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MUSIC IN THE PRIMARY AND JUNIOR DEPARTMENTS
OF THE CHURCH SCHOOL

A Thesis
Presented to
the Faculty of
Asbury Theological Seminary

In Partial Fulfillment
of the Requirements for the Degree
Master of Religious Education

by
Maxine Marie Finley

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"To engender and diffuse faith,
and to promote spiritual well-being are
among the noblest aims of music."

--Sebastian Bach

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CHAPTER I

THE PROBLEM

When confronted with the problem of selecting music to be used with Junior and Primary children the average teacher is at a loss. There are many questions which immediately come to her mind. This thesis is an attempt to answer the questions of what, where, why, how, and when. It attempts to give a condensed but comprehensive view of the field of music by first of all answering the question of what has been done. It attempts to bring out in the discussion what is being done and points the way to what can be done. It is not only necessary to know what has been written and is available but also where it can be obtained. It is equally essential to know why certain hymns are useful and how they should be used. The average teacher is very concerned about how to introduce and teach new songs, how to administer and organize choirs, and how to synchronize music with the other phases of worship. Perhaps the greatest lack of all is in not knowing how to do things. Much of the effectiveness of many a service has been spoiled because the leader did not consider the importance of when to do a thing. Hymns can set the mood or atmosphere

for worship or they can destroy it. That will depend on what is selected and when it is given.

A child needs to have access to the natural avenue of expression which music affords. He has a right to experience the joyousness of heart which comes in singing songs of praise to his Creator. He should have the privilege of singing songs which are related to his interests. It is up to his teacher or director to supply these needs.

CHAPTER II

HISTORY OF MUSIC FOR CHILDREN

While music is as old as life itself, music especially adapted to the needs of children is a comparatively new development. During the days of the Reformation Martin Luther realized that if the movement was to progress rapidly it would be necessary to propagate its doctrines through the use of hymns. Therefore at the age of forty he started to collect and write hymns, and encourage his friends to do the same. Luther took for his model the ballad poetry so popular in his day. The sing-song meter, the common-place expressions, and rough rhymes sometimes succeeded in vulgarizing religion rather than making it poetical.¹ This was not always the case however for several of his hymns are good, and one, "A Mighty Fortress is our God," is really great. Of the thirty-six hymns which Luther wrote, his "Cradle Hymn" is the loveliest for children. Some of these German hymns for children have never been surpassed.

It was not until the days of Issac Watts (1674-1748) that there was any attempt made to write hymns in English suited to the needs of childhood.) Watts was a very versatile man, his writings ranging from such literary produc-

¹ Preserved Smith, The Life and Letters of Martin Luther (Boston and New York: Houghton Mifflin Company, 1911), p. 231.

tions as a "Treatise to Logic" and "Philosophical Essays" to his poems of great objective praise such as "Our God in Ages Past," and his "Cradle Hymn." It is even more unusual that he was able to write hymns for children when his own childhood was very unhappy. The fact that he never married or had a family of his own makes his work seem even more outstanding. However, ". . . it is possible that even then we should give more credit to Watts' good intentions than to his actual achievement in this field, though when his Divine and Loral Songs for Children was issued in 1715, a start was made and an influence set in motion which was to remain vital for a hundred years."² The children responded with much enthusiasm to these songs. Whether the response was generated more largely by the quality of the songs or by the lack of quantity is difficult to say. However they were well received, and a hymnody for children was started.

It is doubtful if children today would like Watts' hymns because of their dismal nature. Although Watts was a lover of children he was imbued with a conviction of the essential depravity of their natures. "He looked upon play,

² George H. Betts, The Curriculum of Religious Education. (New York: The Abingdon Press, 1924), p. 157.

sport, and laughter, if not an evidence of depravity at least as sinfully wasted time."³ His songs were far from expressing joyousness. They were meant to teach the vanity of life and to lead the mind of the child to thoughts of death and the future life. He could not understand that the child's love of play was a necessary part of his development.

Watts' hymns contained a homely simplicity and a directness of approach to moral or religious themes which appealed to the child mind. That rugged moral lessons and harsh theology were accepted by Watts as necessary for the religious training of children are shown in these verses:

But, children, you should never let
Such angry passions rise;
Your little hands were never made
To tear each other's eyes.

Happy the child whose youngest years
Receive instruction well,
Who hates the sinner's path, and fears
The road that leads to hell.⁴

Perhaps his greatest contribution to child hymnody was his "Cradle Hymn." This hymn probably has not been excelled by anyone in any age in its appeal to a mother's tender

³ Loc. cit.

⁴ Betts, p. 160.

love and to childhood's feeling of need for care:

Hush, my dear, lie still and slumber,
 Holy angels guard thy bed,
 Heavenly blessings without number,
 Gently falling on thy head.

May'st thou live to know and fear him,
 Trust and love him all thy days,
 Then go dwell forever near him
 See his face and sing his praise.⁵

As a whole Watts did not create such high-class lyrics for his children's hymns, yet either by insight or accident he came closer to the true psychology of the child than did Charles Wesley, who was the other distinguished writer of hymns for children of that period. Wesley complimented the work of Watts.

Of the almost incredible number of over six thousand hymns which Wesley wrote, about one hundred were for children. These were published in 1763. "The main thing as then conceived was to impress on the young mind the essence of correct doctrine, the heinousness of sin, the certainty of rewards and punishments, and a proper concept of God as defined in the theology of the day."⁶ His best hymns are those referring to Jesus for in them he attains a gentleness and simplicity which are very appealing. An example is found in this poem, "For the Youngest":

⁵ Betts, op. cit., p. 162.

⁶ Betts, op. cit., p. 158.

Gentle Jesus, meek and mild,
 Look upon a little child;
 Pity my simplicity,
 Suffer me to come to Thee.

Loving Jesus, gentle lamb,
 In Thy gracious hands I am.
 Make me, Saviour, what Thou art,
 Live Thyself within my heart.⁷

In colonial America children had no songs or hymns meant for their particular use for several generations. The first book printed in America was the Bay Psalm Book in 1640 and for one hundred years it ran through successive generations. It was a versification of the Psalms which stayed as close as possible to the Hebrew original. That it was not constructed with beauty of expression as an aim is verified in the preface which states, "If, therefore, the verses are not always as smooth and elegant as some may desire or expect, let them consider that God's altar needs not our polishings." The lines were often sung without tune or melody. There was no art, no beauty, or any outgoing or joy to stir the hearts of children. One writer describes the situation in this manner. "The singing was a religious duty to which we were expected to give heed and which we tried faithfully to discharge, as we would have

⁷ Charles Wesley, Charles Wesley Seen in His Finer and Less Familiar Poems (New York: Worthington Co., 1866), pp. 103-105.

tried to submit cheerfully to an amputation."⁸ However, not all of the verses found in the Bay Psalm Book were of such poor quality. There were occasional lines with a rugged beauty of their own as shown in the twenty-third psalm.⁹ Besides the Bay Psalm Book some use was made of Watt's Divine and Moral Songs, and a lesser use of Wesley's Hymns for Children, plus a volume by Ann and Jane Taylor (1810) which found some favor. But taken as a whole, one hundred years ago there were no hymns suitable for children's gatherings.¹⁰

With the development of the Sunday School came an insistent demand for new hymns for children and by the middle of the nineteenth century there was a mass of material available. In 1835 the American Sunday School Union published a collection of five hundred and twenty hymns under the title of Union Hymns. Many of these were supposed to appeal to children but they missed their aim. The writers made the mistake of thinking that because a song was about a child it would be of interest to him.

⁸ J. S. Hart, quoted by Rice, The Sunday School Movement.

⁹ Henry Wilder Foote, Three Centuries of American Hymnology. (Cambridge, Mass: Harvard University Press, 1940), p. 41.

¹⁰ Betts, op. cit., p. 166.

During the days of revivals a marked change appears in the music which took on a somewhat brighter, more emotional tone. Under the older concept the musical factor was more or less incidental in singing, the sentiment constituting the measure of worth. Not rhythm, sound, melody, but meaning was the criterion. Now, the appeal was to be to the ear instead of the intellect, to the love of rhythm rather than to reason. Even so it did not entirely throw off the mournful shackles that bound it. This was a subjective hymnology in which people had the freedom to express the longings, joys and sorrows which were in their hearts. Unfortunately some of this evangelistic hymnology lacked poetic quality, and the music came near to being of the jazz type but no matter how inadequately done, it did answer the need for something joyous and hopeful in religious expression.

After the adoption of the Uniform Lessons in 1872 the Sunday School movement developed rapidly. The various denominations in order to meet their needs definitely entered upon a policy of providing their own Sunday School song books. These ranged from a leaflet containing only the words, and costing only a few cents, to hymnals ranking favorably with the hymn books of the general church.

With the twentieth century the interest in the child as being an individual with his own rights and needs was well developed. It led in the early part of the century to the publication of all kinds of children's books. The problem soon was to be one of selecting the right book for the right child from the vast number of books printed. The writing of religious song books was a part of this movement. These have been beautifully illustrated to appeal to the child mind. They have been written with consideration given to the interests of the child, to his vocal capacities, and to the language ability of his age level. A spirit of joy and praise has replaced the older spirit of heaviness. Trust has taken the place of fear. Now the songs lead the worshipper into experiences of reverence, adoration, and love of God and man.¹¹ In this newer day we have open to us a great and constantly growing treasury of sacred songs for children.

Summary. Music which has been especially written for children and adapted to their particular needs has been a comparatively recent development. A start was made during the Reformation due to the work of Martin Luther. However,

¹¹ Josephine L. Baldwin, Worship Training for Juniors (The Methodist Book Concern, 1927), pp. 72-73.

Isaac Watts was the first English writer to catch a vision of the need of children for songs of their own. As a result he published his Divine and Moral Songs for Children in 1715. Charles Wesley also added a collection of songs for children but both of these men were handicapped by lacking an adequate understanding of children.

The children fared little better in colonial America for they were expected to sing the long versifications of the Psalms as found in the Bay Psalm Book. Yet with the revivals which swept across the United States a new trend in music appeared. This found expression in subjective, emotional songs by which people expressed the joys and sorrows in their hearts. Although sometimes this hymnology lacked poetic quality and the tunes nearly approximated jazz, the outcome taken as a whole was beneficial.

The development of the Sunday School movement brought a new surge of music for children. However, this contained more quantity than quality. It remained for the twentieth century with its development of child psychology and its emphasis upon the child's interests and needs to develop a true children's hymnology.

CHAPTER III

CHARACTERISTICS OF CHILDHOOD

Dr. Soares once remarked that we cannot send a boy's mind to school, his body to the gymnasium and his soul to church. This is true because his personality is not divisible. All of the mental, social, physical and religious characteristics are combined to make up one person. For this reason it is not possible to discuss the musical possibilities of childhood apart from a knowledge of its other characteristics. In order to choose hymns for childhood certain facts must first be known as to the interests, the language development, and vocal capacities of the various age-levels. These and other facts can be gained only from a thorough study of the characteristics of middle and later childhood.

MIDDLE CHILDHOOD, PRIMARIES (6-9)

Growth (physical). No abrupt change marks the transition from the period of early childhood to ~~middle~~ childhood for development is continuous and rapid in every direction. The brain almost reaches full size by the ninth year.¹

¹ Antoinette A. Lamoreaux, The Unfolding Life (London: H. R. Allenson, Limited), p. 91.

The play instinct is one of the main interests of this age. In the make-believe games of this period there is a fine blending of imitation and imagination. The child selects certain acts which he has seen other persons perform and imitates them, combining them in different ways or introducing material of his own imagining.² Other characteristics of the child's play life are that he no longer plays alone, for his play is more purposeful and his play and playmates are determined by sex.³ At about six boys find more interest in vigorous games that require scrimmages and scrambles while the girls find more enjoyment in their dolls. As Benson says, "In contrast with the former period which is often spoken of as sensory, this is often called the motor period,"⁴ for the child is such a hustler.

Growth (mental). It is during these years that the child learns to read, write, and figure but will not gain sufficient control in these skills for them to become an economical means of expression. One authority states:

² Wade Crawford Barclay, and others, Life in the Making (Nashville: Smith and Lassar, 1911), p. 63.

³ Clarence H. Benson, An Introduction to Child Study (Chicago, Ill: Moody Press, 1927), pp. 124-125.

⁴ Ibid., p. 123.

The imaginary world is also enlarging by the increasing funds of stories and incidents listened to in school, at table, -and from under the table when nobody knows that the big ears of the little pitchers are keenly on the job.⁵

Curiosity is as intense as ever; however, it is more eager concerning "things" than abstract ideas. This growing curiosity about things and people makes instruction relatively easy up to a certain point, but beyond this point it becomes increasingly difficult, for the interest of childhood is not persistent. Mentally a child is an observer and an investigator. Perception is quicker and more accurate than in previous years. The mind gradually increases its power to retain what is given to it and pleasure in the quest for knowledge is experienced if it is wisely directed.

Social contact. A whole new world is opening up to the Primary child. At school he meets many children where before there have been only playmates. The street is more accessible since starting to school. Primaries are learning to do such things as buying groceries and riding on cars alone. Yet in spite of these new contacts the influence of the family is of main importance. What the family does and feels determines chiefly a child's social development. It

⁵ Hugh Hartshorne, Childhood and Character (New York: The Abingdon Press, 1919), p. 63.

is well to note that the Christian attitude is caught just as the unchristian attitude is.

Some typical childhood interests. The child's desire to investigate is a constant source of satisfaction. This inquisitiveness mainly includes the things of nature, such as flowers, stones, bees and flies. If the child has access to these things they will occupy a large amount of his time. Children love to accumulate little odd things and will bargain with friends for some choice possession. This interest in bargaining is only beginning, however.

Children love to play with words, to make rhymes and simple puns. Their use of language is relatively self-conscious, and they seem to enjoy the very sound of words. They are very quick to catch the meanings from tones and inflections.

They are ready to see a story in almost anything, whether it be a picture or a piece of music. As Hartshorne says, "The love to act out the events of stories, taking parts unconsciously so far as action is concerned, and vividly representing, with the help of literal symbolism, almost any narrative."⁶ The children have no hesitation in

⁶ Ibid., p. 71.

impersonating a tree or a toadstool or a dog and will behave in an appropriate manner. Since they do not express themselves easily this spontaneous representation must depend on action for its effect.

Religious development. According to Benson, "The child is naturally God-inclined. His conscience is tender, the impulse to obey is strong and the implicit faith of the earlier years still lingers with him."⁷ Though he has been very credulous he now begins the investigating period and such expressions as "Honest truly," "Hope to die," and "Cross my heart," come into prominence. Children have a spiritual hunger for real, concrete things, and have the ability to discriminate between fact and fiction, right and wrong, precept and practice. Discovered inconsistencies may occasion shock leading to both mental disorder and moral disaster.

The child's capacity to know God has increased as the world has enlarged and experience broadened. Children need God to account for many of the mysteries confronting them. They can appreciate God as Creator and kind Heavenly Father, but the concept of God as the Triune God is beyond their

⁷ Benson, op. cit., p. 132.

comprehension. Their interpretation of God is usually anthropomorphic, that is, they picture God with human hands to bless, and Jesus as a good man.) Of the child, Benson says,

God to him is an unseen Companion, a faithful friend. He can talk freely to Him but always with respect, for He is so great and powerful. He likes to have us tell Him things for He is always interested in his children. He gives us many things, especially health, so we must remember to thank him. It grieves Him when we do wrong.⁸

There is some disagreement among authors concerning the time for saving faith. Benson feels that "saving faith . . . must be comprehensive faith and a forced development in that early stage may mean an arrested development at a later stage."⁹ He states that, "The fundamental purpose of all religious education in middle childhood is to prepare for the all-important decision that must be made in later childhood."¹⁰ However, Chappell in his book, Evan-
gelism in the Sunday School, brings out the fact that children do not have the same religious crisis as adults. He contends that the child's religion is not a matter of

⁸ Ibid., p. 141.

⁹ Ibid., p. 140.

¹⁰ Ibid., pp. 140-141.

intellectual conviction reached through a process of reasoning, but rather the upspringing of the heart to meet the appeal of Jesus Christ as he is revealed in the lives and through the teachings of those whom the child loves and trusts.¹¹

The fact that children cannot point to the particular time when this experience began does not in the least discredit its reality and genuineness. . . . If we are sure that we are his and he is ours, we need not trouble ourselves because we cannot remember when this sacred relation was established. The clear meaning of all this is that it is possible for the holy Spirit to reach the heart of the little child and for the little child to have a true religious experience.¹²

Next to his need of being aided in making moral discriminations the child needs to have the right, the good, and the true made attractive and desirable. Kindness, gratitude and love, though they will not mean much to the child in such abstract forms should be taught to him through concrete examples.

LATER CHILDHOOD or JUNIORS (9-11)

Later childhood is one of the most interesting and most important periods of life. "It is called the adult period of childhood, for the maturity of the first division

¹¹ E. B. Chappell, Evangelism in the Sunday School (Nashville: Lamar & Whitmore, 1927), p. 96.

¹² Ibid., p. 92.

of life is reached and the child is at his best physically, mentally and spiritually."¹³ Before he can enter into the second stage of his development he must experience in a sense a new birth and undergo great changes that will affect his entire being. Although early adolescence may be considered the most difficult period, later childhood may be considered the most important for it holds within its training the solution of many of the problems of adolescence.

Importance of the Junior Age. The Junior age is of prime importance because it is a period of habit formation and a time when the child instinctively responds to religion. "The very nature of the child's nervous system is such that he must learn and express what he has learned, and with every repetition of that expression an indelible impression is made upon the mind."¹⁴ This expression of faith is by no means the only thing, but it is a powerful, steady force in the years to come. Later the organism will not be as plastic as in childhood. The child instinctively likes religion but not false piety or goody-goodness. He wants a

¹³ Benson, op. cit., p. 147.

¹⁴ Marie Cole Powell, Junior Method in the Church School (New York: The Abingdon Press, 1923), p. 45.

real invigorating religion, and has every right to have that need met. "The constant thought of God as companion in the moral struggle"¹⁵ is the kind of faith which the Junior needs.

Physical growth. Height and weight increase gradually. The girls begin to develop more rapidly than the boys, so that at the end of childhood and the beginning of adolescence boys seem much younger than girls of the same age. This probably accounts in part for the tendency for boys and girls to hold each other in apparent contempt at this age.

The very sound of the word energy is indicative of the nervous force that dominates these years. It is nearly impossible for action to be either measured or noiseless, especially in the latter part of this period. This energy continues to be more vigorous in the physical realm, and active sports of all kinds are attractive. There is delight in competition of any kind and great pride in their achievements is apparent.

Their activity is now becoming more skillful. The finer skills called techniques are possible and appeal to

¹⁵ Hartshorne, op. cit., p. 43.

them. Artistic and mechanical abilities that had begun to show themselves earlier are now developing. They can play a piano and produce drawings and paintings that are astonishing for their sense of form. Writing and reading have now been mastered to such a degree as to be enjoyable.

Mental alertness. Powell says:

We must remember that the Junior's activity is not only physical. He craves intellectual activity as well. His mind is active as well as his body. Puzzles . . . and all sorts of tests of mental agility are enjoyed.¹⁶

The Junior age is the period of great mental alertness and acquisitiveness, when there seems to be no end to the amount of information which can be absorbed. During the years from approximately nine to fifteen memory is in its glorious period for storing away for they have fewer distractions.

Two other factors, the child's ability to observe accurately and his powers of imagination, may be utilized to make his memorizing worth while. Some feel that there is a decrease in the power of imagination during the Junior years. Certainly the Junior child does not seem to revel in the type of fairy tale that delights the Primary child, but this does not seem to be so much a lack in imagination

¹⁶ Powell, op. cit., p. 39.

as a turning of that imagination into new channels. There are "real things" to consider that are just as important to the Junior.

Social development. Socially the Junior is a gangster. He is no longer content with one or two playmates, but craves the companionship of several of the same age and sex. This gregarious instinct finds expression in the gangs or clubs that are so prevalent between the ages of ten and fourteen. There is a difference between the clubs which the girls organize and the gangs which the boys organize, however.

Girls form five times as many social societies as fellows, twice as many philanthropic and three times as many secret, industrial and literary. On the other hand boys form four times as many out-of-door societies and seven times as many athletic clubs as the girls.¹⁷

Girls seemingly are more nearly governed by adult motives for they organize to advance their interests, to improve themselves and others, and generally to advance sociability. Boys are more like savages and gangsters for they associate to hunt, fish, roam, fight and to contest physical superiority with each other.

¹⁷ Benson, op. cit., p. 158.

A dislike for the opposite sex develops during this period. They no longer share the same interests or enjoy the same games. Boys dislike the quieter ways of girls as much as girls dislike the boisterousness and bullying of boys. Yet girls find it difficult to form the same close group loyalty. Petty jealousies arise and remain a dividing force. They form "sets" which are exclusive and snub their rivals while the gang fights theirs.

Hero worship. Within a short time after the child acquires the ability to read stories he probably will have become an inveterate reader. The story characters nearly always become heroes in the eyes of the readers. These become heroes not for what they are but for what they do. One authority says, "The hero of any period must inevitably embody that which the life most admires at the time, hence physical strength and skill, courage and daring will be prominent factors in a boy's hero in this period."¹⁸ Yet at times when there is a lack of anything better the latest football celebrity, movie actor or even the circus clown may become a hero. A boy always longs to put his father on the throne of his heart if he is given the chance but many

¹⁸ Lamoreau, op. cit., p. 119.

fathers unconsciously refuse that privilege. While the boys will always choose a man for a hero, the girls may choose either a masculine or feminine character. They are still close enough to nature's heart to glory in wildness and abandon.

The heroes of history, of literature, and of the Old Testament may be glorified through story and the child's own reading. Nowhere can be found such a hall of fame as the Bible.

As all Roman roads led to the imperial city, so all Bible ideals should lead to Christ. Jesus is the hero of heroes As the Old Testament characters are in so many instances types of the coming Messiah, so all hero lessons or songs should be stepping stones to the Hero of all heaven and earth.¹⁹

Secretiveness about thought-life. Although Juniors may shout their "ego" at the world they are quite secretive about certain phases of their thought-life, especially that which borders on the imaginary. They may talk for hours about their favorite hero and yet not disclose how close that one lies in their hearts' affection, or let one guess how much they live in the glamour of ideals. Their day-dreams are not for telling.

¹⁹ Powell, op. cit., p. 41.

Other characteristics. The dramatic instinct is very pronounced at this period even though Junior boys and girls are not too fluent in conversation. They enjoy writing their own plays and will build them around action rather than speeches. "With a native genius for dramatic effects they get plays, make scenery and costumes, prepare speeches, ~~and~~ charge admission."²⁰ This interest in dramatics is sometimes diverted into other channels such as story-writing and poetry.

Even though the Junior child many times seems like an outlaw, he genuinely respects authority and likes to conform to system and regulation. He readily accepts commands from those whom he feels have a right to exercise such authority.

A crude sense of humor seems to develop. It shows itself in such ways as making fun of peculiarities in personal appearance and is responsible for many nicknames such as "Red," "Limpy" and the like. Teasing is carried to great extremes. This is done partly because of the fun the children get out of it and partly because the child knows he is important enough to be the cause of it.

²⁰ Hartshorne, op. cit., p. 102.

Competition and rivalry comprise a keen interest for Junior children. Seeing another do something automatically makes a girl or boy desire to excel in that activity; for there is no such word as fail to a ten-year-old. This indomitable or obstinate or individualistic spirit does not mean that there are no leaders in the group. It means that the one who leads must prove his ability to do so and with boys this often means physical superiority. "Cooperation for competition more nearly characterizes this period of development than its reverse, competition in cooperation."²¹ This spirit of rivalry often shows that although the child plays on a team he is apt to play for his own glorification and not for the honor of the team.

During the Junior years a marked literalism stands out in a desire for exact statement. This is accompanied with pledges and promises accompanied by "Upon your word," and "Cross your heart and hope to die." There is a strong sense of honor connected with these promises.

Religious life. The ages of twelve and thirteen mark the first of three periods in life when the soul is most sensitive to the voice of God. Many desire to defer the

²¹ Ibid., p. 107.

all-important decision for Christ until a later period for they argue that most conversions take place in adolescence and early youth due to their advanced understanding. However it is well known that a great percent of children are lost to the church during adolescence and very few are recovered by revival efforts. The reasons why the golden days of childhood should be employed for evangelistic effort rather than the stormy days of youth can be discovered from these considerations:²²

(1) It is significant to note that the age of twelve marked an important time in the life of Jewish youth. At twelve Solomon heard the voice which summoned him to the prophetic office. Josiah dreamed his great dream at this age. Also at twelve Christ was found talking with the aged doctors. It seems that this Jewish age of accountability is strongly suggestive as most timely for Christian decision.

(2) Many great and good men such as Matthew Henry and Isaac Watts date their conversions from early childhood. Matthew Henry became a follower of Christ at the age of ten. Isaac Watts gives nine as the date of his conversion, and that great preacher Jonathan Edwards dates the beginning of his Christian life from his seventh year.

²² Benson, op. cit., pp. 166-168.

(3) Childhood is followed by a period of temporary religious decline and unless the child is won to Christ before the period of doubt-filled adolescence begins, he may be permanently lost to Christ and the church.

(4) Child conversions are usually permanent conversions. Dr. Spurgeon states,

I have more confidence in the spiritual life of children that I have received into the church than I have in the spiritual condition of the adults thus received. I will even go further than that. I have usually found a clearer knowledge of the gospel and a warmer love for Christ in the child convert than in the adult convert.²³

(5) If the child makes a decision for Christ in childhood it will prepare the way for other important decisions in adolescence. Dr. F. F. Peterson, after studying 1,339 decisions has reached these conclusions:

Win for Christ in grammar school.
Secure life service decisions in high school.
Train for service in college.²⁴

Conversion. There are probably no Juniors who have willfully chosen a life of wrong-doing and rebellion against God, but they have simply yielded to wayward impulses.

²³ Ibid., p. 168.

²⁴ Loc. cit.

Children are largely sinners in the sense of missing the mark. "Experience of deep penitence and of sudden conversion are, therefore, only to be expected of them in exceptional cases."²⁵ They may feel deeply repentant over a certain act of sin but they do not have the sense of sin an adolescent or adult has. Their thoughts are largely concerned with concrete objects and situations and consequently their understanding of such abstract terms as "sin" and "salvation" is exceedingly limited. "The Junior's decision for Christ may, as a rule, be expected to come as the quiet culmination of a progressively developing process of spiritual awakening."²⁶

Religious living. According to Betts, in How to Teach Religion,²⁷ every teacher finds herself confronted with three distinct yet correlated aims: fruitful knowledge, right attitudes, and skillful living.

During these years facts are observed, truths are learned, and ideas are gleaned which may bear fruit of religious value throughout life. However, not all the influ-

²⁵ Chappell, p. 112.

²⁶ Ibid., p. 113.

²⁷ George H. Betts, How to Teach Religion (New York: Abingdon Press, 1910), pp. 147-150.

ences which bombard the Junior child will be of a religious nature. Many of them will be detrimental and the greatest possible impress must be made by moral and religious ideals.

By the time the child reaches the Junior department certain attitudes, both good and bad, have already been formed. Attitudes of disrespect and irreverence, attitudes of indifference to other's rights, and attitudes of deception have already become entrenched in some of their lives. These attitudes must be removed and others such as trust in God, happiness, gratitude, honor, obedience, courage, sympathy, friendliness and loyalty, must take their place. "The time to develop the most enduring appreciation of religious values is before the period of adolescence."²⁸

"If the attitude has become an inherent part of a person's character, it will inevitably seek an outlet in activity."²⁹ The Junior child's will is still unstable and his emotions ephemeral so it is not surprising to find the grossest inconsistencies in his actions. It is only through continuous practice that right ideals may be established and right attitudes made habitual.³⁰ Characteristics which

²⁸ Barclay, p. 50.

²⁹ Loc. cit.

³⁰ Ibid., p. 51.

should be aimed for are self-control, generousness, helpfulness, chivalry, and co-operativeness,

Summary. It is impossible to discuss the musical possibilities of Juniors apart from a knowledge of their other characteristics. Before hymns or anthems can be chosen certain information must first be ascertained, as to their interests, language ability, physical and mental characteristics and religious development.

Junior and Primary children can be characterized physically as being bundles of energy, mentally as being investigators and lovers of adventure, and as being instinctively religious. In working with children the words of Christ should always be kept in mind. ". . . suffer the little children to come unto me, and forbid them not: for of such is the kingdom of God." (Mk. 10:14)

CHAPTER IV

MUSICAL SIGNIFICANCE OF THE CHARACTERISTICS OF MIDDLE AND LATER CHILDHOOD

There is no sphere in which the potency of music is more plainly seen than in the service of religion. Its influence knows no bounds of race, class, or age. It constitutes an important part of worship. It has power to carry us through the whole gamut of emotions, rendering us sad or gay, plaintively wistful or confident, stormy or peaceful.¹ Words are but poor interpreters in the realm of emotion. When all words end, music begins; when they suggest, it realizes; and hence the secret of its strange, ineffable power.²

This fact is of great significance in relation to children. During the Junior age particularly their emotions are easily aroused but their power of expression is limited. Through the music of the best hymns and songs, even more than through the words, a normal mode of expression is found. The resulting satisfaction deepens the impression that has

¹ Marie Cole Powell, Guiding the Experience of Worship (New York: Abingdon-Cokesbury Press, 1935), p. 172.

² Hugh R. Haweis, Music and Morals (New York: Harper and Brothers, 1872), p. 35.

been made. The outreach of the soul toward God is an act which includes both thought and emotion. No better medium is available than that of music to move the soul toward God.

Deep feeling usually leads to action or change of conduct. During these ages life-long habits are being formed and in choosing music for children hymns concerning conduct should be used often. Some hymns which Juniors understand and appreciate are, "O, Master, Let Me Walk With Thee," "Saviour, Teach Me Day by Day," "Soldiers of Christ Arise," and "O, Jesus, Prince of Life and Truth." However, when the hymn expresses a determination to follow a certain line of conduct, the meaning of the words should be stressed. Generally all that is necessary is to call attention to the meaning of the words.

Because of the physical vitality of this age group action songs are very appealing. Primary children can become swaying trees or growing flowers with great ease. They enjoy dramatizing songs. Juniors are just as energetic and as dramatic but prefer to act out the tramp, tramp, tramping of an army. They are more concerned with realistic happenings than purely imaginative situations. Yet in choosing action songs of this type the main purpose of the song must

not be lost. Actions which are set to the words of the song should merely be a means of making the song more vital and meaningful.

Children respond to stirring music of a martial or jubilant character. They should be given the chance to carry this feeling over into their Christian experience. An inspiration to loyalty exists in the music of George C. Stebbin's hymn written for Frances Havergal's words, "True-hearted, Whole-hearted." Adam Geibel's arrangement for that stirring hymn, "Stand Up, Stand Up for Jesus" gives a clarion call to service that supplements and intensifies the emotion of the words. That old but ever-new Easter hymn, "Jesus Christ Is Risen To-Day," has been sung for two hundred years, and stirs the hearts of children with joy and thanksgiving even today. Sullivan's tune for "Onward, Christian Soldiers" makes it easy for boys and girls to sing that hymn with enthusiasm and contributes in large measure to the impression made.³ There are no hymns children enjoy singing more than those of missionary heroism and endeavor. There is so much of color and action in the usual missionary hymn that its appeal is very concrete.

³ Josephine Baldwin, Worship Training for Juniors (The Methodist Book Concern, 1927), pp. 102-103.

After hearing the stories of boys and girls of different races the song, "We've a Story to Tell to the Nations" can really be sung from the heart.

Children cannot express all the feelings normal to worship or be adequately trained emotionally through any one kind of music. A place must be made for those hymns expressing such attitudes as kindness, happiness, honor, obedience, courage, sympathy, friendliness, and loyalty. Love and reverence to God, and gratitude to Him can be engendered and expressed through music. Children find great satisfaction as well as help for right living in the sweet melodies of the more quiet songs. Examples of songs of this type are "Holy, Holy, Holy," "Day is Dying in the West," "How Strong and Sweet My Father's Care," "I Would be True," and "Hear Our Prayer, O Lord." Hymns of a personal nature which speak of self-dedication should also be used for these are the years during which the child should be won for Christ. Many times music can accomplish much more than words alone for they have an added emotional value which is gained through the effect of the melody and harmony.

When the words of a short prayer are set to beautiful melody its effect is much greater than it would be if the words alone were spoken.

The prayer song has an advantage over the spoken word in the fact that the words are sung much more slowly than they would be spoken and there is, therefore, time for the sentiment, re-enforced by the melody, to make an impression upon the hearts of those who sing.⁴

A prayer song may be sung either before or after a silent or spoken prayer.

Through the use of language we have the high privilege of seeking to describe God, awaken children's awareness of Him, and enrich their understanding of the relation to Him. It is important when choosing hymns to choose those which are within the understanding of the child. A glance at the vocabulary chart below showing the average number of words the child knows from the ages of six to twelve shows this to be a real problem.

Age	Average	Range
6 years	2963	2688-3132
8 years	3600	
10 years	5400	
12 years	7200	

No. 1 Vocabulary chart⁵

In answers to a simple test given to Primary children it was found that "Bless" meant to thank; that "Amen" meant a man, or the end; and that "Worship" meant to sing or to

⁴ Ibid., p. 145.

⁵ J. J. B. Morgan, Child Psychology (Farran and Rinehart, 1931), p. 254.

talk. Among Junior children several significant words needed to be enriched in their concepts. Many of the children thought "important" meant big; that "hero" meant soldier; and that "love" meant to kiss.⁶ Thus it is easily seen that in teaching new songs it is necessary to know what the child means and to broaden that meaning as much as possible. This can be accomplished through highlighting these key concepts as observable in other lives, as in the lives of Christ and Paul.

The words of a song should be a little above rather than a little below the plane of the age-level. There is no time in life which perhaps finds the individual more eager to "Stretch forward to the things that are before" and "forget the things that are behind." The Junior child cares less for songs about brooks, flowers and butterflies and more for hymns that are virile and heroic. This forward reach should be encouraged and strengthened by giving him hymns that his mind must sometimes stand on tiptoe to reach,

During the years of middle and later childhood concepts are being formed. These concepts sometimes are very erroneous. For instance, the Primary child thinks of God

⁶ Lewis Joseph Sherrill, Understanding Children (New York: Abingdon Press, 1939), p. 148.

in a very anthropomorphic sense. God may be thought of as an old man with big hands because of his helpfulness or as having a face with big ears because he has been told that God hears everything. He may even think of God as one with such dominant traits as anger, malice, or spite. The idea of God seems to be gained rather slowly. When the child is a Junior he thinks of God as having part in the orderly process of the universe, as being present with him, and as a God of love who requires his supreme allegiance. In teaching hymns to children it is constantly necessary to check on their idea of these concepts and to explain the ones which they do not grasp.

Much symbolism used in hymns is either misinterpreted by the children or else believed exactly as it is. They do not yet grasp the significance. Laura Spenser Porter, writing "On the Mystification of Childhood," says of her Sunday School experiences:

The hymns, not to speak of the invocations and instruction, did so abound in the extraordinary and unlikely that from the opening one to the last, one's feet, so to speak, never touched solid ground We stood indoors, for instance, little children without umbrellas, and with the sincere hope that it would not rain, singing in enthusiastic chorus:

'Mercy drops round us are falling,
But for the showers we plead.'

We united in mysteries as to 'lower lights' that were to be 'kept burning' along some shore that never

was or could be, and as to 'sheaves' that were to be brought in, rejoicing, from I do not know whose fields, certainly not ours, as we owned none.⁷

These are undoubtedly the experiences of many children, and show how essential it is that the sentiments expressed should be within their apprehension so they can truthfully be uttered as their own.

There is no better time than during their Junior years for children to store away in their minds a number of the best hymns of the church. They crave intellectual activity as much as physical activity, and enjoy repeating something once they have learned it. The Sunday School teacher or director should seize such an opportunity for the teaching of Christian truth.

By the time the child reaches the Junior age he has mastered control of his muscles sufficiently to develop such skills as playing the piano or another instrument. These can be used in the worship services effectively. Whatever is played should be reverent in tone, of high grade, but neither long nor elaborate. Junior children cannot, with benefit to themselves, listen or take part in long prayers, long hymns, or long instrumental selections. Every moment

⁷ Baldwin, op. cit., p. 79.

of a prelude to a service of worship that extends beyond their active interest may decrease rather than augment the impression and may even nullify it altogether.

Summary. Because of its uplifting, purifying power and the fact that its use renders the nature more susceptible to righteous influences, music is one of the basic factors in religious education. The church which is conscientiously endeavoring to nurture its children for Christian living will make certain that they are acquainted with the best hymn tunes of the present day and those that have come down from the singing Christians of the past. They should be acquainted with many of the instrumental compositions of the great masters who have had before them the highest ideals of their art. Sebastian Bach has said, "To engender and diffuse faith, and to promote spiritual well-being are among the noblest aims of music."⁸

CHAPTER IV

PURPOSES AND USES OF MUSIC

Music serves a number of purposes in the worship program, one of which "is to focus the attention of the worshipper upon the meaning of the service and thus create a sense of reality."¹ Of importance to the child is the fact that music, through its lyrics, interprets the ideals which the service is emphasizing. The interpretation must be made clear to him for he has little time for reflective thought. Music, more than any other medium provides an avenue for the child's worshipful expression. It gives opportunity for group response which binds the children to one another as well as directing them to God. Thus in religious education music attracts, compels attention, 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.² It creates the atmosphere and mood favorable to development of true Christian character and life.

¹ Marie Cole Powell, Guiding the Experience of Worship (New York: Abingdon-Cokesbury Press, 1935), p. 123.

² Earl M. Harper, Church Music and Worship (New York: The Abingdon Press, 1924), p. 54.

When working with children there are other definite purposes which music fulfills. It can be used to prepare for activities, motivate conduct, lend variety, and summarize or conclude activities.

A chord on the piano can be used effectively with Primary children to bring them to order in preparation for another phase of the service. The quiet prelude on the piano serves the same purpose with the Juniors. The words of a song may be used to lead the way to other activities such as making and coloring illustrations suggested by the words of the song, or dramatizing its story. The resourceful teacher can find many uses for songs.

Music can be of help in influencing the conduct of children in their work and toward each other as they work. The lyrics of Edna M. Shaw's song, "Working Together" read like this: "There's work to do, but isn't it fun, for all of us to work till its done? There's father and mother and Jack and Sue; Nancy and Billy are helping, too."³ This is set to a lilting melody and is a real inspiration to work. If the teacher has some musical ability she can write her

³ Elizabeth McE. Shields, Music in the Religious Growth of Children (New York: Abingdon-Cokesbury Press, 1943), p. 54.

own work song to fit the occasion. These can be effectively used with Primaries.

Rebikov's "Strolling Musicians" helps one to realize how important is the work of even the smallest contributor to a co-operative Junior enterprise. The teacher tells the following story:

Long ago, when bards with their harps or other musical instruments went from town to town, there came a strolling musician into a town in Russia. Unfortunately, few people listened to him, for all the strings of his instrument except two--c and b--were broken. And he could play only a monotonous "tum, tum," "tum, tum" on these two strings. (Illustrate with the two notes on the piano.) This was all he could do even when he did his best.

But a wonderful thing happened--a fellow musician came his way and to his feeble "tum, tum," "tum, tum" joined a melody that was simple but lovely indeed.⁴

STROLLING MUSICIANS

Valadimer Rebikov



⁴ Shields, loc. cit.

After the selection has been played and discussed the teacher could conclude by saying that the simple contribution which seemed useless and monotonous in itself became a part of something that was worth while and beautiful.

The attention span of children is not long and they become restless and tired. One of the best methods to obtain relaxation and variety is to have them sing a song which they know and enjoy. No matter how interesting a story may be it will become monotonous unless relieved by some other activity. Even work activity can become tiresome. The songs chosen can be kept in harmony with what is being done and still serve as relaxation.

Another purpose of music is to summarize or conclude other activities. Many teachers make the mistake of introducing a new song too early. It should come after the story or picture illustrations when the children have a background of appreciation for it. The song should summarize the activities, for often it is the one thing which gives real meaning and religious significance to all that has gone before. It should conclude activities in the sense that it is the last part of the service. It usually is a prayer song. "Sometimes this prayer song may be one

of praise or thanksgiving, sometimes a request for help, and sometimes one of dedication."⁶

Some uses of music which have not been fully explored are the following: creative music, listening to music, and the synchronization of music with the other phases of activity in the church school.

It requires a competent teacher to lead the children into the fields of creativity. She will need to lead them very slowly. Her procedure could be somewhat as follows. She could start by making up short songs which seem to come naturally from the material which they are studying. Then an explanation telling the children how easy it is, and how they can do it themselves should follow. Finally, she could ask them to bring their songs with them the following Sunday. Elizabeth Shields has found that

the book of Psalms has stimulated creative responses in many Junior children. They can be helped to visualize the temple service in which the material in this song book of the Hebrew people was used, and many a child has written his own melodies to favorite verses or sentences chosen from the book.⁷

Poems and songs are waiting to be written by children, and children are waiting for someone who is able to lead them into these avenues of expression.

⁶ Ibid., p. 50.

⁷ Ibid., p. 77.

In addition to the human voice, there are several instruments that can furnish children with music to which they will listen with pleasure. The one which is most likely to come to mind is the piano, and there should be one for each department of the church school. If a choice must be made, the Juniors should have a piano first, rather than the Primaries. It will be both interesting and beneficial to take the classes to the sanctuary and have the church organist play some of their favorite songs. If there are those in the congregation who play a flute, harp, or violin, they could greatly enrich the musical development of the children by the use of their talents.

A phonograph and suitable records can bring selections to the children that they would never have the opportunity to hear otherwise. The recording of a selection by a harpist would be appreciated after a story about David and his harp; or the negro spiritual, "Lord, I Want to be a Christian," would be meaningful after a lesson on people of other lands. Children can also be taught to appreciate parts of the Messiah, as "He Shall Feed His Flock." Some responses of a group of Primary children to this selection were these: "nice and gentle," "for a baby," and "like 'Away In a Manger,'"⁸ By listening to the best in good

⁸ Ethel L. Smither, Primary Children Learn at Church (Nashville: Abingdon-Cokesbury Press, 1944), p. 110.

music, music can make a vital contribution to the child's development.

Chopin's opus 28, No. 20, and Handel's "The Joyous Farmer" are good Thanksgiving selections for Primaries. At Christmas the leader may use for them Handel's "He Shall Feed His Flock," Brahms's "Lullaby," and any of the Christmas carols. In the springtime, selections from Beethoven's Sixth Symphony, and the Mozart music that is set to the song, "See Now the Laughing Springtime," and Haydn's music for the song "Lady Daffydowndilly" may be used. Shindig's "Rustle of Spring" is excellent. In the summer the teacher may use some of MacDowell's music, selections from Mendelssohn "Fingal's Cave" and Schubert's "The Sea."⁹

Records for older children obtainable from Victor Records are: "Hallelujah Chorus"--Messiah; "Just For Today," sung by John Charles Thomas; "O Little Town of Bethlehem," sung by Trinity Choir; "At the Brook," Baisdeffreallo and harp; and "Rondino" (from the theme by Beethoven), Kreisler--violin. Those obtainable from Columbia records are: "Spring Song," Mendelssohn; "Londonderry Air"--harp; "The Lord's Prayer," Malotte, sung by Nelson Eddy; "Adeste Fideles,"

⁹ Smither, loc. cit.

"Silent Night,"¹ and "While Shepherds Watch Their Flocks."
 These are only a few of the records which can be obtained.

The synchronization of music with other worship materials is one way of enriching the worship experience. It is possible to associate music with scripture in such a way that both gain a richer meaning. The Christmas story as told in Luke 2 is more effective when it is told along with the appropriate Christmas carols. The Beatitudes and the separate petitions of the Lord's prayer may also be linked with music. The hymn "We Would See Jesus" lends itself to interpretation by both scripture and pictures.

Verse 1: "We Would See Jesus, lo his star is shining."
 Scripture: Luke 2:1-20.
 Pictures: Correggio, "Holy Night"; W. L. Taylor, "O Little Town of Bethlehem," Le Rolle, "The Adoration of the Shepherds."

Verse 2: "We would see Jesus, . . . , Light of the village life from day to day."
 Scripture: Luke 2:39-52.
 Pictures: Millais, "Jesus in the Home of His Parents," Murillo, "Joseph and the child Jesus."

Verse 3: "We would see Jesus on the mountain teaching."
 Scripture: Mark 1:16-20; Matthew 9:9.
 Pictures: Zimmerman, "Jesus and the fisherman," Armitage, "Christ calling James and John," William Hale, "Follow Me."¹⁰

¹⁰ Powell, op. cit., pp. 197-198.

The synchronizing of music with pictures should be begun during the early years of the child's life. To play an instrumental selection and to say, "Isn't that beautiful--now listen!" does not help the child to understand the mood or spirit of the piece. How much better it would be if there were two pictures placed in front of the children and while they listen to the music they can choose which picture more nearly fits the mood of the music. For example, the Brahms "Lullaby" might be softly played as the children watch two pictures; the "Peruzzi Madonna" in which the baby is sleeping, and the Raphael "Sistine Madonna" in which the baby is awake.. "Which one is it more like now?" may be asked at certain points. When the music is very soft the children will naturally watch the sleeping baby.¹¹ After that the children will associate the lullaby with madonna pictures. They are now more adequately prepared to worship God who gave His son.

In connection with the music, "For the Beauty of the Earth," can be shown Carot's "Spring," or "The Lake," or some other picture of that type. Carot's picture of "Spring" also links up with Greig's "To Spring," or the Mendelssohn "Spring Song." When a selection is long it will be necessary to listen to only a part of it. With Mendelssohn's "Fingal

¹¹ Clara Beers Blashfield, Worship Training for Primary Children (The Methodist Book Concern, 1929), p. 99.

Cave" overture two pictures of the sea, one quiet and serene and the other rough and restless, may be used. The sound of the water dashing against the rocks fascinated Mendelssohn and he put the sounds into his music.¹²

Children are fascinated by the work of a competent chalk artist. They sit with rapt attention while they watch a picture materialize before their eyes. It inspires a spirit of wonder and awe. The picture of Christ knocking at the Door is very effective when followed by the song, "Into my Heart." Hymns, as "Day is Dying in the West" become living meaningful things for children when they see them pictured in vibrant color. They listen to the words of the song with new meaning at the close of the drawing. Music not only attracts the attention and unifies the thinking of the children, but through the avenues of sight and beauty of tone they tend to become a real religious experience.¹³

Stories are sometimes used just previous to the regular and definite period of worship. If the aim, for example, is to lead the children to see God's love and care in the beauties of nature at springtime, Carolyn Bailly's lovely

¹² Ibid., pp. 101-102.

¹³ Ibid., p. 102.

story of "The Road that Wanted to be Beautiful" could be used. This story should arouse an appreciation of God's goodness to such an extent that it becomes natural to praise God in the singing of such a song as "For the Beauty of the Earth." Stories and songs compliment each other and make each other more meaningful.

The dramatic use of a song or story is the realm in which play and study meet for Primary and Junior children. Primary children enjoy dramatizing the songs, "Snowdrops, Lift Your Timid Heads," "Good-bye to Summer" and "Unselfishness."¹⁴ Many Bible stories may be the basis for a musical play or pageant. This should be a creative type of work however, preferably planned by the children themselves.

Music also has a place in recreation. It enriches the play spirit of children. Especially in the vacation church school "singing games" are useful. "Of the more realistic type are 'Bounce the Ball,' 'Safety Song,' and 'Ball in Ring.' Of the imaginative type are the well-known 'Here we go Round the Mulberry Bush,' 'Did you ever see a Lassie,' and 'The Farmer in the Dell,'"¹⁵ Primary children

¹⁴ Alberta Munkres, Primary Method in the Church School (New York: The Abingdon Press, 1930), pp. 150-152.

¹⁵ Shields, op. cit., p. 56.

will also enjoy the more difficult "Round and Round the Village" and "Hide the Slipper." Junior children do not care for musical games as much as the younger children but the rough and tumble "Musical chairs" and "Round and Round the Village" still appeal to them.

Around the campfire after a hike, on the vacation-school playground, or as a part of some other group play experience, there will be opportunities to relax with singing. Pure, wholesome fun should be associated with religion, and the use of music in this way will give an opportunity for connecting the two.

Summary. Music serves the following purposes. It focuses the attention of the worshipper upon the meaning of the service, and interprets it for him. Music affords an opportunity for group worship. It creates the atmosphere and mood favorable to development of true Christian character and life. It also summarizes, concludes, and prepares for other activities. It lends variety to the program and motivates conduct.

Some uses for music which have not been fully developed are in the fields of creative music, listening to music, and the synchronization of music with the other phases of

worship as with scripture, stories, dramatizations, and recreation.

Music is one of the best media which the teacher has at her disposal for the development of Christian character and she should learn to use it effectively.

Source Materials

Song Books for Primaries:¹⁶

- Blashfield, Clara Beers. Song Friends. Vaile Co., Rock Island, Ill., 1931.
 Coleman, S.N., and Thorn, A.G. Singing Time. The John Day Co.
 Danielson, F.W., and Conant, G.W. Song and Play for Children. Boston: The Pilgrim Press, 1925.
Primary Music and Worship. Westminster Press.
 Shields, Elizabeth McE. Worship and Conduct Songs. Richmond: Presbyterian Committee of Publications, 1929.
Songs for Little Children. United Church of Canada. The Ryerson Press.
 Thomas, Edith Lovell. Sing, Children, Sing. New York: Abingdon-Cokesbury Press, 1939.

Song Books for Juniors:¹⁷

- Hymns for Junior Worship.
Hymnal for Boys and Girls. Parker and Richards.
Singing Worship. Thomas.
Beacon Song and Service Book
Junior Hymns and Songs. Elizabeth Shields.
Junior Church Hymnal. Westminster.

¹⁶ Smither, op. cit., p. 114.

¹⁷ A. L. Brightbill, "Junior Choirs." pp. 2-3.

General Books:

Come Let Us Be Joyful.
Rime, Rhythm, and Song. Florence Martin and Elizabeth
Barnett.
Music Manual for Use in Daily Vacation Bible Schools
and Weekday Schools of Religion. Marguerite Hazzard,
editor. The Westminster Press. 1923.

CHAPTER V

THE PRIMARY CHOIR

One of the most beautiful sounds in all the world is the sweet, unaffected, clear singing of a group of small children as they lift their voices in songs of praise and thanksgiving to Jesus, the friend of all children. Through the teachings that come with music in our churches, boys and girls learn many of the most valuable lessons of life. They love to sing, and they are apt students. Holcomb says:

Music affords a glorious opportunity for each leader of children to start the child along life's way singing praises to God. To take these tender lives and lead them, as one is led of God, into fields of beauty and truth through music, is one of life's greatest privileges.¹

How to select the choir. The selection of a choir should be made by someone who is in close contact with the children in some organization of the church. Perhaps the entire Primary Department could have rehearsals for some special musical program, and this would give the director an opportunity to observe the children and decide if a choir should definitely be organized. There should never

¹ Clifford A. Holcomb, Methods and Materials for Graded Choirs (Nashville, Tennessee: Broadman Press, 1948), p. 27.

be any try-outs for the choir that the children can recognize as such. After the organization is well under way there are bound to be requests for certain ones to be included but the choir director should let it be known that replacements or additions are only made by invitation of the director. Standards should be set up and adhered to. According to Holcomb, some points to be taken into consideration are alertness of the child to all matters, punctuality at all meetings, voice possibilities, co-operation of parents, ability to follow leadership, and behavior in the Lord's house.²

Choir rehearsal. At this stage in the process of music education the average child's power to produce tones consciously and to discriminate between pitches is rudimentary. Therefore it will be necessary to spend some of the rehearsal time in teaching the children some of the essentials of tone production and techniques of singing. In planning the rehearsal schedule it must be remembered that children of this age will not give prolonged attention. Twenty minutes is a maximum. One to one and a quarter hours is about as long as these children can be kept in rehearsal. It must be remembered when planning a schedule for children

² Ibid., p. 30.

that it will be impossible to carry it out to the minute. It is assumed that the group will meet at ten o'clock on Saturday morning. The following schedule might be used:

10:00 - 10:20 Practice
10:20 - 10:25 Active game or exercise
10:25 - 10:55 Notebook work
10:55 - 11:15 Practice

Rehearsal procedure. To start off the hour sing one or two songs with which the children are already familiar. Then when they are relaxed and enjoying their singing begin the teaching of a new song. A few minutes should be spent in rhythm drill. It is wise to have sufficient variety for the children will tire easily and become discouraged. After a few weeks of practice the group will have progressed sufficiently to spend a little time on the recognition of tone groups, or in short drills on note reading, or pitch names. There will be considerable differences among the children as to ability for those with an excellent musical home background will be much farther advanced. After the fun period, a review of the songs being learned should be made. Also, if there are old songs to be used in the near future, they too should be reviewed.

Qualifications of music.

1. Length.

Children of this age can read little if any and therefore must depend on their memories. Songs of more than two stanzas are inadvisable, but occasional seasonal or special-day songs may be used.

2. Words.

Simple and easily understood words are preferable. Even in the simplest anthem there may be some words which are beyond the comprehension of the child. If such are used the director should be careful to explain the meanings. Continual singing of words that mean nothing to the child will develop insincerity in his singing.

3. Thoughts.

The thought expressed should be within the experience of the child. Many feel that because something is found in the Bible it is suitable for any age-group to sing. It should be remembered that there are many passages that adults cannot understand, much less the child.

4. Music.

The melody as well as the accompaniment should harmonize with the thought contained in the words. Sudden

changes in melodies either up or down the scale should be avoided. The accompaniment should always be simple and never predominant.

The three types of music which can be used with the Primary choir are choruses, hymns, and anthems. There are objections in some quarters to the use of choruses and that is unfortunate. To be sure there are many choruses that are not worthy to be sung just as there are many anthems which should never have been written. Yet to discredit choruses merely because they are choruses is robbing the church of much good music. Children of Primary age cannot learn long numbers and need short songs by which to learn necessary truths. Howard states that "as long as a number attains the qualifications of good music and good teaching, it should be used. However the director should be extremely careful in selecting the numbers and be sure of sound doctrine, instructional value, and good music."³ Hymns which meet the same standards are always good. The use of anthems is limited. There are a few that are in easy range and are not too long but they are hard to find. No matter what type of music it is, choruses, hymns or anthems, it must be selected with great care.

³ P. H. Howard, The Child-Voice in Singing (New York: The H. W. Gray Co., 1923), p. 19.

The child voice. The child voice is quite different in character from that of the adult. It is not nearly so individualistic in timbre, and because of the far greater homogeneity of voice quality among children it is much easier to secure blending of tone. The effect is that of one voice rather than of a number of voices. Another characteristic of the child voice is that it is good only in the upper register, the lowest tones being unpleasant and frequently off pitch.

With children's voices, that of both the boy and the girl can be treated in exactly the same way. Both are sopranos up to adolescence, even though no two of the voices will be exactly alike. There will be variations in range, tone quality, and timbre but all are still sopranos. Also a slight difference in the tone quality exists between a group of boys and girls. There is more brilliancy in the voice of the boy. Tones are more reedy, and more flutelike. Brilliancy however may be a sign of approaching adolescence and the director should watch for it. The child's voice is unemotional for he has experienced no grief or sorrow. He has no real deep-seated emotions.

Some say that the range of the child voice is unlimited and that there is almost no top to it. Probably from

middle C and up two octaves is the usual range, but the child should not be allowed to reach his limit because of his growing condition. When a thing is growing rapidly, it is weak and must not be strained. He can sing safely all the notes on the soprano staff; from E flat to the octave above in the first grade. In the second grade he can touch F on the top and middle C more often. In the fourth grade he will sing easily down to C and up to F and F sharp. In the sixth grade use three voice arrangements. Of course there are great differences in voices and some will be able to sing better than this and some not as well. One thing which must be constantly kept in mind is that children will not complain about their voices being uncomfortable so it is the duty of the director to guard against overstrain. The forced voice of a child should never be used. A child who forces his tones cannot sing well in pitch, and if he persists in doing it, it will be difficult to develop a sensitive musical ear. Forcing also results in a tone so loud that the child is not able to hear the other children as he sings.⁴

Posture. Good singing, good posture, and good breathing are intimately associated. It should be remembered that

⁴ George E. Hubbard, Music Teaching in the Elementary Grades (New York: American Book Company, 1934), p. 123.

God made the human being to stand and breathe correctly and the reason training is necessary is because wrong habits have developed. In order to breathe correctly the child should sit or stand in such a position that all muscular movement is free. Holcomb sustains this:

Sitting or standing, the chest should be raised, the shoulders back, and the head up. When sitting, the feet should be flat on the floor, back erect, but not leaning, and the body relaxed but not lounging or sprawling. If this posture is assumed, an easy, buoyant feeling will result.⁵

However, it is best not to mention proper posture to the children too often or one will defeat the very purpose for which he is striving. They will become tense and tighten their vocal folds instead of relaxing. Probably the best way to obtain good posture is to have it oneself.

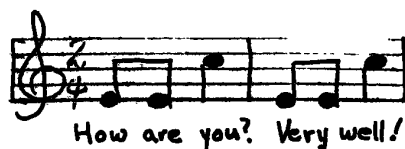
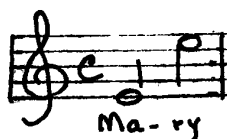
Breathing. An excellent little exercise to help the child grasp the proper conception of good breathing without making it "breathy" is that given by Holcomb:

A slow intake of breath exhaled gently through pursed lips. Make it interesting by having the child imitate the smelling of a flower and then gently blowing its petals away. In all singing care should be taken that there is no contraction of the mouth, throat, or body during the intake of the breath.⁶

⁵ Holcomb, op. cit., p. 32.

⁶ Loc. cit.

Monotone. The method used to determine if a child can sing on pitch is to have him imitate various calls, using such simple intervals as the third, fifth, and octave. This helps to reveal which child needs special attention. There are very few real monotones and with patient work most of the children will be able to sing fairly well on pitch. Drill on the various calls will prove helpful. The model of tone which the director uses should always be soft, round, and easily produced. When the child becomes familiar with two-tone calls, three and four word sentences in the form of a question and answer may be used. Below are some examples:



Another way to help the monotone is to seat him on the front row in the middle so he will have the benefit of good voices behind him and on each side. He should be encouraged to imitate those about him.

How to teach the song. Before a song is presented to the children a suitable introduction should be planned. Perhaps a series of pictures illustrating the thoughts found in the song could be shown, as pictures of harvest and autumn. A story about the song or its author might make a suitable introduction. Whatever the method used, interest and apprec-

iation for the song should be aroused in the children before they hear the music.

Some of the older children will be able to read the words of the song, but only a very few will be able to read the notes. Therefore the method used to teach music to children of this age is by rote. In turn, there are two methods of teaching by rote, the entire song method and the phrase method. The entire song method is considered the better for teaching short songs but has been used successfully for all songs taught. The various steps in this system are as follows:⁷

1. The director sings the song while the children listen attentively.
2. The children are questioned as to their understanding and enjoyment of it.
3. The director sings the song again, remembering to sing it exactly as the children are to sing it in public, up to tempo, tones properly placed, and the expression as desired.
4. The children are gradually led to join in the singing, and as they become firmer in their singing the director slowly withdraws his support until the children are singing alone.

⁷ Clella Lester Perkins, How to Teach Music to Children (Chicago: Hall and McCreary Company, 1936), p. 17.

The phrase method of presenting rote songs is more suitable for longer songs. An effective procedure is the following:

1. The teacher sings the entire song while the class listens closely. She then sees if it is understood.
2. The teacher sings the first phrase and then the class repeats it.
3. The teacher then sings the second phrase and each succeeding phrase, and the children repeat them one by one, until the entire song is finished.
4. The teacher sings the entire song and the class repeats it.

Suggestions for performances. The Primary choir should be used sparingly in the church service. It is not a show piece to be presented for exhibition and should never have that aspect. It should follow the regular choir and its members should be seated as inconspicuously as possible. It might be desirable to have robes for them. At least there should be some uniformity in dress. Time should be taken for drill in mannerisms, marching, standing, posture, and the signal for rising and seating. Everything should be learned so perfectly that when the time comes for performance it will be almost automatic. When the group is to sing

in the church the need for reverence during the service should be impressed upon their minds. This group may also be used publicly for assembly programs, music concerts, conventions and community affairs, but it must first of all be a church choir.

Notebooks. One of the most beneficial bits of work a director can do toward the development of a choir is to include, in the time allotted to practice, a notebook period. Since a notebook requires tables and chairs it is advisable to have the choir meet in the Primary department of the church school. The year's notebook should be planned to conform with and supplement the practice time. These books can include pictures illustrating the songs learned, copies of songs learned, mimeographed pictures that the children can color, printed stories about the hymns or hymn writers, and other things that are within the understanding of the child. They should be carefully graded at the close of the year and placed in attractive covers, but they should not become so interesting as to detract from the prominence of the choral work.

Graduation. When the Primary child is promoted to the Junior Department of the church school he should also be promoted to the Junior choir. Singers have as much right to

recognition as others. The best time for a service of promotion to take place is when all of the music groups come together for a program of sacred music in the spring. At this time pins, badges, certificates, or other tokens of recognition or achievement may be given. The whole service can be a beautiful and inspiring occasion.

Adult personnel. The adult personnel should include the director, an accompanist-secretary, and a choir mother.

The director, of course, is the most important person in the organization. The chief responsibility for the successful maintenance of a choir rests squarely upon his shoulders. If he is to be successful he must have certain qualifications. He must first of all have a positive Christian character. The life which radiates love and helpfulness will influence the lives of the children. He must be careful of mannerisms and personal appearances. Ill appearance and unattractive attire do not appeal to children and though they may not know why they dislike a person it can many times be traced to those characteristics. Punctuality is a must. Someone has said that "on time" for the choir director should be fifteen minutes ahead of time. He should be present and have the music ready, the room properly ventilated and heated and properly arranged before the first child

arrives. If he is to succeed with children he must have a sympathetic understanding of them and be able to handle them. Although the child does not get frustrated easily he seems to delight in frustrating others, so the director must be able to keep his composure under any circumstances. He must ever keep before him the vast importance of his task, for he is trying to build the Christian musician. Christ deserves the best in the child and must have the best in the director if this is to be accomplished.

There are also certain technical skills of which he should have command. The broader the working knowledge of music which is his, the better. He should have a knowledge of the child voice so that he can lead the child to produce pure, clear tones. He should be able to hear all of the voices at once, in order to correct the errors of individuals promptly. If he has a thorough knowledge of hymnology he should be able with experience to choose songs which are not only meaningful but songs which the children like to sing and the audience enjoy hearing. The task of the director is a difficult one and will require much time, thought, and energy.

Although the director should be able to accompany he probably will find an accompanist necessary. The accompanist should have a grasp of the music to be played and the manner

in which it should be played. The music should be kept in the background and used mainly for support. The accompanist could also care for the music, check attendance, and handle the secretarial work, but this work must not interfere with her main task of accompanying.

The choir mother need not be a mother of one of the members but she should have the interest of a mother. She should look after the comfort, health, and happiness of the members while at rehearsals, on trips with the choir, and at service times. She should supervise details of any social affairs of the group and if any member is ill she should visit them. She should also take care of the robes, help the children dress, and arrange the procession in proper order for the service. When she is called the choir "mother" she is just that.

Holcomb in his book Methods and Materials for Graded Choirs, recommends the following songs as good for Primary children:

From the book Worship and Conduct Songs:

- "He Loves Me, Too"
- "Jesus Loves Me"
- "Tell Me the Stories of Jesus"
- "Enter into His Gates with Thanksgiving"
- "Father in Heaven We thank Thee"
- "Father, Bless Our Gifts To-Day"
- "The World is a Wonderful Home"
- "My Country, 'Tis of Thee"
- "Away in a Langer"

From the book Primary Music and Worship:

"God Who Made the Earth"
 "All Things Bright and Beautiful"
 "I Will Praise Thee"
 "This is the Day Which the Lord Hath Made"
 "Father, As the Morning Sun"
 "Morning Hymn"

From the book Service in Song:

"Suffer the Children"
 "Autumn Song"
 "The Angel's Glory Song"⁹

Individual choruses are too numerous to list but some chorus books which will prove useful should be mentioned. Youth Sings¹⁰ is a praise book containing both songs and choruses. Singspiration Numbers 1, 2, 3, and 4¹¹ largely contain choruses but there are a few songs. Action is another one of the Singspiration Series. Singing Along¹² is a song and chorus book with songs for use in the Sunday School and bible class. These are only a few of the many books available. Yet in choosing choruses from these books it cannot be overemphasized that great care should be taken.

⁹ Holcomb, op. cit., p. 40.

¹⁰ Cyrus Nelson, compiler, Youth Sings (Saratoga, California: Praise Book Publications, 1947), 128 pp.

¹¹ Alfred B. Smith, compiler, Singspiration 1, 2, 3, and 4 (Grand Rapids: Zondervan Publishing House).

¹² Johnnie Hallet, compiler, Singing Along (Ridge-wood, New Jersey: Radio Gospel Publishers, 1947).

Summary. Music affords a wonderful means of teaching children of Christ and leading them to Him. Children love to sing and are apt students. One of the most beautiful sounds in the whole world is the clear, sincere, unaffected singing of a group of small children.

Although there are certain handicaps when working with children such as their inability to read notes and words, and their difficulty in staying on pitch, the patient and understanding director can do much to correct these faults. The eagerness with which the children do whatever he desires should present a real challenge to any director.

CHAPTER VI

CHOIRS FOR JUNIORS

When directed by a competent voice trainer, the effect of a large group of children singing together is most striking. Their pure fresh tones, combined with the appearance of purity and innocence which they present to the eye, bring many a thrill to the heart and not infrequently a tear to the eye of the worshipper.

Multiple choirs.

Who's Who in America states that Dr. H. Augustine Smith was the first multiple choir director, Dr. Smith's choirs were five in number--Choral Union, fifty voices; Treble Clef, forty with ages from 15 to 20 (young women); Cecilian Choir, thirty-five from the age of 8 on; and a Carol Choir of fifty girls from ages of 8 to 12.¹

The last two include those in the Junior department of the church school. Kunkel suggests that the Juniors might be in the service every Sunday if desired, but should sing every third Sunday either with the Chapels or Seniors. In this way, each group has a rest and the change staves off monotony. The main difficulty with using multiple choirs is found in the lack of materials. Some work has been done toward supplying that lack but nothing extensive.

¹ Kenneth E. Kunkel, "Multiple Choirs and Their Uses," p. 1.

Boy choirs vs. girl choirs. When a Junior choir is mentioned the first picture that comes to mind is a group of robed choir-boys. There are definite reasons why there are far more boy choirs than girl choirs. The answer is three-fold. In the first place, certain churches have always clung to the idea of the male choir, woman being refused any participation in what originally was strictly a priestly office. In the second place, the girl arrives at the age of puberty somewhat earlier than the boy, and since her voice begins to change proportionately sooner, it is not serviceable for so long a period, and is therefore scarcely worth training as a child voice because of the short time during which it can be used in this capacity. In the third place, between the ages of seven or eight and thirteen and fourteen the boy's voice is noticeably more brilliant, and is therefore actually more useful from the standpoint of both power and timbre.² These are the reasons why a girls choir is seldom heard.

Importance of the Boy choir. Historically boy choirs have been very important. The first boy choirs were organized in the eighth century at the time of the introduction of early polyphony into the churches. Since women were not

² Karl W. Gehrken, Essentials in Conducting (Philadelphia: Theodore Presser Co., 1919), p. 1212.

allowed into the chancel of the church, boys were trained to sing this new music. At the time of Henry VIII when England seceded from the Roman Catholic Church the boy choir was retained as a part of the church. The first choir in America was at the Old Trinity church of New York. When boys choirs were first introduced into America, most of the directors had had their training in England. They had been choir boys themselves and knew how to handle boys. Every church, large or small, with few exceptions had a boy choir.

From about 1930 to the present time the number of boy choirs has gradually decreased. The higher wages which the boys were able to make combined with the many activities pressing upon their time have contributed greatly to this decline. As a result more work has been done with girl choirs and mixed choirs. Whether a church will have a boy choir, girl choir or mixed choir will depend upon the material available.

The voices of older children. The singing voices of older children, those from six to nine, have the same general characteristics which the voices of younger children have and need to be treated in the same careful way. They should still be kept light in volume and quality.

Due to the different ages at which children enter adolescence it is necessary to discuss the changes which take place in their voices. It is not as easy to sense the change taking place in the girl's voice as in the voice of the boy. "The girl's voice becomes richer, but as a rule it does not change its register as from soprano to alto, or from alto to soprano. About the only problem with the voice of the girl is to keep it free from strain."³ Generally the voice of the boy begins to change around the thirteenth year. The loss of control that accompanies the change of voice is due to the fact that the larynx and vocal folds increase in size more rapidly than the muscles develop strength to manipulate them. This rapid increase in size of the parts which for boys is practically a doubling of the length of the vocal folds, makes it incumbent upon the choir trainer to use extreme caution in training the voice at this period. "By keeping a boy, as he approaches adolescence from singing any higher than he is able to do with ease, his voice will never crack or break."⁴ However, close watch must be kept for any signs of strain, at which time the boy should be placed in the second soprano section for approximately a year and then shifted to the alto section. By this time he will have

³ Clella Lester Perkins, How to Teach Music to Children (Chicago: Hall & McCreary Company, 1936), p. 13.

⁴ Francis W. Snow, Training Choir Boys (Boston: Homeyer Co., 1946), p. 12.

learned the fundamentals of music and can read notes so he will be able to assume his new position most naturally.

It is the head tone, the thin tone, which gives the children's choir its clear flute-like quality. The chest tone is often off pitch, unpleasant, harsh and unsympathetic. This brings up the problem of the male alto in the boy choir. There are some boys who have an unusually large range and if the lower part of their range is cultivated there will be sufficient altos for the group. Not more than three or four boy altos are necessary to balance thirty or even forty sopranos. A counter tenor, if used, should always be kept well in the background.

If the Junior choir is to be a permanent organization it will be necessary to maintain constant lookout for new voices. These will need to have training along with the rest. One authority say, "In this way the changing voices that drop out are constantly being replaced by newly trained younger boys, and the number in the chorus is kept fairly constant."⁵

Selection of the choir. In selecting members for the Junior choir give preference to the quick, mentally alert candidate. "Remember that the voice of average quality and

⁵ Gehrken, op. cit., p. 130.

moderate power, combined with a good ear, is preferable to an exceptionally good voice unsupported by the latter gift."⁶ It is wise to have the candidate read a few verses of a song in order to test for clearness of utterance and coarseness of voice. Some directors have them sing a prepared solo but do not find it very satisfactory for it usually shows the boy at his worst. Walter Vale says of selecting voices, "What we want is a bright, happy, intelligent youngster, having the makings of a voice, with at least some sense of pitch, and if possible some sense of rhythm, and able to read English fairly fluently."⁷ There are no set rules for choosing voices. It will be up to the director to choose to the best of his ability.

The standards for selection should be kept high. Low ideals and wide-open entrance will cheapen the organization in the eyes of the children to such an extent that they will not desire to be in it and will only come when something special is in the offing.

⁶ Charles H. Moody, The Choir-Boy in the Making (London: Oxford University Press, 1926), p. 5.

⁷ Walter S. Vale, The Training of Boy's Voices (London: The Faith Press, Ltd., 1933), p. 21.

It will take at least twenty children to make a satisfactory Junior choir. As many as two hundred could be used if there were adequate facilities.

Choir pledge. A choir pledge may or may not be required but when used it impresses upon the child's mind the sacredness and importance of his task. Such a pledge follows:

I believe that God has given to each person at least one talent which that person should use to glorify him. I believe one talent entrusted to me is that of singing his praise. I pledge myself to aid and beautify the music of my church, and to assist, by my helpful, reverent attitude, at any service in which the Junior choir has a part, to lift the hearts and souls of people closer to him. I pledge to work with and under the leadership of the director which the church has chosen, and will abide by such standards and ideals as this person may deem wise.⁸

Signed.

Standards. The rules and regulations which are set up should not be very many. Rules regulating such things as absence, behavior, promptness, running and playing in the church building, chewing gum and eating candy, should be made, but not until the need arises. Once a rule is made it should be enforced. "Children . . . loathe hypocrisy and shilly-shallying. When you make a promise--keep it. When you make a threat--see it through. When you give encouragement--be sincere."⁹

⁸ Clifford A. Holcomb, Methods and Materials for Graded Choirs (Nashville, Tennessee: Broadman Press, 1948), p. 51.

⁹ Dayton W. Nordin, editor, The Choirmaster's Workbook (Rock Island, Illinois: Augustana Book Concern, 1947), p. 46.

Two of the biggest problems to be faced and solved are the problems of attendance and behavior. Regular attendance is the first essential of success. Some practical aids in solving this problem for the director are these. A system of medals or insignia sewed or pinned on the robes as awards of merit for faithful service could be inaugurated. An attendance chart put on the bulletin board for public inspection also serves as an incentive to be there. Personal attention to each child will do wonders. Call him by name, give him his robe, his own music folder, his own seat for rehearsal and service, and his own place in the processional. If he feels he has a real place to fill in the organization he will be there regularly. The rehearsals should be fun, yet the children should be kept hard at work every second. They will reflect the mood of the director so he should laugh often, never scold, and always encourage. Interesting outings, trips to concerts, plays or places as a reward for perfect attendance over a certain period of time give the children a goal for which to work.¹⁰ These are just aids to attendance but usually will bring desired results. One of the traits of a good director is inventiveness and if these suggestions are not enough he will have to approach the problem from some other angle.

¹⁰ Ibid., pp. 44-45.

Poor discipline wrecks many a choir and many a choir-master. The director determines the kind of a choir he is going to have. Children will meet any standard that is consistently insisted upon. It may be wise to install a demerit system as well as a merit system, and if there is a chronic trouble maker, dismiss him from the choir. Every breach of discipline should seem a hindrance to the betterment of the whole group. One very successful choir director said that an empty seat should be kept between the boys. They must have been unusually bad boys for generally a circle seating arrangement which puts every child close under the director's eye is sufficient. While the director has them seated before him he should see that they are so hard at work that they will have no time for mischief.

The best way to solve the problem of discipline is for the director to cultivate the good will of the boys. If he gains their respect and loyalty his behavior problems will be cut to a minimum. It is essential that he keep on the best terms with them personally. It is for that reason that he must understand them and know their likes and dislikes. "Work the boys hard for a half hour or so, . . . and then stop for five minutes and join them in a game of leap-frog if that is the order of the day. If they invite you

to go with them on a hike or picnic, refuse at your own peril"¹¹ The director who is hailed by them as a good fellow will have far less trouble than he who holds himself aloof and tries to reign as a despot over his little kingdom.

Transportation. Travelling to the church for rehearsal may present quite a problem. It is helpful to organize the children from the various neighborhoods as groups and have them come together. If an adult is needed ask one of the parents to accompany a group. They are always glad to cooperate.

Rehearsal. The time for rehearsal should be set after the director has talked to the children and some of the parents. Once the time is set it should be regularly maintained. Everything should be in readiness before rehearsal time so the director can get the boy's attention and begin immediately. Most of the principles used with the primary choir will carry over for the Junior choir.

In teaching new selections to the Junior choir, it will help to first of all play the selection with full harmony on the piano while each member watches his own musical score. Then have the choir read the words through, at which

¹¹ Gehrkens, op. cit., p. 128.

time any careless pronunciation can be corrected and difficult words explained. During this time any information concerning the words, music, or composer, should be inserted. The soprano section should sing their part with the melody alone being played. The alto section should practice with their part alone. Then they should sing together with the two melodies being played and finally the total harmony should be added.

Sectional rehearsals are advisable. While some of the best singers will be able to read music of average difficulty and with little effort, it will be necessary to have those with less ability come to separate rehearsals so more time can be spent on exercises. It is an excellent plan to have one of the better singers at this rehearsal for the purpose of demonstration. The rest will have their separate rehearsal, too, and then later in the week the whole group will practice together.

It is important to avoid putting too much thought, effort, and time on exercises. The important thing is that the tone be natural, with a good pronunciation of vowels. Singing comes naturally and too much fuss may cause tightening of the muscles, thus distorting the tones. The practice time may be started with pianissimo humming which tends to

relax the throat and gain the use of the head tone. A simple five tone diatonic scale can be used for the humming exercise, progressing up and down the scale twice in one breath. Another exercise is with the same diatonic scale but instead of humming, sing the following vowels, *ōō, ō, ē, ī, ā*, and *ah*. These exercises are excellent and ample for any practice.

Junior music should either be sung in unison or in two-part. Some music has been written for three parts but is too difficult for them unless they are all advanced students. If they are singing in unison they should practice diligently for a perfect blending of tone.

It takes Juniors about ten weeks of rehearsal to master a new anthem of ordinary difficulty. Although a large amount of the time in rehearsal may be spent on the anthem, at least twenty minutes of the time should be spent on the practice of liturgy, hymns and responses. Nordin says,

Responses in the service, which many adult choirs mess up rather awfully, are truly moving and meaningful when sung by a well-trained Junior choir. There is a devout, angelic quality in the child voice which is positively unobtainable elsewhere.¹²

¹² Nordin, op. cit., p. 50.

Send the children away from each rehearsal singing. The director will be surprised and pleased with the result this will bring.

The solo problem. Usually it is better to assign a solo part to a small group of good voices rather than to an individual. This will lessen the misuse of voices which may strain for effect. Participation in these small groups may be held up as a sort of reward for excellent work. However, if one in the group has an unusually good voice he should be used as a soloist. One of the first things that must be accomplished in connection with any prospective soloist is to cure him of a "swell-head." He must be brought into a very humble frame of mind. This might be done by having him rehearse in front of all the others, and correct his mistakes right there where all can see and hear.

The director. The general qualifications given for the director for the Primary choir are equally true here, and need not be repeated. Below are some suggestions which are especially important when working with Juniors.

The director must always remember that first of all he is teaching children about music, and not simply teaching music. He must keep them alert and take them off their feet

by asking surprise questions or testing them by individual performances.

He will appeal to both personal and group rivalry. If there is no actual rival for the choir, he will certainly create one. He will put one group against another. He will give each child a chance to prove he can do something better than anyone else.¹³

He will keep close watch on each individual voice and the child will think it is because his voice is so important. Because he knows how much such things mean to children he will take the trouble to give grades and rewards. Since he knows that sloppy work will be fatal, he will train the children to scorn carelessness and the art of merely "getting by." It takes a good musician "plus" to succeed with a children's choir.

The necessity for the director to have a notebook period for the Juniors is just as imperative as it was with the Primaries. He should be responsible for their graduation exercises, the choosing of a choir mother, and a good accompanist-secretary. The Junior work will be more advanced but the principles governing it were discussed fully in the preceeding chapter and do not need to be reiterated.

¹³ Ruth Krehbiel Jacobs, The Successful Children's Children's Choir (Los Angeles: Choir Publications, 1948), p. 76.

A year's program (month by month). In most cases the director thinks of a years' work as beginning about the middle or first of September. At this time the Sunday School has been reclassified and summer vacations are a thing of the past. It is now easier to settle down to a definite program. A month-by-month program is suggested by Clifford A. Holcomb. It is in the form of suggestions which the director may use or not use, at his discretion.

September:

Anthem--"God's Presence," Worth (Presser)

Hymn--"For the Beauty of the Earth," Kocher

Comment--The director will possibly not have the entire month because of the late start. Spend time on blending of voices. The above-mentioned anthem is largely unison and is easy. It affords a good chance for preparatory work.

October:

Anthem--"Come, Ye Thankful People, Come," Goldsworthy (Gray) (Use around Thanksgiving with church choir)

Hymn--"Fairer Lord Jesus," Crusader's Hymn

Comment--Present "God's Presence" when it is ready. No selection should be done in public until it is well prepared.

November:

Anthem--"Jesu, Bambino," Yon (Presser)

Hymn--"Good Christian Men, Rejoice," Fourteenth Century melody.

Comment--"Come, Ye Thankful People, Come" is to be presented around Thanksgiving time in conjunction with church choir.

December:

Anthem--Special numbers to tie in with church Christmas music program.

Hymn--Several Christmas carols.

Comment--If possible, utilize Junior choir in the main Christmas program of the church. After the special programs are over, the choir should be given a two weeks' vacation.

January:

Anthem--"Thanks Be to Thee," Handel

Hymn--"I Would be True," Peek

Comment--A start toward Spring, Easter, and the May concert is made in January. Initial "feeling out" of all spring anthems may be done in January.

February:

Anthem--"My Heart Ever Faithful," Back

Hymn--"Welcome, Delightful Morn," Schneider

Comment--Spend considerable time on tone quality. Each month affords opportunity of majoring on one or two matters.

March:

Anthem--"By Early Morning Light," Dickenson (Gray)

Hymn--"Hosanna, Loud Hosanna," Herzogl

Comment--Review all hymns and anthems learned since September.

May:

Anthem--Prepare for concert in which a new number such as one named above will be used plus one of the best of the repeat numbers.

Hymn--"When Morning Gilds the Sky," Barnby

Comment--Concert should be held in early part of the month so as to avoid end-of-school conflicts. Vacation until after school is out.

June:

Anthem--"He First Loved Me," Beethoven (Lorenz)

Hymn--"O Worship the King," Haydn

Comment--If church has Vacation Bible School this month, it will probably be best to extend vacation until Vacation Bible School is over. All Juniors should be in Vacation Bible School. Start planning next year's program.

July:

Anthem--Due to fact that the choir will suffer many interruptions during summer, if it continues, it will be better not to plan as much anthem work.

Hymn--"Hail to the Brightness," Mason

Comment--July and August offer fine opportunity for recruiting, training in fundamentals, and laying groundwork for next year.

August:

Anthem--"Father, Almighty," Franck (Lorenz)

Hymn--"Holy, Holy, Holy," Dykes

Comment--All-day outings, . . . work well here.
Another two or three weeks' vacation at the end of month and first of September.¹⁴

There are a great number of books published for the Junior choir but the following are recommended:

The Treble Choir. Florence Martin. Thiel and White, 1943.

Anthems for the Junior Choir. Westminster Press. 1944.

Green Hill Junior Choir and Duet Book. (Soprano and Alto) Davis.

Early Junior Choir Album. Foote. 1939.

Motets and Chorales for Treble Choirs. 1938.¹⁵

A Junior Choir Manual. Peterson.

Two-part Choir. Ira B. Wilson.

Summary. There is a devout, angelic quality in the child voice which is positively unobtainable elsewhere. This is the reason why children's choirs are so important and so appealing. They act as feeders for the adult choirs and for the church as a whole.

¹⁴ Holcomb, op. cit., 58-60.

¹⁵ Recommended by the Lutheran Music Commission appointed by Annual Conference: Mrs. Kathryn Peters, Counsellor of Children's Music.

During the Junior years the children gain a command of language and note reading and are able to sing worthwhile music beautifully.

It takes an excellent director to succeed with the children's choir. He must not only have an understanding of the child voice and the music to be taught, but he must understand the intricate personality of each child and learn how to get on the good side of him. He must realize that the Junior choir will be exactly what he requires it to be.

CHAPTER VIII

PROGRAM MATERIAL

Making a program is something like making a cake. Not only must it contain all of the essential materials but each part must be skillfully blended with the others if the desired effect is to be achieved. The elements which blend together to make a program are worship, instruction, training, fellowship, and expression. The scripture, songs, prayers, and stories each play their part in building up the program.

It is wise to plan a program of almost any type with one central theme in mind. All of the parts should be made to contribute to that impression. If the service is chopped into parts, each of which leaves a different impression, the child will be confused and go away without any clearly defined ideas. It is best to select one outstanding truth and make all of the other elements emphasize and enrich that one truth.

There is some program material available for Juniors but very little for Primaries. The material available for Primaries consists mainly in worship services for their own department. The program material for Juniors is so limited

that it will be the responsibility of the average teacher to prepare her own. However, if she is alert and has an abundance of initiative plus a capacity for hard work she can do much to enrich the lives of her students.

THE ECHO OF THE ANGELS' SONG

A Dramatization

In presenting this dramatization to the Junior children the teacher should merely read the lines of the reader and have the children choose the songs to sing. This makes it very easy and natural for them to learn the songs. This dramatization could be used effectively for a Sunday School program or for an evening fellowship program.

Reader: It was the Eve of Christ's birthday, and the bells in the church were chiming--

Music: "Hark! the Herald Angels Sing," played by the pianist.

Reader: I had had a busy day, and as I sat in front of the fire I nodded for a few minutes--nodded on the Eve of Christmas, and had a beautiful dream.

I was not long asleep, for two thousand years in a dream can pass in a few seconds of time, and my dream was quite that long--my dream of the echo of a song.

I seemed to be with the shepherds long ago on the hills of Bethlehem, and I heard the song as it was first sung. And no song on earth has ever equaled it.

The message of the angel was very clear--"Unto you is born this day in the city of David a Saviour, which is Christ the Lord." And my heart thrilled as the chorus of many angel voices rang in the clear air of the night--

Song: "Glory to God in the Highest"--arranged from Handel's Messiah.

Reader: The song was ringing in my ears and in my heart as I went with the shepherds to the manger and found the Prince of Peace.

(As this is being read, several Juniors, representing the shepherds, may be discovered kneeling in worship at the manger beside which Mary is seated.)

Reader: In dreams the years pass as less than seconds, and so I soon heard, from all Palestine, mention of One who went about doing good--One who spoke as never man spoke.

"The Prince of Peace," I said--"the song of the angels is traveling fast."

A day came when I thought the angels' song would never again sound in the land. But, on the glorious day of the Resurrection it echoed far and near and mingled its melody with the glad shouts, "He is risen! The Lord is risen indeed!"

In the days that followed in my dream I seemed to be a part of the Christian church, which had been entrusted with a glorious message. I was part of the church, and yet one who at times could only look sadly on and question, "Has the song of the angels been hushed to silence? The world is full of strife and tumult and wrong. The church has not shown the ways of the Prince of Peace.

Every now and again through the years my heart would be cheered, for I could hear echoes of the song to which my ears were tuned. Once I heard Martin Luther composing a song and singing it with his children.

Song: "Away in a Manger," sung by a man.

(If the man invited to render this service is not a pianist, this may be more effective if sung outside the door, or behind a screen.)

Reader: As I listened to this song, I said, "Surely the world cannot go far wrong when fathers sing to their children of the Prince of Peace.

And down the centuries there came a day when I slipped into the church of the greatest preacher, Phillips Brooks, on Christmas morning, and heard the children singing his song, "O Little Town of Bethlehem."

Song: "O Little Town of Bethlehem."

Reader: From Christian churches all over the world there came music of happiness and joy in which the Prince of Peace was honored.

Then, in my dream, I was at home in my own church, a citizen of my own town. I was myself, and yet I was not, for I was in intimate touch with all the plans all the people of my town were making to celebrate the birthday of Jesus.

(If the pianist or a violinist can play very softly, it will be effective if "Hark! the Herald Angels Sing" is played softly as the reader continues.)

Reader: I saw a man who was passing down the street slip some coins into the hand of a woman whose face was pinched with hunger. I saw him later as he gladdened the heart of a longing child with a much-desired toy. I stepped into a hospital where little children and older people were being cared for. I saw a crowd of hungry men being fed by a group of Christian women. And, I thought, "The Prince of Peace would say, 'Inasmuch as ye have done it unto one of the least of these my brethren, ye have done it unto me.'"

I saw crowds of people jostling each other happily--fathers and mothers and children buying gifts for friends who would give to them, and for friends who could never give in return.

I saw boys and girls in the church school, working to make Christmas day a happy day for some to whom otherwise it might have been a lonesome day.

These things I saw and felt, and then I waked from my dream, finding myself saying joyfully, "Love is not dead! The Prince of Peace does reign in the hearts of many. The song of the angels has travelled through the ages, and in the church of Christ its echo has never entirely died."

And the chimes were ringing in the church steeple--
Music: The soft music of "Hark! the Herald Angels Sing" may now soar to a louder, triumphant note, and all may join in singing the song.¹

PSALM 24

A dramatization

This dramatization could very effectively be presented for the church service as a special contribution of the Junior

¹ Elizabeth McE. Shields, Music in the Religious Growth of Children (New York: Abingdon-Cokesbury Press, 1943), pp. 57-60.

department in place of the regular Junior choir anthem. It could be used for either a Sunday School program or a departmental program. As an introduction, this story should be told to the Junior children:

King David and his people had been preparing for a special ceremony, and all Jerusalem was eager and happy.

'The King is right in bringing the ark of the covenant,' some of the older men and women said. "Too long it has rested outside the gates in the house of Obed Edom."

'What is the Ark of the Covenant, father?' was the question of the younger members of the family.

'It is a simple chest of acacia wood in which are kept the stones on which the Ten Commandments are written,' was the answer. 'When our people traveled through the wilderness, they took the Ark with them--carried in a special way, by special people. Of course we know that God is everywhere, but the Ark of the Covenant helps us to remember his presence. And so it is sacred and held in reverence by those who love the Lord.'

You will remember that King David was called the Sweet Singer of Israel, and so you may be sure that music had an important place in the ceremony of bringing the Ark into the city. Great choirs were trained and trumpets were sounded in gladness.

One choir was placed in the tower to the right of the gates and another in the tower to the left. These choirs sang, antiphonally--that is, one sang a sentence or two and then the other responded. Doubtless solo voices were used, also.²

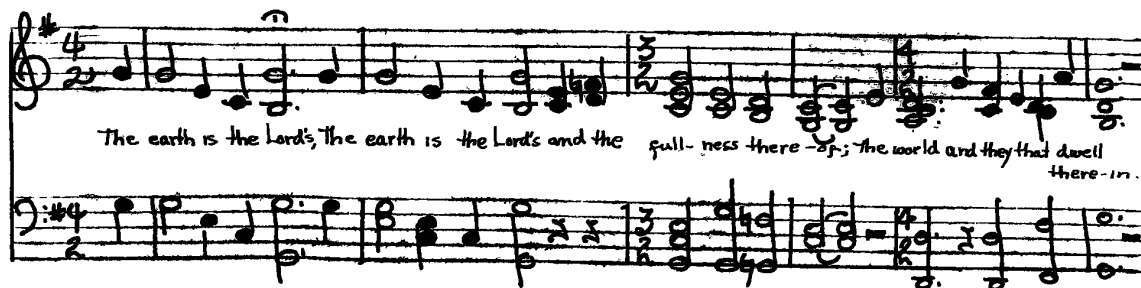
After this has been done the group will read the Psalm and discuss how the material is divided. In dramatizing Biblical material it is best not to represent sacred things, so the Ark should not be represented by an ordinary box.

THE EARTH IS THE LORD'S

Psalm 94

Elizabeth McE. Schields

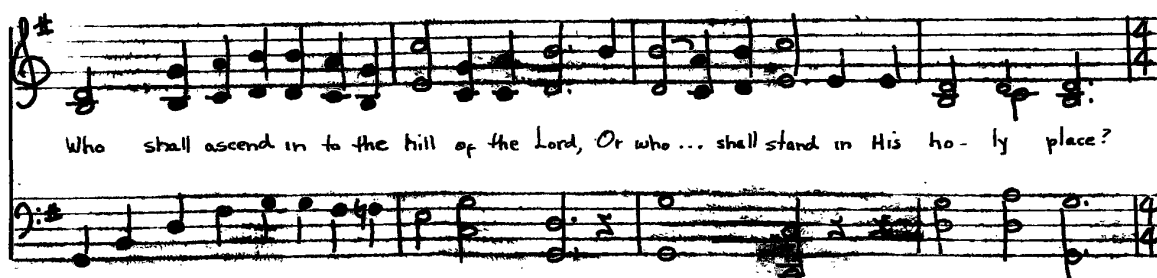
Choir in the right tower sings:



Choir in left tower repeats:

For he hath founded it upon the seas,
And established it upon the floods.

Solo from left tower:



Music copyright, 1927, by Elizabeth McE. Schields.

Choir in right tower repeats:

He that hath clean hands and a pure heart;
Who hath not lifted up his soul unto vanity,
Nor sworn deceitfully.

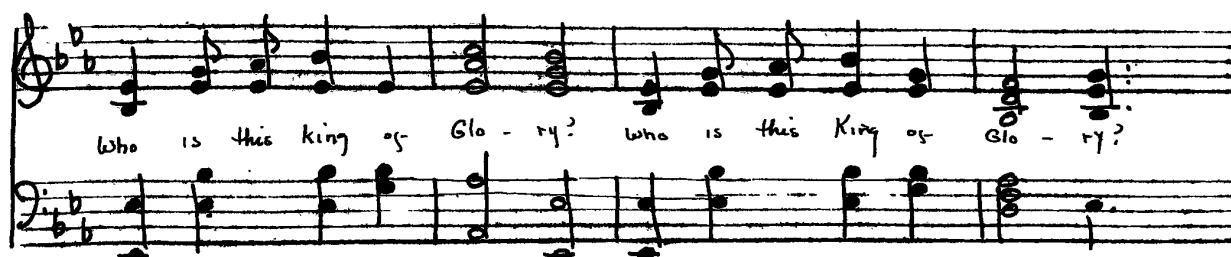
All inside gates repeat:

He shall receive the blessing from the Lord,
And righteousness from the God of his salvation.
This is the generation of them that seek him,
That seek thy face, O Jacob.

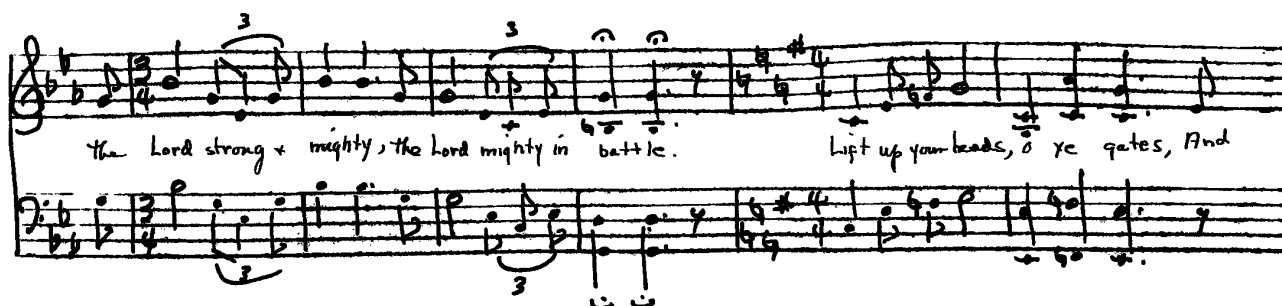
Solo from outside the gates:



Solo from inside:



David, Levites, etc., outside:



be ye lift up ye ev - er - last - ing doors. And the King of Glo - ry shall come

Choirs from both towers:

Who is this King of Glo - ry? Who is this King of Glo - ry?

All outside and inside the gates:

the Lord of hosts, He is the King of Glo - ry.

A THANKSGIVING SERVICE FOR PRIMARIES

This thanksgiving service should be as nearly on Thanksgiving Day as possible, and is definitely suited for a departmental service.

Hymn: "America the Beautiful."

Scripture reading: Psalm 147:7.

"Sing unto Jehovah with thanksgiving;
Sing praises upon the harp unto our God,
Who covereth the heavens with clouds,
Who prepareth rain for the earth,
Who maketh grass to grow upon the mountains."

Hymn: "Thanks to our Father we will bring,
For he gives us everything."
(Songs for the Little Child, page 97,
Baker and Kohlfaat.)

Poem: Praise the Lord for Sounds we hear.

"Praise the Lord for sounds we hear,
Voices of our playmates dear,
Merry bells and songs of birds,
Stories, tunes and kindly words,
Praise the Lord for hearing."

Prayer:

We thank thee, dear heavenly Father--
For music and all lovely sounds;
For all beautiful things that we love to see;
For food and growing things;
For sunshine and rain;
For our friends and for Jesus who said, "Fear not."
For these things we thank thee. Amen.

Hymn: We Thank Thee (A First Book in Hymns and Worship,
No. 19)

"We thank thee, O our Father,
For all thy loving care;
We thank thee that thou madest
The world so bright and fair.
We thank thee for the sunshine,
And for the pleasant showers
and, O our God, we thank thee,
We thank thee for the flowers.

"And whether in the city,
Or in the field they dwell;
Always the same sweet message
The fair, sweet flowers tell.
For they are all so wonderful,
They show their power abroad;
And they are all so beautiful,
They tell thy love, O God."

Benediction:

The Lord bless us and keep us;
The Lord make his face to shine upon us. Amen.⁴

STORY OF THE HYMN "STAND UP, STAND UP FOR JESUS"

--George Duffield, Jr., 1816-1888

The story of this hymn if told to Juniors before the song is introduced will help them to understand and appreciate the song more. It should be presented as a challenge to them.

The hymn, "Stand Up, Stand Up for Jesus," was written during the great revival of 1858, that came to be known as "The Work of God in Philadelphia." It was based upon

⁴ Elizabeth Colson, A Second Primary Book in Religion (New York: The Abingdon Press, 1922), pp. 78-76.

the dying words of the Rev. Dudley A. Tying, one of the most active ministers in the revival. It is said that, when he preached on March 30, 1853, at the noonday prayer meeting in Jayne's Hall, five thousand men listened to his sermon from the text, "Go now, ye that are men, and serve the Lord," and that before the close of the meeting over a thousand expressed their purpose to become Christians.

A few days later at "Brookfield," not far from Conshohocken, Pennsylvania, he left his study for a moment and went out to the barn, where a mule was working, harnessed to a machine shelling corn. When he patted the mule on the head, his sleeve caught in the cogs of the wheel and his arm was frightfully torn.

After a painful but short illness, death finally claimed him. As he was dying, his father asked him if he had any message for his fellow ministers in the revival. He replied, "Let us all stand up for Jesus." That message was borne to them along with the sorrowful news of his death. Dr. George Duffield, Jr., the following Sunday preached a memorial sermon on his late friend, Tying, taking as his text Ephesians 6:14; and he wrote this hymn, based upon Tying's dying words, as a fitting climax to the thought of the sermon. A reference to the text of Dudley Tying's memorable sermon to the men in Jayne's Hall is to be found in the line,

Ye that are men now serve Him.⁵

A CHRISTMAS PROGRAM

This Christmas program is somewhat difficult, for the pupils repeat the scripture as well as sing the songs. Choral reading is difficult but beautiful when well done. This is written for a Junior Sunday School class presentation but could be adapted for an evening service as well.

⁵ Carl F. Price, One Hundred and One Hymn Stories (New York: Abingdon-Cokesbury Press, 1923), p. 42.

Song--"Tell Me the Stories of Jesus" (number 94 in "Hymnal for American Youth").

Prayer.

Scripture.

Teachers, in concert--And there were shepherds in the same country abiding in the field, and keeping watch by night over their flock. And an angel of the Lord stood by them, and the glory of the Lord shone round about them; and they were sore afraid. (Luke 2:8,9)

Song--"While Shepherds Watched Their Flocks By Night."

Pupils--And the angel said unto them, Be not afraid; for behold, I bring you good tidings of great joy which shall be to all the city of David a Saviour, who is Christ the Lord. And this is the sign unto you: Ye shall find a babe wrapped in swaddling clothes, and lying in a manger. (Luke 2:10-12)

Song--"Low in a Manger."

All in concert--And suddenly there was with the angel a multitude of the heavenly host praising God, and saying,

Glory to God in the highest,

And on earth peace good will toward men. (Luke 2:13,14)

Song--"It Came Upon the Midnight Clear."

All in concert--And it came to pass, when the angels went away from them into heaven, the shepherds said one to another, Let us now go even unto Bethlehem, and see this thing that is come to pass, which the Lord hath made known unto us. And they came with haste, and found both Mary and Joseph, and the babe lying in the manger. (Luke 2:15, 16)

Recitation--"O, Little Town of Bethlehem."

Scripture by boys--Now when Jesus was born in Bethlehem of Judaea in the days of Herod the king, behold, Wise-men from the east came to Jerusalem, saying, Where is he that is born king of Jews for we saw his star in the east, and are come to worship him. (Matt. 2:1,2)

Song--"There's a Song in the Air"

Scripture in concert--And lo, the star, which they saw in the east, went before them, till it came and stood over where the young child was. And when they saw the star, they rejoiced with exceeding great joy. And they came into the house and saw the young child with Mary his mother; and they fell down and worshipped him; and opening their treasures they offered unto him gifts, gold and frankincense and myrrh. (Matt. 2:9-11)

Song--"Joy to the World."

Christmas Story--Use story of "The World's First Christmas Day," in Story Section of this book. Have "Holy Night, Silent Night" played softly while story is being told.

Offering--Department should repeat together: And they fell down and worshipped him; and opening their treasures they offered unto him gifts, gold and frankincense and myrrh.

Also use John 3:16.

Treasurers bring offering and stand with bowed heads while all sing:

As the wisemen brought their gifts,
So we bring our gifts to Thee.
Help us give ourselves dear Lord,
May we useful be to Thee.

(Tune: "Take My Life and Let it Be")

Prayer--That Juniors will give themselves to Jesus.⁶

A HYMN FOR THE NEW YEAR

Here is a hymn lesson for use in either a Sunday School class or fellowship service. A study of this kind really makes the hymn meaningful. It appeals to the idealism of Juniors.

Did you make any new year resolutions at the beginning of the year: What kind were they? (To be better.) When a new year comes around, we always say to ourselves that we will make it a better one than the year that has passed. We are just full of good resolutions. It is a pity that they do not always last the year out, but it is a good thing that we make them. It shows that the desire is there and that we do try to make our lives better year by year.

There is still time to make some resolutions for the new year. We have a hymn that contains eleven very fine

⁶ Garribel R. Blankinship, Junior Program Material (Nashville, Tennessee: Sunday School Board of the Southern Baptist Convention, 1923), pp. 54-56.

ones. That seems like a large number to remember, but these are in rhyme so that will help us. The hymn is called "I Would Be True." Like the hymn "O Master, Let Me Walk With Thee," it was written with no intention of its being sung, or even published, but simply as a poem. Its author was Howard Arnold Walter, who died while still a young man. He was a graduate of Princeton University, where he was very popular because of his happy disposition and sincere purpose in life. The life-work he chose was that of a missionary. He went to the foreign field. In the year 1919 when the influenza epidemic was raging he contracted the disease and did not recover.

One Christmas he sent to his mother a little poem that he had written, one which expressed his high purpose in life. It was intended just for her, but she, recognizing its beauty and truth, wanted to share it with others, to send it to Harper's Magazine. The little poem was published. Now we find it in many of our hymn-books. It has become a great favorite with young people to whom its high aims are a challenge.

Let us open our books to the hymn "I Would Be True," and read it together.

What are the resolutions in the hymn?

1. I would be true.
2. I would be pure.
3. I would be strong.
4. I would be brave.
5. I would be friend of all.
6. I would be giving.
7. I would be humble.
8. I would look up.
9. I would laugh.
10. I would love.
11. I would lift.

What are the reasons the hymn gives for these resolutions?

Sometimes we think that the way we live our lives affects only ourselves, but the hymn says that there are people who care about whether we are pure or not? Tell me some one who would care. (Our mother.) Yes, and because there are people who trust us, we must be worthy of their trust.

(Drill in the resolutions and the reasons for them allowing the boys to read the resolutions and the girls the reasons. Reverse the order of reading. Sing the hymn through several times the last time without books.)

Memory Version:

I would be true, for there are those who trust me,
 I would be pure, for there are those who care;
 I would be strong, for there is much to suffer;
 I would be brave, for there is much to dare.

I would be friend of all--the foe, the friendless;
 I would be giving and forget the gift;
 I would be humble, for I know my weakness;
 I would look up, and laugh, and love, and lift.⁷

PROMOTION OR DEPARTMENT DAY PROGRAM FOR USE WITH JUNIORS

The Life of Jesus in Scripture and Song

Song--"Tell Me the Stories of Jesus" ("Hymnal for American Youth").

Superintendent--Out on the hillside of Judaea some shepherds were watching their flocks one night when suddenly the heavens opened and God sent a message to the world. What was it?

Graduating Class--Behold I bring you good tidings of great joy which shall be to all the people, for there is born to you this day in the city of David, a Saviour, who is Christ the Lord. And this is the sign unto you; ye shall find the babe wrapped in swaddling clothes, and lying in a manger. Luke 2:11-13.

Song--"While Shepherds Watched Their Flocks" (one verse)

Superintendent--Did the shepherds go to find the child?

Class--The shepherds said one to another, Let us now go even unto Bethlehem, and see this thing that is come to pass, which the Lord has made known to us. Luke 2:15,16.

Song--"Holy Night, Silent Night" (one verse).

Superintendent--Beside the shepherds what other men came seeking Jesus?

Class--Behold, Wise-men from the east came to Jerusalem, saying, Where is he that is born king of the Jews? for we saw his star in the east, and are come to worship him. Matt. 2:1,2.

Superintendent--Did Joseph and Mary remain in Bethlehem?

Class--An angel of the Lord appeared to Joseph in a dream saying, Arise and take the young child and his mother and flee into Egypt, and be there until I tell thee: For Herod will seek the young child to destroy him. Matt. 2:13,14.

⁷ Edna M. Crandall, A Curriculum of Worship for the Junior Church School (N.Y: Century Co., 1927), III, 160-163.

Superintendent--When Jesus was twelve years old where did he go?

Boy--And his parents went every year to Jerusalem at the feast of the passover, and when he was twelve years old, they went up after the custom of the feast. Luke 2:41, 42.

Song--"In the Temple" (one verse), in Program Material for Beginners and Primary Workers.

Superintendent--When Jesus was about thirty years old he was baptized. Give me something from the Bible about that.

Girl--And it came to pass in those days, that Jesus came from Nazareth of Galilee, and was baptized of John in the Jordan. Mark 1:9.

Superintendent--Was Jesus ever tempted to do wrong?

Song--"Yield not to Temptation" (one verse)

Superintendent--We are told that Jesus of Nazareth went about doing good; did he have any one to help him?

Class--Name the disciples--Mark 3:16-19.

Superintendent--Does Jesus want us to help?

Song--"Jesus Calls Us O'er the Tumult."

Superintendent--How did Jesus help the people?

Class--And he healed many that were sick with divers diseases, and cast out many demons. Mark 1:34.

Superintendent--One day when Jesus had been preaching to five thousand people, he wanted to give them some food. Who helped him?

Class--A boy who had five barley loaves and two small fishes.

Superintendent--How can boys and girls help today?

Song--"Give of your Best to Your Master."

Superintendent--What happened at the Transfiguration of Jesus?

Boy--And his garments became glistening, exceeding white, so as no fuller on earth can whiten them. And there appeared unto them Elijah with Moses; and they were talking with Jesus. Mark 9:3,4.

Superintendent--Jesus went to the temple one day and drove out the money changers. What did he say to them?

Class--And he taught and said unto them, Is it not written, My house shall be called a house of prayer for all the nations? But ye have made it a den of robbers. Mark 11:17.

Superintendent--Jesus' enemies had been seeking an excuse to kill him for a long time, and he knew that his death was close at hand. A little while before his crucifixion he instituted the Lord's supper. Tell me about it.

Class--Jesus said, This is my body which is given for you; this do in remembrance of me. Luke 22:19.

Prayer Song (class kneeling)--"Break Thou the Bread of Life, Dear Lord, to Me." (one verse).

Superintendent--On the same night Jesus went to the garden of Gethsemane where he could be alone in prayer. Judas betrayed him there, and he was carried to Jerusalem for the trial. What did the people say?

Class--"Crucify him! Crucify him!"

Superintendent--So Jesus was carried to a place outside the walls of Jerusalem called Golgotha and they crucified him.

Song--"There is a Green Hill Far Away."

Superintendent--Who buried the body of Jesus?

Class--Joseph of Aramathea.

Superintendent--Tell of the resurrection of Jesus.

Class--Mark 16:1-6.

Song--"He Arose, Christ Arose."

The diplomas should be awarded by the superintendent and special honor pupils should be given recognition.

Pupils march from platform while the music is being played softly.⁸

THE STORY OF THE HYMN "TAKE MY LIFE AND LET IT BE"

It will help to make a hymn more meaningful if a story is told concerning it. The story of this hymn is very touching and goes straight to the heart. It is especially good for Juniors who should be urged to give their lives to Christ.

(Show picture, "The Christ," Hofmann.)

We have before us one of the beautiful pictures of Christ painted by the artist Hofmann. As we look at it, we cannot help but be reminded of how much Jesus gave to the world and to us. He gave His life, His love, and all His time in the service of mankind, and His hands and feet in doing His Father's will. He is our great example of love and service. We must give ourselves to God and the

⁸ Blankenship, op. cit., pp. 85-87.

work of His kingdom as Christ did. This we call consecration, which means setting apart for a sacred purpose. The purpose is to serve God and His world. We have a great Consecration Hymn. It begins

"Take my life and let it be
Consecrated, Lord, to Thee."

It was written by a young Englishwoman, Frances Ridley Havergal, who, it might be said, was born in an atmosphere of hymns. Her father was a hymn-writer. He wrote over one hundred hymns. She was baptized by another hymn-writer, the Rev. John Cawood, author of "Hark, What Mean Those Holy Voices." She, herself, began to write while very young and wrote them all her life. The number attributed to her is seventy-seven.

It is often very hard to find out how many of our hymns came to be written and sometimes even who wrote them. In some cases we have never been able to learn anything about some of our greatest hymns, but Frances Ridley Havergal wrote down the story of many of her hymns. From her own words we find that the hymn "Take My Life and Let It Be" was written while she was on a visit to Areley house in England in 1874. She says that several people in the house had never given themselves to Christ. She prayed that God would use her as the means of bringing them all to Him. He answered her prayer. The last night of her visit the two daughters of the house consecrated their lives to the service of Christ. Now all in the house were Christians. It was nearly midnight, but being too happy to sleep Miss Havergal began to think of her own consecration, and the lines of the hymn formed themselves in her mind.

Let us open our books and read Frances Ridley Havergal's Consecration Hymn together.

In the words of the first verse we offer our lives in consecration to God. Our day shall be spent in praise of Him. Let us read again the first verse.

In the second verse we offer our hands in loving service and our feet to go where He directs. Let us read the second verse.

In the third verse we surrender our wills to Him and Give Him our hearts. Let us read the third verse.

In the fourth verse we give Him our life and ourselves to be His only and forever. Let us read the fourth verse.

(Read the hymn through as a whole. Drill on points contained in each verse. Sing several times, the last time without looking at the books.)

Memory Version:

Take my life and let it be
 Consecrated, Lord, to Thee;
 Take my moments and my days,
 Let them flow in ceaseless praise.

Take my hands, and let them move
 At the impulse of Thy love;
 Take my feet, and let them be,
 Swift and beautiful for Thee.

Take my will, and make it Thine;
 It shall be no longer mine;
 Take my heart: it is thine own;
 It shall be Thy royal throne.

Take my love; my Lord, I pour
 At Thy feet its treasure store;
 Take myself, and I will be
 Ever, only, all for Thee.⁹

HYMNS WE KNOW (A MUSICAL TEST)

Teaching Objective: To create an informal atmosphere in which the pupils may sing their favorite hymns, give the reasons they love them and learn that our religion is a singing religion.

Doxology.

Scripture--Psalm 9:2; Psalm 100:2; Psalm 95:1.

Hymn--Chorus of "Day is Dying in the West."

Prayer.

Leader--Which book in the Bible is a collection of songs that the people of Israel once sang when they praised God? (Psalms)

All down the years, people who loved God have written beautiful songs to sing to him. People have always loved to sing hymns as we worship the Heavenly Father. We shall not sing all the hymns that our pianist plays. As soon as you recognize a hymn, please raise your hand. When one is played that you especially love, tell me and we will sing that song.

⁹ Crandall, op. cit., pp. 207-211.

The hymn that will now be played was sung at Stockholm, Sweden, in 1923, and again in Berlin in 1935 when Baptists from many countries met together in the Baptist World Alliance. ("All Hail the Power of Jesus Name.")

(Suggestion--Let a pupil give the title as soon as raised hands indicate that a number have recognized it.)

Leader--The spread of Christianity depends upon those who love Jesus telling those who do not know about him. This hymn tells why Christians want to carry this message. ("We've a Story to Tell to the Nations.")

Leader--This is a hymn that I often think of when I see the beautiful things in nature. ("This is My Father's World.")

Of what verse in the Bible does it remind you? ("The earth is Jehovah's, and the fulness thereof," Ps. 24:1a.)

In this song I can truly thank my Father for his gifts of flowers, birds, and all beautiful things. If you want to thank him, too, will you sing it with me? (sing)

This is my Father's world,

The birds their carols raise,
The morning light, the lily white,

Declare their Maker's praise.

This is my Father's world,

He shines in all that's fair;
In the rustling grass, I hear him pass,
He speaks to me everywhere.

Leader--This hymn speaks of the place where Jesus died for our sins. ("There is a Green Hill Far Away.")

If you really want the Lord Jesus to hear this little prayer, sing it softly when our pianist plays it the second time. (Chorus of "Come into My Heart.")

This song tells of the first Christmas gift. ("O Little Town of Bethlehem.")

This song tells of the only way we can really do things for Jesus. ("Help Somebody Today.")

Will you repeat what Jesus said about the way we could do things for him? (Inasmuch as ye did it unto one of these my brethren, even these least, ye did it unto me. Matthew 25:40b.)

Prayer--Our Father, we thank thee for the gift of music. We are glad that we can praise thee in song. We thank thee for the great songs that men and women have written. We know that the ability to write both words and music for hymns is a gift from thee. Help us to mean the songs that we sing to thee. O Father, Thou art so great and good and loving. We praise thy holy name. Amen.

(Suggestions for another Musical Test Program--Have some of the pupils who play seated on the front row. Each will play a hymn of his own selection. The pupils will indicate their recognition as before. The player may ask some question which is answered by the hymn, if the Leader thinks best.)

Note--The pianist should have a copy of the program so that she may play without announcement the hymns as the Leader comments on them.¹⁰

A HYMN DRAMATIZATION OF "JUST AS I AM"

This dramatization concerns the conversion of an invalid to Christ. It tells of her usefulness to Christ because she wrote the well-known hymn "Just as I am." This story has a strong yet tender appeal. Unless the Juniors are advanced they would not be able to perform the play but it would be very effective if presented to them.

Characters

Charlotte Elliott	An attractive young girl who is an invalid
Harry Elliott	Charlotte's father
Edith Elliott.....	Charlotte's mother
Caesar Milan	A minister

Costumes

In keeping with early nineteenth century.

¹⁰ Ethel Harrison Grice, Junior Assembly Programs (Nashville, Tennessee: Broadman Press, 1937), pp. 156-157.

Scene I

(The Elliot home about 1821. Charlotte is seated on a settee, has a shawl or afghan wrapped around her; one hand plays nervously with a handkerchief. She is in deep thought. Mr. Elliot is reading the paper.)

Mr. Elliott (looks at Charlotte)--Why the lonesome look?

Charlotte--Oh, I don't know--guess I was thinking--but what about is more than I know. Life is lonesome, anyway.

Mr. Elliott--Now, now, Daughter, that is no way to talk. We have . . .

Charlotte--Please, Father, don't give me one of those sermons on being grateful. I'm not, and why pretend?

Mr. Elliot--I was only going to say that I wish your mother and I were as much joy to you as you are to us.

Charlotte--Joy? Huh! Don't try to make me feel that I am of any use in this world. I am not and I know it.

(Mrs. Elliot enters. Picks up sewing and sits down in a small rocking chair.)

Mrs. Elliot--What is this all about? Charlotte, you were being very emphatic about what you know, whatever it is.

Charlotte--Oh, just one of my old grievances, I suppose. Father thinks I should believe that every life is for some purpose.

Mrs. Elliot--It is, and . . .

Charlotte--Now, don't try to convince me that I am of any use. I am grateful to you and Father for trying to cheer me. I appreciate your love and devotion, but what is there in life for me?

Mrs. Elliot--If there were only some way I could convince you that the sooner you become interested in something in life, the sooner you will forget that you no longer can lead an active life.

Charlotte--Father, I have tried to look at it from every angle. I realize many others have been ill and later had to lead the life of an invalid. I'll admit at times I feel very much ashamed of myself because I haven't determination enough to accept my lot and at least try to be of some use to humanity. I'm a weakling...

Mrs. Elliott--My dear, that is not true. Your father and I can not see the reason either, and it makes us very sad, but all has been done within human power. I believe that when we have reached our extremity without desired results there is a reason.

Charlotte--Perhaps it is peace and contentment I am seeking. My thoughts are always in a turmoil, and I can find no reason for it.

Mrs. Elliot--There is a way, you know, that we can find peace if we only accept it.

Charlotte--Yes, Mother and Mr. Milan have insisted many times that if I were to come to Christ I would be acquiring peace and at the same time doing my duty.

Mr. Elliot--If we could only get you to see that fact!

Charlotte--If Christ wants us to accept Him, why does He make it so hard for us?

Mrs. Elliot--He doesn't. Any one can accept Him by simply launching out on faith.

Charlotte--That may be true for some, but for me I find it very hard. Oh, well, let's talk of something else.

(A knock is heard at the door. Mrs. Elliott rises and walks toward the door.)

Charlotte--If that is the preacher, I am not at home. (Attempts to rise.) Will I never remember that I can no longer walk?

(Mrs. Elliott opens the door and Mr. Milan enters. She shakes hands with him.)

Mrs. Elliot--How do you do, Mr. Milan, come right in. We are so happy to see you.

Mr. Milan--I was just passing and thought I would drop in for a moment. (Shakes hands with Charlotte.) And how are you today, Charlotte? It seems you are looking better every time I see you.

Charlotte--Thank you.

Mr. Milan (shakes hands with Mr. Elliot)--Reading the news?

Mr. Elliot--Yes, we seldom see a paper and they are a real treat when we do..

Mr. Milan--Indeed they are. However, I suspect they will be quite a common thing some day. Perhaps in another twenty-five years; or maybe sooner.

Mr. Elliott--That would be a fine thing, but it is almost too much to hope for.

Mr. Milan--We have so many pleasures now, one more isn't too much to hope for, is it? (Smiles. Charlotte turns head in disgust as the word "pleasure" is mentioned.) We have so many good things in life, we should be ashamed ever to be discontent.

Mr. Elliott--Always something to be thankful for, isn't there?

Mr. Milan--Mrs. Elliott, I just came from Mrs. Dent's home. She is improving. She asked me to tell you she would enjoy having you visit her soon.

Mrs. Elliott--I'm so glad she is recovering. She has been ill for a long time and yet remains so cheerful.

Mr. Milan--Indeed she has. You will never find her 'light hid under a bushel.'

Charlotte--In other words, most people are not complainers as I am?

Mr. Milan--Why, Charlotte, you are not a complainer. You think worse of yourself than any one else does.

Charlotte--Life is so mixed up; it seems I can't find peace and contentment in anything. Life itself is so difficult; everything in it that is worth while is made so hard to attain. All of my prejudice toward life does not come from the fact that I am an invalid.

Mr. Milan--You make things hard for yourself. God can use you if you will only let Him.

Charlotte--Don't talk to me about religion. There is nothing in life for me, and if there were, it is too hard for me.

Mr. Milan--Charlotte, answer me this question: Is anything too hard for any of us to accomplish if we have help?

Charlotte--(hesitatingly)--Perhaps not. Anything as hard to live as the Christian life is too hard for me, however. Father and Mother were trying to convince me before you came in that I have the wrong outlook on life. No, Mr. Milan, there is no use to discuss it further.

Mr. Milan--Christianity is not a hard thing to acquire.

Charlotte--I wish I could believe that.

Mr. Milan--If you loved someone who loved you, and that person had made a great sacrifice for you, would you find it hard to have faith in that person?

Charlotte--No.

Mr. Milan--Would you find it hard to do whatever that person asked, providing it was right?

Charlotte--Perhaps not.

Mr. Milan--You wouldn't question the person's reason for asking you but would grant it because you wanted to.

Charlotte--But what has all this to do with me?

Mr. Milan--Just this: Christ loves you and gave His life on the cross for you. He offers you peace and happiness if you only confess Him and give Him your life. This certainly proves His great love for you as well as for all of us. Do you agree with me?

Charlotte--Yes, I'll have to admit that I do.

Mr. Milan--Then why can't you come to Christ? You will be much happier.

Charlotte--(speaks in a softer and more interested tone.) Mr. Milan, I believe that I see what you mean, but I don't know where to begin. I've thought of it so often, but so many things confuse me. (weeps softly)

Mr. Milan--Now, Charlotte, you tell me what confuses you and maybe I can help you.

Charlotte--I really don't know. There is so much I should do before I become a Christian--so much I must right--and on and on my mind travels. I don't know where nor what to do.

Mr. Milan--Don't try that method; cut the cable. It will take too long to unloose it. It is a small loss anyway, and you must come to Christ just as you are, trusting in His great love and power to set all things right.

Charlotte--Just as I am, you say?

Mr. Milan--Yes, just as you are, and Christ will supply all that you lack. He will set your mind at rest, and you can see clearly than your path of duty.

Charlotte--(In tears)--I will give Him my life, broken though it is, trusting in His grace and power to guide me in whatever path He sees fit.

Mr. Milan--I am so happy that at least you have come to this decision. I know you will never regret it.

Mrs. Elliot--Oh, Charlotte, how we have prayed for you to make this step! I am sure Christ can use you in a very definite way.

Mr. Elliot--Words can not express the joy this brings to me to know that you will now be so much happier. Mr. Milan, we can never thank you enough for bringing about this decision.

Mr. Milan--I share your happiness, and I am sure the angels in heaven have been made to rejoice. I am sure you will be a great inspiration to many. Christ has a use for every one of us.

Charlotte--Even an invalid?

Mr. Milan--Yes, even an invalid. There are no invalids in the eyes of God, so far as His using us for good is concerned. Let us pray.

(Mr. and Mrs. Elliot and Mr. Milan kneel in prayer. Charlotte bows head.)

CURTAIN

SCENE II

(The Elliot home twelve years later. Charlotte sits reading her Bible. A portrait of Christ in the Garden stands on the table, where it can be seen by the audience.)

Charlotte (reads)--Come unto me all ye that are weary and heavy laden and I will give you rest. How I should like to proclaim that message to the world, for it has meant so much to me during the years I have been a Christian. (Looks at picture.) Dear Jesus, you, too, were weary at times, but how I do thank Thee for the peace and comfort I have had since I accepted Thee, just as I was. (Turns leaves of the Bible as if looking for something. Finds piece of paper and unfolds it. Smiles. A knock is heard at the door.) Come in.

(Mr. Milan enters.)

Mr. Milan--Good morning, Charlotte. Are you alone?

Charlotte--Yes, mother has gone on one of her errands of mercy.

Mr. Milan (smiles)--Always busy helping some one, isn't she?

Charlotte--Mother never seems to tire of helping others, but that is our mission in life--to do whatever good we can.

Mr. Milan--How true, but so few have that philosophy of life!

Charlotte--There was a time when I was blinded to the good accomplished by even the small acts of kindness.

Mr. Milan--I am so glad those days are gone forever.

Charlotte--Many times I have regretted the rude way in which I treated you at time.

Mr. Milan--That is all forgiven and forgotten, too.

(Mrs. Elliot enters. Has a letter in her hand.)

Mrs. Elliot--Good morning, Mr. Milan. I am so glad you were here to keep Charlotte company.

Mr. Milan (smiles)--Yes, Charlotte and I have much more in common to talk about than we used to.

Mrs. Elliott (sits down near Charlotte)--How true that is! Did you think I had forsaken you, Charlotte? I expected to be back sooner but I was detained.

Charlotte--No, Mother, I was reading and had hardly noticed that the time was passing so rapidly.

Mrs. Elliot--What have you in your hand?

Charlotte--Oh, nothing. (Hesitates.) I was reading the Bible and happened to think of the little poem I had written a long time ago and I was just reading it over.

Mrs. Elliot (excitedly)--I have a surprise for you.
Charlotte--For me?

Mrs. Elliot--Yes, you. That very poem which you are reading Mr. Bradbury has set to music and it is being published.

Charlotte (in astonishment)--Mother, do you mean that?

Mrs. Elliott--Every word of it. Isn't it true, Mr. Milan?

Charlotte--And you knew about it, too. But how did it happen?

Mrs. Elliott--Well, you remember the day we were preparing for the bazaar at the church?

Charlotte--Yes, that was the day I wrote this poem. I was a little depressed that day because I couldn't help at the church. My thoughts drifted back to the day that Mr. Milan told me to come to Christ just as I was, and I thought how happy I had been since then. I wished that I could proclaim to the entire world that message to come to Christ just as we are.

Mr. Milan--There is undoubtedly a need in this old world for such a message. Many, many depressed souls are trying to find peace and know not how. They are doing just what you did; they are making something very hard out of what in reality is something very simple.

Charlotte--But what I want to know is, how did you get the poem and how did Mr. Bradbury get it?

Mrs. Elliot--That is what I started to tell you. You recall I came over from the church during the afternoon of the bazaar to tell you how we were getting along, and you showed me a copy of the poem. Well, I took a copy of it without your knowledge and when Mr. Bradbury saw it he wanted to set it to music, which he did. It has now been sent to the publisher. The whole world may now not only read, but sing its message.

Charlotte (in tears)--I am so happy, for maybe I shall not have lived in vain.

Mr. Milan--Are you convinced that Christ can use every one of us if we but trust Him?

Charlotte (smiles)--Even an invalid.

Mr. Milan--Yes, as I told you twelve years ago, even an invalid. I am confident many souls will be shown the way of salvation by the singing of this song.

Mrs. Elliot--Would you like to hear it sung, Charlotte?

Charlotte--Oh, yes, Mother, please.

(Mrs. Elliot seats herself at the piano and begins to play. Song is sung off stage. An organ in harmony with the early nineteenth century may be used instead of the piano if one is obtainable.)¹¹

CURTAIN

Note: This play probably would be too difficult to be given by the Juniors but could be very effectively given for them.

¹¹ Nellis E. Marsh and W. A. Poovey, Hymn Dramatizations (Cincinnati, Ohio: The Standard Publishing Company, 1942), pp. 45-53.

CHAPTER IX

SUMMARY AND CONCLUSIONS

It has remained for the twentieth century with its development of child psychology and its emphasis upon the child's needs and interests to give the impetus for the development of a children's hymnology. Naturally this movement has its roots in the past. Isaac Watts was the first English writer to attempt to meet the needs of childhood in 1715 with his Divine and Moral Songs. Charles Wesley among his six thousand hymns, wrote one hundred for children. However, the real need for a children's hymnology was brought to the foreground with the development of the Sunday School. The need was urgent and was met. At first the quantity far surpassed the quality. Yet as an understanding of the child's abilities and limitations was disclosed the quality improved.

In order to have hymns which are meaningful to the child they must be within his understanding and experience. They must meet his mental, physical, social, and religious needs. The instructional value of hymns is great and can be used to imprint upon the lives of children the great truths of Christianity. They can be taught reverence, obedience, love, trust and loyalty to God. They should think of Him as

Friend, Helper, Creator and Master. Hymns of conduct can do much to motivate the highest in Christian character and activity.

As the child matures physically and gains control over his muscles he is able to master the technical skills involved in playing an instrument. It is the responsibility of the church to see that his talents are dedicated to the service of Christ and that he takes an active part in the church service. His exuberant energy makes songs with actions attractive to him. While Primaries find it easy to do imaginative actions, the Juniors like their actions to be more concrete and real. The Juniors are not too old to enjoy a rough and tumble game like musical chairs.

Socially the child is progressing from a very individualistic person to one who desires and enjoys the company of a group of playmates. Songs governing conduct are vitally important. They should be of help in teaching children to work together happily. Children should be helped to appreciate and imitate the example of Christ.

It is the responsibility of the church to meet the child's religious needs by every means available. Songs many times are better than stories or pictures because they have an added emotional value gained through the music which

the other materials of worship lack. Songs give the child an opportunity to express the joyousness which is in his heart. To start a child along life's way singing praises to God, is one of life's greatest privileges. The combination of the words and music of songs can lead the child to yield his heart to Jesus, and let Him be the ruler.

Music serves a number of purposes and uses. It creates a mood and atmosphere for worship and interprets the worship ideal. It motivates conduct, affords variety, and prepares for and concludes other activities. It is one of the most versatile of worship materials. It has a number of uses. The skillful teacher can synchronize it with Scripture, pictures, and stories in such a way that all will be more meaningful and the program will be greatly enriched. If she has an abundance of initiative she can lead her students into the field of creative music. It is natural for children to express themselves in song and with careful guidance from an understanding teacher much can be done in this area. This is a new field to most teachers and offers an opportunity for development. Little use has been made of a time for listening to music. Nearly all teachers could find a phonograph on which they could play the best in sacred music for their pupils. The church which is conscientiously endeavoring to nurture its children in Christian living will

make certain that they are acquainted with the best hymns of the present day, those that have come down from the past, and the instrumental compositions of the great masters. Music has an uplifting purifying power which makes the nature susceptible to religious influences and is one of the most cogent of the factors in Christian development.

While the music which is used in the church school and other activities is very important, another field in which it has its part is that of the church choir. Choirs for Primary children are not very common because of the handicaps which are encountered. The inability of the children to read words or notes, combined with the fact that they are just beginning to learn the rudiments of music and find it difficult to stay on pitch are discouraging factors to many directors. Yet much can be done if the director is patient and persistent. Children will do anything that the director wants if he wins their respect. There is nothing more beautiful than the pure, flute-like tones of a children's choir and the director will find his hard work well rewarded. A choir for each department of the church school is a new development which offers a great opportunity for the director who is willing to put forth the time, study, and effort to make such choirs a success.

Choirs for the Junior age have a long history. They date back to the eighth century at the time of the introduction of polyphony into the church. They have been considered an important part of the church organization down through the centuries. However since around 1930 the number of boy choirs has decreased. Girl choirs and mixed choirs have been used but due to the shorter length of usefulness of the girl's voice, most of the work has been done with boys.

The Junior choir adds much to the regular service of worship. There is a devout, angelic quality in the child voice which is positively unobtainable elsewhere. Selections which an adult choir mutilate become things of beauty when sung by children. The picture of innocence which they present to the eye enhances the message of their songs in such a way as to melt the hearts of the congregation. Children's choirs are not just an interesting attraction but they have a real mission to fulfill. Music can enrich the life of each child. Children's singing, at its ethereal best, is so beautiful it has reduced many of the most sophisticated musicians to tears.

Churches grow through training today's youth in the things to be done tomorrow. Today's singing children result in tomorrow's singing church.

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