



1-1-1949

The Place of Music in the Religious Education of Children

Naomi Frances Canine
Butler University

Follow this and additional works at: <http://digitalcommons.butler.edu/grtheses>

 Part of the [Music Education Commons](#), and the [Religion Commons](#)

Recommended Citation

Canine, Naomi Frances, "The Place of Music in the Religious Education of Children" (1949). *Graduate Thesis Collection*. Paper 321.

This Thesis is brought to you for free and open access by the Graduate Scholarship at Digital Commons @ Butler University. It has been accepted for inclusion in Graduate Thesis Collection by an authorized administrator of Digital Commons @ Butler University. For more information, please contact fgaede@butler.edu.

(This certification-sheet is to be bound with the thesis. The major professor should have it filled out at the oral examination.)

Name of candidate:

Rosmi Canine

Oral examination:

Date *April, 29, 1949*

Committee:

O. Skelton, Chairman

Wm. T. Kellott

Frank J. Abbott

Thesis title:

*The Place of Music
in the Religious Education
of Children*

Thesis approved in final form:

Date *April, 29, 1949*

Major Professor *O. Skelton*

(Please return this certification-sheet, along with two copies of the thesis and the candidate's record, to the Graduate Office, Room 105, Jordan Hall. The third copy of the thesis should be returned to the candidate immediately after the oral examination.)

THE PLACE OF MUSIC
IN THE RELIGIOUS EDUCATION OF CHILDREN

by
Naomi Frances Canine

A thesis submitted in partial fulfillment of the
requirements for the degree of Master of Science
in Religion

Division of Graduate Instruction
Butler University
Indianapolis, Indiana
1949

LD
701
B62A
C336

TABLE OF CONTENTS

MUSIC	page iii
INTRODUCTION	1
Chapter	
I. THE RELATIONSHIP OF MUSIC AND RELIGION	4
II. VALUES OF MUSIC IN EDUCATION	28
III. THE TASK OF THE CHURCH	42
IV. SELECTING HYMNS FOR CHILDREN'S WORSHIP	53
V. TECHNIQUES IN TEACHING	65
CONCLUSION	85
BIBLIOGRAPHY	88

MUSIC

How many of us ever stop to think
Of music as a wondrous magic link
With God; taking sometimes the place of prayer,
When words have failed us 'neath the weight of care?
Music, that knows no country, race or creed,
But gives to each according to his need.

-- Anonymous

INTRODUCTION

"Only the best is good enough for our children." How true this saying is! However, there are comparatively few people who will make the least effort to put this standard into effect. Practically every person recognizes the importance of religious growth and would agree that "only the best is good enough for our children" in their religious education, yet they are not greatly concerned with improving the situation. They do not realize their personal responsibility. In fact, they may even evade any discussion in the matter by shifting the responsibility to religious leaders.

Because of its close relationship to religion and because of its values in education, music is one of the important vehicles in religious growth. In recent years educators have endeavored to improve their music in the public schools. The results merit recognition. While the church has made progress in the music for its children, the improvement has not been as rapid as that of the public school with its trained and experienced music teachers. To a certain extent the church has followed along after secular education, but it could take more advantage of the study and research of school music. Perhaps the chief reason for the slower advancement is that it has not recognized the importance of music in its educational program. At times teachers have even haphazardly picked out the hymns as they hurry in ten minutes late for the worship in the church

school. They will complain that they do not have enough time. Everyone will agree with them, but that situation makes still more important the fact that only the best in music is good enough for our children in their religious growth.

The purpose of this thesis is to point out the importance of music in the religious education of children and to encourage the church to become aware of its task and its possibilities with its music so that music becomes a more effective aid in religious training.

Since it would be impossible to cover the entire scope of this subject, there are certain limitations to be made. Religious education will refer to religious education as it is carried on through the regular program of the church school. Furthermore, the church will be limited to the Protestant non-liturgical church.

All of us are to 'become as little children' and all of us certainly need religious education, but 'children' in this research includes those from the kindergarten through the junior department. Because of the more necessarily informal music in the nursery and pre-kindergarten these groups have been directly omitted from this study.

Much has been written about music in religion and also about music in education. However, knowledge from the study of these two areas will become valuable only in so far as it is put into practice and only in so far as it influences the lives of the children.

In exploring this topic it has seemed advisable to first give some insight into the relationship of music and religion in life situations of Bible times and of today. Since music is also in education, statements of educators are next presented to verify its values as they are integrated in the whole personality of the child. With its place of importance in both religion and education music should logically be valuable in religious education. Its development in this phase of education is largely the task of the church with the chief agency, the church school, facing the direct responsibility especially for the children's program.

Inasmuch as hymns are the nucleus of the music for children criteria are set forth to aid in their selection, and a survey was made of the use of the best hymns in the junior department of the church school.

Many interesting activities associated with hymns and other musical possibilities are suggested. It is hoped that the techniques mentioned will aid in making teaching more effective. Thus music will become a more vital ingredient in Christian education.

CHAPTER I

THE RELATIONSHIP OF MUSIC AND RELIGION

In order to understand the place of music in the religious education of children it is first necessary to understand the relation of music to religion in general. Such a study leads to a deeper appreciation of music and religion and to a broader insight into the effect of music in the expression of religious ideals. Life itself -- both present and past -- forms the basis for this background.

Of all the interests of mankind there are none which are closer together than religion and music. Religion deals with life, and the most perfect symbol of life is music.¹

It is God who is the Creator of this great symbol. He has put it everywhere. Just as man does not create electricity but merely discovers it and uses it, so man does not create music but only finds it out.²

The words of the poet, J. G. Brainerd, follow:

God is its author and not man; He laid
The keynote of all harmonies; He planned
All perfect combinations, and He made
Us so that we could hear and understand.

According to John Harrington Edwards, the science and art of music do not by any means reveal all that God is. How-

¹Stanley Armstrong Hunter, Music and Religion (Cincinnati: The Abingdon Press, 1930), p. 41.

²Cynthia Pearl Maus, Christ and the Fine Arts (New York: Harper and Brothers Publishers, 1938), p. 20.

ever, the boundless realm of accordant and melodious sound indicates a Creator, whose nature is filled to overflowing in the love of audible beauty through His provision in the structure of the universe and of man for the making of harmony and melody in the world. " 'Everything that the sun shines on, sings,' and sings of the Great Musician."¹

Music is not only a creation of God, but it is also, says Martin Luther "the fairest and most glorious gift of God." He further states: "Kings and princes and great lords should give their support to music. Music is a discipline; it is an instructress; it makes people milder and gentler, more moral and more reasonable." Then he thought again and added: "Music has often given me new life and inspired me with a desire to preach."² In addition to this conception of music Luther recognized its great importance when he declared:

I am strongly persuaded that after theology there is no art that can be placed on the level with music; for, besides theology, music is the only art capable of affording peace and joy to the heart, like that induced by the study of the science of divinity.³

This leader of the greatest of all religious reformations was faced with the problem of finding a way to disseminate the principles of his movement. Many people could

¹Ibid., p. 19.

²Rev. Robert B. Whyte, "Religion and Music," Music Educators Journal, XXXII (June, 1946), p. 21.

³Thomas Bruce McDormand, The Art of Building Worship Services (Nashville: Broadman Press, 1942), p. 25.

not read or write. Of those who could read many would be disinterested and unimpressed. How could he transmit his message in order to compel attention, to arouse emotional response, and to insure retention? The story is told that one day Luther heard a boy singing outside his study window. He listened. As he listened he thought that that which had attracted and moved him so greatly would in turn attract and move others. He correctly estimated the force of committing his teachings to song, and the results certainly justified his procedure.¹

Thus music proved to be the most practical means of teaching religion that Luther could use. Hence it should be a unique method of religious instruction today. It should not only be for adults but also for children. "There is no more effective way to make religious teaching attractive than to set it to music." People seldom quote the sermons they hear or the religious literature they read, but it is not uncommon that some one may start singing at any opportune time or place.²

Ministers desire to make the best use of God's gift of music for the purposes of true religion. Dr. William P. Merrill, pastor of Brick Church, Fifth Avenue, New York, has well said:

¹Earl Enyeart Harper, Church Music and Worship (Cincinnati: The Abingdon Press, 1924), pp. 51-52.

²Ibid., pp. 52-53.

In the long and varied story of man's soul development, music holds an honored place. It is the one art which has maintained a close intimacy with religion, and has always filled an indispensable place in worship. There is nothing in the vast realm of man's interests so closely akin to his religion as his music. Music can render to the soul of man to-day, in its efforts to find expression for its most real and deep feelings, an immeasurable service, needed as never before. For it is characteristic of the religious life of the present that it distrusts definitions and formulas, yet craves expression. Music comes nearer than anything else man knows to expressing the inexpressible.¹

Since music is vitally a part of the religious life of all people, it certainly should be related to the religion of children and be a vehicle of expression in their religious experience. It should hold an honored place in every service for the children as well as in the regular church service.

A definition of music seems lifeless and cold with the endeavor to put into writing something that defies descriptive words. It is something sublime and otherworldly. Elizabeth Shields refuses to give an answer to the question "What is music?" but she would leave the answer to "those who have companioned with hermit thrushes, listened to anthems in forests, and, in imagination, heard the echoes of the choir invisible -- to those who seem to have found music a touchstone which brings them closer to the infinite."²

Although there are those who prefer to illustrate or explain the use of music rather than attempt to define it, yet

¹Hunter, op. cit., p. 10.

²Elizabeth McE. Shields, Music in the Religious Growth of Children (Nashville: Abingdon-Cokesbury Press, 1943), p. 11.

Webster gives the following definition for music:

The science or art of pleasing, rhythmic, or intelligible combination of tones; the art of making such combinations, especially into compositions of definite structure and significance, according to the laws of melody, harmony, and rhythm; the art of inventing or writing, or of rendering, such compositions, whether vocal or instrumental.¹

All of these phases of music are included in this study to a certain extent, but the chief concern will be the singing of hymns -- hymns which are especially suitable for the religious growth of children.

Charles Kingley writes:

There is something very wonderful in music. Words are wonderful enough, but music is more wonderful. It speaks not to our thoughts as words do; it speaks straight to our hearts and spirits, to the very core and root of our souls. Music soothes us, stirs us up; it puts noble feelings into us; it melts us to tears, we know not how. It is a language by itself, just as perfect in its way as speech, as words; just as divine, just as blessed.²

As a teaching vehicle music is of interest because it expresses feeling. Hence through music the appreciation of religion may be guided, developed, and expressed. Therefore music demands expression, but music is more than expression of feeling. John Edwards believes that it also demands cooperative will, imagining, and understanding. He says that "nothing but soul can put soul into music, and the soul is God's work. The more of God there is in the composer or performer, the loftier

¹ Webster's New International Dictionary, 2 ed.

² Maus, op. cit., pp. 21-22.

and purer the strain."¹ In unbelief there is no praise. The true Author of harmony and melody reserves these priceless boons as favors to those who take the Giver with the gift.

The influence of music on ideals, ideas, and moods proves to be one of the mightiest factors in human life. "For the average youth there is probably no other such an agent for educating the heart to love God, home, country and for cadencing the whole emotional nature, as music," states G. Stanley Hall.² Thus in addition to being a teaching vehicle music becomes an educational vehicle of great significance in life at its best.

Practically every discussion of music implies the life that Jesus refers to as the more abundant life. Those who appreciate music quickly perceive that the principles on which it is based are really the principles of life. Even the definition of music in the dictionary could be applied here. Dr. Merrill in his sermon, "The Parable of Harmony" explains that music illustrates and illumines the way to solve the problem that each individual and all society faces of bringing order, divine order, and harmony into the world. The glory of every true song and symphony lies in the perfect blending of many voices and themes into an artistic whole. It is necessarily an adventure in cooperation.

Imagine the confusion that reigns in the hall before the orchestra starts to play. This discordant, distracted scene resembles ordinary life as it is today.

¹Ibid., p. 21.

²Ibid., p. 22.

Members of the orchestra stroll in upon the stage, walk about, seat themselves, one here, one there; gradually the seats upon the stage are filled. But each man seems busy with his own thoughts and themes. There is a tuning of instruments, a running over of motives and bits of difficult work, discordant in the extreme, interesting only because it suggests the harmony that is to come.¹

Soon there is a change. When the conductor enters and raises his baton, there is silence. Then the members swing into some majestic movement with its "volume of perfect harmony rising aloft and bearing our thoughts and emotions with it into a higher world of joy." This unity and harmony is a picture of life as it should be.

But the world is still in the tuning-up stage. How can harmony come? Music answers the question by saying that each person must fill his own place and play his part rightly. If one player is missing, the perfect harmony is spoiled. Even every note is essential. No one should think that his part is so little that he could drop out and not be missed. Also each player must subordinate his playing to the interest and beauty of the whole. In God's great orchestra he must learn to care more for the general effect than for his part. This true spirit shines beautifully in John the Baptist. He gladly played a humbler part and took a lower place in order that God's great melody might be carried on to nobler and higher outworking through Jesus Christ. Next comes the final and decisive element of harmonious music which is that all players must be responsive to the leader. God,

¹Hunter, op. cit., p. 46.

who made life, will lead in the living of it, if he is given a chance. In his church he would gather those who would follow his leading that they might practice together and learn to play their parts in unity and harmony as he leads.

What a glorious achievement it would be if some time we should all pause a moment in our mad, self-absorbed playing, and, seeing the Divine Leader standing ready, should follow his beat and fall into rhythm and melody of his great life-theme of love! What music it would make! That is what it means to be a Christian! To do his will, to play our part in his way, not our own.¹

Music will unify the inner spirit of the individual, and if a response were made to it, it would unify society. Because of its power of unification it teaches the principles of cooperation, which are elements of religion.

The poetess, Celia Thaxter, in "The Voice of God" writes:

If God speaks anywhere, in any voice,
 To us his creatures, surely here and now
 We hear him, while the great chords seem to bow
 Our heads, and all the symphony's breathless noise
 Breaks over us, with challenge to our souls!
 Beethoven's music! From the mountain peaks
 The strong, divine, compelling thunder rolls;
 And "Come up higher!" are the words it speaks,
 "Out of your darkened valleys of despair;
 Behold, I lift you up on mighty wings
 Into Hope's living, reconciling air!
 Breathe, and forget your life's perpetual stings, --
 Dream, folded on the breast of Patience sweet;
 Some pulse of pitying love for you may beat."²

Religion and music hold important places in the development of each other and in spiritual growth. Each

¹ Ibid., pp. 41-50.

² Maus, op. cit., pp. 20-21.

fills an instinctive need of every individual. This relationship has not been formed just in recent years, but it has been recognized throughout the ages. To understand the possibilities of music in religion some reasons why these interests have long been interwoven should be considered. In the first place, music is a unifying medium of expression. It does not depend on words to make its appeal to human emotions. It speaks to hearts in a universal language which transcends national and racial barriers. Since true religion is universal in its appeal, too, there is a bond that exists between the two. They go hand in hand. Religion is expressed in music that appeals to both the young and old, to both the rich and the poor of all the world. Secondly, music is an aid to social development. Have you heard the workers on the railroad track? The thud of the tamper and the clang of steel are rhythmic sounds which not only serve to unify the movements in packing the earth but also serve as a medium of drawing the group together socially. When workman sing together labor is lessened and toil is sweetened. Religion certainly needs an art that can in addition to drawing a person nearer to God draw people nearer to each other. The hearts and minds of singers may be bound together by songs of praise that rise to God like incense. Thirdly, music is a medium of conveying information. Two little girls were overheard singing impromptu as they were swinging. They were talking to each other, but their conversation was in song. Information was coupled with music as

the swing rocked to and fro. Comments on the day and its activities and their love for mother were sung in quick succession. There seemed to be a simple opera under the trees. Hymns should convey information, too. Lastly, music appeals to the emotions. It can permeate the atmosphere to suggest quiet, reverence, joy, sadness, wonder, or the desire to serve God. Undoubtly religion has a use for music that stirs emotions. Briefly stated, this universal language, which aids in social development, serves as a medium of conveying information, and yet appeals to the best emotions is surely closely correlated with religion.¹

Music is an essential part of life. Records prove that wise men of all times and all countries have considered it a necessity of public welfare rather than a luxury in living.² There could be no record as great as the Holy Scripture itself to show the importance of music in life. The study of the meaningful experiences of the Bible reveal the fact that "often the life of the Book is set to music."³

The Israelites, under the leadership of Moses, used both vocal and instrumental music as a way of praising God for the deliverance from the cruel bondage suffered in Egypt.⁴

¹ Shields, op. cit., pp. 21-24.

² Lillian L. Baldwin, "Why Teach Music in the Public Schools?" Music Supervisors Journal, XXVI (October, 1939), p.25.

³ Edwin Holt Hughes, Worship in Music (Cincinnati: The Abingdon Press, 1929), p. 17.

⁴ Harper, op. cit., p. 29.

They sang, "I will sing unto the Lord, for he hath triumphed gloriously: the horse and his rider hath he thrown into the sea" (Ex. 15:1). This song was made into a refrain by the prophetess, Miriam, and the other women who followed her. They had timbrels in their hands as they danced with joy (Ex. 15:20,21). There is glorious assurance in these words of the children of Israel: "The Lord is my strength and song, and he is become my salvation: he is my God, and I will prepare him an habitation; my father's God, and I will exalt him" (Ex. 15:2). The lawgiver, Moses, later writes and sings a song (Deut. 32:1-43) that has its notes of majesty and has such confessions as "For their rock is not as our Rock, even our enemies themselves being judges" (Deut. 32:31).

Ideals of God's greatness and of the certainty of his providence shine forth even amid sentiments that appear to be vengeful. For example, the song of Deborah and Barak shows this radiance in such verses as "They fought from heaven; the stars in their courses fought against Sisera" (Judg. 5:20) and in the even higher and deeper words: "So let all thine enemies perish, O Lord: but let them that love him be as the sun when he goeth forth in his might" (Judg. 5:31). The theme of the song would be: "Praise ye the Lord for the avenging of Israel, when the people willingly offered themselves" (Judg. 5:2).¹

David, the sweet singer of Israel (II Sam. 23:1),

¹Hughes, op. cit., pp. 17-18.

the skillful harpist, and the writer of many of the Psalms, used music not only to express his praise and thanks to God in hours of triumph, joy, and victory but also to voice his lament in plaintive melody and song in many hours of woe, penitence, and sorrow that he experienced. He certainly recognized the importance of music, because he made arrangements for the service of praise in the sanctuary. There were many descendants of Levi whom he "set over the service of song in the house of the Lord" (I Chron. 6:1-31). He asked the Levites to appoint their brethren to be singers with instruments of music, psalteries and harps and cymbals, sounding, by lifting up the voice with joy" (I Chron. 15:16). They appointed as chief musicians Heman, Asaph, and Ethan to be singers and to sound brass cymbals. Other brethren were also appointed to certain duties. Chenaniah instructed about singing. Several played instruments (I Chron. 15:17-24). "Thus all Israel brought up the ark of the covenant of the Lord with shouting, and with sound of the cornet, and with trumpets, and with cymbals, making a noise with psalteries and harps" (I Chron. 15:28).

David composed a song of deliverance (II Sam. 22) and of his last words (II Sam. 23:1-7). His activities in music are referred to by Amos (6:5), Ezra (3:10), and Nehemiah (12:24, 36, 45, 46).¹

¹John D. Davis, The Westminster Dictionary of the Bible (Philadelphia: The Westminster Press, 1944), p. 133.

Job, a majestic book of the Old Testament, describes the creation very effectively. The seven days and nights of silence of the alleged friends of the patriarch was broken when one of them, who was usually wrong, touched an amazing note of reverence and secured the rejoinder from the Lord to Job: "Where wast thou when I laid the foundations of the earth? . . . When the morning stars sang together and all the sons of God shouted for joy" (Job 38:4,7).

Is it not a representation that when God tossed planets out into the vast spaces, they took up their march to the music of the spheres? And is it not scientifically as well as reverentially true that the infinite procession of the worlds must evoke matchless harmonies?¹

The Psalms were compiled as a hymn book for the Temple worship. They give artistic and full expression to the profoundest experiences of people of the most advanced religious thought.² If their history could be fully uncovered, it would be learned that many of the psalms were written originally for the purposes of song. One of these -- the twenty-fourth psalm -- has had its familiar vogue for thousands of years. Even its closeness to the matchless and tender twenty-third psalm could not conceal its majesty. It was a song that "came out of the glad and reverent heart of life." The Israelites thronged the paths along the mountain ways. There was

¹ Hughes, op. cit., pp. 15-16.

² Harper, op. cit., p. 29.

chorus singing and antiphonal singing. The throng sang, "The earth is the Lord's, and the fulness thereof; the world, and they that dwell therein. For he hath founded it upon the seas and established it upon the floods" (vv.1,2). Then comes the responsive singing. On the right are the questions: "Who shall ascend into the hill of the Lord? or who shall stand in his holy place" (v.3)? The left answered: "He that hath clean hands and a pure heart; who hath not lifted up his soul unto vanity, nor sworn deceitfully" (v.4). Approaching the glorious walls of their city, the choruses sang, "Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in" (v.7). They reverted again to holy question and holy answer: "Who is this King of glory?" sounded on the right, while on the left came the reply: "The Lord of hosts, he is the King of Glory" (v.10). This great day in the life of the people found its setting in music. It was through the portals of song -- sacred song -- that the kingdom sought its king.¹

For every new experience there was "a new song." As the experiences became greater and finer the songs mounted to the higher life. "In the night his song shall be with me" (Ps. 42:8). With that assurance the vigil is shortened and the pain is eased.²

Music is eternal. The final day of God's victory and

¹ Hughes, op. cit., pp. 19-21.

² Ibid., p. 18.

peace is to be lived with music, because "the ransomed of the Lord shall return, and come to Zion with songs and everlasting joy upon their heads: they shall obtain joy and gladness; and sorrow and sighing shall flee away" (Isa. 35:10).¹

Instrumental music also was important in Old Testament times. Religion was the inspiration for its development, and it in turn serves as a means of expressing religion. In many verses it is used in connection with singing. An interesting study of the musical instruments of the Bible has been made by John Stainer. In his book Music of the Bible he classified the instruments as they would be grouped in an orchestra of today. First he discussed what has been learned concerning the string instruments. He began with the instrument which is mentioned first in the Bible. Jubal "was the father of all such as handle the harp and organ" (Gen. 4:21). He states that there were different kinds of harps. The Hebrew name for this one was 'kinner'. Some scholars believe it was a lyre.² It is mentioned in the Old Testament thirty-five times.³ It helped on many occasions but chiefly in joyous ceremonies and as an accompaniment to prophecy.⁴

Of more elaborate character and of greater capabilities in pitch and tone was another harp, the 'nebel', which is not

¹ Ibid., p. 19.

² John Stainer, The Music of the Bible (New York: The H. W. Gray Co., 1914), p. 13.

³ Ibid., pp. 219-221.

⁴ Ibid., p. 23.

mentioned until I Sam. 10:5.¹ It is believed to be the veritable harp of the Hebrews. It was not too large, because it is frequently mentioned as being carried in processions.² It is mentioned twenty-two times in the Old Testament.³

These two principle instruments of the string group were anciently consecrated to sacred uses,⁴ but they were not restricted to worship. Isaiah complains,

Woe unto them that rise up early in the morning that they may follow strong drink; that continue until night, till wine inflame them! And the harp (kinnor) and the viol (nebel), the tabret, and pipe, and wine, are in their feasts: but they regard not the works of the Lord, neither consider the operation of his hands (Isa. 5:11,12).⁵

After the explanation of various stringed instruments and their Biblical significance Mr. Stainer discusses the wind instruments. Chief among these was the 'khalil', which may have been a flute or an oboe but probably the latter. It is translated a pipe. It appears only five times in the Old Testament. The Jews used it on occasions that were similar to those in which the ancient oboes had an important place. It was used most often during seasons of pleasure. With the cry "God save king Solomon" the people were promised a prosperous and peaceful reign. Their joy was shown by their music -- "the people piped with pipes, and rejoiced with great joy" (I Kings 1:39,40). The 'khalil' was sometimes used for funerals, but it was most commonly used as a recreation and an amusement when

¹Ibid., p. 28.

²Ibid., pp. 36-37.

³Ibid., pp. 219-221.

⁴Ibid., p. 83.

⁵Ibid., p. 40.

traveling or walking especially when the thousands were making their regular journeys, which were rigidly prescribed by law, to Jerusalem. "Ye shall have a song, as in the night when a holy solemnity is kept; and gladness of heart, as when one goeth with a pipe to come into the mountain of the Lord, to the mighty One of Israel" (Isa. 30:29).¹

Included in the section of wind instruments is also the trumpet, which would be grouped in the brass section of an orchestra of today. The names of the three important Hebrew trumpets were 'keren', 'shophar', and 'khatsotrah'. The first was really the natural horn of an animal. It is mentioned only once in the Bible. After giving the list set aside by David to play the 'keren', the historian says, "All these were the sons of Heman the king's seer in the words of God, to lift up the horn. . ." (I Chron. 25:5). It might be translated as cornet in Dan. 3:5.²

The 'shophar' must have been the most commonly used trumpet for it appears twenty-nine times from the book of Exodus to the book of Zechariah. Its exceedingly loud sound issuing from the thick cloud of Sinai with the thunders and lightnings rolling around the holy mount made all the camp tremble (Ex. 19:16). Ehud, after ridding Israel of a tyrant, blew a 'shophar' in order to gather the people to seize the fords of Jordan toward Moab (Judg. 3:27). Gideon (Judg. 7:18, 19), Saul (I Sam. 13:3), and many other warriors used this

¹Ibid., p. 101.

²Ibid., p. 153.

trumpet to rouse and assemble the people against enemies. However, it was not confined to military use for "David and all the house of Israel brought up the ark of the Lord with shouting, and with the sound of trumpet" (II Sam. 6:15). It is mentioned three times in the Psalms (47:5, 81:3, 150:3). The 'shophar' is especially interesting, because it is the only Hebrew instrument whose use on special sacred occasions seems to be retained today.

The 'khatsotrah', which is referred to eighteen times in the Old Testament was probably a straight trumpet with a bell or "pavillon". Moses received specific directions for making and using it (Num. 10:2).¹ The last time it is mentioned in the Scripture is in Hosea (5:8, 8:1) where it is to be used with the 'shophar' as a warning to the wicked Israel of the approaching visit of God.²

In addition to the string and wind instruments there are also the percussion instruments. Cymbals were used solely for religious ceremonies -- the return of the Ark from Kirjath-jearim (I Chron. 15:16,19,28), the dedication of Solomon's Temple (II Chron. 5:13), the restoration of worship by Hezekiah (II Chron. 29:25), the laying of the foundation of the second Temple (Ezra 3:10), and the dedication of the wall of Jerusalem (Neh. 12:27). Certain Levites were set aside as cymbalists as in I Chron. 16:42. The supposition is that cymbals were not commonly used by Jews as dance accompaniment.³

¹Ibid., pp. 153-157.

²Ibid., p. 162.

³Ibid., p. 173.

It was a 'toph' which Miriam used to lead the song and dance on that day of rejoicing over what God had done for the Israelites (Ex. 15:20). The antiquity of this instrument is proved by its mention in Gen. 31:27 where Laban rebukes Jacob for his manner of leaving. An honorable departure would have been accompanied by mirth, "and with songs, with tabret, (toph) and with harp (kinnor)."

The principal percussion instrument is the drum, but it is impossible to know whether the Hebrews used it as well as using the 'toph',¹ which may be translated as the tambour, tabret, timbrel or hand-drum. However, it could be stated that the necessity of portable instruments would eliminate some types of drums from use.²

Music was important in the worship of the temple.

Mr. Stainer writes:

It would not be difficult to form an opinion of the general effect of Temple music on solemn occasions if we know the grand musical results of harps, trumpets, cymbals, and other simple instruments, when used in large numbers simultaneously, or in alternating masses. It is easy to describe it in an offhand way as barbarous. Barbarous in one sense, no doubt, it was; so, too, was the frequent gash of the uplifted sacrificial knife in the throat of helpless victims on reeking altars. Yet the great Jehovah Himself condescended to consecrate by His visible Presence ceremonies of such sort, and why may we not believe that the sacred fire touched the singers' lips and urged on the cunning fingers of harpists, when songs of praise, mixing with the wreathing smoke of incense, found their way to His throne, the outpouring of true reverence and holy joy? If one of us could now be transported into the midst of such a scene, an overpowering sense of awe and sublimity would be inevitable. But how much more must the

¹ Ibid., p. 188.

² Ibid., p. 183.

devout Israelites themselves have been affected, who felt that their little band -- a mere handful in the midst of mighty heathen nations -- was, as it were, the very casket permitted to hold the revelation of God to man, of Creator to His creatures; and could sing in the Psalmist's words, which now stir the heart and draw forth the song, how from time to time His mighty hand had strengthened and His loving arm had fenced them! Let us try and enter into their inmost feelings, when the softest music of their harps wafted the story of His kindness and guidance from side to side of their noble Temple, or a burst of trumpet-sound heralded the recital of His crushing defeat of their enemies, soon again to give place to the chorus leaping from every heart, "Give thanks unto the Lord, His mercy endureth forever."¹

Therefore "Israel learned to sing 'the Lord's song', whether in a foreign land where harps were hanging upon the willows, or in its own borders when all the instruments of music were brought forth for the accompaniment of praise." By its guideposts of song a Bible concordance may direct a reader through the ancient records. After a journey through the pages the conviction comes that "the thought of God stirs the moods out of which the true music of the soul must come."²

What are some of the religious effects of music? The statement "When the minstrel played, the hand of the Lord came upon him" refers to an incident in Elisha's life. Three kings were in a desperate critical situation. They came to the prophet for counsel, but he could not help them. He felt his own need of inspiration and said, "Bring me a minstrel." The music inspired him, and he spoke words of leading and light (II Kings

¹Ibid., pp. 213-214.

²Hughes, op. cit., p. 19.

3:6-20). The Divine Spirit had been received through the medium of music.

There are some instances in the life of Saul that illustrate the effective ministry of music. Samuel, the prophet, recognized the need of the young king for inspiration for his tasks. Following the coronation he said, "Thou shalt meet a company of prophets coming down from the high place with a psaltery, and a tabret, and a pipe, and a harp, before them; and they shall prophesy: And the Spirit of the Lord will come upon thee, and thou shalt prophesy with them, and shalt be turned into another man" (I Sam. 10:5,6). With the sound of music in Saul's ears the divine afflatus descended upon him. Later Saul was afflicted by a melancholy mood from which relief and restoration to spiritual health came through David's music. "David took a harp, and played with his hand: so Saul was refreshed, and was well, and the evil spirit departed from him" (I Sam. 16:23).

Thus through musicians came Divine inspiration and also the expulsion of the spirit of evil. Surely life can have no greater benefits than these: The gift of spiritual enlightenment, the release of the highest faculties quickened into their noblest exercise, and the banishment of every evil force which hinders and degrades and destroys the most fruitful development and expression of the soul of man. It is the glorious ministry of music to confer these wondrous blessings.¹

In the New Testament the first introduction is to vocal music. People had long waited for the Messiah. Then one night the Child came, while in the heavens choirs were repeating, "Glory to God in the highest, and on earth peace

¹Whyte, op. cit., p. 19.

among men of good will." It is no marvel that music is associated with Christmas. "When the tiny feet of the Babe of Bethlehem came down to our human life to show us the way back to God they marched to the music of the angels."¹

There is another New Testament picture over which to pause reverently. As they came to the closing moments of the Last Supper, Jesus and his disciples sang a hymn together before going out to the Garden of Gethsemane. "Surely, Jesus would not have led his disciples in song at a time like this had he not found in music a reverent and adequate means of worship and communion." They probably had often lifted up their voices in song as they walked and talked together. Thus they would more fully and effectively voice the spiritual experiences and emotions aroused and awakened in them by the "messages and revelations so freely and intimately vouchsafed them from God."²

Jesus was aware of a greater function of music than just the singing which would be limited to joyous occasions. Paul and Silas understood a deeper meaning of song, too. After the cruel treatment of the day they could still pray and sing praises to God in prison (Acts 16:25).³

The apostle Paul stresses music. In one letter he exhorts readers to find exhilaration of soul "in psalms and

¹Hughes, op. cit., p. 16.

²Ibid., pp. 29-30.

³Harper, op. cit., p. 30.

hymns and spiritual songs, singing and making melody in your heart to the Lord" (Eph. 5:19). In another letter he recommends song as a method of instruction and mutual inspiration. "Let the word of Christ dwell in you richly in all wisdom; teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord" (Col. 3:16). From experience the truth and wisdom of these statements of the apostle may be learned by all.¹

The Christian Church was taking form and acquiring self-consciousness. Its example was both the Temple worship and the Master whose life and teachings gave it birth. In it there was singing of songs and playing of instruments. Then the gospel message spread to other lands. As Christians multiplied upon the earth, "music went everywhere as the handmaiden of the church."²

In fact, those who study the history of music discover that the church was the parent of music. For centuries and generations it was the sponsor of practically all music.³ Edwin Holt Hughes says that "without question Christianity could well be called the singing religion."⁴

Because religion expresses so much of its sentiment, appreciation, and even doctrine through music and because it

¹ Whyte, op. cit., p. 21.

² Harper, op. cit., p. 30.

³ Frederick Fay Swift, "Church Choirs and the School Music Program," The School Musician, XX (November, 1948), p. 16.

⁴ Hughes, op. cit., p. 32.

has long been interwoven with music, these two great interests are certainly inseparable. As an aid to religion music should continue its development of the appreciation of religious ideals and its imparting religious information to an even greater extent in our day. If it is to serve in this capacity, it must become an important vehicle in religious education. If it is to make successful progress, the children must be considered in its program.

CHAPTER II

VALUES OF MUSIC IN EDUCATION

A study of the values of music in education will aid in determining the definite place that music holds in religious education. It will provide a better understanding of music as a factor in everyday living. It will reveal the importance of the subject in life through testimonies of not only teachers of music but also other educators for they, too, have a great opportunity to observe the effect of music on the boys and girls with whom they come in contact. Education, in the true sense of the word, is closely connected with religious education. In fact, it will be noted in most instances that the words 'religious education' could be used as well as just the word 'education', which refers in this chapter to general education.

Education, like many useful forces, defies successful definition. Anything that can be defined is limited and finite. Education is unlimited, infinite, and indefinable. But whether it be "the ability to live completely" or "the harmonious development of all of our powers," whether it is classical and cultural or practical and vocational, education is concerned with the harmony of living, the glory of imagination, the exaltation of creation, the beauty of color and sound, and the sweetness of life and light. And after all, these really constitute the basis of music. Therefore, music is at the founda-

tion of all education.¹

Since "education exists wholly and solely for the sake of life" its values to be valid must be human values. That which does not serve the ends of fuller and better living deserves no place in its program. A particular study is valuable only to the extent that its mastery will enable the individual to live more completely and richly; to be a happier, stronger, better, more cooperative person; to be more successful in the great business of being human. In themselves skill, knowledge, and subjects have no value, but all such things are worth mastering and worth having in so far as they enable people to live more satisfying, more worthy lives, and "in so far as they release human and spiritual quality."² If there is any subject which is worth mastering for its own uses and for an accomplishment that can be put to varied uses in one's life, that subject certainly is music.³

A thousand thoughts, dreams, memories, emotions, and actions lie dormant in the individual as latent possibilities. The awakening of these possibilities, the drawing out of the capabilities, and the making the possibilities realities -- that is education, and there is no power like

¹ Willis A. Sutton, "Educational Value of Music," Music Supervisors National Conference Yearbook, 1933, p. 25.

² James L. Mursell, Human Values in Music Education (Chicago: Silver, Burdett and Co., 1934), pp. 4-5.

³ Ibid.

music to kindle ambition, awaken desire, and strengthen activity. Dryden was right in his poem when he wrote: "Music has power to raise a mortal to the skies."

Rhythm, which is an important element of music, is the most lasting of all the impressions. It is the reason that the words of a song are remembered when passages from the Bible flee away. To it there must be a response, which is really the love of music. Without it there can be no real education, because this ancient instinct of rhythm is the very essence of human life, and the drawing out of this necessary essence of selfhood is education. "The highest aspirations of our soul can never come into our active consciousness until music brings them out."¹

Humanity is continually searching for ways and means of greater significance in realizing the values implicit in experience. Here music can perform a unique service toward the achievement of the aims of education. In brief, "the major function of music is to contribute maximum service in developing: (1) wholesome personalities (2) social effectiveness (3) stronger faith in democratic ideals and (4) an indigenous musical culture." These areas are to serve as process guides -- not as specific goals. Hence they will undergo many changes which are justified by new conditions or different adaptations. Since the fundamental intent in education is to deal with the whole child and his total environment, these ideals will natu-

¹ Sutton, op. cit., pp. 25-26.

rally overlap and be interrelated at many points.¹

William See believes that music aids in developing a wholesome personality. He writes:

Music is as important as vitamins in the development of the child. Socially anemic children grow into colorful, attractive personalities when music is fed to them. This is particularly true of those fields of music which entail active physical participation such as choral singing. The retiring introvert is gently led to acquaintance with his fellows; the pugnacious extrovert is beguiled into calmer social relationships. Passions aroused by religious, racial or social differences are turned into the common passion of the search for beauty.²

The effort of modern education to promote a program that seeks to make personality growth adequate for life is therefore greatly enhanced by music.

In the development of the whole personality of the child the emotional nature is of intrinsic value.³ From a practical standpoint music is a safe emotional outlet for boys and girls in their exuberant life and their constant looking for "things to do."⁴ For example, it has played an important part in the Boy Scout movement. This statement could as well be true today in the Girl Scouts. The leaders of scout troops are not necessarily trying to make cultured individuals. They

¹Lilla Bell Pitts, The Music Curriculum in a Changing World (New York: Silver Burdett Co., 1944), p. 65.

²William H. See, "The School and Church Choir," Choir Guide, I (October, 1948), p. 10.

³Mrs. Pendleton S. Morris, "Music in the Emotional Life of the Child," Music Supervisors National Conference Yearbook, 1933, p. 62.

⁴Anne L. Beck, "Every Child a Cultivated Amateur," Music Supervisors National Conference Yearbook, 1933, p. 32.

are not even striving for the development of accomplishments, but they are endeavoring to turn useful energies into safe channels. They have found music to be an emotional stabilizer, which helps the nerves and gives a means of expression that is most valuable to emotional and mental health.¹

One of the lessons to be learned from the study of music is that "man does not live by bread alone."² There is no doubt that music lifts an individual out of the commonplace things of life. It has a spiritual value, but this value cannot be truly measured.³ Yet because it can awaken the emotions which are associated with one's conception of the Infinite, the Divine, the Transcendent, it becomes a wonderful vehicle for the life of the spirit. True music refines and deepens the personal spirit giving an inner joy of the sweetest and purest kind. Music has this peculiar function that no other art can accomplish.⁴

It has a permanent value which can be a source of strength and stability all through life. "The beautiful belongs in the ranks of the eternal values." Something of permanent worth is gained from enjoying music, entering into it, and creating it. Other things may fail -- friends, jobs, domestic

¹Morris, op. cit., p. 63.

²Mursell, op. cit., p. 381.

³Beck, op. cit., p. 32.

⁴Edward Howard Griggs, "Music in the Cultural Life of America," Music Educators National Conference Yearbook, 1938, pp. 15-16.

happiness. While music cannot compensate such losses, yet it has a quality of permanence. It remains a source of relief and solace. It adds a beneficent and definite element to the resources of life.¹

Music has a cultural value. To those children who practice the art of choral singing new avenues of adventure are opened. Dramatics, literature, and art become treasured possessions for their entry into adult life.² Music can expand the creative reaches of the intelligence as it moves into the stream of culture. It strives continually to turn every circumstance of life into something of interest and significance.³ It makes a double contribution in life in that it adds to the child's growth and happiness during school years, and it carries over directly into adult life.⁴ Directed properly it can exemplify what education should be at its best. It can discharge the central and great mission of all education -- the raising the level of human quality.⁵

Music is needed for its social value. Calling on singing more frequently is a "strong ally for social good." It will certainly reduce the incidence of juvenile delinquency.⁶

¹Mursell, op. cit., p. 160.

²See, op. cit., p. 10.

³Pitts, op. cit., p. 125.

⁴Beck, op. cit., p. 32.

⁵Mursell, op. cit., p. 382.

⁶See, op. cit., p. 10.

The following panacea was once offered for all human

woes:

Crime should be stamped out.
 Sin should be discontinued.
 Suffering should be abolished.
 And added: No one commits a crime while he is
 singing; no one sins while he is singing; no one
 suffers or causes suffering while he is singing.
 Therefore, the remedy for all of these ills lies
 in compelling all people to learn to sing and keep-
 ing them constantly at it.

These propositions are perhaps questionable, yet they contain
 a modicum of truth which is worth considering.¹

Herein is an answer to the use of the increasing lei-
 sure time. James Mursell's interpretation of leisure is the
 opportunity to live a happier, better, and more effective life.
 He proposes that in devoting a part of leisure to music social
 effectiveness may be furthered in five ways: (1) the baneful
 effects of routine employment may be offset (2) democratic atti-
 tudes and aptitudes may be fundamentally improved (3) domestic
 relationships may be enriched (4) a new wealth of religious ex-
 perience may be brought in and (5) a valuable means of informal
 social enjoyment may be provided.² Because of its individual
 significance and because of its social possibilities music is
 a uniquely valuable activity in the occupation of leisure time.³

The educative value of music was recognized long ago.

¹D. A. Clippinger, "On Becoming Musical," Music
 Supervisors National Conference Yearbook, 1933, p. 98.

²Mursell, op. cit., pp. 74-75.

³Ibid., p. 73.

Aristotle, who was born 365 years before Christ, realized this value. His theory was that "music should be used in education for three reasons: first, for relaxation and pleasure; second, for 'catharsis', or the release of the soul from disturbing emotions, and, third, for moral education." The first reason is too obviously true to need any further discussion, but there has been some doubt as to what Aristotle meant by the using music as a mental cathartic. However, the supposition is that sometimes the music relieves disturbed emotions by giving a harmless expression; sometimes it drives out one emotion by arousing an opposite one; at other times it may serve as a valuable resistance and control from more injurious and violent forms of emotions through the person becoming accustomed to certain emotions by the music. Aristotle said, and he could repeat his saying today, that far more could be done in this moral direction, which is his third value of music in education. He believes that music furnishes "imitations of states of mind." When taught by music to enjoy certain moral states of mind, an individual will be apt to find these actual moral states of mind attractive to him. If this statement is true, and fundamentally it appears to be, then educators should realize the immense importance of finding out what harmonies, rhythms, and melodies can actually produce the imitations of those moral ideals and states that should be built by education.

Another theory of deeper comprehension and application is the belief of one of our own generation, Stanley Hall, the

psychologist who first brought experimental psychology to America and also the biologist who realized that there must be a study of the origins out of which the mind evolves if actions are to be understood. He believes that man is still possessed of a primitive background protoplasm which is being stimulated and developed all through life into new volitions, emotions, and ideas enriching and broadening the mental life. If this belief is true, then whatever will arouse this mind-stuff and stimulate its development will be a master means of education. Hall is of the opinion that it is music which can best play this unique part in education by ploughing up some of this primitive sub-soil of our mental nature in order to enrich the little topsoil of conscious volitions, emotions, and ideas. This conception of the effect of music offers a possible explanation of the mental state in which a person often finds himself when listening to the symphony or other surpassing music and finding no words to express or define his experience. It means that this fundamental of intellect, feeling, and the will itself is being aroused. No one knows that this interesting theory is correct, but it surely merits careful study. If it should be true, then, "music has an importance in general education that even musicians have not begun to appreciate."¹

Modern educators recognize the significance of music in their school program. They understand that the public school

¹A. Caswell Ellis, "Music as a Part of General Education," Music Supervisors National Conference Yearbook, 1932, pp. 70-72.

maintained at public expense has just one basic reason for existence that is, education for the needs of life. These needs, broadly speaking, are but two -- the making a living and making living worth while. In an economic sense, making a living is not an immediate need of the child, but making living worth while is an immediate need. The idea must be planted early and carefully tended through the growing years. From the first day of school the child is not only given reading, writing, and arithmetic but also the keys to better ways of living. There is physical education for his bodily health. There are the natural and social sciences for his understanding and adjustment to the world in which he lives. There are the fine arts with music being the most far-reaching of them all for his emotional and spiritual development.

Making living worth while -- is it not also an objective of Christian citizenship? Plato said, "But with what object are our citizens to learn music? We reply, in order that they may be better fitted to live the life of peace."¹ This answer should be uppermost in the minds of those who teach music today, but would it not also apply to those who teach religion? Every discussion of the values of music stresses those effects which are practically the same as those in religious education. Bertram Packard, a state commissioner of education in Maine believes that music is of greater importance than any other subject in the school curriculum, be-

¹Baldwin, op. cit., p. 25.

cause it combines to a greater extent the following necessary elements to make any study of value. First, music is connected intimately with everyday living. From earliest childhood it has a home-like and familiar aspect. It is as natural for most children to sing as it is for them to speak. Secondly, music embodies to an unusual degree a highly cultural value. It is true that other subjects also possess a highly cultural value, but they do not have the first element of interest and familiarity in everyday surroundings. In the third place, music possesses spiritual value to a marked degree. The loftiest spiritual experiences are associated with music.¹

In order to counteract the child's mental confusion one junior high school principal advocates plenty of music. He was violently opposed to music being taken out of the school, because he said very bluntly that "he had hard enough time keeping his boys out of jail in these days of lack and temptation, and he wouldn't tolerate having the joy they experienced through singing and playing taken away from them."²

A superintendent of music in a large city school upholds the importance of music because of its emotional, ethical, intellectual, and aesthetic effects. All these effects have religious significance as well.³

¹Bertram E. Packard, "What Are the Practical Values of Music Education?" Music Supervisors Journal, XIX (March, 1933), p. 57.

²Beck, op. cit., p. 32.

³Avis Knight, "Harmful and Helpful Hymns," Religious Education, VI (October, 1911), p. 446.

Of course the choice of music as the subject to teach signifies that the music educators themselves have recognized the worth of their subject in education. They are aware of their task and are willing to face the problems which confront them. Their sacred concern is with lives. Not life, as an abstract concept and far removed from everyday affairs, but life as it is spent in schools, homes, streets, and other places which are familiar and near. Every theme, center of organization, curricular device, and unit of musical experience should be but another means to approach and reinforce courses of action that will liberate the minds of learners in order to free them for work toward new and more humanly valuable ends.¹

The following excerpt from a challenging message given at a music teachers conference presents several problems which should also be recognized by those who teach religious education effectively.

If we are to have music play the part it is capable of playing in our educational system in the development of emotions and the attachment of emotions to worthy ideals, thus enriching, elevating and refining our lives, we educators and musicians have a tremendous job ahead of us that has barely been touched. Have we yet examined all the music we give to children to see if any of it is making dearer to them some rather narrow and commonplace or even immoral ideals? . . . Also, we must find out with what associations and under what conditions each piece of music should be given in order to produce the best educational results -- what should be sung and what played; what accompaniment of lecture should be given; what play of lights would help; what should be sung at twilight on the steps; which performed around the campfire in the woods at night, which sung when the parents are

¹Pitts, op. cit., p. 154.

in school; what pictures, still or moving, should accompany the music; and so on and on. The theater and the movie are far ahead of us educators in these things.

All this involves wide knowledge of both developmental psychology and music. Much new study is needed. We need first to find out more about what emotions and what moral ideals are ready for education at each period of the child's life. With this better known, with a wise selection from the rich storehouse of music of just the proper types of music for each age, and with the educational and dramatic accompaniments thoughtfully planned in accordance with the principles of psychology and of art, music should soon take the high position in moral education to which its emotion-arousing power entitles it.

Obviously, there are enough problems involved in perfecting the use of music as a means of general culture to keep all of us happily busy for several generations. I congratulate you upon such an opportunity for interesting study and superlative service.¹

Since the teacher realizes that the educative value of his efforts lies in the extent to which music actually functions in the lives of his pupils, he must endeavor to give music an organized place by integrating teaching in the schools to a wide range of social activities outside.² His program of school music should be brought into constructive relationship with the church of the community.³ He would not desire to disregard the principle of separation of church and state as applied to public education, but he would violate no creed or law in urging boys and girls to sing in the church

¹Ellis, op. cit., pp. 73-74.

²Mursell, op. cit., p. 91.

³Ibid., p. 89.

choir of their choice.¹

The importance of music in education has been revealed through the great values of the subject in life with all its implications. Public school educators have recognized these values, and those in the field of music have realized their task and problems. The fundamental values of music in education are identical with those to be found in religious education. Have the leaders in the field of religion truly recognized the great values of music as a vehicle in their teaching? Have they realized their task and endeavored to solve the problems presented therein? The importance of music has been truly recognized in secular education, but it should certainly be recognized even more in the greatest teaching of all -- the teaching of religion.

¹See, op. cit., p. 11.

CHAPTER III

THE TASK OF THE CHURCH

In the previous chapters an endeavor has been made to affirm the interrelation of music and religion and to assert the vital importance of music in education. Since music is in religion and since it is in education, it should be in the combined function 'religious education', too. Religious educators ought to recognize its value and use it effectively in their guiding the religious experience and growth of children. Then music would also become woven into religious education. The purpose of the remainder of this study is to understand its place in the religious education in the church.

Just as the little red schoolhouse has been the cradle of democracy and the inspiration of each generation to conserve the ideals that make democracy possible, so the local church is the fountain of Christian character and life to meet the needs of the world. Here little children have their minds filled with the eternal truths of God and their impressionable souls imparted with the character of Christ. . . It is in the local church -- the church where we teach, whether it be large or small -- that the Kingdom of God is built. If it does not happen here, it does not happen. If it does happen here, the kingdom has come -- to that extent and in that proportion.¹

For an intelligent, well-rounded development of a church program the functions of this spiritual body may be divided into departments of church life. All of the departments are, of course, designed to be helpful in the enrichment of the life of

¹O. L. Shelton, The Church Functioning Effectively (St. Louis: Christian Board of Publication, 1946), pp. 85-86.

the church, but the two which are chiefly involved in relation to music in religious education are the education department and the worship department.

The responsibility of the former department is to

. . . study and develop the church school to greatest effectiveness, plan a total church program of education, in cooperation with other departments, that will enrich the life of the entire membership, and provide for and guide extension activities in education.¹

The committee of this department should see that the program is thoroughly Christian being permeated with the message, spirit, and passion of Christ. It should see that education is education in the highest sense of the term and that it will stand alongside any other educational programs. It must use the understanding, research, techniques, and methods that make public education effective by applying them in the building of the Kingdom of God. Its importance in training the souls of men, which is the highest purpose of the mind, cannot be overstated.²

The children's work committee is one division of the education department. It should be made up of the leaders who work with the children in addition to the church school superintendent, the minister, and interested parents. It will study the general plans of the church in their relation to the children, correlating the different departments of the church and integrating them into a well-rounded program of Christian edu-

¹Ibid., p. 108.

²Ibid.

cation which will be as effective as possible for the boys and girls.¹ The music of the children will be of vital concern to this group.

Of course, the education department should recognize the major objectives of religious education and should endeavor to carry out its program in accordance with these ideals, which are restated here for the purpose of personal renewal to the task. With frequent reviews and meditations on these objectives teaching religion would no doubt be more effective.

1. To foster in growing persons a consciousness of God as a reality in human experience, and a sense of personal relationship to him.

2. To lead growing persons into an understanding and appreciation of the personality, life, and teachings of Jesus Christ.

3. To foster in growing persons a progressive and continuous development of Christlike character.

4. To develop in growing persons the ability and disposition to participate in and contribute constructively to the building of a social order embodying the ideal of the fatherhood of God and the brotherhood of man.

5. To lead growing persons to build a life philosophy on the basis of a Christian interpretation of life and the universe.

6. To develop in growing persons the ability and disposition to participate in the organized society of Christians -- the church.

7. To effect in growing persons the assimilation of the best religious experience of the race, as effective guidance to present experience.²

The subject matter of religious education has been too narrowly confined to religious literature.³ In the seventh

¹Ibid., p. 108.

²Paul H. Vieth, Objectives in Religious Education (New York: Harper and Brothers, Publishers, 1930), pp. 80-88.

³Ibid., p. 276.

objective, which is mediate to the other objectives,¹ the fine arts are recognized in one of the sub-divisions: "to lead growing persons to an acquaintance with and appreciation of religious culture as recorded in the fine arts." From the standpoint of culture and from the standpoint of conduct values these arts should have a significant place in every religious education curriculum.

Music should furnish practical subject matter for this growth in culture.² It is an active art. Painting, poetry, and architecture may inspire and influence by their beauty, but music has the advantage of permitting the active participation by the individual. Often the common attitude of listlessness and passiveness may be converted into an active or even enthusiastic sharing in the process of a religious experience.³ Thus music is not only recognized in one of the objectives of religious education, but it also is the greatest of the arts in enhancing religious growth.

In addition to the education department of the church the department of worship is significant. A portion of its purpose is "to develop the music of the church as an aid to worship."⁴ Worship is the "practice of the presence of God,"

¹Ibid., p. 256.

²Ibid., pp. 276-277.

³Karl P. Harrington, Education in Church Music (New York: The Century Co., 1931), p. 7.

⁴Shelton, op. cit., p. 39.

and through that practice, people come to know God as Father, Strengthener, and Companion. It has the power to bring them to an experience such as that of Isaiah who "saw the Lord, . . . high and lifted up," and life was changed for him. It is the highest privilege of the Christian, but it is also his greatest need.²

Increasingly religious educators are recognizing the value of attitudes in worship. They are beginning to realize that the stimulation of the emotions is just as important as the establishment of ideals and just as necessary as enlightening the intellect. Hence music has been and will continue to be essential to worship. Any who doubt this importance might recall how at some time or other smooth oratory or even arguments failed to make an impression, while a hymn proved to be creative and moving in its influence. Here it might be well to note that music may assist in worship through the following manifestations:

1. Stimulation of the imagination and heightening of religious sensibility.
2. Glorification of the commonplace and elevation of life through association with poetry and musical ideas.
3. Creation of aspiration and summoning of the best within the individual.
4. Recapitulation of gospel truths and creation of convictions and decisions through hymns and songs which carry messages of faith, repentance, salvation, and hope.
5. Accessory values making for integration of life, release of energies, and harmony of living.¹

¹Ibid., p. 67.

²J. M. Price et al. A Survey of Religious Education (New York: Thomas Nelson and Sons, 1940), p. 240.

There is no greater contribution to the mood of worship and no better vehicle for the expression of religious aspirations than music.¹ Thus music occupies a large place in the life of the church.

Some years ago those interested in advancing the position of music in the public schools used this slogan: "More music in education and more education in music." Enthusiastic self-sacrifice and hard determined work of many music supervisors and music teachers throughout the country, aided by the above slogan or similar ones, produced results. Although it is admitted that the teaching of music in our schools has not yet attained what it ought to be, still very satisfactory progress has been made.

"More music in worship and more worship in music" might be a suggestive slogan for those who are interested in promoting the position of music in the church.² The music in the church school is linked with the music in the whole church, but any plan for improvement in the music of the church will probably start with the music used in the worship of the children.³

Worship should occupy a place in the religious educational program of the church that corresponds to the place it

¹Irwin G. Paulsen, The Church School and Worship (New York: The Macmillan Co., 1940), p. 64.

²R. Buchanan Morton, "The Place of Music in Religious Education," Religious Education, XXVI (December, 1931), p. 835.

³Reginald L. McAll, Practical Church School Music (Cincinnati: The Abingdon Press, 1932), p. 17.

occupies in religion. Of chief concern in the Christian life is the worship of almighty God, which should also be emphasized in the whole educational program.¹ Today there is urgent need for a reverent, quiet, worshipful spirit in boys and girls. It is certainly time that the church maintain a rich and devotional service for its children. With few family altars, infrequent grace at meals, waning mid-week services, few children's sermons, little worship in the day schools, religious nurture rests almost entirely with the church school and its thirty minutes out of ten thousand, eighty minutes a week for reverent thoughtful worship. More emphasis should be placed on the devotional side of the church school.²

John Suter says that if he were to be in charge of a church school that first he would put the worship to rights and see that every girl and boy had a chance to attend a beautifully conducted service of worship in which he himself could approach God and praise Him. After this accomplishment began to mean something in their lives he would begin to plan class groups before or after the service of worship in which the pupils could find the reasons for the things that were done in worship.³

The leader of the religious education program does well

¹ John Wallace Suter, Jr., Open Doors in Religious Education (New York: Richard R. Smith, Inc., 1931), p. 30.

² Augustine H. Smith, "Sunday-School Music," Religious Education, V (August, 1910), p. 251.

³ Suter, op. cit., p. 30.

to ask himself this question: Are the children in this congregation given adequate opportunities to participate in appropriate services of public worship? Every church school, no matter how systematic, modern, and elaborate, should build its life around the worship of God with every legitimate item in the curriculum described as a corollary or explanation of public worship.¹ The task is really to set up Christian attitudes based on personal allegiance to Jesus Christ. A discussion class recently produced the following objective:

The aim of our Church School is to link up the lives of children with the purpose of Jesus for them. We shall seek to train them to know Him so well that it is entirely natural for them to accept Him as their Saviour and Leader and so to live and grow that when He calls they are within the sound of His voice and are ready to obey.²

In the language of today the word 'obey' means growth in love, courage, and patience; the battle for brotherhood, peace, and justice; the spread of the Kingdom in each heart first and then everywhere, leaving out no zones.³

Worship for children is as important as the worship of adults. However, its value is usually underestimated. Likewise, the music of children's worship is as significant as that of any regular worship service, but too often it is neglected with no forethought given to it. The music should, nevertheless, serve the same end as a setting for the imparting religious in-

¹Ibid., pp. 33-34.

²McAll, op. cit., p. 13.

³Ibid.

struction as it does in relation to a sermon. It prepares the way, awakening the mind and heart to a rightful mood and weaving its spell upon the spirit so the response to the spiritual significance of that which is taught is sure and swift. Therefore, music

. . . attracts, compels attention, insures remembrance of the truth taught, puts religious truth into the life in such a manner as to make it ever possible and probable that it will be freely re-expressed, and proclaimed, creates the atmosphere and mood favorable to development of true Christian character and life.¹

The local church faces a definite challenge in its choice of music that will comply with the standards of religious instruction and will aid in the worship of the children of the church school. The endeavor to meet the challenge will influence the church and its future to a greater extent than can be realized or estimated.

Music of the right kind is a great help in increasing interest in church work. The graded music in the church school departments creates an interest that would not exist otherwise. The young like to participate, and music is a drawing power in the educational life of the church. Music also aids in instruction. When set to music truths will be learned which would otherwise be more difficult. Without much effort children pick up jingles and remember them. Perhaps the greatest value in music is inspiration. Making its appeal to the mystical side of life, music has an uplifting effect. It tends to draw people away from

¹Harper, op. cit., pp. 53-54.

the sorrows and defeats of life and give them a new attitude. Group singing aids in creating a favorable atmosphere for a teacher or speaker.¹

Those who do not attend church soon lose practical interest in the forms of worship. This is particularly true of those of the present generation, who were not brought up to attend church habitually like their forefathers. It is still the exception, too, rather than the rule for children to go to the regular church services. Adult worshipers who have not been trained in suitable church music in childhood are naturally backward in appreciation of its meaning and in participation of its rendition. On the other hand, the children who have been trained to appreciate and take an active part in rendering good religious music, that is, music which appeals both to their spiritual and their aesthetic impulses, are much more likely to retain their interest in the church and its services as they grow older than are those who have earlier learned to associate banal, cheap, and essentially secular music with the church.²

While some have valiantly improved their knowledge of music later in life, the right time to begin is during childhood. As a language music should be within the reach of all children. It might be said that this is a task for the home and the public school, but they could not complete the task. The

¹J. M. Price *et al.* A Program of Religious Education (New York: Fleming H. Revell Co., 1937), p. 74.

²Harrington, op. cit., pp. 3-4.

church should help by offering guidance in musical training especially by applying its own note of worship to the other influences surrounding the child. What a child of ten loves to do joyously and fully will not be entirely destroyed by any later choices or occupations and may profoundly influence his likes and dislikes when he is grown.¹

Great is the responsibility of the church in regard to its music for the children. Its task is to develop an appreciation of music and a knowledge of it as an aid to religious growth.

¹McAll, op. cit., p. 227.

CHAPTER IV

SELECTING HYMNS FOR CHILDREN'S WORSHIP

One of the most tremendous influences in the life of the church is its hymn singing. Children especially "accept specific religious views and are indoctrinated in theology" more through hymns than any other agency. The late Percy Dearmer declared, "The future of religion in the years before us will largely depend upon the strength, beauty and truth of the hymns and tunes which sink so deeply into the minds of the people."¹

Hymns vitalize worship. They create an atmosphere of spiritual reality arousing congregational interest in the common faith. They enhearten Christians in the midst of disappointment and suffering and stir a passion for the Christian conquest against iniquity and fear.² The singing of them is a "culminating social religious act," says Peter Lutkin in his lecture "Hymns and Public Worship." He adds that the sensitive arts of music and poetry are here joined together in forming a fitting and "eloquent means of communication between God and man." It is God who gave us such wonderful arts, and surely these gifts should be primarily used to honor and praise Him

¹Arthur W. Farlander, "The Place of the Hymn in Christian Education," Religious Education, XXXI (October, 1936), p. 299.

²Price, A Survey of Religious Education, op. cit., p. 52.

who gave them.¹

For worship the hymnbook is second in importance only to the Bible. Too often it is not appreciated as it should be. It is considered as just another book of songs. But what more is it?

The hymnal is a book of human experience. It is at once the poetic and spiritual product of the soul's adventure with God. In the index of authors you will find kings and poor folk, a prime minister and a cobbler, a monk and a converted slave-ship captain, a doctor and a confirmed invalid, an architect and a slave -- people of different walks of life, of different countries of different centuries. These, amid life's varied difficulties, have tested the promises of God and found them not wanting. Their hymns have grown out of their experimental knowledge and faith and love, and this fact gives them power in the devotions of other Christian worshipers.²

To know something of the author's life and to discover the experience and conditions evolved in the writing will add significance to the hymn. Some words may acquire a new connotation and deeper spiritual thought, and emotions which inspired the writing may be awakened in the minds and hearts of the singers.³

Encouraging indeed is the number of improved revised hymnals that have been published in recent years. The effort made to meet this great need has been more for the adult congregation than for the children. Consequently, there still remains a need for more adequate hymnals for children. Grateful acknowledgement is hereby given the few that are in use today.

¹Hughes, op. cit., p. 98.

²McAll, op. cit., p. 168.

³Ibid.

Children have a natural love for music. They, perhaps, have a freer and more unaffected love for it than adults, and they have capability to remember what they have learned to sing. Their singing is as natural as that of the birds of the air.

Why may they not be taught to sing worthy and beautiful sacred music, that there may spring from their lips in the moments when they sing, at their play, or at whatever time or place, religious truth, thereby making deeper impression upon their own lives, and likewise impressing the lives of others?¹

Another plea for the best for children is presented in these questions: "Shall we wait until adulthood to begin serious work in the study, use and interpretation of the hymn? Does the smallest child have any right to a proper introduction to this wealth of Christian devotion?"²

The hymns of the children do make a difference. Compare these results in attitude of those who are promoted to the next department. In one intermediate group of a vacation church school most of the boys "didn't like to sing" or they thought that they didn't at least. In another the boys wrote 'singing' on the list of things they wanted to do. Surely the songs and the way they are sung had something to do with these responses to the endeavors of the leaders of children's worship.

The hymns may be used merely as something to do or

¹Harper, op. cit., p. 53.

²Farlander, op. cit., p. 298.

they may serve as a genuine expression of the child's religious thoughts and feelings. They can be sung mechanically and thoughtlessly or beautifully and meaningfully. They may be chosen at random or they can give meaning and emotional drive to the theme of the worship services. They can be remote to the child's experiences or they can add new meaning and richness to his previous experiences. The same hymns may be used every Sunday or there can be variety -- some old familiar hymns and some delightful new ones.¹

How precious is the church school hour! Every minute should be planned to make a rich contribution to the lives of growing children. In this hour girls and boys are to become aware of God's goodness and love. They are reaching out toward the beautiful in music. Should they not receive it? But some superintendents protest in this saying, "Oh, they like the songs we sing." Of course, children will like the inferior type of gospel song if that is all they have ever heard. How could they be expected to choose the great hymns of the church, if they did not learn them at the church school? Where else could they learn them?²

Here the education committee of the church has a share and a responsibility in the music of the children. Among other

¹Lillian White, Making the Most of Singing in the Church School (New York: D. Appleton-Century Co., 1935), p. 3.

²Marie F. Swab and Marjorie Tolman, "Sing the Best Hymns," International Journal of Religious Education, XX (September, 1948), p. 9.

functions it should make a careful study of available hymnals in regard to their value in Christian education, and it should procure the very best one for the age level of the group. If the children are to use the hymnals, there should be plenty of them. For teaching to be handicapped by the lack of anything that will make for greater effectiveness and interest is "tragic economy."¹

After good hymnals have been secured, they should be used to the best advantage. The leader of the worship period should thoughtfully and carefully consider the question: What hymns should be selected as the most effective aids in the religious growth of these children?

A few religious educators have listed criteria which are helpful in choosing hymns. With the principles of religious education followed to a certain extent in their application to music there is naturally some repetition in these standards.

There are, according to Reginald McAll, four points of view which may be considered. The first one is that the hymns "should conform to the aim and purpose of the school." Its object should be constantly analyzed and kept clearly in mind.² As has been previously stated, worship should be the center of Christian education.³ A general purpose for worship will be obtained in the mapping out in advance a general program. Then

¹Shelton, op. cit., p. 92.

²McAll, op. cit., p. 157.

³Cf., p. 47.

each Sunday's activities will form a portion of the whole plan. Furthermore, the hymns can be prepared in advance for use when wanted; thus an opportunity is given to make sure that the music is most desirable.

The hymns "should be suitable for the different age groups" is the second rule. Children should not be asked to sing about the grief, repentance, and mistakes of misspent years. Nevertheless, many children live under most unfavorable conditions, particularly in the crowded cities. They see death at close range. But some precious hymns could bring to them watchwords of cheer and hope in Christ for all of life. Other hymns tell of courage during times of trials, and still others speak of patience when ill and weak. Children know there is trouble in the world. They have their own troubles which seem big to them. How wonderful it is if they can associate an appropriate hymn of God's love with any situation!

The next criterion in these views is that hymns "should be chosen to fit the subject of each worship service." They may be classified under two headings namely, those suited for general use throughout the year and those which are used for special celebrations. The former group includes the material for illustrating the theme or subject of the program, sometimes relating to the study lesson for the day but often having its own message in connection with the total program. Lessons require hymns to re-enforce what has been taught and to ratify the resolves made in living a better Christian

life. In the latter division care must be taken in the choices for the special occasions, because only outstanding hymns of quality would justify the work of learning for a certain day. However, there are certain seasonal songs which could also be used at other times. For example, hymns based on the Christmas story which refer to the fulfillment of its message today may be sung at any time.

The last point is that hymns "should be correlated to material used in other worship." In a completely organized church school there are opportunities afforded for meeting in addition to the one hour on Sunday morning. As an illustration the finest hymns of the regular church school should be repeated as a part of the singing of the vacation church school. In fact, even more could be done to give instruction during this special music period than can be done in the worship of the church school.¹

In these points of view the music itself has not been mentioned in particular as a necessary element for children's hymns, but George Betts and Marion Hawthorne list music first. They consider it a vital factor in the development of the child's voice, his ideals of good music, and his appreciation of its aesthetic values. Their qualities to be sought in hymns follow:

1. The hymn tunes should possess musical charm and be suited to the developing powers of the pupils.
2. The hymn themes should be suited in thought and meaning to the growing interests, needs, and capa-

¹McAll, op. cit., pp. 158-163.

bilities of the pupils.

3. Hymns must stimulate childhood and youth to their best living, to lofty ideals, to noble purposes and to intelligent enlistment in the Christian enterprise.

4. Hymns must be suited in spirit, tone and meaning to the occasion in which they are used.¹

In the first three of the above qualities of hymns the child is first. That is as it should be. The educational philosophy of today was certainly considered by the authors. However, with the objectives of religious education as the true basis for helping others in their religious growth would not the following point be listed first in the evaluating hymns? Marie Swab and Marjorie Tolman state their answer to the question of choosing good hymns. A few excerpts from the explanation of the points are included.

1. A good hymn contains Christian concepts of God and Jesus. . . What kind of an idea of God does it present? What sort of a picture of the Christ? . .

2. A good hymn builds Christian ideals. What kind of attitudes are described in the words of the hymn? What kind of actions? Are they truly Christian? Are the suggestions specific and concrete or vague generalities? . . .

3. A good hymn is good poetry. Read the words of the hymn and appraise it as poetry. Does the rhythm suit the mood of the words? . . . Is the imagery of the poetry -- the word pictures used -- suitable? . .

4. A good hymn is good music. . . Does the music fit the mood of the words? Does it have variation of several chords in pleasing harmony? . . .

5. A good hymn creates for the singer the experience of the writer. In "O Little Town of Bethlehem," the feeling of love and reverence with which Phillip Brooks looked down on that actual village is communicated instantly to its singers today.

6. Among good hymns you will find a greater vari-

¹George H. Betts and Marion O. Hawthorne, Method in Teaching Religion (Cincinnati: The Abingdon Press, 1925), pp. 454-458.

ety of subject matter than in gospel songs. . . Good hymns cover a multitude of subjects, such as praise of God, thankfulness, Scripture passages, the beauty of nature, and social needs.¹

Since "the sung word is the remembered word," it is very important that the young be given the best hymns to remember.² But are the children of today singing the best hymns in their worship at church school?

To answer this question it is first necessary to know what the best hymns are. There could be no better standards than those of the International Council of Religious Education, which represents thirty-nine Protestant denominations and thirty-one state councils in North America. These groups cooperate to further Christian education. Thus, one of their chief interests is worship. In their magazine, The International Journal of Religious Education, they give helpful suggestions in their worship resources. Of course, appropriate hymns have been chosen for the different departments. However, the junior department with its possibilities in using great hymns has been chosen for this investigation. Suggestive hymns from worship programs of the 1946, 1947, and 1948 publications were chosen. Only those were used which are found in at least two of these well-known adult hymnals: Broadman Hymnal, Christian Hymns, Methodist Hymnal, and Presbyterian Hymnal. Many of the hymns, however, are in all of the four hymnals, and also many of them have been used several times

¹Swab and Tolman, op. cit., pp. 9-10.

²Ibid., p. 10.

in the worship programs of the three-year period. Seasonal hymns were necessarily omitted.

After the hymns were chosen a survey was made as to their use in the junior departments of the larger denominations, that is, Baptist, Disciples of Christ, Evangelical United Brethren, Methodist, and Presbyterian churches. The superintendents of the departments of each of these churches in Crawfordsville and of two of these churches in Indianapolis were contacted. Also in Indianapolis the reports of two superintendents from the Church of God and one superintendent from a Nazarene church school were included, making a total of eighteen churches in the survey.

The selected list with the number of departments of this group which use the hymn follows:

<u>17</u>	Fairest Lord Jesus
<u>16</u>	O Beautiful for Spacious Skies
<u>15</u>	This is My Father's World
<u>14</u>	I Would Be True
<u>14</u>	O Worship the King
<u>14</u>	Come, Thou Almighty King
<u>13</u>	We've a Story to Tell to the Nations
<u>12</u>	Holy, Holy, Holy
<u>12</u>	Faith of Our Fathers
<u>12</u>	Savior, Like a Shepherd Lead Us
<u>11</u>	In Christ There is No East Nor West
<u>10</u>	Doxology
<u>9</u>	For the Beauty of the Earth
<u>7</u>	When Morning Gilds the Sky
<u>6</u>	O Master Workman of the Race
<u>5</u>	Joyful, Joyful, We Adore Thee
<u>5</u>	Lead On, O King Eternal
<u>5</u>	Now the Day is Over
<u>5</u>	Jesus Shall Reign Where'er the Sun
<u>4</u>	Our God, Our Help in Ages Past
<u>4</u>	The Church's One Foundation
<u>4</u>	Dear Lord and Father of Mankind
<u>3</u>	All People That On Earth Do Dwell

3 Forward Through the Ages
 3 O Lord of Heaven and Earth and Sea
 3 Let All the World in Every Corner Sing
 3 I Love Thy Kingdom, Lord
 2 All Creatures of Our God and King
 2 Be Strong
 2 My God, I Thank Thee
 2 Now Thank We All Our God
 1 All Glory, Laud, and Honor
 1 Let Us With a Gladsome Mind
 1 Rejoice Ye Pure in Heart
 1 Praise to God, Immortal Praise
 1 This is the Day the Lord Hath Made

In the survey the superintendents were also asked to list five other hymns which are used most frequently in their departments.

Of the thirty-six chosen hymns some of the findings were very encouraging. One department was using thirty of the hymns. Perhaps one reason for the large percentage was that the group was using the Hymns for Junior Worship, which includes most of these hymns. Yet choices must be made. Of course the leader may choose, but at least she is the guide in the selection of hymns. This junior superintendent has had musical training and is interested in the best music for children. Moreover, she is interested in children. Her department has grown from twelve to forty children in a three-year period. All of us are no doubt interested in children, but too often we may become satisfied with mediocre results.

The number of hymns on the list being used by the eighteen departments ranged from thirty to six.

One observation would be that those groups which used the largest number of these standard hymns also choose hymns

of the same type for the songs most frequently used. One ennobling remark in some of these interviews was that the favorites of the children were hymns which were on the list. Examples were "This is My Father's World" and the great missionary hymn, "In Christ There is No East Nor West." Others sang additional suggestive hymns of the junior worship programs as "Lord, I Want To Be a Christian", "O Master of the Loving Heart", and "Our Church."

On the other hand, some songs were listed as used most frequently which could not be classified among the great hymns of the church. They do not comply with the criteria for a good hymn. Most of them are not only inappropriate for children's worship, but they are also unsuitable for true worship in adult congregations. Ideas are sometimes misleading. The objectives of religious education were not the basis for writing the song nor the purpose for using it. In some instances the music is too much like jazz.

While progress has been made in the choice of hymns, still more progress should be made through the use of the best hymns. Children deserve the best, and there is only time for the best.

CHAPTER V

TECHNIQUES IN TEACHING

The selection of appropriate hymns does not suffice as the solution to this treatise. In fact, it is only the beginning. Hymns must be taught. They must be learned. They must become a part of the religious experience of the child. What response does he make to them? What influence do they have upon him?

Then, too, the scope of music in religious education includes more than hymn singing. It includes listening which is less showy than singing but no doubt just as important. What music will best meet the specific need of a certain group at a definite time? What are the reactions of the children? What effect does the music have in their religious education? If they are to know the best in music, they must hear it. They must experience it.

In listening activities the equipment must, of course, be taken into consideration. Usually a piano will be used. Sometimes a record player with good records may be available. At times some of the children or a visitor may take part. There might be a vocal solo, duet, trio, quartet, or even a choir. Occasionally there may be used instrumental numbers, but for worship special care must be taken in the selection of instruments as well as in the type of music.

Moments in listening are not just to take up time or for entertainment. They are precious moments, and only through

careful teaching will they become precious to the child in his worship of God.

Who is to accept the responsibility of carrying out these activities of singing, listening, or playing an instrument so that they may enhance the religious growth of the children? It is the teacher or the leader of the worship. Furthermore, "ninety per cent of the success of teaching" depends on this individual.¹ In addition to the characteristics of every Christian leader there are specific qualifications for those who use church school music with children.

a) The teacher who makes use of music in the guidance of her pupils should have a real appreciation of this joyous and rhythmic avenue of expression, for music will filter through her appreciation and reach the souls of her children

b) She should be able to read song melodies and to sing the chosen songs.

c) She should understand the musical limitations and abilities of her children.

d) She should not only possess copies of useful songs but should be able to sing a large number as well, for she cannot know in advance of situations that might arise.²

The following advice of Ella Wheeler Wilcox in "Windows of the Soul" would prove helpful in the personal preparation for the task:

Let there be many windows in your soul,
That all the glory of the universe
May beautify it. Not the narrow pane
Of one poor creed can catch the radiant rays
That shine from countless sources. Tear away
The blinds of superstition; let the light
Pour through fair windows broad as Truth itself

¹Shields, op. cit., p. 112.

²Ibid., pp. 114-116.

And high as God. . . Tune your ear
To all the wordless music of the stars
And to the voice of nature. . . a thousand unseen hands
Reach down to help you to their peace-crowned heights.¹

Since teaching in our modern educational program is pupil-centered, the teacher must know her pupils. She should know the physical, mental, social, and spiritual characteristics of the different age groups in order to better understand the actions of the children. She should study their growth in music at all age levels.

Most of the following activities in religious growth may be used in the kindergarten, primary, and junior departments of the church school, but they will be developed according to the gradient age of the pupils. As an illustration the creative activity of making instruments will be explained briefly. Since the prevalent musical response of little children is to rhythm, they find joyous satisfaction in creating something that becomes a key to unlock a whole new world of adventure. Kindergarten children will make simple but highly individualistic rhythm band instruments, such as an oatmeal carton drum or a match box filled with seeds to shake. Primary children would be capable of making a tambourine or a frame with its collection of bells. But what has this project to do with religious education? The child of today has many opportunities to hear bands. He creates with a purpose. His instrument becomes a medium of self expression, and he feels himself a part of the harmonious whole. It is then that

¹McDormand, op. cit., p. 22.

education and growth take place. The child develops his capacity to plan and work. He develops his sensitiveness to music, which in this expression gives rise to enjoyment in music. He also becomes more sensitive to the world of sound around him, and he feels more deeply the rhythm of life itself, too.¹ He may even sense a satisfaction in cooperating with God by making something beautiful from everyday gifts.

A junior group would prefer to make instruments with more melody. These children could make pipes of Pan and the shepherd's pipe. They can use a knife well enough to cut a whistle mouthpiece. Although the younger groups could not make these instruments, they enjoy playing them.

For many years this type of activity was not recognized by leaders as a suitable avenue of expression for the church school. It does require time and work. It therefore becomes more appropriate as a vacation church school project, which could be correlated with certain units of study of the regular church school program.² Thus through its educational value which leads into social development this activity has found its way into religious growth. A pleasurable experience becomes responsive teaching and leads to greater possibilities in creating. How interesting it would be to try to make instruments like those used in Bible times! An acquaintance with the reality of such

¹Ruth C. Vesper, "Let's Make Band Instruments!" Children's Religion, VII (November, 1946), pp. 16-17.

²Shields, op. cit., pp. 80-81.

instruments would aid in creating a reality to all the Bible. Characters would become more real. Situations would become more real. Children who are encouraged in carrying out worth while activities would probably continue their projects even farther than the average church school leader would anticipate.

In the discussion of the activities of the remainder of this chapter the gradient level of the child will be interpreted in accordance with the department of which he is a member. The capabilities of the children, their experiences, and their religious development must be considered. It will be understood, of course, that songs for the kindergarten children will naturally be shorter with more simple words and music than for older groups. Each line of the song must be short, too. The listening span of younger children will be shorter, also. More of the master compositions could be used with the primary children and even more in the junior department. The method of teaching will vary with the different ages, and the activities will be developed to the extent in which the pupils of that age would be expected to carry out the projects in the secular educational program.

Of all the activities of religious education worship is the greatest. In it there are many opportunities to use music. A quiet musical prelude is first in the service of worship. Usually a portion of one of the great compositions will be played on the piano, but sometimes a new or familiar hymn should be used.

Next comes the call to worship. A hymn stanza is often

used. It may be read by the leader or by all. It may be sung by a soloist or by all. Examples would be: "Holy, Holy, Holy", "The Church's One Foundation", "Let Us With a Gladsome Mind", "When Morning Gilds the Sky", "Fairest Lord Jesus", and "O Worship the King."

The general requirements of a call to worship are given in Psalm 9:1-2:

I will give thanks unto Jehovah, with my whole heart;
I will show forth all thy marvellous works.
I will be glad and exult thee;
I will sing praise to thy name, O thou Most High.¹

A poem is often used as a call to worship. It is suggested in the following appropriate poem by Doris Clore Demaree that stanzas one and two be read as the music begins and the last stanza after it is finished.

Softly comes the sound of music
Calling us to pray;
Calling us to sing, to worship
In our church today;

Calling us to quiet moments
As with hearts of love
In the silence we shall listen
To our God above.

Now the music ends its message:
We have heard its call.
Hearts and voices join in worship
Of the God of all.²

The singing a hymn follows the call to worship. It is usually a hymn of praise and thanksgiving with the later hymns

¹ McDormand, op. cit., pp. 16-18.

² Doris Clore Demaree, "Worship Program -- Junior Department," International Journal of Religious Education, XX (April, 1946), p. 13.

of the service being related to the theme of worship for that definite unit of study. The hymn has been wisely chosen, but the value derived from its use depends also on thoughtful, hearty singing by all present. The singing rules of John Wesley could be used today:

1. Learn the tune.
2. Sing the words as they are printed.
3. Sing lustily and with good courage.
4. All sing. "If it is a cross to you, take it up and you will find a blessing."
5. Sing in time. Do not run before or stay behind.
6. Above all, sing spiritually. Have an eye to God in every word you sing. Aim at pleasing him more than yourself or any other creature. Attend strictly to the sense of what you sing, and see that your heart is not carried away with the sound, but offered to God continually.¹

The coordination of hymns with Scripture is very effective in presenting a theme. The Scripture interprets the meaning of the hymn, and the hymn is enlightening in the Scripture interpretation. A Scripture passage may be read by a leader and then the group sings the announced stanzas or a soloist may sing the stanza and afterwards the group would read the interpretative passage.

Hymns may be used with poems. For example, a poem on "God in Nature" could be used effectively with such hymns as "For the Beauty of the Earth", "Fairest Lord Jesus", and many others.²

A hymn stanza is often valuable as a call to prayer or as a response to prayer. Suitable stanzas must be chosen. They

¹McDormand, op. cit., p. 26.

²Ibid., pp. 28-33.

may be sung by the whole group or a soloist. They may be read in unison or by the chairman.

Worshipful significance can be added to the act of giving by the singing of suitable hymn stanzas before and after the offering. One stanza that is particularly suitable to use before the offering and that is most effective when sung from memory with bowed heads follows:

Grant us, Lord, the grace of giving
With a spirit large and free,
That ourselves and all our living
We may offer unto thee. Amen.
(TUNE -- "Evening Prayer")¹

Careful study of the hymnal will reveal many valuable stanzas for offertory purposes.²

A Bible story will be a part of the worship service. Only a few good songs have been written for children about the Bible. In many Bible songs the concepts are too mature for children.³ However, a favorite with many children is:

The Bible is the book we love:
It tells us what we ought to be.
It is God's holy, holy word
A gift to you and me.⁴

Music is sometimes woven into a Bible story to make it more real to the children. Since the story of David and his harp centers about music it is a typical example. The listener enjoys touching the strings of an imaginary harp, thus making

¹Ibid., p. 38.

²Ibid.

³Shields, op. cit., p. 84.

⁴Ibid., p. 83.

the sound of water falling over rocks, wind in the trees, and birds singing.

Many of the beautiful Bible verses have been set to music. "Be ye kind one to another" easily lends itself to a musical setting. Because of the influence of the Scriptures a more extensive use should be made of this rich storehouse for singing.¹

Great composers have often used Bible stories for their oratorios and operas. While children would not appreciate Handel's Messiah or Haydn's Creation in their entirety, yet many of them will respond with interest to selected passages. In a few instances they may be able to sing a part of the great masterpiece. In this experience they will enrich their appreciation of the Bible.²

Great religious pictures are usually used in connection with worship and the unit of lessons. Hymns relating to the art production which is being studied adds impressiveness to this part of the service. The picture "Angel with a Lute" by Carpaccio would certainly lead children to an appreciation of music as an expression of praise to God. Hymns which would be suggested for the worship service in which there was a discussion of this picture are: "All Creatures of Our God and King", "For Man's Unceasing Quest for God", and "With Happy Voices Singing."

In this service was a prayer which might be used for

¹Ibid., p. 89.

²Ibid., p. 86.

any worship service, because music is a very significant part of worship and because it aids in religious growth. The prayer follows:

We thank thee, our Father, for thy great gift of music and for all who have used this gift. May we discover more joy in worship when we listen to music and when we sing hymns of praise. Amen.¹

A litany is an impressive form of prayer. It is sometimes used in worship. The responses may be said together or sung. In this one "In Praise of Music" they might most appropriately be sung.

O God, from whom all thoughts of beauty come, we thank Thee today for music and song.
For beauty which makes us quiet and helps us think,
We thank Thee, God, our Father.

For music which stirs us, and makes us want to work, and help and share,
We thank Thee, God, our Father.

For putting it into the hearts of people everywhere to make music and song,
We thank Thee, God, our Father.

For those who can write down their thoughts in music, and for those who study it and practice long hours to bring happiness to others,
We thank Thee, God, our Father.

For those who have made musical instruments on which to play sweet tunes,
We thank Thee, God, our Father.

For music itself which speaks to our feelings
And for making our feelings alike so that the language of music can be understood everywhere,
We thank Thee, God, our Father.²

Stories with religious significance may frequently be used in the worship service. Some of these stories may be about

¹Jean Louise Smith, Great Art and Children's Worship (Nashville: Abingdon-Cokesbury Press, 1948), pp. 59-62.

²Jeanette E. Perkins, Children's Worship in the Church School (New York: Harper & Brothers Publishers, 1939), p. 39.

music itself and some about musicians. Only a few sentences may be sufficient to add deeper thought and greater appreciation to the singing, playing or listening experience of a master composition. Two examples will be given here:

WITH BACH

Music with Bach is an act of worship. For him the tones do not perish, but ascend to God like praise too deep for utterance (Albert Schweitzer). He says, "All music should have no other end and aim than the glory of God and the recreation of the soul; where this is not kept in mind, there is no true music, but only an infernal clamor and ranting." So he dedicates all his compositions with "S.D.G.," "Soli Deo Gloria," "To God alone be praise," or "J.J.," "Jesu juva," "Help me, Jesus!" Over the first piano pieces he wrote for his eldest son Friedmann we find, "In Nomine Jesu," "In the name of Jesus." He can help us to understand how to worship if we are willing to listen.

WITH HANDEL

When the oratorio Messiah was first heard in London, Handel was complimented upon the "noble entertainment" he had given the audience. He replied: "I should be sorry if I only entertained them. I wish to make them better." Almost all the proceeds received from Messiah concerts were devoted to the Foundling Hospital in London and to debtor prisoners in Dublin, thousands of dollars being devoted. Even after he became blind he continued to direct these performances. Whenever we sing "Joy to the World," to the tune which comes from Messiah, we can make the composer's wish come true if we accept his generous gift to us,¹

There are stories of the musical instruments of the Bible. In this connection an opportunity is offered for a broader knowledge of the Bible. There are also stories of the instruments used in our churches. Both of these groups of

¹Edith Lovell Thomas, Musical Moments in Worship (Cincinnati: The Abingdon Press, 1935), pp. 4-5.

stories are closely connected with worship experiences, and they lead to a better understanding of the instruments used for religious purposes and to a deeper appreciation of them as to their value in spiritual growth.

Stories about the circumstances of the writing a certain hymn and about the writer himself will interest children. Careful selection must be made, however, because some of these situations are not suitable as children's stories. Some of these stories may be dramatized very effectively.

Hymn interpretations add meaning and interest. A few words make a great difference in teaching as compared with "sing page 12." Of course, effort is required to make this research for the information, and then study must follow. How much better it would be to tell something about the hymn than to have to read it! Children quickly perceive the importance that the leader places on worship and moreover on the music connected with it.

However, the wise teacher will be able to interest the children to such an extent that they will be eager to make the search for more information and will desire to share it with others. Nothing has been said thus far about the children's participation in selecting and arranging the worship program, but herein lies the secret of the success of worship. The teacher is the guide. She must lay the foundation for the best in order to guide pupils to express that which is highest. This pupil-centered activity is not the easy way out for

her. In fact, it requires more time, effort, and thought than to just do the work for the children. It requires careful planning weeks in advance, but the program is for them. Why should they not have a part in making it? They do have ideas, and their expression of these ideas often meets the needs of the group better than the ideas of the teacher.

There is one worth while activity, nevertheless, which most leaders will shift to some one else. That project is illustrating a hymn. Usually a young person or adult will help, but some child might have special talent in art. Here again the teacher must be the guide. Through study and practice she may become encouraged to make more of this means of education.

Pictures often tell a story more effectively than words. A famous saying of Confucious was "One seeing is worth a thousand tellings." The modern version is that "One picture is worth a thousand words." Pictures appeal to the imagination. Giving an illustration with chalk, accompanied by soft music and song, impresses an ideal or truth as no other method can. The sense of sight is the easiest and quickest of the routes to the mind.¹

Pupils enjoy their own works of art, too. In an activity period they may illustrate hymns themselves. They may make booklets with the pages illustrating the different stanzas or the different lines of stanzas. They may make a poster of a special hymn, such as the one they are learning for the month, one for

¹Stella O. Barnett, Illustrated Hymn Talks (New York: Fleming H. Revell Company, 1938), pp. 11-12.

a special season, or one for the theme of the worship. The results of this means of expression would no doubt be surprising, but greater by far might be the unseen results of children becoming more aware of the meaning of words in hymns.

The illustrated hymns may be used as the listening music. They might be played even while the children are drawing or they may be played as a part of the worship period. Their drawings might be on display the service in which the hymn is played. Special mention should be made of their art expression. The whole hour of church school and of the church school hours in the weeks to come will be more joyous and interesting because of a few words of recognition of the children and their work. Perhaps leaders are too much concerned about the children's response to their plan and not enough concerned about their response to the children's plans. But what a difference this response can make in the children's attitude toward the church school -- yes, toward the church and even toward Christianity!

Children with talent in music should frequently be permitted to have a part in the worship program. Some of them may be taking piano lessons. They might play the prelude or the music for other listening periods. Some may be learning to play other instruments. They might play a special solo occasionally. Many children can sing solos, and if they are encouraged, they soon enjoy singing for others. The words of their songs may become true messages to the other children. Thus variety and interest can be added to the program through pupil participation,

but here again the teacher is the guide. She should know beforehand what numbers are to be played or sung in order to check their appropriateness for worship services and to aid the child in making suitable choices.

There are many opportunities to use music in worship in the church school, but there are problems, too. Probably the greatest of these is the time to learn new hymns without using the worship period itself. The best suggestion would be a practice singing period held preferably during the week. In many instances, however, it seems that the only time possible is the use of ten or fifteen minutes out of the regular church school hour on occasional Sundays. Some familiar hymns would be sung, and a new hymn would be introduced.¹

Through practice children become aware of the value of hymns. More attention is drawn to the meaning of words. Special committees of boys and girls may search for the right hymns for a definite theme or a certain occasion. Children may even make up verses to hymn tunes to express their thoughts. Some one might make up a tune, too. Who knows? At least leaders are sure that such activities are desirable and should be encouraged.²

Interesting practice periods may lead to the organizing a children's choir. There might be a primary choir, but junior choirs are usually more successful. With proper guid-

¹White, op. cit., p. 6.

²Ibid., p. 9.

ance of the director and with the cooperation of the parents the possibilities in this activity are unlimited. Of utmost importance will be the interest and goodwill of the children. Their appearance, deportment, and tone will be essentials. They will have an opportunity to learn the best church music for their age group. They will learn the best hymns of the church. Of course, this choir would not replace adult voices, but it could share in the musical responsibilities of the church services. The hymns and responses are within the ability of the children. The clarity of their voices often adds new beauty to simple anthems. A well trained children's choir will add a distinctive spiritual note to any service.¹ Far greater, however, will be the value in the religious growth of the children.

Children and adults may worship together. They need the sense of fellowship in worship.

For children to have the experience of seeing the entire congregation worshipping together is an experience of high religious value. For adults to see the joy of the children, to feel the sense of the continuity of the fellowship of God's people from age to age is to enrich their own worship.²

The service should be based on the common interests and aspirations of all. Material should be used that would have meaning for all present. Suggestive hymns are: "This Is My Father's

¹ Ruth Krehbiel Jacobs, The Successful Children's Choir (Los Angeles: Choir Publications, 1942), p. 15.

² Children in the Congregation (Chicago: International Council of Religious Education, 1942), p. 6.

World", "Rise Up, O Men of God", "Faith of Our Father's", and "O Son of Man, Thou Madest Known." Practically all of the well-known responses can be sung by children as well as adults.

Our primary interest in this service is to make use of the opportunity to engage in the singing of the best hymns. For the children to participate their leader must have previously interpreted the hymns for them in their own session and prepared them to sing with meaning. She should help them to appreciate the great hymns.¹

In pageantry and dramatics music has an important function which could not be relegated to other arts. It is a unifier because it makes players and audience drawn together in a vital common experience through the common medium of song. Through its use scenes and episodes are often completed and joined into an organic whole. It creates by association the local atmosphere of place and time. It suggests dramatic moods, intensifies impressions, and touches the emotions. "When spoken words fail, it goes beyond the limits of verbal expression and conveys the unuttered thoughts of the playwright."²

Music with its expressive power is often called upon to intensify dramatic situations. Its proper selection is a matter of experienced judgment and good taste. Hymns are the

¹ Ibid., pp. 6-7.

² William V. Meredith, Pageantry and Dramatics in Religious Education (Cincinnati: The Abingdon Press, 1921), pp. 134-135.

simplest and the most practical. They have a flexibility as to length. They may be easily performed by a soloist, quartet, or by a chorus. However, the atmosphere may be produced by the rendition on the piano, organ, or other instrument. Another advantage in using hymns is that they include almost all conceivable religious emotions and can consequently be fitted to practically any occasion or situation. If the performers are invisible there is an air of mystery and remoteness established, which enhances the effectiveness of the music.

It is, of course, advisable to select music which is appropriate for a certain drama, but it may be helpful to study lists already prepared. One of them was made for the Drama League of America. A special committee with Peter Lutkin as chairman prepared a list of suitable music for religious dramas including hymns, selections from oratorios and cantatas, and instrumental numbers.¹ Practically all of this music rightly motivated and properly used in proportion to children's needs and abilities would be just as appropriate and just as appreciated in the dramas of children.

Music is a necessity of effective pantomime in religious education. It should be carefully chosen and performed, but the pantomime itself must be selected with care and acted out with expressiveness.

The music activities of the church should be carried

¹Martha C. Cheney, Drama in Religious Service (New York: The Century Co., 1922), pp. 218-227.

over into home life. Leaders could encourage children to sing at home. A happy way to express thanks for food is by singing grace. A favorite saying is "God is great and God is good." One primary child suggested that it would fit the music of "For the Beauty of the Earth." The children could sing the melody, mother the alto and father the tenor. Joy will be added in creating the harmony. There are many good hymns of praise that could be used as table blessings.

Every family should have a good hymnal. The one used at the church is probably best. Books of hymn study will be helpful, too. In addition to these books there should be some good children's hymn books.

Besides the instrumental and vocal music created by the family there is the radio as the most widely used listening post of all. At church school the children should hear only the best music, and they should be encouraged to listen to the best at home. Parents should appreciate good music. The family might discuss the merits of certain programs and the standards of listening values.¹

Today there are more recordings for children. One with religious value is What is God Like? and Song of Growing Things, which would be a good selection for either the church or home. There are many music recordings for children, too.² Care should

¹Report of Child and Family Committee (Chicago: International Council of Religious Education, 1948), p. 7.

²Report of Radio and Audio Committee (Chicago: International Council of Religious Education, 1947), pp. 3-5.

be made in choices.

An interesting project might be the recording of a worship service in which the children themselves are the participants. Is it not inspiring to hear records of children singing? Would it not be thrilling to a group of children to listen to their own voices singing one of the great hymns of the church?

On wings of song our children's souls may rise to "swell the choirs of Paradise." May it be our concern so to teach the great truths of the ages, as set down in the great hymns, that our boys and girls will live more noble, more useful, and more Christlike lives.¹

¹John Milton Kelly, "Teaching New Hymns to Children," Children's Religion, IX (April, 1948), p. 5.

CONCLUSION

From this study it is evident that there is a definite place for music in the life of every individual. It is an instinct of man and one of his needs. In him there is also a capacity for religion, and music is an inseparable expression of that religion. In view of the fact that music is inherent in his very nature, it will be an avenue in his education and will enhance that program. To receive the greatest value from this important subject in its relation to life childhood is naturally the opportune time to begin its use.

Since music and religion are so closely related and interwoven, they ought to give their best to each other. The success of this correlation depends chiefly on the church, which must accept the challenge of making the best use of music in the religious growth of the children.

While the church has made improvement in its music, it could not be as proud of its achievement as the public school. It should avail itself of every opportunity possible to study the findings, techniques, and means of approach of secular education in order to make more progress in its use of music as an educational vehicle in the church school. It should align itself with the new trends which offer a broader field for influential and effective teaching.

The church could be more careful in its choice of the best music for the children. According to the recent survey for

this thesis, there is still more need for the use of the best hymns in church school worship. This situation should be carefully studied so that the utmost can be derived from the music of this hour on Sunday morning. The church could give more thought to the selection of hymnals for children, and leaders of the worship could give more consideration to the choice of hymns in regard to their effectual response with a certain group at a definite time as related to a particular theme or need. Suggestive activities which integrate music with worship should be evaluated and used as aids in teaching.

Observations do not indicate glowing results in all that might be done with the music for the children, but in the church there is hope. Its task is not easy. Its leaders should accept their responsibilities. In order to enter into the fullest possibilities in their leadership they should study. They may share their ideas and activities with other leaders. They may take advantage of the opportunity to attend leadership training classes. Furthermore, religious educators should recognize the value of training. Greater emphasis should be placed on church school music courses as requirements for public school music students, who usually become identified with the music program of the church and for students of religious education. Such college courses would be invaluable in that they would give a broader knowledge of music, impart the most practical methods of teaching it, and lead to a deeper appreciation

of the best in music for the children of the church.

Those who guide children in their musical experience of worship have a share in the greatest joy of all -- the building of the Kingdom of God. May that share be our best both in choices in music and in the most effective use of them.

BIBLIOGRAPHY

Books

- Barnett, Stella O. Illustrated Hymn Talks. New York: Fleming H. Revell Co., 1938.
- Betts, George H., and Hawthorne, Marion O. Method in Teaching Religion. Cincinnati: The Abingdon Press, 1925.
- Bible. Chicago: John A. Dickson Publishing Co., 1913.
- Cheney, Martha C. Drama in Religious Service. New York: The Century Co., 1922.
- Davis, John D. The Westminster Dictionary of the Bible. Philadelphia: The Westminster Press, 1944.
- Harper, Earl Enyeart. Church Music and Worship. Cincinnati: The Abingdon Press, 1924.
- Harrington, Karl Pomeroy. Education in Church Music. New York: The Century Co., 1931.
- Hughes, Edwin Holt. Worship in Music. Cincinnati: The Abingdon Press, 1929.
- Hunter, Stanley Armstrong. Music and Religion. Cincinnati: The Abingdon Press, 1930.
- Jacobs, Ruth Krehbiel. The Successful Children's Choir. Los Angeles: Choir Publications, 1942.
- Maus, Pearl Cynthia. Christ and the Fine Arts. New York: Harper and Brothers Publishers, 1938.
- McAll, Reginald L. Practical Church School Music. Cincinnati: The Abingdon Press, 1932.
- McDormand, Thomas Bruce. The Art of Building Worship Services. Nashville: Broadman Press, 1942.
- Meredith, William V. Pageantry and Dramatics in Religious Education. Cincinnati: The Abingdon Press, 1921.
- Mursell, James L. Human Values in Music Education. Chicago: Silver, Burdett and Co., 1934.

- Paulsen, Irwin G. The Church School and Worship. New York: The Macmillan Co., 1940.
- Perkins, Jeanette E. Children's Worship in the Church School. New York: Harper & Brothers Publishers, 1939.
- Pitts, Lilla Belle. The Music Curriculum in a Changing World. New York: Silver Burdett Co., 1944.
- Price, J. M., et al. A Program of Religious Education. New York: Fleming H. Revell Co., 1937.
- Price, J. M., et al. A Survey of Religious Education. New York: Thomas Nelson and Sons, 1940.
- Shelton, O. L. The Church Functioning Effectively. St. Louis: Christian Board of Publication, 1946.
- Shields, Elizabeth McE. Music in the Religious Growth of Children. Nashville: Abingdon-Cokesbury Press, 1943.
- Smith, Jean Louise. Great Art and Children's Worship. Nashville: Abingdon-Cokesbury Press, 1948.
- Stainer, John. The Music of the Bible. New York: The H. W. Gray Co., 1914.
- Suter, John Wallace, Jr. Open Doors in Religious Education. New York: Richard R. Smith, Inc., 1931.
- Thomas, Edith Lovell. Musical Moments in Worship. Cincinnati: The Abingdon Press, 1935.
- Vieth, Paul H. Objectives in Religious Education. New York: Harper and Brothers, Publishers, 1930.
- Webster, Noah. New International Dictionary. 2 ed., unabridged. Springfield, Mass. : G. & C. Merriam Co., Publishers, 1942.
- White, Lillian. Making the Most of Singing in the Church School. New York: D. Appleton-Century Co., 1935.

Articles

- Baldwin, Lillian L. "Why Teach Music in the Public Schools?" Music Supervisors Journal, XXVI (October, 1939).
- Beck, Anne Landsbury. "Every Child a Cultivated Amateur," Music Supervisors National Conference Yearbook, 1933.
- Clippinger, D. A. "On Becoming Musical," Music Supervisors National Conference Yearbook, 1933.
- Demaree, Doris Clore. "Worship Program -- Junior Department," International Journal of Religious Education, XX (April, 1946).
- Ellis, A. Caswell. "Music as a Part of General Education," Music Supervisors National Conference Yearbook, 1932.
- Farlander, Arthur W. "The Place of the Hymn in Christian Education," Religious Education, XXXI (October, 1936).
- Griggs, Edward Howard. "Music in the Cultural Life of America," Music Educators National Conference Yearbook, 1938.
- Kelly, John Milton. "Teaching New Hymns to Children," Children's Religion, IX (April, 1948).
- Knight, Avis. "Harmful and Helpful Hymns," Religious Education, VI (October, 1911).
- Morris, Mrs. Pendleton S. "Music in the Emotional Life of the Child," Music Supervisors National Conference Yearbook, 1933.
- Morton, R. Buchanan. "The Place of Music in Religious Education," Religious Education, XXVI (December, 1931).
- Packard, Bertram E. "What Are the Practical Values of Music Education?" Music Supervisors Journal, XIX (March, 1933).
- See, William H. "The School and Church Choir," Choir Guide, I (October, 1948).
- Smith, Augustine H. "Sunday-School Music," Religious Education, V (August, 1910).

- Sutton, Willis A. "Educational Value of Music," Music Supervisors National Conference Yearbook, 1933.
- Swab, and Marie T., and Tolman, Marjorie. "Sing the Best Hymns," International Journal of Religious Education, XX (September, 1943).
- Swift, Frederic Fay. "Church Choirs and the School Music Program," The School Musician, XX (November, 1948).
- Vesper, Ruth C. "Let's Make Band Instruments!" Children's Religion, VII (November, 1946).
- Whyte, Robert B. "Religion and Music," Music Educators Journal, XXXII (June, 1946).

Reports

- Children in the Congregation. A Report Prepared by Members of the Committee on Religious Education. Chicago: International Council of Religious Education, 1942.
- Report of Child and Family Committee. Chicago: International Council of Religious Education, 1948.
- Report of Radio and Audio Committee. Chicago: International Council of Religious Education, 1947.