

TH
C88

A COMPARATIVE STUDY OF REPRESENTATIVE SONG BOOKS
FOR USE IN THE CHRISTIAN EDUCATION OF
THE PRE-SCHOOL AND PRIMARY CHILD

By

MARY ELIZABETH CROMER

A. B., WHEATON COLLEGE

A Thesis

Submitted in Partial Fulfilment of
the Requirements for

THE DEGREE OF MASTER OF RELIGIOUS EDUCATION
in
The Biblical Seminary in New York

New York, N. Y.
April 1937

BIBLICAL SCHOOL OF
THEOLOGY LIBRARY
HATFIELD, PA.

18515

TABLE OF CONTENTS

Chapter	Page
INTRODUCTION.....	1
A. A Statement of the Problem.....	2
B. Preliminary Procedure.....	4
1. Method of Delimiting the Field.....	4
2. Summary of Findings.....	5
C. Method of Procedure.....	7
D. Sources.....	8
I. A BRIEF SURVEY OF THE USE OF MUSIC IN THE CHRISTIAN EDUCATION OF THE PRE-SCHOOL AND PRIMARY CHILD.....	10
A. Introduction.....	11
B. The Place of Music in the Christian Education Program	13
1. Music to Create Atmosphere.....	13
2. Music to Lead to Worship Experience.....	14
3. Music to Give Fellowship.....	14
4. Music to Have Teaching Value.....	15
5. Music to Bring Beauty.....	15
6. Music to Give Expression.....	16
7. Music to Develop the Child's Aesthetic Sense.....	16
8. Music to Train the Rhythm Response.....	17
9. Music and the Emotions.....	17
C. The Value of Music in the Worship Experience.....	18
D. Standards for Selecting Songs and Music.....	19
1. The Word Content Must Be the Best.....	20
2. The Music Must Be Good.....	21
E. The Technique of Teaching Music.....	23
F. Summary.....	27
II. A STUDY OF THE CHILD AND HIS NEEDS IN RELATION TO THE POSSIBLE CONTRIBUTION OF MUSIC TO CHRISTIAN EDUCATION....	30
A. Introduction.....	31
B. The Nature and Needs of the Child.....	32
1. The Characteristics of the Pre-School Child and Corresponding Needs.....	33
a. Physical Characteristics and Corresponding Needs.....	34
b. Mental Characteristics and Corresponding Needs.....	37

May 31, 1937 - 212 46 - Gift of Mary Elizabeth Cromer.

	Page
1) Mental Characteristics Affecting Learning.....	38
2) Mental Characteristics Affecting Interests and Appreciation.....	40
c. Emotional Characteristics and Corresponding Needs.....	44
d. Spiritual Characteristics and Corresponding Needs.....	47
1) Mental Traits that Function in the Spiritual Experience.....	48
2) Emotional Traits that Function in Religious Experience.....	49
e. Social Characteristics and Corresponding Needs.....	52
2. Added Characteristics of the Primary Child and Corresponding Needs.....	55
a. Change in Bodily Conditions.....	56
b. Extended Field of Knowledge and Interests....	57
c. Enlarged Social World.....	58
d. Growth in Spiritual Experience.....	59
3. The Service of Music in the Satisfaction of These Needs.....	62
a. The Needs of the Child in Summary.....	62
b. Music as a Means to the Satisfaction of These Needs.....	64
 III. THE DETERMINING OF CRITERIA FOR THE JUDGING OF SONG BOOKS USED IN THE CHRISTIAN EDUCATION OF THE PRE-SCHOOL AND PRIMARY CHILD.....	 69
A. Introduction.....	70
B. Criteria for Judging.....	72
1. With Respect to Organization and Teaching Helps..	72
a. Classification of Contents.....	73
b. Teaching Helps.....	74
2. With Respect to the Word Content.....	75
a. Thought Content.....	75
b. Quality of Expression.....	78
3. With Respect to the Music.....	79
C. Summary.....	80
 IV. AN ANALYSIS AND EVALUATION OF THE SONG BOOKS CHOSEN IN THE LIGHT OF THE CRITERIA SET UP.....	 81
A. Introduction.....	82
B. Analysis of the Song Books.....	85

	Page
1. An Analysis of the Content of the Books.....	85
a. Procedure.....	85
b. A Comparative Estimate of the Content.....	87
2. A Discovery of the Repeated Songs in the Books...	88
a. Procedure.....	88
b. Summary of Findings.....	88
3. An Analysis of the Organization and Teaching Helps of the Books.....	89
a. Procedure.....	89
b. A Comparative Estimate of the Organization and Teaching Helps.....	89
4. An Analysis of Representative Songs.....	90
a. Procedure.....	90
b. Comparative Estimate of the Books as to Songs	92
5. Evaluation of the Books as Wholes.....	93
SUMMARY AND CONCLUSION.....	94
BIBLIOGRAPHY.....	97

INTRODUCTION

A COMPARATIVE STUDY OF REPRESENTATIVE SONG BOOKS
FOR USE IN THE CHRISTIAN EDUCATION OF THE PRE-SCHOOL
AND PRIMARY CHILD

INTRODUCTION

A. A Statement of the Problem

In considering the problem of providing good songs for children Lucy Wheelock writes:

"If the wise man who preferred to write the songs of a nation to making its laws could have appointed song-makers for successive generations of children in every land, there might be today more people moved by 'concord of sweet sounds', and fewer 'fit for treason, stratagem, and spoils'."¹

This is the opinion of the pioneer in kindergarten education.

The position of the song-maker in history has been most powerful for the propagation of spirit and thought. This will be true as long as mankind sings. The love for beauty of sound is too well ingrained in the soul of human nature to be easily removed.

Music begins its influence on life in the earliest years. Whether the child is born into those surroundings that will fill his soul with true harmony and provide for him a way of expression for the longing and emotion that is in him is the question. The fact that music is a basic need of every child remains unchanged. Of this fact, Peter W. Dykema, Professor of Music Education in Teachers' College,

.

1. Danielson, Frances W. and Conant, Grace Wilbur, Songs for Little People, Introduction.

Columbia University, has written:

"The growing generation need music just because they are growing. Wondering 'what on earth this world can be,' they find much help from many quarters to answer their questions about when this or that world event happened, but little help in interpreting some of the strange feelings and longings inside themselves. The life of the spirit of youth is a much more weighty affair than most adults realize. Every boy and girl has more or less of the artist in him, which means that each one reaches out for some manifestation of beauty. As this feeling for beauty is nourished, it grows; neglected, it sickens and, eventually, dies. Children who are to become well-rounded, happy men and women must be nurtured with art in their early environment. All Progressive schools recognize this fact by according music an important place in the curriculum from the beginning."¹

Early training sets the stage for all of later life. Then if in the early years the little child can be given a beginning for his storehouse of songs and music appreciation he has been given a thing of great value.

There is no scarcity of material in the field of children's songs. With "the preacher" one might almost say, "...of making many of books there is no end".² But even with such an abundance of source material the songs in popular use are often inadequate and the song supply of the average teacher of Christian education seems pitifully meagre.

In view of this need for songs suited to the child's understanding and abilities, the problem of this study is the determination of the criteria by means of which these many song books for

.

1. Dykema, Peter W., Radio Music for Boys and Girls, p. 1.
2. Ecclesiastes 12:12.

use in the Christian education of the pre-school and primary child can be evaluated. Having set up a standard, selected song books will be analyzed, evaluated, and compared.

B. Preliminary Procedure

Before proceeding to the delimiting of the field of study it would be well to determine the age group with which this study is to deal. As stated above, the problem concerns itself with song books used in the Christian education of children. For the purpose of securing a more clear conception of the child and his needs in relation to song material, the field will be limited to the pre-school and primary child. Since little song material is available for children under four years of age, the term pre-school will include only those children from four to six years. The term primary, used in the generally accepted sense, will include those from six to eight years of age.

1. Method of Delimiting the Field

The field of study must be limited to certain song books since it would be impossible to consider all the books that are now in print in this wide field of publication. The first problem, then, is one of selecting the song books for thorough investigation.

As a first approach, letters of inquiry concerning publications in the field of children's song books and related material were sent to sixteen publishing houses. These letters also asked for the recommendation of certain books by the company. Those that responded

were as follows:

The Columbia University Press, New York, N. Y.
The Congregational Publishing Society, Boston, Mass.
The Cook Publishing Company, Elgin, Ill.
Doubleday Doran and Company, Garden City, N. Y.
The Macmillan Company, New York, N. Y.
The Methodist Book Concern, New York, N. Y.
The Presbyterian Board of Christian Education,
Philadelphia, Penna.
The Presbyterian Committee of Publication, Richmond, Va.
The Fleming H. Revell Company, New York, N. Y.
The Simcoe Publishing Company, Buffalo, N. Y.
The Sunday School Board of the Southern Baptist
Convention, Nashville, Tenn.
The University of Chicago Press, Chicago, Ill.

An investigation of the text books¹ in the Christian education of the kindergarten and primary child that are authorized by the International Council of Religious Education revealed references to certain song books which were noted for further consideration.

As a supplementary aid, letters were written to Miss Elizabeth McE. Shields and Miss Jessie Eleanor Moore, recognized leaders in the Christian education of kindergarten children, asking their recommendations for books to be used in a detailed analysis.

2. Summary of Findings

From the letters and catalogues of the publishing houses that responded, the fact that the publications of each company in the field of Christian education are limited to one book for each age group was apparent. The response to the letters to individuals

.

1. See below, Sources.

was not of a nature that was readily helpful and was therefore eliminated as a determining factor in the selection of song books.

Moreover, it was decided that other factors, besides the recommendations of publishers, should enter into the selection of the song books to be studied. The books most frequently referred to by the writers of standard books on method were therefore given precedence over those not mentioned. Distribution among the denominations was also taken into consideration so that as far as possible there should be denominational representation in the selected books. Finally, the date of publication was considered a determining factor, the more recent being given the preference.

As a result of this process of selection, the following books were chosen for this study:

Thomas, Edith L., A First Book in Hymns and Worship (Methodist)
Leyda, Ida F., Carols
Leyda, Ida F., Melodies
Danielson, Frances W., and Conant, Grace W., Songs for Little People (Congregational)
Danielson, Frances W., and Conant, Grace W., Song and Play for Children (Congregational)
Blashfield, Clara B., Song Friends for Younger Children
Shumate, Aurora M., Songs for the Pre-School Age (Southern Baptist)
Presbyterian Board of Christian Education, Primary Music and Worship (Presbyterian)
Presbyterian Board of Christian Education, When the Little Child Wants to Sing (Presbyterian)
Shields, Elizabeth McE., Worship and Conduct Songs for Beginners and Primaries (Southern Presbyterian)

C. Method of Procedure

The method of investigation in these several chapters will vary to be in harmony with the respective material to be considered and will be outlined in the respective chapters. In general, the steps in organization will be as follows.

First, it will be necessary to lay a foundation for this study in the use now given to music in Christian education. For this background a survey of the authorized writings on method will be made.

The second step will be a consideration of the needs of the child and the possible contribution of music in the satisfying of those needs. This will be a more detailed investigation of the psychology and religious capabilities of the little child. Since in many respects the two ages are similar, more attention will be given to the pre-school child than to the primary child, emphasis in the study of the latter being placed only upon the areas of rapid change or development that distinguish this period.

With the background laid in present knowledge and the need of the child in view, the third step will be the setting up of standards for the judging of songs and song books. These criteria will grow from the study that has preceded and will be strengthened by recourse to the standards books on method and the Curriculum Guide of the International Council of Religious Education.

As the fourth and last step in the investigation, the books selected according to the procedure already outlined will be analyzed

on the basis of the criteria drawn up in the preceding section.

D. Sources

A consideration of the use of music in the Christian education of the little child must necessarily have as its basis the teaching methods and reported experiences of those who are most at home in the field. Methods, materials, and administrative organization are so intermingled in dealing with little children that it is almost impossible to consider one without the others. Therefore the works authorized and approved by the highest accrediting agencies in the field as general texts in the Christian education of children will be used as sources for this study of the use of music in the Christian education of the little child for our present background study. These authorities are:

Baker, Edna Dean, Kindergarten Method in the Church School.....	A ¹
Baker, Edna Dean, The Worship of the Little Child.....	L
Blashfield, Clara Beers, Worship Training for Primary Children..	L
Lewis, Hazel A., The Primary Church School.....	L
Moore, Jessie Eleanor, Experience in the Church School Kindergarten.....	L
Munkres, Alberta, Primary Method in the Church School.....	A

.

1. The authorities promoting these books are as follows:
 - L...Textbooks in the Standard Course in Leadership Training, Outlined and Approved by the International Council of Religious Education. Published by the Leadership Training Publishing Company.
 - A...Abingdon Religious Education Texts. John W. Langdale, General Editor. Community Training School Series...Norman E. Richardson, Editor.
 - S...Training Course for Sunday School Workers offered by the Sunday School Board of the Southern Baptist Convention.

Pettey, Emma, Guiding the Primary Child in the Sunday School...S
Shields, Elizabeth McE., Guiding Kindergarten Children in the
Church School.....L
Shields, Elizabeth McE., Guiding the Little Child in the Sunday
School.....S
Smither, Ethel L., Teaching Primaries in the Church School.....L

As the sources for the study of the child's nature and needs,
the additional standard texts for leadership training authorized by
the International Council of Religious Education will be used. These
are the two books by Mary Theodora Whitley, "A Study of the Little
Child" and "A Study of the Primary Child". These two basic sources
will be supplemented by recognized books on child psychology as are
suggested in the bibliographies of these standard works.

CHAPTER I

A BRIEF SURVEY OF THE USE OF MUSIC IN THE CHRISTIAN
EDUCATION OF THE PRE-SCHOOL AND PRIMARY CHILD

CHAPTER I

A BRIEF SURVEY OF THE USE OF MUSIC IN THE CHRISTIAN EDUCATION OF THE PRE-SCHOOL AND PRIMARY CHILD

A. Introduction

In the experience of the ages music has been related to worship. The Psalms witness to the importance of music in the worship of Jehovah. Later the great hymns of the Christian Church bear a marvelous tribute of praise through the lives of men and women.

But it is a far cry from the first song book that was written for children, "Divine and Moral Songs for Children", by Isaac Watts, to the songs written today that have grown from an understanding of childhood which comes from study of the child's nature and needs. It is the purpose of this chapter to survey the present use of music in the Christian education of the pre-school and primary child as the background for a detailed study of song books.

Concerning music and worship Miss Shields writes,

"It is easy to think of God when we are listening to real music and easy to think of music when we think of God....
.....
....."The patter of gentle rain on the leaves that are almost ready to fall; the wind that takes its keynote from we know not where; the cadence of the waterfall that eventually finds its way to the ocean--joining other waterfalls in the song of the sea--all of these instruments of music are fresh from the hand of the Creator, and are calling to us to listen and join with them and the birds in

declaring their Maker's praise."¹

If God speaks through the music of nature should He not speak to the fresh spirit of His little children through music as well?

Then a consideration of the place of music in the Christian Education of the little child is fitting. The following chapters from the authoritative sources referred to in the introduction to the present study will be the basis for this study. With these chapters in view an attempt will be made to see the comparative stress and neglect of these writers. The chapters are these:

- Baker, Edna Dean, Chapter XIV, "Music—Instrumental and Song", pp. 191-205.
- Baker, Edna Dean, Chapter VIII, "Worshipping through Music", pp. 90-102.
- Blashfield, Clara Beers, Chapter V, "Instrumental Music and Pictures", pp. 92-109.
- Blashfield, Clara Beers, Chapter VI, "Helping the Child Worship through the Service of Song", pp. 110-135.
- Lewis, Hazel A., Chapter VII, "Worship Experience of the Primary Child", pp. 148-150; p. 91 and passim.
- Moore, Jessie Eleanor, No specific chapter.
- Munkres, Alberta, Chapter XVII, "Music", pp. 217-231.
- Petty, Emma, Chapter IV, "Teaching Methods and the Age in Which We Live", p. 67.
- Shields, Elizabeth McEwen, Chapter IX, "Music—An Avenue of Expression". Chapter X, "Music" (Concluded), pp. 154-181.
- Shields, Elizabeth McEwen, Chapter VI, "Learning through Music and Songs", pp. 86-98.
- Smither, Ethel L., Chapter IX, "The Use of Poems, Songs, and Music during the Class Session", pp. 172-194.

.

1. Shields, Elizabeth McEwen, Guiding the Little Child in the Sunday School, p. 86.

Of these ten books five have to do mainly with the Primary child and five with the Kindergarten child. Miss Shields in her "Guiding Kindergarten Children in the Church School" has perhaps the most complete discussion of the subject at hand. Miss Smither's book, "Teaching Primaries in the Church School", and Miss Lewis', "The Primary Church School", are companion volumes. So, too, Miss Shields' "Guiding Kindergarten Children in the Church School" and Miss Moore's "Experiences in the Church School Kindergarten" supplement each other. Therefore neither Miss Lewis nor Miss Moore have given as great a place to Music as have the other two writers working with them. Miss Lewis, Miss Pettey, and Miss Moore have brief pages devoted to music though Miss Moore's discussions are related to records of worship experiences.

B. The Place of Music in the Christian Education Program

All the writers give to music a distinct place in the Christian education of the little child. Its chief purpose, they agree, is that of worship; however, there are many other ends accomplished in its use which may be consciously purposed.

These are as follows:

1. Music to Create Atmosphere

All of the writers acknowledged the influence of music on the bodies and spirits of the children. Lively melodies tend toward gayness and play, lullabies make for quietness, and sweetly solemn music gives a setting in which thoughts of God come easily.

2. Music to Lead to Worship Experience

Miss Pettey says that "Music...stirs the spirit of worship more quickly than anything else."¹ If beautiful music and thoughts are related in the child's experience they will remain related and will stay in the memory longer than if they had made individual appeals. Miss Shields tells of God's speaking through the music of nature to man.² Then man's response in song is most natural. Singing is the most natural expression of child nature.

3. Music to Give Fellowship

Every writer who discussed the value of music brought out the idea of the social influence which it brings to bear on the little child who is having his first lessons as a member of a group. Miss Lewis calls it the development of the spirit of fellowship and right living;³ Miss Baker calls it social cooperation which brings a sense of unity of feeling.⁴ Miss Shields speaks of socializing the group;⁵ and Mrs. Blashfield recognizes in group singing the early stages of the social art.⁶

.

1. Pettey, Emma, Guiding the Primary Child in the Sunday School, p. 67.
2. Shields, Elizabeth McEwen, Guiding Kindergarten Children in the Church School, p. 154.
3. Lewis, Hazel A., The Primary Church School, p. 149.
4. Baker, Edna Dean, Kindergarten Method in the Church School, p. 192.
5. Shields, Elizabeth McEwen, op. cit., p. 156.
6. Blashfield, Clara Beers, Worship Training for Primary Children, p. 111.

4. Music to Have Teaching Value

Though the use of music to secure desired ends in teaching is not widely discussed, the correct or incorrect ideas in the word content of the songs are a major concern of the writers when dealing with the choice of songs for use. Miss Shields definitely says, "....music is a pleasing and effective medium for teaching and preserving truth."¹ The little child may gain from songs the simple truths which make his understanding and appreciation of God, that will grow as his ability to comprehend spiritual things grows. When the thought of the words of a song are within the realm of the child's experience, then songs can teach effectively. Much false and fruitless teaching has been done through the medium of songs. This is unnecessary and should be avoided. A longer discussion of thought in songs will be found below in the section on selection of songs.

5. Music to Bring Beauty

Beauty, surely, is essential to child life. These writers agree that the highest standards for beauty of thought, poetry, and music must be required in children's songs. Only in this way can the taste for truly fine music and art be cultivated. To this Miss Baker adds the thought that beauty can have a profound religious influence when it finds expression in music.²

.

1. Shields, Elizabeth McEwen, op. cit., p. 155.

2. Baker, Edna Dean, The Worship of the Little Child, p. 91.

6. Music to Give Expression

That music is one of the very best means of self expression is the thought of most of these teachers in their writings. Miss Baker, for example, calls music a wholesome outlet of expression for thought and feeling.¹ Gaity can be expressed through music as can awe and wonder, the more specifically religious emotions. Thanksgiving in the heart of the child can be poured forth in a song, though it may otherwise be stifled from the sheer lack of means of expression. One of the chief characteristics of the singing of children, Miss Munkres says, is naturalness.²

7. Music to Develop the Child's Aesthetic Sense

As well as developing the child's ability to sing and coordinate his body in activity with others, music develops the child's appreciation of the beautiful and gives opportunity to use his own body in the expression of the beauty he feels in his soul. Thus the inner and the outer natures grow. Mrs. Blashfield writes more concerning appreciation study than do any of the other authors. She calls one method of using music "listening lessons", and emphasizes the need for learning to listen and really hear or perceive through the ears. She associates music and art (painting) in her teaching.³

.

1. Baker, Edna Dean, The Worship of the Little Child, p. 91.
2. Munkres, Alberta, Primary Method in the Church School, p. 217.
3. Blashfield, Clara Beers, op. cit., pp. 92 ff.

Miss Shields says that children can listen and love before they can sing.¹ Listening to music and singing can also help in the development of the child's ability to follow thought through following the rhythm sequences.

8. Music to Train the Rhythm Response

Miss Baker suggests that the use of music has purpose in the kindergarten in the church school because the child needs to be aided in the development of a rhythmic sense that is not jerky and spasmodic.² Moreover the body muscles as well as the emotions must have a rhythmic flow if the person is to be normally adjusted. Since rhythmic control can be learned through music and rhythm is the first thing that appeals to the child in music, songs that provide for expression through bodily activity are very appropriate for use with the little child. Through them, too, he can expend some of his boundless energy. Marching songs have their place in the church school.

9. Music and the Emotions

"Music is the language of the emotions". This heading Miss Shields follows with a discussion of emotions brought to the individual through experiences of joy in well being, of awe at

.

1. Shields, Guiding the Little Child in the Sunday School, p. 87.
2. Baker, Kindergarten Method in the Church School, p. 192.

nature's majesty, of quiet peace and almost sad soliloquy.¹ Some language for expression is needed. She says,

"Without exhausting the variety of emotions that swell the human heart, we will concede that music is the language of the emotions and we do not wonder that it has been linked with religion."²

Music is the most natural way for the emotions of the little child to find a "wholesome outlet", as Miss Baker suggests.³ There is a consistency among the writers in attributing a chiefly emotional appeal to music.

C. The Value of Music in the Worship Experience

The chief concern of music in the church school program of Christian education is the use of music as an aid to and means of worship. It is in the too frequent and unmeaningful use of music that all worship value is lost. Mrs. Blashfield calls music the "language of worship".⁴ Those writers who give least attention to music still call attention to its value in worship.

How does music lend aid in the worship experience? Our study has already touched upon the power it has to create atmosphere and give a means of expression to emotions. These are worship

.

1. Shields, Elizabeth McEwen, Guiding Kindergarten Children in the Church School, p. 155.
2. Shields, Elizabeth McEwen, Guiding Kindergarten Children in the Church School, p. 155.
3. Baker, Edna Dean, op. cit., p. 193.
4. Blashfield, C. B., op. cit., p. 110.

values. But Miss Munkres speaks of music as a means of approach to God.¹ Music will lead to a true experience of worship more readily than any other approach. Worship is not something that can be exactly calculated and worked out according to a formula. But through songs and music the atmosphere for worship can be so potent that the experience will almost inevitably come to the child. If songs are made meaningful, the attitude of worship will be so real to the child that it will call for the natural response of wholehearted singing. Singing combines most happily "the experiences of worship and fellowship and learning and creativity," says Miss Lewis.²

Mrs. Blashfield treats instrumental music as atmosphere for worship at some length.³ The art of listening can make the child appreciate the wonder of beautiful music and fill him with that awe which is akin to the emotion that thoughts of God evoke in the child mind. As he forms the habit of listening, the beauty of sweetly solemn or majestic music can move the sensitive child nature to worship more easily than it can stir the adult.

D. Standards for Selecting Songs and Music

Miss Shields tells of a teacher who, when asked how

.

1. Munkres, Alberta, op. cit., p. 218.

2. Lewis, Hazel A., op. cit., p. 91.

3. Blashfield, C. B., op. cit., p. 89. p. 102 and passim. pp. 110-ff.

she taught a song to children, said that she never teaches a song, she uses it.¹ Miss Shields herself carries out this idea in her later book, "Guiding the Little Child in the Sunday School", by the heading of her section on methods which is "Using Songs with Children".² But before the music and the child meet, the music must be selected by the teacher. All of the authors have sections on "choosing songs for children"³ or "Selection of music",⁴ etc. Their organization is, of course, different in each book, but certain features are common to all.

1. The Word Content Must Be the Best

The best, they agree, is essential for little children. In these years the tastes and habits of life are being formed. There are certain qualities which all songs must have to be acceptable for use in such a field. These are given here.

a. The words must be within the range of the child's experience and understanding. They must appeal to his child-nature. Miss Munkres changes the idea a little when she emphasizes the fact that the words must have a present, not a future, value for the child.⁵ They must mean something to him now. He should be able to worship through these

.

1. Shields, Elizabeth McEwen, Guiding Kindergarten Children in the Church School, p. 166.
2. Shields, Elizabeth Mc Ewen, Guiding the Little Child in the Sunday School, p. 92 ff.
3. Shields, Ibid., p. 90 ff.
4. Baker, Edna Dean, The Worship of the Little Child, p. 93 ff.
5. Munkres, Alberta, op. cit., p. 218.

songs now.

b. Yet this word content must be outreaching and add something new to the child's store of knowledge and enjoyment.¹ He should be able to learn something from them and to feel the expanding regions beyond his knowledge.

c. Miss Shields,² Miss Munkres,³ and Miss Baker⁴ agree that the songs of little children should have a direct religious value. Mrs. Blashfield speaks of the need for words that are worthy and thought that is meaningful,⁵ as does Miss Munkres.⁶ The correct idea of God should be given in these songs. Miss Munkres says that the little child should not sing anything that we do not want to remain.⁷ The thought of the word content can have a character value.

2. The Music Must Be Good

The music of the songs that the children learn should be the very best.

a. It should appeal to the rhythm instinct in the child. The piano should make this clear.

b. It should be suited to the words that it carries. Of this

.

1. Munkres, Alberta, op. cit., p. 217
2. Shields, E. McE., Guiding Kindergarten Children in the Church School, p. 91.
3. Munkres, A., op. cit., p. 220
4. Baker, E. D., op. cit., p. 93.
5. Blashfield, C. B., op. cit., pp. 116-117.
6. Munkres, A., op. cit., p. 219.
7. Munkres, A., Ibid., p. 217.

Miss Baker says that the music and words must "fit together"¹ and in her book on "The Worship of the Little Child" she says that the music should suggest the meaning of the words.² At least it should enrich the words.

c. It should be written within the range of the child's voice. Miss Baker gives the range at e flat above middle c to high g³, while Miss Smither places it between e above middle c and high e.⁴ Some would limit it so as not to fall as low as e flat⁵ but wherever we find its limits they are still within a very small range which does not give the composer a very large field for melody.

d. All writers agree that the harmony should be so simple as not to detract from or to obscure the melody.

e. The melody must be simple and without great gaps or jumps. It must be easy with no rests or irregular timing. The rhythm should be marked.

f. The melody must be flowing and easily remembered.

g. The music should be appropriate to the spirit and the occasion as well as to the voices of the children, Miss Munkres says.⁶

.

1. Baker, Edna D., Kindergarten Method in the Church School, p. 197.
2. Baker, E. D., The Worship of the Little Child, p. 95.
3. Baker, E. D., Kindergarten Method in the Church School, pp. 197-198
4. Smither, Ethel L. op. cit. p. 191.
5. Cf. Shields, E. McE., Guiding Kindergarten Children in the Church School, p. 162-163.
6. Munkres, A., op. cit., p. 221.

h. The voices of the children are naturally high and light. Therefore the tone quality should be accommodated to the children's voices, that is, the children's singing should be light and easy with no encouragement to loud singing. Consequently the music should be suited to the children's singing ability.

i. The writers suggest some examples of appropriate music according to the standards they set up. Miss Smither says that good music for the songs for little children may be found in arrangements from the masters.¹ Further, Miss Smither² and Miss Baker³ emphasize the appropriateness of the folk music to the children's voices and ability in singing. Old folk melodies or modern counterparts of them are the best music that can be found for children's voices, these writers suggest. Miss Baker refers to Luther's Cradle Hymn as the most nearly perfect, by all the standards, of any song for children that has come down to us.⁴

E. The Technique of Teaching Music.

The art of teaching or "using" songs with little children is one of the major interests of these writers and is considered at some length; however, they each begin their discussion at a

.

1. Smither, E. L., op. cit., p. 191.

2. Ibid., p. 191.

3. Baker, E. D., Kindergarten Method in the Church School, p. 194.
Baker, E. D., The Worship of the Little Child, p. 95.

4. Ibid., pp. 95-96.

Baker, E. D., Kindergarten Method in the Church School, p. 197.

different point. Miss Shields begins with the situation, and this situation, with its specific need, would give the song its purpose.¹ Miss Smither would arouse in the child the purpose to learn the song.² Miss Baker is not so definite in the approach as are the others but suggests a connection for the song to be used in pictures, stories, objects, etc.,³ while Miss Munkres' section on methods of teaching begins at once with the explanation of the words.⁴ The learning should never be a painful or even a conscious process.

All these teachers suggest some method of approach to the song, whether a situation in experience and its need, or a built-up situation from story, picture, or conversation. This situation must be real, however. Miss Shields says that each song demands its own method of making it real in experience.⁵

The authors then agree that:

1. The song should have a setting.
2. The song should be taught as a whole rather than line by line and the stanzas should be short, not more than four lines or verses in length and never more than two stanzas.
3. The teacher should always associate the words with the music from the very beginning of its introduction. The words should never be said, though the music may be listened to alone to advantage.

.

1. Shields, E. McE., Guiding the Little Child In the Sunday School, p. 93.
2. Smither, E. L., op. cit. p. 186.
3. Baker, E. D., Kindergarten Method in the Church School, p. 200.
4. Munkres, A., op. cit. p. 222.
5. Shields, E. McE., Guiding the Little Child in the Sunday School, p. 93.

4. The learning should come through repetition but this repetition should never take the form of drill.

5. All words should be explained. Miss Smither further points out the danger in the abuse of the story or picture method of approach.¹ Lack of setting is not so bad as misunderstanding the words and learning because it is required. If the words are explained and the meaning made clear to the child he will more likely enter into the singing with his whole heart, since this singing will call for the exercise of his intelligence.

There are other helpful uses suggested by these teachers. Miss Munkres says that the teacher should sing for the children and the teacher will always be their standard for attainment.² Miss Shields adds further the enriching value for the children that may be realized through the teacher's singing songs to them. The introduction of the song should come to the children ^{by} the voice alone, she believes.³

The fact that the children's voices should be given a chance to develop independence has already been mentioned.

The piano should be played softly but with marked melody and rhythm. Listening to the story the piano tells is one way to learn the melody. The children have vivid imaginations. Then, too,

.

1. Smither, Ethel L., Teaching Primaries in the Church School, p. 188.
2. Munkres, A., op. cit., p. 223.
3. Shields, E. McE., Guiding Kindergarten Children in the Church School, pp. 174-175.

the piano and the teacher's voice in singing can and should be often dispensed with for the sake of the training the children's voices will receive in independent singing.

There can be good or bad concomitant learnings with every song. The faulty learning of words should be corrected as soon as it is possible to do so. The learning experience should not be a conscious process. Correlated activity is a profitable means of providing more understanding of the full meaning of the song.

The victrola can be used for quiet rest music, for marching, or even for singing (Miss Munkres suggests).¹ If no piano is available, the greater is the opportunity for the use of the victrola on some occasions. An organ should never be used, Miss Shields says, for it clouds the melody.² The use of the piano can, however, be easily overdone. Miss Shields emphasizes the fact that the best pianist is not too good for the Kindergarten Department. The piano should be tuned to International pitch, she says.³

Miss Baker,⁴ Miss Smither,⁵ and Miss Shields⁶ touch the creative use of music in the church school. Miss Baker would encourage spontaneous song and give the children the opportunity

.

1. Munkres, op. cit., p. 228.

2. Shields, Guiding Kindergarten Children in the Church School, p. 176

3. Ibid., p. 179.

4. Baker, The Worship of the Little Child, pp. 97-98.

5. Smither, op. cit. p., 193.

6. Shields, op. cit. p., 175-176.

to compose original songs.¹ Miss Smither admits the naturalness and good effect of creative music but calls attention to the fact that it is a rather lengthy process and takes almost too much time for the church school program.² She adds that there are other ways to be creative beside composing tunes and making instruments. All children cannot accomplish these tasks.³

Miss Shields would have the teacher use music creatively by adapting songs to the use of her group and by composing songs. She says that creative work is not so usual in the kindergarten class as it is among children a little older.⁴

F. Summary

From the foregoing, the wide range of the ministry of music in the pre-school and primary division of Christian education is seen. The atmosphere for worship and the activity songs and marching for bodily rhythm easily fit together in the experience of the little child. Even play can lead most effectively to a true experience of worship for him, if the leader can skillfully guide his emotional response and its expression.

By very reason of its usefulness music is finding an ever-increasing use in the various phases of the church school's activity.

.

1. Baker, op. cit., pp. 97-98.
2. Smither, op. cit., p. 193.
3. Smither, op. cit., p. 193.
4. Shields, op. cit., p. 175.

It can create atmosphere for story, for play, or for worship through its subtle suggestiveness. It can most effectively lead to worship. Through a song the children can be made to feel a sense of oneness with all the others in the group and to enjoy a common fellowship.

Moreover, songs can have a very direct teaching value. Religious truths repeated again and again in song become part of the child's mental and spiritual equipment. Not only do they instruct the child but they bring to him an experience with beauty that must remain. Appreciation of the beautiful in thought, poetry, and music is cultivated by contact with the best.

Howbeit, music does not alone give; it also calls forth expression from the child, expression of emotions through word, thought, and music. And this expression of the beauty received leads toward development of the child's aesthetic sense. He can learn to love beauty of sound as it appeals to his hearing. In instrumental music and in song the rhythmic flow of the music demands response in the child's body in rhythm. This rhythmic sense that is developed through music can have a profound influence on character integration of mind, body, and emotions.

The emotions are the realm in which music holds sway. Here the song makes its appeal and gains its greatest response. For these reasons music has its greatest value in the worship experience.

Only the highest standards for music and words are to be maintained in the selection of songs for the little child. These and similar high standards are to be kept in mind in the teaching process. But always the child and his nature and needs must be to the teacher the primary reason for everything.

CHAPTER II

A STUDY OF THE CHILD AND HIS NEEDS IN RELATION TO THE
POSSIBLE CONTRIBUTION OF MUSIC TO CHRISTIAN EDUCATION

CHAPTER II

A STUDY OF THE CHILD AND HIS NEEDS IN RELATION TO THE POSSIBLE CONTRIBUTION OF MUSIC TO CHRISTIAN EDUCATION

A. Introduction

In order to pursue a study leading to the formation of criteria for the judging of song books used with the little child it is fundamentally necessary to see the child as he is. He himself is the important thing in the whole study. Of the teacher of the little child one writes,

"He who gives himself to the training of a child has the privilege of working on that material which is at once the finest, the most capable of refinement and the most enduring."¹

Then to the teacher belongs a trust that must be guarded with almost jealous care.

But all the elements of the child's nature are so intricately interwoven that it is necessary to know him wholly to understand one of his attitudes. No teacher can remove from the child his own particular interest in order to train it.² All the experiences of childhood have an interchange of benefit or hinderance for every area of his development. Nevertheless, since the present purpose is to see the contribution music makes to the Christian nurture of child life, this study of the child must be limited to those fields where music

.

1. Gaines, Robert Edwin, Guiding a Growing Life, p. 26.
2. Abbott, Grace, Introduction to Everyday Problems of the Everyday Child, Douglas A. Thom, p. xiv.

has particular bearing.

As the background source for consideration Mary Theodora Whitley's texts for the Leadership Training Curriculum of the International Council of Religious Education, "A Study of the Little Child", and "A Study of the Primary Child" were first examined in order to determine the child's nature and needs as a whole. From these were selected those characteristics of the child that were in any way related to music. For convenience in discussion these were grouped according to their respective operative areas in the child's life: the organized groupings were the physical, mental, emotional, spiritual, and social characteristics of the child. These findings were then substantiated and added to, where marked variation occurred, by other authorities, especially those suggested in Miss Whitley's bibliographies. Then with the needs of the child in mind as drawn from the study of his characteristics, the next step was to determine the service of music with regard to the contribution it can make in satisfying these needs.

B. The Nature and Needs of the Child *

.

* Note: Some teachers of little children say that certain of their characteristics show specific musical tendencies and therefore they call them "Musical Tendencies". An example is the aptness of the child to imitate street calls and all noises that please the ear as being different. Such a tendency may grow into the actual creation of a little song if it is encouraged. This is the whole trend of modern music education, i. e., toward the creative use of music. Christian Education follows this trend. However, the purpose of the present writer is not to give a thorough dissertation on the use of music with children, going into the science of tone production, etc., but only to see those characteristics of the child that will affect the content of songs or their use in so far as selection is concerned. The former investigation would involve the whole field of music, sacred and secular, and is beyond the scope of the present study.

The nature of the pre-school child and the needs revealed by the investigation of his nature will be the first study here. As in the preliminary study, so in the report of findings, for convenience the material to be dealt with will be organized about the various aspects of child nature. The basic physical characteristics which are related to the child's appreciation of songs and to their value for his training will first be considered. The mental characteristics that have bearing in this area of experience will follow. Then, in turn, the closely related emotional and spiritual traits will be thought of in terms of their possible relation to the use of songs. Lastly, the child's social nature and those traits which distinguish this phase of his life will be viewed. In each of these areas the needs made evident by the analysis of his characteristics will be brought together. In the consideration of the nature of the primary child only those areas of experience will be dealt with in which there is a marked advance in development; these are the bodily conditions, the field of knowledge and interests, the social world, and the spiritual experience. The needs are shown in these areas.

1. The Characteristics of the Pre-School Child and Corresponding Needs

The procedure in this study has been outlined above. As mentioned, only those characteristics that influence the child's experience with music will be considered.

a. Physical Characteristics and Corresponding Needs¹

The fact that the little child has certain equipment of his own with which to work is undeniable. As yet he is experimenting with his powers and is gradually getting coordinated control of them, though he is still somewhat in the trial and error stage. The big muscles figure largely in his movements. As Miss Whitley puts it, "Finger muscles have not yet acquired much independence, and are not at all ready to execute complicated movements".² And again,

"Strength, speed of action, co-ordination of muscles are attained only gradually. The fundamental muscles, those concerned with coarse movements, develop co-ordination for continuous work before the accessory muscles do, those involved in fine, precise movements."³

Therefore the full arm movements are those that occupy the pre-school child primarily. Little children must move continually in these years. There are three stages in the development of any part

.

1. Cf. Whitley, Mary Theodora, A Study of the Little Child, pp.48-60.
Cf. Norsworthy, Naomi, and Whitley, Mary T., Psychology of Childhood, pp. 61, 291-295.
Cf. Morgan, John J. B., Child Psychology, pp. 165, 96-105.
Cf. Weigle, Luther A., The Pupil and the Teacher, pp. 15-18.
Cf. Pechstein, L. A., and Jenkins, Frances, Psychology of the Kindergarten-Primary Child, pp. 45, 92, 93.
Cf. Baldwin, Bird T., and Stecher, Lorle I., The Psychology of the Preschool Child, pp. 74-105.
2. Whitley, op. cit., p. 49.
3. Norsworthy and Whitley, op. cit., p. 293.

of the body, Miss Whitley points out: first, rapid growth; second, exercise to strengthen; third, slow growth nearing maturity.¹ She says, "This need for exercise without strain results in constant activity", and reveals her familiarity with child life in the added statement,

"When not restricted in any way children do not remain seated, or in any position, for long, but climb about, walk around, run, crouch, squat, move in all possible ways. Their bodies need this exercise in order to develop properly just as truly as they need food and air."²

This fundamental urge for activity brings with it a love for expression through movement and to hamper this expression is to cause unpleasant reactions. Involved in this idea, too, is the inevitable joy of freedom from restraint. Activity is welcome release for growing bodies.

To urge the control and use of the smaller muscles is therefore dangerous, since they will come naturally to the fore in due time. The growth of the child is rhythmic and interference with nature's processes can be harmful.

Among the smaller more involved muscles whose use is discovered and developed more slowly are the muscles of the voice that are used in singing. This equipment is wholly perfect in the little child and not spoiled by bad habits. Habit formation is a characteristic of this age that must not be disregarded.

.

1. Whitley, op. cit., p. 48.
2. Ibid., p. 49.

Of the development of the ability to sing Miss Whitley says, "...most four-year-olds can keep time to a simple two-beat measure. More than half the girls can sing the major scale in tune in imitation of some one else, and at five years old nearly three quarters of them can do so."¹ Singing, then, is a skill that develops gradually.

Lack of coordination is the outcome of the rapid growth during this period. Unequal rate of growth of bones, muscles, and tendons makes bodily control confusing. The fact that this is an age of rapid growth, though not so rapid as a little later, makes it a time when a little child is easily susceptible to all the bodily ailments of childhood. The experience of sickness is familiar to him. One psychologist in writing of this time of rapid growing says,

"As seems always true for periods of rapid growth, mobility is high but mortality is low. Children's diseases are frequent, and fatigue comes easily; yet resistance and recuperation are strong."²

In the life of the child there is the possibility of overstrain to a point of nervous fatigue. Eyes and bodies easily become tired and need periods of rest following physical exercise.

There is in the child's set of innate abilities an instinctive appreciation for rhythm. The rhythmic coordination of bodily functions, whether consciously controlled or not, responds to the sense of rhythm in sound. This is, as it were, a keynote to early bodily expression.

.

1. Whitley, op. cit., p. 59.
2. Pechstein and Jenkins, op. cit., p. 45.

From the above considerations of the physical characteristics of the child the needs that correspond to them are evident. The greatest need of the physical life of the little child is for well-chosen, or rather for guided, activity. His body must not be restricted for any length of time. This means that room and time should be given to him for exercise of the great movements of his body. His lack of coordination needs this exercise constantly, and with it will gradually change to controlled movement. The child can direct his larger muscles and provision should be made for the exercise of such control.

His rhythmic sense, too, should be given opportunity for development through expression. The control gained through the training of this bodily sense will benefit the other areas of his growth, since the whole make-up of the child is closely interrelated.

Finally, his first attempts at voice production should be allowed to follow only perfect examples of correct singing in this early imitative period. Simple practice will aid in his development. Advanced abilities will come only with practice in singing and listening. All these things will help the child in overcoming his lack of coordination of his whole being.

b. Mental Characteristics and Corresponding Needs¹

.

1. Cf. Whitley, op. cit., pp. 32-34; 67-80; 82-83; 100-106; 114-118; 211-215; 134-153.
Cf. Morgan, op. cit., pp. 192-198; 215-227; 280-304; 335-363.
Cf. Pechstein and Jenkins, op. cit., pp. 87-90.
Cf. Weigle, op. cit., pp. 18, 22-28.
Cf. Norsworthy and Whitley, op. cit., pp. 173-189; 196-241; 265-315.

In the realm of the mind the study of the little child can contribute much toward an appreciative understanding of his needs. During this time in his life he is learning an immense amount of material from which he is forming ideas that will grow into life principles.

It may be well in discussing these mental characteristics to consider first those that affect his ability and ease in learning, and second those that affect his interests and appreciations.

1) Mental Characteristics Affecting Learning

The little child has not learned to concentrate or to give undivided attention to one thing for any length of time. He is still flitting about seeing, hearing, and experiencing all things that come within his range of observation and comprehension. Therefore his interest cannot be centered on learning consecutively for any but a short period of time.

Then, too, he has not had wide experience and hence his area of knowledge is limited. He cannot grasp ideas and understand facts for which he has not descriptive terms based on his own experience. Abstract or symbolic thoughts are entirely outside the reach of his knowledge. From this limited knowledge the fact emerges that the little child is a pure literalist in his interpretation of all things. His mind does not grasp the abstract, for he has not acquired a basis for such thought. He is still finding it difficult to "catch up", as it were, with the visible world about him.

Since he has not come to the stage in his development where he can give concentrated thought for any period of time, and since he has no conception as yet of such abstractions as a time span, he cannot recall events of the past easily. Voluntary recall of happenings several months before cannot be expected. Suggestion by repeated or similar experience may bring recall. Because the child has difficulty in voluntary recall, his memory span is limited.

One of the most fruitful sources and means of learning for the child is his wonderful capacity for imagination. Through it he can enrich past experience and he can create a whole kingdom of his own. When this imaginative power becomes concrete in dramatic play, real constructive learning is in process. The child of this age is not using fanciful creatures in his imaginings but his own familiar friends of everyday in new roles. Power to imagine can be for him, too, a source of joy in providing him with an imaginary companion.¹ This experience, in turn, makes him respond more readily to the thought of God as his heavenly Father and Friend and facilitates learning to pray.

Moreover, the little child is a born imitator. He sees and he proceeds to interpret his seeing in doing. This interpretation may take form in play. Of course there are varied theories of play. Howbeit, it must be recognized as a very vital part of the

.

1. Whitley, A Study of the Little Child, p. 83.

child's activity and in it occasionally he does reenact that which he has seen. At least a large part of his play is imitation. This inclination to play and its connection with his instinctive imitativeness are extremely important in the training of a little child.

An unquenchable curiosity is the stimulating power in the little child which continually drives him to batter the world with questions and thus becomes the means of his learning the why of the things around him. His interest may be surfeited by confusion of new things but ordinarily it never lags.

Credulity accompanies this curiosity and makes of the child's mind a receptor for all that he first sees and hears. Curiosity demands satisfaction and finds it in experimenting and exploring the unknown. Then credulity is the means by which he is able to assimilate what he finds.

2) Mental Characteristics Affecting Interests and Appreciation

While the inexperienced teacher may seek to find something to interest the child, those interests are present in his very nature, made as he is, and the best procedure is to follow them.

As far as experience goes, so far goes interest. The little child loves the familiar. The sight of an old doll or the phrases of a well-known story give him pleasure. Of course more and more things are becoming familiar everyday and consequently his interests are widening. Home and family scenes and experiences are enlarged to take in relatives and neighbor children, the minister

and Sunday School teacher, an increasing number of animal and story friends, and to include besides, familiar expressions of trust in God and love and thankfulness toward Him. The child is continually trying to interpret the unknown in terms of the known upon which he has put the sanction of experience.

This love for the familiar joins with a native capacity for the enjoyment of pleasurable sights and sounds. According to Miss Whitley, aesthetic interests take three forms. These are 1) sensitivity or passive enjoyment of objects; 2) imitation in sounds and dramatic play of pleasing things; 3) creativeness shown in invented dramatic play, composition of melodies and drawing.¹ These, of course, are only in their very beginnings in the little child. But curiosity and a sense of pleasure stir an interest in the new and unexplored in spite of his great love for that which is known and familiar.

There is in the little child a sense of appreciation of the beautiful which can be fostered or can be allowed to become distorted by lack of proper stimulation. His tastes are beginning to be formed during this period.

Moreover, the nervous system of the little child is keenly sensitive and his mechanism has not been hardened by wrong use. He is aware of the attitudes and emotions of others and unconsciously responds positively or negatively. Though he is not consciously alert

.

1. Whitley, op. cit., p. 79.

to emotions and cannot comprehend such abstract terms as "joy" and "grief", he can yet sense the feeling of another whose experience he is not sharing. His mind is extremely sensitive to suggestion and he catches at once the outward manifestation of another's attitudes.

The inevitable imprint of all his experiencing is laid upon the child in these years of habit forming. There is such an interdependence of mind and body that habits can scarcely be classed as mental or physical. But so far as their basis lies within mental control their beginning is in these years. Miss Whitley writes of certain habits as virtues. After discussing in abstract terms these virtues that can be expected in a four-year-old, she says:

"...These are thought of in specific ways, such as minding Mother, not spilling things, putting toys away and so on... Obedience is a most important factor in laying the foundation for all self-control that is to come."¹

Then patterns for behavior are being learned by the little child and their form and interpretation are literal.

To discover the needs of the little child in these elements of his nature is simple. If his interest span is short his periods of learning must be equally short. Frequent repetitions at short intervals of time are needed to overcome his brief memory span.

For his limited knowledge there must be an ever increasing source of possible experience in order that he may have the opportunity

.

1. Whitley, op. cit., pp. 36-37.

to increase his store of knowledge. New ideas must be put in his way; thought should be stimulated but not overmuch. Concreteness is the quality that all the material which it is hoped the child will assimilate must have. No vague and distant terms should be used in conversation with him if he is to grasp the meaning of the thought. He needs pictorial, not symbolic language and graphic, active words, not far-off feelings. He likes the effect of direct conversation more than of indirect conversation because it is more actual and real to him. His imitative power, which makes him dramatic and visual in his perception, demands that care be exercised in the choice of examples set before him. This imitative tendency further demands perfect examples in habit formation in ways of thought as well as in physical habits.

The strong imagination of the little child demands food for healthful exercise and guidance to keep it from creating harmful complexes. Interesting thoughts should be given him with which he can experiment in imagination. Concrete suggestions will appeal to his imagination, which is able to span great gaps in actual material things. The imaginary companion device should be kept within the realm of the wholesome and should be kept from predominance in the child's thinking.

His imitativeness, his curiosity, and his credulity must have exercise and careful guidance in their development. The little child must have good patterns for thought and conduct; considerate

attention for his curiosity; and sincere, intelligent understanding of his credulity.

With the child's love for the familiar as a sure source of joy and interest the teacher will feel his need for frequent relief from the hurry of learning in the repetition of the familiar. The child needs this surety of his own ability that the repetition of something well learned brings. The love for the familiar shows the need for new thoughts that have the power to appeal simply because they deal with familiar things.

c. Emotional Characteristics and Corresponding Needs¹

Those characteristics of the little child which might be classed as emotional are very closely related to his spiritual nature. But nevertheless they are more nearly related to his physical being and more intertwined in it than are the purely spiritual parts of his nature. They are, at the same time, at the basis of most of the original impulses functioning in the beginning of religious experience.

The set of attitudes with which the little child meets the world is dependent upon the turn that is given to his emotional life in its early formative years. His first interest and concern

.

1. Cf. Whitley, A Study of the Little Child, pp. 92, 39-42.
Cf. Morgan, Child Psychology, pp. 127-157.
Cf. Peckstein and Jenkins, Psychology of the Kindergarten-Primary Child, pp. 110-123.
Cf. Weigle, The Pupil and the Teacher, pp. 27-28.
Cf. Norsworthy and Whitley, Psychology of Childhood, pp. 46-58.

are naturally for his own well being. His whole outlook is self-centered in the beginning. The child of four is just realizing that other people are to be considered in his conduct.

Of course the primary emotions of fear and love are present in the little child. Anger, too, is often classed with them but it is not pertinent to this discussion. It is now fairly generally conceded that most of the fears of childhood that were formerly considered instinctive are really the product of learned attitudes. The really inherent fears of childhood are few; they are, for example, caused by sudden motion of falling, loud noises, or very bright light. Some fears, instinctive or otherwise, are sure to be present in the child's life.

The love of the little child is based on his own physical well-being when he begins life. Only gradually does this love response to the giving of comfort change to an active force. In the little child is a boundless capacity for affection which he displays profusely. This love is not spiritual in composition but is, as its expression, only matter of fact.

The sensitivity of the little child to the emotions of others, mentioned in the consideration of his mental characteristics,¹ extends into his own emotional life so as to draw from him a like emotion. It might almost be called sympathetic emotion. About

.

1. See above, p. 41.

emotional responses one writes:

"If...you take an attitude of true friendliness and generosity toward any individual, you will experience automatically an emotion of love, or one of its minor variations."¹

The child has an emotional background for such attitudes and responses. Relationships with others soon make it effective. Among these relationships are those that bring forth the instinctive love of approval and fear of disapproval that carries such motivating power in the little child's life. There is also a protectiveness in his feeling for smaller or weaker things that urges him to attempts at kindly care for them.

The greatest need of these elemental emotions is for the opportunity for development through their healthful functioning. The responsiveness of emotions, for instance, should be one of the early learnings of the child in group life. If he can learn to adjust himself comfortably to other individuals he will be fairly well adjusted in his own personality.

Therefore the little child should have experience in being with others on an equal plane with himself. Their desires will parallel his and thus the realization of the reality of others will come to him. As for adults, it is for them to keep the emotions of the child from being misguided by inculcating only wholesome emotions. Unfounded fears can be discouraged through the sensitiveness of the

.

1. Marston, William, in, The Child's Emotions, p. 366.

little child to adult emotions of confidence or fear. Certain fears need to be allowed to remain in the child or encouraged to grow in him; such are the fear of harmful things, or the fear of duly understood and earned rewards for misdeeds.

The love of the little child for weaker things can give him great pleasure in helpfulness and such helpfulness should receive its value in approval. The affection of the child should be respected and not overemphasized. He should be allowed to grow as an individual and not be the plaything for adoring adults who want satisfaction in affection. A deeper and truer love will grow gradually with the child's unfolding comprehension of the spiritual forces about him. This beginning of love in the child needs careful guarding and directing toward wholesome ends.

d. Spiritual Characteristics and Corresponding Needs¹

The spiritual characteristics are those that pertain to the child's relationship to God and to his abilities of comprehending spiritual things. Of course all the aspects of his mental life control such relationships and yet these may be considered particularly spiritual in nature. Because of their interrelation, it may be well to attempt to organize these characteristics according to their relation to other areas of experience.

.

1. Cf. Whitley, op. cit., pp. 81-83; 122-125; 130-131.
Cf. Problems of a Little Child, pp. 59-74. (by A Mother)
Cf. Norsworthy and Whitley, op. cit., pp. 350-369.
Cf. International Curriculum Guide, Book II, Christian Education of Children, pp. 54-55.

1) Mental Traits that Function in the Spiritual Experience

Credulity was noted among the mental characteristics of the child that allowed for his acceptance of all that he was given to believe. This same openness of mind accepts spiritual things as well, for he has no ground as yet for discrediting anything. The little child is quick to believe that God hears prayer and his mind has no difficulty in positing a person with whom he can talk, though not seeing. Imagination is the means through which the credulous nature of childhood makes things possible that to the sophisticated adult do not seem possible unless his trust is childlike. The child's faith is implicit. Then, too, the dominant imitative instinct of childhood makes it possible for the little child to copy unconsciously all the forms of religious behavior and to use the terminology of religious thought of those about him. It also is used by him consciously in securing the approval of the group through conformity and through conscious striving to learn and to do.

And further, the imitative ability of the child shows how susceptible he is to mere suggestion. He easily grasps the meaning of a tone, a worshipful attitude, a song of thankfulness and praise; and he responds to this feeling as it is communicated to his sensitive spirit.

There is one trait of the little child's mental make-up that leads him on into new fields on his own initiative. This is his insatiable curiosity. He can ask questions that necessitate the most

profound theological thought of man to expound.

Related to this curiosity about the source and the reason for things is the whole field of ideas that he builds up. These include his ideas of the world and of God. Artificialism, fanciful causes for existing things, and animism, giving life to all things, are characteristic of children's beliefs. These will affect their ideas of the world about them. "No matter what idea the adults try to impart children will, according to their stage of maturity, construct their own."¹ Slowly knowledge grows and ideas that had their foundation in misinterpretations and misunderstandings give way to more reasonable thought. The little child gradually makes the transfer for himself from father and mother as all-providing, to the Supreme Being who is God Himself. Wordsworth would allow the little child a clearer vision of the truth for very nearness to the unknown world,² but experience has not been able to discover whether or not the child has an innate belief in a power such as God. However, it is sure that the little child is alive to the attitude and the faith of adults around him and learns quickly to respond in like manner.

2) Emotional Traits that Function in Religious Experience

The immensity, strangeness, and beauty of the grandeur of nature can lead the child to wonder. Wonder is the emotion resulting

.

1. Nersworthy and Whitley, op. cit., pp. 272-273.
2. Ode. - Intimations of Immortality from Recollections of Early childhood.

from the lack of comprehension of the mysterious or the strange; it comes very naturally to the little child who is for the first time experiencing many things. His imagination can easily people for him an unseen world but when it meets mystery it readily carries him through wonder to awe. Awe is more than wonder and, of the two emotions, is the more closely related to God; it is most nearly akin to reverence which is a part of worship. Reverence is the impression of majesty and greatness inspired by wonder and magnified and aided by a little just fear.

The child has the capacity for experiencing thankfulness. This may be related to his sense of dependence which he realizes when he comes to know his own helplessness. From this feeling of dependence can grow a reliance and trust in God as the Giver of all things. This trust need not be blind but may recognize the helpers God uses in caring for him. Care is something the child can understand easily, for he experiences it continually. His protective instinct, finding expression in care for weaker things, may be an aid in understanding parental love and finally God's love.

The sensitiveness of the child's emotions to the adult's as he experiences approval or disapproval has effect in the child's attitude toward his heavenly Father. He can feel the approval or disapproval of his heavenly Father and readily feels the desire to please Him.

For growth in these spiritual experiences the child needs freedom for exercising these possible qualities that are his.

Circumstances should arise that can allow the suggestion of feelings of helpfulness to others which in turn can be used in realizing thankfulness to God for His provision.

Likewise, the spiritual emotions of awe and reverence must not be allowed to stir without being brought to fruition in a true experience of worship that will bring the child into communion with God and will give him the glow of experience that he can have in no other way.

The beginnings of love in the little child's life needs care in guiding to the highest goals. For this purpose the child needs the right concept of God so that love may be inspired; such a love that can have awe and reverence added and still maintain the strength of trustful abandonment to the One who is loved.

His curiosity and his credulity demand that truth and wisdom combine to lead him aright. He needs simple but sound concepts that are within his grasp and that will yet enrich his further experience and not cause him the agony of disillusionment. He needs to know God as heavenly Father and the One who created all things and who cares for them. He needs to have confidence in God's love and care for him. Jesus should be known as his loving Friend and Companion, as different from other men and as the One who can tell us about God the Father. Confused ideas about Jesus and God need to be cleared away gradually. The little child's imagination can make possible his faith before knowledge can span the spiritual relationships.

His understanding will grow.

Of this age Miss Whitley says:

"Curiosity is rampant"...and whether or not we allow a natural inclination in the child to posit a spiritual force for things he does not understand, nevertheless,... "it is the teacher's privilege to use this curiosity mixed with fear, which we call wonder, and direct it into awe and reverence for the marvels of God's nature revealed around them."¹

The curiosity, wonder, awe, and reverence of the little child need experience to deepen and grow into love for God and outpouring in service for God's people.

e. Social Characteristics and Corresponding Needs²

The little child is always drawn to another little being of the same inability and small accomplishments. This is the same gregarious instinct that is active in the animal world and among primitive tribes of men. Dean Bolton of the University of Washington says, "This primitive type of social trait — gregariousness — is manifested by all animal life. Children are no exception."³ But the true social cooperation of mature human beings comes only slowly to the child.

.

1. Whitley, A Study of the Little Child, pp. 81-82.
2. Cf. Whitley, op. cit., pp. 92-97; 81.
Cf. Morgan, Child Psychology, pp. 169-170.
Cf. Norsworthy and Whitley, Psychology of Childhood, pp. 79-84; 86-90.
Cf. Baldwin and Stecher, The Psychology of the Preschool Child, pp. 240-254.
Cf. Pechstein and Jenkins, Psychology of the Kindergarten-Primary Child, pp. 202-205; 215.
3. Bolton, Frederick E., The Social Traits of Childhood and Youth in The Child: His Nature and His Needs, p. 107.

During these early years there is a growth, "...in self-control, in interest in other children, in learning to share and to take turns easily, in power to help",¹ says Miss Whitley. Though the instinct to be in the group for preservation is innate, the proper behavior in the group is not and the child must accustom himself to allowing others the exercise of their individual rights. This is not easy for him to do since it has been seen that such an attitude is fundamentally against his nature, he being a born individualist with his own interests only at heart.

Play and work are two activities in which children can engage socially and in them their traits are apparent. The emotions of love for approval and fear of disapproval are a welding power in securing loyalty to the group and unified action. This comes only gradually, however. A German writer says concerning group behavior:

"It seems that a group of children under ten years needs a definite plan to keep it together, while the older group keeps together even when the order is left free and only a general scheme is prescribed."²

The group, then, is not naturally unified, at least among little children.

The child will display different attitudes towards others. He is interested in the personality of those about him in the way it

.

1. Whitley, op. cit., p. 83.
2. Buhler, Charlotte, on The Social Behavior of Children, in A Handbook of Child Psychology, The International University Series, p. 405.

displays itself in their actions. Miss Whitley speaks of the kinds of attitudes of children toward other children in the group as first, pure objects; second, assuming power; third, showing off; fourth, imitation; fifth, cooperation.¹

Besides these attitudes which reflect his mental traits, the emotional background of all actions will strongly color his participation in the group life. Language is his social art and, though conversation does not flourish readily among early beginners, he soon learns to secure cooperation and to express himself among his equals. This art grows very rapidly in the years immediately following the pre-school period when even the gang spirit arises.

Kindliness and sympathy in their first forms are manifest in the child's social life of these years. Sometimes the opposite tendencies are displayed such as pleasure in causing pain to another; this impulse proceeds from the child's innate desire for mastery. His sympathy may be one of his imitative reactions and may be as real for an inanimate object as for a person. Mature sympathy is not possible since the child is not yet able to comprehend situations and think for himself abstractly. The child's lack of sympathy is due to his lack of experience.

The little child then needs not only to be in a group in which contact with his equals will provide the opportunity for the

.

1. Whitley, op. cit., p. 94.
Cf. Baldwin and Stecher, op. cit., p. 243.

development of right social attitudes but also he needs to see those attitudes in active use to stimulate his imitative urge. He needs the experience of the approval of the group for worthy action; the atmosphere of the group needs to be guided by the adults connected with it. A spirit of unity in the group will come with coordinated activity that will aid in developing the right attitudes toward others. In the group will come the opportunities for expression of kindness and sympathy, helpfulness and cooperation that can come in no other way. Some contact with a social group is essential to the wholesome development of the child.

2. Added Characteristics of the Primary Child and Corresponding Needs

Many writers of books on child study do not differentiate clearly between the periods of development in the child's life before six years old and the period after he goes to school. That there is a distinct change in his experience is certain and that the broadened experience of his new world has undeniable effects is well known.

The primary child is the pre-school child with one, two, or three years of additional experience. His characteristics do not show a degree of difference that is striking enough to necessitate a lengthy discussion of them for the present purposes of study, since the foregoing section has laid the general foundation for an understanding of children with reference to the problem of song selection. However, it would be well to show the development of those traits which do particularly distinguish him from the child of four years.

The most outstanding advancements in his growth are considered below.

a. Change in Bodily Conditions¹

This period of the child's life is one of more rapid growth than that preceding it, but this rapid growth does not interfere with activity. In fact, activity is the more vigorous during these years and running and jumping games are the rule of his life. From this extreme activity there is possible the overstrain and fatigue of the heart and of those organs that do not develop so rapidly as the muscles.

There is, as well, a marked progress in the control of the finer muscles. The primary child is learning the skill of written language, but it is still labor for him. His desire for accomplishment of an art that others possess is almost the only motivating power for a time, since there is not possible any marked success in view of the fact that writing is still a motor act, directed consciously by the mind.

The energy of the child in meeting his expanding world is most remarkable. One writer says:

"The healthy child is full of physical energy seeking an outlet. Many of the difficulties in home and school arise from failure to provide sufficient outlets for this remarkable energy. Mental energy is just as natural and seeks its own outlets."²

.

1. Cf. Whitley, A Study of the Primary Child, pp. 38-48.
Cf. Pechstein and Jenkins, op. cit., pp. 207-209; 244-245.
Cf. Norsworthy and Whitley, op. cit., p. 291.
Cf. Weigle, Luther A., op. cit., pp. 30-31.
2. Pechstein and Jenkins, op. cit., p. 208.

Then the active energy of the child will find some means of expression, whether mental or physical, and guidance and care are needed.

The needs of his growing nature are thus apparent. In the physical field of experience his needs are more intensely evident than in the little child. He needs strenuous release from bodily restraint in very active games. But since his whole nature is more intense the periods of freedom from restraint need not be provided at as frequent intervals as for the beginner.

b. Extended Field of Knowledge and Interests¹

The widened experience of the primary child has given his mind a great new field of interest. Ideas still are fast forming but upon a more sure footing of observed fact. His ideas of God and the church are formed, as are any other ideas, from experience.

Concerning the use the primary child makes of his imagination in comparison to the pre-school child, Miss Whitley says:

"Fortunately, children of Primary age seem just as hungry for reality as they do for imaginary facts....Kindergarten children may play fire brigade; Primary children will build a real bonfire and find out all they can about its possibilities."²

Thus the imagination of the primary child comes into contact with his exploring and investigating instinct and action is the result.

This is the age when the child tests the truth of the things believed implicitly before. And in the process many a child

.

1. Cf. Whitley, op. cit., pp. 92-100; 28-32.
Cf. Norsworthy and Whitley, op. cit., pp. 213-215.
Cf. Weigle, op. cit., pp. 31-37.
2. Whitley, *ibid.*, p. 92.

suffers, as, for example, in the disillusionment of the Santa Claus story. But his interest in the fanciful is not diminished. Paradoxically, in spite of this interest, he is a most ardent realist in everyday activity and dramatic action pleases him. He is still a literalist in thought and ideas, but his imagination can create for him creatures that have no counterpart.

Because it is the time for testing truth he must have careful and intelligent guidance. He must not suffer disillusionment but needs to be shown "the discrimination of veritable truth and legitimate make-believe",¹ as Miss Whitley puts it. His mental processes must not be allowed to fall into unhealthful states of silence between those who should teach the intimate things about which he is curious and his own faulty and harmful learning in an unrestricted social group. At this point the church-school experience and the training received there can help the home in leading the child into truth. True ideas of life must be taught and confidence in God must be established.

c. Enlarged Social World²

With the little child began the realization of the existence of others with equal rights to his own, but it is in the life of the primary child that this experience becomes real. It may be

.

1. Whitley, op. cit., p. 94.
2. Cf. Ibid., pp. 23-28; 82-83, 111-141.
Cf. Norsworthy and Whitley, op. cit., pp. 318-321.

said that perhaps the greatest changes that are apparent in the child of primary age are due to the fact that the child becomes a part of an organized social institution and is in it as an independent individual with other like individuals, all responsible to the school group. This change reaches into every activity of the child's life.

In the experiences of work and play with others come the inevitable urges for fighting, for teasing, and for leadership. All these are involved in play, which is the fundamental activity of the age. The feeling for law and order grows from the need for organization in group games. Of this Miss Whitley says, "Upon their experiences in play, rather than upon exhortations to which they may or may not attend, depend their working ideals of right and wrong."¹ Play life is a most vital social problem of the primary child.

The child of this age, then, needs the group in which his opportunity will come for developing sympathy and kindness and all the attitudes that will make for the growth of Christian habits of conduct. Moreover, he needs the approval of the group for right conduct and the disapproval for unworthy action. The church-school group needs to establish its Christian attitudes early in life. For these reasons the group needs careful guidance into conduct and attitudes of the highest Christian nature.

d. Growth in Spiritual Experience ²

.

1. Whitley, op. cit., p. 140.
2. Cf. Whitley, *ibid.*, pp. 102-108; 167-174.
Cf. Norsworthy and Whitley, op. cit., pp. 350-362; 368-369.

The spiritual experience, or at least its outward manifestation in religious worship, is at this stage taking on a more definite form. The meaning of this more formal worship may or may not be real to the child. Words that are concrete make up the medium of his thought and the actual experiences about him are his chief interest. On account of the activity involved, formal religion appeals to him, and this formality can have influence in his spiritual life.

More knowledge upon which to base reasoning is his, since he has a wider range of social contact and since the world of books is now opening to him. His realistic impulse is controlling him in his intense interest in real children, even those of other lands.

Religion as "a way of living" is easily within his knowledge because living is his vital interest. He cares not about principles for action but about action itself. The child's spiritual nature is positive, but if it receives no stimulus or exercise in reality it may go into atrophy. Simple moral and ethical principles are understood by him, especially if made real in action; and wider group contacts make more social situations in which those problems can arise which will result in such action.

Memory and sensitivity to suggestion are marked characteristics of the primary child. His memory is retentive and recall is more easily accomplished than for the pre-school child. The power of suggestion is extremely operative in the spiritual life of the child and he gains unconsciously the attitude of his associates.

Of the training of the religious nature of the child one writes:

"...children have a religious nature. To ignore it is to deprive them of some of their inheritance, — after all, the most important part. But the fact that children have by original nature a religious impulse, is no reason to suppose that they will grow up religious, or that they will necessarily have any conscious religious experience or realization of God."¹

That is to say, the religious nature of the child needs care in order to live and grow. Spiritual responses grow, as do the other physical and emotional responses, with training and experience.

Then at this age the child's spiritual life needs nurture through teaching and experience. His memory needs to be given those things to retain that will be of lasting joy in his spiritual life and he needs the association of the group that will influence him through suggestion to build up those attitudes that are fundamental to Christian character and will provide experience in the use of those attitudes. He needs to be given the opportunity to gain knowledge of God and love for Him, for the church, for the Bible, and for his fellow men. He needs to see truths made vivid in action, both in dramatic teaching and in the lives of adults.

After viewing the characteristics of the child and the needs they reveal it is necessary to say that if music has a place in Christian education it should be able to contribute to the satisfaction of these needs.

.

1. Norsworthy and Whitley, op. cit., p. 355.

3. The Service of Music in the Satisfaction of These Needs

Organized Christian Education finds it necessary to employ methods in its training of the child as does any other educative force, and among its methods is the use of songs for worship and teaching. In the present study, music in Christian education is not considered an end in itself but is considered a means to other desired ends. Hence, it is not necessary here to go into the desired outcomes of music training for little children, nor is it required that a discussion of the aims of Christian education be involved, but simply that the contribution which music can make to Christian nurture, through its inherent power to satisfy those needs of the child which have been revealed by the foregoing study of his nature, be considered.

a. The Needs of the Child in Summary

Before the contribution of music to the satisfying of these needs is discussed it will be well to see again the needs as a whole.

The child needs activity for his body and for his mind, and the required bodily activity needs to be at sufficiently frequent intervals to allow for the use of his ever-abundant energy. He needs freedom from restraint, at least from restraint of too long duration.

But this required activity of the child is only one means of expression for his bodily desire and there are other inner urges that require means of expression. The emotions are a very potent factor in the child's personality and they need an outlet for expression.

These emotions need the guiding into high channels of expression that will make for Christian character. Wrapped up with the emotions are the aspirations and desires; and the child needs the means of expressing the highest urges of his being, though they have not reached the level in their development at which they will cause conscious effort at attainment. He needs formulative assistance in making conscious these desires.

The child's mind needs food for thought and with it he needs forms for preserving that thought for future usefulness. These forms must be lasting and of such nature that he can use them in his own expression, simple and graphic. They need not cramp his own creative power, but should be suggestive to him. He needs sound ideas as well; surely he deserves the heritage of the race.

Moreover, the child must live with others and he needs, along with all the related requirements of his nature, practice in living and working with others. He needs experience in group activity that will make for the recognition of the importance of other people in his life and of his importance to them. Relationships are necessary to him for the expression of personal qualities that work toward a more integrated personality for the growing individual in the development of Christian character.

This integration of the child will come only as there is a development of coordinated control of body and emotions. The inter-relations of body, mind, and emotions cannot be distinguished in their

cause-and-effect values. Therefore the child needs training and practice in the coordination of all of the parts of his personality.

For the encouragement of his aesthetic appreciation he needs contact with the finest and the best in all art. An appreciation of the true and the beautiful will enrich and make more joyous the Christian life that is developing. A good basis for the building of his set of values is necessary at this time when his tastes are being fixed.

But most important of all is his need for training in his religious life and for the development of his spiritual appreciation. He needs experience in worship and this needs to come in easily remembered forms that he can use in his own expression of desire for fellowship with God or of praise to Him. He needs a broadened basis for his knowledge of God, and of all things related to His worship and work, through teaching and through experience.

b. Music as a Means to the Satisfaction of These Needs

Sometimes it might seem that the immediate effect of music on the little child is most amazing; in fact it has a winsome power over nearly all men and it can soothe or stir to action by its power. This wonderful influence for good or for evil holds sway through the emotions. A writer on child psychology, referring to the parents' part in training the child, concludes the discussion of the value of good music in this way:

"To educate one's children to become music lovers is to do them real service. It is to fit them the better for the business of living, misunderstood by so many to their ultimate bitter regret. It is to add sweetness and light to the children's existence...."¹

Thus in itself music has power for personal enlargement and enrichment of life. But here it is necessary to see it as contributing its enriching power to the satisfying of the specific needs of childhood. For this purpose it may be well to have recourse to the first chapter and view again the contributions music brings to the child.

For the body music has its first appeal and to the body it gives delight. This delight is in the rhythm element in music that calls for the instinctive response of the body.² The body receives this rhythmic stimulus and responds, while not always in exact rhythm at first, at least in movement. The true feeling and expression of rhythm will come with growing experience with music. Then, too, singing requires the use of body muscles and learning their control. This is wholesome exercise for the lungs and vocal chords. Coordinated control will come through practice in control of vocal chords to fit the word expression, pitch, and rhythm.

Outside this basic urge of rhythm, the whole foundation for the power of music lies in its emotional appeal.³ Music gives satisfaction that nothing else can bring to the emotions. It both

.

1. Bruce, H. Addington, Your Growing Child, p. 183.
2. See above, p. 17.
3. Ibid., pp. 16, 17.

stirs emotion through tonal expression and gives vent to expression of these emotions through singing. This avenue of expression through song is vital to the healthful development of the child's life.

Through the words of a song the thoughts and desires that have been stirred in the child's mind and spirit may be expressed which might otherwise have died without being complete and then would have been more nearly harmful than helpful.

The mind of the child is needing words for expressing the long thoughts that can come to it. Song is one means of bringing new ideas to the child in a form that is suited to the requirements of his mental ability.¹ New words may be added to his vocabulary and a pleasing recombination of words he knows will stimulate his mind to new learning. The songs will appeal to his imagination and answer his curiosity at times; they will give him a form in which to remember, through his own expression, deeds to be done and habits to be encouraged.

This teaching value of the song leads over into the satisfaction that songs can give to the need of the child for group feeling.² In song there is not only the coordination of the physical and mental activity of the individual but also of the group and with the concentration of the mind of each individual on one thought trend comes unity. This unanimity of thought and action brings with it the feeling of

.

1. See above, p. 15.
2. Ibid., p. 14.

oneness with the group, the realization that many are one; and with this feeling comes the stirring of social consciousness. A song is one of the earliest means of securing cooperative activity in the group. Moreover, the emotion of this experience can carry over into thoughtfulness of others and lead into the furthering of cooperative effort.

It is difficult to differentiate among the various values of music for the child and to correlate them with the needs of the child, for the interrelation of body, mind, and spirit is intricate and cannot be clearly defined. But it can be the work of music to so assist each part of the child's life that it will contribute to the highest integration of the whole child.¹ A song can express through the emotion of its words and music the feeling that arises in the child following some stimulation from the outside world that reached him through his mind. Music has a most valuable contribution to make in this coordinating of mental, physical, and emotional powers toward one end and in securing this coordination to the individual and to the group.

Then, too, the songs of early childhood can contribute to the enrichment of life through the values of the appreciation they stir in the child.² The poetry and the music of the songs he sings can by their very purity set up standards in the child's judgment that will be of great value in the formation of his taste for the best. Cultivating the highest emotions through music will tend to raise the tenor of the

.

1. Cf. Morgan, op. cit., pp. 426-441.
2. See above, p. 15-16.

whole life upon which the child is entering.

Music can contribute a most real approach to true worship as well as being in itself worship experience. The child needs spiritual growth in order that life may attain its highest goal, for the Christian, fellowship with God and service for his fellowmen. Knowledge, meditation, and worship are not completely possible to the little child with his present limited abilities, but they can be given the beginnings that will provide for the possibility of fuller development. The desires and highest emotions of the God-related element of the child's nature find their truest expression in joyous praise or quiet prayer, and the value of these experiences may be greatly enriched by the feeling tone of the music and poetry of song. The contribution of music to the satisfaction of the child's spiritual need for growing knowledge and expression of worship is unlimited.

In seeing the satisfaction that music may give to the urges growing out of his nature, the importance of music to his full development is apparent. Music, especially songs, can help him in accomplishing the coordination of his bodily energy and his emotional expression. It is, as it were, a regulative power which provides a source of knowledge and joy as well. Finally, it influences his life in affecting his relationships with others and is, in all, an aid to Christian living. The study of music must now proceed to set up standards for choosing music that can have such constructive power in the lives of children.

CHAPTER III

THE DETERMINING OF CRITERIA FOR THE JUDGING OF SONG BOOKS
USED IN THE CHRISTIAN EDUCATION OF THE PRE-SCHOOL AND PRIMARY CHILD

CHAPTER III

THE DETERMINING OF CRITERIA FOR THE JUDGING OF SONG BOOKS USED IN THE CHRISTIAN EDUCATION OF THE PRE-SCHOOL AND PRIMARY CHILD

A. Introduction

Since in the foregoing chapters the place of music in the program and the need for music in the Christian education of the child have been studied, it is now possible to work toward the evaluation of certain prepared materials available for the teacher's use. In order to evaluate it will be necessary first to draw up certain criteria that will apply in clear and orderly fashion the principles basic to good songs. It is the work of this chapter to develop these criteria.

Obviously a book of songs of such a nature as to be of use with little children is to be used only by the teacher or pianist and therefore the material structure of the book, such as size of page, suitability of type, and strength of binding, is not a necessary part of this consideration. However, as an aid to the teacher, there must be certain qualities of organization of material and clarity in that organization for ease in finding and using the material included in the book. The proportion of songs applicable to certain uses such as worship, teaching, activity, or others, must be noted. These should all be considered in an evaluation of the book as a whole.

But in a narrower sense it is the worthiness of the songs themselves, or their unworthiness, that determines the value of the book. Therefore it is the purpose of this present chapter to provide

a means for the judging of the songs for use with pre-school and primary children. In order to do this it will be necessary to organize these principles in a form readily applicable to the material to be evaluated. Because of its simplicity and ease of application, the question form will be used here, with a series of pointed questions related to the different qualities to be sought in the songs examined.

As the basis for these criteria the writer must call upon information gathered from interviews with outstanding leaders in the field of children's music and Christian education,¹ upon the standards set up in the authorized texts of the International Council of Religious Education,² and upon suggestions gleaned from Book Two of the International Curriculum Guide of the International Council and from the mimeographed material on Children's Music prepared by the School of Religious Education of the Hartford Seminary Foundation. To these must be added the contributions made by the foregoing study and by the previous experience of the writer.³

In the preliminary study these principles grouped themselves naturally around certain centers: the words, the music, the thought

.

1. Interviews with Miss Evelyn Tyndall, head of the Children's division of the Greater New York Federation of Churches, and Miss Rosemary Roorbach, superintendent of the Primary Department of St. Batholomew's church, New York, and specialist in children's music.
2. The texts used as the basis for Chapter I. See above, Introduction.
3. Observation in Christiansen Summer School of Music for teachers and directors, training in Rodeheaver Summer School of Sacred Music, study of public school music appreciation, and two years experience with kindergarten and beginners groups.

content, and the general organization and helpfulness. The first three centers obviously have reference to individual songs and the last to the book as a whole. In approaching the book for the purpose of evaluating it, the logical method of procedure would seem to be that of first investigating its table of contents. Therefore the organization of the book will be considered first, and, since organization of material is in itself a help to the teacher, the teaching helps will be treated as part of the same topic in this discussion. Then will follow the questions pertinent to the evaluation of words and music.

B. Criteria for Judging

To look, then, at the classification of the songs and the teaching helps is to look at the book as a whole. The greatest value of the book lies in its songs, however, and these criteria for evaluating the contents can be only minor in the final evaluation. The subsequent criteria, since they apply to the songs themselves, must be the important factors in the final decision.

1. With Respect to Organization and Teaching Helps

As stated above, the books to be studied for evaluation are to be used by the teacher or the pianist. This allows for a book that is not suited to children's handling, of course, but it requires that the book be organized to facilitate the teacher's finding related material without long searching. All these helps are for the teacher's convenience in planning worship services and in finding, at a moment's notice, songs that are suited to the need

that has arisen in the children's experience. The basis for the following series of evaluating questions lies in the study and resulting opinion of the writer.

a. Classification of Contents

To give the greatest ease in finding songs by use or subject it is fundamentally necessary that there be a classified table of contents as well as an index of first lines. This classification will naturally take form in groupings according to use or according to theme. Certain questions may be asked concerning the classification but, obviously, one cannot set up a standard arrangement for such classification. Therefore these questions must be general in form and more suggestive than dictatorial in nature.

- 1) Is there a classified table of contents in the book?
- 2) Is this classification general as to theme?
(such as God the Father)
- 3) Is this classification specific as to use?
(such as Opening)
- 4) Are there general classifications with subdivisions?
- 5) Are the songs for use in the worship service grouped together and classified?
 - a) As to the aspect of God they display?
 - b) As to their most suited time in the service?
 - c) As to prayer element, praise element, thanksgiving, and others?
 - d) As to subjects, such as, God's World, Book, Day, and the Church?
- 6) Are the songs for special days and seasons grouped together and classified?
 - a) As Christmas songs?
 - b) As Easter songs?
 - c) As Children's Day Songs?
 - d) As Thanksgiving songs?
 - e) As Birthday songs?

- 7) Are the Nature songs grouped together and classified?
 - a) As to seasons? (Winter, Spring, Summer, Autumn.)
 - b) As to appropriateness to worship or simply to enjoyment?
- 8) Are the songs dealing with social relationships grouped together and classified?
 - a) As to those suitable to home?
 - b) As to those about school and friends?
 - c) As to those about social conduct and Christian character building?
- 9) Are the activity songs so classified?
- 10) Are there instrumental numbers and are they classified?
 - a) As to suitability for quiet rest?
 - b) As to suitability for worship?
 - c) As to suitability for prayer?
 - d) As to suitability for walking and other activities?
- 11) Are the songs of a missionary nature classified as such?
- 12) Are there program songs and are they classified?
 - a) As Greetings and welcome songs?
 - b) As Offertory songs?
 - c) As Goodbye and farewell songs?

b. Teaching Helps

Some books may have additional material of a suggestive nature for the teacher. Certain questions may help to evaluate these helps.

- 1) Are there suggested programs given in the book?
- 2) Are there suggestions for the time for the use of the songs?
- 3) Are there suggestions for activities to accompany the songs?
- 4) Are there suggestions for variations in the use of the songs?
- 5) Is there a section of related material such as poems included?
- 6) Are there sections for the teacher's enrichment in interpretation of the songs?
- 7) Are these helps readily understood and do they fit the songs?

With these questions one may study the contents and organization to advantage. Of course, the type and the arrangement of the page has a great deal to do with the ease in locating desired material and individual preferences will cause a variation in judgment.

2. With Respect to the Word Content

In the words of the song lie its teaching value as well as its poetic appeal. Therefore the thought and beauty of the words must not be sacrificed to any other interest of the writer or composer. Then, too, the ideas must be suited to the child and true teaching must be given. But these thoughts must not be incased in poor literary style; the quality of the expression must be the best. The following criteria in question form will be a guide.

a. Thought Content

1) Are the ideas within the child's comprehension?¹

- a) Are they concrete rather than abstract or symbolic?
- b) Are they vivid rather than vague generalities?
- c) Are they pictorial rather than hazy suggestions?
- d) Are they expressed in words the child can understand?
- e) Are they sufficiently difficult to challenge the intelligence of the child and not seem to him to be silly?

.

1. International Council of Religious Education, International Curriculum Guide, Book II, p. 92, 155-156.
Shields, Guiding Kindergarten Children in the Church School, p. 158.
Blashfield, Worship Training for Primary Children, pp. 116-119.
Baker, Kindergarten Method in the Church School, p. 195.
Smither, Teaching Primaries in the Church School, p. 190.

- 2) Do the ideas appeal to the child's interests?¹
 - a) Are they within his experience or possible experience?
 - b) Do they appeal to his interest in nature, home, family, friends, church, school, stories, pets, and others?
- 3) Is the Christian teaching true and adapted to the child's understanding?
 - a) About God²
 - (1) Is God presented as loving Heavenly Father?
 - (2) Is God presented as the Friend who cares?
 - (3) Is God presented as the Unseen Companion?
 - (4) Is God presented as the Creator of the beautiful world?
 - (5) Is God presented as the One to whom thanks are due?
 - (6) Is God presented as the One to whom praise is due?
 - (7) Is God presented as the One interested in daily life and pleased or displeased with conduct?
 - (8) Is God presented as the One talked to in prayer?
 - (9) Is God presented as the One to be petitioned in prayer?
 - (10) Is God presented as the One to be trusted and obeyed?

.

1. Baker, op. cit., p. 196.
Elashfield, op. cit., p. 119.
See above, pp. 40 ff.
2. International Council of Religious Education, op. cit., p. 74-76.
Shields, op. cit., p. 159.
Smither, op. cit., p. 191.
Class in Religious Development of Children, Hartford School of Religious Education, Children's Music, mimeographed material, pp. 1, 5.

b) About Jesus¹

- (1) Is Jesus presented as an understanding Friend?
- (2) Is Jesus presented as different from other men?
- (3) Is Jesus presented as revealing the Father?
- (4) Is Jesus presented as Helper and Guide for living?
- (5) Is Jesus presented as Savior and Friend?
- (6) Is Jesus presented as Loving Companion?

c) About the Bible²

- (1) Is the Bible presented as God's Word?
- (2) Is the Bible presented as telling of Jesus and God?
- (3) Is the Bible presented as a guide for living?
- (4) Is the Bible presented as a facinating story book?

d) About the Church³

- (1) Is the church presented as God house?
- (2) Is the church presented as the place to worship God?
- (3) Is the church presented as a fellowship of people?

4) Is the best Christian attitude toward life with others encouraged?⁴

- a) Does the song encourage the habit of sharing?
- b) Does the song encourage the attitude of friendliness?
- c) Does the song encourage the desire for service for others?
- d) Does the song suggest ways of helpfulness?
- e) Does the song encourage the appreciation for the service of others?

.

1. International Council of Religious Education, op. cit., pp. 76-77; 138-139.
2. Ibid., pp. 146-147.
3. Ibid., pp. 144-145.
4. Ibid., pp. 77-79; 139-142.
Shields, op. cit., p. 159.
Lewis, The Primary Church School, p. 149.

- f) Does the song encourage Christian habits of conduct, truthfulness, honesty, generosity, kindness, and love?

b. Quality of Expression

- 1) Is the quality of expression good from a literary standpoint?¹
 - a) Is the poetry good, rather than singsong doggeral?
 - b) Is the poetry simple and childlike and yet does it maintain the highest standards of excellence?
 - c) Does the poetry have a lyric quality?
 - d) Does the rhythm allow the emphasis to fall upon the right syllable and right word, so that the effect is not ludicrous?
 - e) Is the thought structure clear, so that the words are not twisted into queer arrangements for securing rhyme?
 - f) Do the words suit the type of expression desired? Are reverent words used in reverent thought?
 - g) Are suitable words coupled in expression? Does the adjective express a thought suitable to the noun used, the noun to the verb?
 - h) Are the words vivid and suggestive, not hackneyed?
 - i) Is there some repetition to please the child's ear?
- 2) Are the lines and stanzas short enough for the child's learning and appreciation?²
 - a) Are the lines short, containing one thought?
 - b) Are the stanzas limited to 3 or 4 lines?
 - c) Is the song limited to 3 stanzas?

.

- 1. International Council of Religious Education, op. cit., p. 92; 155-156.
Blashfield, op. cit., pp. 116-117.
Baker, op. cit., p. 196.
Class in Religious Development, op. cit., pp. 1; 3; 5.
Shields, op. cit., pp. 156-158.
- 2. Roerbach, Interview with the writer, March, 1937.
Shields, op. cit., p. 159.
Class in Religious Development of Children, op. cit., p. 1.
Baker, op. cit., p. 197.
See above, p. 38.

3. With Respect to the Music

The writing of music for children's songs is by no means easy, since their ability to sing and to appreciate is very limited. Certain questions must be asked to determine the value of the music of the song for the little child.

a. Is the song written within the child's singing range?¹

b. Is the melody good?²

- 1) Is it pleasing and tuneful?
- 2) Is it flowing and not choppy?
- 3) Is it simple and easy to remember?
- 4) Does it provide variety to maintain interest?
- 5) Does it stand out enough for the child's hearing?
- 6) Are great gaps or intervals in melody avoided?

c. Is the harmony suited to the child's ear?³

- 1) Is it simple?
- 2) Does it avoid interfering with the melody?
- 3) Does it suit the type of expression desired?

d. Is the rhythm good for the child's response?⁴

.

1. Authorities differ as to the correct limits for the songs for the child range of voice. They are as follows:
Roorbach — G above middle c to high d. Ibid.
Whitley — E above middle c to high e. A Study of the Primary Child, p. 60.
Baker — E flat above middle c to high g. op. cit., p. 198.
Shields — G above middle c to high e. op. cit., p. 163.
Blashfield — E above middle c to high f. op. cit., p. 114.
International Council of Religious Education — G to high e., op. cit., p. 92.
2. International Council of Religious Education, op. cit., p. 92, 156.
Blashfield, op. cit., pp. 115-116.
Baker, op. cit., pp. 193-194.
Shields, op. cit., p. 159 ff.
3. Shields, ibid, p. 161.
Roorbach, op. cit.,
4. Baker, ibid., p. 192.
Class in Religious Development of Children, op. cit., p. 3.
Smither, op. cit., p. 191.

e. Is the music suited to the words it conveys?¹

- 1) Are the emotions of the music and words childlike?
- 2) Does the music suggest the words?
- 3) Does the music enrich the words?

C. Summary

Summarily, a song book for use with children needs to have its contents classified clearly and helpfully. This may be accomplished in various ways but certain divisions must be made between material related to worship, nature, and living with others.

Furthermore, distinct values for the music and words of the songs themselves may be determined from the standards set up. For the words the criteria have to do with the suitability of the thought to the child's need and the excellence of its expression. For the music the criteria test the range, melody, harmony, rhythm, and suitability of the music to the thought expressed.

With these criteria in hand for judging song books with regard to their organization and teaching helps, and songs with regard to word content and music, it should now be possible to proceed to the evaluation of certain song books.

.

1. Elashfield, op. cit., p. 119.
Baker, op. cit., p. 194; 197.
Shields, op. cit., p. 160.

CHAPTER IV

AN ANALYSIS AND EVALUATION OF THE SONG BOOKS
CHOSEN IN THE LIGHT OF THE CRITERIA SET UP

CHAPTER IV

AN ANALYSIS AND EVALUATION OF THE SONG BOOKS CHOSEN IN THE LIGHT OF THE CRITERIA SET UP

A. Introduction

With the criteria set up in Chapter III in hand, this study must now proceed to an analysis and evaluation of the song books chosen.¹ As a preliminary step a brief explanation of the purpose of each of these song books, where this is apparent from the material or its organization, may be helpful.

Miss Thomas' book, "A First Book in Hymns and Worship", is obviously not graded closely as to the age group for which it is intended. Many of the songs that are not usable with a primary or pre-school group would be excellent for use with older children. No distinction is drawn in the book.

The two books of Misses Danielson and Conant, "Songs for Little People" and "Song and Play for Children", are also compiled with the thought of being used by a greater age range. They are intended to supplement each other. However, there is a section in the table of contents that is called "Wee Songs" which brings together some of the more simple material.

"Carols" and "Melodies" are the two little books of the Leyda Publishing Company that contain chiefly original material.

.

1. See Introduction, p. 4.

These books are intended for beginners and primaries.

"Songs for the Pre-School Age", by Mrs. Shumate, is also chiefly original in its content and has, as well, a section called "Relaxation Exercises". This type of material is unique as far as this group of song books is concerned except as the other books provide for activity through motion songs.

Mrs. Blashfield's, "Song Friends for Younger Children", is intended to supply the need for a book with flexible content. To satisfy such a need this book is made up as a loose-leaf folio of songs to which additions may be made. On the pages of this folio sometimes more than half of the printing space is devoted to accounts of interesting incidents which have occurred in the actual use of the songs or to other helpful teaching suggestions.

Miss Shields' book of "Worship and Conduct Songs for Beginners and Primaries" and the two books of the Presbyterian Committee of Christian Education, "Primary Music and Worship" and "When the Little Child Wants to Sing", are, as shown by their titles, more highly graded.

In order to compare and evaluate these song books properly the material to be compared must in some way be put into juxtaposition and given common terminology that will make evaluation possible. For the sake of condensation in the preliminary study the findings from the analysis were recorded in chart form. First the content of the books was investigated and the findings recorded. Then the

books were cross-examined for the purpose of discovering the repetition of certain songs. Following this the classification of the content of the books was examined with the criteria in question form from Chapter III as the basis for the setting down of findings. Finally a study of the songs of the books was made within certain limits that were deemed necessary. This procedure will be more fully outlined below, and all of the data will be recorded in chart form. In these charts the criteria in question form will be applied to the material and the answers will be indicated as follows:

The question does not apply.	<input type="checkbox"/>
The answer is affirmative.	<input checked="" type="checkbox"/>
The answer is negative.	<input checked="" type="checkbox"/>

Because the books to be evaluated are of as individual a nature as the persons who compiled them, in the application of the criteria an absolute standard is impossible. Consequently, many of the estimates should be qualified. That such qualification could not be included in the charts is plain to be seen. But, for the sake of clarity, each study in analysis will be outlined as to procedure and findings and, where necessary, qualifying statements will be made. The findings of the various processes of investigation outlined above will be recorded respectively as follows:

Chart I. An Analysis of the Content of the Books

Chart II. The Repeated Songs

Chart III. An Analysis of the Organization and Teaching Helps

Chart IV. (Parts I and II) An Analysis of Representative Songs

B. Analysis of the Song Books

As stated above, the method of procedure used in answering the questions applied to the books as criteria needs to be made clear.

1. An Analysis of the Content of the Books¹

a. Procedure

In this analysis a study was made to determine the various headings under which the total contents of the books might be classified. It was found that some general heading would be necessary for the songs that deal with pure worship thoughts. In this group there were some songs that needed classifying as to the nature of their worship element, such as those dealing with God as Creator and Friend and with general worship themes. Consequently, the main heading for the group became "Songs about God" with the subheads for the songs with general themes, for care and love, for songs about God's house and day, for those bearing a tribute of praise, and for those about heaven. The chief emphasis of these songs was worship of God the Heavenly Father.

Certain songs needed recognition as parts of the service for they made their use very evident in their titles or wording.

.

1. See Chart I.

CHART I

AN ANALYSIS OF THE CONTENT
OF THE BOOKS

Edith L. Thomas, A First Book in Hymns and Worship
Ida F. Leyda, Melodies
Ida F. Leyda, Carols
Frances W. Danielson and Grace W. Conant, Songs for Little People
Frances W. Danielson and Grace W. Conant, Song and Play for Children
Clara B. Blashfield, Song Friends for Younger Children
Aurora M. Shumate, Songs for the Pre-School Age
Presbyterian Board of Christian Education, When the Little Child Wants to Sing
Presbyterian Board of Christian Education, Primary Music and Worship
Elizabeth McE. Shields, Worship and Conduct Songs

Songs about God the Heavenly Father					Program Songs					Prayer Songs					Songs about Jesus	
General	Love and Care	House and Day	Praise	Heaven	Greetings	Call to Worship	Offertory	Cradle Roll	Good-bye	General	Thanksgiving	To Jesus	Morning	Evening		Before Meals
7	1	2	1			4	3		1	1	7	2	2	1	1	8
2	2		1		1	2	2		1	2	1	1				2
7	3		5		3	1	3	1	2	3	1					4
2	3	1	5	1	2	1	3		4	7	2	2	3	3		9
5	3	5	3		1	1				2					1	5
2	3	3	2		3	5	4			2	4		2			4
1		3	1		3		1	1	2	4	1					
12	2	3	2		5		2		1	6	6		3	2	1	6
8	9	5	3	3	2	4	2		4	8	3	1	6	6	5	9
7	6	7	4			4	4		1	9	5		1		1	7

Songs for Special Days								Missionary Songs	Bible Verse Songs	Songs of the Bible and Its Stories	Nature Songs		Home and Conduct Songs	Activity Songs	Lullabies	Instrumental Music	Total Number of Songs
Christmas	Easter	Thanksgiving	Patriotic	Children's Day	New Year	Birthday	Other Days				Mentioning God	Not Mentioning God					
10	7	2	5			1		5		9	20	10	7			12	117
6	2	2				1		6	9		9		2				54
6	3		1	1		1		2			2	1	1				51
13	6	1	1	6	1	1			17	1	8	29	14	10		7	154
14	4	2	4	5		2	2	2		1	7	34	26	16			144
3	2							2	1		1		7			9	50
4		1				3			5	2	4	3	4	10			53
10	2	3			1	1	2	3	1		9	13	33	5		17	134
11	5	3	6	1	3	3		7	3	4	9	5	24	17	6	16	185
9	1	2	2			2		4	6	2	7	6	10	2	3	10	112

These gradually grouped themselves as greetings, calls to worship, offering songs, cradle roll songs, and good-bye songs. Through all of these songs those that showed particularly the prayer element were recognized and were left for such classification. The prayer songs divided easily into those for the morning, evening, before meals, and prayers of thanksgiving. There remained those that found no other grouping than under general prayer songs. In analysis it was found that a large percentage of worship songs have a prayer element but in this group only those that evidenced their right to this distinct field were so classified.

The subjects of some songs were of such definite nature that they required their own individual groupings. Such were the songs about Jesus, songs with a missionary emphasis, songs that distinctly prove themselves to be Bible verses set to music, and activity songs. These divisions in content were clear. The Bible verse songs were those that evidenced at once their nature such as "Suffer the Little Children" excluding those that by common usage find more appropriate classification elsewhere, such as, "Enter into His Gates".

Through the study for analysis of the books the songs for the chief festival days of the year were noted and also songs for other special days. All of these were drawn out of the remaining content and classified according to their distinguishing day. Only those songs were brought together that mentioned specifically the celebrated day and those were excluded that were simply fitting to

the season. Further, there were certain songs that called for a separate grouping. These were those that concern themselves with the Bible, such as "Treasure Book", and those dealing with stories from the Bible, such as "Baby Moses".

Analysis allowed for the dividing of the general nature songs when it was found that some were suited to worship and some were not. As a means of division those that mentioned God were separated from those that did not. Many of the nature songs could have been grouped with the general worship songs but because of their decided nature element they were given individual classification.

After this examination there still remained the lullabies and the group of instrumental numbers as well as a large group of songs that seemed to have to do with life in general. These last songs centered in the home, the school, friends, playmates, desire for right conduct, and like themes. Generally they dealt with conduct and right living and made for an appreciation of home.

b. A Comparative Estimate of the Content

After this analysis was completed certain salient facts were clear. The books by Miss Danielson and Miss Conant lay more stress upon songs of a non-religious nature than do the other books. These books, "Songs for Little People" and "Song and Play for Children", together with the books of the Presbyterian Board of Christian Education, "Primary Music and Worship" and "When the Little Child Wants to Sing", offer the greatest number of songs that pertain

to general social contact in home, school, and play. Miss Thomas' book, "A First Book in Hymns and Worship", neglects the activity songs but devotes much attention to the songs of nature and God. All the books have seasonal songs, program songs, and prayer songs. The little books of the Leyda Publishing Company have no activity songs but they apportion their contents fairly well otherwise.

Considering the whole distribution of the song material it would seem that the book "Primary Music and Worship" has provided the best compilation of songs according to variety in theme as shown by this analysis.

2. A Discovery of the Repeated Songs in the Books¹

a. Procedure

In order to discover the songs that were found to be of enough value to be included in several books a cross-examination of the first line indices was made. From this examination a list of one hundred songs that were repeated in two or more books was found and these were grouped as to the number of their appearances. This organization was made according to the numerical rating, the groups of songs most repeated being placed first, the others following in order. Within the groups the songs were listed alphabetically.

b. A Summary of Findings

It was found that one song only was used in as many

.

1. See Chart II.

CHART II

REPEATED SONGS

	A	B	C	D	E	F	G	H	I	J
Away in a manger	x		x	x		x		x	x	x
Holy, holy, holy, Lord God of hosts	x	x			x	x			x	x
Praise Him, praise Him			x	x			x	x	x	x
Silent night, holy night	x		x	x		x			x	x
All things bright and beautiful	x		x			x			x	x
Enter into His gates with thanksgiving			x	x		x			x	x
Every morning seems to say		x			x	x		x	x	
Father, we thank Thee for the night	x			x		x		x	x	
How strong and sweet my Father's care			x	x		x			x	x
I want to send a whisper song	x	x				x			x	x
Tell me the stories of Jesus	x				x	x			x	x
For the beauty of the earth	x					x			x	x
I think when I read that sweet story of old	x			x		x			x	
My country 'tis of thee	x				x				x	x
O come and let us worship	x					x			x	x
Our dear church was builded	x				x			x	x	
This is God's house	x			x		x			x	
We thank Thee for our happy homes				x		x		x	x	
When I run about all day	x		x	x				x		
All the happy children	x			x					x	
Back of the loaf is the snowy flour								x	x	x
Can a little child like me	x			x					x	
Each little flower that opens				x		x			x	
Father, bless the gifts we bring Thee	x							x	x	
Father, hear Thy little children		x				x				x
For my home and friends I thank Thee				x		x			x	
Gentle Child of Nazareth					x	x			x	
Hear the joy bells ringing, ringing	x	x							x	
I'm very glad the spring has come	x	x				x				
Jesus, Friend of little children				x					x	x
Jesus loves me, this I know				x					x	x
Jesus, tender Shepherd, hear me	x			x					x	
Lord of the sunlight				x		x			x	
Lord, who lovest little children				x		x			x	
Sleep, sleep, sleep little seed					x	x			x	
Thank you for the world so sweet								x	x	x
The cunning papoose in the wigwam	x		x						x	
The Lord hath done great things for us				x		x				x
The world is so full of a number of things				x				x	x	
This is my father's world	x								x	x
This is the day which the Lord hath made				x					x	x
Very softly I will walk						x		x		x
We thank Thee, Father for our homes								x	x	x
Who will take little baby	x			x						x
Why do bells for Christmas ring				x					x	x
Baby Jesus fast asleep					x				x	
Birthday greetings we bring you		x				x				
Blow gently, winds, blow	x	x								
Carol, children, carol				x		x				
Dear Father, bless each little child				x				x		

CHART II (continued)

	A	B	C	D	E	F	G	H	I	J
Did you ever see a lassie					X				X	
Do you know who made the night								X		X
Father, we will quiet be									X	X
Friends, friends, friends								X		X
"Give", said the little stream			X	X						
Glad in the house of God					X				X	
God is my helper, this I know					X			X		
God is near									X	X
God made the birds and flowers	X							X		
God who made the earth									X	X
Good morning, good morning					X	X				
Happy New Year! Happy New Year!								X	X	
Here we go round the mulberry bush					X				X	
Here we go looby loo					X				X	
I wake in the morning								X		X
I will be true the livelong day									X	X
If all were rain and never sun	X			X						
In the early morning	X		X							
I've a gray little kitty cat							X			X
Jesus loves the little children	X		X							
Jesus our Savior said	X	X								
Listen to our Easter song				X					X	
My shiny shoes are new, you see					X			X		
Now the day is over	X			X						
O grandmother, tell me					X			X		
Oh, who can make a flower?							X			X
Our bunny's so funny					X			X		
Over the ground is a mat of green	X									X
Praise ye the Lord			X			X				
Saviour, like a Shepherd lead us				X					X	
See the farmer sow the seed								X	X	
Since my heavenly Father gives me				X		X				
Sometimes when morning lights the sky									X	X
Thank you for the world so sweet								X	X	X
Thanksgiving time has come again								X		X
The farmer in the dell					X				X	
The Lord bless thee and keep thee			X							X
To and fro, to and fro				X					X	
Treasure book of children's stories					X				X	
We plow the fields	X									X
We thank Thee, O our Father			X						X	
We're the children of one Father						X				X
What time I am afraid				X						X
When Jesus was a little lad					X				X	
When morning gilds the sky	X									X
When my father goes away					X				X	
When snowflakes fall, I know the One								X		X
Whichever way the wind doth blow				X					X	
Who has seen the wind?				X						X
Winter day, frosty day!				X		X				

KEY

- A. A First Book in Hymns and Worship
- B. Melodies
- C. Carols
- D. Songs for Little People
- E. Song and Play for Children

- F. Song Friends for Younger Children
- G. Songs for the Pre-School Age
- H. When the Little Child Wants to Sing
- I. Primary Music and Worship
- J. Worship and Conduct Songs

as seven books; three songs were used in four books; twenty-six songs were used in three books; and fifty-five songs were repeated in two books. The greater part of the songs that were repeated were of a religious nature. Not until the group devoted to those appearing twice was reached did the purely pleasure songs enter the lists. "Primary Music and Worship" contained the greatest number of songs that were found elsewhere.

3. An Analysis of the Organization and Teaching Helps of the Books¹

a. Procedure

The questions suggested in Chapter III for evaluating the organization and teaching helps are not all essential to the helpfulness of the organization of the book's material. These questions are valuable in examination, however, and some at least should be answered in the affirmative to assure the usefulness of the book. There are, of course, degrees of usefulness within a classified table of contents and the opinions of individuals necessarily differ. In analyzing the various books to determine their value to the teacher from the standpoint of material organization and definite teacher-guidance the attempt was made to be as consistent as possible throughout. In considering the teaching helps any supplemental suggestions or remarks were classed as such.

b. A Comparative Estimate of the Organization and Teaching Helps

.

1. See Chart III.

CHART III

AN ANALYSIS OF THE ORGANIZATION AND TEACHING HELPS OF THE BOOKS

Legend

The question does not apply ☐

The answer is affirmative ☒

The answer is negative ☒

Is there a classified table of contents?	
Is this classification general as to theme?	
Is this classification specific as to use?	
Are there general classifications with subdivisions?	
Are the songs for use in the worship service grouped together and classified?	
Are the songs for special days and seasons grouped together and classified?	
Are the nature songs grouped together and classified?	
Are the songs dealing with social relationships grouped together and classified?	
Are the activity songs so classified?	
Are there instrumental numbers and are they classified?	
Are the songs of a missionary nature classified as such?	
Are the program songs classified as such?	

A First Book in Hymns and Worship	
Melodies	
Carols	
Songs for Little People	
Song and Play for Children	
Song Friends for Younger Children	
Songs for the Pre-School Age	
When the Little Child Wants to Sing	
Primary Music and Worship	
Worship and Conduct Songs	

CHART III

(Continued)

Teaching Helps

Are there suggested programs given in the book?
Are there suggestions for the time for the use of the songs?
Are there suggestions for activities to accompany the songs?
Are there suggestions for variations in the use of the songs?
Is there a section of related material, such as poems, included?
Are there sections for the teacher's enrichment in interpretation of songs?
Are these helps readily understood and do they fit the songs?

	A First Book in Hymns and Worship
	Melodies
	Carols
	Songs for Little People
	Song and Play for Children
	Song Friends for Younger Children
	Songs for the Pre-School Age
	When the Little Child Wants to Sing
	Primary Music and Worship
	Worship and Conduct Songs

All the books showed organization, but this organization varied in its helpfulness. Through the application of the criteria to the books it was found that "Primary Music and Worship" and "Songs for Little People" show the most consistent good organization of their contents. "Song Friends for Younger Children" and "When the Little Child Wants to Sing" have the most adequate helps for the teacher.

4. An Analysis of Representative Songs¹

a. Procedure

Of necessity the criteria for words and music must be applied to individual songs. Since on the whole there are about one thousand songs in these books, some method of delimiting the songs to be analyzed according to the criteria had to be found. In order to limit the total number of songs to be examined to one hundred, it was decided to take approximately ten percent of the songs of each book. Those four books whose songs numbered about fifty were to be represented by five songs each, those two books which contained between one hundred and one hundred twenty-five songs were to be represented by ten songs each, and the other four books, containing over one hundred twenty-five were to be represented by fifteen songs each. To do justice to the books, it was essential that this selection of songs be a random sampling rather than an arbitrary personal choice.

.

1. See Chart IV.

CHART IV

AN ANALYSIS OF REPRESENTATIVE SONGS

Part I

Legend

The question does not apply ☐

The answer is affirmative ☒

The answer is negative ☒

WORD CONTENT
Are the ideas within the child's comprehension?
Do the ideas appeal to the child's interests?
Is the Christian teaching true and adapted to the child's understanding?
About God?
About Jesus?
About the Bible?
About the church?
Is the best Christian attitude toward life with others encouraged?
Is the quality of expression good from a literary standpoint?
Are the lines and stanzas short enough for the child's learning and appreciation?
MUSIC
Is the song written within the child's singing range?
Is the melody good?
Is the harmony suited to the child's ear?
Is the rhythm good for the child's response?
Is the music suited to the words it conveys?

A First Book in Hymns and Worship

This is God's House

In His Holy Temple

O Come and Let Us Worship

HOLY, HOLY, HOLY

On a Spring Day

The Lord is Ever Near

God is Everywhere

Good Night

The Secret

God's Gift of Day and Night

Worship and Conduct Songs

Father, We Will Quiet Be

When to Church I Go

Come to Church

A Child's Day

Our Heavenly Father Cares

God, Who Made the Earth

How Strong and Sweet My Father's Care

How Strong and Sweet My Father's Care

Anytime, Anywhere

Surely the Lord is in this Place

Songs for Little People

Father in Heaven
Morning Hymn
Sabbath Morning Bells
Thy Kingdom Come
Morning Praise
Praise Him, Praise Him
Summer Praise
This Is God's House
The Church
A Prayer for Each Season
The Father's Care
He Cares for Me
Baby Moses
The Extra Prayer
All Things Bright and Beautiful

Song and Play for Children

When I Am Happiest I Sing

Sunday, Happy Sunday

A Song of God's House

Our Dear Church

Holy, Holy, Holy

God Feeds the Birds

Song of Praise

Love Made the Daisy

A Child's Grace

Something Happy

Bells are Ringing

Treasure Book

Far Away in Old Judea

When Jesus Was a Little Lad

Gentle Child of Nazareth

CHART IV

AN ANALYSIS OF REPRESENTATIVE SONGS

Part II

WORD CONTENT
Are the ideas within the child's comprehension?
Do the ideas appeal to the child's interests?
Is the Christian teaching true and adapted to the child's understanding?
About God?
About Jesus?
About the Bible?
About the church?
Is the best Christian attitude toward life with others encouraged?
Is the quality of expression good from a literary point of view?
Are the lines and stanzas short enough for the child's learning and appreciation?
MUSIC
Is the song written within the child's singing range?
Is the melody good?
Is the harmony suited to the child's ear?
Is the rhythm good for the child's response?
Is the music suited to the words it conveys?

Melodies					Carols					Song Friends					Songs for the Pre-School Age				
Holy, Holy, Holy																			
God is in His Holy Temple																			
Morning and Evening																			
Jesus, Saviour																			
Keep Thou the Door of My Lips																			
Praise																			
Enter into His Gates																			
Prayer and Response																			
Welcome Song																			
Opening Song																			
He Cares for Me																			
Something Happy																			
Winter Hymn																			
Morning Hymn																			
We Thank Thee																			
I Want to Talk to the Heavenly Father																			
Prayer Song																			
Preparation for Prayer																			
The Heavenly Father Cares for Me																			
Praise Him, Praise Him!																			

When the Little Child Wants to Sing

[illegible]

Primary Music and Worship					
We Thank Thee, O Our Father					
Can a Little Child, Lise Me					
Father, as the Morning Sun					
Our Dear Church					
A Song of God's House					
This Is God's House					
O Come ans Let Us Worship					
Father, We Will Quiet Be					
Praise Him, Praise Him					
God is with Us					
The Prayer of the Children					
God of Love, and God of Light					
In the FATHER'S House					
Children's Thanksgiving					
All Things Bright and Beautiful					

Therefore it was determined that the songs selected be the first five, the first ten, the first fifteen, respectively in each of the books. Naturally there were repetitions in these representative songs, but the use each compiler made of the song, either in its words or in its music, was not identical and no book could claim a song exclusively.

In applying the criteria for the best words and music to these songs certain difficulties were encountered. Many songs that are usable and very helpful were found to offend in one or two of the technicalities and therefore had to be recorded negatively in the analysis. Such was "Father, We Will Quiet Be" which is splendid except for that one great gap in the next to the last measure. Any jump of over four whole tones in the melody was considered enough to require the question to be answered in the negative and with respect to range e above middle c was considered the lowest possible note for a positive answer. This made it necessary to rate many good songs lower than they would otherwise have been rated since they went below this note in one or two places. Judgment on the suitability of the harmony to the child's ear was difficult since the opinion of individuals would necessarily differ. Consistency in the analysis was sought and only when the harmony seemed so dense as to cloud the child's hearing of the melody was the answer given in the negative. Since 6/8 rhythm is not considered best for the child's response all songs with such rhythm were answered in the negative, as well as those having hard time arrangements.

b. Comparative Estimate of the Books as to Songs

Many of the songs representing "A First Book in Hymns and Worship" were not the best for use with the pre-school and primary child since their music did not reach the standards set. The ten songs from this book had twenty-seven negative answers as over against the seven negative answers given to "Worship and Conduct Songs". All but one of these negatives for Miss Shield's book were given to the music.

"Songs for Little People" and "Song and Play for Children", with fifteen songs examined from each, showed a concentration of negative answers in the music analysis, with their forty-seven and thirty-two negative ratings respectively.

The negative answers of the remaining books centered also in the answers to the criteria for music evaluation. Of the four books from each of which five songs were analyzed Mrs. Blashfield's "Song Friends for Younger Children" had the least negative answers while "Carols", by the Leyda Publishing Company, had the most.

"When the Little Child Wants to Sing" showed the smallest number of negative rating of any of the books, proportionately. The other book of the Presbyterian Board of Christian Education, "Primary Music and Worship", sustained only eighteen negative answers for its fifteen representative songs.

Then, for each of the three groups of song books as represented by five, ten, or fifteen songs, "Song Friends for Younger Children", "Worship and Conduct Songs", and "When the Little Child

Wants to Sing" have the highest ratings respectively.

5. Evaluation of the Books as Wholes

In the first analysis, as stated, "Primary Music and Worship" had the best distribution of content as to subject matter and in the second investigation the same book showed the greatest number of songs considered worthy to be included in two or more books.

In the third analysis, "Songs for Little People" and "Primary Music and Worship" showed the most helpful organization, but when the analysis of teaching helps was included the book that had the majority of positive points in rating was "When the Little Child Wants to Sing".

In the fourth analysis of representative songs the books rating highest were "Worship and Conduct Songs", "Song Friends for Younger Children", "When the Little Child Wants to Sing", and "Primary Music and Worship".

SUMMARY AND CONCLUSION

SUMMARY AND CONCLUSION

From the song writing of old, on such subjects as "Against Idleness and Mischief", "Against Pride in Clothes", "Obedience to Parents", and "Praise for Mercies Spiritual and Temporal",¹ to the song writing of today on such subjects as these, "A Child's Day", "God is Near", and "All Things Bright and Beautiful", the process has been a long and arduous striving to find the best for the child.

Present-day Christian education has found great value in the use of music as one of its primary methods of training and worship. It has found in music a means of depositing Christian truth in the child's mind as well as a source of pleasure and enrichment. As the language of the emotions music has proved itself to be a means of expression and a ready avenue to true worship.

This appreciation of the value of music in the Christian education of the child has grown from an understanding of his needs as discovered through child study. The child's need for concrete and vivid thought has been related to music in the word content of the songs that were given to him for singing. An understanding of the child's ability to sing in a limited range and to appreciate only simple but pleasing music has had its effect on song writing. The scope of the themes for song writers has increased as the child's need for the

.

1. Watts, Sir Isaac, Divine and Moral Songs for Children

expression of his emotions and for physical motions for his body were recognized. A study of child-life has also revealed the interests of the child and showed his need for guidance. In all these ways the words and the music of songs for children have been influenced.

As a crystalization of this study of children's songs and their use in the Christian education of pre-school and primary children, ten song books were examined by applying to them criteria that had grown out of the preceding study. Certain interesting outcomes were noted in this analysis of the song books. All the books showed an appreciation of the child's need for thought within the grasp of his mind. They all showed a conscious effort to give the child an understandable appreciation of God.

As a group they can be commended. Naturally, some were found to excel in one feature, as does Mrs. Blashfield's "Song Friends" in helps for the teacher, and "When the Little Child Wants to Sing" in music, both at the same time rating consistently high in other features as well. "Primary Music and Worship" rated high throughout the analysis and evaluation. Others were not graded so high according to the criteria, but they contain much valuable material that, with a little altering, would meet the highest requirements.

The use for which the book is intended and the needs of the teacher must be considered in recommending any one book for continual use. The best from all books is not too good for the Christian education of the child.

BIBLIOGRAPHY

BIBLIOGRAPHY

Primary Sources

- Blashfield, Clara B., Song Friends for Younger Children. The Vaile Company, Rock Island, Ill., 1931.
- Danielson, Frances W., and Conant, Grace W., Song and Play for Children. The Pilgrim Press, Boston, 1932.
- Danielson, Frances W., and Conant, Grace W., Songs for Little People. The Pilgrim Press, Boston, 1915.
- Leyda, Ida F., Carols. The Leyda Publishing Co., Wapello, Iowa, 1914.
- Leyda, Ida F., Melodies. The Leyda Publishing Co., Wapello, Iowa, 1936.
- Presbyterian Board of Christian Education, Primary Music and Worship. Presbyterian Board of Christian Education, Philadelphia, 1934.
- Presbyterian Board of Christian Education, When the Little Child Wants to Sing. The Presbyterian Board of Christian Education, 1936.
- Shields, Elizabeth McE., Worship and Conduct Songs for Beginners and Primaries. Presbyterian Committee of Publication, Richmond, Va., 1929.
- Shumate, Aurora M., Songs for the Pre-School age, Baptist Sunday School Board, Nashville, Tenn.*
- Thomas, Edith L., A. First Book in Hymns and Worship. The Abingdon Press, New York, 1922.

Secondary Sources

- Baker, Edna Dean, Kindergarten Method in the Church School. The Abingdon Press, New York, 1925.

.....

* The writer wishes to acknowledge the kindness of the Sunday School Board of the Southern Baptist Convention in providing a reviewer's copy of this book for study.

- Baker, Edna Dean, Parenthood and Child Nurture. The Macmillan Company, New York, 1922.
- Baker, Edna Dean, The Worship of the Little Child. Cokesbury Press, Nashville, Tenn., 1928.
- Baldwin, Bird T., and Stecher, Lorle I., The Psychology of the Pre-School Child. D. Appleton and Company, New York, 1924.
- Blashfield, Clara Beers, Worship Training for Primary Children. The Methodist Book Concern, New York, 1929.
- Bruce, H. Addington, Your Growing Child. Funk and Wagnalls Company, New York, 1927.
- Covert, William Chalmers, Facing Our Day. Abingdon Press, New York, 1934.
- Davidson, Frances W., Methods with Beginners. The Pilgrim Press, Boston, 1921.
- Deering, Ivah Everett, The Creative Home. Richard P. Smith, Inc., New York, 1930.
- Dunlap, Frances, Betty Ann, Beginner. The Bethany Press, St. Louis, 1930.
- Gaines, Robert Edwin, Guiding A Growing Life. Sunday School Board of the Southern Baptist Convention, 1927.
- International Curriculum Guide, Christian Religion in Growing Life, Book Two, Christian Education of Children. International Council of Religious Education, Chicago, 1932.
- Lewis, Hazel A., The Primary Church School. The Bethany Press, St. Louis, Mo., 1932.
- McAll, Reginald L., Practical Church School Music. Abingdon Press, New York, 1932.
- Mid-West Conference on Character Development, February, 1930, The Childs Emotions. The University of Chicago Press, Chicago, 1930.
- Moore, Jessie Eleanor, Experiences in the Church School Kindergarten. The Pilgrim Press, Boston, 1935.

- Morgan, John J. B., Child Psychology. Ray Long and Richard R. Smith, Inc., New York, 1932.
- Mother, A., Problems of a Little Child, The Pilgrim Press, Boston, 1928.
- Mumford, Edith E. Read, The Dawn of Character in the Mind of the Child. Longmans, Green and Company, London, 1925.
- Munkres, Alberta, Primary Method in the Church School. The Abingdon Press, New York, 1930.
- Murchison, Carl, (Edited by), Handbook of Child Psychology. Clark University Press, Worcester, Mass., 1931.
- Norsworthy Naomi, and Whitley, Theodora, The Psychology of Childhood. The Macmillan Company, New York, 1933.
- O'Shea, M. V., (Edited by), The Child: His Nature and His Needs. The Children's Foundation, New York, 1924.
- Patri, Angelo, The Problems of Childhood. D. Appleton and Company, New York, 1926.
- Pechstein, L. A., and Jenkins, Frances, Psychology of the Kindergarten-Primary Child. Houghton Mifflin Company, Boston, 1927.
- Perkins, Jeanette E., As Children Worship. Pilgrim Press, Boston, 1936.
- Petty, Emma, Guiding the Primary Child in the Sunday School. Boardman Press, Nashville, Tenn., 1936.
- Pierce, Frederick, Understanding Our Children. E. P. Dutton and Company, New York, 1926.
- Rankin, Mary Everett, A Course for Beginners in Religious Education. Scribner's, New York, 1917.
- Religious Education Association, Proceedings of the First Annual Convention, Chicago. Religious Education Association Publishers, Chicago, 1903.
- Shields, Elizabeth McE., Guiding Kindergarten Children in the Church School. The Onward Press, Richmond, Va., 1931.

Shields, Elizabeth McE., Guiding the Little Child in the Sunday School. Boardman Press, Nashville, Tenn., 1936.

Smither, Ethel L., Teaching Primaries in the Church School. The Methodist Book Concern, New York, 1930.

Thom, Douglas A., Everyday Problems of the Everyday Child. D. Appleton-Century Company, New York, 1935.

Thorn, Alice G., Music for Young Children. Charles Scribner's Sons, 1929.

Vosseller, Elizabeth V. F., The Use of a Children's Choir in the Church. The H. W. Gray Company, New York, 1907.

Weigle, Luther A., The Pupil and the Teacher. Hodder and Stoughton, George H. Doran Company, New York, 1911.

Weigle, Luther Allan, and Tweedy, Henry Hallam, Training the Devotional Life. The Pilgrim Press, Boston, 1919.

Whitley, Mary Theodora, A Study of the Little Child. The Westminster Press, Philadelphia, 1932.

Whitley, Mary Theodora, A Study of the Primary Child. The Westminster Press, Philadelphia, 1931.

Wordsworth, Poems of William Wordsworth. C. S. Francis and Company, New York, 1849.

Magazines and Pamphlets

Class in Religious Development of Children, Hartford School of Religious Education, "Children's Music" (Mimeographed material) Hartford, Conn.

Dykema, Peter W., A Brochure: Radio Music for Boys and Girls. 1936.

Kellogg, Caroline, "Music, Poetry, and Pictures in the Christian Education of Beginners", A Booklet. The American Baptist Publication Society, Philadelphia.

White, Ruth M., "Music in the Children's Classes". Pilgrim Elementary Teacher for June, July and August, 1936.