

1927

# Music in the church school (Outline of a course for teachers)

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SCHOOL OF EDUCATION

Thesis  
MUSIC IN THE CHURCH SCHOOL  
(Outline of a Course for Teachers)

Submitted by  
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(B.R.E. Boston University, 1922)

In partial fulfilment of requirements for  
the degree of Master of Education

1927

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✓

At the bottom of art  
is this essential condition -  
teaching. The aim is neither  
gain nor glory; the lone aim  
of art is to teach, to elevate  
gradually the spirit of human-  
ity; in a word, to serve in  
the highest sense.

Vincent D'Indy

ORDER  
of  
Outline for Course  
MUSIC IN THE CHURCH SCHOOL

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(NOTE: Accompanying each subject are lists of required readings, music illustrations for class use and designated assignments for students' further development of themes discussed in the course.)

This course is prepared for college students and is designed to cover two hours a week throughout the academic year. It requires four hours of study weekly, outside the classroom periods.

## INTRODUCTION

From the earliest centuries of organized Christianity the church has cultivated the art of music in order to make vocal her aspirations and to beautify her liturgy. Choirs have been maintained to promote the ministry of song which has been rendered by the voices of the congregation as well as by those of the skilled musicians. A vast number of hymns and religious songs have been created through the ages to serve the altering moods of worship until the heritage of sacred music is great and very precious.

How may the youth of this year of our Lord, nineteen hundred and twenty seven, enter into the realization of the priceless quality of this churchly inheritance and appropriate it in larger living and more joyous expression in worship?

The church, because of her unique history and function, has a peculiar obligation to the children of each generation, an obligation now being keenly felt in relation to religious education in this as in other vital matters. The name Church School has been in large measure substituted for Sunday School in order to indicate two phases in the change of attitude which is growing more and more prevalent: (1) the church itself is assuming more serious and definite responsibility with regard to the education of children and young people in religion and (2) so large is the task that one day a week is insufficient to discharge it; hence, all activities of the entire week essential to the Christian nurture of its members are included in its scope and plan.

Since church services are arranged and conducted mainly for adults and the home is entirely lacking or inadequate in the cultivation of the child's religious training it is becoming increasingly evident that the church school is the place where real experience in worship must be fostered if our children are to grow up into truly Christian men and women.

Such experience of worship is developed through practice, and the emotions which accompany it are stimulated and expressed, among other ways, by hearing and singing the finest types of sacred music. This music and its associated words can not be left to chance choice but those modes of music and poetry which release feelings of awe, wonder, reverence, love and adoration must be sought, learned and sung if the sure results of religious values are to be experienced.

This requires study, understanding of the worshippers, personal habits of devotion, musical skill and ability to guide the seekers into the inner shrine of sincere worship.

Many eager yet untutored souls are now entrusted with the guidance of the throngs in our church schools. We must see to it that those who have musical training, spiritual desire, and capacity to learn shall be taught the high art of teaching music that shall serve the ends of religious education.

To this end this course for teachers is sketched in simple lines. The plan is obvious: to investigate the permanent values which contact with great music offers and to set these as beacons ever

shining before us. The home provides the first opportunity for the child to be introduced to music's charm and miracle never ceasing. Happy are those parents who make wise use of their privilege here in maintaining poise, stimulating wholesome enjoyment through the comradeship of music! The child breathing such an atmosphere goes to school later with his musical education well begun.

The public school has expended three quarters of a century in experimental methods of music teaching and has much to teach the church school as a result. Not duplication or imitation will meet the exigencies of the situation, as the latter tries to find the best ways of working, but intelligent cooperation can accomplish very much for both. Every teacher of music in the church school should visit the public school music classes attended by his pupils to acquaint himself with the music and methods there used. Some of the same materials may be used to advantage in both schools - patriotic and religious hymns, selections of pure music and other instrumental numbers. The technical training the public school gives should be fully utilized in the demands of church school singing, e.g., unison, two, three or four part singing, whichever kind the voices are accustomed to reading, should prevail in the church school as well as in the public school. The public school music teacher should also visit the church school to witness what is going on there in music and should be invited to concert or festival programs where the church school is striving toward definite religious ideals. The best standards and methods available should

be shared by the two schools however different the specific materials in use may be. The teaching of religious music, it need hardly be urged, requires as much pedagogical skill and demands as high artistic ability as does the teaching of secular music.

The survey of church school music is made not for the purpose of getting an exact picture of the present status - no such picture is to be had were it desired - but rather to detect possibilities inherent in the situation and to uncover some resources at hand.

The main energy of the course is directed toward study of imperishable styles of church song, mainly hymn forms, though larger compositions are freely drawn upon for instrumental numbers and vocal selections for appreciative hearing and occasional rendering. This study involves frequent hearing, singing and playing of typical music, investigation of its history, working out ways of teaching it so as to enhance its worth and beauty, attempt at outlining a simple syllabus psychologically fitted to a particular age group and practice in arranging a program which gives eloquent expression to the pupils through the music which has been thoroughly learned.

"The process of religious education is that of inspiring, instructing and training human persons in the ideals, motives, habits and efficiencies of religious living. It develops the efficiencies of lives. It uses teaching as a means, the Bible as a means, the "faith" as a means, and the school as an agency, but the purpose and product is the religious person and the religious society." \*

\*Cope, Henry F.: The School in the Modern Church, Doran, 1919, p. 102

This process cannot be accomplished without ample provision for impression and expression through means of the world's best religious music. To the furtherance of that achievement teachers who are trained for the task must devote themselves. The sore need for such leadership is the excuse for the suggestions herein made. Much money, time and intelligent effort must be expended on this challenging adventure that the church may take her rightful place in securing for her children in the church school worthy instruction and noble use of sacred music.

OUTLINE OF A COURSE FOR TEACHERS

MUSIC IN THE CHURCH SCHOOL

Section A. Music Values Appropriated in Home and Public School

I. EDUCATIVE VALUES IN MUSIC

I conceive art to be not an applied science, or a branch of industrial training, or yet an extreme refinement of culture study, but simply an indispensable means toward the achievement of that which is the end and object of education - namely, the building of character.

Ralph Adams Cram

1. Aesthetic Enjoyment - "Magic Casements"\*
2. Association with Works of Great Musicians - Moral influence of remembrance\*\*
3. Cultivation of Good Taste - Preparation for re-creating leisure
4. Disenthralment - "Mediation between the spiritual life and the sensual life" \*\*\*

Readings on Authoritative Estimates of Worth of Music Experience

- Dickinson, Edward: Music and the Higher Education  
Scribner, 1911
- Dickinson, Edward: The Spirit of Music  
(How to find it and how to share it)  
Scribner, 1925
- Hunt, H. Ernest: Spirit and Music  
Dutton, 1922
- Maitland, J.A.Fuller: The Spell of Music  
(An attempt to analyze the enjoyment of music)  
Macmillan, 1926

\* "Magic casements, opening on the foam  
Of perilous seas, in faery lands forlorn." Ode to a Nightingale: John Keats  
See "Magic Casements", Ruth Perkins; Woman's Press, 1927

\*\*See "The Centurion," John Erskine; The Century Magazine, February, 1927

\*\*\*Beethoven

- Mason, Daniel Gregory: Ears to Hear  
 (A guide for music lovers)  
 American Library Association,  
 Reading with a Purpose, No. 7, Chicago, 1925
- Spalding, Walter R.: Music an Art and a Language  
 Arthur P. Schmidt, 1920
- Surette, Thomas W.: Music and Life  
 (A study of the relations between ourselves  
 and music)  
 Houghton Mifflin, 1917
- Wood, Thomas: Music and Boyhood  
 (Oxford Musical Essays)  
 Oxford University Press, 1925

Music Illustrating Educative Values Cited Above

- (1) Aesthetic enjoyment  
 Scott, Cyril: Evening Idyll (G. Ricordi)  
 Picturesque tone poem for the piano
- (2) Association with work of great musician  
 Bach, J.S.: Around Thy Tomb From "The Passion of Our Lord  
 According to St. Matthew" (Oliver Ditson)  
 Double chorus - play on piano after giving some  
 such explanation as follows and reading the  
 words appended:

Women at the tomb of Jesus pour forth their affection thus:

Around thy tomb here sit we weeping,  
 Hearts turn to thee, O Saviour blest:  
 Rest thee softly, softly rest.  
 Long, ye weary limbs, lie sleeping.  
 This cold stone above thy head  
 Shall to many a careworn conscience  
 Be a sweet refreshing pillow:  
 Here the soul find peaceful bed.  
 Closed in bliss divine  
 Slumber now the weary eyes.

(Translated and adapted by John S. Dwight)

The music interprets the lines with pathos and exquisite tenderness. After a century of silence this music awoke to speech through Mendelssohn's efforts. Schumann believed that music owes as much to Bach as any world religion owes to its founder. The life of great music, as well as our own spiritual life, is perpetuated by appreciative remembrance.

- (3) Cultivating good taste by learning themes of classic examples of pure music

Franck, Cesar: First Theme of Second Movement,  
Symphony in D minor  
(Play 2 pp. Piano arrangement, Boston  
University Edition, Charles Homeyer)

Pure music - that which is not associated with words or program - should be recognized by theme quotations, even as classic literature is known by characteristic excerpts. Our leisure is recreating in the measure that we are able to accumulate resources of profit and enjoyment. Music is at once one of the most accessible and delightful of these resources.

- (4) Disenthralment from the sordid; elevation of thought

Mendelssohn, Felix: If With All Your Hearts Ye Truly  
Seek Him  
Tenor solo from the Oratorio  
"Elijah" (Sung by Evan Williams,  
Victor Record, 74083)

The text drawn from Biblical literature is dignified by music which adds weight and emotional appeal to the stirring sentiments expressed, leading the listeners into an uplifted mood.

If with all your hearts ye truly seek me,  
ye shall ever surely find me.

Thus saith your God. (Deut.4:29)

O that I knew where I might find him,

that I might even come before his presence.

(Job 23:5)

**Assignments:**

- a) Give a brief, clear, honest account of what music has contributed to your education
- b) Copy and memorize five to ten of the most satisfactory statements of the essential values in music which you have found

## II. MUSIC IN THE HOME OF THE PRE-SCHOOL CHILD

Oh, life is set to a starry tune  
That ripples round us, night and noon,  
And echoes on, through earth and air,  
Till we catch its cadence everywhere.

It sings in brooks that seaward wend,  
In happy talk of friend with friend;  
And youthful voices join the throng  
That brighten this fair earth with song.

Juvenile Music\*

### 1. Mother's Share - create atmosphere where music can thrive

sing, play, use phonograph, making music  
that soothes, provokes fun, stirs rhythmic  
impulse, furnishes food for imagination

### 2. Father's Share - cooperation with mother's efforts

devotion of time and attention to child's  
musical culture

contribution to song and play

provide equipment for musical development

### 3. Child's Share - play simple instrument, made by him, if possible: (drum, sand blocks, clappers) or these: bell, bird whistle, triangle; keeping time to music heard; inventing rhythms

rhythmic exercises, marching, skipping,  
dancing, involving free or directed re-  
sponses which music suggests

singing nursery rhymes; imitative and  
dramatic songs; morning and evening  
prayers; grace at table

listening, learning how to hear and to  
express appreciation of music produced  
for his enjoyment

4. Group Experience - listening to radio, phonograph or personal numbers possessing common interest, accompanied by explanatory and appreciative comment (e.g., pieces having descriptive or story element)

singing favorite family songs and hymns

playing together piano and other instruments

occasional family concerts shared in and contributed to by neighbors and friends, (e.g., Sunday evening sing, birthday and holiday events)

5. Congenial Kinds of Music - sung, played, furnished by mechanical means: piano-player, radio, phonograph

a) Associated with words that cultivate the art of living together beautifully

- (1) Lullabies - for comforting and sleepy time
- (2) Nursery songs - story, legend, nonsense - for diversion
- (3) Dances or other recreative forms - singing games, rhythmic movements, dramatic plays
- (4) Hymns - ethical, nature, prayer, praise, table grace and other content giving expression to religious emotions

b) Extension of interest and sympathy

- (1) Poetic tone pictures - awakening imagination
- (2) Folk songs and dances - native and foreign, showing characteristic tendencies - charm of movement
- (3) Solos - played on various instruments - for distinguishing quality of tone, contrasting effects, joy of following melodic curve \*
- (4) Ensemble numbers - small and large band and orchestral combinations - for cooperation, balance and harmonic color

\*(See La Prade, Ernest: Alice in Orchestralia, Doubleday, Page, 1925, for description of appearance and voice of each instrument)

## Readings Offering Guidance in Home Music Education

- Faulkner, Anne S.: Music in the Home  
 (An aid to parents and teachers in the cause  
 of better listening)  
 McKinley Music Co., Chicago, 1917
- Thomas, Edith L.: Music in the Home  
 (Monograph for parents untutored in music)  
 Abingdon Press, 1920
- Victor Talking Machine Co.: Music Appreciation for Little  
 Children  
 (Importance of knowledge and love of music  
 gained in early life; fitting music, inter-  
 pretation and use)  
 Educational Department, Victor Talking  
 Machine Co., 1920

## Books of Songs for Youngest Children - one representative song cited from each

- Baker, Clara B.: Songs for the Little Child  
 Abingdon Press, 1921  
 "When My Father Goes Away"
- Cumpson, Helen: Step a Song  
 Simcoe Publishing Co., Buffalo, 1924  
 "The Kings"
- Davis, Katherine W.: Cradle Songs of Many Nations  
 Clayton F. Summy, 1898  
 "Swedish Cradle Song"
- Gaynor, Jessie L.: Songs of the Child World, Bk.I  
 John Church, 1897  
 "The Tree Song"
- Gaynor, Jessie L.: Songs of the Child World, Bk.II  
 John Church, 1904  
 "Water Lily"
- Hofer, Mari R.: Children's Singing Games  
 A. Flanagan, Chicago, 1901  
 "The Musician"
- Moffat, Alfred: Our Old Nursery Rhymes  
 G. Schirmer, 1911  
 "Mary Had a Little Lamb"
- Poulsson, Emily: Father and Baby Plays  
 Century, 1907  
 "Making Calls"
- Poulsson, Emily: Holiday Songs  
 Milton Bradley, 1901  
 "Thanksgiving Day"
- Thomas, Edith L.: A First Book of Hymns and Worship  
 Abingdon Press, 1922  
 "Thank You Father"

## Instrumental Music Written for Children

- Bloch, Ernest: *Enfantines*  
 Carl Fischer  
 No. 3 "With Mother"  
 No. 5 "Joyous March"  
 No. 8 "Rainy Day"
- Chaminade, Cecile: *Children's Album (Series I and II)*  
 John Church  
 "Aubade"  
 "Orientale"  
 "March Russe"
- Schumann, Robert: *Scenes from Childhood and Children's Album*  
 G. Schirmer  
 "A Curious Story"  
 "The Poet Speaks"
- Thorn Edgar (E.A. Macdowell): *Forgotten Fairy Tales*  
 Arthur P. Schmidt  
 "Beauty in a Rose Garden"  
 "Of a Tailor and a Bear"

## Other Illustrations of Essential Kinds of Music

## a) Associated with desirable words

- (1) Lullaby - "The Slumber Boat": Jessie L. Gaynor
- (2) Nursery Song - "The Three Little Kittens"  
 Our Old Nursery Rhymes: Alfred Moffat
- (3) Dance or Singing Game - "Did You Ever See a Lassie"  
 Victor Record 17568
- (4) Hymn - "Now the Day is Over"  
 A First Book of Hymns and Worship:  
 Edith L. Thomas

## b) Extension of Experience

- (1) Tone picture - "To the Rising Sun:" Trygve Torjussen  
 Arthur P. Schmidt
- (2) Folk song - "Song of the Volga Boatman"  
 No. 2: Twice 55 Community Songs; The Green  
 Book: C. C. Birchard
- (3) Violin solo - "Rondino," played by Fritz Kreisler  
 Beethoven-Kreisler; Victor Record 64600
- (4) Orchestral number - "March of the Toys" from  
 Babes in Toyland: Victor Herbert  
 Victor Record 55054

Assignment: select a list of music for use in the home with the little child. Give names of title, composer, source, publisher. Classify under general headings. Make critical comment on each selection, indicating why it is recommended.

### III. PUBLIC SCHOOL MUSIC AND ITS INFLUENCE

It is hard to discover a better method of education than that which experience of so many ages has evolved; and this may be summed up as consisting of gymnastics for the body and music for the soul.

Edgar Allan Poe

#### 1. Beginning and Gradual Development

- a) Introduction of music teaching into curriculum by Lowell Mason in Boston, 1838
- b) Spread over entire country; building up of system; working out methods; training teachers and supervisors; preparing courses

#### 2. Main Objectives

- a) Familiarity with best music through listening, singing, playing
- b) Appreciation stimulated through study of theory, technique, history, interpretation
- c) Skill in performance, vocal and instrumental, as well as in "learning to listen and listening to learn" \*

#### 3. Achievements

- a) Creative effort - making instruments, writing melodies, rhythmic and dramatic interpretation
- b) Intelligent and beautiful singing
- c) Playing instruments in bands and orchestras
- d) Functioning of school music in civic and community affairs
- e) Opportunity to hear worthy music, which pupils are incapable of producing, furnished by phonograph, player-piano, radio, aided by explanation
- f) Concerts and recitals planned for the benefit of schools and rendered by fine orchestras and solo artists
- g) Crediting music study toward college entrance
- h) Encouragement of the gifted pupils to intensive study

#### 4. Relation and Contribution to Church School Music

- a) Technical training that is fundamental
- b) Pioneer work in method
- c) Some common materials and opportunity for cooperation

\* Fryberger, Agnes M.: Listening Lessons in Music, Silver Burdett, 1925

## Readings on Progressive Movements in Public School Music

- Coleman, Mrs. Satis N.: Creative Music, Putnam, 1922  
Commonwealth of Pennsylvania Department of Public Instruction  
Course of Study in Music (Elementary and High School), Harris-  
burgh, Pa., 1923
- Cundiff, Hannah M. and Peter W. Dykema: School Music Handbook  
(Especially adapted to the needs of grade teacher)  
C.C.Birchard, 1923
- Earhart, Will: Recent Advances in Instruction in Music  
U.S.Bureau of Education Bulletin, No. 20, 1923
- Faulkner, Anne S.: What We Hear in Music  
Victor Talking Machine Co., 1921
- Fryberger, Agnes M.: Listening Lessons in Music  
Silver Burdett, 1925
- Giddings, T.P. et al: Music Appreciation in the Schoolroom  
Ginn, 1926
- Giddings, T.P.: High School Music Teaching  
Minneapolis, 1922
- The Progressive Education Association, Washington, D.C.: Creative  
Expression Through Music, Progressive Education (Quarterly) vol.4,  
No.1, January-March, 1927
- Victor Talking Machine Co.: Music Appreciation with the Victrola  
for Children  
Victor Talking Machine Co., 1923

Illustrations from Public School Song and Appreciation Books and Contri-  
butions to Church School Music Books

- a) Early public school song book  
Boston School Song Book: Lowell Mason  
(Published under the sanction of the Boston Academy of Music)  
J.H.Wilkins and R.B.Carter, 1841  
"Come May Thou Lovely Lingerer"
- b) Recent public school song books  
The Progressive Music Series Teacher's Manual, vol.I  
Silver Burdett, 1919  
For little children - "The Little Seeds" (Folk song)  
"Frosting" (Composed for this series by  
W. Otto Miessner)  
"Farnyard Song" (Classic-Edward Grieg)
- Music Education Series: Three-part Music  
Ginn, 1925  
For older children - "Chartless" (Composed for this series  
by Helen S. Leavitt)
- Hollis Dann: Junior Songs  
American Book Co., 1918  
For junior high school students - "Music of the South" (Classic -  
Dvorak)
- The Laurel Song Book: C.C.Birchard Co., 1921  
For high school students - "O Captain My Captain"  
(American Composer-Edgar Stillman Kelley)

## c) Lessons in appreciation

Music Appreciation in the Schoolroom: T.P. Giddings et al  
Ginn, 1926

For junior high school students - Lesson Plan, (pp.488-494)  
"Andante" from Sixth Symphony, Tschaikowsky;  
(Instrumental classic)

## d) Compiled for church schools by public school musicians

The Children's Hymnal

Eleanor Smith et al

American Book Co., 1918

"O Come Ye Happy Children" (Old French Christmas carol)

The Concord Hymnal

Katharine Huntington and Elizabeth Robinson

(Concord Series), E.C.Schirmer, 1922

"A Little Ship Was on the Sea" (Folk song)

## Assignments:

- a) Write a short sketch of your music education in public school and the contribution it made to your experience of music in church school. Suggest how each might have been made more worthwhile to you.
- b) Write up quite fully some phase of progressive music teaching in public school which you deem most significant. How can church schools profit by this method?

## Section B. Music Values Appropriated in Church School

## IV. SURVEY OF CHURCH SCHOOL MUSIC

The thoughtless and flippant attitude taken toward music by many people is amazing. In the home it is an amusement; but they never dream that it may purify the life of the family and vitally affect the characters of the children. In the church it is a pleasure, a means of drawing crowds and of furnishing variety; but that the songs are helping to determine men's ethical ideals and spiritual power never occurs to these people. As to what is sung, and why it is sung, and the results attained, they apparently have no care.

Henry Hallam Tweedy \*

## 1. Present Status

- a) Purpose and plan
- b) Equipment
- c) Leadership
- d) Resources - financial
- e) Resources - educational

## 2. Evident Needs

- a) Trained musicians with religious education viewpoint
- b) Consideration of different age group requirements
- c) Tentative courses arranged
- d) Skilled, systematic instruction
- e) Hearing of choicest religious music
- f) Ample opportunity for musical expression

## Readings Revealing Importance and Need of Better Church School Music

Hartshorne, Hugh: 1) Book of Worship for the Church School  
2) Manual of Training in Worship  
Scribner, 1915

Worship in the Sunday School  
Teachers College, Columbia University, 1913

Walker, John M. et al: Better Music in Our Churches  
(Chapter on Sunday School Music)  
Methodist Book Concern, 1923

Weigle, Luther A. and Henry H. Tweedy: Training the Devotional Life  
(Lesson IV. Worship in Music and Song)  
Pilgrim Press, 1920

\* Training the Devotional Life: Weigle, Luther A. and Henry Hallam Tweedy  
Pilgrim Press, 1920

## Illustrations of a Variety of Religious Educational Resources

## A. Vocal (Songs and Hymns)

Baldwin, Josephine L.: Services and Songs for the Junior  
Department of the Church School  
Abingdon Press, 1925  
Informal song form - "For Peace  
and for Plenty", Fanny Snow Knowlton

Danielson, Frances W. and Grace W. Conant: Song and Play  
for Children  
Pilgrim Press, 1925  
Near Folk song of narrative content  
"God's Children", Grace W. Conant  
"The First Children's Day," Grace W. Conant

Smith, H. Augustine: Hymnal for American Youth  
Century, 1919  
(1) Response from song literature - "Hosanna,"  
Jules Granier  
(2) Oratorio solo - "Come Unto Me," from  
Messiah, G.F. Handel  
(3) Symphony excerpt - "Hymn to Joy" from  
Ninth Symphony, L. van Beethoven  
(4) Folk song - "Old Netherlands Tune" (No. 31)

Thomas, Edith L.: A First Book of Hymns and Worship  
Abingdon Press, 1922  
(1) Churchly Heritage - Chorale "Swabia"  
(2) Representative contemporary - "The  
Little Prayer of I," John Alden Car-  
penter  
(3) New - "Blow Upon My Garden," William  
McAllaster

## .(Anthems)

Barnes, Edward S.: The Junior Choir Book  
G. Schirmer, 1919  
Simple setting for Biblical prayer - "Lead Me Lord,"  
Samuel S. Wesley  
Davison, Archibald P.: Concord Anthem Book (Concord Series)  
E.C. Schirmer, 1925  
Polyphonic unaccompanied - "O Bone Jesu," Palestrina  
Dickinson, Helen A. and Clarence Dickinson: Antiphons  
(Choral responses or short anthems arranged with  
scripture readings)  
H. W. Gray, 1920  
Psalm 103 and "Bless the Lord O My Soul," Ippolitof-  
Ivanof  
Harper, Earl E.: Junior-Intermediate Anthem Book  
Oliver Ditson, 1924  
"Gloria in Excelsis Deo" - Old Christmas carol

### B. Instrumental

Sacred Music the Whole World Loves

D. Appleton and Co., 1916

- (1) Pure music - "Prelude in C minor," Frederick Chopin
- (2) Vocal solo used instrumentally - "Eye Hath Not Seen"  
from The Holy City, Alfred H. Gaul

Sacred Piano Album (Home Circle Music Series)

Carl Fischer, 1917

Music Drama - "Prayer" from Rienzi, Richard Wagner

### Assignments:

- a) Describe the status of the best church school music situation with which you are acquainted
- b) Outline improvements which you would recommend as vitally important

## V. PROPOSED METHODS IN CHURCH SCHOOL MUSIC

Music is a house not made with hands  
 Built by Love's Father, wherein a little space  
 The soul may swell: a royal palace  
 Fit to meet the majesty of its demands;  
 The place where man's two lives unite,  
 The place to hold communion with the infinite.  
 Robert Haven Schauffler \*

### 1. Study of Subject Matter - vocal music

#### a) Classified according to historic sources

(1) Chant - plain song  
 Anglican

(2) Hymn tune - Plain song  
 Carol  
 Chorale  
 Psalm Tune  
 Anglican  
 American

(3) Anthem and Religious Art song - for regular service

(4) Festival composition - Cantata  
 Oratorio

### 2. Study of Pupils - individual and group interests, needs, capacities

a) Selection of materials governed by - Musical Value  
 Poetic Worth  
 Voice Ability  
 Psychological Demands  
 Religious Culture

### 3. Study of Arrangement of Types Best Suited to Serve Defined Aims

a) Deciding on definite ends sought

b) Making ordered plan - following e.g. thematic scheme  
 correlation with other  
 lessons  
 church year calendar  
 historic sequence

c) Sample choice for experimentation under each section

\* From "Music" in Richards, Mrs. Waldo: High Tide (Songs of joy and vision from the present-day poets of American and Great Britain) Houghton Mifflin, 1916

4. Appealing Ways of Presenting Hymns to Be Learned and Sung
- a) Through interest in composer and his work
  - b) By way of poetry and poet
  - c) Story association
  - d) Correlation with art
  - e) Imaginative interpretation
  - f) Dramatization

Perusal of Sources, Criticism, Appreciation and Method Books

a) Hymnals

English Hymnal: Oxford University Press, 1906  
 Hymns Ancient and Modern: Wm. Clowes and Son, London, 1904  
 Hymns for the Living Age: Century, 1923  
 Methodist Hymnal: Methodist Book Concern, 1905  
 New Hymnal (P.E.): H.W.Cray, 1916  
 Pilgrim Hymnal (Congregational) : Pilgrim Press, 1912

b) Cantatas and oratorios

Birchard, C.C. (Co.): Choruses from the Oratorios  
 Church, John (Co.): Oratorio Songs from Standard Oratorios  
 (4 bks., S.,A.,T.,B.), 1900  
 Patterson, Anne W.: The Story of Oratorio  
 Walter Scott Publishing Co., 1902  
 Schirmer, G.: Anthology of Sacred Song (4 bks. S.A.T.B.) 1902  
 Upton, George P.: Standard Cantatas, A.C.McClurg, 1891  
 Upton, George P.: Standard Oratorios, A.C.McClurg, 1891

c) Carols

Gray, H. W.: Community Christmas Carols (The First Community Tree  
 of Light, Madison Square Garden, N. Y., 1912)

Phillips, William J.: Carols; Their Origin, Music and Connection  
 with Mystery Plays  
 George Routledge and Sons, London, 1921

Woodward, George R.: The Cowley Carol Books (Series I and II)  
 (For Christmas, Easter and Ascensiontide)  
 E.C.Schirmer (or Mowbray, 1918)

d) Appreciation, interpretation and method

Bonsall, Elizabeth H.: Famous Hymns with Stories and Pictures  
 Union Press, 1923

Colson, Elizabeth: Hymn Stories, Pilgrim Press, 1926

Dickinson, Edward: Music in the History of the Western Church  
 Scribner, 1916

Lutkin, Peter C.: Music in the Church  
 Young Churchman Co., Milwaukee, 1910

Price, Carl F.: Music and Hymnody of the Methodist Hymnal  
 Methodist Book Concern, 1911

Thomas, Edith L.: Method and Interpretation in Hymn Singing  
 Century, 1919

## Section C. Systematic Instruction and Desirable Results

## VI. PLANNING A SYLLABUS FOR COURSE IN HYMN SINGING

When these two divine arts are united - music and hymn-writing - \*\*\*\* worship finds its noblest expression, prayer its most beautiful form, and praise its loftiest utterance. In view of the peculiarly sacred office of the singing of hymns, it were sacrilege to employ them either with flippancy or indifference. Indeed, \*\*\*\* to study their meaning and message, and to comprehend the purpose of hymn-singing is to intensify one's reverence for music and hymnody.\*

1. Preliminary Considerations
  - a) Necessary budget
  - b) Time allowed for teaching periods
  - c) Minimum equipment required
  
2. Order of Procedure
  - a) Aims stated in terms of restricted age group
  - b) Types and varieties of hymns and tunes adapted to group requirements
  - c) Outline of twelve month schedule composed of six to twelve units
  - d) Choose representative selections from types (b) and arrange under (c) in progressive sequence
  - e) Work out in detail six to twelve lessons utilizing different methods

## Readings Embracing Other Syllabi Construction and Suggested Contents for Course in Hymn Singing

- Bonsall, Elizabeth H.: Famous Hymns with Stories and Pictures  
Union Press, 1923
- Crandall, Edna M.: Curriculum of Worship for the Junior Department  
of the Church School, 2 vols. Century, 1925, 1926
- Faulkner, Anne S.: What We Hear in Music  
Victor Talking Machine Co., 1921
- Giddings, T.P. et al: Music Appreciation in the Schoolroom  
Ginn, 1926
- Marshall, John P.: Syllabus of Appreciation of Music  
Charles W. Homeyer, 1925
- Mohler, Louis: Source Book for Teaching History of Music and  
Appreciation, A. G. Seiler, N. Y., 1925
- Progressive Series: Teacher's Manual, vol. I  
Silver Burdett, 1919  
(Aims, plans, methods in public music teaching)

\*Price, Carl F.: Music and Hymnody of the Methodist Hymnal, p. 11,  
Methodist Book Concern, 1911

Illustrations Available for Church School Purposes

- a) Hymn tunes found in The New Hymnal  
 Plainsong - Veni Emmanuel  
 Carol - In Dulci Jubilo  
 Chorale - Deo Gratias (Nun Danket)  
 Psalm Tune - Old Hundredth  
 Anglican - St. Andrew of Crete  
 American - National Hymn
- b) Cantatas  
 The Holy City: Alfred R. Gaul - Choral Sanctus  
 (Chorus or Quartet)  
 Pentecost: My Heart Ever Faithful - J.S.Bach  
 (Soprano Solo)  
 Prodigal Son: Arthur Sullivan - Love Not the World  
 (Alto Solo)
- c) Oratorios (Victor Records)  
 Creation: (Franz Josef Haydn) The Heavens Are Telling 35484  
 Elijah: (Felix Mendelssohn) Lift Thine Eyes 17211  
 Messiah: (G.F.Handel) I Know that My Redeemer Liveth 55053  
 " " Hallelujah Chorus 35678  
 St. Paul: (Felix Mendelssohn) How Lovely Are the Messengers  
 18655

Assignments:

- a) Study lesson plans in Music Appreciation in the Schoolroom:  
 T.P.Giddings, for ways of introducing new music
- b) Select one hymn or carol for first presentation to a church  
 school department and make out in full lesson plan and teach-  
 ing procedure

Reeves, Jeremiah B.: The Hymn as Literature  
Century, 1924

Rhetts, Edith M.: Outlines of a Series of Fifteen Lectures on  
The Teaching of Music Appreciation in the Grades  
Victor Talking Machine Co., 1922

Outlines of a Brief Study of Music Appreciation  
for High School  
Victor Talking Machine Co., 1920

Graded List of Records for the Home, Kinder-  
garten and School  
Educational Department, Victor Talking Machine, 1923

Syllabus: Thematically Arranged Musical Numbers (to be introduced  
into the worship of a Junior Department, throughout  
the nine months of the Church School year), Ruth G. Nelson,  
Prepared for Class Assignment in Music (in 1927)  
Boston University School of Religious Education  
(In manuscript form)

Illustrations to be Furnished by Class  
representing examples of hymns and tunes worthy to be in-  
cluded in course in hymn singing

Assignments:

- a) Prepare full procedure to be followed in presenting a  
hymn to be sung by an elementary or young people's de-  
partment. After this has received instructor's crit-  
icism it will be used for practice teaching for class  
discussion and improvement.
- b) Complete first draft of tentative syllabus for course  
in hymn singing.

## VII. MAKING THE MOST OF VOCAL AND INSTRUMENTAL MUSIC IN SCHOOL ACTIVITIES

Now let each child be joined as to a church  
 To her perpetual hopes, each man ordained;  
 Let every street be made a reverent aisle  
 Where music grows, and beauty is unchained.  
 Nicholas Vachel Lindsay\*

## 1. All Music Mastered Should Function in Some Program

- a) Usual day
- b) Special occasion
- c) Place of instrumental music
- d) Place of vocal music other than hymns

## 2. Planning Programs

- a) Usual service of worship
- b) Special occasion
  - (1) Concert
  - (2) Church festival
  - (3) Social event
  - (4) Civic celebration

## Readings Containing Plans and Resources for Programs

- Bailey, Albert and Edith L. Thomas: Christmas in Art and Song  
 (A Program) C.C.Birchard, 1922
- Botsford, Florence H.: Folk Songs of Many Peoples (vols. I and II)  
 Woman's Press, 1921
- Clokey, Joseph W. and Hazel J. Kirk: Childe Jesus  
 C.C.Birchard, 1922  
 (A Christmas Cantata for mixed voices)
- Dett, Nathaniel: Religious Folk Songs of the Negro (As sung  
 at Hampton Institute)  
 Hampton Institute Press, 1927
- Edman, Linda and Elizabeth Fyffe: The Nativity  
 Oliver Ditson, 1922  
 (A Mystery Play for Voices with Organ or Piano)  
 (Words and Music adapted from Old French Noels)
- Jasspon, Ethel R. and Beatrice Becker: Ritual and Dramatic  
 Folkways, Century, 1925
- Perkins, Ruth: Magic Casements, Woman's Press, 1927 (Camp Experiment)
- Reed, E.M.G.: Impromptu Bands (Household and Oriental)  
 Evans Brothers, London, 1920
- Thomas, Edith L.: Easter and the Forty Days in Scripture, Art and Song,  
 C.C.Birchard, 1924
- Whiting, Isabel K.: Dramatic Services of Worship, Beacon Press, 1925

\* From "On the Building of Springfield " in The Little Book of Modern Verse,  
 edited by Jessie B. Rittenhouse, Houghton Mifflin, 1917

Illustration of the Order of Music for Service of Church School Worship  
in the Junior Department

- (1) Prelude (Organ or Piano or Violin solo, if possible): Andante Religioso; Francis Thome  
(To announce beginning of service and to prepare for intelligent participation)
- (2) Hymn: Sing for the World Rejoices: "Spring Carol"  
(Group expression of joy and praise to God)
- (3) Prayer Response (following leader's spoken prayer)  
First stanza of Father in Heaven; "Southampton"  
(Prolongs act of prayer and gives group an audible part, as they sing this paraphrase of the Lord's Prayer)
- (4) Solo: My Heart Ever Faithful; J. S. Bach\*  
(Incitation to be joyful in the consciousness of the divine presence. The music is infectious in its spirit of gladsome worship and is one of the classic songs of devotion which should be a part of the religious experience of every church school. A soprano soloist from the church choir, or other understanding musician, should contribute this number to the enlargement of the school's knowledge of great religious art or it may be played on the phonograph. (Victor Record, 88575, sung by Louise Homer)
- (5) Dedication of Offering: Take My Life and Let It Be Consecrated Lord to Thee; "Consecration"\*\*\*  
(Group recognition of sacred act of giving emotionalized by song)
- (6) Postlude or Recessional: March Romaine; Charles Gounod (Often associated with words "Praise Ye the Father" because of its dignity and jubilant character)  
(This is played on organ or piano as a fitting completion to a service where the predominant mood is that of delight in the worship of God, expressed in a variety of musical ways.)

\*The composer wrote on this as on all his works, "To the glory of God alone." These are the words of the song:

My heart ever faithful  
Sing praises, be joyful,  
Thy Jesus is near!  
Away with complaining  
Faith ever maintaining,  
My Jesus is here!

\*\*Hymns for the Living Age: H. Augustine Smith, Century, 1923  
Other hymns are taken from Hymnal for American Youth: H. Augustine Smith, Century, 1919

## CLASSROOM PROCEDURE IN PRESENTING HYMNS

(Illustrating methods used in teaching hymns to different age groups)

### Detail of V. CHURCH SCHOOL METHODS PROPOSED

#### 4. Appealing Ways of Presenting Hymns to be Learned and Sung

- (a) Through interest in composer and his work
- (b) By way of poetry and the poet
- (d) Correlation with art

#### Teaching Beethoven's "Hymn to Joy" to Juniors

- (a) Through interest in composer and his work

Aim: to increase appreciation for those who have created lasting music

Result desired: Creative use of a religious hymn of joy

Method:

The boy Ludwig grew up to be a great musician whose name is honored around the world. By the time he was thirty years old he began to lose his hearing. Can you imagine what this meant to one who devoted his life to music? This is what he said, "It makes me sad to think that others can hear the notes of a far-off flute or a distant shepherd's song and I can not."\*

He walked much alone for he enjoyed the out of doors and the scenes in the country. "My deafness troubles me here less than elsewhere," he tells a friend. "Every tree seems to speak to me of God. How happy I am to wander through the cool paths of the forest! No one can love the country as I do!"\*

Finally he became so deaf that he could hear not one tone of the music he composed yet he kept on writing and you will be surprised when you listen to the kind of music he wrote.

One of the most famous of these compositions is his Ninth Symphony - a marvellous work for full orchestra and chorus of mixed voices. Can you see the picture of Ludwig as he stands in the concert hall conducting the orchestra and chorus as they perform this difficult symphony? When it is over, he stands with his face toward the musicians not knowing that the audience is trying to tell him how much they like his music. One of the soloists turns him around gently until he sees the people clap-

\*Quoted from Schindler in Scobey, Kathrine L. and Olive B. Horne: Stories of Great Musicians, American Book Co., 1905

ping their hands with wild enthusiasm - "a multitude transported with joy."\*

This is part of the music they heard and you may see why they enjoyed it so much.

(Play on piano "Hymn to Joy," Hymnal for American Youth, Century 1919. No. 47.)

Would you call it a song of sadness? (Educe from the class that it is joyous and tell them that it is called "Hymn to Joy.")

The full name of the man who wrote it is Ludwig van Beethoven.

Although this was written over one hundred years ago we keep it alive by singing it over and over for its beauty has never faded.

What words would you wish to sing to such a tune? (The children will doubtless suggest ideas in keeping with the song of praise which all nature lifts to the Creator of beauty.)

You may see whether your hymnal has that sort of words to go with Beethoven's "Hymn to Joy." (Have them open their hymnals to page above mentioned, and let them read silently the words of the hymn. Discuss the poem briefly with critical appreciation.)

Follow the words of the first stanza as you hear the music played once more.

Sing the first stanza (with the melody only played the while for correctness and melodic line).

Practice singing as many stanzas as time and interest warrant, cultivating the mood of joy and improving on the quality of tone, phrasing and shading as suggestions are offered by the children.

Before the last stanza is sung make following comment:

When we sing we do more than make sounds; we express our thoughts and feelings. We sing not only what we see before us on the page but we re-make the music with the best we have within us. As we sing the last stanza let us make it our own Hymn of Joy, first given to us by Beethoven and now offered up as our very own glad song to God.

\*Quoted from Schindler, p. 26, Upton, George P.: Standard Symphonies A.C. McClurg, 1888

Teaching Addison's "The Spacious Firmament on High" to Young People

(b) By way of poetry and poet

Aim: to cultivate respect for great souls who have dared to use their abilities for the glory of God

Result desired: devotion of individual gifts to the highest and the singing of this music from Haydn's "Creation" in that spirit

Method:

"The pen is mightier than the sword" we are told and the hymn we are to study today is the work of one who had the courage to use his pen in a mighty fashion.

John Wesley said of his work: "God raised up Mr. Addison and his associates to lash the prevailing vices and ridiculous and profane customs of the country and to show the excellence of Christianity and Christian institutions. The Spectators, written with all the simplicity, elegance and force of the English language, were everywhere read and were the first instruments in the hands of God to check the mighty and growing profanity and call men back to religion and decency and common sense." \*

How did he wield this influence? I will give you one instance. He read the matchless lines of the 19th Psalm (quote a few lines) and he was stirred to write the poem which we are about to sing as his declaration of faith in the Creator of the universe and printed it in his magazine, "The Spectator," at a time when such sentiments were very unpopular.

Here is the creed of Joseph Addison:

The spacious firmament on high,  
With all the blue ethereal sky,  
And spangled heavens, a shining frame,  
Their great Original proclaim.  
The unwearied sun, from day to day,  
Does his Creator's power display,  
And publishes to every land  
The work of an almighty hand.

Strong and fine as these words are they needed the help of music to set them singing around the world and so you have the most inspiring selection that could be found to augment the power of this great hymn of faith.

\* Nutter, Charles S. and Wilbur F. Tillett: Hymns and Hymn Writers of the Methodist Hymnal, Eaton and Mains, 1911

The music as the name and composer indicate has been arranged for you from the oratorio "Creation" written by Josef Haydn to celebrate the same lofty theme - the divine Originator of nature. No wonder the words and music make such good companions! The music requires study as well as the words and we shall rehearse it thoroughly in order to do justice to it.

(Take up "The Methodist Hymnal," Methodist Book Concern, 1905, open to No. 84, and work dilligently on the mastering of the four parts and singing in well balanced harmony. Help the group to understand that skilful and sympathetic rendering of this hymn is worth the effort it costs, and plan to use it in a special program in church or school as a group number which is too difficult for younger or less capable groups to contribute.)

(If desired the playing of "The Heavens Are Telling" as a chorus or instrumental number - the original from which the hymn tune is arranged - on the phonograph may stimulate interest in preparing the students to put their best effort into learning to sing the hymn really well.)

Final comment: Over two centuries have elapsed since the poem you have been singing was written and the tune is more than a hundred years old. Discover for yourself what it is that gives a hymn such a long life. How many hymns do you know that have such staying qualities? These antiques improve with the using. One wonders if the work he puts his hand to has a like enduring character!

Teaching "Now the Day Is Over" to Primary Children

(d) Correlation with art

Picture: Millet's "Angelus" (covered until needed in the teaching).

Aim: to make a visual appeal that will fix in mind the time, posture and spirit of prayer

Result desired: better understanding of the meaning of prayer as it affects the life of a little child and strengthening the daily habit of praying by furnishing a prayer song.

Method:

(Study the picture silently a moment as its cover is removed.)

Before watches and clocks were made people often looked at the sky to find out the time of day. Can you tell by looking at the sky in this picture what time it is?

(Teacher adroitly draws from the children the substance of the first stanza of the hymn) This is the way we say it together:

Now the day is over; (end of day)

Night is drawing nigh; (night coming on)

Shadows of the evening

Steal across the sky. (long shadows, interesting clouds)

What happens next after it grows dark?

Why do you think the darkness visits us every night?

(Chance to see the stars; have rest)

This is our song story about it:

Now the darkness gathers;

Stars begin to peep;

Birds and beasts and flowers

Soon will be asleep.

Let us see what the people in the picture are doing.

(Tell them, if necessary, that the bell in the church steeple - dimly discerned against the horizon - rings at this time of day to remind people that it is time to speak to the heavenly Father. They will explain that the peasant man and woman are doing just that. You may have them show just the attitudes they are taking by imitating them and suggest what the people may be saying. The feeling of reverence which dominates the picture will be sensed by the children and should pervade the posing of the scene. The thought of others and the appeal for God's blessing will be the ideas which are stressed



The teacher may ask the children if they would like to use the song for an evening prayer. Words of the song should be sent home by the children that the father and mother may join in saying or singing it. The words are by S. Baring-Gould and the tune taught is "Merrial" by Joseph Barnby and is found in a suitable key for the child's voice in "A First Book of Hymns and Worship," by Edith L. Thomas, Abingdon Press, 1922. It is to be found in most church hymnals in a lower key.

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- Maitland, J. A. Fuller: The Spell of Music, Macmillan, 1926
- Spalding, Walter R.: Music an Art and a Language, Arthur P. Schmidt, 1920
- Surette, Thomas W.: Music and Life, Houghton Mifflin, 1917

History of Religious Music

- Dickinson, Edward: Music in the History of the Western Church  
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- Colson, Elizabeth: Hymn Stories, Pilgrim Press, 1926
- Reeves, Jeremiah B.: The Hymn as Literature, Century, 1924
- Thomas, Edith L.: Method and Interpretation in Hymn Singing  
Century, 1919

How to Hear with Appreciation

- Educational Department: Music Appreciation for Little Children  
Victor Talking Machine Co., 1920
- Educational Department: Music Appreciation with the Victrola  
for Children, Victor Talking Machine Co., 1923
- Faulkner, Anne S.: Music in the Home, McKinley Music Co., 1917
- Mason, Daniel Gregory: Ears to Hear, American Library Association,  
Reading with a Purpose, No. 7, Chicago, 1925
- Thomas, Edith L.: Music in the Home, Abingdon Press, 1922

Music in Worship

- Crandall, Edna M.: Curriculum of Worship in the Junior Department of the Church School (vols. I and II) Century, 1925, 1926
- Hartshorne, Hugh: Manual of Training in Worship, Scribner, 1915
- Hartshorne, Hugh: Worship in the Sunday School, Teachers College, Columbia University, 1913
- Walker, John M. et al : Better Music in Our Churches (Chapter on "Sunday School Music") Methodist Book Concern, 1923
- Weigle, Luther A. and Henry H. Tweedy: Training the Devotional Life Pilgrim Press, 1920

Methods in Teaching Singing and Appreciation

- Cundiff, Hannah M. and Peter W. Dykema: School Music Handbook C.C.Birchard, 1923
- Earhart, Will: Recent Advances in Instruction in Music U.S.Bulletin of Education, No. 20, 1923
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Clayton F. Summy, 1898

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John Church Co., 1897, 1904

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Moffat, Alfred: Our Old Nursery Rhymes, G. Schirmer, 1911

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