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AN EVALUATION OF PRESCHOOL SONGS
CONTAINING THEOLOGICAL IDEAS

By

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To

Mom and Dad

whose love and self-sacrifice
are appreciated sincerely.

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INTRODUCT ION .

AN EVALUATION OF PRE-SCHOOL SONGS
CONTAINING THEOLOGICAL IDEAS

INTRODUCTION

A. The Problem

1. The Problem Stated and Justified

Elizabeth Shields quotes someone who has said, "Music is the child of prayer, the companion of religion."¹ Miss Shields herself states:

Music holds a unique place in the development of religious life. If the church would make full use of this finest of the fine arts in guiding the religious life of its children, it must give careful attention to the children's early musical development.²

This exhortation arises from the present-day need to offset the carelessness with which Christian educators "have tried to 'put old heads on young shoulders' or to get children to sing a vapid, colorless religion which does not foster sturdy Christian growth."³

The problem, then, facing the Christian educator regarding music in the religious growth of children is two-fold: to give children songs which contain accurate theological ideas that they can grasp and which are musically worthy of the Lord.

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1. Elizabeth McEwen Shields: Guiding the Little Child in the Sunday School, p. 88.
2. Elizabeth McEwen Shields: Music in the Religious Growth of Children, p. 26.
3. Ibid.

The purpose of this thesis is to help meet the music problem of the Christian educators. The study will establish certain criteria by which pre-school songs should be evaluated. Then a compilation of songs which illustrate the criteria will be offered.

2. The Problem Delimited

Treatment of this problem will be limited to the young child of three through five years of age. This chronological period in the child's life is called the pre-school period and corresponds to the following departments in the Church School: the nursery department for the three-year-olds, and the kindergarten department for the four and five-year-olds. However, when the nature of the pre-school child is discussed in the study, reference will be made, in the most part, to the age group as a whole and not to the church-school categories.

The study will be limited further by the selection of theological ideas discussed. Main consideration will be given to the ideas or the truths of God and Jesus. Prayer, sin, and salvation will be mentioned briefly, but the main concern is to discover truths of the Deity which can be presented through song to the pre-school child.

B. The Method of Procedure

The Christian educator should know certain criteria before he attempts to teach the pre-school child songs containing theological ideas. Such knowledge is necessary for the selection of songs if the songs are to contribute correctly to the child's religious and musical development. The Christian educator must know how to evaluate a song first as to the theological ideas it contains and secondly, as to the

suitability of the music. In order to make the evaluation, the educator must understand the child and his level of development before he can present ideas of God and Jesus to the child through song---ideas that will contribute to and not hinder the Christian nurture of the pre-school child.

Therefore, the first chapter will be a consideration of the pre-school child with his limitations and assets in the realms of understanding and experience. Then the theological ideas of God and Jesus that the pre-school child can grasp, along with ideas to be avoided, will be discussed.

Criteria for the evaluation of pre-school songs containing theological ideas will be presented in the second chapter. The criteria will be set forth in a two-fold manner: first in regard to the words and secondly, in regard to the music.

The last chapter will contain a compilation of pre-school songs containing theological ideas that meet the criteria set up and will explain why certain commonly used songs are not included. It is hoped that the last chapter will be of practical use for the Christian educator who desires to teach the pre-school child songs that are good and meaningful.

C. The Sources

1. The Primary Sources

Since one of the purposes of this thesis is to compile pre-school songs containing theological ideas, all songs considered will be those which have been classified as children's songs by others than the

writer. The primary sources will be individual songs found in song-books designated for use with the pre-school child, in Church-School or church hymnals that contain a section of children's songs, and in the Church-School curricula of various denominations.

2. The Secondary Sources

As previously stated, the Christian educator must know the nature of the pre-school child before he can minister to his needs through song. Such knowledge is made available by psychologists, Christian educators, and music educators who have written at length about the nature and development of the young child. These books are written primarily to aid the educator and parent in an understanding of the young child. Many of them form the major sources for the following study.

Selection of books for Chapters I and II involved the consideration of three factors. Books having a more recent date of publication were given primary consideration in the selection of sources. However, the writings of several authors who are well known in the field of Christian education of children and the music education of children were studied regardless of the date of publication. Books that dealt with the nursery child and the kindergarten child were given priority in this study over books that were written about children in general.

CHAPTER I
THE PRE-SCHOOL CHILD
AND
THEOLOGICAL IDEAS

CHAPTER I.
THE PRE-SCHOOL CHILD AND THEOLOGICAL IDEAS

A. Introduction

"Reach down your hand!
The little one who trudges by your side
Is striving hard to match your grown-up stride;
But, oh, his feet are very tiny yet,
His arm so short---I pray you, don't forget!---
Reach down your hand!

"Keep soft your voice!
For it was such a little while ago
This small one left the place where tones are low;
His voice still holds the cadence of that land
Where no one ever gave a stern command---
Keep soft your voice!

"Lift up your heart!
The little child you struggle so to teach
Has resource far above the human reach;
Lift up your heart!"

--- Lucie Haskell Hill¹

The Christian educator today is realizing with Lucie Haskell Hill the sacred trust that is his as he reaches down his hand to the young child. This realization is stated thus in the booklet, "Goals for the Christian Education of Children:"

Those who guide children recognize that all nurture, including religious nurture, must be based upon a sound, practical knowledge of how children grow. They recognize that goals must not be imposed from without, but must be integral to the child's wholesome growth.²

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1. Quoted by Elizabeth McEwen Shields: Guiding Kindergarten Children in the Church School, p. 13.
2. "Goals for the Christian Education of Children," National Council of Churches of Christ in the United States of America, p. 2.

The purpose of this chapter is to discover goals in the realm of theological truths of God and Jesus that are integral to the pre-school child's wholesome growth. This discovery will be based on an understanding of the nature of the pre-school child. Such a consideration of the child with his limitations and capacities will be made first. For, according to Elizabeth S. Whitehouse, "they are the tools of living---with them the child can know God and serve Him."¹

B. Limitations of the Pre-School Child

1. In the Realm of Understanding

The pre-school child is a "realist."² This term is used to describe the child because of his literal-minded nature. Therefore, Whitehouse and Ernest M. Ligon agree, symbolisms and abstractions have no meaning for the child of this age.³ "In fact," asserts Shields, "a child is well on to his teens before he can understand many symbolic references."⁴

A further result of the realism of the child is evident in his hazy concepts of time and distance. Sara G. Klein illustrates this haziness with a remark made by a three-year-old who said, "I went to park tomorrow."⁵ Arnold Gesell states that the pre-school child has a

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1. Elizabeth S. Whitehouse: The Children We Teach, p. 147.

2. Ibid., p. 103.

3. Cf. Whitehouse, op. cit., p. 103.

Ernest M. Ligon: Their Future is Now, p. 126.

4. Shields: Guiding the Little Child in the Sunday School, p. 19.

5. Sara G. Klein: When They Are Three, p. 41.

meager understanding of past and future, of yesterday and tomorrow.¹ He lives in the "here and now." Also, the child does not have a clear remembrance of nor an interest in remote places, such as foreign mission fields.²

Gesell and Ethel L. Smither consider the reasoning capacities of the pre-school child to be slight. They explain that he lacks the power of explicit or logical reasoning.³ Because of this lack and because of his vivid imagination, the pre-school child has difficulty in distinguishing between truth and fiction.⁴ Moreover, Ligon states that moral concepts are quite impossible. He goes on to say, however, that because of the literal mind of the child, concepts which are formed relate to specific experiences.⁵

Randolph Crump Miller and Smither agree that a short memory is a further characteristic of the pre-school child. They add that memorization merely for the sake of retaining ideas is a complete waste of time before nine years of age.⁶ Mary Edna Lloyd and Rosemary K. Roorbach realize that much repetition is necessary, therefore, with the pre-school child.⁷

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1. Cf. Arnold Gesell: *The First Five Years of Life*, p. 48.
2. Cf. Klein, *op. cit.*, p. 41.
Gesell, *op. cit.*, p. 54.
3. Cf. *Ibid.*, p. 55.
Ethel L. Smither: *The Use of the Bible with Children*, p. 75.
4. Cf. Ligon, *op. cit.*, p. 132.
Gesell, *op. cit.*, p. 52.
5. Cf. Ligon, *op. cit.*, p. 126.
6. Cf. Randolph Crump Miller: *The Clue to Christianity*, p. 178.
Smither, *op. cit.*, p. 81.
7. Cf. Mary Edna Lloyd: *Religious Nurture in Nursery Class and Home*, p. 140.
Rosemary K. Roorbach: *Religion in the Kindergarten*, p. 50.

The vocabulary of the child of these early years is very small. At three years, the child has a vocabulary of 900 words, at four years, 1500 words, and at five years, 3000 words.¹ Short, vivid, and concrete words should be used, then, with the pre-school child. Mary E. LeBar suggests that simple sentences are more readily grasped than long and involved explanations or interpretations.² It logically follows that the attention span of the pre-school child is of short duration because of his mental limitations. LeBar quotes Olsen who explains that the attention span of the three-year-old is 4.5 minutes.³ The ability to concentrate increases in the succeeding years as the mental capacities increase.

2. In the Realm of Experience

The pre-school child has further characteristics which limit him in the realm of experience. The child is restless because of his short attention span; he becomes tired easily.⁴ Therefore, the child rebels against long periods of concentration.⁵

An extremely sensitive nervous system causes the pre-school child to be responsive to the emotions of others. He is likely to catch feelings adults may try to hide. As a result of this sensitive nature, overstimulation and excitement are to be avoided.⁶

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1. Cf. Klein, op. cit., pp. 41-42.

Ligon, op. cit., p. 125.

2. Cf. Mary E. LeBar: *Patty Goes to Nursery Class*, pp. 20, 155.

3. Cf. Ibid., p. 19.

4. Cf. Ibid., p. 16.

Klein, op. cit., p. 72.

5. Cf. Roorbach, op. cit., p. 50.

6. Cf. LeBar, op. cit., p. 17.

Such are the limitations of the pre-school child who is trying so hard to match the grown-up stride. But one's eyes need not linger on the limitations of the pre-school child alone, for he has "resource far above the human reach." Therefore, "Lift up your heart!"¹

C. Assets of the Pre-School Child

1. In the Realm of Understanding

The individualistic three-year-old is in a state of transition in the pre-school age.² New vistas are open to him in this "coming of age" period.³ Ligon substantiates the growth in the child's life with this statement: "The what and where questions of the nursery change to how, when and why questions in the kindergarten, and this contrast, better than any other, characterizes the mental development of the child."⁴

The powers of generalizing and conceptualizing, though very primitive, are developing in the pre-school child.⁵ Most of his thinking is associative⁶ because of his literal mind.

2. In the Realm of Experience

Resources are numerous in the area of experience in the child's life. Because of this fact, educators have much to utilize in this area, but at the same time they must tread cautiously in the

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1. Ante, p. 1.

2. Cf. Whitehouse, op. cit., p. 101.

3. Cf. Gesell, op. cit., p. 46.

4. Ligon, op. cit., p. 125.

5. Cf. Ibid.

Gesell, op. cit., pp. 13, 148.

6. Cf. Ibid., p. 50.

sacred trust that is theirs. Mary Alice Jones urges the Christian educators to be careful when they work with the "pragmatic"¹ pre-school child² who learns mainly by doing. For the urge to be doing is at a peak with the four and five-year-old.³

Gesell recognizes the cardinal traits of the child to be these: self-assurance, confidence in others, and social conformability.⁴ He illustrates the last trait with this attitude expressed so often in a child: "Is that right? Do it this way?"⁵ These traits and other capacities were agreed upon by other authors. Further assets that appear to be most characteristic of the pre-school child will be set forth now. They will be listed according to the emphases given by the authors in their discussions of the nature of the child.

There is no mistake in assuming that the authors consider curiosity a major characteristic of the pre-school child. "Animated question-boxes" is the description Roorbach uses for the child of this age who has a "'satiabile curiosity.'"⁶ Jones regards the child as "bursting out of bounds."⁷ Gesell states that the peak of questioning is with the four-year-old.⁸ Mingled with this curiosity is the wonder of the child. This wonder causes him to seek information on things that go and people he knows.⁹

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1. Cf. Ibid., p. 55.
2. Cf. Mary Alice Jones: The Faith of Our Children, p. 86.
3. Cf. Roorbach, op. cit., p. 50.
4. Cf. Gesell, op. cit., p. 57.
5. Gesell, op. cit., p. 46.
6. Cf. Roorbach, op. cit., p. 49.
7. Mary Alice Jones: Guiding Children in Christian Growth, p. 19.
8. Cf. Gesell, op. cit., p. 55.
9. Cf. Roorbach, op. cit., p. 158.
Klein, op. cit., p. 43.

Jessie B. Carlson and Lloyd agree that the desire for love and security and the desire to belong are basic needs¹ and assets to be utilized by the Christian educator. Trust and dependence, close observation and, thereby, imitation² in this "Me-Too" age, as termed by Gesell and Frances Ilg,³ are further assets that should be recognized by Christian educators.

Thus, the pre-school child is a unique individual whose levels of development are to be considered carefully by the Christian educator who would reach down his hand to lead the little child. The nature of the child as presented here is by no means a pattern into which all pre-school children fit. Lloyd makes this clear by saying that there is no average child.⁴ However, this picture gives some indication as to what limitations and assets the pre-school child possesses. This knowledge will now serve as a basis for the selection of theological ideas that should or should not be presented to him.

D. The Pre-School Child and Theological Ideas

Some people are under the impression that the young child is not capable of understanding spiritual truths. Others are beginning to see that the child is able to grasp certain theological ideas. LeBar makes clear the point of view of the Christian educators in this mat-

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1. Cf. Jessie B. Carlson: At Church with Three-Year-Olds, p. 21.
Lloyd, op. cit., p. 172.
2. Cf. Shields: Guiding the Little Child in the Sunday School, p. 13.
3. Cf. Arnold Gesell and Frances Ilg: Infant and Child in the Culture of Today, p. 219.
4. Cf. Lloyd, op. cit., p. 139.

ter: "Today, more than ever before, the Christian church is awakening to the possibilities of little children's understanding spiritual things."¹ Miller, in The Clue to Christian Education, agrees with Le-Bar. He affirms that "theology is relevant to Christian Education at every age-level because theology is 'truth-about-God-in-relation-to-man.'"² Miller goes on to say:

Because the Christian religion is the faith of maturity, it is not always easy to nurture that faith among children. Yet there is the teaching of the Master: "Suffer the little children to come unto me, and forbid them not; for of such is the kingdom of God. Verily I say unto you, Whosoever shall not receive the kingdom of God as a little child, he shall not enter therein. And he took them up in his arms, put his hands upon them, and blessed them" (Mark 10:14-16, K J). This is the challenge facing the Church, and if children can enter the kingdom more easily than adults there must be something more to Christianity than the complexities of theology. Salvation turns on faith and grace, and these are the capacities of which children are the recipients. They have the attitude of trust, and the graciousness to receive all that a loving Father will give them.³

Thus, theology can have meaning for the young child. Theology that is relevant to the pre-school child's speaking and thinking will be given consideration now.

1. Ideas about God

No one can say at what age the idea of God emerges, for individuals differ in their response to stimuli.⁴ However, the home is considered by several authors already mentioned to be the place where Christian training begins.⁵ "The home is a laboratory of living

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1. Le Bar, op. cit., p. 21.
2. Miller, op. cit., p. 201.
3. Miller, op. cit., p. 202.
4. Cf. Shields: Guiding the Little Child in the Sunday School, p. 18.
5. Cf. LeBar, op. cit., p. 21.
Klein, op. cit., p. 26.
Jones: The Faith of Our Children, p. 27.

where the child starts forming habits and attitudes long before he comes to the church kindergarten," emphasizes Roorbach.¹ The child, through his powers of associative thinking, builds his concepts of the Deity from experiences in his home and from qualities in his parents. Lloyd expresses this fact in these words:

Words merely stand for what a person has experienced. Religiously this child (the three-year-old) is just beginning. Through Christian living in the home and nursery class, religion is 'caught.' True religion cannot be taught through telling. Mere cant, repetition of words or phrases, may be learned 'parrot-like,' from the age of language development on through life. But Christlike living, Christian 'experiences' are growing experiences. As the little child lives with Christian persons his standards for Christian living are formed. An understanding and interpretation of these standards will not come until much later.²

And so when a child is confronted with the verse, "Thou God seest me," it can bring "either comfort or terror, depending upon the child's background of religious experience."³

The responsibility, therefore, rests with the parents and the Christian educators who are before the child as living epistles. And unless the parents or Christian educators acquaint the young child with God in a way that is meaningful to him in his early years, he will most certainly hear the name of God under less favorable circumstances and in an erroneous or confusing manner.

The ideas of God, therefore, that can and should be made known to the pre-school child will be discussed now.

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1. Roorbach, op. cit., p. 59.
2. Lloyd, op. cit., p. 143.
3. Whitehouse, op. cit., p. 148.

a. Ideas to be Presented

The child can experience with wonder the beauty of the world which God made and all the things in it.¹ God is not only the Maker of the world; He is also the Planner. Klein offers three basic ideas concerning this concept of God that can be taught to the little child: God plans for things to grow; God plans for people to live in homes and families; and God plans for people to live in communities and to help one another.² The child can know that God did not make and plan the world and then leave it, but rather he can trust God who is always near.³ Even though God cannot be seen, He is everywhere,⁴ watching and caring⁵ for His children whom He loves.⁶ God showed His great love by sending the Baby Jesus at Christmas.⁷ Ligon believes that the concept of the fatherhood of God is the first theological idea that can be given to the kindergarten child.⁸ Whitehouse and Pearl Rosser emphasize that God not only loves us but wants to be loved in return.⁹

The desire to conform, as stated previously, and the desire

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1. Cf. LeBar, op. cit., p. 8.
Roorbach, op. cit., p. 69.
2. Cf. Klein, op. cit., p. 28.
Roorbach, op. cit., pp. 66, 73.
3. Cf. Klein, op. cit., p. 14.
Jones: The Faith of Our Children, p. 19.
4. Cf. LeBar, op. cit., p. 21.
Klein, op. cit., pp. 27-28.
5. Cf. Shields: Guiding the Little Child in the Sunday School, p. 23.
Roorbach, op. cit., pp. 67, 74.
6. Cf. Ligon, op. cit., p. 135.
Jones: Guiding Children in Christian Growth, p. 19.
7. Cf. LeBar, op. cit., p. 21.
8. Cf. Ligon, op. cit., p. 135.
9. Cf. Whitehouse, op. cit., p. 156.
Pearl Rosser: Your Child Grows Toward God, p. 8.

for adult approval¹ can be challenged with the fact that the good and wise God is a maker of laws---laws that are to be known and obeyed.² But the child should be encouraged to go to God in prayer for help to keep God's laws and for forgiveness if he breaks His laws. For the child who hears his parents say, "I'm sorry," can know that God is forgiving, too.³ God also expects His children to "love each other, to help and to share, and when we do, He is pleased."⁴

These concepts of God as a Creator-Planner who is loving, wise, and righteous are simple, but the pre-school child is not ready for abstract theological explanations of God.⁵ However, some adults are not aware of the limited experiences of the child and attempt to teach him ideas of God that should be avoided in the pre-school years.

b. Ideas to be Avoided

False notions of God have arisen in the minds of the literal-minded child. This often results from the adults' careless presentation of God as a reality to the young child. Some common misconceptions are the following: God as a kind of magnified human person, suggest Lewis Joseph Sherrill and Shields,⁶ such as a "big superman;"⁷ God as "an old man with a long beard sitting on a cloud in the sky;"⁸

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1. Cf. Klein, op. cit., p. 43.

2. Cf. Ibid., p. 27.

Jones: The Faith of Our Children, p. 17.

3. Cf. Klein, op. cit., p. 15.

Whitehouse, op. cit., p. 159.

4. LeBar, op. cit., p. 21.

5. Cf. Roorbach, op. cit., p. 65.

6. Cf. Lewis Joseph Sherrill: The Opening Doors of Childhood, p. 34.
Shields: Guiding the Little Child in the Sunday School, p. 8.

7. Roorbach, op. cit., p. 65.

8. Klein, op. cit., p. 27.

or God as "a kind of bogeyman who has an 'eye' on 'bad' children;"¹ and, again as suggested by Roorbach and Jessie Eleanor Moore, God as "a magic wondermaker from whom one asks things."²

Ideas that describe God as anthropomorphic³ and limit God to one country and particular customs, as revealed in Jesus Christ's life on earth, must be presented with discretion.⁴

Another area in which confusion results in the mind of the young child is in the realm of prayer. Four authors agree that God rather than Jesus should be addressed in prayer in order to avoid confusion.⁵ Klein is the only author who feels that God should not be called Father.⁶

Thus, the Christian educator who attempts to interpret God to the pre-school child must do so in a way that will not paint an erroneous picture of God, and thereby, be a stumbling block to the young child.

2. Ideas about Jesus

To confront the pre-school child with the life of Jesus, is another sacred privilege of the Christian educator. Because it is a sacred privilege, it is also a challenge. Moore expresses in the

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1. Ibid.

2. Roorbach, op. cit., p. 74.

Cf. Jessie Eleanor Moore: Experiences in the Church School Kindergarten, p. 106.

3. Cf. Ibid, p. 114.

Sherrill, op. cit., p. 34.

4. Cf. Jones: The Faith of Our Children, p. 20.

5. Cf. Lloyd, op. cit., p. 142.

Roorbach, op. cit., p. 157.

Smither, op. cit., p. 64.

Moore, op. cit., p. 117.

6. Cf. Klein, op. cit., p. 30.

following words the importance of correctly representing Jesus to the child:

Everyone must paint for himself the portrait of Jesus Christ. From pictures made by the brushes of the masters, from the singing of poets, from stories retold by those who have read the record of the gospels, from the example of those who call themselves Christian, the little children begin to make the first strokes which will delineate for them the Master of the ages. As they grow older they will come to a better understanding of the purpose and spirit of the life of Jesus Christ. They will see him, not only as a revelation of what man ought to be, but of what God is...Such a picture needs a framework, a framework worthy of the lofty subject. The task of the teacher of little children is to build a framework which will not have to be remade.¹

Ideas of Jesus that will form a correct framework follow.

a. Ideas to be Presented

Jesus as a man was agreed upon by four authors to be the starting point in acquainting the pre-school child with the Second Person of the Trinity.² On earth, Jesus was a real person³ who was loving, kind,⁴ and friendly to all.⁵ He was someone special who loved and taught about God and whom God loved.⁶ The main emphasis, however, should be placed on Jesus as the "best friend" of the little child.⁷

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1. Moore, op. cit., pp. 115-116.

2. Cf. Ibid., p. 117.

Klein, op. cit., p. 33.

LeBar, op. cit., p. 8.

Smither, op. cit., p. 82.

3. Cf. Moore, op. cit., p. 119.

Roorbach, op. cit., p. 75.

4. Cf. Ibid.

Whitehouse, op. cit., p. 166.

5. Cf. Jones: Guiding Children in Christian Growth, p. 26.

Rosser, op. cit., p. 10.

6. Cf. Klein, op. cit., p. 32.

7. Shields: Guiding the Little Child in the Sunday School, p. 23.

LeBar, op. cit., p. 21.

Cf. Roorbach, op. cit., p. 180.

Rosser, op. cit., p. 10.

This is "the first step toward a later comprehension that Jesus loves all children and a future acknowledgment of Christ as the Son of God and Master of their lives."¹

Less confusion reigns in the mind of the pre-school child when the approach of Jesus the man is made first, especially in the Church School. Klein, Roorbach, and Dora P. Chaplin agree that at Christmas time the child is ready to hear of Jesus when he was a baby.² "Just to make sure the little child doesn't come to think of Jesus as only a baby," cautions Ralph Norman Mould, "it is wise to refer to him, not as 'the Baby Jesus,' but as 'when Jesus was a baby.'"³ LeBar states that the presentation of Jesus as a boy can follow immediately this preparation,⁴ but Klein feels that this should not come until the middle of the pre-school years when the child is four years old.⁵

Having acquainted the child with Jesus, the Christian educator should encourage him to "keep company with a real Jesus, not a theological Christ."⁶ For this same Jesus, though unseen, is near us.⁷ He is alive today; living with God.⁸

The pre-school child, then, can be confronted with Jesus the man, Jesus the baby, and Jesus the boy. But what of Easter, of sin, and salvation? In other words, what of the gospel? No mention has been

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1. Klein, op. cit., p. 33.

2. Cf. Ibid.

Roorbach, op. cit., p. 46.

Dora P. Chaplin: Children and Religion, p. 37.

3. Ralph Norman Mould: Guiding Boys and Girls to Christ, p. 20.

4. Cf. LeBar, op. cit., p. 8.

5. Cf. Klein, op. cit., p. 31.

6. Moore, op. cit., p. 119.

7. Cf. Shields: Guiding the Little Child in the Sunday School, p. 4.

8. Cf. LeBar, op. cit., p. 91.

made yet concerning ideas in this area called soteriology because of the limitations with which truths in this realm can be presented. Concepts in this area and in other areas concerning Jesus that cause careful consideration on the part of the Christian educator will be considered now.

b. Ideas to be Avoided

The authors write at length concerning the events of the Easter story that would have significance for the sensitive and realistic pre-school child. The problem centers around the crucifixion rather than the resurrection of Jesus. Four authors agree that the crucifixion should not be taught to the pre-school child.¹ Easter Sunday, then, would be associated with "the reawakening of a sleeping world in spring-time and with Jesus who expressed the appreciation of the beauty and care provided by God."² Other authors say that the crucifixion story is hard to avoid as the child is certain to hear of it from other sources. Therefore, in order to satisfy the child's curiosity and to clarify any incomplete notions he may have, the Christian educator should tell the complete story at one time. It should be told simply and the glorious ending should be magnified.³ LeBar definitely feels that the pre-school child can and should be told the Easter story in a way that is

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1. Cf. Klein, op. cit., p. 32.
Lloyd, op. cit., p. 87.
Smither, op. cit., p. 82.
Moore, op. cit., p. 118.
2. Klein, op. cit., p. 86.
3. Cf. Roerbach, op. cit., p. 181.
Chaplin, op. cit., pp. 38-39.
Whitehouse, op. cit., p. 167.

meaningful to him. In her lesson plan for Easter Sunday, LeBar states the facts very simply: Jesus' friends were sad on Easter Day because Jesus was dead. But an angel at the tomb told the people that Jesus is alive!¹

In addition to the great miracle of the resurrection there are the other miracles of Jesus. The authors are critical of Christian educators who do not give much thought to the nature of the pre-school child when they teach this aspect of Jesus' work. Jones feels that miracles have little significance for the young child. The total character and personality of Jesus should be the emphasis.² Klein explains that the healing ministry should be left until later as the young child lives in the "here and now." He would think of Jesus as a doctor who is only concerned with sickness. Klein goes on to say that if the healing miracles are told, the phrase making people well should be used rather than the word healing.³ Another author feels that miracles can be told but that emphasis should be placed upon Jesus' helpfulness.⁴

To lead an individual into a saving knowledge of Jesus Christ should be the aim of each Christian educator. How and when this is to be done are questions that need careful reflection. For the pre-school child, however, the clue is found in his ability to grasp ideas that are involved in the plan of salvation.

The child's ideas of right and wrong are developing slowly. To substantiate this fact, Ligon states that the concept of sin, though

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1. Cf. LeBar, op. cit., p. 160.

2. Cf. Jones: The Faith of Our Children, p. 59.

3. Cf. Klein, op. cit., p. 33.

4. Cf. Moore, op. cit., p. 117.

primitive, becomes an important part of the four and five-year-old's thinking. "Before this time," he explains, "right and wrong are as non-existent as the concepts of advanced philosophy."¹ Gesell asserts that the sense of shame, disgrace, and status are known to the five-year-old.² Jones believes, too, that as a child makes choices he must recognize the reality of evil and its consequences. However, she goes on to say that positive goodness and not failure should be stressed; salvation for useful and joyous living and not salvation from sin.³ In this elementary way, the teacher awakens within the child positive responses to Jesus Christ.

The problem, however, seems to lie in the terminology used. For terminology that is beyond the comprehension of the pre-school child is of little value.⁴ Sin, salvation, saved, born-again are terms that are used too frequently with the child of this age who has little grasp of their meaning. This symbolic and figurative language is "best saved for a later age group because the theological relationships of Jesus to God and Jesus to man cannot be made comprehensible and valuable at the kindergarten level."⁵ The child must be led step-by-step in an "educational evangelism" to the summit where he can intelligently and wholeheartedly stake his life on Christ.⁶

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1. Cf. Ligon, op. cit., p. 133.
2. Cf. Gesell, op. cit., p. 57.
3. Cf. Jones: The Faith of Our Children, pp. 79, 82.
4. Cf. Jones: The Faith of Our Children, p. 84.
5. Roorbach, op. cit., p. 75.
6. Cf. Moore, op. cit., p. 116.
6. Cf. Mould, op. cit., p. 12.

E. Summary

In order to discover goals in the realm of theological truths of God and Jesus that are integral to the pre-school child's wholesome growth, the writer has sought first to understand the nature of the pre-school child. Only in this way can the Christian educator know what theological ideas are comprehensible to the young child.

Limitations of the pre-school child were considered first. In the realm of understanding the pre-school child is a realist and a literalist. Because of this, symbolisms and abstractions are meaningless and concepts of time and distance are hazy. Reasoning capacities are slight. A short memory, a small vocabulary, and a brief attention span are further limitations. In the realm of experience the pre-school child is seen to be restless and sensitive.

Assets of the pre-school child were considered next. In the realm of understanding the pre-school child is "coming of age." His questions are no longer merely what and where but also when and why. Powers of conceptualizing are developing and associative thinking is prevalent. In the realm of experience the pre-school child has the following resources: learning by doing, self-assurance, confidence and trust in others, social conformability, and curiosity. The desire for love and security and the desire to belong are basic needs and assets. Close observation and imitation are further traits of this unique individual.

This understanding of the pre-school child offered a basis for discovering theological ideas of God and Jesus that the child could or could not grasp.

Ideas of God that the pre-school child can grasp are the following: God the Creator and Planner; God who is personal, good and wise, loving and desirous of being loved; God who sent the Baby Jesus; and God who is righteous and yet forgiving.

Discretion must be used with ideas that describe God as anthropomorphic and limit or localize God. Also, confusion in the limited mind of the young child can be avoided if God and not Jesus is addressed in prayer.

Jesus the man, Jesus the baby, and Jesus the boy can be presented in this order to the pre-school child. Main emphasis, however, should be placed upon Jesus the best friend of little children. The child should be encouraged to keep company with a real Jesus who is alive today, not a theological Christ.

Therefore, the Easter story, the miracles of Jesus, and the gospel are treated cautiously by the authors. The determining factors in confronting the pre-school child with these truths seem to be the method of approach, the emphasis, and the terminology. Educational evangelism is the term used to describe the step-by-step progression to the place in the individual's life where he can claim Jesus Christ as his Saviour and Lord intelligently and honestly.

CHAPTER II

CRITERIA FOR THE EVALUATION OF PRE-SCHOOL SONGS

CONTAINING THEOLOGICAL IDEAS

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A. Introduction

Music, an expressive instrument of God, has always been connected with religion. The age-long union between the two has been explained by Joseph Ashton in this way:

It is not by mere accident that music has always been used in worship, for music and religion arise from the same general part of our being. Religion is the most intimate of all human experiences, and music is the most intimate of the arts. Music is at once the most subjective, and the least concrete of all the arts; its subjectiveness is the most personal, its substance the least tangible. It has the very valuable property of stimulating the emotions and strengthening consciousness, yet at the same time regulating them through the sense of balance and proportion inherent in the art of music itself. Music is thus the ideal art for religious worship.¹

Christian educators realize the significant union between music and the spiritual life of the young child. Mrs. Chester Morsch offers this insight:

Music has a vital and controlling contribution to make to the spiritual life and development of growing children . . . The sacred music a child learns not only gives higher meaning to his group worship experiences, but contributes to his private, devotional life as well, giving to it meaning and form.²

Because music, more than any other of the arts, has the power to bring the worshipper closer to God, it must be worthy of its

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1. Joseph Ashton: Music in Worship, p. 8.
2. Mrs. Chester E. Morsch: "Music in the Christian Education of Children," Leads for Leaders, G-7, Prebyterian Board of Christian Education.

high calling. Both Shields and Madeline Ingram affirm that even the youngest worshipper can learn to like good songs and enjoy a higher grade of music.¹ To the Christian educator falls the responsibility of selecting songs which are of the highest quality and worth. In this regard Ingram challenges the educators: "It is just as easy to teach good material as poor and since we will be leading children into future standards, we must see to it that we use only the good."² Chaplin adds this further appeal for good music:

Our children will hear plenty of poor music, and it is our bounden duty to see that what we offer in connection with their religious teaching should be of the highest calibre. Music can indeed give wings to the mind, and how near to a religious experience is the growth that comes through hearing great music we cannot measure; certainly it enlarges our life, and seems to lift us nearer the place where the spirit rises up towards its Creator.³

The Christian educator must have some knowledge of what constitutes a good song if he is to make the best selection. In evaluating good songs for the pre-school child, the authors gave careful consideration to the two categories of song: words and music. Criteria which they set forth for judging the words and music of a song will be presented now. Consideration will be given first to the words. For the opinion of Margaret Clarkson and Shields is that while the musical setting of a song poem is very important, the poem should be evaluated first.⁴

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1. Cf. Shields: Music in the Religious Growth of Children, pp. 28-29.
Madeline D. Ingram: "Children Like Good Music," The International Journal of Religious Education, April, 1953, p. 13.
2. Ibid.
3. Chaplin, op. cit., p. 151.
4. Cf. Margaret Clarkson: "Words Make the Hymn," His, December, 1953, p. 20.
Shields: Music in the Religious Growth of Children, p. 29.

B. Criteria for the Evaluation.

1. With Respect to the Words

" . . . while some music is ageless in its appeal, most of it must be chosen to meet growing interests and needs."¹ The necessity for selecting good songs whose message is relevant to the young child is stated elsewhere by Shields:

It is a pity that every writer of children's songs could not 'be a child again just for' the length of time it takes to frame the ideas that little children are asked to sing. Some people who love little children and have lived with them for years are constantly faced with the fact that they do not know the limitations or the possibilities of a child's understanding.²

Having made a study of the limitations and assets of the pre-school child in the first chapter, the writer will use that understanding as a basis for setting up criteria for the song poem. An evaluation of the words will take into account the following aspects: the theological ideas, vocabulary, construction, and literary value.

a. Theological Ideas

"Teachers are becoming increasingly aware that through music the religious concepts of children may be enriched and developed," comments Shields encouragingly.³ Martin Luther must have realized this truth in his day. Of his musical ministry someone has said, "Martin Luther taught more through his songs than through his sermons."⁴

Songs, then, as vehicles for religious truth must be accurate

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1. Cf. Ibid., p. 27.

2. Shields: Guiding Kindergarten Children in the Church School, p. 158.

3. Shields: Music in the Religious Growth of Children, p. 26.

4. Shields: Guiding Kindergarten Children in the Church School, p. 155.

in the ideas they convey.¹ Miller stresses the importance of correct theological ideas in this way:

Young children are going to have erroneous ideas about God, such as His location in the sky. If they are taught this by teachers and parents, or by poorly worded hymns, they will lose faith in their sources of information when they learn better.²

Many songs present God as "watching from above," as being "above the blue" or "in heaven." These should be avoided. God is near and not far away.³ Other songs that suggest that God is more concerned with the wrongdoing of a child rather than with his achievements in right living should be omitted.⁴ The positive rather than the negative should be stressed.⁵ Further theological ideas of God that can be presented to the pre-school child⁶ and ideas that are to be avoided⁷ are found in the preceding chapter.

Jesus the historical man, the baby, and the boy, but not the theological Christ, form the understandable approach to the pre-school child.⁸ Theological ideas of Jesus in the historical realm, then, may be expressed in song. Main emphasis should be placed upon Jesus the Friend of little children.⁹ The numerous songs that address Jesus solely as "Lord" or "Christ" should be omitted. Another common error is

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1. Cf. Ibid, p. 159.

Moore, op. cit., p. 107.

2. Miller, op. cit., p. 48.

3. Cf. Shields: Guiding the Little Child in the Sunday School, p. 91.

4. Cf. Ibid.

5. Cf. Ante, p. 17.

6. Cf. Ante, pp. 10-11.

7. Cf. Ante, pp. 11-12.

8. Cf. Ante, p. 14.

9. Cf. Ante, p. 13.

found in prayer songs. God, not Jesus, should be addressed in prayer.¹

Theological terminology in the song should be carefully checked. Salvation, saved, and sin are terms that have little meaning for the pre-school child.²

Thus, theological ideas and terminology in the song must be given thoughtful consideration if the child is to be helped and not hindered in his spiritual growth.

b. Vocabulary

A further point of analysis is the vocabulary used in the song. The vocabulary must be familiar and understood by the pre-school child.³ Ingram and Edith Lovell Thomas state that the vocabulary should appeal to the interest of the child and be related to his everyday living.⁴ Alice Thorn and Emma Sheehy agree that a suitable theme is one which expresses the child's ideas.⁵ A good song poem is "more than a mere ditty."⁶ In the expression of Lee Bristol and Harry Friedell, the song should "say something."⁷

Simple and easy words are imperative for the pre-school child. One and two syllable words⁸ are the most satisfactory for the young child with his limited vocabulary. Long or involved sentences are to be a-

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1. Cf. Ante, p. 12.

2. Cf. Ante, p. 17.

3. Cf. Klein, op. cit., p. 88.
Roorbach, op. cit., p. 33.

4. Cf. Ingram, op. cit., p. 14.
Edith Lovell Thomas: Music in Christian Education, p. 90.

5. Cf. Alice G. Thorn: Music for Young Children, p. 13.
Emma Dickson Sheehy: There's Music in Children, p. 61.

6. Cf. Ibid., p. 213.

7. Cf. Lee Bristol and Harold W. Friedell: Hymns for Children and Grownups, p. IX.

8. Cf. Thomas, op. cit., p. 89.

voided with the pre-school child.¹

Because of the literal and realistic nature of the child, the ideas should be expressed in specific language rather than in abstract or vague generalities.² The child's powers of conceptualizing and of thinking abstractly are slight.³ A further characteristic of the realistic pre-school child is noted in his hazy concepts of distance. Foreign mission songs, therefore, have little value for this child who lives in the "here and now."⁴

The authors emphasized the fact that symbolic language is of great difficulty to the literal child.⁵ Children think in terms of things they can see, touch, and know. Thus, a selection of songs containing such words as "sheep," "little jewels," and "sunbeams" used symbolically indicates poor choosing.⁶ One six-year-old was asked to explain what the phrase "brighten the corner where you are" meant to her. She said in reply, "Well, I guess it is somebody talking to the sun."⁷ Symbolic language as well as figures of speech⁸ are meaningless to the young child.

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1. Cf. Ibid.

Ante, p. 4.

2. Cf. Shields: Music in the Religious Growth of Children, p. 31.

Thomas, op. cit., pp. 89-90.

Ante, p. 2.

3. Cf. Ante, p. 5.

4. Cf. Ante, p. 3.

5. Cf. Shields: Music in the Religious Growth of Children, p. 29.

Thorn, op. cit., p. 13.

Sheehy, op. cit., p. 213.

Jones: Guiding Children in Christian Growth, p. 103.

Ante, p. 2.

6. Cf. Lloyd, op. cit., p. 213.

Roorbach, op. cit., p. 33.

Shields: Guiding the Little Child in the Sunday School, p. 91.

7. Cf. Shields: Guiding Kindergarten Children in the Church School, p. 158.

8. Cf. Jones: Guiding Children in Christian Growth, p. 103.

Attractive vocabulary is appealing to the pre-school child. Words should be vivid, colorful, and concrete.¹ Also in this category belong action words.²

The vocabulary, then, for the pre-school child should be familiar and understandable. This is achieved through simple, specific, and non-symbolic language. Attractive vocabulary is a further requirement.

c. Construction.

A short attention span is a limitation of the pre-school child.³ Therefore, the song should be short. One to two lines is the best length for the pre-school song.⁴ Where there are several stanzas, the one meeting a present need may be used and another may be added at a later time.⁵

Rhyme and meter are further areas of concern. The rhyme and rhythm of the words should be correct.⁶ A conservative meter is preferred in order to facilitate the writing of the tunes.⁷

Good construction displays consistency and accuracy. Equal formality is necessary in the use of pronouns. Thee, Thou, and Thy should not be used interchangeably with you, your, and yours. Faultless gram-

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1. Cf. Lloyd, op. cit., p. 213.

LeBar, op. cit., p. 155.

2. Cf. Ibid., p. 143.

3. Cf. Ante, p. 4.

4. Cf. LeBar, op. cit., p. 143.

Lloyd, loc. cit.

Thorn, op. cit., p. 14.

5. Cf. Shields: Guiding Kindergarten Children in the Church School, p. 159.

6. Cf. LeBar, op. cit., p. 155.

Roorbach, op. cit., p. 38.

7. Cf. Clarkson: "Words Make the Hymn," p. 20.

mar is a further indication of a well-written poem.¹

The pre-school child's memory and small vocabulary necessitate the need for repeated words.² However, the young child likes repetition.³

Thus, in evaluating construction of a song poem for the pre-school child, one should take into consideration the length, rhyme and meter, consistency and accuracy, and repetition.

d. Literary Value

The literary worth and merit of a song poem bears careful consideration by the Christian educator if he desires to develop in the young child a taste for the best.⁴ The poetry should be good,⁵ not cheap and unworthy,⁶ neither "hackneyed nor extravagant."⁷ Richard Foulkes urges one to beware of songs that contain ". . . anthropomorphic exaggerations of revealed truth, wild flights of fancy, and sickly-sweet sentimentalities."⁸ And again, a song poem of high literary quality does not consist of ". . . high-flown phrases nor involved poetic illusions, but rather, great truths beautifully and simply expressed."⁹

Good taste for literature can be cultivated by exposing oneself

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1. Cf. Ibid., p. 21.
2. Cf. Ante, p. 3.
3. Cf. LeBar, op. cit., p. 143.
Sheehy, op. cit., p. 57.
4. Cf. Thomas, op. cit., p. 90.
Thorn, op. cit., p. 14.
5. Cf. Ingram, op. cit., p. 14.
6. Cf. Shields: Music in the Religious Growth of Children, p. 34.
7. Cf. Jones: Guiding Children in Christian Growth, p. 103.
8. Richard Foulkes: "Psalms and Hymns and Spiritual Songs," His, January, 1953, p. 4.
9. Clarkson: "Words Make the Hymn," p. 20.

to the good. Shields suggests that a study be made of Stevenson's "A Child's Garden of Verses" and other children's poems that are good from the literary standpoint. Then the Christian educator will have some knowledge of literary standards by which he can measure song poems. Two examples of worthy poetry are cited by Shields.¹ The first is Dr. van Dyke's "Morning and Evening."

"Ev'ry morning seems to say,
There's something happy on the way
And God sends love to you."

Mrs. C. F. Alexander has brought satisfaction to many children through these words:

"All things bright and beautiful
All things large and small,
All things wise and wonderful,
Our Father made them all."

These beautiful song poems suggest the level of literary merit that is both appropriate for the child and honoring to the Lord. The Christian educator is without excuse, for good taste in literature can be cultivated.

In selecting good songs for the pre-school child, the Christian educator should analyze the words with respect to the theological ideas, vocabulary, construction, and literary value. Having evaluated the words, the educator should focus his attention upon the music. The musical quality, fitness, rhythm, melody, harmony, and range demand careful scrutiny. Criteria in the musical realm will be set forth now.

2. With Respect to the Music

Ashton reminds Christian educators that "Music is rather a

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1. Cf. Shields: Guiding Kindergarten Children in the Church School, pp. 157-158.

medium of expression and communion. In this respect it should be worthy---a consideration ever to be kept to the fore."¹ This consideration will be kept in mind as the writer will move from viewing the more general aspects of a composition to analyzing its specific parts.

a. Musical Quality

A common plea among the authors is that Christian educators find the best available musical setting for desired words and ideas.² Children should be given good music to sing, music of high aesthetic quality and worth.

Richard T. Gore's opinion of worthy church music as briefly stated by Dorothea Damon will be helpful at this point: ". . . most good church music is not complicated, but rather straight-forward and simple."³

Sacred music of high quality is devoid of any hints of secularism, for "Secularized music is the product of a church that has lost its power."⁴ Instead, the music should be ". . . consonant, not disonant; positive, not negative; pleasing to the ear, not jarring."⁵ Dorothea Damon again refers to Professor Gore of the College of Wooster in this area:

The musical composition itself should be purged of secular elements and suggest only a religious mood. Many times sacred

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1. Ashton, op. cit., p. 5.
2. Cf. Klein, op. cit., p. 88.
LeBar, op. cit., p. 143.
Roorbach, op. cit., p. 33.
Jones: Guiding Children in Christian Growth, p. 103.
3. Cf. Dorothea Damon: "An Evaluation of Selected Gospel Choruses," Thesis, 1948, p. 24.
4. Foulkes, op. cit., p. 5.
5. Clarkson: "Sing With Understanding, " His, Nov., 1953, p. 29.

words have been combined with a familiar secular song attractive to people who are more interested in secular things. The music only helps to recall secular associations and contributes little to any relationship with Jesus Christ. Music that would lift people out of this world into the realm of the Spirit should not recall secular associations.¹

Thus, simplicity, grace, beauty, purity, and strength are qualities evidenced in music of high merit. Lloyd stresses that music for the youngest pre-school child, the three-year-old, should be happy, cheerful, light, and yet be combined with dignity and simplicity. Nothing trite is to be desired.² And compositions that contain "modern" harmonies which ". . . bespeak discord, strife and dissolution, and are the result of this restless, disillusioned age . . . have no place in truly Christian music."³

b. Musical Fitness

Many attempts are made by music educators to force good poetry into unworthy music. Fine poems are given musical settings that are not suitable to the idea nor mood expressed. Joyous song poems are set to music that is heavy. Thoughtful words are placed in music of a quick tempo. In short, the music does not fit the words.

The authors, therefore, stress musical fitness as a necessary requirement for good music.⁴ The music should express the feeling aroused by the words of the song. To quote Thorn:

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1. Damon, op. cit., p. 31.
2. Cf. Lloyd, op. cit., p. 213.
3. Cf. Clarkson: "Sing With Understanding," p. 29.
4. Cf. Shields: Guiding Kindergarten Children in the Church School, p. 160.
Ingram, op. cit., p. 14.
Thorn, op. cit., pp. 14-15.

A song which is truly artistic is one in which the words supplement the music and the music re-enforces the words. The music, if played without the words, should stimulate the same feeling expressed by the words. The song should be a complete unit, each part expressing the same idea.¹

Joyous words require happy tunes which employ many eighth notes. Majestic words require breadth and dignity in the tunes. Prayer words require quiet tunes.² Quarter, half, and whole notes are used mainly in majestic and prayer tunes.

Music can be written so that it will emphasize important words.³ This is accomplished by having the main words fall on the strong beats in duple measure---the first beat of the measure in 2/4 meter and the first and third beats of the measure in 4/4 meter---or on the first beat in 3/4 or triple meter.

Shields expresses well the result of finding a song that displays musical fitness: "It is a joy indeed, to find a beautiful song-poem in a beautiful musical setting that gives it double value ---value in ideas and words beautifully phrased, enhanced by melody and harmony that seem a part of the message."⁴

c. Rhythm

Rhythm, melody, and harmony are the elements of the language of music. Though the writer will discuss these elements separately, they are interdependent in actual practice. Howard McKinney and W. R. Anderson state that rhythm is the most easily perceived of

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1. Ibid.

2. Cf. Ingram, op. cit., p. 14.

3. Cf. Shields, loc. cit.

4. Cf. Shields: Music in the Religious Growth of Children, p. 34.

these fundamental factors. For rhythm is one of the most fundamental elements in nature.¹ Satis N. Coleman agrees with Shields who says, "Children in their musical development respond to rhythm before they respond to tone."²

Because of the extremely sensitive nervous system of the pre-school child,³ songs for him should have easy rhythm.⁴ The elemental rhythmic patterns are duple, in which the meter consists of two beats or pulses, and triple, in which the meter consists of three beats or pulses.⁵ Ashton discovers that tunes in our hymnbooks are cast in the following time measures: duple, triple, and compound, 4/4, 3/4, and 6/8. Duple meter displays greater dignity and more grandeur than those in triple meter. Tenderness is suggested in triple meter.⁶ Songs for the young child should not contain changing meters. Confusion and frustration would result in most instances.

". . . hymns may make wide use of rhythm's strong appeal," asserts Clarkson, "but should have nothing to do with syncopation⁷ which is essentially suggestive and worldly."⁸ Thinly-disguised syncopation and other blues and jazz devices draw the attention from the true object of worship.⁹ A further note of caution is given by Coleman

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1. Cf. Howard McKinney and W. R. Anderson: *Discovering Music*, p. 61.

2. Shields: *Music in the Religious Growth of Children*, p. 36.

Cf. Satis N. Coleman: *Your Child's Music*, p. 131.

3. Cf. Ante, p. 4.

4. Cf. Ingram, op. cit., p. 14.

5. Cf. McKinney and Anderson, op. cit., p. 63.

6. Cf. Ashton, op. cit., p. 111.

7. Cf. McKinney and Anderson, op. cit., p. 68. They define syncopation as the shifting of an accent in a measure, so that it does not come where it is expected naturally.

8. Clarkson: *"Sing With Understanding,"* p. 28.

9. Cf. Foulkes, op. cit., p. 4.

who says that ". . . any form of music that accentuates rhythm above its other elements is bound to have an appeal to man's muscles rather than to his mind." She goes on to say that hyper-rhythmic music---modern dance music, ragtime, martial music and any form that stimulates the heart and excites the muscles to rhythmic action---does not lead to meditation.¹

Good songs, then, for the pre-school child employ easy rhythms with no unusual time beats,² and more straight than dotted notes.³ Sufficient rhythmic and melodic pattern should be used in order to make the songs more easily learned and remembered.⁴

d. Melody

Melody is defined by McKinney and Anderson as ". . . a successive sounding of tones that are related to each other in such a way as to make musical sense and coherent expression,..."⁵ Melody has emotional significance whereas rhythm has physical significance.

All melodies exist within the limits of some scale. Webster's definition of a scale, as quoted by McKinney and Anderson, is ". . . a graduated series of tones, ascending or descending in order of pitch according to a specified scheme of their intervals."⁶ The major scale is the simplest scale and gives a bright, rather full and cheerful character. The three minor scales are more somber or melancholic in character.

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1. Cf. Coleman, op. cit., p. 99.

2. Cf. Shields: Guiding Kindergarten Children in the Church School, p. 163.

3. Cf. Thomas, op. cit., p. 89.

4. Cf. Sheehy, op. cit., p. 61.
Morsch, op. cit.

5. McKinney and Anderson, op. cit., p. 72.

6. Ibid., p. 74.

ter. Another type of scale is the chromatic scale which is lush and bland in character. Severity and plainness of the diatonic tunes---tunes which stay within the major and minor outlines---are preferred in good church music to the sentimentality of chromatic tunes.¹

In addition to being diatonic, worthy melodies should be lovely, sweet and appealing; simple and easy in structure; and very singable.² These are the qualities found by Ashton in his study of the excellent hymn tunes of the eighteenth and nineteenth centuries.³ Good songs, then, for the pre-school child should bear the same qualities.

Simplicity, a key-note for the pre-school child, is especially imperative in songs he is expected to sing. Tunes that leap and hop about;⁴ that contain difficult half steps;⁵ that engage in "fantastic melodic innovations;"⁶ that contain unusual or difficult intervals are beyond his ability. Easy intervals for the young child are 5 to 3, 5 to 8, 5 to 1, 2 to 6 in the scale.⁷ Melodies should move more step-wise than interval-wise.⁸

Rhythmic, interesting, and short melodies are further clues to good melodies for the young child. Thorn explains that a long tune may be used if it contains much repetition. She goes on to say that

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1. Cf. Ibid., pp. 74-78.

2. Cf. Sheehy, loc. cit.

Ashton, op. cit., p. 114.

3. Cf. Ibid.

4. Cf. Ingram, op. cit., p. 14.

5. Cf. Thorn, op. cit., p. 14.

6. Cf. Clarkson: "Sing With Understanding," p. 29.

7. Cf. Thorn, loc. cit.

8. Cf. Thomas, op. cit., p. 89.

each word should be sung on one note unless the division of the word into two tones is a natural division as in the speaking experience of the child.¹ Cautious use of this practice called slurring is necessary.

Satisfactory melodies, then, for the pre-school child are lovely, simple and singable.

e. Harmony

A common meaning of the word harmony is a pleasing musical consonance. McKinney and Anderson define it more technically as "the simultaneous sounding of tones as opposed to their successive sounding in melody."² Both melody and harmony use the same materials. However, melody gives contour and color whereas harmony gives body and substance.³ Harmonic support is given the melody through chords---simultaneous clusters of tone. In pre-school songs, the harmony must be light and simple⁴ so the melody will stand out.⁵ A child-like quality, not an adult quality, is desired. To avoid overshadowing the melody, chords will not support every note in the melody. Many chords will be comprised of only two or three notes rather than the usual four.

As previously stated, dissonant and modern harmonies have little place in worthy church music.⁶ The harmonies of the excellent

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1. Cf. Thorn, loc. cit.

2. McKinney and Anderson, op. cit., p. 79.

3. Cf. Ibid.

4. Cf. Shields: Music in the Religious Growth of Children, p. 36.

Thomas, op. cit., p. 89.

Coleman, op. cit., p. 97.

Sheehy, op. cit., p. 61.

5. Cf. LeBar, op. cit., p. 143.

Klein, op. cit., p. 88.

Roorbach, op. cit., p. 33.

6. Cf. Ante, p. 34.

hymn tunes of the eighteenth and nineteenth centuries are discovered by Ashton to be simple, straightforward, and dignified. Closer analysis of the harmonies shows fundamental chords---chords built on the first, fourth, and fifth tones of the scale.¹ Good pre-school songs contain, for the most part, these basic chords.

Modulation, changing from one key to another, is to be avoided in songs for the young child. Confusion and difficulty would arise from such a harmonic change. Again, simplicity is the key-note.

From the harmonic point of view, then, good songs for the pre-school child contain light harmony, fundamental chords, and no modulations.

f. Range

Children's voices are of a high timber and ethereal quality.² Their voices must be protected and not strained by singing notes which are too high or too low. Ingram explains, "Though there are approximate limits between which children should confine most of their singing, there can be no absolutely fixed boundaries."³ This fact is substantiated by the authors and music educators who set up various ranges for the pre-school child. Two authors in the field of Christian Education agree upon middle C as the lowest note and C and E in the octave above as the highest note.⁴ Three music educators agree to the same high notes but sug-

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1. Cf. Ashton, op. cit., p. 114.

2. Cf. Shields: Guiding the Little Child in the Sunday School, p. 92.

3. Ingram, op. cit., p. 14.

4. Cf. Lloyd, op. cit., p. 213.

Roorbach, op. cit., p. 33.

gest C,¹ D,² and E³ as the lowest notes. However, Shields,⁴ who is an authority in both the fields of music and Christian Education, believes that beginners sing best the notes on the staff. An occasional low note may be used. Thus, in compiling pre-school songs for the last chapter in this study, the writer considers an excellent range to be the notes on the staff, F to E. Songs that contain notes outside this boundary will be evaluated as good and fair in range.

Aware that musical quality, fitness, rhythm, harmony, and range play their part in rendering a song worthy or unworthy, the Christian educator must perceive the spiritual quality as well. McKinney and Anderson remind educators that:

. . . in themselves these physical materials do not necessarily constitute music; that there are certain spiritual concepts and ideas without which music is merely an interesting physical phenomenon, a dead series of tonal relationships and mathematical ratios, with no power to stir the imagination or move the hearts of men . . . To paraphrase St. Paul: music is an art not only of the letter, but also of the spirit; and he said, 'The letter killeth, but the spirit giveth life.'⁵

C. Summary

Music, an expressive instrument of God, has always been a vital and controlling contributor to the Christian nurture of the young child. Music, then, for the pre-school child must be worthy of its high calling. And children can learn to appreciate music of high

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1. Cf. Sheehy, op. cit., p. 62.
2. Cf. Ingram, op. cit., p. 14.
3. Cf. Thorn, op. cit., p. 14.
4. Cf. Shields: Music in the Religious Growth of Children, p. 37.
5. McKinney and Anderson, op. cit., pp. 49,59.

merit and to enjoy singing good songs.

In order to know how to evaluate songs for the pre-school child, one must know certain criteria. Word content and music were the two categories analyzed by the authors. Because the words of a song should be evaluated prior to the music, criteria were set forth in that order.

First concern was given to theological ideas expressed in songs. Correct ideas of God and Jesus are imperative if the child is to be aided and not confused in his spiritual growth. Ideas to be presented and to be avoided were discussed in the first chapter. Terminology should be suitable and understandable.

The vocabulary of a song was considered next. If words are to be understood by the pre-school child, they must be familiar, suitable, simple, specific, and non-symbolic. An attractive vocabulary which consists of concrete, vivid, and action words is appealing to the child.

A further point of emphasis was the construction of a song. Brevity, correct rhyme and meter, consistency, grammatical accuracy, and repetition are to be desired in the construction of pre-school songs.

The literary value of a song should correspond to its high calling. Good poetry, truths simply and beautifully expressed are characteristics of high literary merit.

Having set forth criteria with respect to the words, the writer proceeded to establish criteria with respect to the music.

Simplicity, grace, beauty, purity, and strength mark songs of high musical quality.

Musical fitness was a second factor for consideration. The music of a song should express the feeling aroused by the words. The music is fit when the strong beats correspond to the important words.

Rhythm, melody, and harmony---the elements of the language of music---were treated next. Rhythm in songs for the pre-school child must be simple and contain no unusual time beats. A good melody is lovely, simple, and singable. The melody should stand out and not be overshadowed by heavy harmony. Basic chords comprise good harmony. Modulation has no place in pre-school songs.

The musical range of a song was the final matter of consideration. A comparison between the music educators and Christian educators was made in order to discover notes the young child can sing with the most ease. Though no fixed boundary can be made, notes the pre-school child can sing best are the notes on the staff, F to E.

Thus, in evaluating pre-school songs, one must analyze the total song, words and music, and use only the songs which are worthy in both respects.

CHAPTER III

A COMPILATION OF GOOD PRE-SCHOOL SONGS

CONTAINING THEOLOGICAL IDEAS

CHAPTER III
A COMPILATION OF GOOD PRE-SCHOOL SONGS
CONTAINING THEOLOGICAL IDEAS

A. Introduction.

Edith Lovell Thomas expresses well the necessity for compilations of good songs in the Christian education of children:

The hymnology of the church, great and inspiring as it is, has not served well the musical needs of children. It was originally written for adults, both as to words and music, and, with a few notable exceptions, has been beyond the understanding and the musical capacity of childhood. The result has been compilations for our Sunday Schools consisting for the most part of hymns good enough in themselves, but unsuited to younger singers; and, supplementing these, a collection of songs not calculated to lead to a later appreciation of our great religious hymns.¹

In order to help meet the musical need of the young child, the writer searched through songbooks, hymnals, and curricula designated for use with the young child to find worthy songs which are suited to the pre-school child. Major consideration, of course, was given to pre-school songbooks and curricula. The result of the exploration is the compilation of pre-school songs included at the end of this chapter. The study is by no means exhaustive. Each song was evaluated according to the criteria presented in chapter two. A chart preceding the compilation indicates that the songs are not perfect in all respects, but contain excellent, good, and fair ratings in regard to words and music. The

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1. Thomas: A First Book in Hymns and Worship, p. XI.

writer believes that each song selected is of musical worth and contains theological ideas that the pre-school child can grasp. The songs are constructed so simply that the child should be able to sing them with understanding.

B. Commonly Used Songs Not Included

A quick glance at the chart¹ will show that certain songs, used traditionally by workers with children, are not included in the compilation. "Jesus Wants Me For A Sunbeam," "Fishers Of Men," "Jewels," and "Into My Heart" are omitted for the reasons to be discussed.

1. "Jesus Wants Me For A Sunbeam"

"Jesus Wants Me For A Sunbeam" or "I'll Be A Sunbeam," as it may be entitled, is written by Nellie Talbot and set to music by E. O. Excell. A Christian educator who understood the pre-school child would not use this song if he evaluated both the words and music.

The first stanza, one sung most often by young children, reads thus:

Jesus wants me for a sunbeam,
To shine for Him each day;
In ev'ry way try to please Him,
At home, at school, at play.

Chorus

A sunbeam, a sunbeam,
Jesus wants me for a sunbeam;
A sunbeam, a sunbeam,
I'll be a sunbeam for Him.

The words need consideration first. Constant use of the word

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1. Post, p. 51.

"sunbeam" indicates immediately that this is related to the main message of the song. To be a "sunbeam" for Jesus and to "shine for Him each day" are the ideas presented. Expressed in this symbolic way, the ideas must have little meaning for the literal-minded pre-school child. "In ev'ry way try to please Him, at home, at school, at play" is a relevant thought, simply and specifically stated. Yet the overabundance of symbolism renders the message almost incomprehensible to the realistic child. The length and literary merit of the song poem are unsatisfactory according to the criteria established. With respect to the theological ideas, the vocabulary, the construction, and the literary value, the song poem is unsuitable for the pre-school child.

The music requires careful scrutiny as well. The repetitious musical phrases, the correspondence between the music and words, the use of diatonic chords, and the avoidance of unusual time beats are points to be commended. However, the accompaniment is written in a secular manner and is too heavy for the melody. Many low notes and wide skips characterize the melody. The musical quality in general is low.

Thus, from both the literary and musical standpoint, "Jesus Wants Me For A Sunbeam" is undesirable for the pre-school child.

2. "Fishers Of Men"

A second song used frequently with the young child is "Fishers Of Men." Harry D. Clarke set to music the following familiar promise of Jesus:

I will make you fishers of men,
Fishers of men, fishers of men,
I will make you fishers of men,
If you follow Me.
If you follow Me, if you follow Me;

I will make you fishers of men,
If you follow Me.

The main concern, again, is with the words. Imprinted upon the mind of the young child who sings these words would be the repeated phrases "fishers of men" and "if you follow Me." The promise, stated abstractly and symbolically, would have little meaning for the literal-minded child. Young children can be witnesses for Jesus, but they would not understand their role when couched in language like "fishers of men." Either they would equate the words with whatever experience of actual fishing they had known or would lose the significance of the phrase altogether. "If you follow Me" is the necessary condition for winning others to Christ. However, because the challenge is expressed in such vague and non-specific terms and with no antecedent for the pronoun, it would not be grasped and would go unheeded. The four-line stanza is not too long because of its repetitious phrases. And the promise with the condition is expressed beautifully by Jesus, but was addressed to adults, not children. For the reasons mentioned in regard to the words, the song is deemed irrelevant and unsuitable for the pre-school child.

The musical setting, likewise, needs consideration in view of the criteria set forth. The syncopated rhythm adds a secular quality to the music and, thereby, lessens its worth. Important words are stressed by the strong beats. The range stays on the staff for the most part. The harmony, however, is too heavy for the melody. In short, the music scores poorly in its rhythm, quality, and harmony.

Mrs. Morsch makes the following comments on the use of this

song with a group of Primary and Junior children who were assembled for a vacation school:

The leader taught the group to sing 'I will make you fish-ers of Men, If you follow Me.' The syncopated rhythm was 'catchy' to untrained ears and the easy melody was soon shouted lustily from every little voice in the room. It makes one shudder to think of the mental images the words made in the minds of the younger children. No greater promise was ever made to men than that Jesus made to the simple fisherman, but how undignified it all was made to sound by that cheap tune.¹

"Fishers Of Men" is omitted from the compilation because of its inappropriateness in regard to both the words and music.

3. "Jewels"

"Jewels" or "When He Cometh" is considered by many people to be a song written for children. Such judgment, no doubt, is based upon the third stanza which says that little children who love their Redeemer are the jewels. A closer analysis of the three stanzas will show that this song cannot be intended for use with the young child. Or if the song was aimed for his use, the writer, William O. Cushing, had a meager understanding of the child. The song poem reads:

When He cometh, when He cometh,
To make up His jewels,
All His jewels, precious jewels,
His loved and His own.

Chorus

Like the stars of the morning,
His bright crown adorning,
They shall shine in their beauty,
His loved and His own.

He will gather, He will gather,
The gems for His kingdom,

.

1. Morsch, op. cit.

All the pure ones, all the bright ones,
His loved and His own.

Little children, little children,
Who love their Redeemer,
Are the jewels, precious jewels,
His loved and His own.

A quick view of the song poem shows that the words fall short of the criteria in many respects. The Second Coming, the Kingdom, and the Redeemer are concepts beyond the young child's grasp. "Jewels," "gems," "crown," "kingdom," "adorning," "precious," and "pure" are unfamiliar words in the child's vocabulary. The repeated word "cometh" is too formal for the child. Jesus is not mentioned in the poem as the antecedent for "He." The figures of speech and symbolisms are beautiful, but are apt to be taken literally by the child. The word order of the sentences and the length of the poem rate the construction as poor. Thus, from the literary point of view, the song poem is almost valueless for the young child.

The music was composed by George F. Root. He was careful to have the important words fall on strong beats. Also the rhythm suits the words but contains traces of secularism which diminishes the quality. The tune is repetitious, diatonic, and mainly step-wise. The slur could be omitted without destroying the musical construction. Much of the melody falls below the staff. The harmony is more adult in quality than child-like. The musical worth of the song would be raised if the harmony were made lighter.

An evaluation of both the words and the music indicates that the song has little value in the Christian education of young children. The words, rather than the music, constitute the greatest

difficulty.

4. "Into My Heart"

The words and music of the prayer hymn "Into My Heart" are composed by Harry D. Clarke. The prayer is expressed in the following way:

Into my heart, into my heart,
Come into my heart, Lord Jesus;
Come in today, come in to stay,
Come into my heart, Lord Jesus.

As previously stated, the words demand first evaluation.

The simple and brief prayer addressed to the Lord Jesus is that He will enter into and stay in the singer's heart. Confusion in the child's mind would follow immediately, for God and not Jesus is to be addressed in prayer. Also, further frustration would result from the child's literal understanding of Jesus' coming into his heart. The writer knows of an incident in which a child questioned in regard to this song, "Will Jesus really come into my heart and build a house there?" The historical title "Jesus" is preferred to the theological title "Lord" with the pre-school child. However, confusion would be greater if the title "Lord" were used by itself. The theological ideas of Jesus suggested here and terminology used are advanced for the child of the pre-school age. The literary quality is low in comparison with the standards set forth in the second chapter.

As a whole, the music is satisfactory. Good musical quality and musical fitness are noted. A suitable range of notes and a diatonic and easy melody are commendable characteristics. A lighter harmony, on the other hand, would be more appropriate. The triple compound meter is not the best meter for a quiet prayer hymn.

"Into My Heart" is rejected for use with the young child because of the words rather than the music.

The majority of reasons for the exclusion of the four songs, therefore, lay in the realm of the words. The overabundant use of symbolic and abstract language in each song rendered the song of little value for the literal pre-school child. A better use of precious time is urged by Shields:

In the short time which we spend with our children in the church school let us choose songs which will be meaningful in their religious development. Let us choose songs which will be full of meaning as the children pause to sing them in their play, songs which will have real significance as they kneel to pray.¹

Thus, "Jesus Wants Me For A Sunbeam," "Fishers Of Men," "Jewels," and "Into My Heart" are omitted from the compilation of good pre-school songs which follow.

C. Songs that Meet the Criteria as Set Up

"If we select songs carefully with the standards in mind," states Thorn, "the songs should be worthy of a place in the child's musical memory."²

The songs which follow have been selected carefully according to the criteria formulated. The chart, preceding the compilation, indicates that the songs do not meet the criteria perfectly in all respects. Good and fair ratings are given in such cases. However, each

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1. Shields: Guiding Kindergarten Children in the Church School, p. 159.
2. Thorn, op. cit., pp. 14-15.

song, as a whole, has a worthy place in the Christian education of the pre-school child.

The songs are divided into three groups. Songs concerning the child in relationship to God come first. Then songs about the child and Jesus follow. Original songs by the writer comprise the last group.

I. The Child and God

a. Creator

GOD MADE THE BIRDS AND FLOW'RS

Anon.

W. Lawrence Curry

God made the birds and flow'rs, And all things large and small; He'll

The first system of musical notation for the song. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 2/4 time, starting with a treble clef. The piano accompaniment is in the same key and time, with a grand staff (treble and bass clefs). The lyrics 'God made the birds and flow'rs, And all things large and small; He'll' are written below the vocal line.

not for - get His lit - tle ones: I know He loves us all.

The second system of musical notation, continuing the song. It follows the same format as the first system, with a vocal line and piano accompaniment. The lyrics 'not for - get His lit - tle ones: I know He loves us all.' are written below the vocal line.

Music copyright, 1935, by the Presbyterian Board of Christian Education.

GOD'S WORLD

Elizabeth McE. Shields

W. Lawrence Curry

1. Do you know who made the night? Made the stars and moon so bright? God our Fa-ther
2. Do you know who made the day? Made the glad and hap-py day? God our Fa-ther
3. Do you know who made the trees? Wav-ing gen-tly in the breeze? God our Fa-ther

The first system of music features a vocal melody in G major (one sharp) and 4/4 time. It consists of a single staff with a treble clef. Below the staff are three lines of lyrics, each corresponding to a different verse. The melody is simple and repetitive, with a final cadence at the end of the first line.

made the night, Made the stars and moon so bright: Our Fa-ther made the night.
made the day, Made the glad and hap-py day: Our Fa-ther made the day.
made the trees, Wav-ing gen-tly in the breeze: Our Fa-ther made the trees.

The second system of music continues the melody from the first system. It also consists of a single staff with a treble clef. Below the staff are three lines of lyrics, each corresponding to a different verse. The melody is simple and repetitive, with a final cadence at the end of the first line.

Words from "Worship and Conduct Songs for Beginners and Primaries"

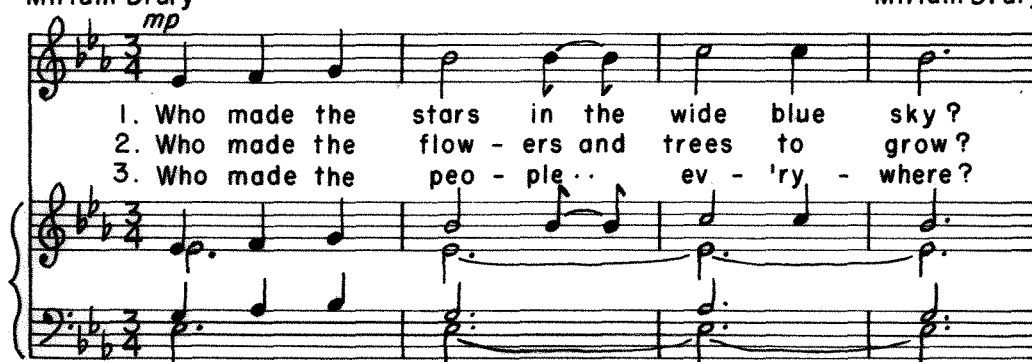
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WHO MADE THE STARS

Miriam Drury

Miriam Drury

mp



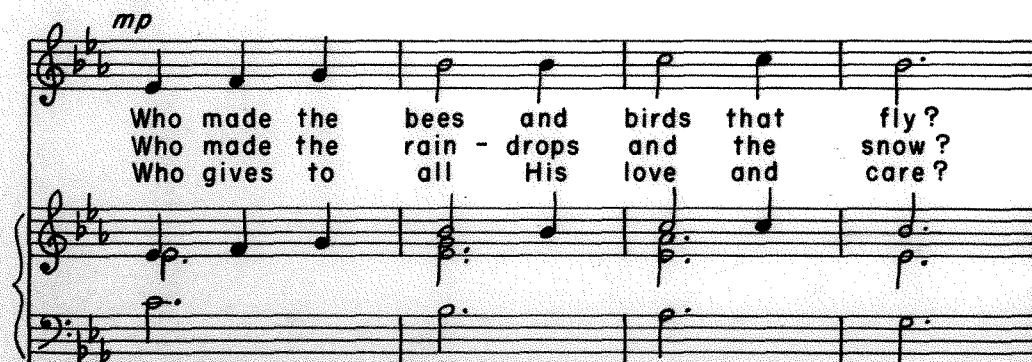
1. Who made the stars in the wide blue sky?
2. Who made the flow - ers and trees to grow?
3. Who made the peo - ple.. ev - 'ry - where?

mf



God our Fa - ther.
God our Fa - ther.
God our Fa - ther.

mp



Who made the bees and birds that fly?
Who made the rain - drops and the snow?
Who gives to all His love and care?

mf



God our lov - ing Fa - ther.
God our lov - ing Fa - ther.
God our lov - ing Fa - ther.

b. Thanksgiving and Praise

A CHILD'S PRAYER

Anon.

W. Lawrence Curry

The musical score for 'A CHILD'S PRAYER' is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature has one flat (B-flat) and the time signature is 2/4. The melody is simple and gentle, with lyrics written below the voice staff. The piano accompaniment consists of chords and simple melodic lines in both hands.

We thank Thee,lov-ing Fa - ther, For sleep and food and play; For
watch-ing through the night - time, And help-ing us by day.

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A CHILD'S "THANK YOU"

Anon.

Edna Flett Baker

The musical score for 'A CHILD'S "THANK YOU"' is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature has two flats (B-flat and E-flat) and the time signature is 4/4. The melody is simple and joyful, with lyrics written below the voice staff. The piano accompaniment consists of chords and simple melodic lines in both hands.

Joyously
Thank you for the world so sweet,Thank you for the food we eat,
Thank you for the birds that sing,Thank you,God, for ev - 'ry - thing.

Copyright, 1923, by Presbyterian Committee of Publication.

Mary Edna Lloyd Edna M. Shaw
A FRIEND AT CHURCH

Thank you, God, this hap-py day for friends at church who sing and play.

Copyright, 1937, by Mary Edna Lloyd.

Lois H. Young Lois H. Young
A LITTLE SONG OF THANKS

Thank you, God! Thank you, God!

For your lov-ing kind-ness to us, Thank you, God!

From "Kindergarten Bible Lessons," November 25, 1951.
 Copyright, The Otterbein Press.

E. McE. S. Elizabeth McE. Shields
A WINTER PRAYER

When snowflakes fall I know the one Who sends them down, I do;

I soft-ly say a pray'r to God, I whis-per "I love you."

Copyright, 1929, by Elizabeth McE. Shields.

FATHER, WE THANK THEE

Rebecca J. Weston

D. Batchellor

1. Fa - ther, we thank Thee for the night, And for the pleas-ant morn-ing light,
2. Help us to do the things we should, To be to oth - ers kind and good;

For rest and food and lov - ing care, And all that makes the day so fair.
In all we do in work or play To grow more lov-ing ev - 'ry day.

From "Tonic-Sol-Fa Music Course," O. Ditson Co.
Transposed from original key by Elizabeth McE. Shields.

FOR LOVELY THINGS TO EAT

Alice M. Pullen

Alice M. Pullen

For love - ly things to eat, For hap - py work and play,
(all good)

For flow - ers, rain, and sun - shine sweet, We thank You, God, to - day

From "Beginners' Work and Worship," Alice M. Pullen.

"GOD IS MY HELPER"

Nancy Byrd Turner

Grace Wilbur Conant

1. "God is my help - er," this I know, What-
2. When I wake ear - ly, this is my song:..

ev - er I do and wher - ev - er I go.
"God is my help - er' the whole day long."

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is on two staves, treble and bass, with a key signature of one flat. The time signature is 4/4. The first system contains the first two lines of the song. The second system contains the next two lines. The piano accompaniment consists of chords and single notes that support the vocal melody.

From "Song and Play for Children," Pilgrim Press.

GOD LOVES ME

Miriam Drury

Miriam Drury

I am hap - py, ver - y hap - py to - day;

The first system of the song features a vocal melody in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#), and the time signature is 3/4. The lyrics are written below the vocal line.

God loves me I know, God loves me I know.

The second system continues the melody and accompaniment. The lyrics are written below the vocal line.

I am hap - py, ver - y hap - py to - day;

The third system repeats the first line of the song. The lyrics are written below the vocal line.

God loves me— I know that He loves me.

The fourth system concludes the song with a final measure. The lyrics are written below the vocal line.

GOD, OUR FATHER, CARES FOR US

M.E.L.

C. A. M.

God, our Fa - ther, cares for us, Thank Him, thank Him,

God, our Fa - ther, cares for us,* Thank Him ev - 'ry day.

*Use "Serve," "Praise," "Love."

From "The Call to Praise," Hall-Mack Company, p.11.

HOME, CLOTHES, AND FOOD

1. Thank you, Fa - ther, for my home, And the hap - py loved ones there.
2. Thank you, Fa - ther, for my clothes, For the shoes and coat I wear.
3. Thank you, Fa - ther, for my food—Food I eat and food I share.

REFRAIN

Thank you, thank you, thank you, God. Thank you for your love and care.

rit.

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PRAISE HIM, PRAISE HIM

Anon.

Anon.

1. Praise Him, praise Him, all ye lit-tle chil-dren; God is Love, God is Love;
2. Love Him, love Him, all ye lit-tle chil-dren; God is Love, God is Love;
3. Thank Him, thank Him, all ye lit-tle chil-dren; God is Love, God is Love;
4. Help Him, help Him, all ye lit-tle chil-dren; God is Love, God is Love;

Praise Him, praise Him, all ye lit-tle chil-dren; God is Love, God is Love.
Love Him, love Him, all ye lit-tle chil-dren; God is Love, God is Love.
Thank Him, thank Him, all ye lit-tle chil-dren; God is Love, God is Love.
Help Him, help Him, all ye lit-tle chil-dren; God is Love, God is Love.

The musical score is written in 2/4 time with a key signature of two flats (Bb and Eb). It features a vocal melody line and a piano accompaniment consisting of a treble and bass staff. The lyrics are provided for four different verses and a final chorus.

From "When the Little Child Wants to Sing," The Westminster Press, p. 6.

SING PRAISES

Lois H. Young
Joyously

Ruth E. Young

Sing prais - es to our God: He is good!

The musical score is written in 4/4 time with a key signature of one sharp (F#). It features a vocal melody line and a piano accompaniment consisting of a treble and bass staff. The lyrics are provided for the song.

Copyright, 1953, The Pilgrim Press.

SING PRAISES, SING PRAISES TO GOD

Alice M. Pullen

Alice M. Pullen

1. Sing prais-es, sing prais-es to God, Joy - ful - ly sing.
2. Sing prais-es, sing prais-es to God, Joy - ful - ly sing.
3. Sing prais-es, sing prais-es to God, Joy - ful - ly sing.

Sing prais-es, sing prais-es to God, Let glad voi - ces ring.
Sing prais-es, sing prais-es to God, And thanks-giv - ing bring.
Sing prais-es, sing prais-es to God, For each love - ly thing.

From "Beginners' Work and Worship," Alice M. Pullen.

SING PRAISES TO GOD

Esther Freivogel

Esther Freivogel

Sing prais - es to God, Sing prais - es to

The first system of musical notation for 'Sing Praises to God' is written in treble and bass staves. The key signature is one sharp (F#) and the time signature is 3/4. The melody is in the treble staff, and the bass staff provides a simple accompaniment.

God, For beau - ti - ful things that we see.

The second system of musical notation continues the melody and accompaniment. It ends with a double bar line.

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THANK YOU, FATHER

Myrtle Williamson

Elizabeth McE. Shields

1. Thank you, Fa - ther, for the sky; For the sun and rain and snow;
2. Thank you for the birds and trees; For the flow'rs that bloom so fair;

The first system of musical notation for 'Thank You, Father' is written in treble and bass staves. The key signature is one flat (Bb) and the time signature is 4/4. The melody is in the treble staff, and the bass staff provides a simple accompaniment.

Thank you for the stars at night; Thank you for the winds that blow.
Thank you for the food we eat; Thank you for your love and care.

The second system of musical notation continues the melody and accompaniment. It includes a *rit.* (ritardando) marking above the treble staff. It ends with a double bar line.

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WE THANK THEE, FATHER, FOR OUR HOMES

Anon.

Miriam Drury

The musical score is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single treble staff for the voice. The key signature is one sharp (F#) and the time signature is 4/4. The melody is simple and hymn-like, with the lyrics written below the voice staff. The piano accompaniment consists of chords and single notes in both hands.

We thank Thee, Fa-ther, for our homes; For friends who help each day; For food we eat and
clothes we wear; For all the gifts Thy chil-dren share; For work and rest and play.

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WHEN I'M VERY HAPPY

Mary Edna Lloyd

Edna M. Shaw

The musical score is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single treble staff for the voice. The key signature is two sharps (F# and C#) and the time signature is 2/4. The tempo marking 'Lightly' is written above the first staff. The melody is simple and hymn-like, with the lyrics written below the voice staff. The piano accompaniment consists of chords and single notes in both hands.

Lightly
When I'm ver - y hap - py This is what I sing,
"Thank you, God, I thank you, Just for ev - 'ry - thing."

Copyright, 1933, Mary Edna Lloyd.

c. Offertory

FATHER, BLESS THE GIFTS WE BRING THEE

Anon.

Charlotte A. Barnard

Musical score for the offertory "FATHER, BLESS THE GIFTS WE BRING THEE". The score is in 4/4 time with a key signature of one sharp (F#). It consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: "Fa - ther, bless the gifts we bring Thee; Give them some-thing good to do; May they help some one to love Thee; Fa-ther, may we love Thee, too."

From "When the Little Child Wants to Sing," The Westminster Press, p. 40.

SINCE MY HEAVENLY FATHER

Louise M. Oglevee

William G. Oglevee

Musical score for the offertory "SINCE MY HEAVENLY FATHER". The score is in 2/4 time with a key signature of one sharp (F#). It consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: "Since my heaven-ly Fa - ther gives me ev - 'ry - thing, Lov - ing - ly and glad - ly now my gift I bring."

Copyright, 1915, by the Pilgrim Press.

2. The Child and Jesus

a. Jesus the Man

GIVING

Mary LeBar

A. Vivienne Blomquist

I'm giv - ing, I'm giv - ing be - cause I love Je - sus; I'm
giv - ing, I'm giv - ing be - cause I love Him.

The musical score for 'GIVING' is written in 3/4 time with a key signature of one flat (Bb). It consists of two staves. The first staff begins with a treble clef and a key signature change from Bb to B. The melody is simple and repetitive, with lyrics 'I'm giv - ing, I'm giv - ing be - cause I love Je - sus; I'm'. The second staff continues the melody with lyrics 'giv - ing, I'm giv - ing be - cause I love Him.' and ends with a double bar line.

From Mary E. LeBar: *Patty Goes to the Nursery Class*, p. 247.

HE CARES FOR ME

Marian Lyle Peden

Marian Lyle Peden

Joyously
Je - sus loves me! Je - sus loves you!
Let's love each oth - er, As He said to do.

The musical score for 'HE CARES FOR ME' is written in 3/4 time with a key signature of one flat (Bb). It consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line begins with the tempo marking 'Joyously' and the lyrics 'Je - sus loves me! Je - sus loves you!'. The piano accompaniment consists of a right hand and a left hand. The second system continues the melody with the lyrics 'Let's love each oth - er, As He said to do.' and ends with a double bar line.

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I LIKE TO THINK OF JESUS

Elizabeth McE. Shields

Mary Peacock

1. I like to think of Je - sus So lov - ing, kind, and true That
 2. I like to think of Je - sus With chil - dren at his knee; And
 3. I like to think of Je - sus So lov - ing, kind, and true That

when he walked a - mong his friends, His friends were lov - ing, too.
 hear his gen - tle words a - gain, "Let chil - dren come to me."
 some-how when I think of him, It makes me lov - ing, too.

Words copyright, 1935, by the Presbyterian Board of Christian Education.
 Copyright, 1954, by W.L. Jenkins.

JESUS AND THE CHILDREN

Calvin W. Laufer

Calvin W. Laufer

1. Chil - dren came one sum - mer's day To a Friend, to a Friend;
 2. Ten - der - ly He drew them close To His knee, to His knee.
 3. Je - sus was the lov - ing Friend, It was He, it was He.

rit.

He, up - on each lov - ing head, Laid His hand, laid His hand.
 And He said so all could hear, "Come to Me, come to Me."
 Still He says, as long a - go, "Come to Me, come to Me."

Copyright, 1935, by Calvin W. Laufer.

JESUS IS THE CHILDREN'S FRIEND

Marian Lyle Peden

Marian Lyle Peden

Je - sus is the chil - dren's Friend! Je - sus is the chil - dren's Friend!

He has said so lov - ing - ly, "Let the chil - dren come to Me."

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JESUS GREW

Orpha McCallum

1. Je - sus grew and grew and grew, Just as all the chil - dren do.
2. Je - sus wants us all to be Kind to ev - 'ry - one we see

He's the friend that chil - dren know, And like him we want to grow.
Shar - ing in our work and play Grow - ing strong - er ev - 'ry day.

From Eva B. McCallum: Learning in the Nursery Class, p. 248.

JESUS LOVES ME, THIS I KNOW

Anna B. Warner

William Batchelder Bradbury

Je - sus loves me! this I know, For the Bi - ble tells me so;

Lit - tle ones to Him be - long, They are weak, but He is strong.

Yes, Je - sus loves me! Yes, Je - sus loves me!

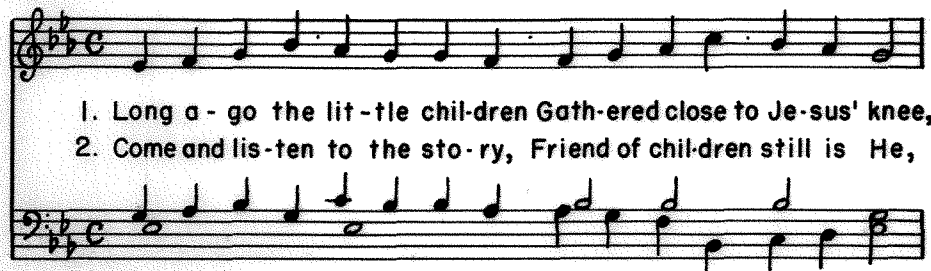
Yes, Je - sus loves me! The Bi - ble tells me so. A - men.

From Lee Hastings Bristol and Harold William Friedell: Hymns for Children and Grownups, no. 63.

THE CHILDREN'S FRIEND

Jessie Eleanor Moore

Helen Howarth Lemmel



1. Long a - go the lit - tle chil - dren Gath - ered close to Je - sus' knee,
2. Come and lis - ten to the sto - ry, Friend of chil - dren still is He,



For His kind - ly smile said gen - tly, "I love them and they love Me."
Lis - ten then and whis - per soft - ly, "I love Him and He loves Me."

Copyright, 1920, by Jessie Eleanor Moore.

b. Christmas

AWAY IN A MANGER

Ascribed to Martin Luther

Ascribed to Carl Mueller

A - way in a man-ger, No crib for His bed,

The first system of musical notation for the song 'Away in a Manger'. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics 'A - way in a man-ger, No crib for His bed,' are written below the vocal line.

The lit - tle Lord Je - sus Laid down His sweet head,

The second system of musical notation. The vocal line continues with the lyrics 'The lit - tle Lord Je - sus Laid down His sweet head,'. The piano accompaniment provides harmonic support.

The stars in the sky Looked down where He lay,

The third system of musical notation. The vocal line continues with the lyrics 'The stars in the sky Looked down where He lay,'. The piano accompaniment continues with chords and single notes.

The lit - tle Lord Je - sus, A - sleep on the hay.

The fourth and final system of musical notation on this page. The vocal line concludes with the lyrics 'The lit - tle Lord Je - sus, A - sleep on the hay.' The piano accompaniment ends with a final chord.

From "When the Little Child Wants to Sing," The Westminster Press, p. 25.

c. Jesus the Boy

Wilhelmina D'Arcy Stephens

W. Lawrence Curry

Brightly

When Je - sus was a lit - tle boy He liked to run and

The first system of the musical score for 'Jesus the Boy'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 4/4. The lyrics 'When Je - sus was a lit - tle boy He liked to run and' are written below the vocal line.

play; He went to school and helped at home, A

The second system of the musical score. The lyrics 'play; He went to school and helped at home, A' are written below the vocal line.

hap - py boy all day. I want to grow as

The third system of the musical score. The lyrics 'hap - py boy all day. I want to grow as' are written below the vocal line.

Je - sus did As near - ly as I may.

The fourth system of the musical score, which concludes the piece. The lyrics 'Je - sus did As near - ly as I may.' are written below the vocal line.

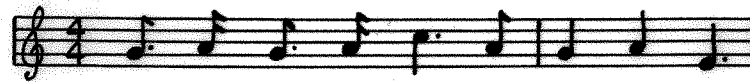
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d. Easter

EASTER DAY

A.Vivienne Blomquist

A.Vivienne Blomquist



"Je - sus is a - live!" the an - gels say;



Be glad, be glad, this Eas - ter Day.

From Mary E. LeBar: Patty Goes to the Nursery Class, p.247.

EASTER DAY

M.L.C.

M.L.C.

Sing joyfully, not too slowly



1. Flow'rs are bloom-ing, Flow'rs are bloom-ing,
2. Bells are ring-ing, Bells are ring-ing,
3. "We love Je - sus, We love Je - sus,"



Eas - ter Day is here.
Hear the Eas - ter bells.
Hap - py chil - dren sing.



Flow'rs are bloom-ing, Flow'rs are bloom-ing,
Bells are ring-ing, Bells are ring-ing,
"We love Je - sus, We love Je - sus,"



Eas - ter Day is here.
Hear the Eas - ter bells.
Hap - py chil - dren sing.

From Margaret L. Crain: Nursery Songs and Rhythms, no. II.

3. Original Songs

I LOVE JESUS

Ruth L. Folta

Ruth L. Folta

I love Je - sus, He loves me. He's the best of friends to me.

The first system of musical notation for 'I LOVE JESUS' is in 4/4 time with a key signature of one flat (Bb). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: 'I love Je - sus, He loves me. He's the best of friends to me.'

I love Him for He loves me. And He loves you, too.

The second system of musical notation for 'I LOVE JESUS' continues the melody and bass line. The lyrics are: 'I love Him for He loves me. And He loves you, too.'

CHRISTMAS DAY

Ruth L. Folta

Ruth L. Folta

Thank you, God, for Je - sus On this Christ-mas Day.

The first system of musical notation for 'CHRISTMAS DAY' is in 4/4 time with a key signature of one sharp (F#). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: 'Thank you, God, for Je - sus On this Christ-mas Day.'

May I al - ways love Him And love you al ways.

The second system of musical notation for 'CHRISTMAS DAY' continues the melody and bass line. The lyrics are: 'May I al - ways love Him And love you al ways.'

JESUS LIVES

Ruth L. Folta

Ruth L. Folta

He is liv - ing; He is liv - ing; Je - sus lives to - day!

The first system of music is in 2/4 time with a key signature of one flat (Bb). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The melody consists of eighth and quarter notes, while the bass line features chords and a single note.

He is liv - ing; He is liv - ing; Hap - py Eas - ter Day!

The second system of music continues the melody and bass line from the first system. It maintains the same 2/4 time signature and key signature. The melody concludes with a quarter note, and the bass line ends with a chord.

D. Summary

This chapter has attempted to meet the musical need of the young child in a practical way. A compilation of pre-school songs containing theological ideas has been offered. The songs were evaluated according to the criteria presented in the second chapter. In the opinion of the writer, each song selected has a worthy place in the musical and Christian education of the pre-school child.

SUMMARY AND CONCLUSION.

SUMMARY AND CONCLUSION

Christian educators have realized for some time that music holds a vital and unique place in the Christian nurture of a child. However, many educators of the pre-school child have used this fine art carelessly in teaching Christian truths. They have taught the child songs which contain theological ideas beyond their comprehension and which are musically unworthy of the Lord.

In this study, the writer has sought to meet the problem of how to select apt songs for the pre-school child in both a theoretical and a practical way.

First, a study was made of the pre-school child in regard to his limitations and assets in the realms of understanding and experience. This knowledge revealed that only limited theological ideas of God and Jesus can be grasped by the child. The prominent concepts of God that the pre-school child can understand are the following: God the good, wise, loving, and personal Creator-Planner; God who sent the Baby Jesus; and God who is righteous and yet forgiving. Ideas about the historical Jesus can be comprehended by the pre-school child. He cannot comprehend ideas concerning the theological Christ.

Then, tools were formulated by which a song can be evaluated. Both the words and the music can be measured with these tools or criteria. Songs in the Christian education of the young child must be worthy of their high calling.

In the last chapter, a compilation of suitable and worthy

pre-school songs containing theological ideas was offered. The words and music of each song were evaluated according to the standards established. Four traditionally used children's songs were analyzed and deemed unfit for the young child. The writer hopes, that in making this compilation available to Christian educators, the musical ministry to pre-school children will become richer and more meaningful.

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APPENDICES

APPENDIX A

GUIDING PRINCIPLES IN USING SONGS

Shields stresses the importance of knowing guiding principles in using songs with children. To quote her:

Sometimes it seems that the method of using a song is almost as important as the song itself, for the experience of which is a part may be enriched or rendered valueless according to whether or not the leader is able to use the music as a stimulus to thinking or acting or feeling.¹

The guiding principles, as presented by Shields, are the following:²

1. Use a song in a natural setting
2. Present an entire unit of thought
3. Use variety in method
4. Do not use too many new songs
5. Motivate repetition skillfully
6. Introduce songs without instrumental accompaniment
7. Encourage joyous but not loud singing

.

1. Shields: Music in the Religious Growth of Children, p. 40.
2. Cf. Ibid., pp. 40-46.

APPENDIX B

ACKNOWLEDGEMENT

The writer would like to express sincere appreciation to Mary Arnold who, by transcribing by hand the songs appearing in this thesis, made possible the compilation in the third chapter.