficult times in their lives and there's nothing there for them, because they don't have that relationship [with God], they say: "Ha! Well! I don't want God, because nothing is happening here for me." (Archer 2009)

Associate Pastor at First Baptist of Laurel, Emmanuel Ephraim, compares coercing a child with "spiritual abortion," because the child grows up believing he is already a convert/Christian, which aborts the possibility of a true conversion:

First of all, I let the parents and teachers know that I do not believe in the coercion of children to make a profession of faith. To me that's spiritual abortion, you don't want that. You just keep doing what you're doing, because it's God's Spirit who ultimately leads us to the truth knowledge of the Lord Jesus Christ as Savior. And when that time comes for that child, they will ask the right questions, and the

adult will take them a step further and say “this is how I became a Christian, by praying and asking Jesus into my life. My conversion is when Jesus came and gave me new life and He will do the same for you. And if you ask him...” and you show them passages like “come unto me all you that labor and are heavy laden and I will give you rest.” And so that’s how it happens. And then the child is able to express it. Some are very excited about asking Jesus into their heart. And to make sure they didn’t do it under coercion or pressure by their brothers and sisters, we have the Children’s Membership Class in which I take them through six weeks to make sure that it’s their own knowledge that they’re acting on; they’re not doing it to please mom or dad. (Ephraim 2009)

The point of the ABCs is to help children understand that salvation is by Grace (accepting God’s unmerited favor and work of redemption) and not through a list of personal good works. Pastor Ephraim explains:

We are raised to be good, we are told God is watching and even Santa Clause has a list, if you’re good, you know, he brings you good stuff. So it sticks in a kid’s mind the way to heaven is goodness, personal goodness. So we have—and I myself because I work with children—have to find a way to erase that, and put something other than works in their minds. People don’t like me saying that, but I say it, we ought to be very careful because we have even teenagers among us in First Baptist Church who believe they’re going to go to heaven because they’re good—and we’re not doing our job right. We think the person sitting next to us in worship is a Christian, but [he] may not be. And people say “Whoa! You’re starting to witch hunt,” but I’m not. I’m just saying that the Bible says something about the weeds and the tares, that’s all I’m saying. And it’s so with the children. (Ephraim 2009)

While Southern Baptists believe that good works will never impress God enough to grant an individual eternal life with Him in heaven, there is definitely a place for good works in the Christian’s life; good works are the result of love for God and are for good citizenship. When asked how parents should teach children the difference in function between Grace and good works, Pastor Ephraim explains:

How I did it with my kids is I shared my testimony with them. I told them the best that they can do is still not good enough for God.

You're still expected to be good but that is not good enough for God. I share with them Isaiah 53 "all our righteousness are like filthy rags," and we need an untainted righteousness and that comes through only Jesus Christ. So I emphasize there is a need to be good, but that goodness is not what takes you to heaven. That goodness is what makes you a "good citizen." But the goodness that takes you to heaven is offered only through Jesus Christ, that's the way I explain it to them. I don't know any other secret way of doing it. (Ephraim 2009)

Evidence of Conversion

When asked what evidence of conversion should one see in a child, parents, pastors, and teachers emphasized a change of attitude, repentance and remorse for wrong, asking for forgiveness and willingness to forgive others, and a personal interest in Bible study. For example, Rachel, a parent and Sunday school teacher at Berwyn Baptist Church, describes what she has observed:

Subtle differences, because usually if they're going to be that young and get that kind of understanding, a lot has already been happening to lead up to that point. I think everything continues to build. I'm not sure if I see "Oh, here's an evil kid and all of a sudden, he has angel wings." No, I don't see that kind of big difference when [the child is] very young. Now with the teenagers, yeah, there's a difference. Gabby's friend [her daughter's friend] that came to church with her for a year, she was often a very angry person and very frustrated with everything in life. Now she has embraced her Savior, and He's making a difference in her life. She's becoming less angry, less frustrated. And her family is noticing huge changes in her too. So, yeah, I think when you're older, the changes are more drastic than when you're young. (Rachel 2008)

Pastor Holland explains that the evidence for children is very similar to when adults are converted:

In the same way we know there's been a true conversion in the life of an adult, which is to say there should be some fruit of a changed life. Their testimony should continually change, as every Christian's testimony should continuously change. We're not saying that

overnight they need to be a completely different person, but there should be a progressive change, some fruit of the Holy Spirit [love, joy, peace, patience, kindness, goodness, faithfulness, gentleness, and self-control] being present in their lives should be evident. And so with children we watch their behavior around other children, and the parents will hopefully notice a difference at home, and their level of obedience or at least their willingness to obey. But it is once again a matter of great sensitivity because you have other things [that] could come into play. With children there could be attention deficit disorders, and so their misbehaving could be something larger than just a spiritual matter. But, yes, there should be a change, there should be evidence, there should be fruit of the Holy Spirit in them. (Holland 2009)

Age of Accountability

An important factor to consider when discussing child conversion from the Southern Baptist perspective is the age of accountability. Senior Pastor Mark Adams at Redland Baptist Church explains what that is:

I know it's not mentioned in the Bible. Some people say it's age twelve. There is a time and it's different for all kids when they're old enough to understand and respond to God, whatever that age is, is the "age of accountability." Now, we know there is an "age of accountability" because we know on either end of that spectrum how God feels. When David's baby died, David said "I'm going to see him again," and God inspired that to be put in the Bible. We believe based on that and a couple of other passages that when a baby dies, they go to heaven, they don't go to hell. God welcomes them into His presence, because they're not old enough to understand. But then again we know there is a time when people do get old enough to understand, we do know that when people reject Jesus, they say "I don't want anything to do with you God" then God gives them what they want, and they are separated from Him for all eternity. But the Bible doesn't say where that is, and I think it's different for everyone. I've seen children as young as four and five obviously understand and respond and want it, really serious about their faith. And kids have been older too. We had a child come forward Sunday who's nine, and his brother became a Christian when he was six. It's different for different people. (Adams 2008)

Senior Pastor Beall at First Baptist of Laurel concurs:

My opinion is that that age is amazingly different among people. There's no rhyme or reason. There's no set age. I know children who have been as young as five years old, that can account to, that understand in their heart who God is and how to respond to Him. I think five is about the youngest I've ever really experienced that. There may have been one or two that might have been four-ish, but very very intellectually developed in their lives. So the age of accountability is whenever a person can understand who God is and reject Him. (Beall 2008)

Pastor Ephraim of First Baptist of Laurel explains further:

I can attempt to define it but I cannot give you a figure. Because, the Bible doesn't even have the term and that age of accountability differs from individual to individual, but historically the Jews set it at age twelve or thirteen, that's when they have a bar mitzvah, and both the Catholics and Protestants picked up on that and they added a couple of years, or maybe three, so that in the reformation theology you have Baptism of a child, and at age fifteen or sixteen there's the confirmation. They regard that, without saying so, that that child has reached accountability and therefore he is appropriating for himself what Christ did when he [child] was baptized. That's how Catholic and Reformation theology looks at it. Baptists in general, since we do not share that theology about ushering children into the kingdom through Baptism, we believe that God's grace is extended to all children until that individual reaches a level of development where they understand or are able to make decisions for themselves. Some kids can do it at age seven; other kids have to wait until a later age (Ephraim 2009).

For those children who are mentally impaired, the age of accountability may never happen (Ephraim 2009).

The implications of the "age of accountability" doctrine is that if a child is raised in a Baptist, Buddhist, Catholic, Jewish, Atheist, or Muslim home (or any other religion) dies before the age of accountability, he or she will be covered by God's grace and plan of redemption, i.e. the child goes to be with Jesus no matter what their earthly religious circumstances were. In addition to bringing the child into personal

fellowship with God, the function of child evangelism is to bring him or her to an understanding of why and what it means to be a Christian, so that their eternity as adults (after they reach the age of accountability) is not condemned.

While the ABC and ABC songs are obviously evangelistic in nature, all of the music that children are exposed to in church, whether through VBS or worship services, is supposed to help their understanding of who God is and influence them for conversion, be it hymns, contemporary music, or music specifically geared to them. The following section examines the concept of worship and how music is used for worship from the Southern Baptist perspective.

Worship and Music

Defining Worship

For Southern Baptists, music also facilitates worship, and the remainder of this chapter will examine how music helps children worship. However, to understand how music is made part of worship and how children worship with music, it is important to understand how Southern Baptists define the “who,” “what,” “where,” “why,” and “how” of worship.

The word “worship” is derived from the Old English word “*weorthscipe*,” *worth – ship*, i.e. someone or something holding *worth* (Wiersbe 2000, 20 & *Collins English Dictionary* 2006). As a verb *worship* is an action or attitude toward someone worthy of respect and honor. For Southern Baptists the only person worthy of such honor and respect is God (Father/Son/Holy Spirit). Warren Wiersbe, seminary professor, Bible expositor, and former pastor, puts forth a working definition of worship:

Worship is the believer's response of all that they are—mind, emotions, will, and body—to what God is and says and does. This response has its mystical side in subjective experience and its practical side in objective obedience to God's revealed will. Worship is a loving response that's balanced by the fear of the Lord, and it is a deepening response as the believer comes to know God better. (Wiersbe 2000, 26)

Southern Baptists worship God because of who he is, his character, and his love for his creation. Wiersbe states: "We don't worship God for what we get out of it, but because He is worthy of worship... If you worship because it pays, it won't pay" (Wiersbe 2000, 21–22). Worship involves the mind and the emotions, objective truth and subjective experience. Wiersbe explains:

If we don't submit to some kind of objective revelation, some Word from God, then our worship is ignorant and probably false. On the other hand, if we know the truth but merely go through the outward motions of worship, our worship will be hypocritical and empty...Objective truth never changes, but our understanding of it deepens and our experience of it should become more and more meaningful. Divine revelation is one thing; human realization is something quite different. The Holy Spirit doesn't violate a believer's personality, but rather uses it to express praise to God. No two Christians have identical worship experiences even though they participate in the same service, at the same time, in the same sanctuary. For that matter, no two congregations, even in the same fellowship, express the same worship while following the same liturgy. Christian worship is both individual and corporate, personal and congregational. Led by the Spirit, we have the right, even the responsibility, to express our praise to God in the manner that best reflects our individual personalities and cultures. (Wiersbe 2000, 23, 34)

I asked Pastor Holland of First Baptist of Beltsville if he thought there was an overemphasis on music as worship, he replied:

There must be, because that is what people instantly recognize as worship. That is what always comes to their mind when they hear the word "worship," is music, it's singing. But it's much more than that. So there must be an overemphasis on singing as worship. And part of

my job, frankly, is to teach the congregation that there are so many opportunities for worship, not just on a Sunday, but throughout our lives, Monday through Saturday, so many opportunities to worship the Lord. How many ways are there to express our love and gratitude to God, that's the totality of worship I suppose! (Holland, 2008)

To avoid overemphasizing music as worship in this study, the following section examines the different types of worship as stated by those interviewed.

When asked about the definition of worship, leaders and members of the four churches emphasized different aspects and types of worship. For example, music director, Pastor Patrick, at First Baptist of Laurel defines worship and distinguishes between the believer's (human) worship and how angels worship; he states:

Well, I have to give you my seminary definition: "Worship is setting our heart's affection, mind's attention on the Lord." Worship is basically recognizing who you are through God's eyes, and giving Him the praise that is due Him. If you see yourself as a perfect person and you look through your eyes at that perfect person, you're probably not going to want to praise God. If you truly surrender yourself to the Lord and see yourself through His eyes, then you will see the uncleanness. We're all born into sin and worship is our response to that. Now, there're several types of that [worship], because the angels worship God, but they have no reason to be redeemed, because their souls are perfect. Our worship is the worship of one who has been redeemed, which may be my own arrogant opinion, but I think that is a greater song, because God has done so much more for us in that redemption story. (Patrick 2009)

Music minister, Pastor Archer, at Redland Baptist Church explains that worship is a life style, not just a Sunday morning event:

Worship is an all inclusive thing. So often in churches we think of the hour on Sunday as being worship. I'm one who believes worship is what you do in all your walking-around time too; a holistic kind of thing and it basically has to deal with the focus of the devotion of your life is all worship. How you live your life is how you worship the Lord. I'm a kind of big picture person, even though it's kind of putting it into smaller pieces. And we focus on it in church life when the community gathers to worship, but the way we live our lives, with our families,

with our work, that's all part of our worship that we offer the Lord.
(Archer 2009)

Reiterating Wiersbe's understanding of worship, Senior Pastor Adams at Redland Baptist Church explained that worship is for God and not something that caters to the worshiper:

Worship is a time we set aside to gift God, it's an offering to God. I think a lot of churches get that mixed up. They tend to think that worship is for the worshiper, you want to make the worshiper happy, comfortable and everything. But I think they have it flip-flopped. Worship is for God, it's a way of saying "you are worthy Father of everything that you've done and everything that you say you are." It's teaching us about God, teaching us the ways we need to change our lives, so that our everyday life is an offering of worship to Him.
(Adams 2008)

Don, a parent and choir member at First Baptist of Beltsville, explains that worship is work; he states: "One of the Hebrew words translated as worship is 'Oved' (עבד) which primarily means 'work'. Worship is not just for Sunday, it is our life's work" (Don 2008).

School principal at First Baptist School of Laurel, Fran Wallace, makes a distinction between the words "praise" and "worship. Mrs. Wallace states:

I studied under a gentlemen who was a Baptist minister and had a certificate from Yale Divinity and was getting his doctorate. One of the things he taught, he taught the difference between "praise" and "worship." And praise is that outwardly—from my understanding and my studying—praise is that outwardly demonstration of love, adoration of Christ through movement, song, the physical, the thing has the physicality to it, that you see and hear, that's praise... [M]y understanding is that "worship" is a life style; that's your daily walk, it's your prayer life, it's your attitude, it's the way you interact with people. (Wallace 2009)

Music teacher at First Baptist of Laurel, Mrs. Wallberg, emphasizes that a person has to be a believer (convert) for worship to be valid; she explains:

Believers are the ones who worship. Non-believers are ones who might go to church and be in the church rows [pews], but their heart isn't in worship. Well, I'm sure they think it is, but it's more of something [they] do rather than something that takes every bit of you [to] express your love and honor to God. (Wallberg 2008)

When asked how and where does worship take place, members of this community stated that worship can take place just about anywhere. A parent and VBS director at First Baptist of Beltsville, Shaelyn, explained the different ways and places worship can be:

It [worship] can be one person or it can be many. It can happen in many different ways. I've worshiped quietly, by myself. And you can worship anywhere. I've worshiped by myself in the sanctuary in church and I've worshiped by myself in my car. It's a place you can go to in your mind and in your heart and you just feel the presence of the Lord. But I've also been in many situations where I've had many other people around me, and we have been just fellowshiping and talking about the Lord through conversations, and we are glorifying the Lord and worshiping Him, and that is worship with people. You can do it through song, you can do it through conversation, you can do it through prayer. So it takes place in many different ways. It's glorifying God. (Shaelyn 2008)

Pastor Patrick described how he worshiped on the particular day I interviewed him:

It's [worship] not constrained to time or space. This morning, I was worshiping as I was reading Psalms on my iPhone through the Bible Life application, while my three-year-old daughter was jumping up and down on the couch next to me. And my worship this morning came in the form of reading some scripture and then going through my prayer list, and remembering some friends who are having some troubles today, and those specific things, and sending them a text message, and praying for them through that. And thanking God for the ability to do that. That was my worship this morning. (Patrick 2009)

When asked "who can worship?" Pastor Archer from Redland Baptist explained that anyone can:

Well, just about anybody can worship. Everyone is invited to come and worship. I think the issue comes when people really don't know who or what they're worshipping, per se. I think that's a little bit of an issue. I think everybody worships, whether they worship their family, their work, they worship. And then some people worship nature, and other people worship God. Everybody worships. We're all created with a sense of worship. It's all a matter of who you worship is the key thing... I think everyone is invited to worship. But I think even those who are unbelievers can worship, even if they don't know who they're worshipping. They can kind of join in believers and focus their hearts. But to me the difference is really, from a believer's point of view, we worship someone we know, with whom we have a relationship and that an unbeliever can't do, because they don't have a relationship. The difference would be, lets say you go to a concert and there's an artist on stage, and you can so much applaud them when they're done, and you think they did a great job, but they're someone you don't know. But if you get to have a stage pass, and you get to know them, you get invited to their house, you develop a relationship with them. The next time you're sitting in the concert, your relationship is so much more deep, because you know them. (Archer 2008)

Pastor Beall at First Baptist of Laurel also outlined the difference between the convert and unconverted with respect to worship:

Everybody can worship, but not everybody believes, not everybody accepts, not everybody trusts. But everybody can worship at one point, can focus on God and recognize that He is. But there's a different level of worship, a level of total engagement comes from only those who have let Christ into their hearts, and let God be a part of their life, and has made a conscientious decision to focus on God, not for the moment but with their whole life. (Beall 2009)

Thus, for the Southern Baptists in this study, worship encompasses (or should encompass) their life work on earth, engaging their will, mind, and body, i.e., worship is a volitional, mental, and physical offering to God that outlines and defines a believer's life. Worship includes obeying God's will for one's life, singing about or to God, praying (communicating with God), studying the Bible, teaching/preaching, conversing with others about faith, or just meditating on God and His position in life. Hypothetically, if there are fifty ways to worship God, music would be one-fiftieth of

the process. However, music tends to be publically accessible, quantifiable, not to mention a little more entertaining to believers and researchers, than say, prayer or a study on the prayer lives of church members. Therefore, any study on worship music inadvertently contributes to an overemphasis on music as worship.

Having established that worship for Southern Baptists includes more than music making, the remainder of this chapter will focus on what it means for children to worship and how they can worship with music.

Children's Worship Service

A conversation at the children's worship service "PowerUp" on August 5, 2007, at First Baptist of Laurel:

Girl #1: "I don't like the adult service, I get bored."

Girl #2: "I get antsy in service. I need to at least stand up or something!"

When asked whether or not children can worship, all interviewed members of this community affirmed that children can worship; Pastor Ephraim explains:

Just as we teach children to say thank you when we give a piece of candy, we should also teach them to say thank you to God for everything. And that is how we inculcate in them the desire and ability to worship. Because if we don't do that, they will express their gratitude in the wrong direction. The unsaved person does that all the time. They will give their prayer to the wrong person when things happen in their lives. (Ephraim 2009)

For Southern Baptists there is a big difference between the worship of the unconverted and the worship of the converted adult, because the unconverted do not have a personal relationship with Jesus/God. However, for children the difference may be minimal; Pastor Ephraim explains:

There is some difference but very minimal. Because from my understanding of the Bible, all children are sacred to God, and the Lord Jesus Christ said “of such is the kingdom of heaven.” And therefore, the child is a special category of humanity; let me put it that way. We cannot—maybe people look at it from the perspective of they’re saved or not saved, Christian or not Christian, but even if I look at it from that perspective, God has extended to the child a grace which puts them in a special category. (Ephraim 2009)

Parent and VBS volunteer at Redland Baptist Church, Peggy explains what the difference is between the worship of a converted and an unconverted child; she states:

Well, I think a converted child, a child that asked Christ into their heart is going to have a better understanding of the words that they’re actually singing. Like, all of us, we sing words and we don’t really think about what they’re saying. But a child who has accepted Christ is going to think about those words a little bit more than children [who aren’t converted]. You know, children are children, and they can only be so deep, but I think they’re going to understand a little bit more of what they’re saying in their songs [if they’re converted]. (Peggy 2009)

I asked the children what it meant to worship and many said “praise God,” “singing about Him,” “praying.” The following are some of my conversations with them.

Daisy is six years old and this was her understanding of worship:

What does worship mean?

Daisy: Worship means that you praise God.

How do people worship God?

Daisy: Well, they worship God, well, there’s many ways, by praying, or by singing praises to Him. And how I like to do it is by praying.

And what do you pray about, what do you talk to Him about?

Daisy: I thank Him for my family. Sometimes I let my mommy pray. But when I pray I say “thank you for my family.” And I thank Him for the day. (Daisy 2008)

Haven is ten years old, and for her worship included not stealing:

What does worship mean?

Haven: Worship means to praise Him and do good things. Like, if I was about to steal a candy bar, you should say “I’m not going to do that because it’s wrong” and I’m going to help him. Help him understand that you shouldn’t do that, because you could get in trouble, especially if they have a camera on you. He’s probably going to get caught.

And how do people worship?

Haven: People worship by playing music on the piano, telling about the Bible for Him, and singing to Him.

How do you like to worship?

Haven: I like to worship [with] singing, anything that I can. (Haven 2009)

For Janice, twelve years old, “worship is when you praise God and you sing to Him and thank Him for everything that He’s done that—that He’s created you, that He’s made you healthy, mainly everything, because with God nothing [is] impossible” (Janice 2009).

Alanna is eight, and for her worship means singing in the children’s worship service:

What does worship mean?

Alanna: To praise God.

Is that something you like doing? How do you do that?

Alanna: By singing the songs during PowerUp. (Alanna 2009)

Although all musical activities in church for children are regarded as a form of worship, some churches create a worship service exclusively for children on Sunday morning. For the duration of this study, the only church that offered a children’s worship service was First Baptist of Laurel. The service, called “PowerUp,” takes place at the same time the adult service (sometimes referred to as “big church”) is taking place at 11 a.m. on Sunday morning. The children gather in a space the size of

two classrooms. Around sixty to seventy children between the ages of seven and twelve (first through sixth grade) attend this service and participate in classroom games, singing, creative movement and sign language for all songs. Children watch music videos and sing along. PowerUp originated at Rick Warren's Saddleback Church in California and was developed by its (former) children's pastor Craig Jutila. Saddleback is an SBC church but publishes its own material without the help of LifeWay. Pastor Beall of First Baptist of Laurel explains the origins of PowerUp:

Our leaders sort of patterned our program after what was put together and produced at the Saddleback Church. And they call it "PowerUp" and we call it "PowerUp." So we have modeled that here. And we have sent our leaders out there to be trained and work with the material. And at this point that's what we're using. (Beall 2008)

I observed PowerUp for a period of three months, June–August 2007. During the first forty-five minutes of the service children alternate between songs, Bible stories, classroom games, and occasionally, kids telling jokes and being voted for best joke of the week; they watch music videos of songs and sing along. The last fifteen minutes of PowerUP is reserved for Craig Jutila's video presentation, which is produced in a two month (eight Sundays) themed series. For the period I observed, the program was called "Interstate: One for Another"; it featured a group of adults on a road trip having to resolve space and personality issues. Each episode (each Sunday) emphasized a Bible principle, Bible memory verse, and everyday application of the principles, and was taught in a somewhat comedic, goofy setting, and with goofy interactive games. The program makes extensive use of rock music for introductory and background effects, with MTV style editing (fast-paced and disjunctive) intended to keep up with the children's short attention span while

engaging them in serious thought about the Bible and its application to their lives. As mentioned above, the first forty-five minutes of PowerUp features songs. However, the songs were not limited to SBC music but included songs from non-Baptist publishers, such as Integrity Music (Christian record company), Hillsong Publishing (Pentecostal, Australian), and Gospel Light (Presbyterian). When asked about the choice of music and its sources, Pastor Beall explained:

Well, music is not denominational. Music crosses denomination lines. I expect our people and myself to look at words and see that they express what we feel, and what we feel is important, and what we feel is Biblical. But I don't limit it to the Baptist hymnal anymore ... They [younger generation/children] need to be taught how to write their own music, how to use music for worship and how to express their faith, in music that will communicate to their generation. So that's why we have contemporary music in our church and in our children's worship. (Beall 2008)

Table 12 is a sample of the songs used in PowerUp during my observation at First Baptist of Laurel.

Table 12: Songs from PowerUp at First Baptist of Laurel

Name	Vocals	Source	Comments
Every Move I Make	Woman with children	Shout Praises Kids. Integrity Music	Kids and teens walking, playing and jumping
This is the Day	Woman and children	Hillsong Publishing Integrity Music	Rock. Kids jump up and down, spin around. Video of live concert for children with 5 people leading children in song and motion. Word on big screen
Salt and Light	Woman and children	Kids Church Two. Gospel Light.	Country/Rock.
Lord Reign in Me	Man	Kids Church Two. Gospel Light.	Rock song. Nature scenes, words on screen.
How Great is Your Love	Children	Kids Church Two. Gospel Light.	Rock song. Visualizations with words.

Worship You for Ever	Children and adults	Kids Church Two. Gospel Light.	Rock song. Visualizations with words.
More Love More Power	Woman	Kids Church Two. Gospel Light.	R&B song with visualizations and words.
Real Love	Man with children backup	Kids Church Two. Gospel Light.	Rock song, video has children singing a different song, playing like a band with real and air guitars

When asked how music programs in church benefit children, Dalton (VBS music leader, SS teacher, and parent) had this to say:

I think it's important because they may not be getting that [Gospel] outside of church and sometimes that's the only time they get to hear the message. If they're in the car or in school, depending on if it's a public school or Christian school, you know, they may not get that during the day. So when they come for that hour in Sunday school or come for that week of VBS, I think it's important for them to be immersed in it and exposed to the songs, hymns, traditional, whatever, contemporary music, to give them a chance to be exposed to it. It may be the only opportunity they get to hear the Gospel. (Dalton 2008)

Caitlin (children's ministry volunteer and parent) expressed the importance of having a service that is especially designed for children, she states:

I also think it's important because kids don't get a story tailored to them in regular church service. Sometimes it's over their head and the PowerUp and VBS and any of the children's ministries, it brings it down on their level and something they can understand. (Caitlin 2008)

Not all agree with the idea of having a separate service for children. Associate Pastor for Family Ministry at Redland Baptist Church, Bobby Cook, explains the dilemma of a children's service:

We've been talking about doing that and trying to figure out how that fits in with our philosophy of family ministry. We don't want to separate or segregate the family from each other, because all week

they're in different places. And we want church to be an opportunity where they can experience worship together. So there are some different things we've talked about. Whether we have a service where they leave outside the service and have it going on during the adult service. I've done it that way before. I've had good and bad, and kind of gone back and forth on that. But I think the best situation would be to have a service where the children and the parents are together, and worshiping, and experiencing it together, but it's very difficult to do that, and you have to do that on a level where the children understand, but also have parts of it where the adults would get something from it as well... But one of the keys for us is that we still involve children, youth of all ages in the service so that people can see them. But we also have children's moments, when we have the children come down and there's a message spoken to them, specific for them. (Cook 2008)

At Redland, the children are sometimes asked to come and sit up front while the pastor or children's minister tells and explains a Bible story or message.

A children's service is only a viable option if there is a significant number of children at the church. Churches with memberships over two hundred people would be more apt to consider an entirely separate service for children than a church with under a hundred members or churches with very few small children in the congregation. For those children who do not attend a separate service, they worship with their parents in the adult church where they are exposed to and join in singing either a traditional type of worship music (hymns and choirs) or contemporary service (choruses and bands).

Children in Southern Baptist churches are taught and encouraged to worship as adult members of the community do. For Southern Baptists, as long as a child is a child, i.e., has not reached the age of accountability, God accepts his offerings of worship through song, prayer, and other activities. When the child reaches the age of accountability, God's acceptance of his worship hinges on his conversion and submission to God's will.

In conclusion, for Southern Baptists, conversion and worship are the two most important aspects of the Christian faith. Southern Baptists will use any genre of music and any child activity to engage the children and capture their attention. Everything that Southern Baptists do with their children is to bring about an understanding of who God is and how to reconcile with Him, i.e., what it means to be a Christian and what is acceptable to God. Thus, music becomes one of the many vehicles to carry the message of God's love and redemptive plan for man.

Chapter 5: Ethnomusicological Considerations

This chapter briefly compares the SBC with other religious entities and ethnicities to show how music conveys very distinctive beliefs and cultural information to children. The chapter further examines how this study intersects with other ethnographic and educational studies of children's music, and concludes with the study's relevance to the field of ethnomusicology.

Comparable Religious Entities and Ethnicities

In this section, I begin by examining how Southern Baptist children's music compares to other religious denominations, such as Methodist, Moravian, Latter-Day Saints, Independent Baptists, and African-American Baptists. I will examine Karen Thorne's (2004) "Hearts and Hands: Building Faith and Community Across Generations Through an Integrated Approach to Worship and Education," and Arlys Fogt's (2007) "Children in Worship: The Body of Christ; Living Our Theology," both in the Methodist tradition. Amanda Minks's (2006) "Interculturality in Play and Performance: Miskitu Children's Expressive Practices on the Caribbean Coast of Nicaragua" notes children's musical practices in the Moravian church and school on Corn Island in the Caribbean. John Blacking's (1967) *Venda Children's Music* notes the importance of children's songs as a social asset. Colleen Karnas-Haines's (2005) study, "The Church of Jesus Christ of Latter-Day Saints/Mormon Children's Music: Its History, Transmission, and Place in Children's Cognitive Development," examines the LDS tradition. Jeff Todd Titon's (1988) seminal book, *Powerhouse for God: Speech, Chant, and Song in an Appalachian Baptist Church*, examines the

Independent Baptist tradition. Alphonso Simpson's (2001) study "Shine on Me: The Teaching and Learning Strategies of One Afro-American Gospel Youth Choir," examines musical practices and transmission in an African-American Baptist church.

Secondly, I examine the presence of dance and creative motion in SBC's music programs for children and compare it to other studies that examine children's dance and creative motion. I also look at the use of American Sign Language (ASL) for hearing children as described in the work of Linda Acredo and Susan Goodwyn's article (1988) "Symbolic Gesturing in Normal Infants," Joseph Garcia's (1999) *Sign with Your Baby*, and Carole Murray's (2007) *Simple Signing with Young Children*, and examine how ASL is used in SBC programs for children.

Lastly, I examine the concept of enculturation in related literature, such as Alan Merriam's 1964 seminal book *The Anthropology of Music*, Carol Robertson's (1985) article "Process of Transmission: Music Education and Social Inclusion," and the aforementioned Minks (2006), and how enculturation takes place in the SBC church community.

By comparing children's music across several denominations, it is possible to note subtle but fundamental theological differences being revealed in the songs taught to children. Karen Thorne and Arlys Fogt, both children's ministers in the Methodists tradition, examined the role of children in church, Thorne at Wesley United Church in Newfoundland, Canada, and Fogt at Greene Street United Methodist Church in Piqua, Ohio. Through an ethnographic study both examine the place of children in the adult worship service. While both of these studies do not focus on music exclusively, both mention the use of music as part of the children's experience in worship, using songs

such as “The Spirit Song” and “Seek Ye First.” Both Thorne and Fogt challenge the practice of separating children from their parents in a separate children’s church, and the exclusion of children from communion unless they have been confirmed. Both researchers/ministers created a model that gave children significant activities in the adult worship service, such as collecting a special offering for missions, setting the table for communion, reciting scripture, and singing.

In Fogt’s study, children were made the recipients of special blessing ceremonies during the year in the adult worship service, such as the first week of school through the “backpack” blessing ceremony, singing during Christmas and Easter, and playing their instruments or singing in the children’s choir, or playing in the bell choir for the congregation. Fogt hypothesizes that “authentic Christian worship happens when the church gathers in all of its diversity, complete with the presence of children, and children value the worship of God because they are connected to the faith community—the church, the body of Christ” (Fogt 2007, 3). Fogt’s model allowed the children to attend the first half of the adult service, and then participate in children’s church when the pastor of the adult church began his sermons. That is, the children were present in adult church for the praying, lighting of candles, singing, playing instruments, greeting, and collecting the offering. Fogt defines worship as “a corporate action by a faith community. The ideal is that children be present in worship, where they not only see worship modeled, but where they are also incorporated in the worship experience” (Fogt 2007, 20). Thorne challenges the exclusion of children in Holy Communion citing that if the children have been baptized (as infants) and included as part of the Body of Christ (church),

they should be allowed to participate at the communion table. She states: “For many years it had been considered appropriate to delay children’s participation in Holy Communion until after confirmation...I felt that participation in Holy Communion would offer a spiritual benefit to children” (Thorne 2004, 42); the benefit is a sensorial experience. She states: “Liturgy can indeed offer powerful experiences for all ages when it engages the whole person, utilizing their senses of sight, sound, taste, touch and smell. Holy communion, with the breaking and sharing of bread, the taste of the bread and grape juice offers an example of a rich opportunity to engage the senses offer [sic] a memorable experience within the faith community” (Thorne 2004, 36). The children sing “I’m Gonna Sit at the Welcome Table” and “Fill My Cup” while making motions with the bread and chalice of juice before and during the Communion ceremony (Thorne 2004, 45-6).

Although various sensorial experiences are the natural by-product of programs such as children’s worship service, choir, and VBS, Southern Baptists are not so much interested in giving the children the memory of a sensorial religious experience as they are in leading the children to Jesus the *person*, for a personal transforming relationship with Him.

The primary theological difference between Southern Baptists and Methodists with regards to children is the Methodists’ anti-evangelism and anti-conversion stance. Citing Parady, Thorne concurs that “Christians err in their overzealous desire to ensure that children are verbally exposed to every aspect of the faith, regardless of whether anyone is asking the question, or indeed, is interested in pursuing it. This enthusiasm often counters our knowledge of child development and accomplishes the

opposite of what we intend; that is, children become bored, frustrated, or apathetic to Christian and/or institutionalized Christian expression” (Thorne 2004, 24).¹¹ For Fogt, aggressive child evangelism is thought to be spiritually abusive, she states: “it used to be prevalent for some churches and para-church organizations to advocate the aggressive evangelization of children. Most main-line churches were opposed to this spiritual abuse” (Fogt 2007, 16). Fogt advocates a theology that teaches children are born holy, should be baptized as infants or children to be made part of the body of Christ (Fogt 2007, 30). Fogt and Thorne note two different ages for the age of accountability, at seven years (Fogt 2007, 24), and at twelve years (Thorne 2004, 9) at which point confirmation can take place. To counter child boredom and apathy, both Thorne and Fogt created models that include children in the adult Sunday worship service as active agents in communion. Fogt cites and concurs with theologian Horace Bushnell, who states;

The child is to grow up a Christian and never know himself as being otherwise. In other words, the aim, effort, and expectations should be, not, as is commonly assumed, that the child is to grow up in sin, to be converted after he comes to a mature age; but that he is to open on the world as one that is spiritually renewed, not remembering the time when he went through a technical experience, but seeming rather to have loved what is good from his earliest years. (Bushnell 1816, 4)

Fogt’s model of worship assumes that all children in church are Christians, and so there is no reason to convert them. For Thorne, if the child has been baptized, he or she is entitled to partake in communion. As Methodist practice an “open-table” theology, Thorne believes children should be included in communion at any age (Thorne 2004, 29). Fogt interviewed ten adults and ten children to understand their

¹¹ Quoting Marion Parady, *Teaching Children the Bible: New Models in Christian Education* (New York: Harper and Row, 1988) 114.

memories of church and worship; the children and adults remember the musical programs, but the children did not understand why they had been baptized. She states;

Both children and adults repeated the same memory time after time. Children's church, Christmas Eve service, Christmas programs and singing all were remembered...For at least four of the ten children and two adults, a significant image of childhood was baptism. The children could not explain why they were baptized, but remembered the process took place, and adults mentioned baptism as a significant part of remembering church though they knew the actual event was remembered only in the retelling of others. (Fogt 2007, 83-84)

As mentioned earlier, Southern Baptists practice believer's baptism, which results in a "closed table" at communion, meaning only those who have professed a commitment to Christ as their personal Savior, whether children or adults, are allowed to partake in the bread and wine (grape juice); all others sitting in church are expected to refrain.

Interestingly, while the children's programs in different denominations all involve music, song, and creative motion, the ideology and theology undergirding them is quite different. While Methodists consider Southern Baptist's (and Evangelicals in general) child evangelism programs "overzealous" and "aggressive" and deem them "spiritual abuse," Southern Baptists consider baptizing infants/children who are not cognizant of what is happening to them (and by extension partaking in the Lord's Supper) "false conversion" and "spiritual abortion."

Thus, we find that theology has a great deal of influence on what children are taught to sing in Protestant traditions. In the Methodist tradition, there are songs that emphasize communion and assert the children's right to partake in the communion table, such as the aforementioned "I'm Gonna Sit at the Welcome Table" and "Fill

My Cup.” Whereas in the Southern Baptist tradition, there are variations on the “ABC” conversion song in each year’s Vacation Bible School.

Also examining children’s music in a Protestant denomination setting is Amanda Minks’s (2006) dissertation “Interculturality in Play and Performance: Miskitu Children’s Expressive Practices on the Caribbean Coast of Nicaragua,” in which she examines multicultural and multilingual Miskitu children living on Corn Island. In this study she includes a discussion on children’s experiences as part of the Moravian church community. She explains the difference between the Moravian church and other evangelical churches on Corn Island:

Among the Miskitu Moravians, the term “Christian” is reserved for individuals who have undergone Christian instruction classes (*instruksan*) and have purified their lives of such vices as cursing, drinking, dancing, and extra-marital relations, prior to confirmation. Whereas in many evangelical churches, the adoption of Christian subjectivity comes directly through an individual’s relationship with God, Christianity in the Moravian church is socially as well as spiritually mediated. Christians-in-training reflect on and reform their lives in collaboration with the Moravian Parson (*Pasin*) and church elders (*ta uplia nani*, literally “big people”). (Minks 2006, 250-251)

Similar to the Methodist tradition mentioned above, the children’s attention is not focused on the need for conversion, but on certain behavior and a quantifiable body of religious knowledge obtained through Bible verse memorization and songs sung in Miskitu, Spanish and English; Minks explains:

The preferred songs for group singing among children and youth were chains of choruses (*cadenas de coros*) that were mostly in Spanish, accompanied by handclapping. An exception is the chorus, “Cristo no está muerto, el está vivo” (Christ isn’t dead, he is alive), which was followed by a translation into Miskitu, “Jisas pruras sa, witin kau ray sa”...During Miskitu Moravian services, Bible passages were read in both Miskitu and Spanish; in occasional joint Creole-Miskitu services, English was also added. Moravian hymns typically have the

same melodies whether the verses are in Miskitu or English (or, presumably, the original German). (Minks 2006, 253 and 256)

In traditions where conversion is not the focal point of religious instruction, it may be as John Blacking stated in his study, *Venda Children's Songs: A Study in Ethnomusicological Analysis*, that “[k]nowledge of the children’s songs is a social asset, and in some cases a social necessity for any child who wishes to be an accepted member of his own age group [italics in original], and hence a potential member of adult society” (Blacking 1967, 31). Because of the SBC focus on conversion, knowledge of specific songs is immaterial to a child being accepted as a Christian.

Another study examining children’s music in a religious setting is Karnas-Haines’ 2005 study of “primary” music at the Church of Latter Day Saints (LDS) entitled “The Church of Jesus Christ of Latter-Day Saints/Mormon Children’s Music: It History, Transmission, and Place in Children’s Cognitive Development.” One of the songs Karnas-Haines focused on is a children’s favorite called “Jesus Wants Me for a Sunbeam.” She found that this song had a long tradition in the LDS and questioned several children on their understanding of the song and interpretation of it.

During my interviews with this Southern Baptist community, I discovered that some of the parents had been taught “Jesus Wants Me for a Sunbeam” as children as well. However, LDS members fundamentally disagree with classical Christianity (Catholic, Protestant, and Orthodox) on the person and nature of Jesus Christ. LDS elder Jess Christensen explains: “Jesus Christ and Lucifer are indeed offspring of our Heavenly Father and, therefore, spirit brothers. Jesus Christ was with the Father from the beginning. Lucifer, too, was an angel ‘who was in authority in the presence of God,’ a ‘son of the morning’... Both Jesus and Lucifer were strong leaders with great

knowledge and influence. But as the Firstborn of the Father, Jesus was Lucifer's older brother" (Christensen 1989, 25–26). The LDS Church believes that whereas Jesus volunteered himself to redeem humanity, Lucifer (his brother) chose to rebel and became Satan, God's enemy (Christensen 1989, 25–26). For Protestants, Jesus Christ is part of the Godhead and the creator of and Lord over Lucifer, and therefore, Jesus is not a glorified creation, an angel, or the brother of Lucifer. While children in both the Protestant and Mormon denominations may sing "Jesus Wants Me for a Sunbeam," they are singing about two fundamentally different persons; Protestants are singing about the Creator/Redeemer, while Mormons are singing about a deified Creature/Redeemer.

Another characteristic of LDS doctrine that influences children's songs is the concept of "eternal families." As Karnas-Haines found, "through a sacred ceremony in the LDS temple a man and woman may be sealed to each other, which not only entails a marriage here on earth, but also allows the marriage to be perpetuated into the hereafter (Karnas-Haines 2005, 25). Furthermore, "a child born to sealed parents is confident in his eternal family" (Karnas-Haines 2005, 26), and consequently, the child will have confidence in his own eternity. This concept is taught to children through Primary songs, such as "Families Can Be Together Forever" (Karnas-Haines 2005, 26).

However, Southern Baptists, as other Protestants, teach that although believers will be with other *believing* family members in heaven, their earthly familial relationship or bond (e.g. husband-wife, father-child) dissolves upon death. Warren Wiersbe explains:

The future life with God is not a mere continuation of the present life only on “a higher scale.” We will maintain our identities and know each other, but there will be no more death—hence, no need for marriage and procreation. Christians do not become angels. In heaven we will share the image of Jesus Christ and be much higher than the angels (1 John 3:2). Angels appear in Scripture as men, but they are spirit beings without sexuality. It is in this regard that we will be like them; there will be no marriage or childbearing in heaven. (Wiersbe 2001, 258)

Furthermore, as mentioned earlier, Southern Baptists believe in “soul competency,” i.e., each person is responsible for him/herself before God regardless of their parent’s belief or conduct. Therefore, children’s songs about family members in relation to obtaining salvation and heaven do not exist among Southern Baptists.

Closer to the Southern Baptist tradition are Titon’s 1988 study on an Independent Baptist church entitled *Powerhouse for God: Speech, Chant, and Song in an Appalachian Baptist Church*, and Simpson’s 2001 study on an African-American Missionary Baptist church in Cheyenne, Wyoming, entitled “Shine on Me: the Teaching and Learning Strategies of One Afro-American Youth Gospel Choir.”

Jeff Titon very briefly notes the role of children at the Fellowship Independent Baptist Church. The church did not have a regular children’s choir, but children frequently participated in the worship service through “special-hymn” singing accompanied by their parents or other adults (Titon 1988, 217). Unlike Southern Baptists who produce music especially for children, i.e, LifeWay’s children’s choir music, Sunday school music, and VBS, Titon did not indicate any music dedicated for children’s use at Fellowship Independent Baptist Church. Children sing the same music adults sing, which in this church constitutes hymns.

Alphonso Simpson's (2001) study examines the children/youth choir at the New Jerusalem Baptist Church in Cheyenne, Wyoming. Simpson inquired into the musical experiences of Afro-American children in an Afro-American church. The church does not have a separate worship service for children, but did have a children's choir. The choir rehearsed and performed once a month, rehearsing on the second Saturday of the month and performing the following day, Sunday. The choir did not have an official minimum age requirement. According to the choir director: "if they [child] can walk up there and sit down by themselves without anyone holding them and babying them, they could sing" (Simpson 2001, 76); it also included teenagers as old as fifteen. The choir is accompanied by piano and drums in addition to "charismatic" and "spontaneous" accompaniment, such as "hand clapping, foot stomping, vocal outbursts of encouragement from various members of the congregation along with silent gestures confirming the acceptance of the message given in song" (Simpson 2001, 75). The choir sings, usually, up tempo contemporary gospel and hymns in three parts (soprano, alto, and tenor), and each part section has its child leader. The children are also given solo parts, and learn to lead adults in song during worship on Sunday. In addition to learning musical skills, the choir functions as an organization run by the children. During choir rehearsal, children learn to conduct business meetings, take, read, and approve minutes from the previous rehearsal, collect dues, and so forth. The only adults involved in the choir are the pianist and music director. The children learn to be attentive and obedient; they gain discipline, motivation, and participation (Simpson 2001, 74 and 108).

As with the SB children's choirs in this study, the children at the New Jerusalem Baptist Church learn to pray, memorize Bible verses, and discuss scripture during choir. Similar to my findings in the Southern Baptist community, the music director at this African-American Baptist church did not consider what she was doing with the children as "performance" and preferred the term "presentation." Simpson relates: "Shelly [director] remarked that she doesn't really get into the performance aspect of directing for the entertainment of people. She said that she presents the music and carries herself in church and out of church, with the choir and without the choir, for the sole purpose of giving God the glory."

Scholars interested in children's musical world have documented that dancing and body movement is an integral part of children's musical experience. John Blacking's in-depth study of Venda society described the *tshigombela* dance for girls during planting and weeding season (Blacking 1967, 22). For children (as well as adults) dance is a crucial component of experiencing music and experiencing life; he states: "Dance and music-making provided Venda people with experiential evidence of their system of ideas about self and other, their concept of intelligence and of the soul, and the balance that must exist between personal and corporate power" (Blacking 1967, 45).

Carol Robertson's (1985) "Process of Transmission: Music Education and Social Inclusion" describes Kassena-Nankani children imitating adults as they perform the ceremonial Jongo dance. The children are not allowed to use adult musical instruments (flutes and drums); rather they improvise by practicing on their bodies, slapping arms and thighs (Robertson 1985, 97). Karnas-Haines describes the

Primary song “Popping Popcorn” which is accompanied by jumping and hand motions (Karnas-Haines 2005, 89). Minks (2006) documents choreographed movement by children at the Moravian school on Corn Island practicing for a ceremony commemorating the Battle of San; boys form a drum battery while girls twirl batons (Minks 2006, 268-269). In comparing the music instruction at the African-American church with the public school system, Simpson notes how children are much happier when free to clap and sway to music in church-choir, than holding music books in school-choir (Simpson 2001, 102). These studies as well as the choreographed creative movement and dance in SBC children’s choir, musicals, and VBS show how important and natural it is for children to move to music.

American Sign Language (ASL)

However, the most striking aspect of SBC children’s dance and motion is the emphasis on the use of American Sign Language (ASL) or modified ASL to reinforce verbal meaning. Interspersing ASL vocabulary with creative movement (swinging/lifting arms, jumping, clapping, swaying, twirling, stepping, finger snapping) makes it part of the children’s dance experience.

The use of sign language for hearing children is a relatively recent advance in early childhood education and psychology. Pioneers in this field are psychologists Linda Acredo and Susan Goodwyn who have jointly authored numerous articles and books on the use of gestures and sign language to communicate with hearing preverbal infants beginning with “Symbolic Gesturing in Normal Infants” (1988). Educator Joseph Garcia’s (1999) *Sign with Your Baby* also explains the use of ASL for hearing infants. These researchers advocate using signs and gestures to teach

infants as young as eight months old how to communicate; infants learn signs such as eat, drink, sleep, water, milk, cereal, help, pain, thank you, and please. In her book, *Simple Signing with Young Children* (2007), educator Carol Murray explains the use of ASL with hearing toddlers, preschoolers, and young children:

The popularity of ASL has increased tremendously in the past decade. Many colleges offer ASL as a second language elective. Parents are learning about the benefits of using sign language with preverbal babies as a way to foster language and decrease frustration. Special education teachers and teachers of hearing children are experiencing the benefits of using sign language in the classroom. It is estimated that 13 million people can sign with some level of proficiency. This makes ASL the third most commonly used language in the United States. (Murray 2007, 10-11)

It is important to note that children are not learning to sign as a substitute for hearing and speaking; rather, they are learning vocabulary that aids them in spoken language acquisition. Murray reminds the reader:

A common misconception is that ASL is a signed version of English and that if you possess a sign vocabulary you can simply translate English into sign, word for word. This is not true because ASL, like all languages, has its own grammar and syntax. The only way to become fluent is to study the language and spend time with others who are fluent. Proficiency in sign language goes far beyond building a vocabulary. (Murray 2007, 10)

Similarly, the ASL instruction that accompanies SBC music for children is not intended to teach them how to communicate with deaf members of the community; rather, it is emphasizing certain words with ASL signs or modified ASL signs. A child who has spent four or five years in SBC children's choir or VBS is not going to be able to communicate through sign language, but he may learn the signs to some of the most important nouns and verbs used in SBC music, such as God, Jesus, love, Savior, friend, Abraham, grace, follow, obey, lead me, forgive, and live. In addition,

ASL introduces children to a world very different from their own; when teachers explain ASL signs, they invariably have to explain why these signs exist, i.e., that “some people cannot hear and speak and this is how they communicate.” Thus, for children, learning ASL vocabulary is an introduction to a foreign language and culture which also helps them understand their own.

Enculturation

From the examples above of children’s music in different religious denominations and ethnicities, it is clear that music and dance play a crucial role in teaching children about themselves and their immediate environment, a process that Alan Merriam in his book *The Anthropology of Music* refers to as *enculturation*, i.e., the “process by which the individual learns his culture, and it must be emphasized that this is a never-ending process continuing throughout the life span of the individual” (Merriam 1964, 146). More recently, Minks (2006) prefers the term *socialization* to describe the process by which children learn their culture; she states:

In recent discourses, the term enculturation is more often perceived as problematic in its tendency to reify culture as a fixed object to be instilled in the labile minds and bodies of children in a particular community. Enculturation obscures the processual and often conflictive nature of cultural practices...As “enculturation” has fallen out of use as an explanatory tool, “socialization” has been refigured, notably in the language socialization paradigm, to encompass interactive learning contexts in any phase of the life cycle and across age groups. (Minks 2006, 246)

Through music and musical activities children learn about Southern Baptist beliefs and expectations for their lives, church community, family, and society. Children learn how to perform music in a group, and are taught to pay attention to teachers, watch out for each other, and offer songs/dances/praises to God to the best

of their abilities because it pleases and glorifies Him. Children learn about God and what He desires of them (a thankful child, a child who asks Him for what they want/need, a child who will confide in Him, i.e., a Father-child relationship). Children are taught what kind of behavior is acceptable in church and home, how to respond to their parents, teachers, and interact with one another. Children learn how to make friends and how to build and sustain friendship. Not only do children learn about their immediate culture, but they learn about characters and stories from the Bible and ancient Near-Eastern culture. All of these concepts are reinforced through music and musical activities.

That enculturation (or socialization) is taking place in SBC churches cannot be contested. The enculturation that children receive in church not only affects their church life, but all other aspects of life outside the church, e.g., sports activities, music activities, and education. However, enculturation is limited in that it is powerless to transform an individual into a Christian. For Southern Baptists, the most that Christian enculturation can offer is a set of Biblical expectations, described behavior, and a roadmap to God (the ABCs). Adults can explain the plan of salvation, explain the need for it, and model God's love, but for a child (or adult) to personally experience God's love and begin to fulfill these expectations, he must be converted. For conversion to take place, God must personally intervene and transform the mind, heart, and life of the child, and begin to generate the aforementioned fruit of the Holy Spirit (love, joy, peace, patience, kindness, goodness, faithfulness, gentleness, and self-control). Thus for Southern Baptists no amount of enculturation or socialization can ultimately form a Christian.

Summary of Study

This dissertation showed that while the Southern Baptist Convention was born in the South, Southern Baptists are an extension of the Baptists who became prominent in sixteenth-century Europe and immigrated to North America. And while SBC church organizations and programs have adapted to accommodate the denomination's present cultural setting, current SBC theology and doctrine remains very similar to that of the founding communities, especially those of the Particular Baptist persuasion, and is very much centered on conversion, believer's baptism, and worship. Furthermore, local church autonomy has remained a constant factor of Baptist life throughout the four hundred years of Baptist history.

This study also showed that the educational agencies of the SBC are very much aware of the latest research in childhood education and development, that is, the use of learning styles, ethnic music, and ASL in the classroom, and have adapted these to accommodate SBC needs and goals in child-rearing, evangelism, missions, and church life. The study showed that the SBC will adapt and use every resource at its disposal to transmit to their children the two most important concepts, salvation/conversion (how to become a Christian) and worship (how to commune with God); music is an important tool to transmit these concepts to children.

Contributions to Ethnomusicology

This study contributes to the fields of American Studies (SBC is a denomination in the United States), Religious Studies (Protestant/Baptist), and Music Education and Child Development (children's music). However, there are four main contributions to the field of Ethnomusicology; these pertain to the importance of

scholarship in children's music, the limited effect of enculturation, a type of music I refer to as *disposable music*, and the use of ASL for hearing children's music.

This dissertation shows the importance of ethnomusicological study on children's music in a religious setting in its ability to clarify doctrinal issues that might be overlooked for the sake of generalizing a group of people, such as Protestants in general. This study shows that while the overall religious beliefs among Protestants may look similar, some fundamental differences clearly arise when examining children's music. As Carol Robertson noted: "those [researchers] who have turned to children as their teachers have found in the music of infancy a blueprint for participation in sociality" (Robertson 1985, 101). While *sociality* with fellow humans is not the only goal of Southern Baptist programs for children, that is, Southern Baptists also want to show children that fellowship (socializing) with God is possible, the *blueprints* of Southern Baptist beliefs are definitely made explicit in their children's music.

Furthermore, the study of Southern Baptist beliefs about children and music shows that while enculturation is taking place in the community, there are limitations on what enculturation can accomplish. That is, enculturation in this setting will explain to a child how he is supposed to behave and live, but is actually powerless to enable him to become what he should be. To use a colloquial expression, enculturation in this community "can lead a horse to water, but cannot make him drink." The central events/acts in Southern Baptist life, conversion and worship, can take place apart from music and musical experiences; these hinge on soul competency and divine intervention, and not proper enculturation. While music may affect the

emotions and lead a person to conversion, conversion is a cognitive undertaking, and a calculated decision that may or may never take place at any stage in life.

Furthermore, music and musical expression is only one form of worship.

Like the communities mentioned earlier, such as the Venda (Blacking 1967), LDS (Karnas-Haines 2005), and the Miskitu (Minks 2006), Southern Baptists have a body of music that is specifically for children. Unlike these communities, this body of music is not necessarily meant to outlast the generation for which it was created.

Oddly, in some cases, the music is treated as *disposable music*, and this has certainly been the case for VBS music. One has to conclude that if churches do not retain the material in their libraries after using it for one week during the summer, they have no intention of reusing or keeping it current with these same children or future generations. The disposability of the music reemphasizes that for Southern Baptists it is not the sonic aspect of the music that is most important, but the message contained in the words and the various themes emphasized from year to year.

Lastly, the use of ASL in Southern Baptist VBS and children's choir has gradually increased over the past twelve years (conversation with Pastor Holland, 2008), and is currently inseparable from the music. An examination of ASL as an integral part of choreographed dance and motion for hearing children offers the field of ethnomusicology a new way of understanding how sign language becomes part of dance, and how words (in this case, signed vocabulary) and music function in a child's musical environment, especially where content and context are paramount, as is the case for the SBC.

Future Research

This dissertation examined four churches in the State of Maryland.

Maryland's rich heritage in the founding of the early American colonies, its role in facilitating the Underground Railroad during the American Civil-War era, and the multicultural nature of the DC area as the Capital of the Nation puts the state in a culturally unique position. It would be interesting to see how Maryland SBC churches compare with states further north and with states further south and west.

Nevertheless, there is much more to do in Maryland itself. As explained in this study, Southern Baptist churches are autonomous and led by the local communities that establish them, and therefore, it is no surprise that each church takes on the cultural and ethnic attributes of its members. As mentioned earlier, Maryland has a host of African-American, ethnic, and foreign language SBC Churches. Understanding the different ways that each church has adapted their children's music programs and activities to fit their unique culture and language would provide a wealth of information not only to ethnomusicology, but to Southern Baptists themselves. For example, LifeWay publishes a Spanish version of VBS songs and it would be interesting to examine how the music and language imagery is adapted to the Spanish language and idioms. Another example is the "Language Churches Music Celebration," an annual Palm Sunday music festival sponsored and hosted by the SBCM/D and Global Mission Church (Korean). At this event, SBC churches of different ethnicities and languages in the Maryland/DC area showcase Christian ethnic music. Missionary Rolando Castro (SBCM/D) notes: "the music celebration gives churches opportunities to get together and share who they are and to teach about

their particular culture and form of worship” (Shannon Baker and Rolando Castro 2008, 6). This annual festival alone is a great opportunity for cross-cultural music analysis.

Lastly, a longitudinal study on the children interviewed in this dissertation over the remaining years of their childhood and early adulthood would be a great asset in understanding the effects of the music programs on children’s lives. A longitudinal study is the only way to measure the effectiveness of Southern Baptist programs to see if indeed they have helped the child in his or her understanding of how to become a Christian.

In closing, this study endeavors to explain how Southern Baptist theology, on the denominational and local church level, influences children and children’s music in an autonomous church setting. Because SBC churches are autonomous and at liberty to create a barrage of programs and activities for children, it is safe to assume that there is much more research territory to cover. In no way does a study of four churches exhaust all the realities or possibilities available. However, this study offers a description of the foundational theological and organizational framework that undergirds any children’s music program at a Southern Baptist Church, and illustrates how this framework functions in four local churches.

Appendix A: Baptist Faith and Message, 2000.

I. The Scriptures

The Holy Bible was written by men divinely inspired and is God's revelation of Himself to man. It is a perfect treasure of divine instruction. It has God for its author, salvation for its end, and truth, without any mixture of error, for its matter. Therefore, all Scripture is totally true and trustworthy. It reveals the principles by which God judges us, and therefore is, and will remain to the end of the world, the true center of Christian union, and the supreme standard by which all human conduct, creeds, and religious opinions should be tried. All Scripture is a testimony to Christ, who is Himself the focus of divine revelation.

Exodus 24:4; Deuteronomy 4:1-2; 17:19; Joshua 8:34; Psalms 19:7-10; 119:11,89,105,140; Isaiah 34:16; 40:8; Jeremiah 15:16; 36:1-32; Matthew 5:17-18; 22:29; Luke 21:33; 24:44-46; John 5:39; 16:13-15; 17:17; Acts 2:16ff.; 17:11; Romans 15:4; 16:25-26; 2 Timothy 3:15-17; Hebrews 1:1-2; 4:12; 1 Peter 1:25; 2 Peter 1:19-21.

II. God

There is one and only one living and true God. He is an intelligent, spiritual, and personal Being, the Creator, Redeemer, Preserver, and Ruler of the universe. God is infinite in holiness and all other perfections. God is all powerful and all knowing; and His perfect knowledge extends to all things, past, present, and future, including the future decisions of His free creatures. To Him we owe the highest love, reverence, and obedience. The eternal triune God reveals Himself to us as Father, Son, and Holy Spirit, with distinct personal attributes, but without division of nature, essence, or being.

A. God the Father

God as Father reigns with providential care over His universe, His creatures, and the flow of the stream of human history according to the purposes of His grace. He is all powerful, all knowing, all loving, and all wise. God is Father in truth to those who become children of God through faith in Jesus Christ. He is fatherly in His attitude toward all men.

Genesis 1:1; 2:7; Exodus 3:14; 6:2-3; 15:11ff.; 20:1ff.; Leviticus 22:2; Deuteronomy 6:4; 32:6; 1 Chronicles 29:10; Psalm 19:1-3; Isaiah 43:3,15; 64:8; Jeremiah 10:10; 17:13; Matthew 6:9ff.; 7:11; 23:9; 28:19; Mark 1:9-11; John 4:24; 5:26; 14:6-13; 17:1-8; Acts 1:7; Romans 8:14-15; 1 Corinthians 8:6; Galatians 4:6; Ephesians 4:6; Colossians 1:15; 1 Timothy 1:17; Hebrews 11:6; 12:9; 1 Peter 1:17; 1 John 5:7.

B. God the Son

Christ is the eternal Son of God. In His incarnation as Jesus Christ He was conceived of the Holy Spirit and born of the virgin Mary. Jesus perfectly revealed and did the will of God, taking upon Himself human nature with its demands and necessities and identifying Himself completely with mankind yet without sin. He honored the divine law by His personal obedience, and in His substitutionary death on the cross He made provision for the redemption of men from sin. He was raised from the dead with a glorified body and appeared to His disciples as the person who was with them before His crucifixion. He ascended into heaven and is now exalted at the right hand of God where He is the One Mediator, fully God, fully man, in whose Person is effected the reconciliation between God and man. He will return in power and glory to judge the world and to consummate His redemptive mission. He now dwells in all believers as the living and ever present Lord.

Genesis 18:1ff.; Psalms 2:7ff.; 110:1ff.; Isaiah 7:14; 53; Matthew 1:18-23; 3:17; 8:29; 11:27; 14:33; 16:16,27; 17:5; 27; 28:1-6,19; Mark 1:1; 3:11; Luke 1:35; 4:41; 22:70; 24:46; John 1:1-18,29; 10:30,38; 11:25-27; 12:44-50; 14:7-11; 16:15-16,28; 17:1-5, 21-22; 20:1-20,28; Acts 1:9; 2:22-24; 7:55-56; 9:4-5,20; Romans 1:3-4; 3:23-26; 5:6-21; 8:1-3,34; 10:4; 1 Corinthians 1:30; 2:2; 8:6; 15:1-8,24-28; 2 Corinthians 5:19-21; 8:9; Galatians 4:4-5; Ephesians 1:20; 3:11; 4:7-10; Philippians 2:5-11; Colossians 1:13-22; 2:9; 1 Thessalonians 4:14-18; 1 Timothy 2:5-6; 3:16; Titus 2:13-14; Hebrews 1:1-3; 4:14-15; 7:14-28; 9:12-15,24-28; 12:2; 13:8; 1 Peter 2:21-25; 3:22; 1 John 1:7-9; 3:2; 4:14-15; 5:9; 2 John 7-9; Revelation 1:13-16; 5:9-14; 12:10-11; 13:8; 19:16.

C. God the Holy Spirit

The Holy Spirit is the Spirit of God, fully divine. He inspired holy men of old to write the Scriptures. Through illumination He enables men to understand truth. He exalts Christ. He convicts men of sin, of righteousness, and of judgment. He calls men to the Saviour, and effects regeneration. At the moment of regeneration He baptizes every believer into the Body of Christ. He cultivates Christian character, comforts believers, and bestows the spiritual gifts by which they serve God through His church. He seals the believer unto the day of final redemption. His presence in the Christian is the guarantee that God will bring the believer into the fullness of the stature of Christ. He enlightens and empowers the believer and the church in worship, evangelism, and service.

Genesis 1:2; Judges 14:6; Job 26:13; Psalms 51:11; 139:7ff.; Isaiah 61:1-3; Joel 2:28-32; Matthew 1:18; 3:16; 4:1; 12:28-32; 28:19; Mark 1:10,12; Luke 1:35; 4:1,18-19; 11:13; 12:12; 24:49; John 4:24; 14:16-17,26; 15:26; 16:7-14; Acts 1:8; 2:1-4,38; 4:31; 5:3; 6:3; 7:55; 8:17,39; 10:44; 13:2; 15:28; 16:6; 19:1-6; Romans 8:9-11,14-16,26-27; 1 Corinthians 2:10-14; 3:16; 12:3-11,13; Galatians 4:6; Ephesians 1:13-14; 4:30; 5:18; 1 Thessalonians 5:19; 1 Timothy 3:16; 4:1; 2

Timothy 1:14; 3:16; Hebrews 9:8,14; 2 Peter 1:21; 1 John 4:13; 5:6-7; Revelation 1:10; 22:17.

III. Man

Man is the special creation of God, made in His own image. He created them male and female as the crowning work of His creation. The gift of gender is thus part of the goodness of God's creation. In the beginning man was innocent of sin and was endowed by his Creator with freedom of choice. By his free choice man sinned against God and brought sin into the human race. Through the temptation of Satan man transgressed the command of God, and fell from his original innocence whereby his posterity inherit a nature and an environment inclined toward sin. Therefore, as soon as they are capable of moral action, they become transgressors and are under condemnation. Only the grace of God can bring man into His holy fellowship and enable man to fulfill the creative purpose of God. The sacredness of human personality is evident in that God created man in His own image, and in that Christ died for man; therefore, every person of every race possesses full dignity and is worthy of respect and Christian love.

Genesis 1:26-30; 2:5,7,18-22; 3; 9:6; Psalms 1; 8:3-6; 32:1-5; 51:5; Isaiah 6:5; Jeremiah 17:5; Matthew 16:26; Acts 17:26-31; Romans 1:19-32; 3:10-18,23; 5:6,12,19; 6:6; 7:14-25; 8:14-18,29; 1 Corinthians 1:21-31; 15:19,21-22; Ephesians 2:1-22; Colossians 1:21-22; 3:9-11.

IV. Salvation

Salvation involves the redemption of the whole man, and is offered freely to all who accept Jesus Christ as Lord and Saviour, who by His own blood obtained eternal redemption for the believer. In its broadest sense salvation includes regeneration, justification, sanctification, and glorification. There is no salvation apart from personal faith in Jesus Christ as Lord.

A. Regeneration, or the new birth, is a work of God's grace whereby believers become new creatures in Christ Jesus. It is a change of heart wrought by the Holy Spirit through conviction of sin, to which the sinner responds in repentance toward God and faith in the Lord Jesus Christ. Repentance and faith are inseparable experiences of grace.

Repentance is a genuine turning from sin toward God. Faith is the acceptance of Jesus Christ and commitment of the entire personality to Him as Lord and Saviour.

B. Justification is God's gracious and full acquittal upon principles of His righteousness of all sinners who repent and believe in Christ. Justification brings the believer unto a relationship of peace and favor with God.

C. Sanctification is the experience, beginning in regeneration, by which the believer is set apart to God's purposes, and is enabled to progress toward moral and spiritual

maturity through the presence and power of the Holy Spirit dwelling in him. Growth in grace should continue throughout the regenerate person's life.

D. Glorification is the culmination of salvation and is the final blessed and abiding state of the redeemed.

Genesis 3:15; Exodus 3:14-17; 6:2-8; Matthew 1:21; 4:17; 16:21-26; 27:22-28:6; Luke 1:68-69; 2:28-32; John 1:11-14,29; 3:3-21,36; 5:24; 10:9,28-29; 15:1-16; 17:17; Acts 2:21; 4:12; 15:11; 16:30-31; 17:30-31; 20:32; Romans 1:16-18; 2:4; 3:23-25; 4:3ff.; 5:8-10; 6:1-23; 8:1-18,29-39; 10:9-10,13; 13:11-14; 1 Corinthians 1:18,30; 6:19-20; 15:10; 2 Corinthians 5:17-20; Galatians 2:20; 3:13; 5:22-25; 6:15; Ephesians 1:7; 2:8-22; 4:11-16; Philippians 2:12-13; Colossians 1:9-22; 3:1ff.; 1 Thessalonians 5:23-24; 2 Timothy 1:12; Titus 2:11-14; Hebrews 2:1-3; 5:8-9; 9:24-28; 11:1-12:8,14; James 2:14-26; 1 Peter 1:2-23; 1 John 1:6-2:11; Revelation 3:20; 21:1-22:5.

V. God's Purpose of Grace

Election is the gracious purpose of God, according to which He regenerates, justifies, sanctifies, and glorifies sinners. It is consistent with the free agency of man, and comprehends all the means in connection with the end. It is the glorious display of God's sovereign goodness, and is infinitely wise, holy, and unchangeable. It excludes boasting and promotes humility.

All true believers endure to the end. Those whom God has accepted in Christ, and sanctified by His Spirit, will never fall away from the state of grace, but shall persevere to the end. Believers may fall into sin through neglect and temptation, whereby they grieve the Spirit, impair their graces and comforts, and bring reproach on the cause of Christ and temporal judgments on themselves; yet they shall be kept by the power of God through faith unto salvation.

Genesis 12:1-3; Exodus 19:5-8; 1 Samuel 8:4-7,19-22; Isaiah 5:1-7; Jeremiah 31:31ff.; Matthew 16:18-19; 21:28-45; 24:22,31; 25:34; Luke 1:68-79; 2:29-32; 19:41-44; 24:44-48; John 1:12-14; 3:16; 5:24; 6:44-45,65; 10:27-29; 15:16; 17:6,12,17-18; Acts 20:32; Romans 5:9-10; 8:28-39; 10:12-15; 11:5-7,26-36; 1 Corinthians 1:1-2; 15:24-28; Ephesians 1:4-23; 2:1-10; 3:1-11; Colossians 1:12-14; 2 Thessalonians 2:13-14; 2 Timothy 1:12; 2:10,19; Hebrews 11:39-12:2; James 1:12; 1 Peter 1:2-5,13; 2:4-10; 1 John 1:7-9; 2:19; 3:2.

VI. The Church

A New Testament church of the Lord Jesus Christ is an autonomous local congregation of baptized believers, associated by covenant in the faith and fellowship of the gospel; observing the two ordinances of Christ, governed by His laws, exercising the gifts, rights, and privileges invested in them by His Word, and seeking to extend the gospel to the ends of the earth. Each congregation operates under the Lordship of Christ through democratic processes. In such a congregation each

member is responsible and accountable to Christ as Lord. Its scriptural officers are pastors and deacons. While both men and women are gifted for service in the church, the office of pastor is limited to men as qualified by Scripture.

The New Testament speaks also of the church as the Body of Christ which includes all of the redeemed of all the ages, believers from every tribe, and tongue, and people, and nation.

Matthew 16:15-19; 18:15-20; Acts 2:41-42,47; 5:11-14; 6:3-6; 13:1-3; 14:23,27; 15:1-30; 16:5; 20:28; Romans 1:7; 1 Corinthians 1:2; 3:16; 5:4-5; 7:17; 9:13-14; 12; Ephesians 1:22-23; 2:19-22; 3:8-11,21; 5:22-32; Philippians 1:1; Colossians 1:18; 1 Timothy 2:9-14; 3:1-15; 4:14; Hebrews 11:39-40; 1 Peter 5:1-4; Revelation 2-3; 21:2-3.

VII. Baptism and the Lord's Supper

Christian baptism is the immersion of a believer in water in the name of the Father, the Son, and the Holy Spirit. It is an act of obedience symbolizing the believer's faith in a crucified, buried, and risen Saviour, the believer's death to sin, the burial of the old life, and the resurrection to walk in newness of life in Christ Jesus. It is a testimony to his faith in the final resurrection of the dead. Being a church ordinance, it is prerequisite to the privileges of church membership and to the Lord's Supper.

The Lord's Supper is a symbolic act of obedience whereby members of the church, through partaking of the bread and the fruit of the vine, memorialize the death of the Redeemer and anticipate His second coming.

Matthew 3:13-17; 26:26-30; 28:19-20; Mark 1:9-11; 14:22-26; Luke 3:21-22; 22:19-20; John 3:23; Acts 2:41-42; 8:35-39; 16:30-33; 20:7; Romans 6:3-5; 1 Corinthians 10:16,21; 11:23-29; Colossians 2:12.

VIII. The Lord's Day

The first day of the week is the Lord's Day. It is a Christian institution for regular observance. It commemorates the resurrection of Christ from the dead and should include exercises of worship and spiritual devotion, both public and private. Activities on the Lord's Day should be commensurate with the Christian's conscience under the Lordship of Jesus Christ.

Exodus 20:8-11; Matthew 12:1-12; 28:1ff.; Mark 2:27-28; 16:1-7; Luke 24:1-3,33-36; John 4:21-24; 20:1,19-28; Acts 20:7; Romans 14:5-10; 1 Corinthians 16:1-2; Colossians 2:16; 3:16; Revelation 1:10.

IX. The Kingdom

The Kingdom of God includes both His general sovereignty over the universe and His particular kingship over men who willfully acknowledge Him as King. Particularly

the Kingdom is the realm of salvation into which men enter by trustful, childlike commitment to Jesus Christ. Christians ought to pray and to labor that the Kingdom may come and God's will be done on earth. The full consummation of the Kingdom awaits the return of Jesus Christ and the end of this age.

Genesis 1:1; Isaiah 9:6-7; Jeremiah 23:5-6; Matthew 3:2; 4:8-10,23; 12:25-28; 13:1-52; 25:31-46; 26:29; Mark 1:14-15; 9:1; Luke 4:43; 8:1; 9:2; 12:31-32; 17:20-21; 23:42; John 3:3; 18:36; Acts 1:6-7; 17:22-31; Romans 5:17; 8:19; 1 Corinthians 15:24-28; Colossians 1:13; Hebrews 11:10,16; 12:28; 1 Peter 2:4-10; 4:13; Revelation 1:6,9; 5:10; 11:15; 21-22.

X. Last Things

God, in His own time and in His own way, will bring the world to its appropriate end. According to His promise, Jesus Christ will return personally and visibly in glory to the earth; the dead will be raised; and Christ will judge all men in righteousness. The unrighteous will be consigned to Hell, the place of everlasting punishment. The righteous in their resurrected and glorified bodies will receive their reward and will dwell forever in Heaven with the Lord.

Isaiah 2:4; 11:9; Matthew 16:27; 18:8-9; 19:28; 24:27,30,36,44; 25:31-46; 26:64; Mark 8:38; 9:43-48; Luke 12:40,48; 16:19-26; 17:22-37; 21:27-28; John 14:1-3; Acts 1:11; 17:31; Romans 14:10; 1 Corinthians 4:5; 15:24-28,35-58; 2 Corinthians 5:10; Philippians 3:20-21; Colossians 1:5; 3:4; 1 Thessalonians 4:14-18; 5:1ff.; 2 Thessalonians 1:7ff.; 2; 1 Timothy 6:14; 2 Timothy 4:1,8; Titus 2:13; Hebrews 9:27-28; James 5:8; 2 Peter 3:7ff.; 1 John 2:28; 3:2; Jude 14; Revelation 1:18; 3:11; 20:1-22:13.

XI. Evangelism and Missions

It is the duty and privilege of every follower of Christ and of every church of the Lord Jesus Christ to endeavor to make disciples of all nations. The new birth of man's spirit by God's Holy Spirit means the birth of love for others. Missionary effort on the part of all rests thus upon a spiritual necessity of the regenerate life, and is expressly and repeatedly commanded in the teachings of Christ. The Lord Jesus Christ has commanded the preaching of the gospel to all nations. It is the duty of every child of God to seek constantly to win the lost to Christ by verbal witness undergirded by a Christian lifestyle, and by other methods in harmony with the gospel of Christ.

Genesis 12:1-3; Exodus 19:5-6; Isaiah 6:1-8; Matthew 9:37-38; 10:5-15; 13:18-30, 37-43; 16:19; 22:9-10; 24:14; 28:18-20; Luke 10:1-18; 24:46-53; John 14:11-12; 15:7-8,16; 17:15; 20:21; Acts 1:8; 2; 8:26-40; 10:42-48; 13:2-3; Romans 10:13-15; Ephesians 3:1-11; 1 Thessalonians 1:8; 2 Timothy 4:5; Hebrews 2:1-3; 11:39-12:2; 1 Peter 2:4-10; Revelation 22:17.

XII. Education

Christianity is the faith of enlightenment and intelligence. In Jesus Christ abide all the treasures of wisdom and knowledge. All sound learning is, therefore, a part of our Christian heritage. The new birth opens all human faculties and creates a thirst for knowledge. Moreover, the cause of education in the Kingdom of Christ is co-ordinate with the causes of missions and general benevolence, and should receive along with these the liberal support of the churches. An adequate system of Christian education is necessary to a complete spiritual program for Christ's people.

In Christian education there should be a proper balance between academic freedom and academic responsibility. Freedom in any orderly relationship of human life is always limited and never absolute. The freedom of a teacher in a Christian school, college, or seminary is limited by the pre-eminence of Jesus Christ, by the authoritative nature of the Scriptures, and by the distinct purpose for which the school exists.

Deuteronomy 4:1,5,9,14; 6:1-10; 31:12-13; Nehemiah 8:1-8; Job 28:28; Psalms 19:7ff.; 119:11; Proverbs 3:13ff.; 4:1-10; 8:1-7,11; 15:14; Ecclesiastes 7:19; Matthew 5:2; 7:24ff.; 28:19-20; Luke 2:40; 1 Corinthians 1:18-31; Ephesians 4:11-16; Philippians 4:8; Colossians 2:3,8-9; 1 Timothy 1:3-7; 2 Timothy 2:15; 3:14-17; Hebrews 5:12-6:3; James 1:5; 3:17.

XIII. Stewardship

God is the source of all blessings, temporal and spiritual; all that we have and are we owe to Him. Christians have a spiritual debtorship to the whole world, a holy trusteeship in the gospel, and a binding stewardship in their possessions. They are therefore under obligation to serve Him with their time, talents, and material possessions; and should recognize all these as entrusted to them to use for the glory of God and for helping others. According to the Scriptures, Christians should contribute of their means cheerfully, regularly, systematically, proportionately, and liberally for the advancement of the Redeemer's cause on earth.

Genesis 14:20; Leviticus 27:30-32; Deuteronomy 8:18; Malachi 3:8-12; Matthew 6:1-4,19-21; 19:21; 23:23; 25:14-29; Luke 12:16-21,42; 16:1-13; Acts 2:44-47; 5:1-11; 17:24-25; 20:35; Romans 6:6-22; 12:1-2; 1 Corinthians 4:1-2; 6:19-20; 12:16:1-4; 2 Corinthians 8-9; 12:15; Philippians 4:10-19; 1 Peter 1:18-19.

XIV. Cooperation

Christ's people should, as occasion requires, organize such associations and conventions as may best secure cooperation for the great objects of the Kingdom of God. Such organizations have no authority over one another or over the churches. They are voluntary and advisory bodies designed to elicit, combine, and direct the energies of our people in the most effective manner. Members of New Testament churches should cooperate with one another in carrying forward the missionary,

educational, and benevolent ministries for the extension of Christ's Kingdom. Christian unity in the New Testament sense is spiritual harmony and voluntary cooperation for common ends by various groups of Christ's people. Cooperation is desirable between the various Christian denominations, when the end to be attained is itself justified, and when such cooperation involves no violation of conscience or compromise of loyalty to Christ and His Word as revealed in the New Testament.

Exodus 17:12; 18:17ff.; Judges 7:21; Ezra 1:3-4; 2:68-69; 5:14-15; Nehemiah 4; 8:1-5; Matthew 10:5-15; 20:1-16; 22:1-10; 28:19-20; Mark 2:3; Luke 10:1ff.; Acts 1:13-14; 2:1ff.; 4:31-37; 13:2-3; 15:1-35; 1 Corinthians 1:10-17; 3:5-15; 12; 2 Corinthians 8-9; Galatians 1:6-10; Ephesians 4:1-16; Philippians 1:15-18.

XV. The Christian and the Social Order

All Christians are under obligation to seek to make the will of Christ supreme in our own lives and in human society. Means and methods used for the improvement of society and the establishment of righteousness among men can be truly and permanently helpful only when they are rooted in the regeneration of the individual by the saving grace of God in Jesus Christ. In the spirit of Christ, Christians should oppose racism, every form of greed, selfishness, and vice, and all forms of sexual immorality, including adultery, homosexuality, and pornography. We should work to provide for the orphaned, the needy, the abused, the aged, the helpless, and the sick. We should speak on behalf of the unborn and contend for the sanctity of all human life from conception to natural death. Every Christian should seek to bring industry, government, and society as a whole under the sway of the principles of righteousness, truth, and brotherly love. In order to promote these ends Christians should be ready to work with all men of good will in any good cause, always being careful to act in the spirit of love without compromising their loyalty to Christ and His truth.

Exodus 20:3-17; Leviticus 6:2-5; Deuteronomy 10:12; 27:17; Psalm 101:5; Micah 6:8; Zechariah 8:16; Matthew 5:13-16, 43-48; 22:36-40; 25:35; Mark 1:29-34; 2:3ff.; 10:21; Luke 4:18-21; 10:27-37; 20:25; John 15:12; 17:15; Romans 12-14; 1 Corinthians 5:9-10; 6:1-7; 7:20-24; 10:23-11:1; Galatians 3:26-28; Ephesians 6:5-9; Colossians 3:12-17; 1 Thessalonians 3:12; Philemon; James 1:27; 2:8.

XVI. Peace and War

It is the duty of Christians to seek peace with all men on principles of righteousness. In accordance with the spirit and teachings of Christ they should do all in their power to put an end to war.

The true remedy for the war spirit is the gospel of our Lord. The supreme need of the world is the acceptance of His teachings in all the affairs of men and nations, and the practical application of His law of love. Christian people throughout the world should pray for the reign of the Prince of Peace.

Isaiah 2:4; Matthew 5:9,38-48; 6:33; 26:52; Luke 22:36,38; Romans 12:18-19; 13:1-7; 14:19; Hebrews 12:14; James 4:1-2.

XVII. Religious Liberty

God alone is Lord of the conscience, and He has left it free from the doctrines and commandments of men which are contrary to His Word or not contained in it. Church and state should be separate. The state owes to every church protection and full freedom in the pursuit of its spiritual ends. In providing for such freedom no ecclesiastical group or denomination should be favored by the state more than others. Civil government being ordained of God, it is the duty of Christians to render loyal obedience thereto in all things not contrary to the revealed will of God. The church should not resort to the civil power to carry on its work. The gospel of Christ contemplates spiritual means alone for the pursuit of its ends. The state has no right to impose penalties for religious opinions of any kind. The state has no right to impose taxes for the support of any form of religion. A free church in a free state is the Christian ideal, and this implies the right of free and unhindered access to God on the part of all men, and the right to form and propagate opinions in the sphere of religion without interference by the civil power.

Genesis 1:27; 2:7; Matthew 6:6-7,24; 16:26; 22:21; John 8:36; Acts 4:19-20; Romans 6:1-2; 13:1-7; Galatians 5:1,13; Philippians 3:20; 1 Timothy 2:1-2; James 4:12; 1 Peter 2:12-17; 3:11-17; 4:12-19.

XVIII. The Family

God has ordained the family as the foundational institution of human society. It is composed of persons related to one another by marriage, blood, or adoption.

Marriage is the uniting of one man and one woman in covenant commitment for a lifetime. It is God's unique gift to reveal the union between Christ and His church and to provide for the man and the woman in marriage the framework for intimate companionship, the channel of sexual expression according to biblical standards, and the means for procreation of the human race.

The husband and wife are of equal worth before God, since both are created in God's image. The marriage relationship models the way God relates to His people. A husband is to love his wife as Christ loved the church. He has the God-given responsibility to provide for, to protect, and to lead his family. A wife is to submit herself graciously to the servant leadership of her husband even as the church willingly submits to the headship of Christ. She, being in the image of God as is her husband and thus equal to him, has the God-given responsibility to respect her husband and to serve as his helper in managing the household and nurturing the next generation.

Children, from the moment of conception, are a blessing and heritage from the Lord. Parents are to demonstrate to their children God's pattern for marriage. Parents are to

teach their children spiritual and moral values and to lead them, through consistent lifestyle example and loving discipline, to make choices based on biblical truth. Children are to honor and obey their parents.

Genesis 1:26-28; 2:15-25; 3:1-20; Exodus 20:12; Deuteronomy 6:4-9; Joshua 24:15; 1 Samuel 1:26-28; Psalms 51:5; 78:1-8; 127; 128; 139:13-16; Proverbs 1:8; 5:15-20; 6:20-22; 12:4; 13:24; 14:1; 17:6; 18:22; 22:6,15; 23:13-14; 24:3; 29:15,17; 31:10-31; Ecclesiastes 4:9-12; 9:9; Malachi 2:14-16; Matthew 5:31-32; 18:2-5; 19:3-9; Mark 10:6-12; Romans 1:18-32; 1 Corinthians 7:1-16; Ephesians 5:21-33; 6:1-4; Colossians 3:18-21; 1 Timothy 5:8,14; 2 Timothy 1:3-5; Titus 2:3-5; Hebrews 13:4; 1 Peter 3:1-7.

Appendix B: Interview Questions for Children

General

- What's your name?
- How old are you? What grade?
- What kind of music do you like listening to at home?
- Do you have a favorite song? Why?
- What does the song talk about? Explain.
- What do you like to do when you hear music? Sing with the music, dance?
- Do you have a favorite instrument? What is it?
- When do you like to sing/play/listen to music?
- What do you like the most about singing/playing/listening to music?
- Do you like singing by yourself or with other children?

Church Life:

- What's the best thing about coming to church?
- What is your favorite activity in church (e.g., Sunday school, 'Power Up', VBS, Choir, AWANA, outdoor games, basketball camp, etc)?
- Do you sing in children's choir? Do you like it?
- What about choir do you like?
- Can you tell me what happens in VBS music class?
- Can you tell me about the music; is it fast, slow, exciting, boring, loud, soft, funny, or sad?
- What do the songs talk about? What do you learn from them?
- What do you do in children's 'Power Up'? Can you tell me what you learn?
- Can you tell me about the music in 'Power UP'?
- What do the songs talk about?
- Do you go to AWANA? What do you do in AWANA?
- What kinds of songs do you sing in AWANA?

About God

- Who is God? What's He like?
- Why do some people call Him "Heavenly Father"?
- Who is Jesus and why do people sing about Him?
- What does it mean to be a Christian?
- How do you become a Christian?
- Why do you come to church?
- What does 'worship' mean?
- How do people 'worship'?
- Do you 'worship'? How?

Appendix C: Interview Questions for Parents/Pastors/Teachers

Church in general: worship service

- Why is music important in church life? Is it important in the Christian life? Why?
- What kind of music do you listen to (for worship or entertainment)?
- What about the piece makes it right for you or for Christian use?
- What characteristics of music are most important to you? Lyrics, style, tempo, form, melody, harmonies, volume, instruments...?
- Do you have any formal training in music?
- What does worship mean to you?
- How would you characterize the worship music at your church?

Children Specifically

- Is worship something children can do? Can unconverted children worship?
- What do you think children can learn or gain from worship music?
- How long have you been teaching children music in church? How did you start?
- How do you think the children benefit from these activities, VBS, Choir, Children's worship service, musicals?
- Do you think music contributes to the child's awareness of God? How?
- Do you think music contributes to the child's self esteem? How?
- Why do you use creative movement and American Sign Language?
- What's your opinion on the music that's published for children to use, VBS, choir...etc.?
- Do you look for or prefer Baptist approved material? What are your criteria for children's music?
- What's a child's sense of who they are in the church / in God's eyes? Do you think music shapes a child's identity
- What's your opinion about child evangelism and child evangelism through music?
- Do you ever find doctrinal problems in the music you teach, words or music? Example?
- How do you think children are converted? What evidence should you see of a conversion?
- What role, if any, does music play in child conversion?

Background and Doctrine

- How did you become a Christian?
- What do you think a "position in Christ" means?
- How does that differ from "experience in Christ"?
- How is conversion different from "religious experience"?
- What is God's relationship to children, converted and unconverted?
- What does the "age of accountability" mean?
- Why are you a Baptist?

- Why do you come to church? What does church mean to you?
- What's your view of a child in the Baptist Environment?
- What is your understanding of child salvation or child Christian doctrine?
- Explain the Christian view of God as father, what does "sonship" and adoption mean?

Appendix D1, D2, D3: LifeWay Children's Conference

Handouts

D1: Learning Approaches

Learning Approaches

Approach	Description	Applications
Verbal	Uses language to express ideas and understand others.	Writing in a journal Reading books Listening to a story Telling about an experience
Logical	Uses reasoning and logical problem solving. Thinks mathematically.	Making projects Following a plan Looking for patterns Solving brain teasers
Visual	Forms images of the world in the mind.	Expressing ideas without words (drawing, photos) Playing board games
Physical	Uses his body to make something or solve a problem.	Using movement Enacting a play Engaging in active games
Musical	Is sensitive to music, rhythm, and beat.	Creating songs Playing instruments Appreciating different kinds of music and songs
Relational	Gets along and works well with others.	Working with others on projects Cooperative group learning Discussing problems
Reflective	Knows who she is and what she can and cannot do.	Keeping a journal Writing about self Choosing to do a task alone Sharing a special hobby.
Natural	Sensitive to God's creation and has an ability to identify things in nature.	Caring for plants and pets Taking nature walks Making collections of natural items

Teaching Children: Laying Foundations for Faith, page 30.

. . . But I Know What I Like

“Show Me”

I like to *see* things. I Like:

- looking at pictures.
- studying maps.
- working puzzles.
- making and analyzing charts.
- drawing diagrams and pictures.
- creating puzzles, mazes, and other visual learning games.
- designing posters.
- painting murals.
- watching videos and dramas.
- demonstrations.

“Tell Me”

I like to listening, talking and using words. I Like:

- using books.
- writing or telling stories and poems.
- keeping diaries.
- writing scripts.
- listening to Bible stories.
- playing word games.
- listening to instructions.
- doing case studies.
- giving or hearing reports.
- brainstorming.

“Let Me Try”

I like action—moving and doing. I Like:

- touching, smelling, and feeling objects.
- participating in drama.
- using puppets.
- pantomiming.
- singing songs that allow movement.
- taking tours.
- playing musical instruments.
- active games.
- working with clay and models.

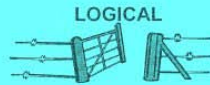
Gateways to Learning Bible Truth



NARRATIONAL

Definition: Tell children the Bible story.

Example:



LOGICAL

Definition: Present the biblical concept using analysis or reasoning.

Example:



QUANTITATIVE

Definition: Use measurements to teach the Bible content.

Example:



FOUNDATIONAL

Definition: Explore the "Why" of the Bible passage.

Example:



AESTHETIC

Definition: Appeal to the senses and artistic expression to teach the biblical concept.

Example:



EXPERIENTIAL

Definition: Provide hands-on experiences.

Example:



COLLABORATIVE

Definition: Utilize small group activities, making sure each child participates in the learning.

Example:

From *Multiple Intelligences*, Howard Gardner

LifeWay Kids

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