

1988

## **The Southern Baptist Children's Choir Curricula From 1941 Through 1985 and Influences of Major Music Education Trends Upon the Curricula.**

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**The Southern Baptist children's choir curricula from 1941  
through 1985 and influences of major music education trends  
upon the curricula**

**Messer, Susan Kitts, Ph.D.**

**The Louisiana State University and Agricultural and Mechanical Col., 1988**

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THE SOUTHERN BAPTIST CHILDREN'S CHOIR CURRICULA FROM  
1941 THROUGH 1985 AND INFLUENCES OF MAJOR MUSIC  
EDUCATION TRENDS UPON THE CURRICULA

A Dissertation

Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
Doctor of Philosophy

in

The School of Music

by  
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May 1988

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## ABSTRACT

Beginning in 1941 with the inception of the Church Music Department of the Southern Baptist Convention and continuing through 1985 with the publication of a set of curriculum texts, this study presents a history of the Southern Baptist children's choir curricula by describing the background development and content of each of the curriculum books, periodicals, and supplementary materials published during these years. Following the history of the development of the curricula, influences of major music education trends upon the curricula are discussed.

The history of the development of the curricula is organized by periods: the organizational years of the Southern Baptist children's choir curricula, 1941 through 1956; the years of unit development, 1956 through 1970; and the years of the conceptual approach, 1970 through 1985. These periods provide the overall divisions for the discussion of the influences of major music education trends upon the curricula.

The primary method of research was historical. Sources for materials were readings in books on church music education and music education, unpublished theses and

dissertations, unpublished "Minutes of the Sunday School Board," annuals and reports of the Southern Baptist Convention, personal and telephone interviews, personal correspondence, Southern Baptist church music documents, music education periodicals, and church music education periodicals concerning children's choirs.

The content of the study revealed two conclusions. First, from 1941 through 1985, Southern Baptist church music educators met the challenge to construct a church music curriculum to improve music in Southern Baptist churches by seeking outstanding personnel and applying prominent methods and materials in the field of music education. Second, major music education trends did influence the children's choir curricula from 1941 through 1985. As the Church Music Department staff continues to produce excellent children's choir materials, future research projects should seek to measure the curricula's effectiveness in teaching music to preschoolers and children.

## CHAPTER I

### INTRODUCTION

The Church Music Department of the Southern Baptist Convention has been in existence since 1941, arising from a concern for the general inadequacy of the practice of church music in Baptist churches.<sup>1</sup> This concern was voiced by a number of individuals, particularly Isham E. Reynolds, who, beginning in 1915, was the director of the newly established music program at Southwestern Baptist Theological Seminary in Fort Worth, Texas. Between 1920 and 1931, Reynolds and Ernest O. Sellers, director of the music program at Baptist Bible Institute (now New Orleans Baptist Theological Seminary), wrote a number of articles for Southern Baptist periodicals advocating an improvement in Southern Baptist church music. Reynolds also conducted

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<sup>1</sup>Floyd H. Patterson, Jr., "The Southern Baptist Sunday School Board's Program of Church Music," (Ph.D. diss., George Peabody College for Teachers, Nashville, 1957), 170; W. Hines Sims, History of the Development of the Church Music Department of the Southern Baptist Convention, Nashville: Dargon Library, The Sunday School Board of the Southern Baptist Convention, 1973, cassette; and Wesley L. Forbis, "The Sunday School Board and Baptist Church Music," Baptist History and Heritage 19 (January 1984): 18.

a number of music clinics in churches and in other places.<sup>2</sup> The efforts of these two men yielded positive results; a series of recommendations were made at the 1926 Southern Baptist Convention which called for the establishment of a Church Music Department.<sup>3</sup> Although these recommendations were approved, they were not enacted.

In 1935, Southern Baptists took an important step toward establishing a more formal approach to church music education. Recognizing a need for Southern Baptists to compile their own hymnal, executives of the Sunday School Board appointed B. B. McKinney as music editor of the Sunday School Board in 1935. A description of McKinney's duties was

As Music Editor, Mr. McKinney is editor of all music offered, accepted, and considered for publication in our books, periodicals, and programs; song writer and contributor to our publications; author and compiler of our songbooks; director of music at training schools, assemblies, and conventions.<sup>4</sup>

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<sup>2</sup>Tommy Ray Spigener, "The Contributions of Isham E. Reynolds to Church Music in the Southern Baptist Convention Between 1915-1945," (M.C.M. thesis, Southwestern Baptist Theological Seminary, Fort Worth, TX, 1962), 57, 62, 64; and Forbis, "The Sunday School Board and Baptist Church Music," 18-19.

<sup>3</sup>Executive Committee of the Southern Baptist Convention, "Church Music," in Annual of the Southern Baptist Convention (Nashville: Marshall and Bruce Co., 1926), 43.

<sup>4</sup>Executive Committee of the Southern Baptist Convention, "Church Music," in Annual of the Southern Baptist Convention (Nashville: n.p., 1940), 319.

Finally, after a number of other recommendations and resolutions were made at the 1937 and 1938 Southern Baptist Conventions by proponents of a formal church music program, the Church Music Department of the Sunday School Board in Nashville, Tennessee, was established in 1941.<sup>5</sup>

With the establishment of the Church Music Department, music editors discussed the development and publication of a graded choir curriculum which would provide a complete program of graded music materials for an entire year. The lack of a sufficient editorial staff and the lack of a clear statement of objectives to guide the developing program delayed the production of these graded music materials.<sup>6</sup>

From its early, unstructured period, the Church Music Department has become a highly systematized program within the Church and Staff Support Division of the Sunday School Board, one of four boards of the Southern Baptist Convention. In The Organization Manual of the Southern Baptist Convention, the purpose of the Church Music Department is stated

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<sup>5</sup>Executive Committee of the Southern Baptist Convention, "Church Music," in Annual of the Southern Baptist Convention (Nashville: n.p., 1937), 99; Executive Committee of the Southern Baptist Convention, "Church Music," in Annual of the Southern Baptist Convention (Nashville: n.p., 1938), 20-21; and Executive Committee of the Southern Baptist Convention, "Church Music," in Annual of the Southern Baptist Convention (Nashville: n.p., 1939), 124-126.

<sup>6</sup>Patterson, "Program of Church Music," 291.

To contribute to the effectiveness of churches and to individual spiritual growth by developing a program, products, and services generally acceptable to Southern Baptist churches, associations, and state conventions in establishing, administering, enlarging, and improving music ministries.<sup>7</sup>

In this same document, the functions of the Department are the following:

1. Conduct research and evaluation in areas of program, curriculum, product development, and marketing.
2. Design program, curricula, products [supplementary materials], and field services.
3. Develop and market needed products.
4. Provide field services to support the program and implement effective use of program products.<sup>8</sup>

#### Method of Research

Beginning in 1941 with the inception of the Church Music Department and continuing through 1985 with the publication of the most recent curriculum books, the history of the Southern Baptist children's choir curricula is presented through a description of the content and background development of each of the curriculum books, periodicals, and supplementary materials published during these years. Following the history of the development of the curricula, influences of major music education trends upon the curricula are discussed.

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<sup>7</sup>The Organizational Manual of the Southern Baptist Convention (Nashville: Executive Committee of the Southern Baptist Convention, 1985), 29.

<sup>8</sup>Ibid., 30.

Specifically, after this brief introduction, there is a review of previous literature concerning overall histories of Southern Baptist church music, biographical accounts of leading Southern Baptist music pioneers, and brief historical sketches of the Southern Baptist music curricula within nonhistorical studies. Thereafter, this study is organized by periods: the organizational years of the Southern Baptist children's choir curricula, 1941 through 1956; the years of unit development, 1956 through 1970; the years of the conceptual approach, 1970 through 1985; and, finally, a discussion of the influences of major music education trends upon the curricula.

The primary method of research has been historical. Sources for materials were readings in books on church music education and music education, unpublished theses and dissertations, unpublished "Minutes of the Sunday School Board," Annals of the Southern Baptist Convention, personal and telephone interviews, personal correspondence, Southern Baptist church music documents, music education periodicals, and church music education periodicals concerning children's choirs.

#### Definition of Terms

Southern Baptist children's choir curricula-The sequence of church music education formulated by the Southern Baptist Church Music Department which is found in Southern Baptist choir curriculum books, periodicals concerning church music

education for children, and supplementary children's choir materials.

Music education trends—The major changes in mainstream music education that have occurred between the years 1941 and 1985.

Graded choirs—The grouping of persons--preschoolers through adults--into choirs according to their ages.

Names and ages for children of curricula—

Ages (Grades)	1941-1970	1970-1985
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4-5	Beginners	Preschoolers
6-8 (1-3)	Primaries	Younger Children
9-12 (4-6)	Juniors	Older Children

#### Significance of Study

It was anticipated that the findings of this study would reveal the Southern Baptist children's choir curricula has been influenced by major music education trends which have occurred from 1941 through 1985.

This study is significant because no research describing the development of the Southern Baptist children's choir curricula from 1941 through 1985 has been done. The implementation of major trends in music education within the curricula, developed by Southern Baptist writers, should help to establish credibility in the curricula. In addition, an examination of past



curricula will help to strengthen the development of  
curricula by present and future writers.

## CHAPTER II

### REVIEW OF RELATED LITERATURE

A review of related literature revealed that, currently, there is no study regarding the Southern Baptist children's choir curricula from 1941 through 1985 and influences of major music education trends upon the curricula. Previous studies relating to the topic include overall histories of Southern Baptist church music, biographical accounts of leading Southern Baptist music pioneers, and brief historical sketches of the Southern Baptist music curricula within nonhistorical studies.

Two historical studies traced aspects of Southern Baptist music to 1948 and 1957, the dates of the completions of the studies. In 1948, Bratcher traced the growth and development of music in the Southern Baptist Convention, recording detailed accounts of individual and committee proceedings of the Southern Baptist Convention which led to the establishment of the Church Music Department of the Sunday School Board. Bratcher reported a 1939 committee survey of sample Southern Baptist churches; the results of the survey revealed the poor status of music in Southern Baptist churches, thereby reflecting the need

for a Church Music Department.<sup>1</sup> The study also contained a description of the accomplishments of the Church Music Department from 1941, the year of the establishment of the department, until 1948, the completion date of the study. Accomplishments of the department included the employment of state music secretaries by seven states, the employment of an associate music secretary, an outline of a recommended music education program for the state, associational, and church levels, and the development of a training course of church music texts. Primary sources for the study were Annuals of the Southern Baptist Convention and pamphlets produced by the Church Music Department.

A second study of Southern Baptist music completed in 1957 related a history and description of the Sunday School Board's program of church music. The purpose of the study was "to examine the program of church music of the Sunday School Board of the Southern Baptist Convention and to give an historical account of its background and development."<sup>2</sup> Floyd H. Patterson, Jr., the author, began the study by tracing the attitudes of Baptists toward music from the early seventeenth to twentieth centuries. He then related activities leading to the establishment of the Church Music Department. The remaining chapters of his

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<sup>1</sup>Marjorie Ann Bratcher, "Growth and Development of Church Music in the Southern Baptist Convention" (M.C.M. thesis, Southern Baptist Theological Seminary, 1948), 46.

<sup>2</sup>Patterson, "Program of Church Music," 1.

dissertation considered the departmental organization and personnel, promotional activities, music publications, and program of music education through 1957. Information relative to the children's choir curricula included descriptions of early Southern Baptist children's choir writings in departmental publications and events leading to the establishment of a systematized graded choir program. A conclusion that Patterson reached was the need of the Sunday School Board

to form a statement on the objectives of religious education to be used as a guide in the preparation of materials for the church educational program and as a criterion for evaluation of the current curriculum.<sup>3</sup>

At the time of the completion of the dissertation, the Church Music Department was proposing a program of training for graded choirs through a graded music series.

Two journal articles of 1984 surveyed the activities of the Church Music Department of the Sunday School Board and outlined the development of the Southern Baptist graded choir movement. In one journal article, Wesley Forbis highlighted important events of the Church Music Department and defined the functions of the department. He also included statistical data documenting the increased music enrollment in Southern Baptist churches from 1957 through 1982. The article contained abbreviated accounts of events leading to the establishment of the Church Music Department--music committee proceedings of the Southern

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<sup>3</sup>Ibid., 293.

Baptist Convention, the appointment of a music secretary of the Sunday School Board, and the securing of state music secretaries. Definitions of the program, staff organization, and planning of the Church Music Department also appeared in the article. The article concluded with a listing and history of publications of the department and an account of the field services role of the department. Aspects of the children's choir curricula within the article included brief background information on periodical curriculum materials and insight into curriculum planning. Concerning curriculum planning, Forbis wrote

All "program" plans emanate from two sources: (1) the Church Base Design, and (2) the Church Curriculum Base Design. The first identifies and defines the tasks of the church--hence, those of the program. The second delineates the tasks into specific age-level curriculum objectives.

The Church Music Department's assignment is to correlate the tasks and "curriculum objectives" with the Convention emphases/guidelines. To do so requires a five-year, long-range planning cycle involving: (1) Convention agencies, (2) state music secretaries and program leaders, (3) ministers of music, (4) academicians, and (5) research.<sup>4</sup>

William J. Reynolds' article traced the development of the graded choir movement among Southern Baptists. First, the article included a brief background sketch of early children's choirs--from the introduction of music in the schools of Boston in 1838 to the use of music in Southern Baptist children's organizations in the early twentieth century. Second, Reynolds presented names of

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<sup>4</sup>Forbis, "The Sunday School Board and Baptist Church Music," 22.

early pioneers in graded choir work and brief accounts of their graded choir programs. He also included a short discussion of events leading to the establishment of the Church Music Department and named early departmental publications relative to graded choir work. The article concluded with statements regarding the expansion of the Church Music Department from 1952 through 1984. The expansion included the employment of editors of materials for various age groupings, the establishment of numerous state festivals for graded choirs, and the development of numerous choir curriculum sources by music leadership from across the Southern Baptist Convention.<sup>5</sup>

Three other studies presented biographical reports of three leading contributors to the early development of the Church Music Department and to the Southern Baptist music curriculum. The three subjects of the studies were Isham E. Reynolds, B. B. McKinney, and Martha Moore Clancy. According to Spigener's account of the contributions of Isham E. Reynolds to church music in the Southern Baptist Convention from 1915 through 1945, Reynolds championed the cause of the establishment of a department of church music within the Southern Baptist Convention through numerous articles, committee reports at annual Southern Baptist Convention meetings, and

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<sup>5</sup>William J. Reynolds, "The Graded Choir Movement Among Southern Baptists," Baptist History and Heritage 19 (January 1984): 55-62.

conferences held throughout the Convention. A result of Reynold's work was the establishment by the Southern Baptist Convention of a Church Music Department at the Sunday School Board.<sup>6</sup>

Another study by Carel explored the life of B. B. McKinney and his contributions to Southern Protestant music. McKinney, as the first music editor and secretary of the Sunday School Board, confirmed the music training needs of Southern Baptist churches. He established the first Church Music Training Course for music leadership and mobilized the choir curriculum prospects for future years.<sup>7</sup>

Martha Moore Clancy, one of the first pioneers in graded choir work in the Southern Baptist Convention was the subject of a study by Celene Elliot on Clancy's contributions to Southern Baptist church music. The staff of the newly established Church Music Department sought the counsel of Clancy in developing a graded choir curriculum for all Southern Baptist churches. Elliot's study revealed that Clancy wrote articles for early issues of the first Church Music Department periodical, The Church Musician, describing her graded choir work. In 1956, Clancy served as a member of the first planning committee for a Southern Baptist children's choir curriculum and wrote some of the

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<sup>6</sup>Spigener, "The Contributions of Isham E. Reynolds."

<sup>7</sup>Terry C. Carel, "B. B. McKinney: A Shaping Force in Southern Protestant Music" (Ph.D. diss., North Texas State University, 1981).

first units of studies for Southern Baptist children's choirs. In addition, Clancy co-authored a curriculum book in 1965 for choir leaders of children in grades one through three.<sup>6</sup>

Other studies included short summaries of the history of the Church Music Department and the children's choir curriculum. The purpose of a study by Phillips was "to develop a suggested course of study for the Primary choir, six-year-level, for use in the churches of the Southern Baptist Convention."<sup>7</sup> In one chapter of her study, Phillips traced the growth and development of the graded choir movement in the churches of the Southern Baptist Convention through 1963. She reported events leading to the establishment of the Church Music Department and activities of early Southern Baptist church music leaders. The reported activities of the study included planning and development in the Church Music Department, leadership training in the seminaries, and provision of materials of instruction by the Church Music Department.

An additional study by Washburn contained some information on the history of the children's choir

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<sup>6</sup>Celene Elliot, "Contributions of Martha Moore Clancy to Southern Baptist Church Music" (M.C.M. thesis, Southwestern Baptist Theological Seminary, Fort Worth, TX, 1983).

<sup>7</sup>Evelyn Marney Phillips, "A Suggested Course of Study for the Graded Choir Program of the Southern Baptist Churches--First Grade Level" (M.M.E. thesis, Texas Christian University, 1963), 116.



curriculum. The purpose of the study was to propose an activity approach to music learning experiences for use in younger children's church choirs. Within the preliminaries of the study, Washburn overviewed children's choir materials developed by the Church Music Department from the year of the department's establishment through 1973. He also recorded some organizational changes made within the children's choir curriculum from 1956, the year of the first unit writings, through 1973.<sup>10</sup>

Currently, no detailed study regarding the history of the Southern Baptist children's choir curricula exists. Therefore, the purpose of this dissertation is to examine the Southern Baptist children's curricula from 1941 through 1985 and influences of major music education trends upon the curricula. Specifically, the dissertation addresses: the organizational years, 1941 through 1956; the years of unit development, 1956 through 1970; the years of the conceptual approach, 1970 through 1985; and influences of major music education trends upon the Southern Baptist children's choir curricula.

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<sup>10</sup>Seaton Alfred Washburn, "Activity Teaching in Younger Children's Church Choirs" (D.M.A. diss., Southern Baptist Theological Seminary, Louisville, KY, 1973).

### CHAPTER III

#### THE ORGANIZATIONAL YEARS: 1941-1956

After the establishment of the Southern Baptist Church Music Department in 1941, executives of the Sunday School Board administered limited efforts to improve the quality of music in Southern Baptist churches. Dr. B. B. McKinney, music editor of the Sunday School Board since December, 1935, compiled The Broadman Hymnal in 1940. This hymnal became the initial unifying force for congregational singing among Southern Baptists.<sup>1</sup> Southern Baptists held the first two conferences in church music at the Ridgecrest Baptist Assembly in North Carolina in 1940 and 1941.

Finally, in 1944, the Southern Baptist Convention adopted the report of a special music committee. The report advocated improvements in the music of Southern Baptist churches through a system of graded choirs. It also urged Baptist colleges, universities, and seminaries to add a department of church music with required music

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<sup>1</sup>W. Hines Sims, "The Work of Your Church Music Department," The Church Musician, June 1964, 4; and B. B. McKinney, ed., The Broadman Hymnal (Nashville: Broadman Press, 1940).

courses for all ministerial students. Further, it urged the states to consider a church music program equal in scope to the other departments of church activity fostered by the states. Following the report, the Convention instructed the leaders of the Sunday School Board "to increase the personnel of the Department of Church Music sufficiently to prepare and set going a constructive, educational program of church music among Southern Baptists."<sup>2</sup> The Sunday School Board encouraged the development of church music in state conventions by offering to pay one-third of the salary of any well-qualified, full-time state music secretary.<sup>3</sup> The Sunday School Board expressed further concern for the state of church music in the Convention in the Minutes of the Sunday School Board of December 6, 1945, by stating

Many churches and associations are calling for help in regard to church music schools and conferences. More and more churches throughout the Southern Baptist Convention territory realize the urgent need for a full ministry of music through the age-group plan of choir work. They are asking us to help initiate this plan.<sup>4</sup>

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<sup>2</sup>Executive Committee of the Southern Baptist Convention, "Church Music," in Annual of the Southern Baptist Convention (Nashville: n.p., 1944), 147.

<sup>3</sup>Executive Committee of the Southern Baptist Convention, "Church Music Department," in Annual of the Southern Baptist Convention (Nashville: n.p., 1945), 308.

<sup>4</sup>Minutes of the Sunday School Board (Nashville: Dargon Library, Sunday School Board of the Southern Baptist Convention, 6 December 1945), 660, typewritten. Used by permission.

The Sunday School Board followed the instructions of the Convention regarding the Church Music Department, for the 1947 Book of Reports contained the following:

The year 1946 was the most successful in the history of the department and the challenging opportunities offered for the future are greater than ever before. Interest in church music is growing and our responsibilities are increasing.

Many churches are expanding their ministry through music by inaugurating the graded choir plan wherein provision is made for the training of Primaries, Juniors, Intermediates, Young People, and Adults in an organized choir for each age group. This plan parallels the music education program of the public schools, utilizes more talent, and offers the enlistment and training opportunities long needed in developing the local church music program. . . .

The coming of W. Hines Sims as associate secretary in the department enlarges the potentialities of service since he is eminently qualified by years of training and experience in both the church music and public school music fields.

Five states have employed music directors to work with their churches in the development of better music programs.<sup>5</sup>

#### Acquisition of Personnel

Following the instructions of the 1944 Southern Baptist Convention, the Sunday School Board began employing personnel in the Church Music Department to develop a program of church music education. The personnel of the Church Music Department then began seeking input from music directors in Southern Baptist churches across the Convention who had pioneered in graded choir work and who

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<sup>5</sup>Southern Baptist Convention, "Department of Church Music," in Book of Reports (Nashville: Marshall and Bruce Co., 1947), 171.

had implemented a successful program of church music education within their own churches.

The Sunday School Board employed B. B. McKinney as music editor in 1935. McKinney's educational background included attendance at Mount Lebanon Academy in Louisiana, Southwestern Baptist Theological Seminary in Fort Worth, Texas, Siegel-Myers Correspondence School of Music (B.M., 1922), and Bush Conservatory in Chicago. He served on the faculty of Southwestern Baptist Theological Seminary from 1913 to 1932. During these years, he was music editor for Robert H. Coleman and became a prolific composer of gospel songs, writing both words and tunes for about one hundred fifty gospel songs and tunes for about one hundred fifteen texts by other authors.

When the financial conditions caused by the Depression forced the seminary to reduce its faculty, McKinney resigned his faculty position and served as assistant pastor of the Travis Avenue Baptist Church in Fort Worth, Texas, from 1931 through 1935. In 1935, the Sunday School Board employed McKinney, and in 1941, he became the first secretary of the newly organized Church Music Department. McKinney remained with the department until 1952 when he died as a result of an automobile crash which occurred as he and his wife were leaving the

Ridgecrest Baptist Assembly in North Carolina. Married in 1918, the McKinnneys had two sons.<sup>6</sup>

In August of 1946, the Sunday School Board employed W. Hines Sims as associate secretary of the Church Music Department. Sims' academic degrees included a B.A. from Hardin-Simmons University, a B.M. from Centenary College, an M.A. from George Peabody College for Teachers in Nashville, and an honorary Mus.D. from Hardin-Simmons University. Sims pursued other graduate work in the areas of music and religious education at Southwestern Baptist Theological Seminary, the University of Nebraska, and Northwestern University.

During the years 1935 through 1945, Sims was a successful public school band director and a high school music supervisor in Shreveport, Louisiana. He was also the minister of music at Queensborough Baptist Church in Shreveport. In Nashville from 1945 to 1946, Sims was a faculty member at George Peabody College for Teachers and served as minister of music at First Baptist Church.<sup>7</sup>

With a background of many years in public instrumental and choral music, Sims was enlisted by the Church Music Department in 1946 to establish and develop a music education program for Southern Baptist churches. He

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<sup>6</sup>William J. Reynolds, Companion to Baptist Hymnal (Nashville: Broadman Press, 1976), 376-77.

<sup>7</sup>Patterson, "Program of Church Music," 194-95; and Reynolds, Companion to Baptist Hymnal, 427-28.

began to develop an organizational structure, curriculum, and training materials; he also traveled extensively to offer encouragement to state and associational music programs.<sup>8</sup> Although many churches already had organized age group choirs, the term "graded choirs," as used by Sims, came into popular usage among Southern Baptists.<sup>9</sup> When McKinney died in an automobile crash in 1952, Sims succeeded McKinney as the secretary of the department. Sims worked on the staff of the Church Music Department until he retired in Nashville in 1970.

Loren R. Williams and Clifford A. Holcomb also came to the department as associates in 1952. Williams came as an associate on August 25, 1952,<sup>10</sup> with an extensive background in public school music as a music supervisor. Married to Ruth Eaton in 1933, Williams and his wife each had fifteen years of experience in teaching in the public schools in Missouri. Ruth Williams had taught third and fourth grades. While teaching in the public schools in the late 1940's, the couple directed church music, developing graded choirs and writing music units for the church choirs. In writing the units, they drew from their public

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<sup>8</sup>W. Hines Sims, interview by author, taped telephone conversation, LaPlace, LA, to Nashville, TN, 16 June 1987.

<sup>9</sup>Washburn, "Activity Teaching in Younger Children's Choirs," 8.

<sup>10</sup>Southern Baptist Convention, "Department of Church Music," in Book of Reports (Nashville: Baird-Ward Printing Co., 1953), 22.

school experiences in establishing goals and writing their own songs for the units. Both Loren and Ruth Williams accompanied and directed the children's choirs.

When church music teaching began to take precedence over public school teaching, the Williamses made the decision to relocate and began working full time at First Baptist Church, Owensboro, Kentucky, in 1952. During the years at the church in Kentucky, the Williamses established a graded choir program. In 1955, First Baptist Church, Tulsa, Oklahoma, employed the Williamses to direct the church music program. Again, the couple established a graded choir program with over seven hundred people involved in the music ministry. During the years in Tulsa, the Church Music Department of the Sunday School Board requested the Williamses to send copies of programs, music, and music units for the department's staff to study and publish.

In 1952, Loren Williams came to the Church Music Department in Nashville as an associate. His initial duties involved editing music and periodical literature and traveling throughout the Southern Baptist Convention to assist churches and associations. He authored Graded Choir Handbook in 1958, one of the first books to describe the graded choir concept. (See Chapter IV, pages 65-73.) While in Nashville, the Williamses attended the First Baptist Church, and Ruth worked as a secretary to various church staff members and as the coordinator of children's



choirs. She also was a prolific writer of children's choir materials for publication by the Church Music Department. Both Loren and Ruth Williams taught the children's choir for six- through eight-year-old children at First Baptist Church, Nashville. Loren Williams' duties at the Sunday School Board changed in 1966. He began working for Broadman Press, the Sunday School Board's publisher, as a music sales representative. In 1974, Loren Williams retired from Broadman Press and remained in Nashville. The Williamses have two sons who inspired them to provide the best church musical training possible in each of their various church settings.<sup>11</sup>

The Church Music Department employed Clifford A. Holcomb on December 15, 1952, to conduct state and associational promotional work. Holcomb graduated from Texas Wesleyan College with a B.S. degree and pursued graduate studies at Southwestern Baptist Theological Seminary in Fort Worth, Texas, in the areas of church music and religious education. He had served Baptist churches in Louisiana and Florida as music and education director. While serving for seven years as the secretary of the Florida State Convention music department, he developed an extensive statewide music program for Southern Baptist churches in Florida. Holcomb was a well-known consultant

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<sup>11</sup>Loren R. Williams and Ruth E. Williams, interview by author, taped telephone conversation, LaPlace, LA, to Nashville, TN, 16 April 1987; and Patterson, "Program of Church Music," 196-97.

for the Church Music Department from the time that he first came to the department in 1952 until he retired in 1973 in Nashville.<sup>12</sup>

Other personnel added to the staff of the department were William J. Reynolds in 1955, as associate editor of church music materials, and Nettie Lou Crowder in 1956, as associate editor of graded music materials. Reynolds received his education at Oklahoma Baptist University, Southwest Missouri State College (A.B., 1942), Southwestern Baptist Theological Seminary (M.S.M., 1945), North Texas State College (M.M., 1946), Westminster Choir College (1947), and George Peabody College for Teachers (Ed.D., 1961). He served as minister of music at various churches in Oklahoma until he joined the Church Music Department in 1955. After working in various editorial capacities within the Church Music Department, Reynolds became head of the department in 1971.<sup>13</sup> Reynolds has composed numerous pieces of music for use in children's units and songbooks. In 1980, he left the Church Music Department and is now professor of church music at Southwestern Baptist Theological Seminary.

Nettie Lou Crowder came to the Church Music Department as a specialist in church music education for

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<sup>12</sup>Clifford A. Holcomb, interview by author, taped telephone conversation, LaPlace, LA, to Nashville, TN, 13 June 1987; and Patterson, "Program of Church Music," 199.

<sup>13</sup>Reynolds, Companion to Baptist Hymnal, 411.

children from the Texas State Music Department. Educated at Ouachita Baptist College (B.M.E.) and Southwestern Baptist Theological Seminary (M.S.M.), Crowder taught public school music in Arkansas and later was minister of music at Central Baptist Church, Carthage, Texas. While a student at the seminary, she was a teaching fellow in church music education in the School of Sacred Music. She encouraged the seminary students to write units for graded choirs several years prior to the Church Music Department's publication of units for graded choirs. After completing her seminary degree, she became the first graded choir specialist for the Church Music Department of the Baptist General Convention of Texas.

In 1956, Crowder joined the Church Music Department as associate editor of graded choir materials. During her nine and one-half years with the department, she designed the basic music curriculum for these age groups. She co-authored The Primary Choir Leadership Manual and was a joint compiler of the supplementary songbooks Songs for 4's and 5's and Songs for Primaries.<sup>14</sup> (See Chapter IV, pages 77-81, 114-15.)

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<sup>14</sup>Martha Moore Clancy and Nettie Lou Jones, The Primary Choir Leadership Manual (Nashville: Convention Press, 1965), iv; Bill F. Leach, interview by author, taped telephone conversation, LaPlace, LA, to Nashville, TN, 27 July 1987; Nettie Lou Jones and William J. Reynolds, eds., Songs for 4's and 5's (Nashville: Broadman Press, 1960); and Nettie Lou Jones and Saxe Adams, comps. and eds., Songs for Primaries (Nashville: Broadman Press, 1964).

She is married to Robert L. Jones who is currently the minister of music at Fifth Avenue Baptist Church in St. Petersburg, Florida.

To develop the music education program of the Church Music Department, personnel within the department began to seek the help of others outside the department who had pioneered successfully in the area of graded choir work. The department used graded choir materials developed by Loren and Ruth Williams prior to his employment with the Sunday School Board. (See Chapter III, pages 22-24.)

Receiving training in preschool music at the Eastman School of Music in 1939, Mabel Boyter of Atlanta, Georgia, began to develop a church music education program for multiple children's choirs and tested her materials with children's choirs from 1946 to 1950. Mabel Boyter also became closely affiliated with the Choristers Guild. Southern Baptists began using the materials of Boyter to develop their own program of church music education. Boyter and her husband Haskell recorded Southern Baptist children's unit music with a paid, auditioned children's choir at the Protestant Radio and Television Center in Atlanta, Georgia, until his death in the late 1970's.<sup>15</sup>

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<sup>15</sup>Mabel Boyter, Bill F. Leach, and Derrell Billingsley, Children's Choirs: Yesterday, Today, and Tomorrow, produced by Derrell Billingsley, 30 min., Broadman, Baptist TeleNetwork, 1987, videocassette; and Leach, interview by author, 27 July 1987.

Mabel Boyter is not a Southern Baptist; she is a member of the Presbyterian church.

Martha Moore Clancy, with a background in public school music and vocal performance, contributed to early Southern Baptist efforts in music education by allowing the materials from her graded choir program at her church in Shreveport, Louisiana, to be studied and used as models. Born in Texas and raised in Louisiana, Clancy graduated from Baylor College, now the University of Mary Hardin-Baylor, at Belton, Texas, with a B.M. degree (1928) in vocal performance and public school music and a B.A. degree (1929) in English. She conducted post-graduate work in vocal performance with Ernestine Schumann-Heink at Horner Conservatory in Kansas City, Kansas. From a musical family background with several younger brothers and sisters, Clancy developed an interest in teaching music to children. After one year of experience in public school music, she became head of the music department of the College of Marshall, now East Texas Baptist College, in Marshall, Texas.

In 1940, Martha Clancy became minister of music at Ingleside Baptist Church in Shreveport, Louisiana, and began one of the first graded choir programs in the Southern Baptist Convention. One facet of the music program at Ingleside included piano and voice classes attended by one hundred students who were taught by four teachers. Clancy exerted further influence upon early

Southern Baptist curriculum efforts by initiating the graded choir courses at Southwestern Baptist Theological Seminary as a music faculty member during the school year 1947 through 1948.

Married to James N. Clancy in 1934, the Clancys had three children. Mr. Clancy died in 1969; he had been an accountant and an active member of the music program at Ingleside Baptist Church. Martha Clancy retired in 1985 from her church position in Shreveport; she continues to conduct children's choir workshops.<sup>16</sup> During her active affiliation with the Church Music Department from the 1950's to early 1970's, Clancy developed pamphlets, wrote numerous periodical articles, and wrote a curriculum book for Southern Baptist publication. (See Chapter IV, pages 77-81.)

During this period (1941-1956), professors at the various Baptist seminaries and state music secretaries were developing their own materials for graded choirs. These seminary professors were Frances Brown from the New Orleans Baptist Theological Seminary, Martha Clancy and, later, Evelyn Phillips at the Southwestern Baptist Theological Seminary in Fort Worth, Texas, and Frances Winters at the

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<sup>16</sup>Elliot, "Contributions of Martha Moore Clancy," 90; Martha Moore Clancy, interviews by author, taped telephone conversations, LaPlace, LA, to Shreveport, LA, 6 April 1987 and 27 July 1987; and Clancy and Jones, The Primary Choir Leadership Manual, iv.

Southern Baptist Theological Seminary in Louisville, Kentucky.<sup>17</sup>

Evelyn Phillips began teaching at Southwestern Baptist Theological Seminary in 1948. She received a B.A. degree from Carson-Newman College in 1941 and an M.M.E. degree from Texas Christian University in 1960. She also has done graduate work at Columbia University, Emory University, the University of Georgia, North Texas State University, the University of Tennessee, and Westminster Choir College. Other studies by Phillips have included a study tour of children's and boys' choirs in Germany, Austria, Russia, England, Scotland, and Wales, and a study tour in hymnology and Baptist history at Oxford University in England in 1986. Phillips holds memberships in the Organization of American Kodály Educators, the American Orff-Schulwerk Association, the National Board of Directors of Choristers Guild, and other music education organizations.

Other professional experiences, in addition to her faculty position at Southwestern Seminary, have included service as music director in churches in Tennessee, Kentucky, Georgia, and Texas and service as high school and elementary public school music teacher in Tennessee from 1941 through 1956, and in Georgia from 1961 through 1967. Phillips has conducted children's choir conferences at the

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<sup>17</sup>Holcomb, interview by author, 13 June 1987.

Ridgecrest and Glorieta Baptist Assemblies and in churches and schools in sixteen states.

She has served on the music faculty of Southwestern Seminary on two separate occasions--1948 through 1952 and 1967 through the present. Her students have included some outstanding Southern Baptist children's choir curriculum writers, such as Jimmy Key, Nettie Lou Jones, Betty Bedsole, Mabel Sample, J. Kenneth Robinson, and others.<sup>10</sup>

In 1943, Frances Winters co-founded the School of Church Music at the Southern Baptist Theological Seminary in Louisville, Kentucky. Born in Greeley, Colorado, in 1908, her educational background included a B.H. from Denison University in 1930 and a B.M. from Westminster Choir College in 1939. She also studied social case work at Case Western Reserve University from 1930 through 1932 and conducted other studies at Columbia Teachers College in 1945 and at the University of Louisville in 1952. Professors who influenced the music teaching philosophy of Winters were Dr. Jessie Dell Crawford at Denison University who stressed curriculum planning and worship, Edith Sackett at Westminster Choir College who provided children's choir bibliographies, Dr. Lilla Belle Pitts at Columbia University who presented music teaching methods, and Dr. Irvin Cooper at the University of Louisville who introduced

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<sup>10</sup>Evelyn M. Phillips, Fort Worth, TX, to Susan Messer, LaPlace, LA, 29 July 1987, TLS.



the cambiata voice concept. Further influences upon Winters were

Dr. John Finley Williamson, President of Westminster Choir College and director of its famed Westminster Choir, probably had the strongest influence on my ideas and philosophy concerning church choirs of any age, especially in regard to worship, the quality of singing and of rendition, choir discipline, and the use of the best available music suitable to the age of the singers and the occasion or service for which it was used.

While at Westminster Choir College, I had access to the then new "Chorister's Guild Letters" edited by Ruth Krehbiel Jacobs. As soon as we were in our first church position I subscribed to these materials and their many suggestions for choirs and choir music were frequently helpful.<sup>19</sup>

Prior to her marriage in 1940 to Donald Winters, Frances Winters directed children's and youth choirs and served as minister of music and education in churches in Colorado (1932-1936), New York (1937-1938), and New Jersey (1939-1940). From 1941 through 1943, Frances and Donald Winters were the ministers of music at First Baptist Church, Atlanta, Georgia. Under the direction of their pastor, Dr. Ellis A. Fuller, the Winters established a graded choir program, composing choir policies and curriculum objectives for each of the choirs. Religious education objectives for the choirs included those recommended by the Sunday School Board. Personnel from the Church Music Department in Nashville studied the graded choir program established by the Winters at First Baptist Church in Atlanta and included their innovative ideas in

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<sup>19</sup>Frances Winters, Hattiesburg, MS, to Susan Messer, LaPlace, LA, 11 November 1987, TLS.

early church music materials published by the department.  
(See Chapter III, pages 36, 43).

After Dr. Fuller became president of Southern Baptist Theological Seminary in 1942, he requested Frances Winters to move to Louisville, Kentucky, in 1943 to help establish Southern Seminary's program of church music. Her husband Donald had been drafted into the army and sent overseas. With a six-week-old baby, Frances Winters moved to Louisville in November of 1943, and remained at Southern Baptist Theological Seminary until 1952. During her tenure there, she served as registrar and assistant professor of church music, teaching children's choir methods, hymnology, and other church music subjects. Her other professional experiences have included undergraduate academic counselor and assistant to the dean of the School of Music at Indiana University from 1952 through 1956, and assistant professor of church music at William Carey College from 1958 through 1974. Winters and several of her students have contributed to materials published by the Church Music Department of the Sunday School Board and have taught at Ridgecrest Baptist Assembly and other state music assemblies.<sup>20</sup>

In Arkansas, Ruth Nininger was the state music secretary, writing and developing materials for her situation at the state level. The staff of the Church Music Department studied all the writings and materials of

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<sup>20</sup>Winters, 11 November 1987, TLS.

these pioneers in church music education during these organizational years and began to develop a comprehensive program of church music education for all Southern Baptist churches.

#### Designing of Children's Choir Materials

During the years 1941 through 1956, the staff of the Church Music Department began to publish materials for children's choirs based on a variety of church music education sources and their own experiences. These unsystematized materials offered only basic help in the organization of children's choirs. In his dissertation of 1957, Patterson stated

One of the first emphases of the music program of the Church Music Department was age-group or graded choirs. This has continued to be a major emphasis. Therefore, it is somewhat surprising to note that the systematic promotion of graded choir methods and materials has not been emphasized by the publication of organized units of work together with companion workbooks.

Surely such an accomplishment will not be put off much longer. It has been in the planning stage for some years. Choir directors realize they have need for such help and look, as they have been trained to do, to the Sunday School Board to offer some publication to fill that need.<sup>21</sup>

Although these materials were not based on an organized curricula of objectives and units, these publications offered a major breakthrough in church music education for children.

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<sup>21</sup>Patterson, "Program of Church Music," 289-90.

The Church Music Department developed a Church Music Training Course as an answer to requests from all over the Convention for help in developing better church music programs.<sup>22</sup> The department designed the course for church choir leaders with limited formal music education who wanted to improve their musical skills and develop a comprehensive program of church music. Between 1946 and 1947, five state music secretaries, Sims, and McKinney planned the course with the approval of the Sunday School Board. The four divisions of the course were: Music Fundamentals, Music Appreciation, Music Ministry, and Integrating Courses; a total of thirteen books comprised the four divisions. A definition of the practical use of the course was

These books are written with simplicity and clarity and are designed for use in church music training schools within the local church, association, leadership conferences, assemblies, and state work. Pastors, ministers of music, educational directors, choir members, music leaders, and the church membership can receive benefit through study. A system of awards has also been developed which will recognize the work done.<sup>23</sup>

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<sup>22</sup>Bratcher, "Growth and Development of Church Music in the Southern Baptist Convention," 65.

<sup>23</sup>Southern Baptist Convention, Book of Reports, 1947, 172.

Study course books with chapters dealing with children's choirs were Let Us Sing, Growing a Musical Church, and Methods and Materials for Graded Choirs.<sup>24</sup> Published in 1942, the course book Let Us Sing served Southern Baptists as an introduction to the new Church Music Department. As representatives of two departments of the Sunday School Board, B. B. McKinney, secretary of the Church Music Department, and Allen W. Graves, director of a division of the Training Union Department, worked together to produce the book. Graves visited First Baptist Church, Atlanta, Georgia, surveying the music program established by Donald and Frances Winters. His survey included interviews with church and church music leaders and participants, and collections of music brochures, church newsletters, and special service bulletins. Information gleaned from Graves' visit to First Baptist Church of Atlanta was used extensively in Let Us Sing.<sup>25</sup> The book offered answers to a variety of practical problems in church music, such as the organization of graded choirs and training and qualifications of church music leaders. Although the book carried the author names

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<sup>24</sup>B. B. McKinney and Allen W. Graves, Let Us Sing (Nashville: Broadman Press, 1942); Ruth Nininger, Growing a Musical Church (Nashville: Broadman Press, 1947); Clifford A. Holcomb, Methods and Materials for Graded Choirs (Nashville: Broadman Press, 1948); and Clifford A. Holcomb, Methods and Materials for Graded Choirs, 2d ed. (Nashville: Broadman Press, 1955).

<sup>25</sup>Winters, 11 November 1987, TLS.

of McKinney and Graves, Mattie C. Leatherwood and Robbie Trent wrote the two chapters dealing with children's choirs. Leatherwood wrote the chapter on the use of music with preschoolers through eight-year-old children, and Trent wrote the chapter on the use of music with nine-through twelve-year-old children.

Chapter III, "Let the Children Sing," contained information for teaching music to children from preschool age to eight years old. Leatherwood began the chapter by recognizing that the attention span of the young child is short. The second part of the chapter included the importance of introducing music to the child early in life through developing the child's natural rhythmic sense, encouraging the child to sing, and singing to the child. Suggested activities to introduce the child to music included singing games, running, skipping, swaying, and games to encourage the child to create his own songs. The chapter also presented suitable characteristics of songs for this age group--songs without symbolism, songs about the child's own experiences, short, happy songs, and songs with a limited range. Finally, the chapter advocated the natural use of songs by choosing songs to support teaching objectives, by introducing new songs informally, and by familiarizing the children with songs through repetition. The chapter concluded with the development of the worship aspect of song. "The loftiest purpose for which little

children use songs is to 'make a joyful noise unto the Lord.'<sup>26</sup>

The next chapter, "Let the Boys and Girls Sing," was written for children from nine to twelve years old. The overall headings for the chapter were: testing the songs we sing, enriching our use of music, analyzing our songs, and our responsibility for good music. This chapter contained more of a discourse on the appreciation of music and its relationship to the emotions and worship rather than any pedagogic suggestions.

A second book, Growing a Musical Church by Ruth Nininger, presented the organizational aspects of graded choirs. The book contained suggestions for obtaining musical growth through the proper development of graded choirs, instrumentalists, and congregational singing. Nininger also advocated cooperation with public schools.

The third book in the study course dealing with children's choirs was Methods and Materials for Graded Choirs by Clifford A. Holcomb, published in 1948 and revised in 1955. The only revisions made in the 1955 publication were in the names of the chapters on children's choirs. The vast amount of work by church music educators in developing children's choir materials resulted in the choir name changes in the 1955 revision.<sup>27</sup> The four

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<sup>26</sup>McKinney and Graves, Let Us Sing, 61.

<sup>27</sup>Holcomb, interview by author, 13 June 1987.

chapters on children's choirs were: an introduction, "The Rhythm Band" for children four through eight years old, "The Cherub Choir" (1948) or "The Youngest Choral Groups" (1955) for children six through eight years old, and "The Carol Choir" (1948) or "The Junior Groups" (1955) for children nine through twelve years old. The purpose of the book stated

Our children and young people are no longer satisfied to sing in splendid school choirs all the week, hearing excellent concerts, gain a keen appreciation of finer music, and then have no opportunity to participate in groups which will utilize their talents for the church. The church cannot afford to overlook and waste these talents. Children can sing. Children must sing! The church can help both the child and itself by utilizing every voice possible for Christ.

This book presents a means of doing just that.<sup>28</sup>

From his own experience, from literature in the field of church music, and from parallel literature in public school music, Holcomb presented methods for organizing and developing the rhythm band and the children's choirs.<sup>29</sup> The chapters relative to children's choirs contained a description of characteristics of children and suggestions for teaching the children about music. The introductory chapter carried definitions of rhythm, pitch, melody, and harmony in terms of the creative musical skills of the children. The conclusion of the

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<sup>28</sup>Holcomb, Methods and Materials for Graded Choirs, xiii.

<sup>29</sup>Holcomb, interview by author, 13 June 1987; and Patterson, "Program of Church Music," 250.



introductory chapter defined the meaning and purpose of music in the church--a medium of unifying expression, an aid to social development, an aid to religious education, and an aid in appealing to the emotions.

The chapter entitled "The Rhythm Band" presented the benefits of the rhythm band for children ages four through eight, general steps in teaching rhythm band, descriptions of instruments, and organizational strategies. Benefits of the rhythm band were a recognition of rhythm in music, self expression, memory training, physical response coordination, and imagination development. In teaching rhythm band, Holcomb suggested that the children play instruments after a gradual presentation of the fundamentals of rhythm. Methods to teach the fundamentals of rhythm included clapping hands, tapping feet, marching, and counting aloud. A description of the instruments and the number of instruments in rhythm band preceded sections on organizational details--materials, equipment, performances, and leaders. The organizational details of the rhythm band comprised most of the chapter; few methods for teaching rhythm band and no sequenced program of instruction were included.

The next chapter, "The Cherub Choir" (1948) or "The Youngest Choral Groups" (1955), contained suggestions for teaching music to children ages six through eight. Divisions of the chapter were the selections of singers, qualifications of music, the rehearsal schedule, posture

and breathing, ability to sing on pitch, monotones, methods for teaching songs, sight singing and part singing, leaders, and materials. The author advocated that choir leaders invite only skilled and committed children to become choir members. Again, the chapter contained few methods for teaching music to children--the entire song or phrase method for teaching songs, intervallic drills for teaching part singing and sight singing, and drills for teaching rhythms and note names. The chapter contained detailed accounts on the organization of the choir--choir leader characteristics, elements of a successful rehearsal, and specific suggestions for songs. Suggested goals for the choir were:

1. Know from memory words and melody of at least twelve of the fine hymns.
2. Know something of the author and composer of each of the above hymns.
3. Be able to sing pitches, with correct time, of any simple six- to ten-tone musical phrase played on piano.
4. Know clefs and the time signatures.
5. Know letter names for lines and spaces of treble and bass clefs.
6. Know five most commonly used notes and rests, and their time relationships.<sup>30</sup>

The final chapter on children's choirs contained instructions for teaching music to children ages nine through twelve years. Again, Holcomb suggested restrictions on choir membership and gave the option of dividing or combining boys and girls. The primary music

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<sup>30</sup>Holcomb, Methods and Materials for Graded Choirs, 44.

method instructions were suggestions for teaching songs--giving attention to words, listening to parts played on piano, and a cappella singing. Other suggestions concerned the use of descants and a discussion of posture, breathing, and tone. The schedule of rehearsal periods included vocal drills, study of musical terms, study of scale formations, signatures, intervals, triads, and chords, and sight-singing. Holcomb suggested a month-by-month curriculum program for the junior choir which included a hymn, an anthem, and a general comment on performance times for the music. Listed goals for this choir were:

1. Know from memory at least twenty of the standard hymns.
2. Know letter names of lines and spaces of treble and bass clefs.
3. Know all time signatures and all major key signatures.
4. Know how to locate pitches and know simple intervals.
5. Be able to write an eight- or ten-tone phrase correctly when given the key, first pitch and time.
6. Know something of composers and authors of hymns memorized.
7. Shall have received certificates on the Music Training Course for each of three books: Practical Music Lessons, Let Us Sing, and Growing a Musical Church.
8. Know at sight the meaning of the twelve or fourteen most-used markings of expression and dynamics.
9. Be able to use sol-fa syllables in reading simple melodies.<sup>31</sup>

Methods and Materials for Graded Choirs offered

Southern Baptists, for the first time, more specific

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<sup>31</sup>Ibid., 65-66.

guidelines for conducting children's choirs. However, the book contained no sequenced methods with formal objectives for teaching music to children.

In addition to the previously discussed books, the Church Music Department published free "helps" for Southern Baptist churches in the form of pamphlets. The pamphlets dealt with specific musical problems in the churches,<sup>32</sup> describing the organization and functions of the various graded choirs. In 1945, McKinney wrote the first pamphlet, entitled Age-Group Choirs.<sup>33</sup> A series of other pamphlets were written during the early years of the department by church musicians, including Martha Clancy and W. Hines Sims. Unacknowledged materials from brochures of the graded choir program of First Baptist Church, Atlanta, appeared in the pamphlets, delineating the credit system, the names of the various age-group choirs, and aspects of recording attendance.<sup>34</sup> Titles of the pamphlets specifically describing children's choir work were: Age-Group Choirs (1948); The Graded Choir Program (1950); Organizing the Junior Choir (1951); The Carol Choir and The Cherub Choir (1952); Celestial Choir and Choir Mothers and Sponsors for Graded Choirs (1954); and Graded Choirs

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<sup>32</sup>Southern Baptist Convention, "Department of Church Music," in Book of Reports (Nashville: Williams Printing Company, 1948), 199.

<sup>33</sup>Patterson, "Program of Church Music," 252.

<sup>34</sup>Elliot, "Contributions of Martha Moore Clancy," 95; and Winters, 11 November 1987, TLS.

(1956).<sup>35</sup> The pamphlets summarized and reemphasized information on graded choirs found in the study course books. Because these publications were free, they had a wider distribution among the churches than the study course books.

In 1950, the first issue of The Church Musician was published to provide help in music education programs and to provide "good spiritual music that . . . [was] suited to the average volunteer choir".<sup>36</sup> The monthly periodical was the culmination of the music education efforts of the Church Music Department.<sup>37</sup> Subsequent issues of the periodical included articles describing established graded choir programs in some Southern Baptist churches.<sup>38</sup> Other articles within the first issues of The Church Musician offered relevant pedagogic ideas to struggling church music education programs. From 1950 through 1956, the articles in the magazine developed from general articles on church music education to organized unit writings.<sup>39</sup>

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<sup>35</sup>Patterson, "Program of Church Music," 326-27.

<sup>36</sup>"Greetings!," The Church Musician, October 1950, 2.

<sup>37</sup>Boyter, Leach, and Billingsley, Children's Choirs, videocassette.

<sup>38</sup>T. C. Pennell, "Our Music Ministry," The Church Musician, October 1950, 6-7; W. J. Norton, "Growth Through the Junior Choir," The Church Musician, November 1950, 6; and C. Lamar Alexander, "Utilizing Musical Talent," The Church Musician, September 1952, 6.

<sup>39</sup>Clancy, interview by author, 6 April 1987.

Articles on church music education for children in the early issues of The Church Musician contained a variety of pertinent suggestions for leaders of children's choirs. In 1951, Martha Clancy wrote two articles on music for children. In one article, Clancy advocated singing to the child at home at any early age. For preschoolers, she suggested songs relative to objects in the preschooler's life; for primaries, six- to eight-year-old children, she suggested illustrating the words of choir songs with pictures from magazines at home. Another article contained simple breathing exercises to protect the child's natural singing voice, musical games to develop rhythmic skills, and suggestions to instill reverence for worship experiences.<sup>40</sup> Other articles covered various music education issues, such as the proper age to initiate a child's musical training and instructions for aiding uncertain singers.<sup>41</sup>

The importance of an organized, systematic curriculum for graded choir work in the churches was the subject of an article by Loren Williams in 1953.<sup>42</sup>

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<sup>40</sup>Martha M. Clancy, "It's Never Too Early!" The Church Musician, May 1951, 4-5 and "The Cherub Choir," The Church Musician, November 1951, 25-28.

<sup>41</sup>Beatrice Landeck, "How to Help Your Child Play Music," The Church Musician, May 1952, 6-7; and Ronald K. Wells, "That Uncertain Singer," The Church Musician, March 1953, 8.

<sup>42</sup>Loren R. Williams, "Graded Choir Curriculum," The Church Musician, May 1953, 28-30.

Many factors aid in determining the success and growth in a graded choir program. Vital and important as all of these are, none contributes more to real achievement and attainment of certain goals than that of a definite curriculum.<sup>43</sup>

Williams also noted the value of an enriched and integrated curriculum within the schools and the strides made through research and experimentation--revised curriculum, new teaching techniques and aids, and revived interest in education. Defining objectives in terms of church education, Williams wrote

Church music departments need to have definite aims and goals. The program should be planned from year to year in such a manner that the entire membership, through the graded choir program, congregational singing, Sunday School and Training Union assemblies, and all other church organizations as a whole shall "musically" be going in the same direction.

Such an objective requires personalized planning. The aims for the year must be adapted to each choir, keeping in mind their chronological and educational age, activities, and achievements.

The spiritual needs of the individuals in each choir and of the church and community should serve as guideposts in charting the musical course of any church.<sup>44</sup>

In the article, the selection of a hymn each month with correlated objectives and activities was the suggested method for structuring units for children's choirs. Directed to all Southern Baptist churches, the article by Williams contained information vital to the development of a curriculum for graded choirs; however, the Church Music

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<sup>43</sup>Ibid., 28.

<sup>44</sup>Ibid.

Department did not publish units for graded choirs until 1956, three years later.

Other articles relative to children's choirs continued to appear in The Church Musician. In June of 1953, the first issue appeared which contained music for children. Other issues of the periodical contained articles on benefits of graded choirs and on methods of teaching songs. Clancy suggested methods for teaching songs for each age group. Methods for toddlers included singing about toys, nature, and animals, while playing. Methods for beginners included the utilization of finger plays, rhythm games and other activities, while sitting in rows. Singing antiphonal songs with beginners was a suggested method for primaries, and singing alternate low and high parts, rounds, and descants, while reading music, were suggested methods for juniors.<sup>45</sup>

In May of 1955, articles relative to specific graded children's choirs began to appear in The Church Musician. Each of these articles carried specific methods and activities for teaching music to children.<sup>46</sup>

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<sup>45</sup>W. Hines Sims, "Graded Choirs? Yes," The Church Musician, November 1953, 2; and Martha M. Clancy, "Teaching Songs to Children," The Church Musician, May 1954, 4-6.

<sup>46</sup>Ruth E. Williams, "The Celestial Choir," The Church Musician, May 1955, 4-5 and "The Cherub Choir," The Church Musician, June 1955, 27-28; and Nettie Lou Crowder, "The Carol Choir," The Church Musician, July 1955, 5-6.



One article by Ruth Williams presented information on understanding the preschooler, selecting songs, correcting vocal problems, and teaching new songs. In understanding the preschooler, the author wrote, "It is skill in understanding children, not skill in music techniques that will bring the greatest rewards with this age."<sup>47</sup> Characteristics of songs for use with fours and fives were songs with pleasant associations, songs related to a unit theme, fun songs, and action songs. To correct vocal problems, Williams suggested tone matching, song sentences, and listening activities. Specific methods for teaching songs were illustrating words through pictures, listening to recordings, storytelling, dramatizing the song, and developing an interest center around a song.<sup>48</sup>

In another article, Williams advocated rehearsals based on units of work containing worship experiences, hymn studies, fun and relaxation songs, music fundamental drills (theory books, flash cards, note finders), and singing skills. Singing skills included the areas of tone quality, improved enunciation, phrasing, and little emphasis on public performance.<sup>49</sup>

An article by Crowder emphasized a well-balanced training program in the children's choir which would

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<sup>47</sup>Williams, "The Celestial Choir," 4.

<sup>48</sup>Ibid., 41-42.

<sup>49</sup>Williams, "The Cherub Choir," 27-28.

include singing, reading music, rhythmic activities, and listening.<sup>50</sup> She suggested the sequencing of these activities to provide for the gradual development of abilities. Crowder wrote:

These various experiences should not be isolated as if they were separate and distinct entities, but should be planned and promoted in such a manner that they will complement one another in a total integrated music experience. Each one must be a part of the whole.<sup>51</sup>

The author advocated a creative teaching approach--self expression by creating new songs and words. Crowder emphasized singing as the most important choir activity.<sup>52</sup>

Subsequent issues of The Church Musician contained other articles related to the individual graded choirs for children.<sup>53</sup> These articles contained further suggestions for methods, materials, and activities for teaching music to children. Suggested activities were conducting hymns, clapping melodic rhythms, and reading music; suggested materials were elementary theory books, flash cards, and recently published books on music education. The articles also capitalized on the organization of choirs, listing enlistment procedures and possible rehearsal locations and

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<sup>50</sup>Crowder, "The Carol Choir," 5-6.

<sup>51</sup>Ibid., 6.

<sup>52</sup>Ibid.

<sup>53</sup>Martha M. Clancy, "Cherub Choir (Ages 6-8)," The Church Musician, October 1955, 40; Evelyn M. Phillips, "Carol Choir (Ages 9-12)," The Church Musician, December 1955, 39; and Ruth E. Williams, "Celestial Choir (Ages 4-5)," The Church Musician, October 1955, 41.

times. In September of 1955, the Church Music Department increased the size of The Church Musician by fifty percent to accomodate and include these specific articles on children's choirs and music for children's choirs.<sup>54</sup>

The writers of the study course books, the pamphlets, and the articles in The Church Musician mentioned supplementary songbooks and recordings in their publications relative to children's choirs. Broadman, the Southern Baptist publishing company, provided some of the supplementary materials, and various other publishing companies provided additional materials.

The Church Music Department serves Broadman as an editorial component.<sup>55</sup> The Sunday School Board, with the Church Music Department as one division, is a business institution. The Board is self-sufficient with its income derived largely from the sale of its own publications.<sup>56</sup> Broadman Press materials do not carry a Southern Baptist imprint; these materials are intended for distribution to any denomination, agency, or institution. Beginning in the 1950's, the Church Music Department began to produce

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<sup>54</sup>Novella Preston, "I Am Having a Birthday," The Church Musician, September 1955, 6-10.

<sup>55</sup>Sunday School Board of the Southern Baptist Convention, "Church Music Program" in Report of Divisions, Offices, Staffs, and Departments of the Sunday School Board of the Southern Baptist Convention: October, 1976-September, 1977 (Nashville: Dargon Library, Sunday School Board of the Southern Baptist Convention, 1977), photocopied.

<sup>56</sup>Patterson, "Program of Church Music," 204.

supplementary materials for children's choirs for Broadman publication.

In 1953, Songs for Juniors was published by Broadman as a hymnal for children, ages nine through twelve years.<sup>57</sup> The hymnal was a result of repeated requests from churches throughout the Southern Baptist Convention for a hymnal for the junior child. Sources for the hymns included in Songs for Juniors were junior hymnals from other publishers and the 1940 Southern Baptist hymnal, The Broadman Hymnal.<sup>58</sup> Another Broadman songbook publication for children was Favorite Hymns to Play and Sing which contained simplified hymns for children to play and sing.<sup>59</sup> Numerous publishing companies provided additional songbooks mentioned in Southern Baptist writings.<sup>60</sup>

Broadman Recordings produced three albums of records for children in 1955 under the guidance of the Church Music Department. The recordings were: Songs for Children Six Through Eight, Songs for Children Four and Five, and Songs

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<sup>57</sup>Lillian Moore Rice and W. Hines Sims, eds., Songs for Juniors (Nashville: Broadman Press, 1953).

<sup>58</sup>Patterson, "Program of Church Music," 223-24.

<sup>59</sup>Loren R. Williams, Favorite Hymns to Play and Sing (Nashville: Broadman Press, 1955).

<sup>60</sup>"Collections and Selections for Graded Choirs," The Church Musician, August 1953, 26.

for Our Littlest Ones.<sup>41</sup> In 1954, Songs for Children Under Six was produced; the album collection contained six records with six songs on each record. Produced by vocal solo with piano accompaniment, the themes of the songs were God's Out of Doors, God's Love and Care, Jesus, Our Friend, Being Friends, Living Happily Together, and My Church. A folder, included in the album box, gave suggestions for using the recordings.<sup>42</sup>

#### Summary of the Organizational Years: 1941-1956

The organizational years of the Church Music Department, 1941 through 1956, demonstrated some progress in developing a curriculum for children's choirs. By 1955, the Sunday School Board had employed seven professional musicians in the Church Music Department. These employees had sought the expertise of church music educators outside the department to design children's choir materials. Materials designed for children's choirs were chapters in three study course books, free pamphlets, articles in The Church Musician, and some supplementary materials. Patterson, in his dissertation of 1957, provided some insights into the status of the children's choir curriculum

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<sup>41</sup>Patterson, "Program of Church Music," 222; and Sunday School Board of the Southern Baptist Convention, "Program of Church Music," in Report of the Staff and Departments to the Sunday School Board for 1956 (Nashville: Sunday School Board of the Southern Baptist Convention, 1956), typewritten.

<sup>42</sup>"Recordings for Children," The Church Musician, December 1954, 30.

during these early years of the Church Music Department.

He wrote

In June, 1954, it was announced to the Sunday School Board that the Church Music Department was working on a graded music series which, when completed, would provide a complete program of graded music materials for the entire year<sup>63</sup>. . . . However, until the end of 1956, there had been only one meeting of the committee appointed by Sims to plan for graded music materials, and little specific planning had been done by the Church Music Department.

The proposed series, along with the completion of the Church Music Training Course, promises to be the Church Music Department's most significant activity in the field of church music education in the foreseeable future.<sup>64</sup>

Patterson also stated

In developing its program, the Church Music Department has never had a comprehensive, organized set of purposes and goals . . . [T]he church music program has not developed from a theoretically conceived orientation in church music. Rather, the program which was developed was built on practice, their own [McKinney and Sims] and that of other Southern Baptist church music workers.<sup>65</sup>

Although music leaders had not organized a systematized curriculum with purposes and goals by 1956, they had provided a solid foundation for the further development of a children's choir curriculum in the future years of the Church Music Department.

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<sup>63</sup>Minutes of the Sunday School Board (Nashville: Dargon Library, Sunday School Board of the Southern Baptist Convention, 23 June 1954), typewritten, cited in Patterson, "Program of Church Music," 264.

<sup>64</sup>Patterson, "Program of Church Music," 264-65.

<sup>65</sup>*Ibid.*, 292.

## CHAPTER IV

### THE YEARS OF UNIT DEVELOPMENT: 1956-1970

Between the years of 1956 and 1970, the staff of the Church Music Department developed the children's choir curricula through unit writings. The establishment of writers' conferences and the design of children's choir materials aided in the development of the unit writings. During the years of unit development, these systematized writings, based on an overall spiritual theme, developed from simple to complex within curriculum books and periodicals. Early units carried general statements of musical and spiritual objectives accompanied by descriptions of materials and activities which encompassed all children's choirs. Evolving into rehearsal plans for individual age group choirs, later unit writings contained detailed weekly rehearsal plans and suggested materials for developing specified spiritual and musical objectives.

The definition of the functions of the Church Music Department by W. Hines Sims suggest reasons for and provide insights into the unit development. The functions were:

- [1.] Study and research . . . involves gathering basic information and data needed in designing programs for suggested use by churches,

associations, and states. It includes the discovery of principles, methods, and procedures of education, administration and promotion and the study of trends and developments. And, it involves the evaluating of existing programs and the testing of proposed programs developed for suggested use by churches, associations, and states.

- [2.] Program design includes the development of suggested objectives, program, organization, leadership, facilities, and finance within the framework of budgets for use by churches and associations. The development of a curriculum and related music materials for use by the churches is a most important phase of design. . . .
- [3. Field services includes the provision of] program information to churches, associations, and states through such materials as pamphlets, films and filmstrips, recordings, and direct mail. It is the department's desire to provide personal assistance to churches, associations, and states through such projects as enlargement campaigns, clinics, workshops and conferences. The department conducts a Convention-wide leadership training program through such means as conferences, clinics, seminars, workshops.<sup>1</sup>

The defined functions also suggest a more systematized approach to curriculum development than the approaches of previous years.

This more systematized approach was a result of the coordination of the educational divisions of the Sunday School Board--the Sunday School Department, the Training Union Department, and the Church Music Department. Until the 1960's, the divisional curriculum designs had been independently planned. In the early 1960's, under the direction of W. L. Howse, director of the Education Division of the Sunday School Board, joint conferences with

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<sup>1</sup>W. Hines Sims, "The Work of Your Church Music Department," The Church Musician, June 1964, 5. Used by permission. (C) Copyright 1964 The Sunday School Board of the Southern Baptist Convention.



representatives from each of the divisions met to coordinate and integrate curricula based on identical themes.<sup>2</sup> Integrating the child into all the departments of the church constituted the purpose for the coordinated curricula. Leaders did not want to departmentalize the child in church attendance; the child came to church bringing his whole being to each situation.<sup>3</sup> Such correlation conferred focus and purpose on all the curricula of the departments.<sup>4</sup>

#### Establishment of Writers' Conferences

Beginning in 1957, the establishment of writers' conferences allowed music leaders from across the Southern Baptist Convention to convene to develop the children's choir curriculum. The writers, invited by the Church Music Department for their expertise in the area of children's choirs, wrote the units for use in the Southern Baptist churches. The units appeared in The Church Musician

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<sup>2</sup>Holcomb, interview by author, 13 June 1987; Sims, interview by author, 16 June 1987; W. Hines Sims, History of the Development of the Church Music Department of the Sunday School Board, cassette, Nashville: Dargon Library, Sunday School Board of the Southern Baptist Convention, 1973; and Davis Collier Wooley, ed. Encyclopedia of Southern Baptists (Nashville: Broadman Press, 1971), s.v. "Curriculum, Southern Baptist Church," by Howard P. Colson.

<sup>3</sup>Clancy, interview by author, 6 April 1987; and Roy T. Scoggins, Jr., interview by author, taped telephone conversation from LaPlace, LA, to Summerville, SC, 2 April 1987.

<sup>4</sup>"Your Planning and the Curriculum," The Church Musician, May 1968, 56-57.

through July of 1966 and then appeared in The Children's Music Leader through 1970. Before the institution of the writers' conferences, music leaders had written general articles on children's choirs from the standpoint of their own teaching and educational experiences.<sup>5</sup>

Although the first units for children's choirs appeared in late 1956 issues of The Church Musician, the first writers' conference for unit development was not conducted until November of 1957. The purpose of the conference was the development of a structured curriculum for children's choirs;<sup>6</sup> this first conference preceded the interdepartmental coordination of curricula. The result of the conference was the preparation of specialized units of work for children's choirs which would begin to appear in the July, 1958, issue of The Church Musician.<sup>7</sup>

"Outstanding music leaders from the Convention,"<sup>8</sup> personnel within and outside the Church Music Department, comprised the first conference. Personnel within the department in attendance were Loren Williams, W. Hines Sims, Bill F. Leach, and Nettie Lou Crowder; personnel outside the department in attendance were Martha Clancy,

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<sup>5</sup>Bill F. Leach, interview by author, tape recording, Sunday School Board of the Southern Baptist Convention, Nashville, TN, 2 March 1987.

<sup>6</sup>Ibid.

<sup>7</sup>Southern Baptist Convention, "Department of Church Music," in Book of Reports (Nashville: n.p., 1958), 163.

<sup>8</sup>Ibid.

Robert Jones, Evelyn Phillips, Mabel Warkentin, Ronald K. Wells, and Ruth Eaton Williams. Loren Williams and W. Hines Sims led the conference.<sup>9</sup>

Bill F. Leach, employed by the Sunday School Board in 1959, was and continues to be one of the innovative leaders of the Southern Baptist children's choir curriculum. Born in Duncan, Oklahoma, Leach received a Bachelor of Music degree in choral conducting from Oklahoma Baptist University in 1952 and a Master of Church Music degree from Southwestern Baptist Theological Seminary in 1954. Nettie Lou Crowder taught the graded choir courses when Leach attended the seminary. While in college and seminary, he worked in churches as a part-time music director. From 1954 to 1959, Leach was minister of music at Redbag Baptist Church in Chattanooga, Tennessee, before coming to work at the Sunday School Board in 1959. Church Music Department positions which Leach has held are junior/intermediate editor and consultant, junior editor, preschool/children music editor, and supervisor of preschool/children's section of material development. Leach has held the latter position since 1971 and continues to work in the Church Music Department.<sup>10</sup>

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<sup>9</sup>Leach, interviews by author, 2 March 1987 and 27 July 1987; Mabel W. Sample, interview by author, taped telephone conversation, LaPlace, LA, to New Wilmington, PA, 7 April 1987; Sims, interview by author, 16 June 1987; and Ruth E. Williams, interview by author, 16 April 1987.

<sup>10</sup>Leach, interview by author, 27 July 1987.

Robert Jones received the Bachelor of Music degree from the University of Miami and the Master of Music Education degree from George Peabody College for Teachers in Nashville. He has been minister of music at various churches in Florida and in Tennessee, developing an outstanding music program in each situation. Jones has served on the faculty of Southern Baptist music conferences at Ridgecrest, North Carolina, and Glorieta, New Mexico, Baptist Assemblies. He has conducted leadership conferences, directed festivals, served as festival adjudicator, participated in evangelistic crusades, led music camps, and taught in music schools in many states, including Hawaii and Alaska.<sup>11</sup> As a prolific writer, Jones contributed frequently to Southern Baptist music periodicals.

Mabel Warkentin Sample received the Bachelor of Arts degree in 1948 from Tabor College in Hillsboro, Kansas, with a major in psychology. She attended both Southwestern Baptist Theological Seminary in Fort Worth, Texas, and Southern Baptist Theological Seminary in Louisville, Kentucky, receiving the Master of Religious Education degree from Southwestern Seminary in 1951 and the Master of Sacred Music in organ from Southern Seminary in 1954. She remained at Southern Seminary from 1954 through 1963 as assistant professor of church music education. Without

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<sup>11</sup>Robert L. Jones, The Junior Choir Leadership Manual (Nashville: Convention Press, 1967), v.

public school music teaching experience, she formulated the graded choir courses at the seminary from her educational background and research in the areas of psychology, religious education, and music. Sample began pursuing a doctoral degree at Columbia University in the summer of 1958. She left Southern Seminary in 1963 to pursue the doctoral degree in a full-time capacity and received the Ed.D. degree in 1965. Broadman Press published her dissertation as a text which was used in seminary music education courses. After her doctoral work, Sample became assistant professor of music at Youngstown State University from 1965 through 1968 and then professor of music at Westminster College in New Wilmington, Pennsylvania, from 1971 to the present. She has been an active conductor, clinician, and lecturer in the areas of organ and children's choirs in numerous states at such conferences as the American Guild of Organists and the Southern Baptist Children's Choir Leadership Conference. Although unaffiliated with a Southern Baptist church because she resides in the northern United States, Sample continues her thirty-year writing career for the Southern Baptist children's choir curriculum.<sup>12</sup>

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<sup>12</sup>Sample, interview by author, 7 April 1987; Mabel Warkentin Sample, New Wilmington, PA, to Susan Messer, LaPlace, LA, 5 October 1987, resume; Irene Warkentin Sample, "A Guide for Directors of Children's Choirs in Protestant Non-Liturgical Churches" (Ed.D. diss., Columbia University, 1965); and Mabel Warkentin Sample, Leading Children's Choirs (Nashville: Broadman Press, 1966).

In preparation for writing the units for children's choirs, the participants at the first writers' conference discussed the abilities of the child and the proposed type of curriculum. Concerns of the writers centered upon spiritual objectives, or teaching the child about the Christian faith through music, and upon an educational rather than a performance approach to the curriculum. The emergence of a more cohesive unit plan and an attempt for a more coherent, sequential approach in the curriculum were products of the first writers' conference.<sup>13</sup>

Following the first writers' conference of November, 1957, the Church Music Department has conducted annual writers' conferences to design new materials and to discuss new ideas in the area of music education. The second writers' conference of November 1958 consisted of "twelve qualified and recognized leaders of the South who . . . [prepared] graded music units of work for Beginners, Primaries, and Juniors."<sup>14</sup> Writers at subsequent conferences developed unit themes which were correlated with Sunday School, Training Union, and the general curriculum materials of the Sunday School Board. Beginning in 1960, the unit themes appeared in The Curriculum

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<sup>13</sup>Sample, interview by author, 7 April 1987.

<sup>14</sup>Southern Baptist Convention, "Department of Church Music," in Book of Reports (Nashville: n.p., 1959), 157.

Guide.<sup>15</sup> In recent years, the unit themes appeared in the Church Curriculum Base Design following the procedure:<sup>16</sup>

A central theme or subject is chosen for each unit. Materials are selected and teaching procedures are formulated which are relevant to the theme. Each music activity, period, or rehearsal is carefully planned to accomplish a definite purpose. An organized approach to teaching and learning processes helps to impress spiritual truths on the minds of children.<sup>17</sup>

Progress has occurred through the years of the writers' conferences in defining more specific musical and spiritual objectives, particularly in the 1960's with the advent of behavioral objectives. Professors and music educators serving as writers, such as Talmadge Butler, Mabel W. Sample, Jo Ann Butler, Betty Woodward, and Martha Ellen Stilwell used information from their research in music education, psychology, and religious education to aid in formulating the graded choir curriculum.<sup>18</sup>

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<sup>15</sup>Clifton J. Allen and W. L. Howse, eds., The Curriculum Guide (Nashville: Convention Press, 1960), 3.

<sup>16</sup>The Church Program Services Coordination Subcommittee Coordinating Committee, Church Curriculum Base Design: 1980 Update: Church Music Volume (Nashville: Sunday School Board of the Southern Baptist Convention), 1974, photocopied; and The Coordinating Committee of the Inter-Agency Council of the Southern Baptist Convention, Church Curriculum Base Design: 1984 Update: Church Music Volume (Nashville: Sunday School Board of the Southern Baptist Convention, 1984), photocopied.

<sup>17</sup>Allen and Howse, The Curriculum Guide, 100.

<sup>18</sup>Talmadge Butler, interview by author, New Orleans, tape recording, New Orleans Baptist Theological Seminary, New Orleans, LA, 19 February 1987; Sample, interview by author, 7 April 1987; and Betty Woodward, interview by author, taped telephone conversation, LaPlace, LA, to Shawnee, OK, 27 April 1987,.

Conference writers have followed a certain procedure to develop unit themes. The Church Music Department staff mails the unit songs and unit themes to writers with objectives listed under the themes. Having gathered materials and ideas, the writers attend the conferences to organize and discuss materials and ideas for the curriculum units. As new materials and ideas develop, conferees discuss song sources. Song sources include commissioned songs for the units or songs from freelance materials. The writers design materials to coordinate the leadership periodical with the children's choir member periodicals. Unit lengths have varied from four to ten weeks through the years. After preparing units, writers mail their works to the Church Music Department for editing and publication. Outside appraisal readers then study the units for Southern Baptist doctrinal accuracy and acceptability.<sup>19</sup>

The writers' conferences have served as a platform for children's choir leaders from across the Southern Baptist Convention to develop the children's choir curriculum. At the conferences, leaders have presented their discoveries and experiences in the area of music education. This sharing of ideas has enabled the curricula to develop along solid educational guidelines and to establish credibility in the field of music education.

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<sup>19</sup>Clancy, interview by author, 6 April 1987; Woodward, interview by author, 27 April 1987; and Leach, interview by author, 27 July 1987.



### Designing of Children's Choir Materials

During the years of 1956 through 1970, the Church Music Department designed new children's choir materials for unit development. The new curriculum materials were books, periodicals, pamphlets, and supplementary materials.

#### Books

The Church Music Department produced children's choir curriculum books on two separate occasions during the years 1956 through 1970. On February 10, 1955, the Southern Baptist Convention sanctioned Convention Press, publisher of the children's choir texts, as the publisher of materials exclusively distributed by Baptist Book Stores for Southern Baptist churches.<sup>20</sup> Graded Choir Handbook was one of a series of books in the Church Music Training Course developed by the Church Music Department.<sup>21</sup> This text was designed to train members of Southern Baptist churches for music leadership in graded choir work. In 1965 and 1967, three individual books provided specific instruction for the first time in each of the age-group

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<sup>20</sup>Davis Collier Woolley, ed., Encyclopedia of Southern Baptists, vol. 3 (Nashville: Broadman Press, 1971), s.v. "Convention Press," by J. M. Crowe.

<sup>21</sup>Loren R. Williams, Graded Choir Handbook (Nashville: Convention Press, 1958).

areas of children's choirs.<sup>22</sup> The three books were a part of the Church Study Course which was begun on October 1, 1959. "The course was a merger of three courses previously promoted by the Sunday School Board--the Sunday School Training Course, the Graded Training Union Study Course, and the Church Music Training Course."<sup>23</sup> In addition to leadership training, the books reflected the position of the Church Music Department in the area of unit development; personnel at writer's conferences used the books as points of reference in writing the units for children's choirs.

Written by Loren R. Williams, editor of church music materials in the Church Music Department (See Chapter III, pages 22-24.), Graded Choir Handbook offered a description of the graded choir concept.<sup>24</sup> In the book, Williams defined the graded choir program, leadership qualifications, curriculum, rehearsal procedures, and activities and characteristics of every graded choir group, preschoolers through adults.

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<sup>22</sup>Saxe Adams, The Beginner Music Activity Leadership Manual (Nashville: Convention Press, 1967); Clancy and Jones, The Primary Choir Leadership Manual; and Jones, The Junior Choir Leadership Manual. The completion of the editing of The Primary Choir Leadership Manual in 1965 enabled its publication two years earlier than the other two curriculum books.

<sup>23</sup>Adams, The Beginner Music Activity Leadership Manual, x.

<sup>24</sup>Williams and Williams, interview by author, 16 April 1987.

In the introductory sections of the book, Williams outlined the primary purposes of individual choirs. He stressed that beginner music activity should emphasize participation rather than performance and that best results in teaching the children would be gained through informal, spontaneous music learning experiences. In primary choir, the author recommended participation rather than performance, and in junior choir, the author emphasized part-singing and service participation. In regard to curriculum, Williams wrote:

A comprehensive graded curriculum for the elementary choirs includes, in addition to singing, a variety of related activities--hymn study, theory, creative projects, rhythm training, music appreciation, notebook work, and similar areas of development.<sup>25</sup>

Children's choir material in the curriculum section contained information about selecting children's songs--evaluating the texts and evaluating the music in the areas of range, rhythm, melody, harmony, and mood. The curriculum section also contained a description of the unit plan. Williams stated:

The unit plan is generally accepted as the best procedure in selecting and organizing materials and planning rehearsals. A central theme or subject is chosen. Materials are selected and teaching procedures formulated which are relevant to the theme. The unit plan gives definite purpose to each rehearsal, provides an organized approach to the teaching and learning processes, and helps to crystallize spiritual truths in the minds of the children. The unit plan also aids music development as each unit includes studies in fundamentals of music and rhythmic activities.

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<sup>25</sup>Williams, Graded Choir Handbook, 22.

Interesting units can be developed on subjects, such as The Church, The Bible, The Home, Music, Musical Instruments, Singing, Praise, Worship. These can then be further expanded in various areas, such as "We Sing at Church," "Singing Around the World," "Music in My Church," and "Music in My Home." Thanksgiving, Christmas, Easter, and other special occasions naturally call for units dealing with seasonal events. The period of a unit may vary from four to twelve weeks. Such units are published regularly in our monthly music magazine, The Church Musician.<sup>26</sup>

Williams also described a suggested outline for a unit, ways of creating interest in the unit of work, and sources of materials. He suggested that unit plans for choir rehearsals include singing with a variety of additional activities--listening, creative work, rhythmic activities, hymn studies, playing simple instruments, theory work, and biographical studies of writers and composers. "Not all of these activities will be included in any one rehearsal, but will be used alternately as time permits. The units are planned to achieve definite results."<sup>27</sup> The suggested outline for a unit was purpose of unit, general suggestions, topics to be presented, properties needed, music and books needed, and suggested activities.

In the chapter "Beginner Music Activity," Williams defined aspects of the children's choir for children four and five years in terms of the unit plan. First, the section on characteristics of the beginner child included both physical characteristics and musical interests. He

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<sup>26</sup>Ibid., 37-38.

<sup>27</sup>Ibid., 38.

noted that "the chief aim is to make musical experiences informal and enjoyable for the child."<sup>28</sup> Suggested musical experiences included: finding the singing voice through tone-matching games, singing conversations, imitating the sounds of animals, nature or trains, singing phrases on single tones, and singing five-tone scale exercises; dramatizing songs; listening to records; and playing rhythm and melody instruments. Second, Williams included spiritual and musical objectives for the beginner music activity. Some spiritual objectives were:

Surround the child with a friendly atmosphere that will demonstrate God's love; help the child know that God is the maker of all good things and that he loves all people; and develop a feeling of adoration and praise toward God for his love and care.<sup>29</sup>

The author categorized the "music objectives" in terms of general singing, rhythm, listening, music reading, creative, and instrumental activities. For example, the rhythm category contained:

Rhythmic activities will include free rhythmic response, such as clapping, walking, marching, and running to music so that the child may learn to feel and move in time to music. The use of rhythm sticks and percussion instruments will aid in developing rhythmic responses to fast or slow, heavy or light, and smooth or jerky.<sup>30</sup>

Other sections in the chapter included organizational aspects of the beginner music activity, such as enlistment

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<sup>28</sup>Ibid., 68.

<sup>29</sup>Ibid., 69.

<sup>30</sup>Ibid., 69-70.

ideas, rehearsal procedures, and material selection. Williams again advocated the unit plan in conducting the rehearsal and reminded the reader that The Church Musician presented units of study for beginner music activity.

The chapter "Primary Choir" included: characteristics of the primary child, achieving results, objectives for the primary choir, procedures in choir organization, the choir rehearsal, the child voice, teaching music to primaries, utilizing the choir, social activities, and music in the primaries' daily activities. In regard to unit development, Williams presented both spiritual and musical objectives for the primary child--six-, seven-, and eight-year-olds. Divisions of musical objectives were singing achievements, rhythm training, listening experiences, theory studies, creative activities, and instrumental activities. Objectives expressed as activities in the recreational and rhythmic division were:

Recreational and rhythmic activities serve a very definite purpose. Rhythm is a basic element in music and an essential factor in reading music. In addition to providing pleasure, it is a means of growth in the knowledge of music. Some rhythmic activity should be a part of each rehearsal.<sup>31</sup>

Again, Williams reminded the reader of the units prepared for the choir found in The Church Musician. The chapter also contained elements of a good rehearsal--singing activities, hymn study, recreational and rhythmic

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<sup>31</sup>Ibid., 89.

activities, listening activities, music reading activities, creative activities, and choir notebooks--and methods of teaching--rote singing, singing by position of the notes on the staff, and sight reading. The author advocated a systematized approach in teaching music to the children by stating:

Through a planned music curriculum which includes worship, singing, listening, rhythmic activities, creative development, experimenting with instruments, and similar areas of participation which are correlated with the total educational curriculum, the leader can direct the children into a rewarding musical experience.<sup>32</sup>

Williams organized the chapter on the junior choir with the general headings of understanding the junior, challenging the junior, objectives for the junior choir, organizing the junior choir, the choir rehearsal, teaching procedures, general choir activities, utilizing the choir, and social activities. In regard to the unit plan, the author presented both spiritual and musical objectives for the junior choir. Some spiritual objectives were "[h]elp the Junior cultivate a desire to sing with spiritual understanding, developing within him an appreciation for music which meets acceptable standards," and "[a]fford the Junior the musical experiences that will contribute to a consistent, continuous growth in grace."<sup>33</sup> Categories of musical objectives were singing achievements, rhythm

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<sup>32</sup>Ibid., 92.

<sup>33</sup>Ibid., 103.

training, listening experiences, music reading and theory studies, creative activities, and instrumental activities.

Objectives listed under rhythm training were:

Leaders will help the Juniors to:

- a. Recognize by sight and by sound the simple meters.
- b. Develop skill in conducting simple meter and begin to learn compound meter.
- c. Develop the ability to use the fundamental rhythms, such as: clapping, jumping rope, bouncing rubber balls, and marching to music.
- d. Develop the ability to imitate orally simple rhythmic patterns.<sup>34</sup>

The author recommended a well-balanced, correlated rehearsal which included prerehearsal activities, singing, rhythmic activities, listening opportunities, learning to read music, music theory, creative activities, and instrumental music. The author again pointed the reader to the planned units of study found in The Church Musician. The book contained some specific techniques for teaching the above activities, such as clapping rhythms and using neutral syllables to sing unfamiliar songs.

In the introduction of the book, the author stated: "Graded Choir Handbook has been prepared to serve as a guide for those churches desiring to establish a fully graded choir program."<sup>35</sup> For the first time, the Church Music Department had published a book relative to the development of the unit plan. Each of the chapters on children's choirs contained objectives which were pertinent

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<sup>34</sup>Ibid., 104.

<sup>35</sup>Ibid., vi.



to the unit plan approach. However, the presentations of objectives for each age group were not parallel in categorization or in expression. The lack of parallelism in the objectives from one age group to another did not allow a sequential, systematized approach to curriculum planning. Although the individual age group objectives were not parallel, the book offered needed direction in structuring the graded choir program of the Church Music Department. In addition to focusing upon the unit plan, the text presented information concerning organizational procedures in the areas of enlistment, leadership, and choir room arrangement.

The Beginner Music Activity Leadership Manual was one of three books written for a specific children's choir. The need for more specific materials for the different age groups of children's choirs produced the new group of books for the Church Study Course.<sup>34</sup> The publication of the books in 1965 and 1967 came concurrently with the publication of children's choir periodicals by the Church Music Department. The focus of the three books was the development of the unit plan in the beginner, primary, and junior choirs by understanding the child and by presenting methods, materials, and other suggestions to conduct the choirs. The authors of the three texts emphasized the need for children to have a well-rounded religious education by

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<sup>34</sup>Elliot, "Contributions of Martha Moore Clancy," 94.

children participating in and taking advantage of the correlated curricula of all church organizations.

The author of The Beginner Music Activity Leadership Manual was Saxe Adams. Beginning in 1961, Saxe Adams was the beginner/primary music consultant in the Church Music Department of the Sunday School Board. Born in Dothan, Alabama, Adams was a graduate of Texas Christian University and Southwestern Baptist Theological Seminary in Fort Worth, Texas. He pursued graduate studies at the Cincinnati Conservatory of Music and Texas Christian University. Prior to working at the Sunday School Board, he was minister of music at Travis Avenue Baptist Church in Fort Worth for fifteen years. Retiring from the Sunday School Board in 1977, Adams now resides in Nashville.<sup>37</sup>

The purpose of the book by Adams was "to present methods, materials, and other suggestions to help beginner music activity leaders in planning, conducting, and evaluating their work with four's and five's."<sup>38</sup> The book began with a definition, purposes, and values of beginner music activity. In defining the music activity, Adams noted that the primary objective of the group was to provide musical opportunities that would help the child grow and develop mentally, physically, spiritually, and socially. He also noted that beginner music activity was

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<sup>37</sup>Adams, The Beginner Music Activity Leadership Manual, vi.

<sup>38</sup>Ibid., vii.

not called a choir because the emphasis was on participation and not on performance. After discussions of the values of beginner music activity and the characteristics of the preschool child, Adams discussed teaching objectives. He stated: "Leaders who want to measure the progress of learning and their own teaching ability, study objectives continually, state objectives clearly, and work toward objectives earnestly."<sup>39</sup> Adams also offered an outline of the purpose of objectives. The outline contained:

1. Objectives state values.
2. Objectives delineate content.
3. Objectives determine teaching methods. . . . Specific results should be the aim of all teaching methods. . . . Child-centered teaching methods provide the best opportunities for learning.
4. Objectives prescribe teaching materials . . . . When objectives place primary emphasis upon the hearing and feeling of music for four's and five's, there will be no need for such teaching aids as music reading charts and music symbol flash cards.
5. Objectives encourage progress.
6. Objectives form a basis for evaluation--[observing the activities and attitudes of the children].<sup>40</sup>

After the outline of the purposes of the objectives, the book contained spiritual and musical objectives for the preschool choir. Spiritual objectives included the areas of Christian conversion, church membership, Christian worship, Christian knowledge and conviction, Christian attitudes and appreciations, Christian living, and Christian service. Categories of musical objectives were

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<sup>39</sup>Ibid., 36.

<sup>40</sup>Ibid., 38-41.

singing, rhythmic movement, listening, creative, instrumental, awareness of music, and hymnody. For example, specific objectives listed under rhythmic movement were: express feelings through free bodily movement, sense the rhythmic flow of music, and respond to some fundamental rhythms. Explanations of specific objectives followed the lists of objectives.

The discussion of objectives was followed by organizational elements of the choir, such as director qualifications, equipment and materials for teaching, and suggestions for planning. Again, Adams stressed:

All curriculum materials for four's and five's prepared by the various departments of the Baptist Sunday School Board are related to each other. . . . Monthly units prepared for use in Beginner music activity, Training Union, and Sunday School are planned so that each dovetails with the other. . . . In years past the child must have been frustrated each month by the many different unit topics, unit purposes, songs, and activities in the organizations. A correlated curriculum provides opportunity for maximum and enjoyable learning.<sup>41</sup>

At the time of the publication of The Beginner Music Activity Leadership Manual, the periodical The Children's Music Leader contained units for children's choirs instead of The Church Musician. (See Chapter IV, pages 108-10.)

In the final section of the text, Adams presented a strong case for unit teaching by presenting definitive statements on the features of the unit plan. The statements included:

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<sup>41</sup>Ibid., 83-83.

A good unit has variety. A simple purpose is stated, and many different types of activities and experiences are planned in order to accomplish the purpose. Children need opportunities to learn the same things in many different types of situations.

Unit teaching is not planned primarily for imparting information to children. When a unit is used correctly, there will be a behavioral change in the child that will result in significant understandings, attitudes, and skills. . . .

The satisfying act of sharing and the reward of approval is far superior to the out-dated method of drilling on the memorization of Bible verses. Unit teaching fosters learning experiences rather than drill.<sup>42</sup>

Adams then presented the sequence in learning developed by the Sunday School Board and the Church Music Department for preschoolers. The book contained the monthly unit topics which remained the same each year and the musical content for the units which was presented in yearly cycles.

Categories for the musical content were listening experiences, fundamental rhythms, hymn tunes for listening, and Bible verses used continuously. For the first time, the approach to unit development for preschool choirs was a systematized sequence of unit topics.

The second book in the series of specific books written for individual children's choirs was The Primary Choir Leadership Manual. Written by Martha Clancy and edited by Nettie Lou Jones (See Chapter III, pages 25-27, 28-30.), the two women worked closely on the content, presentation, and revisions of the book. As early as 1958, W. Hines Sims had proposed the project of

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<sup>42</sup>Ibid., 97.

the book to Clancy.<sup>43</sup> Clancy submitted a manuscript which was edited by Jones to conform with the outlines of correlated Sunday School and Training Union books.<sup>44</sup> In September of 1964, Sims wrote a letter to Clancy, suggesting Jones as co-author; Clancy agreed to the suggestion.<sup>45</sup>

The purpose of the book by Clancy and Jones was "to suggest methods and procedures for Primary choirs".<sup>46</sup> After describing the physical, intellectual, social, and emotional characteristics of the six-, seven-, and eight-year-old child, the authors listed ways that children can learn--imitation, use of senses, participation, repetition, explanation, demonstration, and firsthand experiences. The authors expressed teaching objectives for the primary choir in spiritual and musical divisions. Spiritual objective categories were Christian conversion, church membership, Christian worship, Christian knowledge and conviction, Christian attitudes and appreciations, Christian living, and Christian service. Lists of specific spiritual objectives occurred under each of the spiritual objective categories.

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94. <sup>43</sup>Elliot, "Contributions of Martha Moore Clancy,"

<sup>44</sup>Clancy, interview by author, 6 April 1987.

95. <sup>45</sup>Elliot, "Contributions of Martha Moore Clancy,"

<sup>46</sup>Clancy and Jones, The Primary Choir Leadership Manual, iii.

Clancy and Jones divided the musical objectives into two categories--general and specific. General musical objectives were: "express himself through music, participate in a variety of enjoyable experiences, develop an understanding of music commensurate with his own level, and grow and develop through music."<sup>47</sup> Divisions of specific musical objectives were singing, rhythmic movement, listening, creative, instrumental, music reading, church music orientation, and hymnody. Specific musical objectives followed each of these divisions. For example, musical objectives listed under rhythmic movement were:

To help each child:

- a. Discover the rhythms of music.
- b. Respond spontaneously to all fundamental rhythms.
- c. Develop free rhythmic response.
- d. Enjoy playing rhythm instruments.<sup>48</sup>

Clancy and Jones stressed the importance of well-defined objectives by stating:

Leaders and teachers must have a definite purpose in mind--a purpose for which goals and objectives are essential. Systematic and progressive teaching requires continual reference to the objectives. It is important that teachers know the steps they must take to reach the desired end.<sup>49</sup>

The authors also encouraged leaders and teachers to evaluate their teaching periods to determine their effectiveness in achieving assigned musical and spiritual objectives.

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<sup>47</sup>Ibid., 37.

<sup>48</sup>Ibid.

<sup>49</sup>Ibid., 31.

Following chapters on characteristics of a good music teacher, enlistment procedures, and materials for the choir, the authors included a chapter on the unit plan.

The authors' definition of the music unit was

a series of learning experiences consisting of procedures, information, and related materials organized around a specific theme and structured to provide purposeful and satisfying music experiences. It is designed to result in desired outcomes in the growth and development of the individual.<sup>50</sup>

Noting that music units for the primary choir, with each activity planned in detail, appeared in The Church Musician, the authors described the component parts of the units. The parts of the unit were unit topic, purpose, music, recordings, supplementary materials, director's preparation, activities, and rehearsal plans. The divisions of rehearsal plans were activity time and group time. During activity time, the children participated in musical activities in small groups; during group time, the children rehearsed songs and participated in musical activities in one large group. Clancy and Jones further noted that the units appeared in The Church Musician two months prior to their use, that each unit included four rehearsals, and that each unit was planned for one hour in length.

Another chapter of the book presented guidelines for singing experiences. The chapter contained techniques for children to discover and improve their singing voices, such

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<sup>50</sup>Ibid., 71.



as the tone-matching techniques of imitating sounds and distinguishing between high and low sounds. The authors presented musical and textual characteristics of suitable songs for the primary child and methods of teaching the songs to the child. Suggested methods for teaching songs were dramatizing the song and using various instruments for accompanying repeated listenings of a song.

The book concluded with an outline of specific activities in other areas of music learning: rhythmic movement, listening, creativity, playing instruments, music reading, church music terms, and hymnody. For example, a suggested rhythmic activity was: "[t]he children walk around the room as the director sets the pace with a steady quarter note beat on a drum."<sup>51</sup>

Within The Primary Choir Leadership Manual, Clancy and Jones outlined specific spiritual and musical objectives within a unit approach. The outline of specific objectives aided the development of the unit plan within the Southern Baptist children's choir curriculum.

The third book dealing with specific aspects of an individual children's choir was The Junior Choir Leadership Manual by Robert Jones. (See Chapter IV, pages 59-60.) Jones wrote the book for leaders of a choir of nine- to twelve-year-old children or fourth through seventh grade children. The ten chapters of the book covered

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<sup>51</sup>Ibid., 94.

characteristics of the junior child, objectives of the choir, organizing the choir, rehearsal activities, and preparing for the voice change.

After a discussion of understanding the junior and defining the purpose of music, the author outlined the spiritual and musical objectives of the junior choir. Comparable with the other two books of the series, the spiritual objectives were Christian conversion, church membership, Christian worship, Christian knowledge and conviction, Christian attitudes and appreciation, Christian living, and Christian service. The specific objectives listed under each of these categories were more complex than the specific spiritual objectives of the younger choirs.

The general musical objectives expressed in the book were:

To help each Junior:

1. Express himself through music.
2. Participate in a variety of enjoyable music experiences.
3. Develop an understanding of music commensurate to his age level.
4. Grow and develop through music.<sup>52</sup>

Lists of specific musical objectives occurred under the headings singing, rhythmic response, listening, creative, instrumental, music reading, church music orientation, and hymnody. Specific rhythmic response objectives were:

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<sup>52</sup>Jones, The Junior Choir Leadership Manual, 31.

To help each Junior:

1. Develop a sense of pulse.
2. Develop rhythmic response to fundamental rhythms.
3. Play percussion instruments from notation.
4. Recognize by sight and sound simple and compound meters.
5. Conduct songs and hymns in simple and compound meters.
6. Reproduce simple syncopated rhythms.<sup>53</sup>

Jones did not include a lengthy discussion on the purpose of objectives. He included a few key statements relative to the use of objectives by stating:

If the director and other leaders of the Junior choir are to guide the boys and girls in meaningful learning experiences, they first must have well-defined objectives. Objectives help determine the goals for each rehearsal. They are the guideposts in planning for each week, each month, and each year. The objectives must constantly be kept in mind if the desired results are to be achieved. Thus, the objectives are both a guide for, and a measurement of, effective work.<sup>54</sup>

Following the outline of spiritual and musical objectives, the book contained chapters describing the organizational aspects of the choir, leadership responsibilities and training opportunities, and facilities for the choir. Next, Jones presented a detailed discussion of the rehearsal for the choir. Within this discussion, the author presented the curriculum for the choir. He noted that the curriculum was organized into units of study with each unit including plans for four rehearsals. The basis for the units were the spiritual and musical objectives outlined in a preceding chapter. Jones then

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<sup>53</sup>Ibid., 32.

<sup>54</sup>Ibid., 26.

described the five interrelated items which comprised the basic curriculum materials designed for the junior choir. The Children's Music Leader was the periodical for the leaders of the choir; this magazine contained the units of study. Four additional items were for use by leaders and children--The Junior Musician, Junior Hymnal, The Junior Musician recordings, and Hymns for Junior Worship recordings. (See Chapter IV, pages 102-5, 112-15.) In addition to the curriculum for the rehearsal, other facets of the rehearsal which Jones discussed in the text were planning the rehearsal, conducting the rehearsal, and evaluating the rehearsal.

Jones then presented specific activities for the choir in the areas of singing, rhythmic response, listening, creative activities, instrumental activities, music reading, hymnody, and church music orientation. He devoted a single chapter to singing activities. The chapter on singing contained an outline of basic elements of good singing, helps for the out-of-tune singer, teaching activities for part singing, and criteria for the selection of song materials.

The book concluded with suggestions for preparation for the voice change in girls and boys. Jones offered discussions of characteristics of the voice change and singing techniques during the voice change for both girls and boys. He specifically dealt with the voice change in

boys in the areas of psychological, spiritual, and musical preparations.

All three specific books relative to individual choirs--The Beginner Music Activity Leadership Manual, The Primary Choir Leadership Manual, and The Junior Choir Leadership Manual--were a part of the Church Study Course of the Sunday School Board which offered opportunities for leaders to develop their teaching skills. Containing outlines of spiritual and musical objectives for the individual children's choirs, the objective of the books was an implementation of the unit plan for teaching choirs. The objectives presented a sequenced approach to curriculum development. The spiritual objectives were derived from the plan of the Curriculum Committee of the Sunday School Board. The divisions of the spiritual objectives were identical in the three books and specific spiritual objectives for the older child were more advanced. The authors presented both general and specific musical objectives in their books. The general musical objectives were basically the same in the three books. Headings for the specific musical objectives in the book for beginners were singing, rhythmic movement, listening, creative, instrumental, awareness of music, and hymnody; for primaries, the headings were singing, rhythmic movement, listening, creative, instrumental, music reading, church music orientation, and hymnody; and for juniors, the headings were singing, rhythmic response, listening,

creative, instrumental, music reading, church music orientation, and hymnody. The sequencing of more detailed objectives under these headings progressed from simple for beginners to more complex for juniors. The authors of all the books offered detailed suggestions for choir units of study by following the guidelines of spiritual and musical objectives and referred the reader to the Southern Baptist curriculum materials.

#### Pamphlets and Periodicals

During the years 1956 through 1970, a series of free pamphlets continued to be distributed by the Church Music Department to assist Southern Baptist churches in the development of a graded choir program. During these years, the free pamphlets became less prevalent than in the previous organizational years as the department published books and periodicals based on a sequential curriculum plan.

In the late 1950's, pamphlets entitled The Cherub Choir (Ages 6, 7, 8) and The Carol Choir (Ages 9-12) contained lists of specific musical objectives in such areas as listening, music reading, and singing. The pamphlets also contained promotional and organizational suggestions and lists of music materials for teaching. The listing of specific objectives in these pamphlets were probably a result of the work of the first writers' conference.

In the mid-1960's, the Church Music Department continued to distribute pamphlets to assist churches in beginning a music ministry and organizing new groups for growth.<sup>55</sup> Titles of these pamphlets were: Music Activities for Children Ages Four and Five, The Primary Choir, The Junior Choir, Sponsors for Graded Choirs, How to Begin a Beginner Music Activity, How to Begin a Primary Choir, and How to Begin a Junior Choir.

During the years of unit development from 1956 through 1970, the Church Music Department produced more periodicals as a primary means for promotion and education. In addition to The Church Musician, first published in 1950, the department began to publish three other periodicals--The Junior Musician, Music for Primaries, and The Children's Music Leader. The department's first issue of The Junior Musician appeared in October of 1963, and the first issues of Music for Primaries and The Children's Music Leader appeared in October of 1966. The Junior Musician and Music for Primaries were for the use of the junior child and the primary child; The Children's Music Leader was for the use of leaders of all children's choirs and contained the unit plans for the choirs. Published quarterly, writers of the new periodicals developed the

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<sup>55</sup>The Sunday School Board of the Southern Baptist Convention, "Program of Church Music," in Report of Divisions, Offices, Staffs, and Departments of the Sunday School Board of the Southern Baptist Convention: October, 1965-September, 1966 (Nashville: Sunday School Board of the Southern Baptist Convention, 1966), typewritten.

unit approach, following the guidelines of the spiritual and musical objectives outlined by the Sunday School Board and the Church Music Department.

With its initial issue appearing in 1950, The Church Musician continued to be published monthly by the Church Music Department during the years of unit development, containing articles and music relative to every aspect of a graded choir program. A major breakthrough occurred in the children's choirs' section of the periodical when the first published planned units of work appeared in the August, 1956, and October, 1956, issues. Nettie Lou Crowder, a staff member of the Church Music Department, wrote these units prior to the correlation of the children's curriculum by the various departments of the Sunday School Board and prior to the first writers' conference. Written for beginner, primary, and junior choirs, the titles of the units were "Church Music" and "Worship and Praise."<sup>56</sup>

Some of the stated purposes of the units were:

To understand the true function of church music.  
To encourage children in the dedication of their talents to God.

To create a desire within the children to attend the Sunday worship services regularly.

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<sup>56</sup>Nettie Lou Crowder, "Church Music: A Unit of Work for Beginner, Primary, and Junior Choirs," The Church Musician, August 1956, 49-52; and Nettie Lou Crowder, "Worship and Praise: A Unit of Work for Beginner, Primary, and Junior Choirs," The Church Musician, October 1956, 48-51.



To help the children realize that God is always near and is the giver of all gifts for which they should always be thankful.<sup>57</sup>

Crowder included "general suggestions" for each age group--beginner, primary, and junior. Some of the

"general suggestions" for beginners were:

1. Develop in each child the desire to sing.
2. Assist each child in discovering his singing voice by matching single tone, matching two tones, tone matching games.
- [3]. Teach each child to clap the rhythm of his name.
- [4]. Teach the children to recognize whole, half, and quarter notes and the treble and bass clefs.<sup>58</sup>

Some "general suggestions" for primaries were:

1. Develop in each child the desire to sing.
2. Emphasize EXPRESSIVE singing.
- [3]. Train children to recognize the members of the string family of the orchestra by sight and sound . . .
- [4]. Each child should be taught to draw and recognize a grand staff, treble and bass clef signs, sharp and flat, and whole, half, quarter, eighth, and sixteenth notes.<sup>59</sup>

Some "general suggestions" for juniors were:

1. Juniors should understand the meaning of hymn, gospel song, anthem, cantata, and oratorio.
2. Explain the makeup and contents of the hymnal to the children . . .
- [3]. He should be able to clap the rhythmic patterns of the music being learned.
- [4]. Begin two-part singing (canons and rounds).<sup>60</sup>

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<sup>57</sup>Ibid., 49; and Ibid., 48.

<sup>58</sup>Ibid., 49; and Ibid., 49.

<sup>59</sup>Ibid., 50; and Ibid., 50.

<sup>60</sup>Ibid., 51; and Ibid., 51.

These "general suggestions" could be classified as musical objectives of later years.

In addition, the initial units for children's choirs in The Church Musician contained suggested rehearsal procedures, songs, recordings for listening, pictures for song illustrations, and scriptural bases for the unit themes. Specific teaching methods within rehearsal procedures included: rhythmic activities of walking, running, jumping, clapping, and creative response to music; notebook work; rote teaching of songs; flash cards for teaching musical symbols; and guest musicians to introduce new songs. Although the intended lengths of the two units' plans were approximately eight weeks, the units contained no specific weekly unit procedures. The basic consistency of the units were lists of materials and objectives for the reader's individual unit writing and adaptation to his setting.

Following these initial units for children's choirs, The Church Musician continued to contain individual articles describing creative teaching ideas for children's choirs. More importantly, an article appeared in the January, 1957, issue of the periodical announcing a planned, sequential approach to unit writing for children's choirs. Loren Williams stated:

In this issue of The Church Musician the editors present the first in a series of such units to be arranged in a planned sequence. Insofar as possible,

they will be planned in a manner to implement the total educational and training emphases of the church program.

Each unit will state general objectives to be achieved and suggest detailed plans and materials needed for the period covered. Rehearsal plans and a general routine for each choir will be suggested with each unit.

The units will appear quarterly. Each unit will be planned to continue for a period of from six to eight weeks. The time not covered by the unit of work can be used by the director for preparation of special seasonal programs as well as the programs based on each unit of work. . . .

Various techniques for creating interest in the unit will be suggested with the rehearsal plans and general information. Ideas for arranging attractive interest centers, teaching techniques and devices, actual workshop, laboratory experiences, hymn study, theory, music appreciation, instrumental study, and other significant facets related to each unit will be suggested.<sup>61</sup>

The article also presented a schedule of themes for the monthly units of 1957. In addition, Williams stated that a general outline of each unit would appear in The Church Musician several weeks preceding the date for the actual use of the material, enabling the director of the choir to collect books, music, and materials to implement the unit.

The first unit of work, following the guidelines of the new procedure, was "The Children of the World" written by Ruth Eaton Williams for beginner, primary, and junior choirs; the unit's length was six to eight weeks. The general headings of the unit were: purpose of unit, general suggestions, properties needed for various rehearsals,

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<sup>61</sup>Loren R. Williams, "How to Use the Units of Work for Graded Choirs," The Church Musician, January 1957, 11. Used by permission. © Copyright 1956. Renewal 1984 The Sunday School Board of the Southern Baptist Convention.

the general plans and procedures for individual choirs, and suggested songs. Ruth Williams stated eight purposes for the unit which primarily covered general spiritual areas; she included an additional purpose relative to music--"[t]o continue teaching fundamentals of music in each choir begun earlier in the year."<sup>42</sup> The "general suggestions" section contained such reminders as planning congregational services to emphasize the theme of the unit and including New Year's and Valentine's songs in the rehearsal schedule of the choirs.

Under the heading "general plans and procedures" were general rehearsal techniques, as well as organizational suggestions, for the individual choirs. For the beginners, Williams suggested making the rehearsal a happy experience, developing good singing voices by using tone-matching games, emphasizing the importance of listening, teaching simple fundamentals of music, and teaching rhythm patterns by using actual phrases from the songs taught. For primaries, she advocated laying firm foundations for future appreciation of good music by using good hymns and standard classics, studying the basic music fundamentals, and studying the life and music of Bach. The "general plans and procedures" for juniors included progressing in the areas of tone quality, phrasing,

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<sup>42</sup>Ruth E. Williams, "A Unit of Work for Beginner, Primary, and Junior Choirs: The Children of the World," The Church Musician, January 1957, 46.

interpretation, music appreciation, and mastery of the fundamentals; using a variety of techniques in the rehearsals; studying the life of Bach; and using antiphonal singing. Again, the unit contained no specific outlines or instructions for conducting weekly rehearsals; the unit guided the reader to write units for his situation through general instructional statements.

Suggested song sources for the new unit procedure were: songbooks published by Broadman and other publishers; songs found in previous issues of The Church Musician; and hymns from The Broadman Hymnal, Hymns for Primary Worship, and Hymns for Junior Worship.

Units of the new procedure published in succeeding issues of The Church Musician seldom followed the format of preceding units; unit writers seemed to strive constantly to improve the format of preceding units. Nettie Lou Crowder wrote a two-part unit for The Church Musician entitled "The Creation."<sup>43</sup> Part one of the unit included the purpose of the unit, topics to be presented, scripture passages, and materials needed. Part two contained general plans and procedures for the individual choirs. This section of the unit included detailed activity suggestions for overall use in the rehearsals of the ten-week unit.

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<sup>43</sup>Nettie Lou Crowder, "A Unit of Work for Beginner, Primary, and Junior Choirs: The Creation: Part 1," The Church Musician, March 1957, 48-50; and Nettie Lou Crowder, "A Unit of Work for Beginner, Primary, and Junior Choirs: The Creation: Part 2," The Church Musician, April 1957, 46-51.

For example, a suggested procedure for the primary choir was:

Rhythmic activities will be a part of every rehearsal and should include:

1. Walking, clapping, marching, running, trotting, galloping, skipping, swaying, and swinging . . .
2. Include animal rhythms for the rehearsal that is based on the fifth day of creation . . .
3. Clapping basic beats with a loud clap on the accented beat and a light clap on the unaccented beat. (Using music that is being learned.)
4. Beating time on percussion instruments and rhythm sticks.
5. Clapping the rhythm of songs to be learned.<sup>44</sup>

In the March, 1958, and April, 1958, issues of The Church Musician, another two-part unit by Nettie Lou Crowder carried a more detailed plan than preceding units.<sup>45</sup> The units contained definitions of specific musical goals for each age group choir. Divisions of goals cited within the article for beginners were singing, rhythm, listening, instrument playing, creative, and theory. Crowder referred the reader to pamphlets for outlines of goals for primary and junior choirs; divisions of goals for the two age groups in the pamphlets were singing, rhythm, listening, music reading, creative

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<sup>44</sup>Crowder, "The Creation: Part 2," 48.

<sup>45</sup>Nettie Lou Crowder, "A Unit of Work for Beginner Music Activity and Primary and Junior Choirs: My Home: Part 1," The Church Musician, March 1958, 49-52; and Nettie Lou Crowder, "A Unit of Work for Beginner Music Activity and Primary and Junior Choirs: My Home: Part 2," The Church Musician, April 1958, 47-52.

activity, and instrumental music.<sup>66</sup> Specific goals for each age group listed under the heading "rhythm" in the article and the pamphlets included:

[Beginner:]

1. Ability to respond to all of the fundamental rhythms.
2. Ability to clap simple rhythms.
3. All children should have opportunities to use rhythm sticks.
4. Ability to respond in singing games through directed rhythms.
5. Respond to different types of rhythms: fast--slow; heavy--light; smooth--jerky.
6. Ability to create rhythms.<sup>67</sup>

[Primary:]

1. Ability to perform all fundamental rhythms accurately. This will encourage free rhythmic response on the part of the children . . .
2. Ability to interpret mood, meaning, and motion of music with bodily movements.
3. Ability to recognize the basic beat and accents of measures by . . . clapping . . . walking . . . [and] beating on percussion instruments] . . .
4. Ability to distinguish between rhythm and meter by . . . clapping the meter of songs [and] clapping the rhythm of songs . . .
5. Ability to respond to rhythm through dramatization, singing games, mimetic play, interpretations, and action songs.
6. Ability to use their creative ideas through their free, spontaneous response to rhythms, and the creation of original rhythmic patterns.

[Junior:]

1. The ability to use the fundamental rhythms (walking, running, jumping, hopping, skipping, etc.) in free expression . . .

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<sup>66</sup>Church Music Department, The Cherub Choir (Ages 6, 7, 8) (Nashville: Baptist Sunday School Board, 1957), 10-16; and Church Music Department, The Carol Choir (Ages 9-12) (Nashville: Baptist Sunday School Board, 1957), 13-20.

<sup>67</sup>Crowder, "A Unit of Work: My Home: Part 1," 50. Used by permission.

2. The ability to recognize the basic beat and accents of measures by . . . clapping basic beats, . . . walking around the room . . . [and] beating time on percussion instruments.
3. The ability to distinguish between rhythm and meter by . . . clapping the meter . . . clapping the rhythm . . . [and] dividing the choir into two groups . . .
4. The ability to recognize the rhythmic patterns in the notation of the music they sing . . .
5. The ability to conduct 2/4, 3/4, and 4/4 time . . .
6. The ability to dramatize and interpret rhythms . . .
7. The ability to use their creative ideas through their free, spontaneous response to rhythms, and the creation of original rhythmic patterns.<sup>40</sup>

The goals advanced from the beginner age to the junior age and appeared in a sequential order.

In addition to the goals, part one of the unit by Crowder entitled "My Home" included general musical and spiritual purposes of the unit, general suggestions, topics to be presented in individual weekly rehearsals, scripture references for individual weekly rehearsals, and materials needed for the unit for the individual choirs. Part two of the unit included general plans and procedures for the three age groups. Relating to the unit theme, these plans and procedures were in the form of musical activities. The author classified the activities under the general musical goal headings for each choir. Some activities included playing rhythm games, listening to recordings of orchestral instruments, playing melody bells, walking on a floor staff, and studying the life of a hymn composer. The

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<sup>40</sup>Church Music Department, The Cherub Choir, 12-13; and Church Music Department, The Carol Choir, 16-17.



article contained numerous activities for the individual choirs to conduct the twelve-week unit. Again, the author did not include specific plans for weekly rehearsals.

In an article in the June, 1958, issue of The Church Musician, Nettie Lou Crowder introduced another new procedure for presenting the units of work in The Church Musician for the beginner, primary, and junior choirs. The article contained general information on the new units, spiritual and musical objectives for each of the three age groups, and an outline of unit topics from September, 1958, through August, 1959. Some of the important specific items under the heading "general information" were:

1. The unit topic names for the Beginner, Primary, and Junior groups are different.
2. Each unit will appear in the magazine two months prior to the month for it to begin . . .
3. The length of the units will vary from four to twelve weeks . . . .
- [4.] Each unit will include a detailed rehearsal plan for each week.
- [5.] The units will be related to units appearing in Sunday School and Training Union curriculum and will include songs and hymns that will be sung in all of the various age group organizations of the church.
- [6.] A limited amount of materials will be selected for each age group. Two or three basic books have been selected for each age group . . . .
- [7.] A progressive plan of procedures will be presented with each unit. The rehearsals will provide for the gradual development of the individual and collective abilities of every boy and girl. Therefore, definite results in singing, rhythmic, listening, creative, instrumental, theory, and sight-reading activities will be accomplished by the boys and girls during each unit.

[8.] The units will be prepared to accomplish the spiritual and music objectives of each age group.<sup>69</sup>

This article had to be a result of the first writers' conference sponsored by the Church Music Department, as well as the efforts of the divisions of the Sunday School Board to correlate their curricula. The spiritual and musical objectives outlined for each age group were identical to the objectives outlined in Graded Choir Handbook by Loren Williams which also appeared in 1958. The unit topics in the article presented unit themes and purposes of the units for one year. For example, the November-December unit theme was "Praising God in Song," and the unit purpose was "[t]o express, through singing, thanks to God for our home, our family, the world, and the birth of Jesus."<sup>70</sup> This article revealed the Church Music Department's effort to establish a children's choir curriculum with a definite, systematized approach to unit planning.

The first individual units for each specific age group appeared in the July, 1958, issue of The Church Musician. The themes and authors of the units were

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<sup>69</sup>Nettie Lou Crowder, "New Procedure for Units of Work," The Church Musician, June 1958, 47. Used by permission. © Copyright 1958. Renewal 1986 The Sunday School Board of the Southern Baptist Convention.

<sup>70</sup>Ibid., 50.

different.<sup>71</sup> The individual units contained the common divisions of unit topic, purpose, basic materials, general suggestions, and rehearsal plans. Within The Church Musician, music for beginners and primaries were in larger note size and appropriately and attractively illustrated. The unit for beginners by Crowder included an "informal activities" section which contained activity suggestions for small groups. Williams and Jones also included activity center suggestions for small groups in the primary and junior units within a section entitled "prerehearsal activities." These activity center suggestions preceded each weekly rehearsal procedure. All three authors included four weekly rehearsal plans with detailed suggestions for the sessions. Examples of detailed suggestions were sentences for the teacher to speak to the children, methods of teaching songs, vocal exercises, and hymn studies. Although the authors labeled some rehearsal elements--rhythmic activity, listening activity, and tone matching--the elements of the rehearsals were not standardized from week to week; the junior choir's rehearsal procedure was similar to a worship service. Crowder specified definite spiritual and musical objectives

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<sup>71</sup> Nettie Lou Crowder, "Unit for Beginner Music Activity: Unit 1--for Use in September: We Sing at Church," The Church Musician, July 1958, 37-39; Ruth Eaton Williams, "Unit for Primary Choir: Unit 1--For Use in September: Happy Times in Choir," The Church Musician, July 1958, 40-42; and Robert L. Jones, "Unit for Junior Choir: Unit 1--For Use in September: Music in My Church," The Church Musician, July 1958, 43-46.

within the article defining the new unit procedure; however, the authors of these units outlined no specific spiritual and musical objectives.

With minor alterations, this basic unit procedure remained the same through 1961. In October of 1958, the graded music units emphasized home use, and The Church Musician included music for beginner and primary choirs as a regular part of the graded music units.<sup>72</sup> Other alterations included changing the names and contents of some of the unit divisions. For example, the heading "director's preparation" replaced the heading "general suggestions" in 1960. The various writers of the units used a number of descriptive labels for the elements of the rehearsal plans, such as rhythmic activity, pitch activity, instrument study, and composer study.

In June and July of 1961, issues of The Church Musician contained outlines for further improvements of beginner and primary choir units through a reorganizing and rearranging of the contents of the units. The overall theme of the articles was the desire for conciseness in the elements of the units. For example, Crowder wrote:

The [introductory] statement will be simple, short, and comprehensive to give you an over-all picture of the

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<sup>72</sup>Loren R. Williams, "The Church Musician: Past-Present-Future," The Church Musician, June 1961, 11.

importance of the unit [and t]he purpose of each unit, clearly defined, will help you determine what you wish to accomplish as you use the unit."<sup>73</sup>

Headings for the unit elements of the new procedure were music, recordings, Bible verses, pictures, books, director's preparation, supplementary materials, activities, and rehearsal plans. Again, an explanation of "director's preparation" revealed the desire for conciseness, for Crowder wrote: "[t]he directions [under director's preparation] will be easy to follow because the explanations will be simple, short, and clear."<sup>74</sup>

In regard to the rehearsal plans, Crowder stated:

The REHEARSAL PLANS for the Beginner and Primary units have been streamlined. Thus, they will be much easier to follow. There are four weekly rehearsal plans for each unit.<sup>75</sup>

The specified divisions of the rehearsal plans were activity time, cleanup time, and group time. The outline for group time was listening music, call to worship, prayer, teaching song, and familiar songs. Crowder noted that all singing, rhythmic, listening, creative, instrumental, and other activities would be listed under the "teaching song" and "familiar songs" headings.<sup>76</sup>

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<sup>73</sup>Nettie Lou Crowder, "Music Units--Improved," The Church Musician, June 1961, 17.

<sup>74</sup>Ibid.

<sup>75</sup>Nettie Lou Crowder, "Beginner and Primary Music Units . . . Improved: Part Two," The Church Musician, July 1961, 17.

<sup>76</sup>Ibid.

In July of 1961, another article appeared in The Church Musician specifying improvements in the junior choir units. The changes included:

1. Each unit limited to one month in length . . .
2. One anthem provided in the music section of The Church Musician each month . . . .
3. More frequent use of rounds and canons . . .
4. A change in terminology. The use of the term "My Church Music Book" is discontinued. All notebook work will be referred to as "notebook activity."
5. [T]he notebook activity has been simplified so as to require a minimum of time for completion.<sup>77</sup>

The changes in the units of 1961 occurred simultaneously with new advances in teaching philosophy. Loren Williams stated that teachers of children's choirs would observe "changes in the music units which give increased emphasis to activity and participation and less emphasis to notebook work."<sup>78</sup> An article by W. Hines Sims included a discussion of the grouping of children within the correlated curriculum plan of the divisions of the Sunday School Board. Sims stated:

[T]he question [of grouping children] extends itself into asking whether learning experiences and the psychological and physiological problems encountered in educational processes are different in choir from those experienced in Sunday School and Training Union. . . . [T]he grading system . . . is developed on a sound educational basis which gives full consideration to the learning processes, physiological growth, psychological development, and maturation of the individual. . . . We should say further that curriculum for the choirs is correlated with curriculum for the Sunday School and for the Training Union. In developing the units and

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<sup>77</sup>Bill F. Leach, "The Junior Music Units . . . What's New," The Church Musician, July 1961, 22.

<sup>78</sup>Williams, "The Church Musician: Past-Present-Future," 12.

rehearsal plans, as well as the assignments of music to be studied, there is an interrelation and correlation with the studies taking place in Sunday School and Training Union. Thus, the Music Ministry should strengthen and complement the Sunday School and Training Union rather than use a system of grading or activities that would cut across established lines and create conflicts in educational advance, personnel participation, programing, departmental development, promotion techniques, and other phases of the work.<sup>79</sup>

In 1963, the Church Music Department published a new periodical, The Junior Musician. Units for juniors in The Church Musician contained rehearsal suggestions based on The Junior Musician as the source of curriculum materials for members of the junior choir. In the August, 1963, issue of The Church Musician, the unit for juniors contained specific spiritual and musical objectives; the categories of the musical objectives were singing, rhythm, music reading, instrumental, listening, and hymnody.<sup>80</sup> Succeeding units continued to include stated objectives. The basic format for beginner music activity and primary choir units remained the same in The Church Musician without statements of specific spiritual and musical objectives. In October of 1966, units for the three children's choirs began to appear in the new periodical The Children's Music Leader. (See Chapter IV, pages 108-10.)

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<sup>79</sup>W. Hines Sims, "Grading Graded Choirs," The Church Musician, June 1962, 4-5. Used by permission.  
 (C) Copyright 1962 The Sunday School Board of the Southern Baptist Convention.

<sup>80</sup>Cecil M. Roper, "Unit for Junior Choir: Unit 1--For Use in October: Man of Many Songs," The Church Musician, August 1963, 66.

In addition to units, other articles relative to children's choirs appeared in The Church Musician. Some articles introduced new materials, such as periodicals and study course books, published for children's choirs by the Church Music Department.<sup>81</sup> Other issues of The Church Musician contained articles which discussed aspects of teaching and curriculum relative to children's choirs.<sup>82</sup> Some articles discussed various aspects of unit planning. One article defined the unit as "an organized body of information and experiences to be used in teaching particular topics under consideration." The article also defined the roles of objectives by stating:

The spiritual objectives are reached through music. Musical objectives are reached through activities such as singing, rhythmic experiences, listening, creative, and instrumental activities, and music reading. The value of any learning experience is determined by the way in which the learning affects the attitudes and appreciations of the child.<sup>83</sup>

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<sup>81</sup>Bill F. Leach, "Introducing the Junior Hymnal," The Church Musician, February 1965, 51; William J. Reynolds, "New Resources: Three New Music Magazines Available in October," The Church Musician, June 1966, 5; Bill F. Leach, "What's with The Junior Musician?", The Church Musician, September 1966, 10-11; Roy T. Scoggins, Jr., "The New Quarterly for Music Leaders," The Church Musician, September 1966, 11-12; Saxe Adams, "Music for Primaries," The Church Musician, September 1966, 12-13; and "These Are New," The Church Musician, February 1968, 49.

<sup>82</sup>Frances McCommon, "Why Use Units?" The Church Musician, September 1965, 51; W. Wayne Johnson, "The Boy's Changing Voice," The Church Musician, June 1966, ; Susan Baker, "Music Activities for Beginners and Primaries," The Church Musician, July 1966, 52; and Saxe Adams, "Teaching Objectives: Effective Learning," The Church Musician, August 1968, 52-55.

<sup>83</sup>McCommon, "Why Use Units?" 51.



In identifying the importance of musical activities for children within the unit plan, Baker wrote:

Someone has said that you never really "teach" music. You may teach a child to hold an instrument correctly, but music must be "experienced." Psychologists have found that we remember 10 percent of what we hear, 60 percent of what we see, and 90 percent of what we do. Let our children be "doing" music rather than just "hearing about" it.<sup>84</sup>

In summary, beginning in 1956, the Church Music Department developed units for children's choirs and published the units in The Church Musician. This periodical served as the primary means of communication and information relative to children's choirs between the department and Southern Baptist churches. For ten years, units for children's choirs, written by various writers across the Southern Baptist Convention, appeared in the magazine. Three new periodicals of the Church Music Department augmented the children's choir section of The Church Musician. In 1963, the department published the first issue of The Junior Musician, and in 1966, the first issues of Music for Primaries and The Children's Music Leader.

The first issue of The Junior Musician appeared in October of 1963 as the core curriculum for the junior choir. Published quarterly, the materials of the magazine

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<sup>84</sup>Baker, "Music Activities for Beginners and Primaries," 52.

were correlated with the rehearsal plans and suggestions which appeared in The Church Musician, and after 1966, The Children's Music Leader. The Church Music Department published The Junior Musician prior to other children's choir member periodicals because the junior choir was usually the first or only children's choir to be organized in most Southern Baptist churches.<sup>85</sup> Bill F. Leach served as the editor of the periodical. Through an article in The Church Musician, the Church Music Department staff invited writers to submit original manuscripts--fiction and nonfiction, and other materials for appraisal and possible use in The Junior Musician.<sup>86</sup>

Designed for the junior child to read and use, the thirty-two pages of literary materials and the sixteen pages of detachable music inserts of the magazine included: a minimum of three anthems in a removable music section; stories about music, musical instruments, authors and composers of hymns and other music; simple exercises in music theory; and music puzzles, quizzes, games, and cartoons. Directors of junior choirs in Southern Baptist churches no longer needed to collect anthems from a variety

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<sup>85</sup>Williams and Williams, interview by author, 16 April 1987.

<sup>86</sup>"Something New for Juniors . . . The Junior Musician," The Church Musician, March 1963, 66.

of sources or prepare mimeographed pages of musical notebook work.<sup>87</sup>

Writers of the The Junior Musician designed the materials according to a definite plan. The materials appeared in unit blocks; for example, all the materials for use in October were in the front of the quarterly, those for use in November were in the middle, and those for use in December were in the back. None of the materials carried a date for specific use; this procedure allowed the director freedom in assigning materials for completion. However, writers of the units in The Church Musician and The Children's Music Leader made specific suggestions regarding the time and procedure for use of the materials in the children's magazine. The first article within each unit block was the "feature" article which introduced the unit of study to the junior. The first article was also the vehicle for accomplishment of spiritual objectives.

The staff of the Church Music Department designed The Junior Musician with the prevailing feature described as following:

A most important feature of which every director should be aware is this: All the materials in The Junior Musician are so designed that the Junior may read, understand, use, and enjoy them with little or no guidance from the choir director. This means they may be used in the rehearsal or at home.

There are three main reasons for designing them in this manner: (1) to conserve the rehearsal time for singing, listening, rhythmic activities, and otherwise making music, (2) that the members of those choirs

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<sup>87</sup>Roper, "Unit 1: Man of Many Songs," 67.

which either do not continue rehearsals during the summer or alter the format of the rehearsal during this period may still receive great benefit from the materials, and (3) that the Juniors whose church does not provide a choir for their age group can use and enjoy the materials.<sup>88</sup>

The Church Music Department published The Junior Musician from 1963 through 1970. Ordered by the churches through the Sunday School Board's Church Literature Department, the basic format of the periodical remained the same throughout its seven-year existence.

Published quarterly from 1966 through 1970, the first issue of The Children's Music Leader appeared in October of 1966. The periodical contained unit plans and specific music teaching helps for leaders of beginner, primary, and junior choirs, replacing the unit plans previously located in The Church Musician. Other features of the new periodical included:

The type size of the music units will be larger than it has been . . . Specific helps will be provided the director along with suggested ways to enrich music experiences for boys and girls. Each month's unit will give suggested plans for four weekly meetings, or rehearsals. Much more help will be provided the director to aid him in presenting the material to the boys and girls. The addition of a second color on some of the pages will make the units more attractive.<sup>89</sup>

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<sup>88</sup>Church Music Department, An Introduction to The Junior Musician (Nashville: Baptist Sunday School Board, 1963), 10.

<sup>89</sup>Roy T. Scoggins, Jr., "The New Quarterly for Music Leaders," 12.

Each rehearsal plan of the units of The Children's Music Leader contained suggested activities for dividing the children into small groups for a portion of the choir rehearsal and a suggested procedure for the entire group of children for another portion of the rehearsal. Examples of activities for small groups included singing, looking at books, listening, dramatizing songs, playing instruments, responding to rhythms, making instruments, and worshipping in the auditorium; The Junior Musician and Music for Primaries contained other suggested small group activities. Examples of suggestions for the entire group included singing conversations, singing new and familiar songs, tone matching, and listening games. Unit writers stated the objectives for the units for primaries and beginners in an overall, general statement of purpose. The units for junior choirs contained a general statement of purpose and specific statements of musical objectives in the areas of singing, rhythm, music reading, hymnody, creative, and instrumental. The unit format of The Children's Music Leader remained basically the same as the unit format of the immediately preceding issues of The Church Musician. Sources for the majority of songs of the units in the new periodical were supplementary songbooks, The Junior Musician, and Music for Primaries; The Children's Music Leader only contained beginner songs not included in beginner supplementary songbooks.

In addition to unit plans for the individual choirs, The Children's Music Leader contained "special articles designed to inform, inspire, and stimulate creativity on the part of leaders."<sup>90</sup> The subjects of some of the special articles were: preparing juniors for service participation, vocalises for juniors, helps for activity teaching, techniques for developing creativity, and ideas for rhythmic experiences.

During the four-year existence of The Children's Music Leader, the staff of the Church Music Department correlated the materials in the periodical for leaders with materials in the periodicals for children, The Junior Musician and Music for Primaries. One article stressed the importance of this correlation by the following statement:

The creative use of the leadership helps in The Children's Music Leader PLUS correlated materials found in Music for Primaries and The Junior Musician (the quarterlies for boys and girls) EQUALS a more effective ministry to children through music!<sup>91</sup>

The creation of a magazine designed specifically for leaders to teach children's choirs in Southern Baptist churches within a unit sequence was a major step in unit development by the Church Music Department.

<sup>90</sup>Ibid., 13.

<sup>91</sup>Ibid.

The first quarterly issue of Music for Primaries appeared in October of 1966. Roy T. Scoggins, Jr., was the first editor of the periodical; other editors were Jimmy Key and Saxe Adams. The design of Music for Primaries centered upon the characteristics of the primary child--his level of maturity, his intellectual grasp, and his musical capabilities. "The format, the layout, the page design, the color, the music, and the literary content [were] carefully considered and selected with the age group in mind."<sup>2</sup>

The two divisions of the magazine included a section for primaries and a section for parents of primaries. The section for children served as a means of recall, review, and extended learning by containing activities that related to the primary choir units found in The Children's Music Leader. Examples of activities in this section were puzzles, stories of composers, child experience stories, piano music, music for use with autoharp, and instructions for making rhythm instruments. The section of Music for Primaries for parents contained suggestions for using music in family worship and suggestions for guiding primaries to participate in church worship services. Family activity suggestions included a study of music in the Bible,

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<sup>2</sup>Reynolds, "New Resources: Three New Magazines Available in October," 5.

"adventuring with the hymnal," and a "'step-by-step' illustration on making a drum."<sup>93</sup>

The writers of Music for Primaries solicited input from readers of the periodical--the primaries--during the four-year history of the periodical. Available through the Sunday School Board's Church Literature Department, the last issue of Music for Primaries appeared in the third quarter of 1970.

Between 1956 and 1970, periodicals developed by the Church Music Department were the primary communication tools between the department and Southern Baptist churches for church music education development. Persons in attendance at the first writers' conference elected to develop the unit approach for children's choirs through periodicals rather than through a basic music book series.<sup>94</sup> Beginning in 1956 with the first units for children's choirs in The Church Musician and continuing through the final issues of The Junior Musician, The Children's Music Leader, and Music for Primaries in 1970, writers developed the unit plan. The unit evolved from the emergence of definitive statements of spiritual and musical objectives from interdepartmental meetings of the Sunday School Board and from the Church Music Department. The staff of the department deduced that individual church

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<sup>93</sup>Adams, "Music for Primaries," 12-13.

<sup>94</sup>Evelyn M. Phillips, Fort Worth, TX, to Susan Messer, LaPlace, LA, 29 July 1987, TLS.



music programs would grow as the departmental church music education program grew.<sup>95</sup>

### Supplementary Materials

As the unit plan developed through the curriculum writings of the Church Music Department, the department became more independent of supplementary materials from outside sources. The departmental staff began to develop songbooks and recordings published by Broadman.

The objective of the Program of Broadman Music Publishing is to edit, produce, and distribute hymn books, song books, vocal and instrumental ensemble and solo books and music, graded choir materials, and recordings to meet the needs of the music program of the churches.<sup>96</sup>

After fifteen years with the Church Music Department, Loren Williams went to Broadman to supervise the publication of music to correlate with the units.<sup>97</sup> From 1956 through 1970, Broadman published several songbooks and recordings that correlated with the Southern Baptist curriculum for children's choirs.

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<sup>95</sup>Sims, interview by author, 16 June 1987.

<sup>96</sup>Sunday School Board of the Southern Baptist Convention, "Church Music Program" in Report of Divisions, Offices, Staffs, and Departments of the Sunday School Board of the Southern Baptist Convention: January 1961-September 1962 (Nashville: Sunday School Board of the Southern Baptist Convention, 1962), typewritten.

<sup>97</sup>Williams and Williams, interview by author, 16 April 1987.

The Church Music Department compiled several songbooks to supplement the unit writings found in the periodicals for children's choir leaders. The department provided songbooks for each graded children's choir. Songbooks for beginners were Songs for 4's and 5's, Activity Songs for Tiny Tots, and A Child's Life in Song.<sup>98</sup> A description of Songs for 4's and 5's was:

A book of songs for preschool children. The subject matter and vocabulary are within the understanding and interest of the child of four and five. The music is within their singing range. Songs for every occasion--for church, home, and kindergarten. Illustrations are in full color. A Broadman book.<sup>99</sup>

Prior to the publication of Songs for 4's and 5's, Southern Baptist music editors had gained permission to use songs copyrighted by another publisher in periodicals, but not in books. This restriction led William Reynolds and Nettie Lou Jones to develop a Southern Baptist body of songs for preschoolers--Songs for 4's and 5's.<sup>100</sup>

A curriculum songbook for primaries was Songs for Primaries. Grouped by church-related topics, the songs of

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<sup>98</sup>Nettie Lou Crowder and William J. Reynolds, comps., Songs for 4's and 5's (Nashville: Broadman Press, 1960); Activity Songs for Tiny Tots (Nashville: Broadman Press, 1962); and Claude Rhea and Carolyn Rhea, eds., A Child's Life in Song (Nashville: Broadman Press, 1964).

<sup>99</sup>"Songs for 4's and 5's," The Church Musician, May 1963, 56.

<sup>100</sup>William J. Reynolds, interview by author, taped telephone conversation, LaPlace, LA, to Fort Worth, TX, 7 September 1987.

this book included some songs from Songs for 4's and 5's, a selection of hymns common to congregational usage, rounds, fun and folk songs, and other songs appropriate to the singing range and interest of the primary child. The compilers included some instrumental music in the book for listening activity involvement and autoharp markings above some of the songs for instrumental activity involvement.<sup>101</sup>

For juniors, Broadman Press released Junior Hymnal on October 15, 1964, as the source for songs for the junior choir curriculum. The hymnal was a two hundred twenty-four-page collection, containing two hundred thirty-one hymns, calls to worship, offertories, prayer responses, and benedictions. The four indexes of the hymnal were: Alphabetical Index of Tunes; Index of Authors, Translators, Composers, Arrangers, and Sources of Hymns; Topical Index, and Index of First Lines and Titles. Compilers included ministers of music, choir directors, education directors, state music secretaries, curriculum writers, and representatives of other departments of the Sunday School Board. Over sixty compilers examined the texts and tunes of more than five hundred hymns from various sources to determine the contents. Approximately two-thirds of the hymns of Junior Hymnal were hymns from Baptist Hymnal (1956); other sources for the contents were

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<sup>101</sup> Nettie Lou Jones and Saxe Adams, comps. and eds., Songs for Primaries (Nashville: Broadman Press, 1964), v-vi.

other children's hymnals and new hymns commissioned especially for Junior Hymnal. The hymnal was designed for the use of all organizations in Southern Baptist churches. Simultaneously with the compilation of the hymnal, the Church Music Department selected forty-eight hymns to form a four-year-cycle core hymnody for juniors. The hymnal cycle coincided with Southern Baptist Convention-wide emphases and seasonal emphases.<sup>102</sup>

Other supplementary songbooks for juniors were The Junior Choir Sings and Lo! A Star. The Junior Choir Sings (1961) was a forty-eight-page collection of choral material for junior choirs extracted from music sections of previous issues of The Church Musician.<sup>103</sup> Broadman Press released The Junior Choir Sings, No. 2, in March of 1963. When Broadman published Lo! A Star in 1962 as the first of many musicals for juniors, music directors in Southern Baptist churches appealed for more music for junior choirs. These appeals resulted in the publications of Junior Hymnal and The Junior Musician.<sup>104</sup>

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<sup>102</sup>Bill F. Leach and Paul Bobbitt, comps. and eds., Junior Hymnal (Nashville: Broadman Press, 1964); and Bill F. Leach "Introducing the Junior Hymnal," The Church Musician, February 1965, 51.

<sup>103</sup>Sunday School Board of the Southern Baptist Convention, "Program of Church Music" in Report of Divisions, Offices, Staffs, and Departments of the Sunday School Board of the Southern Baptist Convention: January 1961-December 1961 (Nashville: Sunday School Board of the Southern Baptist Convention, 1961), typewritten.

<sup>104</sup>Sims, History of the Development, cassette.

Other supplementary books for juniors were Let's Make Music, Book 1, and Let's Make Music, Book 2, by Mabel Warkentin Sample. This two-part book series was a part of the church study course for juniors. Sample designed the books to help juniors learn to read music. A corresponding filmstrip with recording, The ABC's of Music, Book 2, was also available.<sup>105</sup>

The Church Music Department began to provide recordings of Southern Baptist children's choir curriculum materials in the early 1960's. The recordings included music from the unit materials in the periodicals and music from supplementary songbooks. The purpose of the recordings was to provide a means for directors to hear the music and to demonstrate the correct choral sound for a children's choir.<sup>106</sup>

A recording of the music in The Junior Musician became available beginning with the fourth quarter of 1964.<sup>107</sup> Haskell and Mabel Boyter conducted the Junior Musician Recordings in Atlanta, Georgia, at the Protestant Radio and Television Center with a group of paid, auditioned children. Staff members from the Church

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<sup>105</sup>"These Are New," 49.

<sup>106</sup>Leach, interview by author, 2 March 1987.

<sup>107</sup>Mabel Warkentin Sample, "Unit for Junior Choir: Unit II--For Use in November: We Thank Thee, Lord," The Church Musician, September 1963, 66.

Music Department traveled to Atlanta from Nashville to assist in the recording sessions. When Haskell Boyter died, the recording sessions moved to Nashville.<sup>108</sup> By 1969, recordings of music in all children's choir periodicals were available for purchase through the Material Services Department of the Sunday School Board.<sup>109</sup>

The Church Music Department published a series of recordings of supplementary songbooks. Preschool recordings were Select Songs for Children from Songs for 4's and 5's and Select Songs for Children, No. 2 from Songs for 4's and 5's. Released in 1963 and 1964, these preschool recordings included worship songs, nature songs, and activity songs. The simple arrangements and accompaniments of the songs maintained the simple style of the songs.<sup>110</sup> The Church Music Department also produced a series of recordings to accompany the songbooks Songs for Primaries and The Junior Hymnal. Beginning in 1964, four albums entitled Hymns for Junior Worship included the hymns of the four-year cycle of core hymnody for juniors.

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<sup>108</sup>Leach, interview by author, 2 March 1987.

<sup>109</sup>Sims, History of the Development, cassette.

<sup>110</sup>"Select Songs for Children from Songs for 4's and 5's," The Church Musician, May 1963, 56.

Summary of the Years of Unit Development: 1956-1970

During the years 1956 through 1970, the Church Music Department advanced the curriculum for graded children's choirs through the provision of planned units of study. The first units appeared in The Church Musician in 1956. The first writers' conference of 1957 and an interdepartmental correlated curriculum of the Sunday School Board initiated a systematized approach to unit writing. Subsequently, the department published curriculum books outlining specific spiritual and musical objectives to be implemented in unit writings. Units for children's choirs, written by music educators from across the Southern Baptist Convention, appeared in The Church Musician through 1966.

In the final quarter of 1966, the first issue of The Children's Music Leader appeared as the first periodical written specifically for leaders of children's choirs. The new periodical contained the units of study for children's choirs and general articles relative to music teaching techniques, characteristics of children, and children's choir activities. The Church Music Department also produced two periodicals for children, The Junior Musician and Music for Primaries, to correlate with the unit plans. The designing of supplementary books and recordings by the department provided children's choir leaders with additional teaching resources.

From 1956 through 1970, the format of the units developed from outlines of activity and material suggestions to detailed outlines of weekly rehearsal procedures including small group activities and large group plans. Statements of spiritual and musical objectives for beginner and primary choirs remained relatively general throughout these years of unit development; statements of musical objectives for junior choirs became more specific. In an article of 1964, Sims projected an image of the status of the Southern Baptist children's choir curriculum during these years of unit development by stating:

Age-group choirs, once a strange novelty in a few churches, now are recognized as an important program in many churches. Because of the relative newness of this activity, there has been little uniformity in organization, methods, procedures, and practices. However, the helpful experimental work of those who have pioneered in these areas, the growing experience of seminary faculties, and the encouragement and leadership of the Church Music Department have served to remove much of the "frontier aspect" from graded choir activity.<sup>111</sup>

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<sup>111</sup>W. Hines Sims, "The Past 24 Years," The Church Musician, September 1964, 8.



## CHAPTER V

### THE YEARS OF THE CONCEPTUAL APPROACH: 1970-1985

W. L. Howse, the director of the Education Division of the Sunday School Board, reflected upon the status of Southern Baptist church music in the early 1970's by writing

The music program has accomplished . . . distinctive achievements because it has combined education with performance. Before Church Music became a program, education was used primarily to improve performance. For example, choirs would rehearse music in order to sing well for the congregation. Now the task "teach music" makes Church Music a program organization similar in nature to the Bible teaching program, the church training program, and the missions program--all of which have educational responsibilities. Teaching music calls for a constituency, leaders, regular meetings, schedules, and a fully developed curriculum. If education were not a task, Church Music would be a program service instead of a church program organization.

This concept opens up vast areas of possibilities for music in the 70's. Music should be taught to the church's total constituency.<sup>1</sup>

Writers of the Southern Baptist children's choir curricula used the conceptual approach to instruct leaders in teaching children music during the years 1970 through 1985. The initiation of the approach within the curriculum developed from events both within the Southern Baptist

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<sup>1</sup>W. L. Howse, "Church Music in Retrospect and Prospect," The Church Musician, September 1971, 12.

Convention and within the field of music education. The staff of the Church Music Department utilized the conceptual approach in unit writings, periodical articles, and supplementary materials produced by the department during the years 1970 through 1985. New children's choir materials included two sets of curriculum books, four new periodicals, and several forms of supplementary materials.

Writers of several articles in Southern Baptist periodicals defined the conceptual approach for children's choir leaders in churches across the Convention. Martha Ellen Stilwell, a curriculum specialist in music of the Clayton County Board of Education in Atlanta, Georgia, defined concept by writing

A concept may be a general notion or idea, a clear understanding of a specific learning, or a memory of an experience. Concepts are images retained in the mind. Concepts are not memorized rules, but are developed as a result of experiences, logical thinking, judgment, and evaluation. We do not "teach" concepts to children. We should, however, provide opportunities for experiences that will help children form their own points of understanding, or concepts.<sup>2</sup>

Writers stressed that conceptual planning and teaching emphasized the child and his stage of development,<sup>3</sup> not the music and materials. Stilwell also wrote

A mere presentation of facts [or drilling the child] will not [put the emphasis on the child]. A conceptual music curriculum is spiral or stepwise. Each new

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<sup>2</sup>Martha Ellen Stilwell, "Concept: A 'Now' Word," The Church Musician, April 1972, 10.

<sup>3</sup>Roy T. Scoggins, Jr., interview by author, taped telephone conversation, LaPlace, LA, to Summerville, SC, 2 April 1987.

concept builds on the last one, and is presented when the children have mastered the last musical learning.<sup>4</sup>

Within the conceptual approach, the writers also emphasized teaching music through a sequence of activities, which allowed the child to experience music.

The conceptual approach to teaching relies greatly upon the use of the basic senses. It allows the children to come in contact with real things and to take part in activities. One does not really learn music by being told about it or by reading about it. One learns music by listening to music and by making music. Telling someone about something or giving him facts to memorize may be less demanding on the director, but such procedures do not result in real learning. When a child is given an opportunity to listen, to see, to touch, maybe even to taste or to smell, he becomes totally involved. Feelings help him discover things for himself. He won't forget these feelings; yet, no one can really tell him about them. They belong to him. The experiences are his! Learning is exciting and rewarding!

What he has learned through experience may well be stabilized and clarified later by reading and by discussion. Reading and talking, important parts of learning, have more meaning for the child when they relate to his experiences.<sup>5</sup>

The staff of the Church Music Department and other Southern Baptist church music leaders developed the conceptual approach in their writings and materials from 1970 through 1985. Articles by church music leaders in Southern Baptist periodicals reflect the dominance of the approach throughout this period of time.<sup>6</sup>

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<sup>4</sup>Stilwell, "Concept: A 'Now' Word," 10.

<sup>5</sup>Ibid., 11. Used by permission.

<sup>6</sup>Carla Latta, "Musical Concepts for 4's and 5's," The Music Leader, July-September 1971, 10; Martha Ellen Stilwell, "Rhythm: A Conceptual Experience," The Music Leader, January-March 1972, 6; Martha Ellen Stilwell, "What's Your Concept of Melody?," The Music Leader,

The initiation of the conceptual approach within the Southern Baptist children's choir curriculum occurred as a result of events both within the Southern Baptist Convention and within the field of music education. On October 1, 1970, the Convention offered a new "grouping-grading" plan for suggested use by Southern Baptist churches. The plan took effect concurrently with new program suggestions and a correlated curriculum for all age groups. The "grouping-grading" plan emerged from an extensive three-year research project in the late 1960's under the direction of a team of Southern Baptist Convention agency representatives. Leaders from all Southern Baptist agencies at the state and Convention levels discussed and evaluated the information gleaned from the project. From the discussions and evaluations, recommendations developed.

A recommendation which developed was the new "grouping-grading" plan. The plan suggested four overall age-group divisions--preschool, children, youth, and adult. The preschool division included children, birth through five years (or school entrance). The children's division

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April-June 1972, 6; Martha Kirkland, "I Ask You, Mr. Music Director, How Does Your Garden Grow?," The Church Musician, March 1974, 30; Jean P. Peoples, "Concept Teaching and Instrumental Activities," The Church Musician, September 1974, 58; Al Washburn, "Activity Teaching--Why?," The Church Musician, March 1980, 25; and Betty Bedsole, "The Music Director as Music Educator," The Church Musician, October 1983, 47.

included children aged six through eleven years (or grades one through six). Children who were six through eight years old, or in grades one through three, were younger children, and children who were nine through eleven years old, or in grades four through six, were older children. The new plan called for dropping the names of beginner, primary, and junior for children's organizations.<sup>7</sup>

An advantage of the recommendation relative to the children's choir curriculum was

The word that best describes the New Grouping-Grading Plan for children's music is "flexibility." You simply decide which grouping plan will best meet the needs of your children and proceed accordingly. Primary consideration should be given to: (1) the number of children involved; (2) the number and quality of workers available; and (3) the amount of space, equipment, and budget the church is able to provide for Children's choirs.<sup>8</sup>

Another recommendation of the representatives of the agencies was the development of the correlated curriculum. With this approach, Southern Baptist agencies provided multiple programs and curriculum materials which were correlated for all age divisions and for all church program organizations.

The staff of the Church Music Department began plans to implement the new organizational plan in the late 1960's through renaming periodicals and through reorganizing the

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<sup>7</sup>"The New Grouping-Grading Plan," The Church Musician, October 1969, 12; and W. Hines Sims, "The New Grouping-Grading Plan," April 1970, 58.

<sup>8</sup>Richard Ham, "Organizing Musical Opportunities," The Music Leader, October-December 1970, 8.

children's choir curriculum. Southern Baptist children's choir leaders conducted a meeting in the fall of 1969 to consider a new approach to the curriculum.

Jimmy Key, editor of children's music literary materials, called the meeting. Key came to the Church Music Department of the Sunday School Board in 1968. During his tenure with the department, his title was changed to children's design editor until he retired in 1984. Before coming to the department, Key had served as the minister of music at several churches in Texas. His educational background included a Bachelor of Arts degree in education from Baylor University in 1950 and a Master of Music degree from the University of Texas at Austin in 1962. He also conducted three years of graduate work at Southwestern Baptist Theological Seminary on two separate occasions, 1951 through 1952, and 1954 through 1956.<sup>9</sup>

In addition to Key, other leaders at the curriculum meeting were Ruth Williams, Mabel Sample, Bill Leach, Dick Ham, and Martha Ellen Stilwell.<sup>10</sup> The only persons at the meeting not employed at the time by a Southern Baptist institution were Sample and Stilwell. Martha Ellen Stilwell has been the art and music coordinator for the

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<sup>9</sup>Jimmy Key, interview by author, taped telephone conversation, LaPlace, LA, to San Antonio, TX, 24 August 1987.

<sup>10</sup>Jimmy Key, interview by author, taped telephone conversation, LaPlace, LA, to San Antonio, TX, 13 June 1987. Key considered Mabel Sample and Martha Ellen Stilwell the music education authorities at the meeting.

Clayton County school system in Atlanta, Georgia, for twenty-two years. She has studied at Union University (B.S., 1945), Southwestern University in Memphis, and the University of Georgia (education specialist degree, 1974, and a Master's degree in administration and supervision, 1972). She served as minister of music at a church in Elizabeth City, North Carolina, for nine years during the late 1940's and early 1950's. After her marriage, she assisted her husband in the music programs of churches in North Carolina and Georgia. In Georgia, she taught elementary public school music for two years prior to serving as the art and music coordinator. Her work with the Sunday School Board has involved writing articles, children's choir units, and co-authoring a curriculum book for the Southern Baptist children's choir curriculum.<sup>11</sup>

At the curriculum meeting, the leaders of Southern Baptist children's choir work discussed the adoption of music education approaches. Through the guidance of Sample and Stilwell, and through studies of current trends in music education, the committee members chose to implement the conceptual approach in the children's choir curriculum. The committee also initiated plans for writing new curriculum books for younger and older children's choirs.

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<sup>11</sup>Martha Ellen Stilwell, interview by author, taped telephone conversation, LaPlace, LA, to Peachtree City, Georgia, 25 August 1987.

### Application of the Conceptual Approach in Materials

The staff of the Church Music Department applied the conceptual approach in children's choir curriculum materials produced from 1970 through 1985. Two new sets of curriculum books emerged during this period--one set in the early 1970's and another set in 1985. The department continued to produce its first periodical, The Church Musician, renamed three periodicals relative to children's choirs, and created one new periodical for preschoolers. The quality and amount of supplementary materials expanded to include kits, recordings, songbooks, and activity books.

Two new sets of curriculum books appeared during 1970 through 1985. Each set of books included a book for preschoolers, younger children, and older children. Production began on the first set of books after the curriculum meeting in the fall of 1969. Music Making with Younger Children emerged in 1970, followed by Guiding Fours and Fives in Musical Experiences and Music Making with Older Children in 1972. The publication dates of these three books differed as a result of production problems; the books were initiated at the same time.<sup>12</sup>

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<sup>12</sup>Talmadge Butler, interview by author, taped conversation, New Orleans, 19 February 1987.



The Church Music Department published the second set of curriculum books in 1985. The titles of the books were Leading Preschool Choirs, Leading Younger Children's Choirs, and Leading Older Children's Choirs. Both sets of curriculum books were to be used in conjunction with units of study published in the children's choir leadership periodical The Music Leader, periodicals designed for the children, and other supplementary materials published by the Church Music Department and the Sunday School Board.

These books were and are a part of the Church Study Course which became effective in January of 1970. This new course was also a result of the three-year study and design project of the agencies of the Southern Baptist Convention. Advantages of the new course were: "increased flexibility, expanded curriculum, varied formats of books and materials, a broader scope of teaching and training opportunities, and a wider range of interests that are challenging to the various levels of learning."<sup>13</sup> The course consisted of two types of courses: Christian Development courses for church members, and Christian Leadership courses for church leaders. The three purposes of the New Church Study Course are:

1. Courses of study assist Adult and Youth church members toward maturity in Christian living and competence in Christian service. . . .

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<sup>13</sup>W. Hines Sims, "The New Church Study Course," The Church Musician, August 1970, 58.

2. Church leaders are provided a comprehensive series of courses that are complete with appropriate learning aids, study guides, and reference materials. Through study, they develop the understandings and skills needed to make them effective leaders.
3. Children and Preschoolers are provided with units of various lengths designed to give them additional opportunities for foundational learnings.<sup>14</sup>

Various types of study and credit are available. Types of study include individual study, class study, lesson course study plan, educational institution plan, reading, and study in state assemblies, seminars, and workshops of the Southern Baptist Convention. To measure progress, credits for completion of courses and the diplomas are granted by the Church Study Course Awards Office of the Sunday School Board. The Church Music sections of the course are comprehensive.<sup>15</sup> For example, for children's choir leaders, specific books on the growth and development of preschoolers and children and books with helps in planning activity approaches to teaching are available.

#### Curriculum Books of the Early 1970's

The titles of the three Southern Baptist curriculum books of the early 1970's were Guiding Fours and Fives in Musical Experiences, Music Making with Younger Children, and Music Making with Older Children. The

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<sup>14</sup>Ibid.

<sup>15</sup>Richard Ham, Church Music for Children (Nashville: Convention Press, 1969), 110-11; and Don Trotter, "The New Church Study Course," The Church Musician, January 1970, 50.

primary educational basis for the three books was the conceptual approach to teaching. The initial chapters of the three books contained sequenced lists and charts of musical and spiritual concepts. Talmadge Butler, a preschool music editor in the Church Music Department, developed the conceptual sequences in the preschool book. Martha Ellen Stilwell, Ruth Williams, and Mabel Sample developed the conceptual sequences in the younger and older children's books. A point of reference for the musical concept charts in the three curriculum books was the curriculum guide for music from Stilwell's school system in Clayton County, Georgia.<sup>16</sup> The basis for the spiritual concepts was the Church Curriculum Base Design of the Sunday School Board. Writers based the concepts in the charts on a three-year teaching sequence.<sup>17</sup>

The Church Music Department of the Sunday School Board provided the authors of the books with general overall outlines. Although the books were not completely parallel in design, the books did provide a sequenced system of teaching music to children--preschool through older children--for music leaders in Southern Baptist churches. The department's primary purpose for the books was music teaching methods; the Sunday School Board

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<sup>16</sup>Talmadge Butler, interview by author, 19 February 1987; Sample, interview by author, 7 April 1987; Key, interview by author, 13 June 1987; and Stilwell, interview by author, 25 August 1987.

<sup>17</sup>Key, interview by author, 13 June 1987.

provided other books of the Church Study Course in the areas of organization and child development to be used in conjunction with the children's choir curriculum books. Children's choir curriculum books published by the Church Music Department in previous years had included choir organization, child developmental characteristics, and music teaching methodology.

The purpose of Guiding Fours and Fives in Musical Experiences was guidance of children's choir leaders in leading preschoolers--ages four and five--in musical experiences. A further description of the text was:

The approach of this text places the child at the center of every plan used to help him have meaningful experiences with music in Preschool choir. Hopefully, these experiences will help the child formulate desirable spiritual and musical concepts that will provide a firm foundation on which he will continue to build in the Children's choirs of his church.<sup>10</sup>

Guiding Fours and Fives in Musical Experiences consisted of nine chapters. The first two chapters included the philosophy of the text and materials to accompany the text. A description of the purpose of preschool choir was:

Preschool choir--an activity--is designed to help the child develop, as well as express himself, through music. There should be no emphasis given to public performance. Parental pressures for such will lessen when parents are given an opportunity to see and hear

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<sup>10</sup>Susan Baker, Glennella Key, and Talmadge Butler, Guiding Fours and Fives in Musical Experiences (Nashville: Convention Press, 1972), vii.

their preschoolers enjoying music in the natural setting of their weekly session. Special events during the year can provide the parents with such an opportunity.<sup>19</sup>

After defining the purpose of the choir, the authors outlined the concepts to be developed through the child-centered choir experiences. The categories of the concepts were spiritual concepts, concepts about music, and concepts of music. Divisions of spiritual concepts were Bible, God, Jesus, church, self, others, home, and natural world. An example of a spiritual concept was: "God loves us, even when we do wrong."<sup>20</sup> Examples of concepts about music included: "Different kinds of music make us have different kinds of feelings," and "[m]usic is a means of communication."<sup>21</sup> The elements of music composed the categories of concepts of music--melody, rhythm, harmony, and expression, form, and tone. The authors suggested activities within each category of the concepts of music to help in formulating these concepts. Activities included listening, singing, moving to music, and playing instruments. For example, the category of rhythm included:

Rhythm includes beat (pulse) and fundamental (locomotor and nonlocomotor) movements. Rhythmic activities help the child formulate the following concepts of rhythm:

Music has a steady beat rhythm.

Some rhythms are slow; some rhythms are fast (tempo).

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<sup>19</sup>Ibid., 2.

<sup>20</sup>Ibid., 3.

<sup>21</sup>Ibid., 4.

Some rhythms are even (smooth); some rhythms are uneven (jerky).

Rhythm has strong and weak beats (meter).

Rhythmical sounds may be long or short.

Everyday rhythmic movements of walking, running, hopping, skipping, jumping, marching, swinging, skating, stretching, swaying, and rocking can be felt in music.

The child can begin to formulate these concepts through listening, singing, moving to music, and playing instruments.<sup>22</sup>

The first chapter concluded with a short discussion of current trends in the field of preschool education. Cited projects and trends were the Music Educators National Conference project called "Early Childhood Education," the Suzuki and Yamaha methods, nursery schools, the Montessori movement, the British Infant School, and television programming for preschoolers.

Materials to accompany Guiding Fours and Fives in Musical Experiences included cross-references with three other books which provided information in leading preschoolers. The three books were Guiding Preschoolers, Understanding Preschoolers, and Building an Effective Preschool Choir. Guiding Preschoolers provided leaders with helps in guiding children toward more meaningful musical experiences. Understanding Preschoolers contained information on the developmental characteristics of preschoolers, and Building an Effective Preschool Choir

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<sup>22</sup>Ibid., 6.

contained choir organizational descriptions.<sup>23</sup> The writers also referred the reader to the unit writings for preschoolers found in The Music Leader, as well as other accompanying supplementary materials. (See Chapter V, pages 172-76, 179-94.)

The remaining seven chapters contained suggested activities for developing musical concepts through the experiences of listening, creativity, singing, rhythm, instruments, hymnody, and musical awareness. Some important points made by the authors within these chapters included:

Your first task is to preserve the joy of singing. Be careful, therefore, not to force preschoolers to sing when they do not want to. Do not overemphasize the development of skills or adults standards. Remember that Preschool choir is an activity group, not a performing choir.<sup>24</sup>

Also, within the chapter "Experiences in Singing," the authors offered suggestions in helping the uncertain singer. In teaching rhythmic experiences, the authors stated:

Learning moves from the general to the specific and from the whole to the part. Preschoolers can better develop specific concepts concerning rhythm in music

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<sup>23</sup>Florence Hearn, Guiding Preschoolers (Nashville: Convention Press, 1970); Anne Hitchcock Gilliland, Understanding Preschoolers (Nashville: Convention Press, 1970); and Betty Bedsole, Building an Effective Preschool Choir, 2d ed. (Nashville: Convention Press, 1979).

<sup>24</sup>Baker, Key, and Butler, Guiding Fours and Fives, 59.

through repeated experiences in hearing and expressing the mood and intent of the compositions.<sup>25</sup>

The rhythm chapter included activities to develop self-expression, as well as rhythmic concepts. The chapter on the use of instruments with the preschool choir carried precise definitions of instruments, instrumental categories, and benefits of instrumental experiences.

Each of the three authors of Guiding Fours and Fives in Musical Experiences were assigned chapters to write in the text. The three authors were Susan Baker, Glennella Key, and Talmadge Butler. Talmadge Butler served as the editor.

Talmadge Butler is associate professor of church music education and administration at the New Orleans Baptist Theological Seminary. Prior to his seminary position, Butler was editor of preschool music materials at the Church Music Department of the Sunday School Board from 1970 through 1977. He attended Samford University and received the Bachelor of Music degree from Sacramento State University in 1957 and the Master of Church Music degree from the New Orleans Baptist Theological Seminary in 1960. He has conducted additional graduate studies at the University of Southern Mississippi, Memphis State University, and Louisiana State University. He received an Orff specialization certificate from Middle Tennessee State University. Butler has conducted children's choir workshops

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<sup>25</sup>Ibid., 86.



in numerous states and at Glorieta and Ridgecrest Baptist Assemblies and has served as minister of music at churches in Alabama, Mississippi, California, Tennessee, and Louisiana. As an author and composer, Butler has composed numerous songs for children, co-compiled children's songbooks, and co-authored two Southern Baptist children's choir curriculum books--Guiding Fours and Fives in Musical Experiences and Leading Younger Children's Choirs.<sup>24</sup>

As an active music educator, Susan Baker is presently associate professor of music at Southwestern Baptist University in Bolivar, Missouri, where she has served since 1974. Baker has been a church organist, choral assistant, and graded choir coordinator at churches in Louisiana, Georgia, Arkansas, and Texas, and a private school music teacher. On state and national levels, Baker has led children's choir conferences in eighteen states and has been the featured organist at several Baptist conferences and conventions. As a Southern Baptist writer and composer, numerous songs, piano music, curriculum units and articles, three books, and one recording can be attributed to Susan Baker. She is a graduate of the University of Missouri at Columbia with a B.S. in music education (1954) and the New Orleans Baptist Theological Seminary with an M.S.M. in organ performance (1957); she

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<sup>24</sup>Talmadge Butler, G. Ronald Jackson, and Betty Woodward, Leading Younger Children's Choirs (Nashville: Convention Press, 1985), 130; and Talmadge Butler, interview by author, 14 September 1987.

has conducted doctoral study in organ performance at the University of Missouri at Kansas City.<sup>27</sup>

The purpose of Music Making with Younger Children was to assist younger children's choir leaders in their weekly sessions with the children. The book also

extend[ed] the approaches and methodology found in Guiding Four and Fives in Musical Experiences and undergird[ed] and tie[d] on to the approaches and methodology in Music Making with Older Children.<sup>28</sup>

The conceptual approach to teaching music continued as the organizing feature of the text for younger children's choirs. Jimmy Key, editor of the text, wrote

Organized around the concepts and experiences that choir leaders should provide younger children at church, this book projects the conceptual approach to music education. That is, keeping the child always in the center of the planning and doing, experiences are provided from the basic concepts that we teach in Children's choirs at church. These concepts fall into four categories: spiritual concepts, church music concepts, musical concepts, and musical skills. Through many musical experiences and activities, a child builds his concepts in all four areas. Leaders should plan their activities and experiences from the concepts they want to teach.<sup>29</sup>

The introductory chapters of Music Making with Younger Children included discussions of the conceptual approach relative to younger children's choirs. First, the authors provided reasons for the establishment of a younger

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<sup>27</sup>Susan Baker, Bolivar, MO, to Susan Messer, LaPlace, LA, 5 October 1987, resume.

<sup>28</sup>Martha Ellen Stilwell and others, Music Making with Younger Children (Nashville: Convention Press, 1970), 1.

<sup>29</sup>Ibid., vii.

children's choir based upon child-centered experiences. For example, children love music; therefore, "adults should lead each child into the adventure of investigating the many aspects of music for himself."<sup>30</sup> Second, the authors compared old and new philosophies of musical learning for the young child in a ten-item chart format. The ten new items of musical learnings on the chart reflected aspects of the conceptual approach. Examples of comparisons made in the chart included: the old "director-centered teaching, director always up front, dominating the scene" versus the new "child-centered approach, workers taking a guiding role, helping when needed as the children choose and explore the activities provided."<sup>31</sup>

Third, the authors presented a series of charts and lists containing sequenced church music, spiritual, and musical concepts. Areas of study for church music concepts were worship, hymnology, music in outreach and missions, church music heritage, and music in the Christian life. Divisions of the list of spiritual concepts were Christian conversion, church membership, Christian worship, Christian knowledge and conviction, Christian attitudes and appreciations, Christian living, and Christian service. The elements of music--melody, rhythm, harmony, form, and expression and mood--comprised the basic structure for the

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<sup>30</sup>Ibid., 2.

<sup>31</sup>Ibid., 10.

charts of the sequenced musical concepts. The outline for each chart of the elements of music included the headings: parts of [the element of music], experiences, and musical concepts and activities (see figure 1).

In addition, the authors advocated planning for the choir sessions with leaders and children. Planning with leaders involved:

(1) a specific time for guided review of choir concepts and outcomes and for planning future work; (2) a time for specific assignment of work to be accomplished within a given time; (3) a means for getting the most work done in the least amount of time; (4) a time for evaluation of prior choir work; (5) an instrument to keep workers on target toward common goals.<sup>32</sup>

Planning with children involved the choosing and designing of activities for the choir sessions. Choir sessions composed of related activities adapted to the needs of children demanded careful planning; the writers emphasized the importance of planning because of the activity- and child-centered aspects of the conceptual approach. The introductory chapters concluded with lists of books, periodicals, and supplementary materials relative to the younger children's choir. The books How to Guide Children, Understanding Today's Children, and Building an Effective Younger Children's Choir provided supplementary information on planning projects with younger children, developmental characteristics of younger children, and organizational aspects of a younger

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<sup>32</sup>Ibid., 37-38.

# **RHYTHM**

Parts of Rhythm	Experiences	Musical Concepts and Activities
Steady beat	1. Listen	Discover steady beat in nursery rhymes, percussion instruments, recorded music, and songs.
	2. Move	Respond to steady beat by: ... walking; ... marching; ... clapping; ... running; ... <i>patschen</i> (knee-slapping).
	1. Listen 2. Read 3. Write	Draw steady beat rhythm patterns in the air, on the chalkboard, and on paper.
	1. Listen 2. Read 3. Play	Respond with steady beat patterns on percussion instruments from simple orchestrations of songs, piano music, and/or recordings (both printed and composed by the children).
Strong and weak beats	1. Listen	Discover strong and weak beats on percussion instruments, recordings, songs.
	2. Move	Respond with body motion to strong and weak beats in such ways as slapping or bending knees on strong beats, snapping fingers or tapping toes on weak beats.
	3. Play	Use contrasting percussion instruments—heavy instruments for strong beats (drums or cymbals); lighter instruments on weak beats (triangles or sand blocks).


Parts of Rhythm [Continued]	Experiences	Musical Concepts and Activities
Meter	1. Listen 2. Move 3. Read 4. Play	Use rhythms in <i>sets</i> of twos, threes, and fours on percussion instruments, with recordings and in songs.
	1. Read 2. Play	Discover and respond on instruments to sets of rhythms, separated in <i>measures</i> by <i>bar lines</i> .
Melodic rhythm	1. Listen 2. Write	Discover simple rhythmic patterns from dictation.
	1. Listen 2. Move 3. Read	Discover rhythms of names and other words, patterns of familiar tunes, and same and different rhythm patterns (short).
	1. Listen 2. Play	Use combinations of steady beat, strong beat, and melodic rhythms on contrasting percussion instruments.
	1. Listen 2. Read 3. Play	Use simple rhythmic <i>ostinato</i> during singing or playing of a song (may be clapping, stomping, knee-slapping.) <i>Ostinato</i> may be a rhythm pattern found in the song or one improvised by the director or children.
	1. Read	The following note values, their corresponding rests, and simple combinations of all are emphasized.  

Fig. 1. Chart of rhythm concepts for younger children's choir selected from Music Making with Younger Children.  
Used by permission.

children's choir.<sup>33</sup> The authors recommended the use of the unit writings in The Music Leader, the children's activity articles of the member's magazine Music Makers, and other related supplementary materials. (See Chapter V, pages 172-76, 177-78, 179-94.)

The final chapters of the book contained suggestions for conducting activities and examples of specific activities in the areas of singing, rhythm, listening, playing instruments, and creativity. Again, the authors stressed in these chapters the conceptual approach to teaching music; they encouraged choir leaders to provide activities for children to discover and experience music.

Jimmy Key, the editor of Music Making with Younger Children, assigned specific chapters of the text to four authors. The authors were Martha Ellen Stilwell (see Chapter V, pages 126-27), Roy T. Scoggins, Jr., Ruth Eaton Williams (see Chapter III, pages 22-24), and J. Kenneth Robinson.

Roy T. Scoggins, Jr., is a private piano and organ teacher and music therapist in Summerville, South Carolina. He has served as an organist and music minister in churches in South Carolina and North Carolina. Other work experiences have included a music publishing management

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<sup>33</sup>Louise Caldwell, How to Guide Children (Nashville: Convention Press, 1981); Max Price, Understanding Today's Children (Nashville: Convention Press, 1981); and Betty Bedsole, Building an Effective Younger Children's Choir (Nashville: Convention Press, 1979).

position; director of developmental services, school principal, and music therapist and director of music therapy at the South Carolina Department of Mental Retardation; instructor in music therapy and organ at Baptist College at Charleston in Charleston, South Carolina; and editor of children's music materials in the Church Music Department of the Sunday School Board from 1965 through 1967. His educational background includes a stenographer certificate from Routson Business College in Athens, Georgia, in 1951, a Bachelor of Fine Arts in organ performance and music education from the University of Georgia at Athens in 1954, and a Master of Sacred Music from the Southern Baptist Theological Seminary in Louisville, Kentucky, in 1956. He was certified as a "Registered Music Therapist" by the National Association for Music Therapy, Inc., in 1974 and Board certified by the National Association for Music Therapy in 1985. Scoggins has conducted numerous music, music therapy, and music education workshops in Georgia, South Carolina, Alabama, and Louisiana. As a composer and author, Scoggins' publications include children's songs, handbell collections, organ music, sections of the books Music Making with Younger Children and Music for the Exceptional Child, and numerous articles and curriculum materials.<sup>34</sup>

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<sup>34</sup>Roy T. Scoggins, Jr., Summerville, SC, to Susan Messer, LaPlace, LA, 14 September 1987, resume.

J. Kenneth Robinson is director of missions in Artesia, New Mexico. His educational background includes attendance at the Junior College in Fort Smith, Arkansas, Oklahoma Baptist University (B.S. in English, 1953), and the Southwestern Baptist Theological Seminary (M.R.E., 1956). He has served as minister of music and education in several churches in Texas and New Mexico. His other denominational services have included conference leader at numerous church music and education conferences and a member of associational and state music and education committees. In addition to co-authoring Music Making with Younger Children, Robinson has contributed to several Southern Baptist and other church music and education periodicals. Other publications have included songs for preschool and children's choirs and the book Ministry of Religious Education.<sup>35</sup>

Music Making with Older Children extended and expanded the ideas and approaches found in Guiding Fours and Fives in Musical Experiences and Music Making with Younger Children. The conceptual approach continued within the text as the philosophy for teaching music and Christian education to older children. The author recommended books and periodicals for use in conjunction with Music Making with Older Children. Suggested books were Church Music for Children, Understanding Children, and Guiding Children.

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<sup>35</sup>J. Kenneth Robinson, Artesia, NM, to Susan Messer, LaPlace, LA, 16 September 1987, resume.



The purpose of Church Music for Children by Richard Ham was to orient each choir leader in the new 1970 program plans and curriculum materials available for age divisions; the book carried answers to questions about leaders, members, finances, equipment and supplies, and relationships to other church organizations. Understanding Children offered further study to leaders in the area of growth and development of children; Guiding Children provided help in planning activity approaches to teaching.<sup>36</sup> Supplementary periodical materials were the unit writings in The Music Leader and the children's activity articles of the member's magazine Young Musicians; other supplementary resources were available. (See Chapter V, pages 179-94.)

Unlike the preschool and younger children's books, the outline of Music Making with Older Children did not include individual chapters on musical skill activities. The author, Mabel Warkentin Sample, included activities throughout chapters. For example, suggested activities followed statements of concepts of rhythm, melody, harmony, form, and expression in the chapter entitled "Learning About Music." In the chapter "Learning to Make Music in Church," the author interspersed suggested activities within the musical skills sections of the chapter. The musical skills were singing, conducting, playing

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<sup>36</sup>Ham, Church Music for Children; Marjorie Stith, Understanding Children (Nashville: Convention Press, 1970); and Elsie Rives and Margaret Sharp, Guiding Children (Nashville: Convention Press, 1970).

instruments and performing. The chapter "Learning About Christianity Through Music" contained activities for the children to experience in the church music areas of worship, hymnology, music missions, church music heritage, and music in the Christian life.

Chapters introducing the aspects of the conceptual approach preceded the chapters containing the interspersed activities. The first chapter contained discussions of older children's responses to music (intuitive, physical, emotional, intellectual, social, and spiritual), older children's active experiences in music (listening, moving, singing, playing instruments, music reading, and creating), and specific spiritual objectives and general musical objectives in choir for older children. The areas of specific spiritual objectives were Christian conversion, church membership, Christian worship, Christian knowledge and conviction, Christian attitudes and appreciation, Christian living, and Christian service. General musical objectives were:

1. To have developed positive attitudes toward music, particularly music at church.
2. To have developed some understanding of music as an art, and of its use at church, at home, and around the world.
3. To have developed some musical skills enabling him to express himself through music and to participate successfully in musical experiences.

The remainder of this book presents ways in which these general musical outcomes may be achieved.<sup>37</sup>

The second chapter contained a definition and need of the conceptual approach and a series of charts of sequential musical concepts, skill developments, and church music concepts. Sample defined "concept" as:

. . . an intellectual process. It involves the mind. The mind is constantly receiving information. By organizing this information, the individual forms concepts. He generalizes and relates one piece of information to another.

The first step in concept formation, or in the learning process, is perceptual. Before one can begin to organize, he must perceive or experience. The more experiences a child has, the more concepts he will be able to form.<sup>30</sup>

The author expressed the need for the conceptual approach to teaching by emphasizing the approach's aspects of sequence and experiences; she advocated that children learn best through a system of organized musical learning experiences. The sequential musical concepts chart contained concepts for younger children and older children in the areas of melody, rhythm, harmony, form, and expressive qualities. By including the musical concepts charts from Music Making with Younger Children, Sample presented the complete musical concept sequence for children (see figure 2). The skill development chart contained sequenced musical skills objectives for younger and older children in the areas of listening, moving, playing, singing, creating, reading, and performing.

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<sup>37</sup>Mabel Warkentin Sample, Music Making with Older Children (Nashville: Convention Press, 1972), 17.

<sup>30</sup>Ibid., 21.

# **RHYTHM**

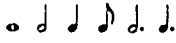


Parts of Rhythm	YOUNGER CHILDREN		OLDER CHILDREN	
	Experiences	Musical Concepts and Activities	Experiences	Musical Concepts and Activities
Steady beat	1. Listen	Discover steady beat in nursery rhymes, recorded music, songs, and rhythms played on percussion instruments.		{ More difficult. Discover steady beat in poetry.
	2. Move	{ Respond to steady beat by: walking; marching; clapping; running; <i>patschen</i> (knee-slapping).		{ More difficult. Use bouncing balls and <i>puilt</i> or <i>Lummi</i> sticks (rhythm sticks) in patterned steady beats.
	1. Listen 2. Read 3. Write	{ Draw steady beat rhythm patterns in the air, on the chalkboard, and on paper.		{ More difficult.
Strong and weak beats	1. Listen 2. Read 3. Play	{ Respond with steady beat patterns on percussion instruments from simple orchestrations of songs (both printed and composed by the children); piano music; and/or recordings.		{ More difficult. Use longer compositions.
	1. Listen	Discover strong and weak beats made by percussion instruments, or in recordings or songs.		{ More difficult.
	2. Move	{ Respond with body motion to strong and weak beats in such ways as slapping or bending knees on strong beats, snapping fingers or tapping toes on weak beats.		{ More difficult.
Meter	3. Play	{ Use contrasting percussion instruments—heavy instruments for strong beats (drums or cymbals); lighter instruments on weak beats (triangles or sand blocks).		{ More difficult.
	1. Listen 2. Move 3. Read 4. Play	{ Use rhythms in sets of twos, threes, and fours on percussion instruments, with recordings and in songs.		{ More difficult.
	1. Read 2. Play	{ Discover and respond on instruments to sets of rhythms, separated into measures by bar lines.	1. Listen 2. Move 3. Read 4. Play	{ Discover rhythms in compound and irregular meters.
Melodic rhythm	1. Listen 2. Move 3. Read	{ Discover rhythms of names and other words, patterns of familiar tunes, and same and different rhythm patterns (short).		{ More difficult. Find longer same and different rhythm patterns.
	1. Listen 2. Play	{ Use combinations of steady beat, strong beat, and melodic rhythms on contrasting percussion instruments.		{ More difficult.
	1. Listen 2. Read 3. Play	{ Use simple rhythmic <i>ostinati</i> (patterns repeated throughout a song) during singing or playing of a song (may be clapping, stomping, knee-slapping). <i>Ostinato</i> may be a rhythm pattern found in the song or one improvised by the director or children.		{ More difficult.
	1. Read	{ The following note values, their corresponding rests, and simple combinations of all are emphasized: 		{ More difficult combinations. Add these notes  and their corresponding rests. Add these time signatures: 
			1. Listen 2. Read 3. Sing 4. Play	{ Discover triplets and syncopated rhythms.

Fig. 2. Chart of rhythm concepts for younger and older children's choirs selected from Music Making with Older Children. Used by permission.

Sample presented the difference between "concept" and "skill" as: "a concept is an idea in the mind, but a skill is the ability to perform some activity."<sup>39</sup> In addition, a third chart presented concepts in church music areas of study. The church music areas of study were worship, hymnology, music in outreach and missions, church music heritage, and music in the Christian life. Unlike the other two curriculum texts, Music Making with Older Children had a single author, Mable Warkentin Sample. (See Chapter IV, pages 60-61.)

The three children's choir curriculum books of the early 1970's were Guiding Fours and Fives in Musical Experiences, Music Making with Younger Children, and Music Making with Older Children. The basis for the three books was the conceptual approach of teaching music to preschoolers and children. The conceptual approach stresses a child-centered system of sequenced activities which will enable children to develop generalizations from concepts based on experiences or discoveries. These three texts provided charts and lists of sequenced concepts. Areas of concepts for preschoolers included in Guiding Fours and Fives in Musical Experiences were spiritual concepts, concepts about music, and concepts of music. The titles of the concept charts and lists for younger children in Music Making with Younger Children were church music

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<sup>39</sup>Ibid., 33.

concepts, spiritual concepts, and musical concepts. Music Making with Older Children contained a list of spiritual concepts for older children, a chart of church music concepts identical to the one in Music Making with Younger Children, a chart of musical concepts for younger and older children, and a skill development chart for younger and older children. The concepts in the books progressed from simple for preschoolers in Guiding Fours and Fives in Musical Experiences to more complex in Music Making with Older Children. Although the charts and lists were not always parallel from text to text, the sequenced concept charts provided Southern Baptist children's choir leaders with a stepwise guide for organizing a music program resulting in musical growth for the child.

Within the three texts, the authors recommended supplementary books and other materials for the Southern Baptist children's choir curriculum. The authors of all three books mentioned supplementary books in the areas of choir organization, child development, and activity planning. The authors of the texts also recommended the use of unit writings found in The Music Leader. The writers of the texts and the children's music editors of the Church Music Department had implemented the conceptual approach to teaching in the three new children's choir curriculum texts and in the other supplementary materials, including the unit writings of The Music Leader.

## Curriculum Books of 1985

In 1985, the staff of the Church Music Department produced a new set of children's choir curriculum books--Leading Preschool Choirs, Leading Younger Children's Choirs, and Leading Older Children's Choirs. Seeking to satisfy the children's choir needs of large and small churches, Bill Leach, supervisor of preschool and children's materials development section of the Church Music Department, initiated the project of writing the new books.<sup>40</sup> Other reasons for the initiation of the new children's choir curriculum books was the saturation of the market with the books of the early 1970's and the realization that children's choirs had changed in fifteen years.<sup>41</sup>

Although the 1985 texts maintained the conceptual approach to teaching music in children's choirs, the children's choir curriculum books of 1985 differed from the books of the early 1970's in a number of ways. First, the authors employed the methodologies of Orff, Kodály, and Dalcroze more in the 1985 texts than in the early 1970's texts. The methodologies were used in the

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<sup>40</sup>Key, interview by author, 13 June 1987; and Martha Kirkland, interview by author, tape recording, Nashville, 2 March 1987.

<sup>41</sup>Talmadge Butler, interview by author, 19 February 1987; and Jo Ann Butler, interview by author, taped telephone conversation, LaPlace, LA, to Kansas City, MO, 2 April 1987.

early 1970's texts, but more specific references to the methodologies were included in the 1985 books.<sup>42</sup>

Second, the 1985 books contained a glossary of children's choir terms. The glossary carried definitions of terms such as "activity teaching," "concept," and "melodic rhythm." The glossaries of the three texts became more complex from Leading Preschool Choirs to Leading Older Children's Choirs. Authors included a glossary in the 1985 texts because they recognized that many inexperienced music teachers lead children's choirs in local churches and that these teachers needed a reference for musical terms. The curriculum books of the early 1970's contained information primarily for children's choir leaders with musical training.<sup>43</sup>

Third, the authors of Leading Younger Children's Choirs and Leading Older Children's Choirs stressed the skill of singing more in these books than the authors of the books of the early 1970's. The authors recognized the need of emphasizing singing skills because Church Music Department consultants were reporting the deterioration of singing quality of children's choirs at Southern Baptist-sponsored festivals. The 1985 books also stressed

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<sup>42</sup>Talmadge Butler, interview by author, 19 February 1987; Kirkland, interview by author, 2 March 1987; Leach, interview by author, 3 March 1987; and Betty Woodward, interview by author, 27 April 1987.

<sup>43</sup>Kirkland, interview by author, 2 March 1987; and Jo Ann Butler, interview by author, 2 April 1987.



the development of vocal skills because the authors recognized the importance of singing in a choir organization; prior materials and unit writings for children's choirs had employed an overabundance of games and "paste and stick" activities.<sup>44</sup>

Finally, the texts of 1985 contained charts of more clearly defined sequences of concepts and skill development than the charts of the texts of the early 1970's. All three texts contained identical charts entitled "What Preschoolers and Children Should Understand About Music," "Singing Goals for Preschoolers and Children," and "Making Sense of the Musical Score." Leading Younger Children's Choirs and Leading Older Children's Choirs contained the additional charts "What Children Should Understand About Church Music" and "Performance Skills Chart." The charts contained in all three books outlined the scope and sequence of teaching the elements of music, singing, and music reading from preschool through sixth grade. The authors developed the sequences of these charts from the Kodály sequence, a sequence which builds knowledge upon information learned from previous experiences.<sup>45</sup> The

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<sup>44</sup>Kirkland, interview by author, 2 March 1987; Jo Ann Butler, interview by author, 2 April 1987; and Woodward, interview by author, 27 April 1987.

<sup>45</sup>Kirkland, interview by author, 2 March 1987; Derrell Billingsley, interview by author, tape recording, Nashville, 2 March 1987; Jo Ann Butler, interview by author, 2 April 1987; and Woodward, interview by author, 27 April 1987.

charts of the 1985 books reflected a simplified curriculum from the curriculum of the early 1970's books. Southern Baptist children's choir curriculum leaders realized that the preschool and children's curriculum was too complicated in the early 1970's books. For example, concepts of harmony for preschoolers were simpler in the 1985 books than the concepts of harmony for preschoolers in the early 1970's books.<sup>46</sup> The primary persons responsible for the development of the charts were Mabel Sample, Betty Woodward, Jo Ann Butler, Talmadge Butler, and Betty Bedsole.<sup>47</sup> The acknowledgments of all three 1985 books stated

Special thanks are expressed to Mabel Warkentin Sample, who gave significant assistance in shaping the final form of the concept and goal charts which are a part of all three books. Her experience and skill as a Preschool and Children's choir leader, writer, educator, and teacher of public school teachers helped bring clarity to the organization and simplicity to the wording of the charts.<sup>48</sup>

Authors of Leading Preschool Choirs, Leading Younger Children's Choirs, and Leading Older Children's Choirs met together in writers' conferences to design the books. In 1983, the authors initially met to establish the philosophy of the books. After the initial conference, the authors

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<sup>46</sup>Billingsley, interview by author, 2 March 1987.

<sup>47</sup>Kirkland, interview by author, 2 March 1987.

<sup>48</sup>Betty Bedsole, Derrell Billingsley, and G. Ronald Jackson, Leading Preschool Choirs (Nashville: Convention Press, 1985), 3.

held two succeeding conferences.<sup>49</sup> Derrell Billingsley formulated the outlines of the three texts.<sup>50</sup> Authors of all three books worked closely together to coordinate the overall purpose and design of the books; co-authors of each individual book reciprocated their ideas for their entire project. The chapters of the 1985 texts carried no individual names because the authors intended for the books to contain input from all authors.<sup>51</sup> The authors debated between a skills approach to the books and a conceptual approach to the books. The result of the debate was an emphasis on skills in the preschool book, an emphasis on concepts in the older children's book, and a convergence of emphases on skills and concepts in the younger children's book.<sup>52</sup>

Leading Preschool Choirs approached "the development of musical ideas, concepts or understandings, and spiritual growth through musical activities for the development of skills in listening, singing, moving, and playing instruments."<sup>53</sup> The first three chapters of the book contained the spiritual, church music, and musical

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<sup>49</sup>Kirkland, interview by author, 2 March 1987; Billingsley, interview by author, 2 March 1987; and Jo Ann Butler, interview by author, 2 April 1987.

<sup>50</sup>Billingsley, interview by author, 2 March 1987.

<sup>51</sup>Jo Ann Butler, interview by author, 2 April 1987.

<sup>52</sup>Billingsley, interview by author, 2 March 1987.

<sup>53</sup>Bedsole, Billingsley, and Jackson, Leading Preschool Choirs, 7.

foundations of the preschool choir, the developmental characteristics of the preschool child, and the organizational aspects and needs of the preschool choir. An interesting feature of the chapter on the developmental characteristics of the preschool child were three tables of percentages of "How People Learn," "Retention Patterns," and "Retention Time Span."

Chapters four through seven presented activities for developing concepts through musical skills. The musical skills areas were listening, singing, moving, and playing. The headings of sections of musical activities were concepts for development through the musical skills areas. The chapters also contained suggestions of methods for employing the musical skills of preschoolers. For example, aspects of the chapter entitled "Teaching Preschoolers Through Singing" included: five singing goals for preschoolers; reasons for tone matching problems and suggestions for teaching preschoolers to match tones; songs for use in teaching preschoolers to match tones; characteristics of suitable preschool songs; methods for conducting and accompanying preschool singing; methods of introducing and teaching songs to preschoolers; and activities to develop concepts in the areas of rhythm, pitch and melody, expression, form, and harmony.

Leading Preschool Choirs concluded with a chapter of suggestions for conducting the preschool choir. The chapter contained descriptions of the dated curriculum

materials produced by the Church Music Department for preschool choir. The dated curriculum materials included The Music Leader, the periodical which contained the weekly unit writings for preschool choir, Music Time, the Preschool Music Recording, and the Preschool Music Resource Kit. (See Chapter V, pages 169-73, 175-76, 177, 181.)

The chapter also contained a suggested agenda for planning meetings and advice in the areas of discipline, performance, the inclusion of three-year-olds in choir, and preschoolers with special needs. Within the concluding sections of the text, the authors reminded the reader

Preschool Choir Is Not . . .

Rigidly paced rehearsals.

Memorization of songs.

Practicing for performance.

Striving for perfection through drill.

Preschool Choir Is . . .

Participation in a variety of enjoyable musical experiences in moving, singing, playing instruments, and listening.

Developing good attitudes toward music and music in the church.<sup>54</sup>

The final pages of the text contained the charts of concepts for preschoolers and children. The titles of the charts were: "What Preschoolers and Children Should Understand About Music," "Making Sense of the Musical Score," and "Singing Goals for Preschoolers and Children."

The authors included supplementary books and materials at the conclusion of each chapter of Leading

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<sup>54</sup>Ibid., 107.

Preschool Choirs. The cited books and materials carry both Southern Baptist and non-Southern Baptist publishers' names and encompass the areas of music education, church music education, and early childhood education.

The authors of Leading Preschool Choirs were Betty Bedsole, Derrell Billingsley, and G. Ronald Jackson. Betty Bedsole is assistant professor of church music at Southern Baptist Theological Seminary in Louisville, Kentucky. She has served as preschool/children's consultant in the Church Music Department of the Sunday School Board. Her other professional experiences have included children's choir coordinator at Park Cities Baptist Church and First Baptist Church of Dallas, Texas, and public school music teacher in Dallas. Her educational career includes a Bachelor of Music degree from Stetson University, the Master of Church Music degree from Southwestern Baptist Theological Seminary, and the pursuit of a doctoral degree in music. Bedsole has authored several children's music activity books and songbooks published by Southern Baptist presses.

Derrell Billingsley is preschool editor in the Church Music Department of the Sunday School Board. He came to the Sunday School Board in 1977. His educational background includes a Bachelor of Science degree in secondary education from Troy State University and the Master of Church Music degree from Southern Baptist Theological Seminary. Immediately after receiving his bachelor's degree, he taught in the public schools.

Billingsley is a contributing editor for the periodical The Church Musician and a composer of anthems and musical dramas for children and numerous songs for preschoolers.

G. Ronald Jackson is preschool/younger children's consultant in the Church Music Department of the Sunday School Board. He has conducted numerous conferences and workshops throughout the United States. His degrees include a Bachelor of Music from Mars Hill College and the Master of Church Music from New Orleans Baptist Theological Seminary. Jackson frequently contributes to the Church Music Department's publications and has co-compiled preschool songbooks.<sup>55</sup>

In addition to emphasizing spiritual understandings or concepts, Leading Younger Children's Choirs emphasized the development of singing skills, and skill in singing hymns and using the hymnal. The text interrelated with the other two texts of the series, Leading Preschool Choirs and Leading Older Children's Choirs, by building upon the material presented in the preschool book and laying a foundation for the material presented in the older children's book. The authors stated their approach to a younger children's choir.

Our approach in Younger Children's Choir is based upon the philosophy that the spiritual growth of the child is at the center of all that we do. The purpose of choir is not so much to teach music to children as

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<sup>55</sup>Ibid., 130; and Derrell Billingsley, "Consultant's Corner," The Music Leader, April-June 1979, 5.

it is to teach children through music. Activities are suggested that will help the child to develop musical skills, as well as to develop spiritual, musical, and church music understandings.<sup>54</sup>

The text contained five charts of understandings or concepts entitled "Singing Goals for Preschoolers and Children," "What Preschoolers and Children Should Understand About Music," "Making Sense of the Musical Score," "What Children Should Understand About Church Music," and "Performance Skills Chart." Interspersed throughout the book, the charts presented an overview of the recommended progression of learning from preschool choir through older children's choir.

The first two chapters of Leading Younger Children's Choirs contained the value of choir, developmental characteristics of the younger child, a summary of the concepts included in the curriculum for the younger child, teaching methods, and the organizational aspects of a younger children's choir. The authors presented the developmental characteristics of the six-, seven-, and eight-year-old separately and noted that the young child learns through discovering, associating, experiencing, and modeling. Suggested teaching methods for the younger child included the unit approach, activity teaching, and the innovative methods of Orff, Kodály, and Dalcroze. Organizational aspects of the younger children's choir

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<sup>54</sup>Butler, Jackson, and Woodward, Leading Younger Children's Choirs, 5.



included such pertinent information as choir leader characteristics and a detailed list of materials, including periodicals, songbooks, recordings, and other activity books.

Several chapters of the text contained information pertaining to teaching musical skills and teaching the elements of music. The authors devoted two individual chapters on teaching singing skills and teaching music reading. The chapter "Teaching Singing Skills" contained singing activities for younger children's choir interwoven among such headings as "Getting Ready to Sing," "Tone Matching," and "Characteristics of Good Singing." The chapter concluded with the chart "Singing Goals for Preschoolers and Children." The chapter "Teaching Music Reading" included music reading activities interwoven among the sections "Reading Rhythm," "Reading Melody," "Reading Form," and "Reading Expression Marks and Terms." This chapter concluded with the chart "Making Sense of the Musical Score."

Two additional chapters included activities for teaching other musical skills--listening, moving, playing instruments, and creating--and activities for teaching the elements of music--rhythm, melody, expression, form, and harmony. The authors illustrated the conceptual approach through some of the section headings: "Teaching Is Not Telling," "Learning Is Doing," and "Begin with Something They Know." The chart "What Preschoolers and Children

Should Understand About Music" concluded the chapter on teaching the elements of music.

The activities of each of these chapters on teaching musical skills and teaching the elements of music contained some of the Kodály teaching methodology. The authors included quotations from Kodály, as well as the Curwen hand signs and the Kodály rhythm syllables.

The final chapters included suggestions in the areas of "Teaching About Church Music," "Planning for Choir," and "The Weekly Rehearsal." The authors interspersed activities throughout the chapter "Teaching About Church Music" in the areas of music in worship, music in the Christian life, hymnology, church music heritage, and music in outreach and missions. A chart of concepts in these areas of church music concluded the chapter. The chapter "Planning for Choir" emphasized the importance of planning and offered options of times for planning and an outline of a planning meeting. The final chapter of the text outlined the facets of the weekly rehearsal. Detailed suggestions in conducting the rehearsal, using songs and hymns, preparing for performance, exercising discipline, and conducting a rehearsal evaluation composed the body of the chapter; the authors also included a "Performance Skills Chart" for younger and older children.

At the conclusion of each chapter, the authors directed the reader to supplementary resources. The

publishers of these resources were Southern Baptist.

(See Chapter V, pages 177-78, 179-94.)

The authors of Leading Younger Children's Choirs were Talmadge Butler (See Chapter V, pages 136-37), G. Ronald Jackson (See Chapter V, page 159), and Betty Woodward. Betty Woodward is associate professor of music at Oklahoma Baptist University. She received the Associate of Arts degree from Virginia Intermont College, and the Bachelor of Music Education and Master of Arts degrees from the University of Kentucky. She has served as a children's choir leadership clinician and festival director in numerous states and has had a long experience as a writer of children's curriculum materials published by the Church Music Department of the Sunday School Board.<sup>57</sup>

The third text of the 1985 children's choir curriculum books was Leading Older Children's Choirs. Designed for volunteer older children's choir leaders in Southern Baptist churches, the authors stated the purpose of the text.

Leading Older Children's Choirs builds upon the base of the material presented in Leading Preschool Choirs and Leading Younger Children's Choirs. Its purpose is to help leaders guide children, nine through eleven, in musical experiences that are meaningful and satisfying to them during those years, as well as to prepare them for effective participation in Youth Choir.<sup>58</sup>

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<sup>57</sup>Ibid., 130.

<sup>58</sup>Martha Kirkland, Jo Ann Butler, and Terry Kirkland, Leading Older Children's Choirs (Nashville: Convention Press, 1985), 6.

The format of the older children's choir curriculum book was basically the same as the format of the younger children's choir curriculum book. Leading Older Children's Choirs contained the same five identical charts of the recommended sequence of learning from preschool choir through older children's choir. The titles of the interspersed charts were "Singing Goals for Preschoolers and Children," "What Preschoolers and Children Should Understand About Music," "Making Sense of the Musical Score," "What Children Should Understand About Church Music," and "Performance Skills Chart."

The outlines of the opening chapters of Leading Older Children's Choirs were almost identical to the opening chapters of Leading Younger Children's Choirs. The information in the older children's curriculum book was, of course, relative to the older child. The opening chapter contained discussions on the purpose of choir, the value of choir, the ways that older children learn, the approach to choir, and current trends and methods in music education. The authors discussed the ways that older children learn--through the senses, through repetition, from the concrete to the abstract, through experiences, sequentially, through discovery, and from one another. The authors emphasized a conceptual approach to music education in choir by stating

The methods and materials recommended for use in Older Children's Choirs are the result of a planned church music education approach. They are based on sound

educational principles and philosophy; they incorporate proven music education methods. Both the materials and methods are designed to help boys and girls become all that God intended them to become--spiritually, musically, emotionally, intellectually, and socially. Helping children learn about God through music; formulating important concepts, or understandings, about music in the church; and developing musical skills and understandings about music all are foundational to the development of those methods and materials.<sup>59</sup>

Discussions of facets of the approach included a child-centered approach, a developmental approach, a team teaching approach, and a unit approach. The chapter also contained short descriptions of the Orff approach, the Kodály method, and the Dalcroze method.

Following a chapter on the organizational aspects of an older children's choir, the authors presented individual chapters on two musical skills, singing and music reading. Two other chapters contained suggestions on teaching other musical skills--listening, moving, playing instruments, and creating--and suggestions on teaching the elements of music--rhythm, pitch and melody, form, expression, and harmony. Again, this is the identical outline of Leading Younger Children's Choirs.

The chapter entitled "Learning to Sing . . . Beautifully!" included information pertaining to an older children's choir. The authors described the child's voice, offered suggested activities for tone matching, outlined

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<sup>59</sup>Ibid., 12.

the steps for a good vocal sound, suggested experiences for singing in harmony, and discussed briefly the voice change.

The authors divided the chapter on teaching music reading into the divisions reading rhythm, reading melody, reading form symbols and terms, and reading expression symbols and terms. The introduction of rhythm syllables, note values, and meter signatures were suggested divisions of activities for reading rhythm. To teach melody, the authors suggested activities and offered definitions in the areas of the characteristics of melody, the letter names of the staff, the key signatures, and methods to teach melodic reading. The chapter concluded with basic definitions of musical form and expression symbols and terms.

The chapters on teaching other musical skills and teaching the elements of music contained definitions of musical skills and the elements of music. Activities interspersed throughout the chapters provided suggested experiences for children in each of the areas of musical skills and the elements of music. Presentations of certain elements of the Kodály method and the Orff approach, including the Curwen hand signs and the body movements suggested by Orff, were some of the suggested experiences.

Again, the closing chapters of Leading Older Children's Choirs followed the same outline as Leading Younger Children's Choirs. The chapter "Teaching About Church Music" contained activity ideas for each division of the church music concepts--music in worship, music in the

Christian life, hymnology, church music heritage, and music in outreach and missions. The chapters on planning and rehearsing an older children's choir again stressed the importance of a well-prepared children's choir leader. A feature of the chapter "Rehearsing an Older Children's Choir" was a list of twelve ways to teach a song. The authors supplied the names of supplementary books and materials published by Southern Baptist presses at the end of each chapter. (See Chapter V, pages 179-94.)

Authors of Leading Older Children's Choirs were Martha Kirkland, Jo Ann Butler, and Terry Kirkland. Martha Kirkland is keyboard/older children's consultant in the Church Music Department of the Sunday School Board. Prior to her position in the Church Music Department, Martha Kirkland was co-minister of music at Belmont Heights Baptist Church in Nashville and adjunct professor of music education at Scarritt College in Nashville. Her educational background includes a Bachelor of Music Education degree from Samford University and the Master of Music Education degree from Middle Tennessee State University. In addition to writing articles and units for Church Music Department publications, Kirkland has conducted keyboard and children's choir clinics throughout the United States.

Jo Ann Butler is adjunct professor of music education at William Jewell College and Midwestern Baptist Theological Seminary. Her degrees include a Bachelor of

Music Education from Oklahoma Baptist University and the Master of Teaching from East Central State University. Butler has conducted children's choir workshops and festivals throughout the Southern Baptist Convention. She has written extensively for curriculum materials published by the Church Music Department.

As a free-lance composer, arranger, author, and clinician, Terry Kirkland resides in Nashville. He was children's music/recording editor in the Church Music Department for eight years. He has also served as minister of music in churches in Alabama and Tennessee and as adjunct professor of music education at Scarritt College in Nashville. Kirkland received the Bachelor of Music degree from Samford University and the Master of Music degree from the University of Alabama. He has written numerous children's compositions.<sup>60</sup>

The curriculum books of the Church Music Department published in 1985 utilized the conceptual approach to music education. The three books were Leading Preschool Choirs, Leading Younger Children's Choirs, and Leading Older Children's Choirs. A major innovation contained within these books was a recommended sequence of learning through charts of concepts and goals in the areas of singing, music reading, the elements of music, church music, and performance skills. The components of the charts

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<sup>60</sup>Ibid., 130.



progressed from simple for preschoolers to more complex for older children. The preschool book excluded the charts on church music and and performance skills. All three books included lists of recommended supplementary materials, including the unit writings found in The Music Leader, the periodical for leaders of children's choirs.

### Periodicals

During the years of the conceptual approach, the Church Music Department continued to produce periodicals relative to children's choirs. The Church Musician continued to contain some articles for children's choir leaders. The name of the leader's periodical which carried the unit writings and additional articles about children's choir work was changed from The Children's Music Leader to The Music Leader in 1970. The two children's periodicals were renamed; The Junior Musician and Music for Primaries became Young Musicians and Music Makers in 1970. In addition, the staff of the Church Music Department created a new magazine for preschool choir members in 1979 entitled Music Time.

In October of 1970, the staff of the Church Music Department redesigned The Church Musician as a special magazine for church music administrators and leaders in Southern Baptist churches. The removable choral music section of the magazine was discontinued and the music transferred to age-related magazines.

From 1956, the year of the first children's choir units, through 1966, the year of the first issue of The Children's Music Leader, The Church Musician contained articles and unit writings for all children's choirs. Children's choir articles in the periodical from 1966 through 1970 had included a few organizational and administrative articles, as well as articles introducing the materials and approaches for the 1970's.<sup>61</sup>

A number of children's choir articles continued to appear in The Church Musician from 1970 through 1985. Some of these articles reflected current trends in education. For example, some issues of The Church Musician contained reprints of articles from other sources relative to general music education. The subjects of some of the articles were learning theories, behavioral objectives, the value of music, and programmed instruction.<sup>62</sup> The writers

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<sup>61</sup>Some children's choir articles in The Church Musician from 1966 through 1970 included: Saxe Adams, "How to Begin Children's Choirs," The Church Musician, January 1967, 56-57; Talmadge Butler, "Are You Ready for the Children's Choirs?," The Church Musician, August 1967, 50-51; Saxe Adams, "Teaching Objectives for Effective Learning," The Church Musician, August 1968, 52-55; and "The New Grouping-Grading Plan," The Church Musician, October 1969, 12-14.

<sup>62</sup>Jack Renard Pressau, "Emotional Reaction to Innovation in Church Music," The Church Musician, September 1971, 46-52, citing Jack Renard Pressau, "Emotional Reaction to Innovation in Church Music," Music Ministry, January 1971, 2; Rudolf E. Radocy, "Behavioral Objectives in Music: Shall We Continue?," The Church Musician, May 1975, 14-17, citing Rudolf E. Radocy, "Behavioral Objectives in Music: Shall We Continue?," Music Educators Journal, March 1974, 38-40; Helenclair Lowe, "A Crisis in Children's Music," The Church Musician, March 1977, 18-19,

of other articles written specifically for The Church Musician also applied contemporary educational theories to the children's choir setting. For example, the writer of one article mentioned the research of Piaget in a discussion on the importance of activity teaching, and another writer advocated a positive approach to discipline in the children's choir sessions.<sup>63</sup>

Other articles relative to children's choirs in The Church Musician from 1970 through 1985 considered other areas of music education, such as uncertain singers, the adaptation of Southern Baptist children's choir curriculum materials, and the role of the music minister as a music educator.<sup>64</sup> The articles encouraged Southern Baptist music leaders to be informed music educators. One article contained the statement: "Knowing the developmental stages through which the children go will be valuable in providing

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citing Helenclair Lowe, "A Crisis in Children's Music," Worship and Arts; and Donald Cook and Francis Mechner, "Fundamentals of Programmed Instruction," The Church Musician, January 1974, 36-39, citing Stuart Margulies and Lewis D. Eigen, Applied Programmed Instruction (New York: John Wiley and Sons, Inc., 1962).

<sup>63</sup>Mabel Warkentin Sample, "Active or Passive?," The Church Musician, June 1973, 20; and J. Kenneth Robinson, "Developing a Philosophy of Discipline," The Church Musician, March 1974, 31.

<sup>64</sup>Carlys Scates, "Those Uncertain Singers," The Church Musician, June 1976, 49-50; Glenda Stanson, "Adapt: the Key to Effective Use of Curriculum Materials," The Church Musician, April 1982, 40-41; and Betty Bedsole, "Training Music Leaders," The Church Musician, April 1983, 40-42.

for appropriate musical and spiritual experiences."<sup>65</sup> Beginning in 1982, children's choir articles within The Church Musician appeared in a section with the title "For Choir Coordinators."

In October of 1970, the staff of the Church Music Department replaced The Children's Music Leader with The Music Leader as the periodical for leaders of children's choirs. The new grouping-grading plan necessitated the dropping of the word "Children" from the name of the periodical because "children" included only boys and girls from seven through eleven years within the new grading plan; The Music Leader contains materials for children and preschoolers. Ordered from the Southern Baptist Church Literature Form, the new periodical was the identical length, sixty-eight pages, of its predecessor and continued to provide curriculum units, rehearsal suggestions, music, and other guidance materials for leaders of children's and preschool music groups. A further description of the new periodical was

Even though the quarterly is designed for leaders, every effort is being made to make it easy and enjoyable reading. A new look will be attained by more "openness" on the pages, which means that the pages will not be crowded with print. The layout will consist of a generous percentage of artwork, and the white space will give the pages an uncrowded appearance.

Unit writers are encouraged to write in "recipe form" rather than narrative form to help workers accomplish their tasks with the least amount of effort  
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<sup>65</sup>Bedsole, "Training Music Leaders," 42.

The Music Leader can be ordered on the redesigned Church Literature Order Form . . .

The units found in The Music Leader will be fresh, new, and practical. Each age group will be correlated with those in the other church program organizations.

Careful attention has been given to sequence so that a child may move from one section of the country to another and will still find himself "at home" in choir. He will continue his learning without feeling uncomfortable in a new curriculum.

The unit content material reflects the tasks of the Church Music program. Emphasis is given to spiritual growth and musical development.<sup>66</sup>

The Church Music Department staff did not alter the basic format of The Music Leader from 1970 through 1985. Divisions of the contents of the periodical were articles for leaders, units and music for preschool choir, and units for younger children's and older children's choirs. The magazines for boys and girls, Music Makers and Young Musicians, contained the unit songs for younger and older children's choirs.

The articles for music leaders in The Music Leader have covered a variety of topics--from administrative suggestions to teaching methodologies. Some specific article topics have been: teaching children to sing, participating in worship services, teaching musical concepts through the use of the keyboard and rhythmic movement, introducing new supplementary materials, and applying Orff and Kodály techniques and methodologies to children's choirs. Through 1981, The Music Leader included

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<sup>66</sup>Saxe Adams, "The Music Leader: The New Model for the New Program," The Church Musician, February 1970, 52-53. Used by permission. © Copyright 1970 The Sunday School Board of the Southern Baptist Convention.

the curriculum for the preschool and children's choirs for the year; writers defined the curriculum for the year in terms of the unit titles and the unit outcomes. After 1981, the curriculum for the choirs appeared in the annual Preschool and Children's Choirs Plan Book. In addition, the third quarter issue of The Music Leader contained an index of the units and articles of the preceding year, from October through September.

The format for units in The Music Leader for preschoolers and children included a section describing the leaders' preparation for the unit, a unit title, a unit song title, goals or concepts, music and materials, and a description of small and large group activities. Early issues of the periodical carried evaluation questions for the leaders of the choir sessions. The older children's choir units contained teaching suggestions for teaching the anthems.

The editors of The Music Leader have modified the general unit sections slightly from 1970 through 1985. The primary modification was the outline of the goals, or concepts, for the units. In the first issues of The Music Leader, writers expressed the desired outcomes of the choir units with a general statement of purpose. For example, the desired outcome of a unit for younger children's choir was: "To have gained knowledge and understanding of the

music of worship."<sup>67</sup> In 1972, writers delineated the desired outcomes of the units of study in the categories of church music concepts, musical concepts, and musical skills. The basic names of these categories of goals remained the same for the three age groups of choirs through 1978; categories of goals for the preschool units were musical and spiritual from 1976 through 1978. A numbered list of musical and spiritual goals preceded the units for all choirs from 1978 through 1985. Then, in 1985, with the advent of the new curriculum books, writers categorized goals in the areas of spiritual development, musical understanding, and skill development.

Another modification of the units of study in The Music Leader was the inclusion of stated specific concepts or purposes within individual small group activities from 1977 through 1985. Writers began to include concepts or purposes sporadically within preschool, younger children's, and older children's small group activities from 1974 through 1977. Issues of the periodical published prior to these years either contained activities grouped in an overall concept area or activities with titles. An example of a small group activity with a stated purpose was:

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<sup>67</sup>J. Kenneth Robinson, "Learning About Music in Worship," The Music Leader, October-December 1970, 42.

Matching tones. Purpose: To discover that instruments make different types of sounds. Materials: Resonator bells or step bells; piano.

Procedure: Play a note on the piano within a five note range (C-G). Have a child try to find the matching pitch on the bells. Let each child have a turn, then reverse and have a child play a note and the teacher try to match.<sup>60</sup>

The general, overall format of the units of study in The Music Leader for preschool, younger children's, and older children's choirs remained the same from 1970 through 1985. The average length for a unit of study was from four to five sessions. Writers of the units have received predetermined unit titles, unit songs, and specific concepts for the units from the Church Music Department staff. The departmental editors rotate concepts for development in preschool choir sessions every two years, and in older and younger children's choirs every three years; the curriculum books contain the concepts.

Beginning with the fourth quarter issue of 1970, Young Musicians replaced The Junior Musician as the periodical for boys and girls in the fourth through the sixth grades. The basic format of Young Musicians remained the same as the format of The Junior Musician. Young Musicians contains a music insert which can be separated from the literary portion of the magazine. The literary portion includes articles, stories, games, puzzles, and activities with colorful illustrations designed for the

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<sup>60</sup>Louie Bailey, "We're Making Music Together," The Music Leader, January-March 1981, 24.



older child. These activities relate to the units of study for older children found in The Music Leader. Editors of Young Musicians arrange activities in the periodical in the order of the units of study. For example, activities for the first unit of study are at the beginning of the magazine.

Young Musicians is designed for home and choir use. Teachers can assign boys and girls individual work to be done at home for reporting back to choir. Boys and girls can take the magazine home at the end of a quarter to extend choir experiences into the home.

In October of 1970, Music Makers replaced Music for Primaries as a quarterly magazine prepared for boys and girls in first through third grades. The editors of Music Makers designed the children's magazine for use in choir and at home. Music Makers contains music, stories, and musical activities that correlate with the units of study in The Music Leader. In addition to the colorfully illustrated activities for use in the weekly choir session, the periodical contains aids for parents in relating musical experiences in the home to the work of the church music program.

Music Time first appeared in January of 1979 as a quarterly periodical leaflet for preschoolers. The primary use of Music Time is an extension of the weekly choir experience into the home. Prior to the advent of Music Time, all preschool programs of Southern Baptist churches

shared an interprogram magazine for preschoolers which contained stories, songs, suggestions for parents, and musical activities for the home; the title of the periodical was Growing.

Music Time resulted from a desire of the preschool music editors to enhance music at home and to extend the preschool musical experience into the home. Preschool music editors had studied both the educational system of the Philippines and the music education method of Suzuki to determine the importance of parental involvement in the education process; both the Philipino educational system and the Suzuki music method advocate parental involvement.<sup>69</sup>

The form of Music Time is a quarterly booklet of leaflets for weekly distribution to preschool choir members. Preschool choir leaders distribute the dated weekly leaflet to preschool choir members as they leave the choir session. The four-page leaflet contains an opening song text or story, an inner activity page or song, and a closing page addressed to parents entitled "Notes to Parents." "Notes to Parents" contains suggested musical activities for parent and child interaction, as well as information relative to the preschool choir curriculum-- concepts the preschoolers are experiencing in the weekly choir sessions.

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<sup>69</sup>Talmadge Butler, interview by author, 19 February 1987.

### Supplementary Materials

In addition to curriculum books and periodicals, the Church Music Department staff produced a large number of supplementary curriculum materials for children's choirs from 1970 through 1985 to implement further the conceptual approach. The principal feature of the materials is the activity-centered approach to teaching children about music; activity teaching is the prime ingredient of the conceptual approach to education.

The forms of the supplementary materials are recordings, kits, songbooks, and guidance resources. Unit writers refer to these materials in the units of study for preschoolers and children in The Music Leader. Because numerous supplementary materials for children's choirs appeared from 1970 through 1985, descriptions below include only those supplementary materials referred to as basic materials--primary and secondary resources--in the Preschool and Children's Choir Plan Book 1984-85.

Curriculum recordings for Southern Baptist children's choirs produced from 1970 through 1985 included quarterly recordings of songs for the units of study in The Music Leader, recordings of songs from songbooks, and other recordings. All the recordings serve as sources for directing musical experiences during weekly choir sessions with the preschoolers and children.

The Church Music Department staff produces individual recordings of unit songs for preschool, younger

children's, and older children's choirs. The Young Musicians Recording for older children commenced in 1970 with the Music Makers Recording and the Preschool Music Recording following in 1972. Prior to 1972, children's choir leaders could purchase albums of annual unit songs for preschool and younger children's choirs from the Baptist Book Stores and could order Young Musicians Recording from the Church Literature Order Form of the Sunday School Board.<sup>70</sup> After 1972, leaders could order all age group recordings from the Sunday School Board materials order form. Quarterly unit recordings for the three individual choirs are produced on a seven-inch stereo recording.

The staff of the Church Music Department intends for the unit recordings to assist leaders and children in a variety of musical learning experiences. Children's choir leaders can utilize the recordings to learn unit songs, to lead children in listening experiences, to develop conceptual understandings, and to continue the weekly choir session in homes.

Recordings of songbooks are primarily for preschool choirs. More Songs for 4's and 5's, Volumes 1 through 4, and Music for Today's Children, Volumes 1 through 4, offer "opportunities for discovery and development . . .

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<sup>70</sup>Adams, "The Music Leader: The New Model," 53; and Talmadge Butler, "I'm Glad You Asked," The Church Musician, March 1973, 13-14.

through listening experiences that motivate the child to sing, move, play instruments, and create."<sup>71</sup> The recordings include songs from the songbooks More Songs for 4's and 5's and Music for Today's Children. Adult voices, accompanied by an instrumental ensemble, present the songs on the recordings.

Other recordings present instrumental and vocal music for directed musical experiences. The recordings, Walk in a Circle, Moving Here and There, Music is Fun, and Everyday Rhythms for Children, provide music to elicit responses, primarily from preschoolers and younger children, in the area of musical skills.

Walk in a Circle provides music for a variety of singing and bodily movement activities. The design offers the child the opportunity to experience the activities of the recording alone or in a group. Some songs present directions on the exact movements of the child; other songs allow individual creativity.<sup>72</sup>

Another recording designed for movement activities is Moving Here and There. The first side of the source suggests different large-muscle movements for the

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<sup>71</sup>Terry Kirkland, prod., Music for Today's Children, Volume 1, recording, Nashville: Broadman Records, 1975.

<sup>72</sup>Bill F. Leach, prod., Walk in a Circle, recording, Nashville: Broadman Records, n.d.

children; the second side provides opportunities for the children to respond with free movement.<sup>73</sup>

A description of another recording, Music is Fun, is

One purpose of this recording is to help boys and girls discover the joy and excitement of music. . . The children will enjoy the recording individually, and they will enjoy sharing it with others. The songs were carefully chosen to help them discover that music really is fun. They will discover this as they participate in the suggested musical activities that include singing, moving to music, listening, and playing instruments. The songs, narrations, and instrumentations will motivate positive responses from the children. These responses will result in musical concept development--beginning with the concept: "Music is fun."<sup>74</sup>

A fourth recording, Everyday Rhythms for Children, contains music for children to experience the rhythms of everyday life. The basis for the design of the recording was the book Everyday Rhythms for Children. Side one presents narration and music for directed listening and moving activities.

The suggested directions begin with the emphasis of listening for and feeling the steady beat. It continues with narration and selections from the book to motivate the children to respond with rhythmic movements, such as moving like a kangaroo and hopping as in pretending to play a game of hopscotch.<sup>75</sup>

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<sup>73</sup>Talmadge Butler, designer, and Terry Kirkland, prod., Moving Here and There, recording, Nashville: Broadman Records, 1975.

<sup>74</sup>Talmadge Butler, designer, and Terry Kirkland, prod., Music Is Fun, recording, Nashville: Broadman Records, 1976.

<sup>75</sup>Talmadge Butler, designer, and Terry Kirkland, prod., Everyday Rhythms for Children, recording, Nashville: Broadman Records, 1977.

With the instrumental accompaniment of piano and percussion, side two is intended for nondirected movements; each selection is designed to elicit certain movement responses from the children.

After experiencing the selections on Side 1, the children will have developed a basis upon which they will feel comfortable to listen to musical sounds and respond with creative rhythmic movements according to the tempos, rhythms, feel, and moods in each selection.<sup>76</sup>

Three additional recordings provide instrumental music for listening activities for the preschoolers and children. The titles of the recordings are: Hymns for Quiet Times, Sounds of Praise, and Music for Quiet Times. Hymns for Quiet Times and Sounds of Praise contain instrumental arrangements of familiar hymn tunes. Music for Quiet Times presents twelve instrumental compositions by such great composers as Brahms, Bach, and Berlioz; the performers of the music are major orchestras and instrumental ensembles from across the world.

The kits for the three graded choir groups contain games, puzzles, posters, song charts, and other visual teaching aids for the weekly choir sessions. Items of the kits are used in small and large group activities. The purpose of the kits is to aid choir leaders in their weekly preparations for choir by providing prefabricated teaching aids; choir leaders no longer have to spend hours making their own materials. The Church Music Department first

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<sup>76</sup>Ibid.

presented the Preschool Music Resource Kit and the Music Makers Resource Kit in October of 1979.<sup>77</sup> The Young Musicians Resource Kit appeared in October of 1982.<sup>78</sup>

From 1970 through 1985, the Church Music Department produced songbooks compatible with the singing ranges and abilities of preschoolers, younger children, and older children. Generally, compilers designated the songbooks to a specific choir age group. Preschool, younger children's, and older children's choirs each have a group of songbooks suitable to the developmental needs of its members.

The primary songbook resources for preschoolers are More Songs for 4's and 5's and Music for Today's Children. The purpose of More Songs for 4's and 5's is to provide a collection of songs for use with children within a balanced series of musical activities--singing, listening, playing instruments, moving to music, and creating music. The songbook incorporates songs with a range between middle C and second space A. A further description of the songs is

Melodies with adjacent tones added may be used after many successful singing experiences. Songs with a more

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<sup>77</sup>Executive Committee of the Southern Baptist Convention, "The Program of Church Music Development," in Annual of the Southern Baptist Convention (Nashville: n.p., 1980), 128.

<sup>78</sup>Executive Committee of the Southern Baptist Convention, "The Program of Church Music Development," in Annual of the Southern Baptist Convention (Nashville: n.p., 1983), 147.



extended range should be sung to the children by the teacher or parent.<sup>79</sup>

Categories of songs in More Songs for 4's and 5's were the preschool spiritual concept areas: self, family, others, Jesus, God, natural world, Bible, church, and music. Accompanied by vividly colored illustrations, the songs carry chord markings above the score lines.

Another primary songbook resource for preschoolers is Music for Today's Children. Compilers of this songbook proposed the importance of music for the growth and development of the "whole" child. The introduction of the songbook includes discussions on musical skill development--listening, moving, singing, playing instruments, and creating--and the values of music--a source of enjoyment, an expression of self, an enrichment to the daily routine, an aid in concept development, and an enrichment of the social and emotional lives of children.<sup>80</sup> Sections of the book divide the songs into the areas of "discovering myself, others, and music," "discovering my community," and "discovering my world." Many of the songs include activity teaching suggestions for the utilization of the songs in the choir sessions.

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<sup>79</sup>Talmadge Butler, Lewis Walker, and Betty Bedsole, comps., More Songs for 4's and 5's (Nashville: Broadman Press, 1978), 3.

<sup>80</sup>Talmadge Butler and others, comps., Music for Today's Children (Nashville: Broadman Press, 1975), 4-5.

Another collection of songs for preschoolers is More Songs for 4's and 5's for the Autoharp, Set 1 and Set 2. The form of these two sets is individual cards with the melodies of two songs printed on the front and back of the card. Above the scores of the melodies are chord markings for autoharp accompaniment.

Songbooks and collections for younger children's choir include a number of materials. Children's Songs for the Autoharp, Set 1 and Set 2 are in the same format as the autoharp card sets for preschool choir; the cards contain songs for the developmental level of the younger child.

The Church Music Department staff published a number of collections of songs designated for younger children. One collection, Music for Today's Children, also is designated for use by preschoolers. Another younger children's choir songbook, Songs for Children, is the identical songbook which had been entitled Songs for Primaries. The Church Music Department staff changed the name of the book in accordance with the new grouping-grading plan of the 1970's. (See Chapter V, pages 124-25.) A third songbook, Songs for Young Singers, is another general collection of songs for younger children. Two other small songbooks for younger children's use are Pocket Book of Fun Songs and Pocket Book of Rounds. As the names imply, the collections are small enough to fit into a pocket and contain the melodies of sixty fun songs and eighty rounds.

Two collections of songs are songbooks intertwined with activities. Songs Every Child Can Play is a collection of new and traditional pentatonic songs. Accompanying each song are notated melodies and ostinatos for the children to play on melody, keyboard, and rhythm instruments. The compiler included autoharp accompaniments for some of the songs and activities for incorporating the songs in choir sessions. The introduction of Songs Every Child Can Play contains the purpose of the book, teaching suggestions, and instruments to be used.

Activities involving melody instruments will add to the child's musical development in several ways. He will often sing more accurately after playing melodic patterns on bells, piano, Orff instruments, or other melodic instruments. Children will become more aware of harmony as they play simple accompaniments on pianos, bells, other melody instruments, or Autoharp/ChromaHarP. The playing of melodies and accompaniments assists in the discovery and development of the singing voice. When the child listens to introductions, codas, interludes, and tone patterns, he is learning about musical form. The concept of what an interval is begins when a child sees, feels, and plays intervals in simple accompaniments and in melodies.<sup>81</sup>

A second activity songbook designated for younger children is Stepping Stones to Matching Tones. The primary purpose of this collection of pentatonic songs is "to lead preschoolers and younger children to develop the skill of singing in tune, or matching tones accurately."<sup>82</sup>

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<sup>81</sup>Susan Baker, Songs Every Child Can Play (Nashville: Broadman Press, 1975), 3.

<sup>82</sup>Betty Bedsole and Derrell Billingsley, Stepping Stones to Matching Tones (Nashville: Broadman Press, 1979), 4.

The bases for the book are the minor third is the universal childhood chant, children sing descending melodies easier than ascending melodies, children sing in simple meter easier than compound meter, listening is basic to singing, and the use of melody instruments reinforces tonal memory. The sequence of songs in Stepping Stones to Matching Tones is significant; the songs progress from two-tone melodies through five-tone melodies and from simple rhythms to more complex.<sup>83</sup> The authors included activity teaching suggestions for use with each song. For example, the teaching suggestions for "Star Light, Star Bright" incorporate the children raising their hands for a new tone, singing the song with hand signals, and playing ostinatos on melody instruments.<sup>84</sup>

In addition to songbook sources shared with the younger children's choir, Children's Songs for the Autoharp, Set 1 and Set 2, Pocket Book of Fun Songs, and Pocket Book of Rounds, songbooks and collections designated for older children are Junior Hymnal, Give Praises with Joy!, and Go Out with Joy--Singing!. Older children's choir leaders utilized Junior Hymnal prior to 1970. (See Chapter IV, pages 112-13.) Give Praises with Joy! explores the use of Orff, rhythm, and body instruments to accompany songs for older children's choir. Teaching suggestions or

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<sup>83</sup>Ibid.

<sup>84</sup>Ibid., 17.

explanations for melodies and accompaniments follow the individual songs of the collection.

The purpose of another older children's songbook collection, Go Out with Joy--Singing!, is

to provide short, Scripture-based chants and rounds for children or adults. . . The simple melodies are designed to offer opportunities to build basic part-singing skills among individuals or small groups.<sup>85</sup>

Teaching suggestions and ostinatos for various instruments accompany individual songs of the collection. The introductory pages of the songbook include a listing of the suggested instruments, abbreviations for the instruments used in the music, pictures of the instruments, and an example of the instrumental notation.

A suggested songbook for all age group choirs is Baptist Hymnal. The unit writers frequently suggest the use of the hymnal in choir sessions. Baptist Hymnal is the hymnal used by many Southern Baptist churches in worship services.

The Church Music Department staff offered numerous songbook sources to children's choir leaders during the years of the conceptual approach. Writers and compilers of the songbooks implemented the conceptual approach to teaching children music by incorporating songs and teaching

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<sup>85</sup>Betty Woodward, Go Out with Joy--Singing!: Scripture Songs and Rhythmic Speech Canons (Nashville: Broadman Press, 1981), 3.

suggestions for the conceptual development of children through experiences.

Guidance resources are materials for children's choir leaders to achieve training and insight into the subject and children they teach. Many of the guidance resources can be used by both preschool and children's choir leaders.

One set of guidance resources are the "SkilPaks." Designed for individual study by leaders, the titles of the "SkilPaks" are: Accompanying Preschool/Children's Singing; Developing Tone-Matching and Singing Skills; Selecting, Teaching, and Leading Songs; and Teaching Harmony and Part Singing to Children. The Church Music Department staff designed all the "SkilPaks" to be used by preschool and children's choir leaders with the exception of Teaching Harmony and Part Singing to Children, a "SkilPak" for younger and older children's choir leaders. The format of the "SkilPaks" is a booklet and cassette tape for individual programmed instruction. The contents of the materials are activities and teaching methods in the areas: accompanying preschool and children's singing; developing preschool and children's singing skills and melodic concepts; selecting, teaching, and leading preschool and children's singing; and developing children's harmonic concepts and part singing skills.

Other guidance resources contain information on the organizational aspects of the three graded choirs.

Building an Effective Preschool Choir, Building an Effective Younger Children's Choir, and Building an Effective Older Children's Choir define the overall benefits of the respective choirs, the scheduling of the choirs, the curriculum of the choirs, the enlistment of choir members and leaders, and the facilities, equipment, supplies, and budgets for the choirs. The format for this organizational material is a sixteen-page booklet. Another organizational guidance resource is the Preschool and Children's Choirs Plan Book. Published annually, this resource stresses the importance of planning by providing information on denominational emphases, convention-wide training events, the yearly choir curriculum (unit titles and descriptive information for preschool and children's choirs), the computerized study course system, and a personnel directory.

Two additional guidance resources for leaders of preschool and children's choirs are Musical Experiences with the Autoharp and Everyday Rhythms for Children. The purposes of Musical Experiences with the Autoharp are to aid teachers and children's groups to learn to play the autoharp and to serve as a teaching guide for teachers of preschoolers and children. A description of the three sections of the spiral-bound book is

Section 1 speaks to the teacher who is learning to play the Autoharp. Section 2 aids the teacher in selecting and providing musical activities for boys and girls. These activities are based on the musical and spiritual concepts we teach in Preschool and Children's

choirs. They include suggestions for helping the children discover how to play this simple and fascinating instrument. Section 3 deals with advanced experiences with this instrument and will be of major interest to the experienced teacher.<sup>86</sup>

The guidance resource also includes approaches for church and home use, tuning instructions, directions for color-coding songs, and transposition instructions.

Everyday Rhythms for Children is a resource of music and methods for any teacher who desires "to help children discover the joy of feeling the rhythm and movement of music."<sup>87</sup> The author directs the book to all music teachers in churches, private and public schools, nursery schools, and day-care centers. The book contains definitions of everyday rhythms and methods of involving the children in movement activities through establishing routines, motivation, and teacher participation. The author introduced the everyday rhythms in a sequential manner--from simple to complex. The sequence of everyday or fundamental rhythms is: imitative movement; walking and marching; running and tiptoeing; jumping and hopping; rocking, swinging, skating; galloping and skipping; a combination of fundamental movements; mood interpretation; a combination of steady beat and melodic rhythm; meter; and musical form.

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<sup>86</sup>Linda Boyd, Musical Experiences with the Autoharp (Nashville: Convention Press, 1975), ii.

<sup>87</sup>Susan Baker, Everyday Rhythms for Children (Nashville: Broadman Press, 1976), 2.



Other Sunday School Board interprogram materials listed as guidance resources are books on guiding preschoolers and children in activity settings and books on the developmental stages of preschoolers and children. The activity books are How to Guide Preschoolers and How to Guide Children. The developmental books are Understanding Today's Preschoolers and Understanding Today's Children.

Additional guidance resources listed in the Preschool and Children's Choirs PlanBook are the curriculum books and supplementary materials previously classified as songbooks or collections. These songbooks are Songs Every Child Can Play and Stepping Stones to Matching Tones.

The Church Music Department produced and published numerous supplementary materials during the years 1970 through 1985. The primary purpose of the recordings, kits, songbooks, and guidance resources was to augment the materials of the curriculum books and the periodicals. The supplementary materials enabled choir leaders to further implement the conceptual approach in weekly children's choir sessions.

#### Summary of the Years of the Conceptual

##### Approach: 1970 through 1985

The Church Music Department adopted the conceptual approach to teaching music to preschoolers and children from 1970 through 1985. The approach allowed children to develop understandings about the different aspects of music

through discovery or experiences in musical activities. Teachers utilizing the conceptual approach considered the child and his stage of development in presenting sequential experiences to build concepts.

The staff of the department initiated the approach as a result of occurrences both within the Southern Baptist Convention and within the field of music education. Following an extensive three-year research project, the Sunday School Board of the Southern Baptist Convention implemented recommendations resulting from the research project. One recommendation included a new "grouping-grading" plan; the new groupings of children in Southern Baptist churches were preschoolers, younger children, and older children. Two other recommendations referred to a correlated curriculum among Sunday School Board programs and a new church study course for training leaders and church members.

Plans to implement these recommendations within children's choir curriculum materials began in the late 1960's. A committee of personnel from within and outside the Church Music Department met to evaluate current music education methods and chose to implement the conceptual approach in the Southern Baptist children's choir materials. The committee also decided to initiate the writing of new curriculum books to describe the conceptual approach relative to a children's choir setting.

In addition to new curriculum books, the staff of the Church Music Department renamed and created new periodicals and other supplementary materials to utilize the conceptual approach. Two sets of curriculum books appeared from 1970 through 1985. The books of the early 1970's were Guiding Fours and Fives in Musical Experiences, Music Making with Younger Children, and Music Making with Older Children. As an outgrowth of the adoption of the conceptual approach, a primary innovative feature of these books was the sequenced lists of musical and spiritual concepts. The book for younger children expanded and extended the ideas and approaches found in the book for preschoolers, and the book for older children expanded and extended the ideas and approaches found in the books for preschoolers and younger children. These texts provided leaders of children's choirs with a sequential guide for developing the musical growth of preschoolers and children.

A second set of curriculum books emerged in 1985. The titles of these books were Leading Preschool Choirs, Leading Younger Children's Choirs, and Leading Older Children's Choirs. Although the books continued the application of the conceptual approach, the Church Music Department produced new curriculum books for several reasons. Some of the reasons included: satisfying the needs of trained and untrained music leadership in Southern Baptist churches; producing new books for a saturated

market; and realizing the changes and innovations in children's choirs and music education trends in fifteen years. The 1985 texts differed from the early 1970's texts by utilizing the approaches of Orff, Kodály, and Dalcroze more extensively, by containing a glossary of musical terms, by stressing the skill of singing, and by containing more well-defined and sequenced charts of concepts.

The conceptual approach also was applied in periodicals from 1970 through 1985. The Church Music Department staff continued to produce The Church Musician, redefining its purpose as an administrative magazine. The Church Musician carried few articles relative to children's choirs during these years. The staff of the department renamed three periodicals in 1970; The Children's Music Leader became The Music Leader, The Junior Musician became Young Musicians, and Music for Primaries became Music Makers. The Music Leader continued to carry the units of study and articles on teaching methodology and other aspects of preschool and children's choirs. The formats for the member magazines remained the same as their predecessors; the contents of Young Musicians and Music Makers maintained stories, puzzles, games, and music to correlate with the unit writings of The Music Leader. The Church Music Department created a new member magazine for preschoolers. Music Time emerged as a weekly leaflet for preschoolers and parents to extend the choir session into the home.

The creation of other supplementary materials allowed further implementation of the conceptual approach in the children's choir sessions. Numerous recordings, songbooks, kits, and guidance resources extended the resources of children's choir leaders for creating musical experiences. After initiating the conceptual approach, the Church Music Department had provided numerous resources for children's choir leaders to implement the conceptual approach in the preschool and children's choirs of Southern Baptist churches.

CHAPTER VI

INFLUENCES OF MAJOR MUSIC EDUCATION TRENDS UPON  
THE SOUTHERN BAPTIST CHILDREN'S CHOIR CURRICULA

Major music education trends have influenced the Southern Baptist children's choir curricula throughout its history. Southern Baptist church music educators primarily have been music educators who have consulted the outstanding music education literature of their eras. Throughout the twentieth century, a philosophy of music education or the lack of a philosophy of music education has affected the methods of both music education and church music education. The primary difference between the two educational areas is the addition of spiritual objectives to the children's choir curricula.

Influences of Major Music Education Trends During  
the Organizational Years: 1941-1956

In the years preceding 1941, the year of the establishment of the Church Music Department, several changes in philosophy and, consequently, method occurred in the school music program. These changes affected the Southern Baptist children's choir curriculum during the organizational years between 1941 and 1956.

At the turn of the twentieth century, the two primary aims of music education were to teach children to read music and to sing acceptably. To accomplish these purposes, some music teachers favored the teaching of music reading by rote, while others favored a "pure" reading approach. The latter approach necessarily demanded that the child understand the musical score. The music teachers called a truce when they began to realize that a justification for teaching music had never been established before teaching methods were developed. The assumed justification for music in public education had been that children needed to learn to read music in order to sing the great choral literature. The beginning of the twentieth century witnessed the introduction of the child-centered movement in American education. Music educators then began to agree that the importance of music education stemmed from helping children to enjoy music so that it could become an important part of their lives.<sup>1</sup>

The primary author of the child-centered, or Progressivist approach, to education was John Dewey. The approach had its greatest impact on education between 1918 and 1938. With the motto "we do not teach subjects, we teach children," the Progressivist philosophy relied heavily on psychological evidence concerning motivation,

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<sup>1</sup>Robert Evans Nye and Vernice Trousdale Nye, Music in the Elementary School, 4th ed. (Englewood Cliffs, NJ: Prentice-Hall, 1977), 6; and Michael L. Mark, Contemporary Music Education (New York: Schirmer Books, 1978), 8.

learning, and the nature and extent of individual differences. Educators who implemented the new philosophy abandoned a traditional curriculum in favor of an "experience curriculum" through which a child could develop skills and increase his knowledge. The implementation of the philosophy resulted in educators placing an increased emphasis on the needs of the individual and upon a flexible curriculum to serve those individual needs. The new child-centered approach of the Progressivists favored the arts in education.<sup>2</sup> A school music series, The Progressive Music Series, derived from the Progressivist philosophy. A statement of the value of artistic singing within the series reflected the Progressivist philosophy of the arts in education:

No theoretical details should be taught which do not bear directly on the problem of interpreting the printed music page in an artistic manner, eventually by the child's own power. Contrary to many individual opinions, the music work of the school is not to teach theoretical facts with an aim to lessen the tasks of private teachers who may be teaching instrumental music to a small percentage of the class. On the contrary, the teaching of singing, of artistic interpretation with beautiful tone quality, should be the constant aim in public-school music.

The development of the imagination, of inspiration and spontaneity in the expression of vivid, vitalized emotional declamation through song, is of the highest cultural importance. Singing games and dramatized

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<sup>2</sup>Marguerite V. Hood, "Our Changing School Music Program," Music Educators Journal, February-March 1962, 49; Carroll Gonzo, "Aesthetic Experience: A Coming of Age in Music Education," Music Educators Journal, December 1971, 36; Mark, Contemporary Music Education, 8; and Michael L. Mark, "The Evolution of Music Education Philosophy from Utilitarian to Aesthetic," Journal of Research in Music Education 30 (Spring 1982): 17.



songs should be acted by some of the class while the other children are singing, in order to infuse the interpretation with reality. Dramatizations, however, should not become so elaborate as to deflect the interest of the children from the musical essentials.

No singing should ever be allowed to lapse into mere listless mechanical repetition of songs, to occupy time while the teacher is busy at her desk. Every singing exercise should have the enthusiastic cooperation of the teacher, who is the leader of the children, intellectually and spiritually. Every phrase should be sung beautifully, and should express a real sentiment or emotion felt by the children. It is the mission of music to express feeling; this must be emphasized if music is to come into full power in the school. The heights of music are reached only in the expression of feeling; its supreme significance is spiritual and its most glorious medium is the human voice.<sup>3</sup>

This child-centered philosophy translated into major music education trends prior to and during World War II. The trends included the declaration of music education for every child, work in the psychology of music education, and the integration of music within the core curriculum. At the 1923 Music Educators National Conference convention, Karl Gehrkins, president, made the pronouncement "music for every child--every child for music."<sup>4</sup> The sentiment of this statement prevailed in the philosophies and practices of music education during the decade of the 1930's. An overview of this decade by an MENC president contained the following conclusions:

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<sup>3</sup>Horatio Parker and others, The Progressive Music Series: Teacher's Manual, 3d ed., vol. 1, For First, Second, and Third Graders (Boston: Silver, Burdett and Company, 1919), 14-15. Used by permission.

<sup>4</sup>David C. McGuire, Music Education in the U.S., set I: chart 4, 1920-1957: Mass Education Motive (Denton, TX: MUS-ED-Graphs, 1985).

Outstanding performances of music by school groups throughout the country approached perfection, yet the true music educators believed that music should be taught for what it could do for the child rather than what the child should do with music. This concept of bringing enjoyment and satisfaction to pupils through music tended to subordinate emphasis on the technical processes involved in teaching pupils how to produce music. Certainly skills were taught, but they were taught as a means to an end and not the end itself.<sup>5</sup>

Carl Seashore and James L. Mursell were giant contributors to the area of psychology in music education. Seashore and others began developing tests to measure the musical capacities of children. A leading music educator expressed an overview of Seashore's work by writing:

Although Seashore's work show[ed] a concern for grouping children on the basis of the individual's fitness for music, it also show[ed] an interest in the relationship between intellectual and musical capacities.<sup>6</sup>

On the other hand, Mursell unveiled a developmental view of music education for every child. Quotes from two writings by Mursell reveal his approach to the psychology of music education:

All power and all fulfillment come through growth. This is a nutshell summary of the developmental point of view. It is true of every field of human endeavor, certainly including music. It should be built into every kind of teaching, all the way from typewriting to higher mathematics. To show how to build it into music education is the purpose of this book. . . . All musical activities, experiences, endeavors, and

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<sup>5</sup>Herman F. Smith, "Fifty Years of Music Education in America: 1931-1940," Music Educators Journal, June-July 1950, 34. Smith served as president of MENC from 1934 through 1936.

<sup>6</sup>Gonzo, "Aesthetic Experience: A Coming of Age," 36.

learnings should be thought of and planned as episodes in a process of musical growth. Singing a rote song, studying the notation, engaging in rhythm band activities, listening, practicing, working at technique, learning theory, playing in the high-school orchestra, to mention some conspicuous examples, should always consciously center on the development of musical responsiveness. This is the process of musical growth.<sup>7</sup>

The promotion of a universally diffused, popular, vital musical culture in American life--that is our job. . . . [T]here is both life and power in music, and our primary concern must be to see that children get music in abundance. This is where we must concentrate our energies. We must see to it that the children get continuing, varied, convincing experiences with music; that they sing, and play, and hear, and discuss inspiring music which means something to them--not trash which fogies consider on their level, or dull stuff which pedants think correct. We must see to it that they get the chance to discover music by being encouraged to create it. . . . For instance, if you find some special talent, exploit it for the inspiration of all, but don't slight the others while doing so. . . . Center first, foremost and always on music itself. Make it music for everybody and not only for a few. Gear it realistically to human needs and circumstances.<sup>8</sup>

The child-centered philosophy also spoke to the education of the "whole child," establishing a concept of welding all subjects into an integrated curriculum. The role of music in the "Integrated Program" was one of enriching the other subjects. At the 1934 and 1938 MENC conventions, music educators discussed the novel approach of teaching music for another reason than "music for music's sake."

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<sup>7</sup>James L. Mursell, Education for Musical Growth (Boston: Ginn and Company, 1948), 3.

<sup>8</sup>James L. Mursell, "Our Widening Horizon," Music Educators Journal, April 1944, 12-13, 51.

[A]t the close of the 1931-40 decade. . . , the question of whether music was to remain a subject in its own right or be lost in the mysticism of the core curriculum was stimulating thinking and bringing concern to many music educators throughout the land.<sup>9</sup>

These music education trends of the early twentieth century influenced the church music education efforts of Southern Baptists during the years 1941 to 1956. Within the context of worship, early Southern Baptist curriculum writers adopted the Progressivist philosophy of the purpose of music as an enjoyable means of expressing the emotions, but maintained the extramusical value of music as a means to present the message and application of Christianity. Southern Baptist children's choir materials reflected both the rote and "pure" music reading approaches favored at the turn of the century and the facets of the child-centered approach. Primary materials which presented the philosophy and practices of the Southern Baptist curriculum were Let Us Sing, the two editions of Methods and Materials for Graded Choirs, and The Church Musician.

For the most part, the philosophy of church music education adopted by Southern Baptists was the philosophy adopted from the Progressivist movement by public school music educators. The introductory statements of the first Southern Baptist curriculum books included:

Of all available stimulants to worship, music is perhaps the most effective. Music is a means and an expression of worship. Religion is so much a thing of

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<sup>9</sup>Smith, "Fifty Years of Music Education," 35.

the emotions that the emotional appeal of music makes it an essential factor in the development of religion. Music is an innate part of our nature.

It would be difficult to make a clear distinction between the worship instinct and the music instinct. . . . Through musical expression we become members of the mighty chorus of the universe and enter into a sense of fellowship with its Creator. Music brings us into fellowship with God.<sup>10</sup>

Music is one of the most potent factors the world knows for influence upon the lives and emotions of man. . . . No one can doubt the potency of music when he considers it seriously for a moment. This being true, a tremendous but wonderful responsibility is placed upon those who direct or supervise music in any of its many forms. Especially is this true of those dealing with religious music. It is their responsibility to see that Christian concepts and ideals are kept uppermost in the music which they endeavor to present. Actually, it is not the music which is presented. Rather, it is the message. A musical carriage and surroundings must be provided that will enhance and interpret the message, but the message is the thing.<sup>11</sup>

Contrary to the intrinsic value of music, W. Hines Sims outlined some extramusical benefits of the graded choir program to the child and the church in an article in The Church Musician. Some benefits to the child were: develops church attendance habits, teaches reverence and worship, develops a singer for the future, and influences lives for Christ and the church. Benefits to the church were: provides a new, vigorous program of utilizing natural talents, ties children to church program as a whole

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<sup>10</sup>McKinney and Graves, Let Us Sing, 11.

<sup>11</sup>Holcomb, Methods and Materials, vii.

as well as worship services, and assures a good church choir for the future.<sup>12</sup>

By providing a fully graded choir program for all ages of children, the Southern Baptist curriculum paralleled the public school music concept of "music for every child." However, Holcomb, author of Methods and Materials for Graded Choirs, suggested restricting children's choir membership to only skilled and committed children.<sup>13</sup> Holcomb's philosophy, evidently, continued to adhere to the importance of developing musical reading skills in order to perform choral music. Goals and methods of teaching the choirs, such as vocal drills, study of musical terms, and study of music theory, reflected the emphasis upon music reading. On the other hand, the contents of Let Us Sing and Methods and Materials for Graded Choirs also contained statements regarding the developmental characteristics of preschoolers and children and suggested activities for introducing preschoolers and children to music--running, skipping, swaying, creating songs, and tapping feet. Concern for a child's developmental stages and his experiences in music reflected a child-centered philosophy.

The child-centered approach was reflected further in articles in The Church Musician. Martha Clancy, Ruth

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<sup>12</sup>W. Hines Sims, "Graded Choirs? Yes," The Church Musician, November 1953, 2.

<sup>13</sup>Holcomb, Methods and Materials, 30.

Williams, and Nettie Lou Crowder, former public school teachers, wrote articles suggesting musical activity experiences based upon the interests and abilities of children.<sup>14</sup> Clancy derived many of her suggested music methods from public school music series, particularly The Progressives Music Series and The Music Hour.<sup>15</sup> In another article, Crowder wrote of the integrating of musical experiences for the gradual development of abilities.<sup>16</sup> This concept is basic to Mursell's concept of musical growth in his work in the psychology of music education. The need for a sequenced curriculum and an integrated curriculum among the programs of the Sunday School Board was the theme of an article by Loren Williams in The Church Musician. Mursell had written about the need for an orderly approach to a developmental program of music education for children.

The controlling idea is always that of the promotion of musical growth. In order that this may be done, there must be an organized sequence, an organization of physical resources, and a utilization and development of human resources.<sup>17</sup>

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<sup>14</sup>Clancy, "The Cherub Choir," 25-28 and "Teaching Songs to Children," 4-6; Williams, "The Celestial Choir," 4-5 and "The Cherub Choir," 27-28; Crowder, "The Carol Choir, 5-6.

<sup>15</sup>Clancy, interview by author, 6 April 1987; and Elliot, "Contributions of Martha Moore Clancy," 44.

<sup>16</sup>Crowder, "The Carol Choir," 6.

<sup>17</sup>Mursell, Education for Musical Growth, 297.

In his article, Williams noted the strides made within the schools through research and experimentation. He wrote that the integrated curriculum was an achievement of the research and experimentation efforts. Mursell did not advocate an integrated curriculum unless an integrated project was shown to foster musical growth.<sup>18</sup> Williams alluded to this same concept when writing that "church organizations as a whole [should] 'musically' be going in the same direction."<sup>19</sup>

During the organizational years, the Southern Baptist children's choir curricula was influenced by major music education trends. Holcomb's advocacy of preparing children's choirs for limited musical performance events through an emphasis on fundamental music reading abilities represented the emphasis upon music reading in the early twentieth century. But, his writings and the writings of other Southern Baptist music educators also reflected the child-centered approach to teaching music to all children. Many Southern Baptist curriculum writers were former public school music teachers.

Influences of Major Music Education Trends During  
the Years of Unit Development: 1956-1970

From 1956 through 1970, the years of unit development within the Southern Baptist children's choir curricula,

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<sup>18</sup>Ibid., 148.

<sup>19</sup>Williams, "Graded Choir Curriculum," 28.



both public school music education and church music education struggled in formulating a philosophy and method. The setting for music education in the mid-1950's has been expressed:

The societal and educational changes brought about by the decline of progressive education, World War II, the Cold War, the repercussions of Sputnik, the dawn of the age of technology, and other events resulted in the need for music educators to redefine their profession in order to identify their place in the emerging technological society.<sup>20</sup>

Public school music educators were being forced to justify the inclusion of music in the curriculum. Although Southern Baptist churches did not question the value of music within the church, philosophic and practical conclusions reached by public school music educators influenced Southern Baptist music educators in developing an expanding children's choir curriculum.

With the decline of Progressive education and the dawn of the technological revolution following World War II, major changes in general education, and, consequently, in music education began to occur. Progressive education had favored the arts in education. With the decline of Progressivist philosophy and the rise of the emphasis on science and mathematics to educate children in technological advances, music educators needed to justify the place of music in the curriculum. The need for the establishment of a unified philosophy in music education

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<sup>20</sup>Mark, "The Evolution of Music Education Philosophy," 18.

heightened when the Soviet Union launched Sputnik in 1957, and scientific leaders in the United States became concerned with the American educational system. The Music Educators National Conference addressed the need to define a philosophy of music education by appointing the Commission on Basic Concepts in 1954. A study of the evolution of music education philosophy analyzed the purpose and results of the commission's work by noting:

The purpose of the commission was to articulate the philosophical and theoretical foundations of music education. The commission's work was published in Basic Concepts in Music Education.<sup>21</sup> Although meant to serve as a basis for future development, it is ironic that, with the exception of one author, Basic Concepts was the philosophical culmination, in the United States at least, of thousands of years of utilitarian philosophy. Several authors discussed music education philosophy in utilitarian terms. . . . Basic Concepts also contained an article by Allen Britton, who articulated a different philosophy, which later came to be called "aesthetic education." It was characterized by total emphasis on the aesthetic development of the child and rejection of extramusical values as part of the philosophical justification of music education. Few authors have addressed themselves to music education philosophy since the publication of Basic Concepts. The very small body of literature suggests that educational philosophy, the historical basis of music education philosophy, was replaced by aesthetic philosophy. . . . Where earlier writers had sought to link the two philosophies in order to indicate how aesthetic development led to societal fulfillment, the philosophy of aesthetic education concentrated only on aesthetics, breaking the link with societal needs.<sup>22</sup>

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<sup>21</sup>Nelson B. Henry, ed., Basic Concepts in Music Education: Fifty-Seventh Yearbook of the National Society for the Study of Education (Chicago: University of Chicago Press, 1958).

<sup>22</sup>Mark, "The Evolution of Music Education Philosophy," 18-19. Used by permission.

By 1970, the philosophy of aesthetic education dominated the justification for music education in the schools.

The process of debating a music education philosophy was accompanied by a debate concerning music's place in the curriculum and the practical application of teaching music. After Sputnik, an emphasis was placed upon science and mathematics. Responding to the concern of the improper balance, the American Association of School Administrators chose "The Creative Arts in Education" as the theme of their 1959 convention. While support for the arts was expressed in the post-Sputnik period, it was merely rhetoric. "Music was, in fact, being considered a postscript to the total program of education, a frill in a society that was busy trying to "catch up."<sup>23</sup> Curriculum reformers within the technological revolution approached curriculum development by individual subject areas. The problems of this fragmented approach to curriculum structure in the late 1950's and 1960's were resolved by the concept of a "core curriculum." The concept of the core curriculum emerged from the need of the schools, in an emerging technological society, to develop in young people the ability to perceive relationships between developments in all fields of knowledge. Language arts, social studies,

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<sup>23</sup>Malcolm E. Bessom, Alphonse M. Tatarunis, and Samuel L. Forcucci, Teaching Music in Today's Secondary Schools: A Creative Approach to Contemporary Music Education, 2d ed. (New York: Holt, Rinehart and Winston, 1980), 44.

and some areas of the humanities were treated as one subject, called "core."<sup>24</sup> The core curriculum declined in the middle 1960's because of many problems, including the lack of teachers with expertise in so broad a subject.

In the midst of the technological revolution, music educators sought for answers to the practical application of teaching music. New curricula needed to be devised relevant to contemporary needs, but music educators of the late 1950's and early 1960's disagreed on goals, aims, methods, and even materials. A 1958 convention resolution of the American Association of School Administrators supported the arts wholeheartedly.<sup>25</sup> Some music educators interpreted the resolution to mean that music education should be geared for the masses; the primary objective would be to develop a "love" for music regardless of talent. Other music educators translated the resolution to mean that music should be regarded as an academic discipline; equal priorities would be given to developing appreciation as well as knowledge and skill in music.<sup>26</sup>

In the 1960's, the availability of federal and foundation funds greatly advanced the search for a more substantial music curriculum. Many seminars and

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<sup>24</sup>Mark, Contemporary Music Education, 19-20.

<sup>25</sup>American Association of School Administrators, Official Report, 1958-1959 (Washington, DC: American Association of School Administrators, 1959).

<sup>26</sup>Florence Caylor, "On the Trendmill of Elementary Music Education," Music Educators Journal, March 1972, 34.

conferences were conducted to review and appraise the subject of music in terms of its contemporary context. Important seminars, conferences, and projects were the Yale Seminar (1963), the Contemporary Music Project (1963-1973), the Manhattanville Music Curriculum Program (1965), the Tanglewood Symposium (1967), and MENC Goals and Objectives (1969). Although the outcomes of the conferences and projects enlightened the practice of music education in the 1960's, sources generally agree that the outcomes did not effect the overall direction of music education. The curricular innovations of the conferences contributed to the reception of new methods and provided many new materials and techniques in the field of music education.<sup>27</sup>

Within this period of grappling for a philosophy and method, some major music education trends did influence the Southern Baptist children's choir curriculum from 1956 through 1970. First, Southern Baptist music educators adopted the aesthetic education emphasis of public school music educators, but with an addendum. Mabel Warkentin Sample, a leading consultant and writer for the Southern Baptist children's choir curriculum, wrote

The principles of music education in the public school are equally applicable to music education in the church. The church, too, is concerned with helping each individual to develop as a human being, and, therefore, is interested in helping him develop his aesthetic potential. To develop this aesthetic potential, it becomes necessary to provide experiences

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<sup>27</sup>Mark, Contemporary Music Education, 323; and Caylor, "On the Trendmill," 35.

in music which will help him to achieve musical growth. In addition the church views music as an essential ingredient in the worship of God, and as such it plays an important part in the life of a Christian. As an integral part of every formal worship service, music is a potent means of self-expression for the believer and a vital means of communication with God. Music, especially singing, becomes a necessity, not only for the development of a person's aesthetic potential, but also for the fulfillment of religious expression.<sup>28</sup>

Sample's statement of a church music education philosophy encompasses a greater spectrum of the value of music than its mere performance aspects. However, the quality performance of church music is also an integral facet of a church music education philosophy, as Sample further wrote

Although the music of the church is functional, this does not exclude its aesthetic aspects. Unless music is intrinsically worthy and performed artistically, it will in all probability fail to fulfil its functional purpose. The aesthetic properties of music can often aid and enhance the impact of church music. Conversely, inferior music given a tasteless performance may negate the accomplishment of its desired goals. If children are to utilize church music intelligently, they must receive help in developing musical taste. Aesthetic growth, when carefully cultivated, can enable the child to appreciate the best in great music, not only in the church, but also in every area of life where music is present.<sup>29</sup>

The adoption of an organized, comprehensive statement of objectives by Southern Baptists was a second area of influence from major music education trends. Charles Leonhard, a leading music educator, wrote: "Closely related to the development of a philosophy of music education is the formulation of a comprehensive statement

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<sup>28</sup>Sample, Leading Children's Choirs, 17-18.

<sup>29</sup>Ibid., 22.

of objectives clearly in terms of desired behavior."<sup>30</sup> Leonhard also has expressed that "musical life should be controlled intelligently, so that its aesthetic quality is a matter of choice, not chance."<sup>31</sup> During the years of unit development in children's choir materials, Southern Baptist music educators began to recognize the importance of a structured curriculum through a system of organized objectives. In 1957, the first writers' conference of leading Southern Baptist music educators met to structure a curriculum for children's choirs. The primary accomplishment of the meeting was the initiation of organized units of study for children's choirs.

Southern Baptist children's choir materials from 1956 through 1970 reflected the development of a structured set of objectives to achieve the aims of a church music education philosophy through unit writings. As Southern Baptists defined and expanded their curriculum, graded choir curriculum books expanded from one for all choirs in 1958 to one for each of the three graded children's choirs in the mid-1960's. Graded choir periodicals expanded from a general church music periodical containing choir units from 1956 through 1966 to a children's choir leader

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<sup>30</sup>Charles Leonhard, "Either We're In Or We're Out," The Nebraska Music Educator 26 (April 1968): 22, quoted in Miriam B. Kapfer, "The Evolution of Musical Objectives," Music Educators Journal, February 1970, 62.

<sup>31</sup>Gonzo, "Aesthetic Experience: A Coming of Age," 37.

periodical and two children's choir member periodicals in 1963 and 1966. Loren Williams, author of the 1958 curriculum book, emphasized the importance of a structured curriculum by writing

Many factors determine the success and growth of the graded choir program. Important as all are, none contributes more to an effective Music Ministry than a comprehensive, well-planned curriculum and the necessary materials to project, implement, and administer it.<sup>32</sup>

In a 1967 curriculum book, Saxe Adams expounded upon the value of objectives by including a detailed outline of their purposes. Within his discussion, Adams cited a number of music education sources, including a work by Leonhard.<sup>33</sup>

As the units of study developed within the periodicals for graded children's choirs, objectives became more well-defined. This development paralleled the evolution of objectives in general education. Southern Baptists reflected the educational trends of individualized instruction and the specifying of this individuality through behavioral objectives by including small group

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<sup>32</sup>Williams, Graded Choir Handbook, 37.

<sup>33</sup>Music education sources cited in The Beginner Music Activity Leadership Manual by Adams were: Heffernan and Todd, The Kindergarten Teacher (D. C. Heath and Company, 1960); J. Murray Lee and Doris May Lee, The Child and His Curriculum (New York: Appleton-Century Crofts, Inc., 1960); Alfred Ellison, Music with Children (New York: McGraw-Hill Book Co., Inc., 1959); and Charles Leonhard and Robert W. House, Foundations and Principles of Music Education (New York: McGraw-Hill Book Co., Inc., 1959).



children's choir activities and more clearly defined objectives in Southern Baptist unit writings.<sup>34</sup>

In delineating objectives for individual choir age groups, Southern Baptists followed a third music education trend in considering the developmental characteristics of children. Considering the child development observations of the psychologists Piaget and Bruner, music educators began to realize the importance of music in early childhood. Southern Baptist curriculum book authors specified developmental characteristics for each age group. In regard to preschool children, Adams wrote

Recently a surge of interest in preschool children and their capacity to learn has been evident. Many opportunities are provided for them to learn in groups. The Federal Government has appropriated money to help needy children become aware of the excitement of learning. Greater emphasis is being placed on kindergarten experiences. The learning potential of the four- and five-year old is more evident than ever.<sup>35</sup>

Observing the developmental characteristics of children involved offering the children musical experiences related to their everyday lives. Music education psychologists maintained that children learn best through "doing." Eliciting the ideas of Mursell, Mabel Warkentin Sample wrote

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<sup>34</sup>Sample, interview by author, 7 April 1987; and Talmadge Butler, interview by author, 19 February 1987.

<sup>35</sup>Adams, The Beginner Music Activity Leadership Manual, 3.

Many public school music educators believe that the primary purpose of music education in the schools is to help each child develop his own aesthetic potential to the highest level of which he is capable. The music education program is seen as promoting musical growth in a developmental program. James L. Mursell suggests that a developmental program is one which takes into account the musical needs and abilities of the child, and at the same time presents music which will meet those needs, challenge the abilities, and promote a constantly deepening awareness and understanding of music. He feels that music should bring opportunities for enjoyment, achievement, disciplinary experiences, social togetherness, and cultural enrichment.

Musical growth takes place as a result of specific musical experiences. Singing, rhythmic activity, reading, listening, instrumental experience, analyzing, and creating are all avenues of learning music. Although terminology differs slightly, upon closer examination it can be noted that music educators are in agreement concerning the basic experiences needed to produce a musically educated individual.<sup>36</sup>

Specific musical experiences designated by Sample are almost identical to those expressed by Lilla Belle Pitts, a leading music educator. Pitts stated

For [students], we must provide a balanced and interrelated program of music . . . which includes an integrated total of singing, expressive bodily movement, dramatic interpretation, playing instruments, discriminating listening, enabling skills, and creative activities."<sup>37</sup>

Southern Baptist curriculum writers adhered to children's choir sessions based upon experiences. The authors of the children's choir curriculum books emphasized "experiencing music" in defining the essence of a

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<sup>36</sup>Sample, Leading Children's Choirs, 17.  
Used by permission.

<sup>37</sup>Lilla Belle Pitts, "Purposes and Goals of Music Education in 1958," Music Educators Journal, April-May 1958, 19.

children's choir session.<sup>38</sup> Major changes in the units of study published in the periodicals for children's choirs evolved from writers placing a greater emphasis upon experiences for children in choir sessions. For example, Martha Moore Clancy experienced a major change in teaching philosophy in the late 1950's when introduced to the concept of children "learning by doing."<sup>39</sup> In addition, articles by various authors in The Church Musician advocated the activity or experience approach in the children's choir sessions and referred to current trends in music education.<sup>40</sup> A further realization of the Southern Baptist emphasis upon developmental characteristics of children and an experience approach to choir sessions was the publication of The Junior Musician in 1963 and Music for Primaries in 1966--music activity periodicals for use by the children.

Although curriculum writers utilized a variety of musical experiences within the choir sessions, a favored musical activity for primaries and juniors was singing. In the curriculum texts, authors devoted more space to singing

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<sup>38</sup>See Williams, Graded Choir Handbook, 38; Clancy and Jones, The Primary Choir Leadership Manual, 14-17; Adams, The Beginner Music Activity Leadership Manual, 92; and Jones, The Junior Choir Leadership Manual, 77.

<sup>39</sup>Clancy, interview by author, 6 April 1987.

<sup>40</sup>Williams, "The Church Musician: Past-Present-Future," 12; McCommon, "Why Use Units?" 51; and Baker, "Music Activities for Beginners and Primaries," 52.

than other activities. Sample maintained that singing should be the emphasis in choir sessions by writing

Since Lowell Mason's day, music education in the public school has been enlarged to include every area of music. Thus less time is given to vocal training. This means that the church must supply more concentrated, basic vocal training than the public school provides. That training in singing is essential in a children's choir program cannot be denied.<sup>41</sup>

A specific music education method incorporated into unit writings and listed in the references of Southern Baptist materials was the Carabo-Cone method by Madeleine Carabo-Cone. A description of the method is

Exemplifying the observations of psychologists Piaget and Bruner, the Carabo-Cone Method is based on the belief that structured cognitive learning can be introduced to preschool children if integrated into their actions and environment at an early age.<sup>42</sup>

Within this multiple sensory approach, children become a part of a grand staff and notation environment. Aspects of the Carabo-Cone method appeared as suggestions for musical experiences in several Southern Baptist children's choir curriculum writings.<sup>43</sup>

A fourth major music education trend, implemented within the Southern Baptist children's choir curriculum

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<sup>41</sup>Sample, Leading Children's Choirs, 19.

<sup>42</sup>Mark, Contemporary Music Education, 129.

<sup>43</sup>Williams, Graded Choir Handbook, 73; Jones, The Junior Choir Leadership Manual, 132; Clancy and Jones, The Primary Choir Leadership Manual, 117; and Carl Perry, "Unit for Beginner Music Activity: Unit VI--For Use in February: Singing About My Helpers," The Church Musician, December 1962, 49.

between the years 1956 through 1970, was the concept of the core curriculum. As educators sought to integrate school subjects, leaders of Southern Baptist educational divisions of the Sunday School Board coordinated their curricula in the late 1950's. The Sunday School program, Church Training program, and Church Music program shared common spiritual objectives and unit themes. The meaning of the integrated curriculum was expressed as inclusive, containing much more than subject matter or course of study. "It includes all the experiences, activities, and materials utilized by a church to achieve the objectives of Christian teaching and training."<sup>44</sup>

Although music education experienced a difficult time in establishing a philosophy and method during the technological revolution, major music education trends influenced the Southern Baptist children's choir curriculum during the years of unit development. First, as music education philosophy evolved from utilitarian to aesthetic, Southern Baptist church music educators adopted an aesthetic education philosophy within a context of worship and Christian application and development. Second, leading music educators proposed that a statement of philosophy should be implemented through a structured statement of objectives. Through writers' conferences, leading Southern Baptist music educators strove to develop a series of

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<sup>44</sup>Allen and Howse, eds., The Curriculum Guide, 2.

organized, comprehensive curriculum objectives to measure the spiritual and musical growth of children. Third, research in the developmental characteristics of children revealed the importance of music in early childhood. Capitalizing upon the developmental characteristics of children, Southern Baptists began developing a curriculum based upon experience through musical activities within choir sessions. Fourth, paralleling the core curriculum of general education was the correlated curricula of Southern Baptist programs.

Influences of Major Music Education Trends During  
the Years of the Conceptual Approach: 1970-1985

The designation of this period of the Southern Baptist children's choir curricula, 1970 through 1985, as the years of the conceptual approach reflects the church music educators' efforts to stay abreast with the latest advances in the mainstream of music education. In the midst of the technological revolution in the 1960's, when contemporary techniques and methods were introduced in the field of elementary music education, to the present, music educators have sifted through curricular innovations to adapt them to their needs. Church music educators also have scrutinized the myriad of innovative approaches which have surfaced recently. The common element to these contemporary music education trends is the realization that

genuine learning evolves from concepts formulated through experiences.

The importance of experience or "doing" in the learning process has been developed by psychologists, particularly Jerome Bruner. Bruner has identified three modes of knowing: the enactive, through action; the iconic, through perceptual organization and imagery; and the symbolic, through words and other symbols.<sup>45</sup> The application of the three modes to a child's musical learning experience has been expressed

Recognition of three modes of cognition rather than one, the symbolic, places the preverbal aspects of intelligence in perspective. They assume stature not only as ways of knowing accessible to the child before he has language skills, but also as means of substantiating symbolic systems in later learning.

The enactive and iconic modes of cognition are the very ways in which a young child knows music! We have intuitively emphasized these aspects of his experience, but until now we have perhaps failed to realize fully the musical learning that can take place in these ways. These ways of knowing are the heart of the musical experience. The admonitions of sensitive music educators . . . to do and hear before finding a symbol for . . . focus on the enactive and iconic modes of cognitive growth in music.<sup>46</sup>

Southern Baptist music education leaders have adopted contemporary music education trends almost simultaneously with the mainstream of music education. By approximately 1963, American educational thinking had

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<sup>45</sup>Frances Webber Aronoff, Music and Young Children (New York: Holt, Rinehart and Winston, 1969), 7; and Guy R. Lefrancois, Psychological Theories and Human Learning, 2d ed. (Monterey, CA: Brooks/Cole Publishing Company, 1982), 161-162.

<sup>46</sup>Aronoff, Music and Young Children, 7-8.

acknowledged the conceptual process.<sup>47</sup> Southern Baptist music education leaders met in 1969 to consider a new approach to the children's choir curriculum and adopted the conceptual approach. From 1970 through 1985, the conceptual approach has governed all Southern Baptist children's choir curriculum materials--books, periodicals, and supplementary materials. Elements of the conceptual approach--the recognition of the developmental stages of children and the structuring of appropriate musical experiences to match the the needs of the children--are the bases of the children's choir materials. For example, the authors of the 1985 preschool choir curriculum text wrote

In the subject-centered approach, the subject to be learned is broken into a number of mathematically logical sequences of steps. In the child-centered approach, the first concern is for the child's ability to receive information, form ideas, and understandings. Consequently, the way to teach preschoolers effectively is to combine a basic understanding of the child and how he learns with a thorough working knowledge of what the child needs to learn.<sup>48</sup>

The writers of the curriculum texts expressed the goals for children's choirs in charts of musical and spiritual understandings or concepts. The designers of the charts grouped concepts of music according to the structure of music--rhythm, melody, expression, form, and harmony. A sequence for developing musical skills--tools for the

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<sup>47</sup>A. Theodore Tellstrom, Music in American Education: Past and Present (New York: Holt, Rinehart and Winston, 1971), 286.

<sup>48</sup>Bedsole, Billingsley, and Jackson, Leading Preschool Choirs, 15.



formulation of concepts--also are included in the texts. The conceptual structuring of music teaching is an important music education trend.

In order to develop musical and spiritual concepts, the structure of the choir session consists of a wide variety of learning activities in small-group settings, a large-group setting, and individualized settings for occasions when a child prefers to work alone. Suggested activities within units of study are outlined within the periodicals, and the supplementary materials contain additional activities.

Because the Southern Baptist children's choir session structure incorporates small- and large-group settings and individualized settings, several music teachers are required to plan and lead the choir session. Within a choir session, teachers share responsibilities of leading and planning small groups and large groups. In a Southern Baptist curriculum text, a description of this approach is

A team of workers, consisting of a director, an accompanist/teacher, and one or more other teachers can best carry out the work of [a children's choir]. At the center of this approach is the goal of better understanding, and meeting the needs, of the individual child.<sup>49</sup>

Multiple teachers within a teaching setting reflects the adoption of a further innovative educational trend--team

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<sup>49</sup>Kirkland, Butler, and Kirkland, Leading Older Children's Choirs, 13.

teaching. In a music education periodical, a definition of team teaching was expressed

Team teaching as it was originally implemented . . . was simply a new form of staff organization, which required classroom teachers to plan and work together in small groups or teams rather than as separate individuals.<sup>50</sup>

During the years of the conceptual approach, the children's choir materials have incorporated the philosophies, methods, and practices of international music educators recognized in the mainstream of music education--Carl Orff, Zoltan Kodály, and Emile Jacques-Dalcroze. Although the contributions of these men began to permeate American music education in the late 1950's and 1960's,<sup>51</sup> Southern Baptists did not begin to use their ideas until the 1970's. Few specific references to the doctrines of Orff, Kodaly, and Dalcroze are made in the curriculum texts of the early 1970's;<sup>52</sup> however, individual descriptions of their teaching techniques are carried in

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<sup>50</sup>Alan C. Buechner, "Team Teaching in Elementary Music Education," Music Educators Journal, November-December 1963, 32.

<sup>51</sup>McGuire, Music Education in the U.S., set I: chart 4; Carl Orff, and Arnold Walter, trans., "The Schulwerk--Its Origin and Aims," Music Educators Journal, April-May 1963, 69-74; and Mary Helen Richards, "The Legacy from Kodály," Music Educators Journal, June-July 1963, 27-30.

<sup>52</sup>Sample, Music Making with Older Children, 9. Sample referred the reader to the writings of Dalcroze.

the choir curriculum texts of 1985.<sup>53</sup> Indeed, one reason for the appearance of the new 1985 curriculum books was to incorporate the ideas of Orff, Kodály, and Dalcroze within the books.<sup>54</sup> Writers of the 1985 texts developed the sequence of concepts in the charts from the Kodály sequence.<sup>55</sup>

In addition, the periodical The Music Leader contained articles, written by Southern Baptist music educators with specializations in Orff and Kodály, describing the techniques.<sup>56</sup> The units of study for children's choir in The Music Leader have implemented activities based upon these practices. Specialists have attended writers' conferences to train curriculum material writers in the areas of Kodály and Orff.<sup>57</sup>

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<sup>53</sup>Bedsole, Billingsley, and Jackson, Leading Preschool Choirs, 15; Butler, Jackson, and Woodward, Leading Younger Children's Choirs, 15; and Kirkland, Butler, and Kirkland, Leading Older Children's Choirs, 13-14.

<sup>54</sup>Talmadge Butler, interview by author, 19 February 1987; Kirkland, interview by author, 2 March 1987; Leach, interview by author, 3 March 1987; and Woodward, interview by author, 27 April 1987.

<sup>55</sup>Jo Ann Butler, interview by author, 2 April 1987; and Woodward, interview by author, 27 April 1987.

<sup>56</sup>Betty Woodward, "The Kodály Method," The Music Leader, October-December 1978, 10-11, "The Kodály Method Rhythmic Approach," The Music Leader, January-March 1979, 8-9, and "The Kodály Method--Melodic Approach," The Music Leader, April-June 1979, 6-7; and Melinda Snyder, "The Orff Method and Your Choir," The Music Leader, April-June 1982, 8-9.

<sup>57</sup>Talmadge Butler, interview by author, 19 February 1987.

Several of the children's choir supplementary materials of 1970 through 1985 have bases in the Kodály, Orff, and Dalcroze approaches. Reflections of the Kodály practice are mirrored in Stepping Stones to Matching Tones, a collection of pentatonic songs. Focusing on the development of the skill of singing, the collection is structured on the Kodály melodic sequence, beginning with the minor third as the universal childhood chant. Other ingredients of the Kodály approach applied within the collection are the rhythmic sequence, the use of pentatonic folk songs, sol-fa teaching, and the Curwen hand signals.

The supplementary activity songbooks, Give Praises with Joy!, Go Out with Joy--Singing!, and Songs Every Child Can Play implement facets of the Orff approach. The three sources utilize body, pitched percussion, and non-pitched percussion instruments to accompany primarily pentatonic songs; the majority of the accompaniments are ostinato patterns. Give Praises with Joy! and Go Out with Joy--Singing! also contain speech rhythms. Orff instruments, pentatonic songs, ostinato patterns, and speech rhythms are essential aspects of the Orff approach.

Elements of the Dalcroze approach pervade the recording Moving Here and There and the recording and guidance resource Everyday Rhythms for Children. Although the Dalcroze method consists of three main areas--eurhythmics, solfege, and piano improvisation, "the basic approach is the experience of rhythm through body movement,

and this experience dominates the early lessons."<sup>58</sup>

Directed toward the preschooler and younger child, Moving Here and There provides suggested large-muscle movement activities on the first side of the recording and opportunities for free movement on the second side. Everyday Rhythms for Children outlines a sequence of involving the children in movement activities--from simple to complex.

Two other music education methods originating in Japan which have influenced Southern Baptist children's choir materials are the Suzuki Talent Education and the Yamaha Method. Influential aspects of the methods have been emphases upon preschool music education and parental involvement. The basis for the initiation of the Southern Baptist booklet for preschool choir, Music Time, was the desire to extend the choir session into the home through parental involvement.<sup>59</sup>

All five of these international music education practices reinforce participatory experiences which involve children in the music making process. Other similarities of the practices have been stated

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<sup>58</sup>Beth Landis and Polly Carder, The Eclectic Curriculum in American Music Education: Contributions of Dalcroze, Kodály, and Orff (Reston, VA: Music Educators National Conference, 1972), 12.

<sup>59</sup>Talmadge Butler, interview by author, 19 February 1987; and Baker, Key, and Butler, Guiding Fours and Fives in Musical Experiences, 9.

Their various national backgrounds parallel the internationalism of music, and the universalism of music learning is clearly evident in the similarities among their practices. Although they were separated by time and distance, each developed philosophies and teaching techniques that focus on the introduction of music concepts and qualities at the elementary level, which can be applied to the refinement of musical skills and sensitivity through high school.<sup>60</sup>

With the focus of the techniques on the conceptual development of children, this major music education trend of adopting international practices has influenced the Southern Baptist children's choir curriculum.

The content of several Southern Baptist music periodicals reflects other influences from general education. In advocating activity teaching, Sample referred to the child developmental research of Piaget. She wrote that "[c]ontemporary research . . . has established that children learn from action. They must manipulate objects and experiment with them to be able to deal with them in thought."<sup>61</sup> A second article which appeared in The Church Musician and reprinted with permission from Music Educators Journal defined the purposes, types, and contents of behavioral objectives. Another article in The Church Musician outlined the fundamentals of programmed instruction. An article by Stilwell in The Music Leader made reference

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<sup>60</sup>Patricia K. Shehan, "Major Approaches to Music Education: An Account of Method," Music Educators Journal, February 1986, 29.

<sup>61</sup>Sample, "Active or Passive?" 20.

to aspects of Bruner's theory of learning--the stages of learning, transfer of learning, and the pyramid of learning.<sup>62</sup>

Another pervading trend of general education found within the children's choir curriculum is the discovery method for introducing concepts. Discovery enables the student to obtain knowledge for himself. The teacher sets up circumstances in which the student finds the concept being taught. A further description of the discovery method, advocated by music educators, is

In this approach the teacher sets up an environment of materials, and challenges the student to use them in a particular way that forces the student to encounter and solve a problem. In the process the desired generalization--in this case, a musical concept--is revealed. Neither the teacher nor the students verbalize the concept. The teacher knows that a student understands the concept, not when he can tell it, but when he can show it, or perform it. Discovery permits students the personal exhilaration of making the concept their own.<sup>63</sup>

The children's choir curriculum materials contain numerous examples of the use and value of the discovery method

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<sup>62</sup>Radocy, "Behavioral Objectives in Music," 14-17; Cook and Mechner, "Fundamentals of Programed Instruction," 36-39; and Stilwell, "What's Your Concept of Melody?" 6-7.

<sup>63</sup>Charles B. Fowler, "Discovery: One of the Best Ways to Teach a Musical Concept," Music Educators Journal, October 1970, 28.

within children's choir sessions.<sup>64</sup> A suggested discovery activity for teaching a melodic concept through the skill of music reading is

On strip posters, draw melodic phrases of two or three hymns the children know. Place the posters around the room. Let the boys and girls move around the room to try to determine which melodies belong to which hymns. Let them assemble the phrases in the order in which they occur in the hymns.<sup>65</sup>

From 1970 through 1985, Southern Baptist music educators have embraced an eclectic approach in developing and structuring the conceptual approach in children's choir curriculum materials. They have incorporated the practices of Orff, Kodály, Dalcroze, Suzuki, and the Yamaha method, as well as other general education trends into the Southern Baptist curriculum. A leading Southern Baptist music educator expressed the attitude of curriculum developers by writing

I believe that it is becoming increasingly important for us to be knowledgeable in the principles of music education and to apply these principles in our local church Music Ministries. . . . I have found an exciting new dimension to my work as I have begun to seek the educational basis for many things we do in the music ministry of our Southern Baptist churches.<sup>66</sup>

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<sup>64</sup>See Stilwell and others, Music Making with Younger Children, 14; Baker, Key, and Butler, Guiding Fours and Fives in Musical Experiences, vii; Kirkland, Butler, and Kirkland, Leading Older Children's Choirs, 10; Butler, Jackson, and Woodward, Leading Younger Children's Choirs, 11; and Stilwell, "What's Your Concept of Melody," 6.

<sup>65</sup>Kirkland, Butler, and Kirkland, Leading Older Children's Choirs, 78.

<sup>66</sup>Betty Bedsole, "The Music Director as Music Educator," The Church Musician, October 1983, 47.



## CHAPTER VII

### SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

#### Summary

The development of the Southern Baptist children's choir curricula can be divided into three periods: the organizational years, 1941 through 1956; the years of unit development, 1956 through 1970; and the years of the conceptual approach, 1970 through 1985. The year 1941 marks the establishment of the Southern Baptist Church Music Department of the Sunday School Board, and the year 1985 is the year of publication of the most recent children's choir curriculum books. Throughout the years of the curricula, major music education trends have influenced Southern Baptist music leaders in developing the curricula. The general purpose of the Church Music Department, which has designed and produced the children's choir curricula, is to develop a program, products, and services to assist Southern Baptist churches, associations, and state conventions in establishing, administering, enlarging, and improving their music ministries.

Prior to 1941, Southern Baptist music leaders recognized the urgency to establish a central

denominational music department to offer assistance to Southern Baptist church music programs. Music leaders, such as Isham E. Reynolds and Ernest O. Sellers, championed the cause of a Church Music Department by making a series of recommendations at Southern Baptist Conventions in the 1920's and 1930's, writing periodical articles, and conducting state and associational music clinics. In 1935, executives of the Sunday School Board in Nashville, Tennessee, appointed B. B. McKinney as music editor. Finally, after a number of other church music recommendations and resolutions at the 1937 and 1938 Southern Baptist Conventions, the Church Music Department was established as a division of the Sunday School Board in Nashville, Tennessee. The Sunday School Board is one of four boards of the Southern Baptist Convention.

From 1941 through 1956, the organizational years of the children's choir curricula, Southern Baptists made some strides in developing a systematized curriculum for children's choirs. Immediately following the inception of the Church Music Department, progress was slow in establishing a curriculum due to the lack of adequate personnel and a clear statement of objectives. At the 1944 Southern Baptist Convention, a special music committee advocated improvements in the music of Southern Baptist churches through a system of graded choirs. The report recommended the addition of a department of music at Baptist colleges, universities, and seminaries and the

establishment of a church music program by state conventions. The Convention's reply to the music report included the expansion of the personnel of the Church Music Department to develop an educational program of church music for Southern Baptists.

By 1955, the Church Music Department had employed seven professional musicians to cultivate a graded music program. The departmental personnel sought the assistance and expertise of church music leaders outside the department. Church Music Department associates and editors were B. B. McKinney, W. Hines Sims, Clifford Holcomb, Loren Williams, William J. Reynolds, and Nettie Lou Crowder. The majority of the staff had previous experiences in public school music; all had extensive experience in leading successful music ministries in Southern Baptist churches. Crowder, a specialist in church music education for children, joined the Church Music Department in 1956 as associate editor of graded choir materials.

The assistance and advice of personnel outside the Church Music Department, who had pioneered successfully in graded choir work, conferred additional expertise onto the developing curricula. These pioneers were music ministers, children's choir leaders, seminary professors, and state music secretaries. The staff of the Church Music Department studied the children's choir materials developed by these church music leaders in their various situations. Several of the persons outside the department authored

books and articles for Southern Baptist music publications-- Martha Moore Clancy, Ruth Nininger, Ruth Williams, Frances Winters, and Evelyn Phillips.

From the materials of these pioneer church music educators and from their own experience and expertise in music education, the personnel of the Church Music Department began designing books, pamphlets, a periodical, and supplementary materials for use by children's choir leaders. Three books of the Church Music Training Course, designed in 1947, contained information relative to children's choirs. The first book, Let Us Sing, carried two chapters with information on conducting children's choirs for preschoolers through twelve-year-old children. The chapters presented general pedagogic suggestions, such as movement activities and characteristics of suitable songs for the age groups. A second book, Growing a Musical Church, presented organizational aspects for establishing graded choirs. A third book, Methods and Materials for Graded Choirs, published in two editions, defined general goals for children's choirs and offered specific teaching suggestions primarily as methods for children to perform songs.

Beginning in 1945, the Church Music Department published a series of pamphlets which basically summarized and reemphasized information on graded choirs found in the study course texts. The pamphlets were free; therefore,

they had a wide distribution among Southern Baptist churches.

An additional publication of the Church Music Department was the periodical The Church Musician. The first monthly issue appeared in October of 1950 as an aid to Southern Baptist music education programs and as a source for choir music. Subsequent issues of The Church Musician contained descriptions of successful graded choir programs of various Southern Baptist churches. Other articles within the periodical offered pedagogic suggestions to struggling church music education programs. In 1953, an article by Loren Williams appeared, advocating an organized, systematic curriculum for children's choirs. In this same year, The Church Musician presented music for children's choirs for the first time. Appropriate methods, activities, and music for specific choir age groups were the contents of children's choir articles in The Church Musician beginning in 1955. These articles evolved into unit writings for children's choirs in 1956.

Production of Southern Baptist supplementary materials for children's choirs began in the 1950's. Several songbooks and recordings, published by Broadman Press, furnished sources for music for the children's choirs.

The organizational years of the children's choir curricula, 1941 through 1956, provided a foundation for a more systematized children's choir curriculum in succeeding

years. Between 1956 and 1970, the staff of the Church Music Department advanced the provision of a systematized curriculum for children's choirs through unit writings. The children's choir units were developed through the establishment of writers' conferences and through the designing of books, pamphlets, periodicals, and supplementary materials.

Although the first units for children's choirs appeared in 1956 in The Church Musician, the first writers' conference for unit development was not conducted until 1957. The purpose of the conference was the development of a structured curriculum for children's choirs by outstanding church music education leaders. The conferees considered the abilities of the child, spiritual objectives, and an educational rather than a performance approach to the curriculum. Products of the first writers' conference were the emergence of a more cohesive unit plan and an attempt for a more coherent, sequential approach to the curriculum.

This first writers' conference of 1957 evolved into annual writers' conferences which continue to the present. The conferences have served as a platform for children's choir leaders from across the Southern Baptist Convention to develop the children's choir curriculum. At the conferences, leaders have organized unit themes by discussing materials and ideas gleaned from their own expertise and research in music education.

In addition to writers' conferences, the Church Music Department developed the unit plan, during the years 1956 through 1970, by designing children's choir materials--books, pamphlets, periodicals, and supplementary materials. The department published curriculum books at two separate times during this period. In 1958, Loren Williams authored Graded Choir Handbook. The text contained definitions of the graded choir program, leadership qualifications, curriculum, rehearsal procedures, and activities and characteristics of every graded choir group--preschoolers through adults. For the first time, the Church Music Department had published a book relative to the development of the unit plan. The three chapters on children's choirs contained objectives which were pertinent to the unit plan approach; however, the presentations of objectives for each age group were not parallel in categorization or in expression. Although this lack of parallelism stunted curriculum development, the book did offer some essential direction for structuring a systematized curriculum.

In 1965 and 1967, three curriculum books, each targeted for a specific age group choir, focused upon the development of the unit plan in the beginner, primary, and junior choirs by understanding the child and by presenting methods, materials, and other suggestions to conduct the choirs. Containing outlines of spiritual and musical objectives for the individual children's choirs, the books

presented a sequenced approach to curriculum development. Spiritual objectives were correlated with the curriculum of other divisions of the Sunday School Board. The sequence of musical objectives between the books progressed from simple for beginners to more complex for juniors. The books were The Beginner Music Activity Leadership Manual by Saxe Adams, The Primary Choir Leadership Manual by Martha Clancy and Nettie Lou Jones, and The Junior Choir Leadership Manual by Robert Jones.

Other curriculum materials, in addition to curriculum texts, developed the unit approach for children's choirs. Free pamphlets, outlining organizational procedures and objectives for graded choirs, continued to be distributed to Southern Baptist churches. New periodicals, specifically designed for children's choirs, appeared during the years of unit development. In 1956, the first units for children's choirs appeared in The Church Musician, and from 1966 through 1970, the units appeared in The Children's Music Leader, a periodical written and designed for leaders of children's choirs. From 1956 through 1970, the format of the units within the periodicals developed from outlines of activity and material suggestions to detailed outlines of weekly rehearsal procedures involving small group activities and large group plans. Statements of spiritual and musical objectives for beginner and primary choirs remained relatively general through these years of unit development;



statements of musical objectives for junior choirs became more specific. The Children's Music Leader also contained general articles relative to music teaching techniques, characteristics of children, and children's choir activities.

The Church Music Department also designed two periodicals for primaries and juniors to be used by the children during the choir sessions and at home. The contents of The Junior Musician, first published in 1963, and Music for Primaries, first published in 1966, were stories about music, music theory exercises, and musical puzzles and games. Contents of the member periodicals correlated with the unit plans in the leadership periodical. Additional supplementary books, songbooks, and recordings provided children's choir leaders with additional teaching resources relative to the age group choirs.

Following the years of unit development, the Church Music Department initiated a new era in the history of the children's choir curricula in 1970 by implementing the conceptual approach in children's choir materials. The conceptual approach, a trend in the mainstream of education, allowed the children to develop understandings about the different aspects of music through experiences in music designed by the teacher. Teachers utilizing the approach considered the child and his stage of development

in presenting sequential experiences to build understandings.

The staff of the Church Music Department initiated the approach as a result of occurrences both within the Southern Baptist Convention and within the field of music education. An extensive three-year research project, commissioned by the Southern Baptist Convention, resulted in recommendations for the Sunday School Board. One recommendation involved a new "grouping-grading" plan; the new recommended groupings of children were preschoolers (ages birth through five years), younger children (ages six through eight years or grades one through three), and older children (ages nine through eleven or grades four through six). Two other recommendations resulted in a correlated curriculum among Sunday School Board programs and a new church study course for training leaders and church members.

Plans to implement these recommendations within children's choir curriculum materials began in the late 1960's. A committee of personnel from within and outside the Church Music Department evaluated current music education methods and chose to implement the conceptual approach in the children's choir materials. The committee also initiated the formulation of new curriculum books to describe the conceptual approach relative to a children's choir setting.

Two sets of curriculum books appeared from 1970 through 1985--one set in the early 1970's and another set in 1985. The first set of books were entitled Guiding Fours and Fives in Musical Experiences, Music Making with Younger Children, and Music Making with Older Children. As an outgrowth of the adoption of the conceptual approach, a primary innovative feature of these books was the sequenced lists of musical and spiritual concepts. The book for younger children's choir extended the ideas and approaches found in the book for preschool choir, and the book for older children's choir extended the ideas and approaches found in the books for younger children's and preschool choirs. The texts provided leaders of children's choirs with a sequential guide for developing and charting the musical growth of preschoolers and children.

The second set of curriculum books were Leading Preschool Choirs, Leading Younger Children's Choirs, and Leading Older Children's Choirs. Although the books continued the application of the conceptual approach instituted in the curriculum books of the early 1970's, the staff of the Music Department desired to produce a new set of books for the following reasons: to satisfy the needs of trained and untrained music leadership in Southern Baptist churches, to produce new books for a saturated market, and to implement changes and innovations in children's choirs and music education. The texts of 1985

differed from the texts of the early 1970's by utilizing the approaches of Orff, Kodály, and Dalcroze more extensively, by containing a glossary of musical terms, by stressing the skill of singing, and by containing more well-defined and sequenced charts of musical and spiritual concepts.

Children's choir periodicals also reflected the aspects of the conceptual approach during the years 1970 through 1985. The purpose of The Church Musician was redefined as an administrative magazine; the newly-structured magazine carried some articles relative to children's choirs. The staff of the department renamed three periodicals in 1970; The Children's Music Leader became The Music Leader, The Junior Musician became Young Musicians, and Music for Primaries became Music Makers. The leadership periodical, The Music Leader, continued to carry the units of study and articles on teaching methodology and other aspects of preschool and children's choirs. The formats of the member magazines remained the same as their predecessors; the contents of Young Musicians and Music Makers maintained stories, puzzles, games, and music to correlate with the unit writings of The Music Leader. The Church Music Department created a new member magazine for preschoolers. Music Time emerged as a weekly leaflet for preschoolers and parents to extend the choir session into the home.

The units of study for children's choirs, which are implemented by the use of the periodicals, have carried an evolving sequence of musical and spiritual objectives. Categories and expressions of objectives or concepts have progressed and digressed from general to specific and from specific to general from 1970 through 1985. In 1985, with the advent of the new curriculum books, unit writers categorized specific concepts or goals in the areas of spiritual development, musical understandings, and skill development.

The creation of other supplementary materials allowed further implementation of the conceptual approach in the children's choir sessions. Numerous recordings, songbooks, kits, and guidance resources extended the resources of children's choir leaders for creating musical experiences. After initiating the conceptual approach, the staff of the Church Music Department provided numerous resources--books, periodicals, and supplementary materials--for children's choir leaders to implement the conceptual approach in the preschool and children's choirs of Southern Baptist churches.

Throughout the years of the development of the Southern Baptist children's choir curricula, major music education trends have influenced the curricula. Southern Baptist church music educators, for the most part, have been music educators who have desired to implement the outstanding music education methods of their eras within

the context of a children's choir setting. During the twentieth century, a philosophy of music education, or the lack of a philosophy, has affected the methods of music education, and, consequently, church music education. Music education and church music education have shared common methods; however, the content of church music education has included spiritual objectives within a Christian context as an addendum to its curriculum and philosophy.

During the organizational years of the Southern Baptist children's choir curriculum, 1941 through 1956, two opposing music education trends influenced the church music curriculum. One of the trends, an emphasis on teaching music reading by rote or drill, was implanted in the purpose or philosophy of teaching children to read music in order for them to sing the great choral literature. An early Southern Baptist curriculum text, Methods and Materials for Graded Choirs, contained evidence of this approach by advocating the preparation of children's choirs for limited musical performance events through an emphasis on fundamental music reading abilities.

A second educational trend of the early twentieth century, the child-centered approach of Progressivism, relied heavily on psychological evidence concerning motivation, learning, and the nature and extent of individual differences. Progressivists favored the arts in education and advocated that the value of music was an

individual's ability to express and develop his feelings and emotions. The Progressivist philosophy translated into major music education trends prior to and during World War II. The trends included the declaration of music education for every child, work in the psychology of music education, and the integration of music within the core curriculum.

Within the context of worship, early Southern Baptist curriculum writers adopted the Progressivist philosophy of music as an enjoyable means of expressing the emotions, but maintained the value of music as a means to present the message and application of Christianity. By providing a fully graded choir program for all ages of children, the Southern Baptist curriculum provided music for every child. Articles by church music educators in The Church Musician included suggestions for musical activity experiences based upon the interests and abilities of children. Loren Williams, a staff member of the Church Music Department, advocated the integration of sequenced curricula of programs of the Sunday School Board in order that church organizations could foster maximum musical growth in children. The article containing his advocacy echoes the work of the psychologist James Mursell. Mursell also advocated the development of an orderly approach to a music education program for children.

Two major music education trends, an emphasis on music reading and the Progressivist movement with its implications in music education, influenced the Southern

Baptist children's choir curriculum during the organizational years.

Music education experienced a difficult era in establishing a philosophy and method during the period of the technological revolution in the mid-twentieth century. This period paralleled the years of unit development in the Southern Baptist children's choir curriculum and influenced the choir curriculum. The technological revolution, with its emphasis on math and science in education, forced music educators to justify music's place in the overall school curriculum. This self-examination period by music educators resulted in a number of innovative consequences that influenced the children's choir curriculum.

First, music education philosophy began to evolve from utilitarian to aesthetic. Southern Baptist church music educators adopted this aesthetic education philosophy within a context of worship and Christian application and development. Second, leading music educators proposed that a statement of philosophy should be implemented through a structured statement of objectives. Through writers' conferences, leading Southern Baptist music educators strove to develop a series of organized, comprehensive curriculum objectives to measure the spiritual and musical growth of children. Third, research in the developmental characteristics of children revealed the importance of music in early childhood. Capitalizing upon the developmental characteristics of children, Southern



Baptists began developing a curriculum based upon experience through musical activities within choir sessions. Some Southern Baptist writers applied the Carabo-Cone method, a multi-sensory activity approach, in curriculum materials. Fourth, paralleling the concept of the core curriculum in general education was the correlated curricula of Sunday School Board programs.

From 1970 through 1985, Southern Baptist music educators embraced an eclectic approach in developing and structuring the conceptual approach in children's choir curriculum materials. After sifting through numerous curricular innovations, church music educators incorporated several leading music education and general education trends within the curriculum. The common element to these contemporary trends is the realization that genuine learning evolves from concepts formulated through experiences. In a curriculum meeting in 1969, Southern Baptist music education leaders adopted the conceptual approach. From 1970, this approach has governed all Southern Baptist curriculum materials--books, periodicals, and supplementary materials. An outstanding feature of the curriculum texts is the expression of musical and spiritual goals for children's choirs in charts of sequenced concepts. To develop concepts in children, church music educators have structured the choir session by a wide variety of learning settings--large group, small group, and individual--which has required a multiple teaching staff.

This structure reflects the emphasis upon individualized instruction within general education; the multiple teaching staff mirrors the concept of team teaching.

During the years of the conceptual approach, children's choir materials have incorporated the philosophies, methods, and practices of international music educators recognized in the mainstream of music education--Carl Orff, Zoltan Kodály, and Emile Jacques-Dalcroze. The approaches of the three men are described specifically in the curriculum texts of 1985, and are incorporated in the majority of the unit writings in the periodicals. The sequence of the Kodály approach is the sequence of musical concepts for the 1985 curriculum. Elements of the three approaches pervade most of the supplementary materials. Two other international approaches, the Suzuki Talent Education and the Yamaha method, influenced the children's choir curriculum through emphases upon preschool music education and parental involvement. Music Time, the preschool choir booklet, was initiated from the desire to extend the choir session into the home.

The influences of other music education and general education trends have appeared in several articles in Southern Baptist music periodicals. These trends include: the developmental research of Piaget, an extended definition of behavioral objectives, the fundamentals of programmed instruction, and elements of Bruner's theory of learning. In addition, children's choir curriculum

materials have contained numerous examples of the use and value of the discovery method within children's choir sessions to introduce concepts.

### Conclusions

The content of this study reveals two apparent conclusions. First, from 1941 through 1985, Southern Baptist church music educators met the challenge to construct a church music curriculum to improve music in Southern Baptist churches. Second, major music education trends have influenced the children's choir curriculum from 1941 through 1985. Throughout the years of the development of the curricula, church music leaders from within and outside the Church Music Department have derived basic music education methods from the major trends of their eras. The church curricula materials have been substantial in quality to contemporary public school music materials. The primary difference between the two music educational areas is the spiritual content and themes of the children's choir curricula materials.

Southern Baptist music curricula writers have been active music educators who have received degrees from major colleges and universities, as well as continuing music education training at conferences, such as those sponsored by the Music Educators National Conference. Many of the writers have had public school music experiences. Recognizing the immense need for a church music curriculum,

writers outside the Church Music Department receive little stipend for the excellent church music materials which they produce for publication. As the American educational system continues to experience economic trials that affect the amount of funds for public school music education, the church music education program is and will become increasingly important.

The children's choir curricula has evolved throughout the years from a few chapters in a general church music text to numerous texts, periodicals, and supplementary materials for the different age group choirs. Curricula objectives have evolved from an orientation into the mechanics of music reading to the development of musical understandings through a systematized sequence of musical and spiritual concepts. The present systematized sequence of concepts has enabled choir leaders throughout the Southern Baptist Convention to pinpoint the specific results of weekly choir sessions. However, the lack of a unified system of evaluating the musical knowledge achieved by children attending choir sessions is a hindrance to the choir curricula. In many churches, the multiple age and grade representations in one choir compounds the problem of evaluation. The Church Music Department has produced numerous children's choir curriculum resources, but the overall effectiveness of the curricula in teaching children music is unknown.

### Recommendations

Recommendations for further study are numerous.

This study has considered only the preschool and children's choirs aspect of the Church Music Department of the Southern Baptist Sunday School Board through 1985. The development of church music materials for adults, youth, and young preschoolers has not been researched.

The children's choir curricula continues to evolve as the Church Music Department designs and produces new resources. New children's choir resources published after 1985 are cassette recordings of unit music with voices and accompaniment on one side and accompaniment only on the other side, a Choir Coordinators Handbook, a book for utilizing the practices of Orff and Kodály in the children's choir sessions, and another group of quarterly materials for choirs encompassing children in grades one through six. In future years, this study will need to be updated as additional children's choir materials and approaches surface.

The specific contributions of some church musicians to the development of the Southern Baptist music program have been researched and formulated into research projects. The contributions of other Southern Baptist music educators to the developing church music program also need to be documented through research projects.

Although outstanding personnel, methods, and materials have been sought and applied throughout the years

of the developing choir curricula, its effectiveness in teaching music to preschoolers and children has not been measured. In the first quarter of 1984, approximately 350,000 preschool and children's periodical literature units were ordered by Southern Baptist and other denominational churches and distributed by the Sunday School Board. Choir leaders utilize this literature weekly in forty-five- to sixty-minute choir sessions with preschoolers and children. As leaders apply the materials weekly, the extent of the improvement of music in Southern Baptist churches as a result of the efforts of the Church Music Department staff requires consideration through future research projects.

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## VITA

Susan Kitts Messer has been minister of music at First Baptist Church in LaPlace, Louisiana, from 1982 to the present. Immediate family members include her husband, Jeffery Burke Messer, a senior engineer in the planning and economics department of Shell Oil Company in Norco, Louisiana, and their daughter Elizabeth Kristin, who was born in 1985. Susan graduated from the New Orleans Baptist Theological Seminary in 1981 with a Master of Church Music degree in church music education and piano performance and from Meredith College in Raleigh, North Carolina, in 1979 with a Bachelor of Music degree in music education and piano performance. Born in 1957 in Wilmington, North Carolina, and graduating from high school in 1975 in Rocky Mount, North Carolina, Susan Gail Kitts Messer is the daughter of Kenneth and Nancy Buckner Kitts of Belmont, North Carolina.

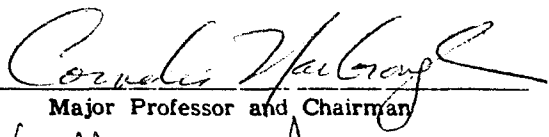
# DOCTORAL EXAMINATION AND DISSERTATION REPORT

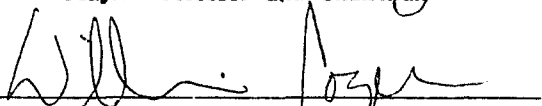
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Major Field: Music

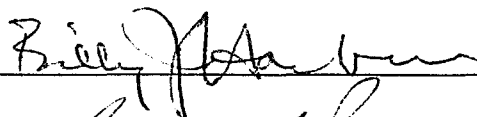
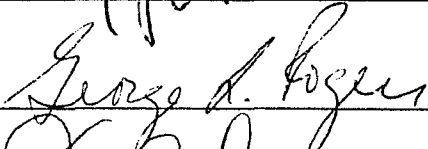
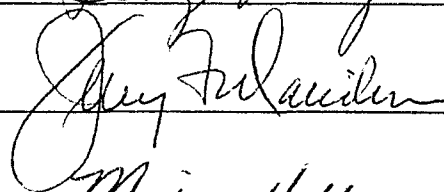
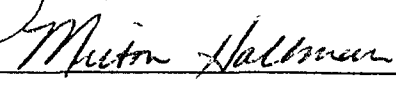
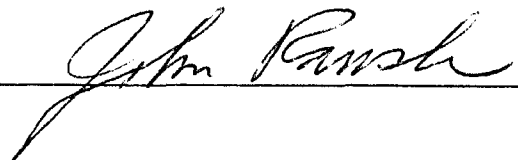
Title of Dissertation: The Southern Baptist Children's Choir Curricula From 1941 Through 1985 and Influences of Major Music Education Trends Upon the Curricula.

Approved:

  
Major Professor and Chairman

  
Dean of the Graduate School

## EXAMINING COMMITTEE:

Date of Examination:

March 8, 1988