

ABSTRACT

Title of Dissertation: THE CHURCH OF JESUS CHRIST OF LATTER-DAY SAINTS/MORMON CHILDREN'S MUSIC: ITS HISTORY, TRANSMISSION, AND PLACE IN CHILDREN'S COGNITIVE DEVELOPMENT

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The Church of Jesus Christ of Latter-day Saints has a children's auxiliary program for ages three to eleven that meets weekly before or after their Sunday worship service. This auxiliary, called Primary, devotes much of its time to singing. Music is not a childish diversion, but an essential activity in the children's religious education.

This study examines the history of the songbooks published for Primary use, revealing the many religious and cultural factors that influence the compilations. The study then looks at the modern methods of transmission as the author observes the music education aspects of Primary. Lastly, the study investigates the children's use of and beliefs about Primary music through the lens of cognitive development.

The study reveals that Primary music is an ever-evolving reflection of the theology, cultural trends, and practical needs of The Church of Jesus Christ of Latter-day Saints. Unaware of such implications, the children use Primary music to express their religious musicality at cognitive developmentally appropriate levels.

THE CHURCH OF JESUS CHRIST OF LATTER-DAY SAINTS/MORMON
CHILDREN'S MUSIC: ITS HISTORY, TRANSMISSION, AND PLACE IN
CHILDREN'S COGNITIVE DEVELOPMENT

By

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PREFACE

Given the length of the name, The Church of Jesus Christ of Latter-day Saints, this study often uses the term “LDS,” or “Church” with a capital C instead. The term “church” with a lowercase c refers to a non-specific church. The term LDS stands for “Latter-day Saints,” appears in numerous published sources, and is viewed by the Church as a more representative designation than the well-known “Mormon.” In addition, this study refers to Church members as “Saints,” with a capital S, a shortened form of the Church’s suggested moniker, “Latter-day Saints.” The founding prophet, Joseph Smith, Junior, after the first reference is referred to as simply, Joseph Smith, as is common in the culture.

The main scriptures of the Church: The Doctrine and Covenants, The Pearl of Great Price, The Book of Mormon, the Bible, and their components are cited as scriptures. As such, they do not require italicization or quotation marks for their titles or their standardized title abbreviations. The standardized abbreviations occur in the footnotes while full publication information is contained in the bibliography.

In hypothetical or non-specific situations, he or she is used indeterminately.

A glossary of terms is provided at the end of the dissertation, in order to aid the reader in understanding unique LDS terminology or terminology that may have a different definition in the LDS community.

DEDICATION

Many people contributed to this dissertation: from professors and mentors, to colleagues and research subjects. However, I must acknowledge those behind the scenes—my family. Therefore, I dedicate this dissertation to my in-laws who gave resources, my parents who cheered me on, my husband who supported me, and my daughter Eliza who gave me inspiration and motivation. Thank you.

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CHAPTER I

INTRODUCTION

This chapter introduces the methodological foundations of this study, the basic background of The Church of Jesus Christ of Latter-day Saints, a typical worship meeting, and the Church's view of music. The goal of this chapter is to reveal to the reader the perspectives, motivations, and characteristics of the main forces acting upon this dissertation: the researcher, the Church, the people worshipping in the Church, and the music.

Introduction to This Study

The Catalyst

The catalyst for this study was my passion for historic children's songbooks. I acquired Eastern European Catholic songbooks and American Protestant denomination songbooks, and then I purchased my first children's songbook from The Church of Jesus Christ of Latter-day Saints, published in 1951. A few months later, another LDS children's songbook, the 1893 *Children's Primary Hymn Book*¹ by Eliza R. Snow, piqued my interest. The author's name rang the proverbial bell in my head and after I performed some preliminary research I realized I was looking at the first (albeit third edition) LDS children's songbook.

¹Eliza R. Snow, *Children's Primary Hymn Book*, 3rd ed. (Salt Lake City: The Deseret News Publishing Company, 1893).

After I acquired the tiny, edge-worn songbook with yellowed pages once turned by tiny nineteenth-century hands, my course was set. I found myself fascinated by the idea that I held in my hands a true piece of history. The compiler, Eliza R. Snow, was,

said to have precedence “in almost everything pertaining to the women’s advancement among her people.” Not only was she an able administrator, she was an eloquent enunciator who proclaimed Church doctrine to her sisters in poetry, prose, and oratory that would fill volumes. Add to these distinctions the eminence of being a wife, consecutively, of both Joseph Smith and Brigham Young, and aura of spiritual gifts such as speaking in tongues and healing, and it is not difficult to understand why this presidentess-poetess-priestess-prophetess was probably the most widely heard and widely heeded woman in nineteenth century Mormondom.²

Given her stature in the community I was impressed by the thought that she was the creative force behind the first children’s songbook to be used by this new church. I realized that perhaps, from its inception, this religious community recognized, as one current LDS children’s composer and educator stated, that, “in terms of an average lifetime, the years of childhood are a small part of the total. And yet, the childhood years are the basis for that lifetime.”³

As I continued collecting these pieces of history the differences in every generation’s children’s songbook struck me. I knew that by truly understanding the children’s music of this church, I would unearth trends, movements, theology, and motivations of the Church and its members. In turn I desired to learn how the children respond to those trends, movements, theology, and motivations.

This Study’s Relationship to Ethnomusicology

Within the discipline of ethnomusicology including children in a study is not uncommon. However, making children the center of the study, as a subculture of their

²Jill C. Mulvay, “Eliza R. Snow and the Woman Question,” *BYU Studies*, 16, no. 2 (1976): 2.

³Vanja Y. Watkins, “Hark! Hark! Hark! ‘Tis Children’s Music,” address given on 5 August 1997, in *Workshop on Church Music* (Provo, Utah: Brigham Young University, 1998): 128.

own, is considerably more rare. Those familiar with the field and interested in children's studies know to look to large studies such as John Blacking's *Venda Children's Songs: A Study in Ethnomusicological Analysis*⁴ and Elizabeth May's *The Influence of the Meiji Period on Japanese Children's Music*⁵ as well as the numerous smaller studies such as Margaret Kartomi's "Musical Improvisations by Children at Play"⁶ and John Barton Hopkin's "Jamaican Children's Songs."⁷ However, it becomes obvious that these studies occupy the field's periphery when one examines ethnomusicology's often-used introductory texts. These texts, such as Elizabeth May's *Musics of Many Cultures: An Introduction*⁸ and Jeff Todd Titon's *Worlds of Music: An Introduction to the Music of the World's Peoples*,⁹ make fleeting, if any, reference to children's own musical cultures. While ethnomusicologists study numerous adult musical cultures throughout the world, there is a dearth of knowledge about how the children's musical cultures exist within the domineering framework of the adult's music.

The reasons for this situation come from both the cultures being studied and the ethnomusicologists studying them. In the cultures, adults are the ones in the positions of power; they are the providers, the educators, and oftentimes the ones considered the "real" musicians. Adults make and produce most of the commercial recordings that help to define their music. Adults are also most often the gatekeepers for ethnomusicological

⁴John Blacking, *Venda Children's Songs: A Study in Ethnomusicological Analysis* (Chicago: The University of Chicago Press, 1967).

⁵Elizabeth May, *The Influence of the Meiji Period on Japanese Children's Music* (Berkeley: University of California Press, 1963).

⁶Margaret Kartomi, "Musical Improvisations by Children at Play." *The World of Music* (1991): 53-65.

⁷John Barton Hopkin, "Jamaican Children's Songs." *Ethnomusicology* 28 (January 1984): 1-36.

⁸Elizabeth May, ed. *Musics of Many Cultures: An Introduction*, with a foreword by Mantle Hood (Berkeley: University of California Press, 1980).

⁹Jeff Todd Titon, *Worlds of Music: An Introduction to the Music of the World's Peoples* (New York: Wadsworth Publishing, 2001).

studies. They determine the validity of the researcher's goals and are the ones to give permission to the researcher. All these factors create a situation where the focus is on the adult's music.

However, the discipline of ethnomusicology also gives preference to adult's music. Given the numerous past studies investigating adults' music, this is often the first step in learning the music of other cultures. Encyclopedias, recordings, and many times books, focus exclusively on the adults, establishing it, by whatever level of authority ethnomusicological studies have, as the primary music of the culture. Therefore, before going into the field the researcher is biased to look and hear the "real" (adult) music of the culture. In addition, ethnomusicologists are often untrained to research children. In many colleges and universities, certainly in the United States, the subjects of children and music are often only addressed together in the field of music education. This compartmentalization of children's music in higher education certainly allows for highly trained specialists in music education, but may discourage budding ethnomusicologists from delving into this "other" discipline due to lack of course prerequisites, inflexibility of their home discipline, or perceived divergence of educational goals.

The ethnomusicological studies of children can be categorized into two distinct types: those that place children within the culture's overall musical sphere, and those that treat children's music as its own subculture. This present study does the latter. I do not relegate children's music to a supporting chapter, but make it the main focus of the study.

It must be noted, that this musical culture of LDS children's music consists of music created by adults and transmitted by adults to children, whereas, for example, in Blacking's study of Venda children's music the children were often the creators and

transmitters. However, LDS children's music is not adult music passively accepted by children. I believe the children are active participators, despite their absence in the creation of the compositions. Active participation in music does not require one to be a composer or a teacher. This study will show how children are actively using music to shape their worldview and how their perception of the music changes as they mature.

My Relationship to the Subject

As stated, my interest in this topic commenced with the acquisition of LDS children's songbooks. However, the thought to acquire specifically LDS songbooks was influenced by my familial ties to the Church. Growing up I knew nothing of the LDS church, but when I first met a young "Mormon" man I was, I am humbled to admit, surprised he could use electricity; I had conflated Amish, Mennonite, and Mormon communities and religions. Long after the young man corrected my misconceptions, I married him. We, as a couple, are not Latter-day Saints, but the LDS culture infuses our lives through his side of the family. In addition to the influence of my in-laws, the Church most often enters our home through my husband's occasional outbursts of LDS children's songs. After years of Sunday school lessons, church meetings, and fellowshiping activities, it is those simple, yet powerful children's songs that have most indelibly affected my husband.

Personally, I had no religious songs to contribute to our home life from my childhood years. The music I remembered from my childhood either came from my sister's "pop" radio station, or from my piano, viola, or flute lessons. I loved music when I could perform it and use it to compete. Music was either in the background or in my

own hands. Looking at the religious children's songbooks, I wondered if it was in my soul.

Given my experience in my double undergraduate majors of cognitive science and music, I knew I could combine the two in a way that seemed natural. I was particularly struck by the use of the theories of Jean Piaget in music education research.

Stretching across more than half of the 20th Century is his [Piaget's] seminal influence on intellectual development. From his early writings in the 1920's to his seasoned treatises of the 1970's, he has evolved his famous theories of child development and genetic epistemology. These theories are based on the simple discovery that the young child thinks about things in a way totally different than adults, thereby possessing a unique concept of reality. This concept of reality changes as the child progresses through stages of intellectual development from the sensori-motor stage of the infant to the operational thinking of the mature adult mind.¹⁰

This quote echoes the idea, previously discussed, of children operating as a subculture due to their differing concept of reality creating a worldview different from that of the adults in their larger culture. The fact that young children typically cannot think metaphorically or abstractly, and yet metaphors and abstract ideas are so readily used in their religious songs, made the question of how cognitive development affects one's religious musicality a natural one for me to investigate.

Setting

I conducted the research in Sandy, Utah—a middle-class suburb of Salt Lake City. Salt Lake City, Utah is the LDS church's headquarters; however, just as in most cities, it is quite diverse. I have relatives (by marriage) throughout the state of Utah. Their hometowns range from urban to rural. Traveling to the southern suburb of Sandy provides an ideal setting for LDS research. Sandy's residents are in no way exclusively

¹⁰Marilyn Pflederer Zimmerman, "Developmental Research and the Music Curriculum," in *On Musicality & Milestones: Selected Writings of Marilyn Pflederer Zimmerman with Contributions from the Profession*, ed. Mark Robin Campbell (Champaign, Illinois: Crouse Printing), 207.

LDS, although in ten minutes one could drive by a handful of LDS churches, suggesting their presence is extensive. The LDS population's influence is significant; for example, media outlets such as KBYU Television, KBYU-Radio, BYU Television, and BYU Radio provide innumerable LDS programs throughout the region. LDS students in the public schools system participate in religious instruction during the day through released-time seminaries.

Released-time seminaries operate during the regular school day in Church-owned facilities near junior and senior high school . . . At the request of parents, students are “released” by the school district to attend one class period a day in a seminary course. This allows the students to receive the moral, character, and scriptural education available through Church-related instruction along with regular public school education in a nearby facility . . . The legality of the LDS approach has also been resolved in various western U.S. states to allow released-time classes, but not to permit transfer of high school credit for those classes . . . It is common for enrollments in released-time seminaries to exceed 80 percent of the total number of LDS youth attending the high school.¹¹

Given Sandy's proximity to the large and diverse Salt Lake City, yet still existing in the stronghold of LDS culture—Utah, Sandy provides its residents with a typical middle-class American lifestyle with an atypical predominance of LDS religious influence.

I utilized a gatekeeper as an introductory figure in my fieldwork. This gatekeeper is a resident of Sandy, Utah and well established in the LDS community. She vouched for my sincerity in purpose and provided a way for me to contact the children, through their parents.

“Primary” is the auxiliary of the Church that accommodates three- to eleven-year old children. Typically, Primary takes place after the Sunday sacrament meeting and is

¹¹Joe J. Christensen, “Seminaries,” in *Encyclopedia of Mormonism*, 5th ed., ed. Daniel H. Ludlow. (New York: Macmillan, 1992).

the main conduit for the singing and learning of Church's children's music. The specific activities of Primary are discussed at length later in this chapter.

Fieldwork

One of the challenges I faced in this research, and one that affected many of my decisions, was the fact that I am not a member of the community. I chose not to hide this fact, though doing so would have been feasible, although not, in my opinion, ethical. I am marked as an outsider in a few ways:

1. Speech. Unlike members of the Church, I do not regularly refer to grown women and men as Sister _____ or Brother _____, and therefore I did so neither in this dissertation nor in my dealings with Church members. This was not a conscious choice based upon ethics, but one of conditioning. The fact that “Sister” and “Brother” are not an automatic part of my speech does set me apart linguistically.
2. Dress. After marrying in an LDS temple, women, like the men, wear sacred garments underneath their clothing. The garments are of standard construction and must be ordered from the Church by a person with a “temple recommend”—after interviewing with your local bishop, if your temple worthiness is established, you are given a temple recommend. Garment-wearing LDS members cannot wear sleeveless shirts, shirts with too low of a neckline, or shorts and skirts cut too far above the knee because of the uniform construction of the garments and their specifications. Although I consider myself a modest dresser, as a married woman I am certain that there were many occasions when my garments should have been showing if I had them. In addition, even with the

most modestly cut clothing, garment lines can still be unmistakably visible under the clothing, or in my case unmistakably absent.

3. Life history. Working in a community such as Sandy, Utah, where LDS families predominate, often someone would assume, given the topic of my research, that I was LDS; however, that assumption was quickly dismissed. I was asked, “Where were you married?” “What Primary songs did *you* like as a child?” “What ward are you from?” “Have you had a calling in Primary?” Given the fact that there is no temple in my hometown where I was married, I didn’t know any Primary songs as a child, I do not attend any ward, and no LDS bishop would ever call me to serve as a leader in Primary, my answers made my outsider status apparent. I believe every interview with an LDS adult contained one of these questions.

As previously mentioned, I did not hide my status as an outsider; I did not intend to advertise it, but as seen above, I believe I did. My goal was to gain the trust and spark an enthusiasm for this project from my subjects. I accomplished this with adults by honestly representing myself as an outsider. My outsider status made me, in my subjects’ eyes, a project. They, for the most part, genuinely wanted to teach me, to show me, and to explain to me, thus generating a fruitful atmosphere for interviews and observation.

My time with the children of the Church was remarkably different. They did not seem to notice that I did not wear garments, for neither did they. We did not often speak of adults, so they did not hear me replace “Sister” and “Brother” with “Ms.” and “Mr.” Lastly, they could have cared less where I was married or which ward I attended. I brought crayons and markers, I talked and sang with them, I looked at them as experts,

and despite my adult status, some seemed to welcome me in those moments as an insider to their child world.

Document Research. Before interacting with adult Church members and their children, I researched the history of Primary music thoroughly. I acquired most of the children's songbooks; John M. Murphy, curator for the L. Tom Perry Special Collections, escorted me into the vaults of Brigham Young University to study the extremely rare second edition of Eliza R. Snow's *Children's Primary Hymn Book*; and I poured over one and a half centuries' worth of articles and speeches written and delivered by the Church's presidents, apostles, auxiliary leaders, composers, and laypeople concerning the nature of music at the Church History Library.

Interviews. While interviews with the church authorities, Brigham Young University professors, and Primary music composers involved me contacting the person personally with whom I would meet, access to the children involved more complex steps. Through my gatekeeper, my project idea was introduced to the parents, typically the mothers, of the children in a number of local Sandy LDS congregations. I presented any parent interested in the study with my Institutional Review Board permission form, which explained in more detail the purpose of my research and provided some sample questions. Those parents who felt comfortable permitting the interviews, and whose children were available to be interviewed in the early part of October 2004, signed the permission form. I then scheduled their children to talk with me.

Interviews took place at neighborhood houses where the children felt comfortable: the house where I was staying, the children's house, or at another neighbor's house. Parents had the right to accompany their children to the interviews and were allowed to

be within sight of their child, but the children were out of their parents' hearing range. I wanted the children, and certainly their parents, to feel safe in the situation, but I also wanted the children's answers to be free from any censorship that their parents' presence could impose.

The interviews were semi-structured, allowing me to initiate specific conversations, but permitting the interviewees to guide the conversation wherever they felt necessary. All interviews were recorded on a minidisc. Appendix A represents an outline I used to guide the interviews with the children. The questions I asked adults depended upon their role as composer, Church authority, scholar, parent, or layperson acting in the Primary auxiliary. All names of laypersons and children members of the Church have been changed. Church authorities, composers, and specialists in the field are given proper credit by using their real names. I transcribed the musical performances using my ear and a keyboard. The results were transferred from my written notation to the computer program, *Sibelius*.

Classroom Observation. I served as an observer and occasional participant in the Primary classrooms. The Church believes that God calls each Primary leader to his/her position through the local bishop; therefore, my participation could only be that of a "child." I sat in the miniature seats just as the children did (in the back so as not to redirect the children's attention to myself, nor to visually block any child's view). When I knew the song being performed, I sang along. When hiding games were played, I helped the seeker find the hidden object. As mentioned previously, although some children viewed me as an insider, the adults never did. Therefore, Primary teachers never called on me or offered me paper or crayons with which to draw during class time.

Therefore, in my classroom observations I often fluctuated between part time participant and part time passive observer.

Surveys. Using the results of the interviews and observations I produced an ethnographic survey in order to evaluate how well the specific findings in Sandy might be generalized across the LDS Utah population. The blank survey can be found in appendix C, and the tallies are provided in appendix D.

Results. The organization of my information is based upon the idea that there is a process involved in incorporating children's music in the LDS religious culture. First, authorities decide what music is appropriate and wise to provide. Second, the music is given to various adults to disseminate. Third, the children actively receive the music. Each step in the process is unique in terms of who and what is influencing the outcome, and how and why that influence is present.

- Chapter II examines the songbooks. By studying historical documents it is evident that the music provided for children has changed according to each generation's cultural needs and theological trends.
- Chapter III looks at the educational environment of the Primary classroom. Through my classroom observations and teacher interviews I analyze how the religious environment of the Church's Primary classroom affects the music education aspect of the auxiliary.
- Chapter IV provides insight into the mind of the child. Beyond the goals of the Church and the abilities of the Primary music leaders, by far the single most important factor in learning and using Primary music is the children. One major difference between adults and children is the differing level of cognitive abilities;

therefore, it is through the examination of Piaget's levels of cognitive development that I explore how the children understand and use their adult-composed, adult-compiled, and adult-transmitted Primary music. Ultimately, I contend that, given the opportunity, as children progress in their cognitive development, they also progress in their religious musical expression.

- Chapter V concludes the dissertation by reviewing the results, defining this work's role in the field of ethnomusicology, and suggesting future research.

The Church of Jesus Christ of Latter-day Saints

When necessary in this dissertation, I will provide a theological context to the beliefs unique to The Church of Jesus Christ of Latter-day Saints' religion. This is not intended to be a complete theology of the LDS church. In addition, I must note that, as is the case in many religions, the average member does not have the same religious perspective or understanding of the faith as an LDS scholar, historian (LDS or otherwise), or high-level Church authority. Therefore, what I intend to transmit in this section is an understanding of the Church as seen through the lay members' eyes. In order to accomplish this, we must outline the Church's hierarchy, understand the beliefs surrounding the Church's origin, and report on the typical events of an LDS Sunday sacrament meeting.

The Church's Hierarchy

The Church's administration is a highly organized hierarchy, exclusively male at the highest levels. At the top is the First Presidency, led by the President (also called the Prophet), currently Gordon B. Hinckley, acting as a prophet of God, a seer, and a

revelator, with his two counselors, Thomas S. Monson and James E. Faust. Under the direction of the First Presidency is the Quorum of the Twelve Apostles, who often address Church members through televised General Conference talks, articles in Church magazines, and guest appearances in Church meetings throughout the world. Next are the First and Second Quorums of the Seventy, led by seven men called to be the Presidency of the Seventy. The Seventy preside over the numerous, geographically based, areas of the church. Areas are divided into stakes, led by Stake Presidencies, typically answering to their assigned member of the Quorum of Seventy. The stakes are divided into wards—individual congregations, which are led by the Ward Bishopric (the bishop and his first and second Counselors).

The Presiding Bishopric (the Presiding Bishop and his two counselors) oversees the temporal affairs of the entire church and they, like the Quorum of the Seventy, are under the jurisdiction of the Twelve Apostles. Likewise, the general officers for the various auxiliaries answer to the Twelve Apostles. These auxiliaries, often led by women, include the Relief Society (the women's organization), the Young Women's organization, and the Primary organization.

This represents a typical hierarchy scheme. There are variations, such as the existence of a branch instead of a ward, or a mission or district instead of a stake. However, for this paper's purposes understanding the typical structure is sufficient.

Music Leadership. While the Church has chairpersons and committees in charge of Church music, locally, volunteers are "called" to their positions. When someone is called, a priesthood leader asks the Church member to fill the position. This calling typically lasts for a year or more, until the priesthood leader "releases" them. The

hierarchy for the local music program starts with the Stake Presidency who presides over the local Bishopric. Under the Bishopric are the ward auxiliary leaders who preside over the ward music staff (including the Primary music leader and pianist). In addition to the Bishopric, the Stake auxiliary advisers, known as the High Council, also fall under the authority of the Stake Presidency. These stake auxiliary advisers lead the stake leaders who lead the stake auxiliary music staff who attend to the musical needs of the entire stake, including training new workers or organizing stake-wide choirs.¹²

The Church's Origin

The Prophet Joseph Smith, Junior organized the Church of Jesus Christ of Latter-day Saints on April 6, 1830. In Smith's youth, religious revivals inundated America, especially in Smith's native upstate New York. According to Church history, this religious fervor led Smith to wonder which sect was God's "true" church. As it is told, God and Jesus appeared to Smith after a heartfelt prayer and revealed that Smith himself was to reestablish the "true" church of Christ. Years later, a holy messenger visited Smith and showed him the location of hidden golden plates. These plates, written in ancient languages such as Egyptian and Arabic, detailed the history and origins of ancient Americans and their visitation with Christ. Smith took possession of the plates from their upstate New York hiding place in 1827. In 1829 Smith translated the ancient characters on the plates using a breastplate and seer stones called the Urim and Thummim found alongside the golden plates. This translation is now known as the Book of Mormon.

Joseph Smith published this new scripture in 1830 and later added other sacred writings such as the Doctrine and Covenants—"a collection of divine revelations and

¹²*Church Music Handbook*. (Salt Lake City: The Church of Jesus Christ of Latter-day Saints, 1993), 8-9.

inspired declarations given for the establishment and regulation of the kingdom of God on the earth in the last days,”¹³ and the Pearl of Great Price, which includes Smith’s retranslation of the book of Genesis and portions of the Gospel of Matthew, the Book of Abraham—Smith’s translation of Egyptian papyri, Smith’s official testimony and excerpts of his autobiography, and the thirteen Articles of Faith of the Church of Jesus Christ of Latter-day Saints.

The Church’s beginning is marked with many changes, doctrinal and geographic.

As relayed in the book, *Religion in America*:

In the course of time more distinctive doctrines were elaborated—a plurality of gods, for example, as well as wives—which set the Mormons further and further apart from the generality of Christians. Geographically, Mormons remained apart as well, leaving New York for Kirtland, Ohio . . . then on to Missouri, and then to Nauvoo, Illinois, gaining converts along the way. . . The tragic murder of Smith by an angry mob in 1844 while he was confined in the jail at Carthage precipitated . . . the heroic trek of the majority of the Mormons under the leadership of Brigham Young to a new “Zion in the Wilderness.” Sheltered by the mountains surrounding the basin of the Great Salt Lake, they at last found a measure of peace and security”.¹⁴

From this hub in the Salt Lake Valley, the Church has grown to include millions of members¹⁵ throughout the world. However, the stronghold of the Church remains in Utah and it is here where we will explore a typical Sacrament Meeting.

¹³“Explanatory Introduction,” in *The Doctrine and Covenants of the Church of Jesus Christ of Latter-day Saints* (Salt Lake City: The Church of Jesus Christ of Latter-day Saints, 1991), n.p.

¹⁴Winthrop S. Hudson and John Corrigan, *Religion in America*, 6th ed. (Upper Saddle River, New Jersey: Prentice-Hall, Inc, 1999), 197.

¹⁵The number of members depends on whether one include the number of people on church records (including children born to LDS parents who are not yet old enough to be baptized), the number of people baptized, or the number of people baptized *and* still active. Therefore although the Church claims over 10 million members, the actual number is in dispute.

Sacrament Meeting

Walk into a Church of Jesus Christ of Latter-day Saints chapel on a typical Sunday. Most of the men are in suits. The women wear modest dresses. The young men don white shirts and ties, especially if they will be serving the sacrament. The teenaged girls wear a mixture of proper modest dresses and rebellious mini skirts. The young children run the halls in khaki pants for boys, fancy dresses for the girls, getting more and more disheveled by the minute.

After greeting neighbors and welcoming the visitors, families convene at their favorite pew while listening to the organist's prelude music. Church times are assigned, so even if this particular church has three meeting times, the 9 o'clock congregation remains the same each week; the congregational divisions are called wards. Once a year the congregations will rotate meeting times while still maintaining their ward unity.

The bishop and his first and second counselor, all mature men, take their assigned seats on the stand next to the podium, overlooking the congregation. The pianist or organist plays nearby with the music leader taking his/her position behind the music stand. Two or three priests (16-18-year old young men) also sit on the stand, behind the sacrament, facing the congregation, while the younger deacons (12-13-year old boys) sit in the first pew, directly in front of the sacrament. Lastly, the church members chosen to give this week's talks join the bishopric on the stand.

As the prelude music softens and finally concludes, the bishop or one of the counselors, depending upon who is leading the meeting, greets the congregation and invites a member to come and give an opening prayer. After the prayer, the music leader conducts the opening hymn. The meeting leader sets the agenda by reviewing what will

occur during the sacrament meeting, outlined for the congregation in printed programs. The musicians again start a hymn for the breaking of the sacrament, administered by the priests. As the hymn ends the priests bless the sacrament, typically consisting of torn pieces of white bread and little cups of water, and hand the sacrament trays to the deacons. There is musical silence as the sacrament is passed amongst the seated members, although the wail of babies and rustle of restless children provides a constant drone to the otherwise reverent atmosphere.

Once the last person takes the sacrament, the first speaker takes his position at the podium. The bishop assigns a topic to each speaker weeks in advance, but their level of preparation and public speaking skills vary. The speaker flips through his scriptures, trying to find the passage upon which he has based his talk. He announces the topic of his speech, reads the scripture, and while glancing at a note card relates an event from his life that serves as an example of the soundness of the Gospel's principles. At the end he leans into the microphone and declares his testimony of the wisdom of the Gospel, the truthfulness of the Church, and concludes with "I say these things in the name of Jesus Christ, amen."

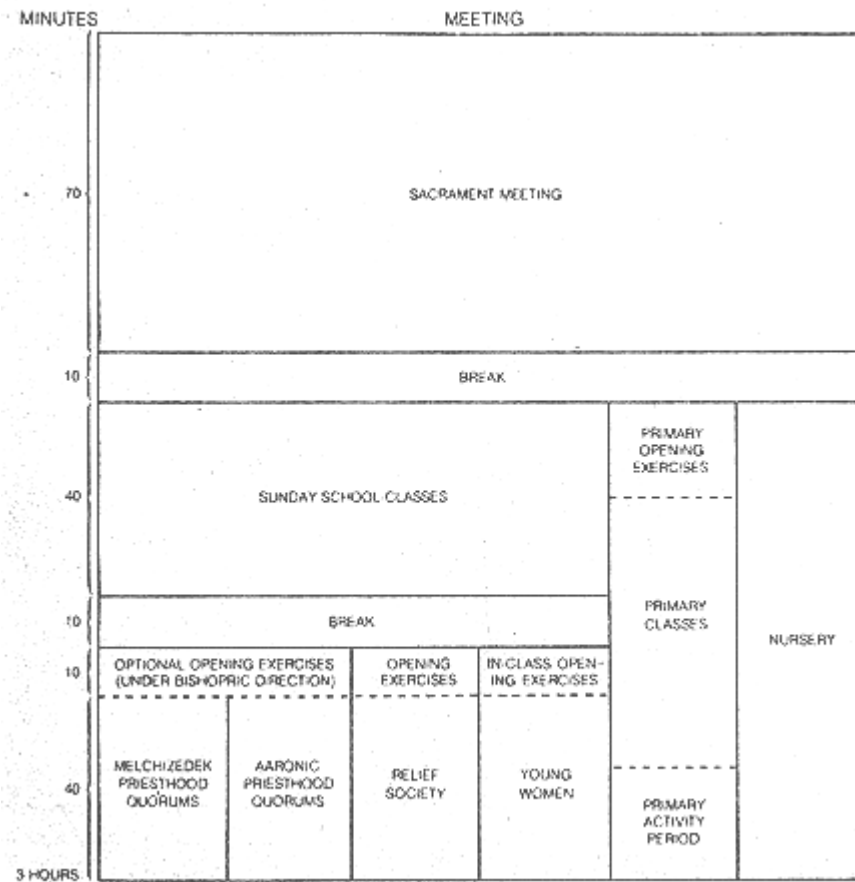
Perhaps a musical interlude precedes the next speaker as she approaches the podium. The ward clerk, now certain that all latecomers have arrived, goes around the room, counting heads for attendance purposes. The speaker begins her speech on a related but different topic, references the bible, the Book of Mormon, the Word of Wisdom, the Pearl of Great Price, or other inspired materials, and in a similar fashion, ends her talk by bearing her testimony.

The bishop then approaches and makes his concluding remarks, thanking the speakers, emphasizing the lessons they have taught, and ending by bearing his heartfelt testimony of the truthfulness of the Church, its teachings, and its leaders.

After the closing hymn a member of the congregation is invited to give the closing prayer. As with every prayer, the congregation folds their arms and bows their heads. After the “amen” the organist plays postlude music as the members chat while making their way to their next church activity.

For ten minutes the members chat and visit with one another again. Having already committed an hour to church a member or two may at this point silently escape to the parking lot, but most stay for the complete three-hour time period. Babies are dropped off at the nursery, the adolescents and adults head to Sunday School, while the young children, aged three- to eleven-years old head to Primary, as is shown in the diagram below.

Figure 1. Sacrament Meeting Schedule¹⁶



Primary

Given the nature of this dissertation, on this particular Sunday we will follow the children into Primary. The activities contained within Primary are as follows:

Table 1. Primary Activities¹⁷

Greeting Time:	10-15 minutes
Lesson Time:	25-30 minutes
Sharing and Activity Time:	20-25 minutes
Closing Time:	10-15 minutes

¹⁶“News of the Church,” *Ensign*, March 1980; available from <http://library.lds.org>; Internet; accessed 13 February 2005.

¹⁷*Primary 1: I am a Child of God* (Salt Lake City: The Church of Jesus Christ of Latter-day Saints, 2000), v.

Greeting Time is informal as the children say hello to the teacher and each other while expelling from their bodies the restlessness accumulated during the sacrament meeting. The Primary classroom looks like a typical kindergarten classroom. Pictures hang from the walls with looped masking tape, half of the chairs are miniature in size to suit the small stature of the attendees, and a large chalkboard spans the front of the classroom, towards which all chairs, in neat little rows, face. Florescent lights hum as the upright piano, exposed back facing the classroom, starts to sound. From the children's perspective, the pianist is completely hidden, safely tucked behind her piano, watching for the Primary music leader's directive cues. The class sings a birthday song if appropriate or perhaps an activity song so the children can dance and move a bit before the lessons start.

Lesson time is a 25-30 minute class period where smaller Primary units are taught through stories, talks, videos, and activities such as drawing.

Sharing/Activity time is most often when music time occurs. As this is seminal to this study, it will be detailed in its own section below.

At the end of Primary is the closing time where the teachers summarize what the children learned that day. A few scriptural passages are read and the main points are emphasized and outlined so that the children can remember their lessons. At the conclusion, the teacher invites a child up to the front to offer a closing prayer. As the children fold their arms and bow their heads, the child thanks God, asks for blessings for all those present, and ends with, "We say these things in the name of Jesus Christ, amen."

Sharing Time

Primaries do not hesitate to teach difficult tenets of the Church; they alter the presentation to be age-appropriate, but nonetheless address the same basic topics as adult Sunday schools. As an example, each year the Church publishes an outline for sharing time for all Primaries to use. Here we see what religious topics are relevant to the Church and important enough to teach the children. We will examine three years worth of outlines: the year before this study, the year during this study, and the year in which this study concluded.

In 2003 the topic for the year was, “I belong to the Church of Jesus Christ of Latter-day Saints.” The Primary General Presidency gave the following message,

We belong to The Church of Jesus Christ of Latter-day Saints. What a blessing! The Savior organized His Church when He lived on earth. After the Great Apostasy, He restored His true Church to the earth through the Prophet Joseph Smith. Memorizing the Articles of Faith will help the children know what it means to belong to The Church of Jesus Christ of Latter-day Saints. Help them increase their faith in Jesus Christ by teaching them to follow Him, to keep His commandments, and to heed the voice of His prophets. Rejoice in the opportunity to share the truths of the gospel with family and friends.¹⁸

As the above quote suggests, the LDS Church believes itself to be the one true church. Although there is no overt hostility to other Christians churches, in the *Book of Mormon*, 1 Nephi 14:10, it is stated, “And he [an angel] said unto me: Behold there are save two churches only; the one is the church of the Lamb of God, and the other is the church of the devil; wherefore, whoso belongeth not to the church of the Lamb of God belongeth to that great church, which is the mother of abominations; and she is the whore

¹⁸*I Belong to the Church of Jesus Christ of Latter-day Saints: 2003 Outline for Sharing Time and the Children’s Sacrament Meeting Presentation* (n.p.: The Church of Jesus Christ of Latter-day Saints, 2002), 1.

of all the earth.”¹⁹ In this chapter of Nephi, the author explains that although Christ established his church on earth, it was distorted by men and was lead away from Christ, thereby necessitating a restoration in the form of the LDS Church.

Also, in this 2003 outline for sharing time, teachers are instructed to “explain that when people fell away from the truth and the Apostles were killed, the blessings of the true church were lost. Spiritual darkness remained . . . This Apostasy lasted until the gospel was restored through Joseph Smith”.²⁰ It is important to note that Saints do not attribute any doctrinal, theological, or ritual differences between their church and other Christian churches to their newness; instead, they claim their traditions to be the originals, abandoned and forgotten by the early Christian church. In addition, Saints believe in continual revelation and modern-day prophets, “The Prophet speaks for the Savior. I can follow the prophet today, ‘What I the Lord have spoken, I have spoken, . . . whether by mine own voice or by the voice of my servants, it is the same’ (D&C 1:38),”²¹ giving more support and divine authority for any changes made after the Restoration.²²

The Articles of Faith mentioned in the Primary General Presidency’s remarks are as follows:

1. We believe in God, the Eternal Father, and in His Son, Jesus Christ, and in the Holy Ghost.
2. We believe that men will be punished for their own sins, and not for Adam’s transgression.

¹⁹1 Nephi 14:10 BOM (Book of Mormon).

²⁰*I Belong to the Church of Jesus Christ of Latter-day Saints: 2003 Outline*, 2.

²¹*Ibid.*, 4.

²²D&C is the standard abbreviation for the LDS scripture, The Doctrine and Covenants of The Church of Jesus Christ of Latter-day Saints.

3. We believe that through the Atonement of Christ, all mankind may be saved, by obedience to the laws and ordinances of the Gospel.
4. We believe that the first principles and ordinances of the Gospel are: first, Faith in the Lord Jesus Christ; second, Repentance; third, Baptism by immersion for the remission of sins; fourth, Laying on of hands for the gift of the Holy Ghost.
5. We believe that a man must be called of God, by prophecy, and by the laying on of hands by those who are in authority, to preach the Gospel and administer in the ordinances thereof.
6. We believe in the same organization that existed in the Primitive Church, namely, apostles, prophets, pastors, teachers, evangelists, and so forth.
7. We believe in the gift of tongues, prophecy, revelation, visions, healing, interpretation of tongues, and so forth.
8. We believe the Bible to be the word of God as far as it is translated correctly; we also believe the Book of Mormon to be the word of God.
9. We believe all that God has revealed, all that He does now reveal, and we believe that He will yet reveal many great and important things pertaining to the Kingdom of God.
10. We believe in the literal gathering of Israel and in the restoration of the Ten Tribes; that Zion (the New Jerusalem) will be built upon the American continent; that Christ will reign personally upon the earth; and, that the earth will be renewed and receive its paradisiacal glory.
11. We claim the privilege of worshiping Almighty God according to the dictates of our own conscience, and allow all men the same privilege, let them worship how, where, or what they may.
12. We believe in being subject to kings, presidents, rulers, and magistrates, in obeying, honoring, and sustaining the law.
13. We believe in being honest, true, chaste, benevolent, virtuous, and in doing good to all men; indeed, we may say that we follow the admonition of Paul—We believe all things, we hope all things, we have endured many things, and hope to be able to endure all things. If there is anything virtuous, lovely, or of good report or praiseworthy, we seek after these things.²³

²³Joseph Smith, “Articles of Faith,” in *The Pearl of Great Price*.

While Primary children may not understand the true meaning of the Articles of Faith, they are aware that there exists an outline of their faith guiding every Church member.

In 2004 the topic was “My family can be forever.” The 2004 Primary General Presidency message was:

Our Father in Heaven loves us and has given us the great plan of happiness. The family is central to Heavenly Father’s plan for His children. Families teach us, guide us, and help us return to Him. We testify that “happiness in family life is most likely to be achieved when founded upon the teachings of the Lord Jesus Christ” (The Family: A Proclamation to the World, paragraph 7). [sic] This year as a Primary presidency you have a wonderful opportunity to teach the children about the Savior and His gospel so they can strengthen their own families now and prepare to build eternal families in the future. Please be sensitive to the circumstances of each child and leader as you teach the principles in this outline. Heavenly Father’s plan insures that all His worthy children will be sealed together in families.²⁴

Essential to understanding the LDS church’s plan of salvation is their view of the family. Through a sacred ceremony in the LDS temple a man and woman may be sealed to each other, which not only entails a marriage here on earth, but also allows the marriage to be perpetuated into the hereafter. This sealing ceremony can only take place in temples by worthy Saints. A bishop must interview members to ensure they are living a worthy life, including: attending Church, paying their tithing (10% of their income), and following the dictates of the Church, before issuing temple recommends. All non-temple marriages end when the people die and they become, “angels in heaven, which angels are ministering servants, to minister for those who are worthy of a far more, and an exceeding, and an eternal weight of glory . . . therefore, they . . . remain separately and

²⁴*My Family Can Be Forever: 2004 Outline for Sharing Time and the Children’s Meeting Presentation* (n.p.:Church of Jesus Christ of Latter-day Saints, 2003), 1.

singly, without exaltation, in their saved condition, to all eternity; and from henceforth are not gods, but are angels of God forever and ever”.²⁵

However, for those that do follow this command and marry, “by the new and everlasting covenant, and it is sealed unto them by the Holy Spirit . . . [they] shall inherit thrones, kingdoms, principalities, and powers, dominions”.²⁶ After stating that their seeds will continue forever, the scripture further reveals, “Then shall they be gods, because they have no end . . . because they have all power, and the angels are subject unto them”.²⁷ If unable to enter a temple in this life on earth through no fault of one’s own, a proxy sealing may be accomplished for the deceased, hence the importance of genealogy in the LDS culture.

Given the importance of the eternal family in one’s exaltation, the admonition to be sensitive to each child’s familial situation in the Presidency’s message is important, for while a child born to sealed parents is confident in his eternal family, a child in another situation may become distressed.

Therefore, in 2004, as the children learned the Primary song, “Families Can Be Together Forever,” the song represented far more than unending familial love and happiness. It spoke of the complex and vital role that a family’s sealing has in the Church’s concept of heaven. While the children may be too young to study Doctrine and Covenants 132 and the resultant issues of exaltation, the song “Families Can Be Together

²⁵D&C 132:16-17.

²⁶D&C 132:19.

²⁷D&C 132:20.

Forever” introduces the concepts, very subtly, by singing, “While I am in my early years, I’ll prepare most carefully, So I can marry in God’s temple for eternity.”²⁸

The latest outline, 2005, covers the topic, “I will follow God’s plan for me.”

Again, the Primary General Presidency summarizes:

When our Heavenly Father gave us the plan of salvation in the spirit world, we were so happy we shouted for joy! We rejoiced that the Lord would provide an earth for us where we could receive a body, be part of a family, be tested, and learn to choose the right. We knew we would face trials, but we were glad for an opportunity to learn and grow. We were grateful that Jesus Christ offered to be our Savior and make it possible for us to repent of our mistakes. This year we have a wonderful opportunity to help all of God’s children understand that true joy in this life and in the next comes from following Heavenly Father’s great plan of happiness.²⁹

Again, in this latest edition of the outline for Sharing time, we see that although Primary is for 3-11-year olds, the topics are essential, foundational beliefs of the Church. This year’s topic can be summarized as—the purpose of life. The outline declares that in January of 2005 the children will learn that, “Heavenly Father presented a plan for us to become like Him.”³⁰ The outline suggests teachers represent this plan through Primary children’s songs, “Sing a song about each stage of existence: premortal life—‘I Will Follow God’s Plan’ (CS 164); earth life—‘Choose the Right Way’ (CS, 160); and life after death—‘Did Jesus Really Live Again?’ (CS, 64)”.³¹ As the children sing, “My life is a gift; my life has a plan./My life has a purpose; in heav’n it began./My choice was to come to this lovely home on earth/And seek God’s light to direct me from birth,”³² they

²⁸Vanja Y. Watkins, “Families Can Be Together Forever,” words by Ruth Muir Gardner in *Children’s Songbook* (Salt Lake City: The Church of Jesus Christ of Latter-day Saints, 2000), 188.

²⁹*I Will Follow God’s Plan for Me: 2005 Outline for Sharing Time and the Children’s Meeting Presentation* (n.p.:Church of Jesus Christ of Latter-day Saints, 2004), 1.

³⁰*Ibid.*, 3.

³¹*Ibid.*, 1.

³²Vanja Y. Watkins, “I Will Follow God’s Plan,” in *Children’s Songbook*, 164.

touch on the ideas put forth in Church’s official statement, “The Proclamation on the Family”:

All human beings—male and female—are created in the image of God. Each is a beloved spirit son or daughter of heavenly parents, and, as such, each has a divine nature and destiny. Gender is an essential characteristic of individual premortal, mortal, and eternal identity and purpose.

In the premortal realm, spirit sons and daughters knew and worshiped God as their Eternal Father and accepted His plan by which His children could obtain a physical body and gain earthly experience to progress toward perfection and ultimately realize his or her divine destiny as an heir of eternal life. The divine plan of happiness enables family relationships to be perpetuated beyond the grave. Sacred ordinances and covenants available in holy temples make it possible for individuals to return to the presence of God and for families to be united eternally.³³

Therefore, again we note that the children’s songs are an introduction to the most core beliefs of the Church. Primary is not a glorified nursery, but a true course in religion. Although the songs may not address the details of premortal life or the specific requirements of exaltation, they do act as a starting point for all manner of LDS theology.

The Church’s Relationship with Music

It is no surprise that music is used as a teaching tool in Primary for the Church has always made music a priority. Early in the Church’s history, in 1831, the founding prophet, Joseph Smith, received a revelation concluding that his wife, Emma Smith, should select hymns for this newly restored church—creating the first LDS hymnal. As Carol C. Madsen writes in 1975, “though the scriptures often refer to the worshipful nature of music and song, this is the only known instance where the Lord, by revelation, has directed the compilation of hymns for his church.”³⁴ Eliza R. Snow, a popular poet

³³The First Presidency and Council of the Twelve Apostles of The Church of Jesus Christ of Latter-day Saints, “The Family: A Proclamation to the World,” *Ensign*, November 1995, 102.

³⁴Carol C. Madsen, “Our Heritage of Hymns,” *New Era*, November 1975, 10.

and a plural wife of the prophet Joseph Smith, and after his passing, a wife of subsequent prophet Brigham Young, developed the first Primary songbook. Therefore music, adult and children's, was not an afterthought, but an aspect of the Church that was pursued by esteemed, first generation members during the formative years of the Church.

The First Presidency released the following statement containing the Church's current and official policy on music:

Through music, man's ability to express himself extends beyond the limits of the spoken language in both subtlety and power. Music can be used to exalt and inspire or to carry messages of degradation and destruction. It is therefore important that as Latter-day Saints we at all times apply the principles of the gospel and seek the guidance of the Spirit in selecting the music with which we surround ourselves.³⁵

For a less official, but perhaps more tangible view on LDS culture and music, one should be acquainted with LDS music folklore. The following sampling of folk stories surrounding music shows that significant Church members had pivotal moments in their spiritual journeys brought about by or accompanied by musical experiences.

Story #1: The founding prophet Joseph Smith and three other brethren were imprisoned in a Carthage jail on charges of treason. Here, as all members know, the prophet was shot to death before receiving a trial. Sometime before that fateful moment the brethren asked John Taylor to sing the popular song, 'A Poor Wayfaring Man of Grief,' "about a suffering stranger," in one verse being held in jail as a traitor, "who revealed himself at last as the Savior."³⁶ The song's parallels to Joseph Smith's situation and the song's presence at the place of Smith's death make this song a particularly powerful one in Mormon culture.

³⁵*Priesthood Bulletin*, December 1970.

³⁶Church Educational System, *Church History in the Fulness of Times* (Salt Lake City: The Church of Jesus Christ of Latter-day Saints, 2000), 281.

Story #2: Another popular story of the power of music amongst the Saints involves President Heber J. Grant, ordained the seventh president of the Church in 1918. He tells the tale of two older, quarrelling members of the church brought together by song. The men insisted on meeting with John Taylor, then President of the Counsel of the Twelve Apostles, in order that he settle their dispute. Before their meeting began, but in the two men's presence, Taylor sang a hymn. He then asked if he might sing one more song, and then another. At the end of four songs, he permitted the men to express their concerns over the quarrel. By this time, however, the men were brought to tears, "the songs of the heart had filled them with the spirit of reconciliation."³⁷

Story #3: Even the modern president tells of a revelatory experience with music:

Soon after being ordained a deacon, twelve-year-old Gordon B. Hinckley attended a stake priesthood meeting and sat in the back row. He was touched when he heard the congregation stand and sing with power: "Praise to the man who communed with Jehovah!/Jesus anointed that Prophet and Seer." He later reflected: "Something happened within me as I heard those men of faith sing. It touched my heart. . . . There came into my heart a conviction that the man of whom they sang was really a prophet of God." Elder Boyd K. Packer later pointed out that "even today, . . . [sic] [President Hinckley] cannot tell of that experience without slipping a finger under his glasses to prevent a tear from rolling down his cheek."³⁸

Given that these great men were so moved by music, it would follow that the Church believes that music should be introduced to all lives, especially those most needing spiritual guidance, those that have not yet heard of the "true" church.

Proselytizing Through Music

The Church believes, and has throughout much of its history, that music can attract nonmembers to the faith. In 1899, the early days of the church, influential member George Q. Cannon echoed the general sentiment that music can lift one above

³⁷Heber J. Grant, "Songs of the Heart," *Improvement Era*, September 1940, 522.

³⁸Church Educational System, *Church History in the Fulness of Times*, 628.

worldly temptations, towards religion. He advocated a new trend in religion where Churches provide song services where the only preaching done is accomplished through song. He heard that it was possible to save numerous converts through music; therefore, he predicted that this mode of evangelism would become quite standard.³⁹

In 1923 Elder Tracy Y. Cannon wrote his remembrance of performing music for people who did not want to hear the gospel, and how this was a way to begin a relationship.⁴⁰ He believed music to be so powerful because people, “are very quickly influenced in our emotions through the sense of hearing . . . much more so than the sense of sight.”⁴¹ Therefore, he argued for vigilance in keeping music in the Sunday meeting houses proper and inspiring. His vigilance did not only extend to the words of a song, but to the instruments used to perform it and the manner in which it was performed. Small orchestras made up of instrument combinations are appropriate, Cannon believed, only at auxiliary meetings. On select occasions the orchestra could be allowed to play during the sacrament meetings, but not during the passing of the sacrament. Attention must not be diverted from the sacrament by music. If someone were to sing or play during sacrament “the more they can submerge their personality the better it will be . . . otherwise, I, for one, would rather have no music whatever during the passing of the sacrament, because we must never forget that the music must be the hand-mate of religion and not the real object in itself.”⁴²

Emphasizing the evangelical nature of music, President David O. McKay in 1959 declared “there can be no greater missionary work than to sing the songs of Zion among

³⁹George Q. Cannon, “Music as an Aid to Religion,” *The Juvenile Instructor* 34 (1899): 561.

⁴⁰Tracy Y. Cannon, “Musical Instruments and Their Use,” *The Children’s Friend* 22 (1923): 195.

⁴¹Ibid.

⁴²Ibid., 198.

our friends who have not yet accepted the message of the restored gospel.”⁴³ The Church even enlists children’s songs in the proselytizing, “Speaking of the way music can mold children’s lives now and for the future, Elder Nelson referred to ‘the power of music, which is the language of the spirit. Particularly when sung by children, music melts the hearts of members and nonmembers alike.’ He recalled a visit to a small, isolated Ghanaian village in which visiting Church leaders were greeted by an enthusiastic chorus of LDS children singing Primary songs. The children’s testimony and conviction were felt by many non-Latter-day Saints who witnessed the Church meeting.”⁴⁴

The Mormon Tabernacle Choir

First broadcast in 1929 and continuing its weekly broadcasts today, the Mormon Tabernacle Choir is perhaps the most world famous church choir. Previous director Jerold Ottley stated that the Choir’s mission is two-fold:

First, the Choir is to be a missionary, with a special calling to reach out to the world. Almost anyone in the world with access to a free broadcasting system or a record player has heard of—and loves—the Salt Lake Mormon Tabernacle Choir. The Church of Jesus Christ of Latter-day Saints is a beneficiary of the Choir’s reputation.

But even though the Choir is a missionary, its unique mission is to *warm* [emphasis original] people’s hearts, rather than to *warn* [emphasis original] them. People who love the Tabernacle Choir are more inclined to respond positively to a direct missionary contact later.⁴⁵

The fruitfulness of this missionary tool is described in the same Church magazine article, “During a recent tour to the Pacific, individual members of the Choir gave out more than 1,200 copies of the Book of Mormon, 9,900 Articles of Faith cards, and 1,300

⁴³David O. McKay, “Music . . . The Universal Language,” *The Improvement Era*, January 1959, 15.

⁴⁴“Church Debuts New Children’s Songbook,” *Ensign*, July 1989, 80.

⁴⁵Renon Klossner Hulet, “The Tabernacle Choir—Beyond the ‘Crossroads of the West,’” *Ensign*, September 1989, 10; available from <http://library.lds.org>; Internet; accessed 3 March 2005.

souvenir Choir tapes. ‘I hear many stories of conversions to the Church that come about because the Choir opened a door,’ says Josephene Foulger, Choir historian.”⁴⁶

In concert, the choir accomplishes its missionary goal by various means:

Programs passed out to the audience not only tell about choir activities, but also list questions and answers about the choir and the church it represents. Referral cards found in the brochure can be filled out by investigators who are interested in learning more. Many cards are filled out, signed by non-members, and dropped in boxes provided by our missionaries in the foyer as the audience leaves the concert hall. LDS missionaries act as ushers—ready and willing to answer any questions about the choir and the Church of Jesus Christ of Latter-day Saints. On the Tabernacle Choir’s first tour to Japan, so many boxes were filled with referral cards that it took missionaries several months to contact and teach all of the people who wanted to hear more about the gospel.⁴⁷

Note, however, that the choir strives to merely “open a door” or “warm a heart”, not to teach people about the LDS Church. In fact, looking at the choir’s discography, specifically LDS hymns are in the minority—The Mormon Tabernacle Choir recordings should not be viewed as representative of the LDS music culture. While in an average sacrament meeting the congregation may sing “If You Could Hie to Kolob,” it is not available on the most recent Mormon Tabernacle choir CD releases.

If you could hie to Kolob
In the twinkling of an eye,
And then continue onward
With that same speed to fly,
Do you think that you could ever,
Through all eternity,
Find out the generation
Where Gods began to be?⁴⁸

⁴⁶Renon Klossner Hulet, “The Tabernacle Choir—Beyond the ‘Crossroads of the West.’”

⁴⁷Lela Guymon Christensen, *The Spirit of Music: A Missionary Tool* (Springville, Utah: Cedar Fort, Inc., 1993), 4.

⁴⁸William W. Phelps, “If I Could Hie to Kolob,” English melody arranged by Ralph Vaughan Williams in *Hymns of The Church of Jesus Christ of Latter-day Saints* (Salt Lake City: Deseret Book Company, 1985), 284.

The hymn contains unusual, from a non-LDS Judeo-Christian viewpoint, references to a plurality of Gods and Kolob—“And I saw the stars, that they were very great, and that one of them was nearest unto the throne of God; and there were many great ones which were near unto it; And the Lord said unto me: These are the governing ones; and the name of the great one is Kolob, because it is near unto me, for I am the Lord thy God: I have set this one to govern all those which belong to the same order as that upon which thou standest.”⁴⁹ Kolob most likely will not be discussed in any of the Mormon Tabernacle Choir weekly Sunday morning broadcast, just as there is little if no mention of the Restoration, the Apostasy, or Joseph Smith.

Likewise, the hugely popular hymn, “O My Father,” written by Eliza R. Snow is less often sung to the general public during a radio broadcast because of the reference to God’s wife, Heavenly Mother. “O My Father” is described as, “One of the greatest of all Latter-day Saint hymns, because of its unusual doctrinal content, especially that contained in the third stanza, which projects a new thought into religious philosophy; namely, that we have a heavenly Mother in the courts on high.”⁵⁰

O my Father, thou that dwellest
In the high and glorious place,
When shall I regain thy presence
And again behold thy face?
In thy holy habitation,
Did my spirit once reside?
In my first primeval childhood
Was I nurtured near thy side?

.....

⁴⁹Book of Abraham 3:2-3

⁵⁰“Music: Senior Sunday School,” *The Juvenile Instructor* 86 (Convention 1951): 13.

I had learned to call thee Father,
Thru thy Spirit from on high,
But, until the key of knowledge
Was restored, I knew not why.
In the heav'ns are parents single?
No, the thought makes reason stare!
Truth is reason; truth eternal
Tells me I've a mother there.⁵¹

Wendell Smoot, former Choir president explains why one of the greatest missionary tools for the LDS Church frequently sounds like a generic Christian choir by stating, “If we were doing a hard sell on Mormonism, they’d [public radio stations under the supervision of the Federal Communications Commission] cut us off. . . . They don’t say that you can’t talk about religion, but you have to be very eclectic and appeal to a very broad audience.”⁵²

The above-mentioned songs occasionally appear on the Choir’s recordings, but more often, if an LDS song is recorded it is the rousing and certainly LDS-centered hymn, “Come, Come Ye Saints.” This song references the Saints’ travels West, “We’ll find the place which God for us prepared, Far away in the West, Where none shall come to hurt or make afraid; There the Saints will be blessed,”⁵³ but does not contain any LDS doctrine. While the text references LDS history, the words appeal to any person with an inspired journey (geographic, spiritual, or otherwise) in their lives.

Borrowed Music

Despite the above-mentioned LDS hymns, the majority of the hymns are borrowed from other Christian sources. The Church has always had a history of

⁵¹Eliza R. Snow, “O My Father,” music by James McGranahan in *Hymns of The Church of Jesus Christ of Latter-day Saints*, 292.

⁵²Renon Klossner Hulet, “The Tabernacle Choir—Beyond the ‘Crossroads of the West.’”

⁵³William Clayton, “Come, Come, Ye Saints,” music English folk song in *Hymns of The Church of Jesus Christ of Latter-day Saints*, 30.

borrowing music from other Christian denominations. While this began from the necessity of gathering hymns quickly for the new church, many have wondered why the practice has continued. “The reason,” Elder Boyd K. Packer of the Council of the Twelve Apostles states, “is not, I am very certain, because we have not had talented people . . . but few have captured the spirit of the gospel of Jesus Christ and the restoration of it in music.”⁵⁴ Packer goes on to state that this is because quite often musicians pursue music that impresses rather than music that invites the spirit. In reference to composers using modern compositional techniques, Packer states, “When highly trained artists insist, as they occasionally do, that they receive spiritual experience in tying a sacred gospel theme to an inappropriate art form, I must conclude that they do not know, not really, the difference between when the Spirit of the Lord is present and when it is not.”⁵⁵

Packer recognizes that the Church insists that “preference should be given to the singing of well-known hymns”⁵⁶ and that members of the Church did not compose most of those hymns. Therefore, he concedes that the songs are not as compelling as they should be, however, through the songs’ histories within the Church the hymns become meaningful to the Church members. He believes it to be a shame that people get tired of singing the same hymns over and over again, for the same gospel is preached over and over again.

However, a few years earlier *Church News* regular columnist Harold Lundstrom wrote in his column, “Music in the Church,” that music directors often used, “slavishly

⁵⁴Boyd K. Packer, “The Arts and the Spirit of the Lord,” speech (Brigham Young University, 1 February 1976). *Ensign*, August 1976, 61.

⁵⁵*Ibid.*, 62.

⁵⁶*Ibid.*

only the worn-thin dozen traditional standbys we sing Sunday after Sunday, year after year. The sparkling life and significance of these hymns has largely been lost by our insisting on repeatedly singing them. They are now performed so perfunctorily that they, indeed, offer to God only faint praise.”⁵⁷ Packer places the responsibility of the remedy on the shoulders of the musicians and composers—“we find that there have marched through this grand parade of mortality men and women who were sublimely gifted, but who spent all, or most, in the world and for the world,” instead of trying to invoke the Spirit of the Lord.⁵⁸ Therefore what the artists need to do is strike a balance between preserving the cultural heritage and extending it.⁵⁹

Sacred Nature of Sound

The Church and its members in this study are in many respects typical Americans with access to many types of music. Therefore, when the Church speaks of the power of music, it is not only addressing its own hymns, but also the music of the greater culture. The power attributed to music is not only a power that influences humans, but also, potentially, a sacred power. The Church views many different types of music as powerful for the benefit or detriment of humans due to the music’s influence, but only a select few as sacred.

There is no published diagram outlining the level of sacredness for each type of music encountered by the Saints. However, underlying attitudes towards music can counsel Saints as to the righteousness of different musical types. The unspoken, but subconsciously understood levels of sacredness are: 1—the profane/unmentionable, 2—the unsacred, but not completely profane, 3—the pseudo-sacred, and 4—the sacred.

⁵⁷Harold Lundstrom, “Choose Correct Hymns for Church,” *Church News*, 18 May 1968, 15.

⁵⁸Packer, “The Arts and the Spirit of the Lord,” 63.

⁵⁹*Ibid.*, 64.

1. The profane/unmentionable music represents all the musics of the world that are considered evil. This music is considered beneath the Church's dignity to address; it warrants only generic warnings against Saints listening to "hard" or "immoral" music. The idea of music wielding evil powers is further addressed in chapter III, in "The Adversary" section.
2. Although rock and roll and its related popular variants may have disturbed the Church during the musical genre's early years, today the Church's position on pop music has relaxed. Now much of the "softer" pop styles are equated to the many various folk musics of the world: they are not profane, but are not sacred and therefore have no official role in the Church.
3. The pseudo-sacred musical genres are those that have a place within the Church, but are not allowed in the most sacred places, such as the sacrament meeting. This category includes many classical music genres, and even those American folk songs that have a history within the LDS culture or have been deemed uplifting. The Church supports these musical selections by allowing their existence in auxiliary meetings (such as in the children's Primary songbooks), in the Church-sponsored university music program at Brigham Young University, and in the Mormon Tabernacle Choir performances and recordings.
4. Lastly, there is the most sacred music that the Church allows to be played during the sacrament meeting. These songs are found in the hymnals and occasionally the children's songbooks.

These levels of sacredness are established through various, mostly unofficial or unwritten, means. In addition, there is evidence that the congregation recognizes the Church's authority in determining those levels of sacredness.

As stated above, pseudo-sacred music finds respect and a place within the Church. In a 1979 Church-published *Ensign* magazine, the author warns the reader that music is restricted while one serves on a Church mission.⁶⁰ Most often the missionaries are permitted to listen to only Western classical music or, as another *Ensign* article suggests, Mormon Tabernacle Choir CDs.⁶¹ Therefore, during this most sacred time, when a person dedicates two years of their lives, their money, and their energy, they fill their ears with classical and Mormon Tabernacle Choir selections—which range from sacred hymns to pseudo-sacred American folk songs. By being sung by the Church's musical messengers (Mormon Tabernacle Choir) numerous American folk songs are elevated to a higher stature among the Saints. It may be a long while before, "Wayfarin' Stranger" is sung in a sacrament meeting, but its presence during the formation and growth of the "true" church of God, unlike many other hundreds of folk musics in the world, permits it to be sung by the Choir and thus elevated.

However, there is a limit to which certain musics can rise in the sacredness levels. While classical composers such as Bach may be suitable in the mission field, one should not mistake it as a sacred composition, as the follow story relates,

Many years ago, while living in the East, I attended a stake conference that left an indelible impression with regard to the sacred role played by music in a Church setting. Elder Boyd K. Packer of the Quorum of the Twelve Apostles was the visiting authority. Fifteen minutes before the general session began, Elder

⁶⁰Marvin K. Gardner, "What Parents Can Do . . . Before the Call Comes," *Ensign*, December 1979, 7; available from <http://library.lds.org>; Internet; accessed 6 July 2005.

⁶¹"What to Send," *New Era*, June 1989, 57; available from <http://library.lds.org>; Internet; accessed 6 July 2005.

Packer took his place on the stand along with the stake presidency. Many in the congregation had traveled 75 to 100 miles to attend and were engaged in conversation with friends from other wards and branches. Some were seated, while others were visiting with friends as they entered the chapel. The organist had chosen various Bach selections for the prelude and was absorbed in presenting a Bach concert. As the music crescendoed it forced the members visiting with each other to raise their voices. The louder the din, the more determined the organist, and the volume of voices and music rose higher and higher.

Five minutes before the session was to begin, Elder Packer suddenly stood up and approached the podium. He asked the organist to stop. He asked the congregation to cease speaking and find their seats. He spoke clearly and firmly to the congregation, reminding them of their need to be reverent and prepare for the general session. He then turned toward the organ and told the organist that he had a special responsibility to bring the Spirit into the building and prepare the members for the meeting. Elder Packer continued, "This can be accomplished best by playing hymns." He then suggested that hymns be a central part of the prelude for subsequent conferences in that stake.⁶²

Just as the organist in the above story confused the distinction between sacred and pseudo-sacred, Saints also confuse the distinction between non-sacred and pseudo-sacred. In my interview with Primary music composer Janice Kapp Perry, she related a story about a fine line she once walked when composing a song for the Church's broadcast of its twice-yearly General Conference.

When I wrote 'Holding Hands Around the World' . . . I had some syncopation in the chorus that I knew the kids would love. I knew they'd take it out . . . said we can't use syncopation on a Church satellite, but when we recorded our album with that song as the title song we put it back in and . . . they didn't care. They just couldn't do it on the broadcast. [I asked why syncopation was not allowed during the broadcast.] The Church just won't do lively things on there; they have to be pretty darn sedate.⁶³

The syncopated text is, "There are children holding hand around the world." The original syncopated version, in 4/4 time, assigns the four syllables "a-round the world" to an eighth note pick-up, quarter note (on beat one), and 2 eighth notes (on beat two)). Perry changed the rhythm to an eighth note pick-up followed by 3 quarter notes, thus

⁶²Merrill J. Bateman, "The Power of Hymns," *Ensign*, July 2001, 15; accessed 6 July 2005.

⁶³Janice Kapp Perry, interview by author, minidisc recording, Provo, Utah, 4 March 2004.

eliminating the pop-sounding syncopation. Later she published the syncopated version (independently and in the Church's official children's magazine, *The Friend*) and it became, according to Perry, a "hit." This shows an interesting attempt to insulate Church music from pop influences on official broadcasts, but allow some seepage into the Primary classroom since the Church did publish the syncopated version in *The Friend*, a magazine whose published songs the authorities allow to be sung during Primary.

Saints, while certainly exposed to and engaged in many musical activities outside the Church, do to a certain extent recognize levels of sacredness. From a composer's point of view there may be financial security in the higher levels of sacredness. Janice Kapp Perry told me of her experience, through her son's compositional endeavors, with crossing pop music with LDS religiosity.

There are some [crossover songs and their composers] that are quite popular right now. . . Some are singing lighter music . . . like popular music, but good message songs. Our son, Steve, tried to go in that direction in the beginning and I just loved what he did as far as the feel of them. They were a lot of fun, but they didn't sell well. . . We've come to know through the years, that the LDS parents want to buy things for their children that will teach them the gospel. Maybe some of the teenagers will buy that kind [of music]; but the parents, who are the main buyers, they wanted something that will teach them the gospel. So Steve cut back and he's written some children's music and he wrote "From Cumorah's Hill" and several [compositions] right in the center of the gospel rather than branching out that way. . . He's done much better. And he's felt better about it. And people want it; [they] received much better. If they are going to pay money, people in the church want to, want it to be something beneficial to their family, spiritually.⁶⁴

In my experience interviewing LDS children I noticed a reverence present in the children's demeanor when they began singing their Primary songs. The children are middle class American kids with access to pop radio and MTV, in addition to non-Primary playground songs, nursery rhymes, etc. However, the Primary music seemed to exist in some sort of sacred musical sphere. Therefore, only one child, when I asked for a

⁶⁴Janice Kapp Perry, interview by author, minidisc recording, Provo, Utah, 4 March 2004.

Primary song, mistakenly sang a secular children's song—"The Wheels on the Bus." Every other child from young to old was able to recognize a delineation in their sacred vs. secular music. In addition, given a child's propensity to "goof off," I was struck by the fact that no child sang a Primary song to me while snapping their fingers, dancing, adding syncopation, etc., but instead they went into "church-mode" style of singing. Whether they sang in a quiet and shy manner, quickly, or with confidence, there was never anything irreverent about their manner of singing.

A song or musical genre's position in the levels of sacredness is fluid. One organist may receive praise for using a Bach piece for the sacrament meeting's prelude music, while another is scolded. A missionary president may allow the missionaries in his area to listen to the Mormon Tabernacle Choir sing, "Swing Low, Sweet Chariot," but not listen to the local Southern Baptist gospel choir's live version of the song. There are few concrete guidelines for Saints to follow. They are admonished to use their best judgment and listen to the promptings of the Spirit, unless those in a higher position in the Church override their judgment or what they thought was a Spiritual prompting.

Conclusion

The relationship between the Church and music is ever changing. In the 1993 *Church Music Handbook* the Church outlines the possibilities of music, specifically hymns. Hymns can:

1. Invite the Spirit of the Lord
2. Create feelings of reverence
3. Unify the Saints
4. Provide a means to offer praises to the Lord
5. Move a person to repentance and other good works
6. Build one's testimony and faith
7. Comfort and console
8. Inspire one's endurance

9. Inspire love for one another
10. Help resist temptations ⁶⁵

President David O. McKay, ordained as President in 1951, defined music as the “divine art.”⁶⁶ He believed music to be a universal language of the soul: an art that can express the feelings of the heart that words cannot accurately describe. While a divine art, he believed that “there is in music that which appeals also to the baser emotions of man; but the music of which we speak lifts us up and brings us to a nobler and better sphere, and [he is glad to] belong to a church that from the beginning has held this divine art as an ideal.”⁶⁷

If music can be such a powerful force for good, it can also be a dangerous force for bad. Church authorities such as Elder Packer warn their members to be aware of their musical choices, for while he admits to knowing very little about music, he does “know, however, when the Spirit of the Lord is present; and it does not often yield itself to music that is merely well performed or dignified, anymore than it is called forth by the speech of the world, however articulate it might be.”⁶⁸ Packer stresses that although he is not schooled in the arts, his credentials “relate to spiritual things . . . I hope for sufficient inspiration to comment on how the Spirit of the Lord influences or is influenced by the art forms.”⁶⁹ Packer is “sure He [Jesus] would be offended at immodesty and irreverence in music, in art, in poetry, in writing, in sculpture, in dance, or in drama. . . . And how do

⁶⁵*Church Music Handbook* (Salt Lake City: The Church of Jesus Christ of Latter-day Saints, 1993), 1.

⁶⁶McKay, “Music . . . The Universal Language,” 15.

⁶⁷*Ibid.*

⁶⁸Boyd K. Packer, “The Spirit Speaks Eloquently,” speech excerpt (Brigham Young University, 12 April 1966). *The Instructor*, June 1970, 210.

⁶⁹Packer, “The Arts and the Spirit of the Lord,” 61.

I know that? Because He has told His servants . . . by either withholding, or on occasions withdrawing, His Spirit . . .”⁷⁰

Thus, Elder Packer encourages members to look past the sounds and textures of the music to its ability to invite the Spirit. In addition he desires the members, when deciding their opinions and preferences of music, to rely upon the wisdom of those in the Church hierarchy who, although not music experts, are experts in spiritual matters.

⁷⁰Packer, “The Arts and the Spirit of the Lord,” 65.

CHAPTER II

HISTORY OF PRIMARY SONGBOOKS

Primary songs in the LDS Church range from the whimsical to the spiritually earnest. In one twenty-minute period the Primary children may “pop” from their seats singing of the popping blossoms of springtime, then fold their arms reverently across their chests as they sing of the depth of their Savior’s love. Likewise the styles represented are diverse. Though firmly within the Western classical, and at times Western folk traditions, some song forms employ a simple, repeated format, while others add obligatos and multiple parts to the song’s melody.

The historical and cultural value of the Primary songs is not necessarily found in individual songs, but in their collection. Since these songbooks are not produced for use in sacrament meetings, they are free to include nonreligious (not irreligious) music. In addition, since these songbooks are made for the youth of the Church, committees are free to change the books nearly every generation with less resistance from the principal audience, which is too young to easily voice many complaints; by the time they have grown sentimental over their favorite songs, they have grown out of being the principal audience. Given these freedoms, each generation’s children’s songbook provides a reflection of the LDS culture during that time period.

Historical Trends Reflected in the Songbooks

The Nineteenth Century

Although each songbook contains a preface that explains the goals of the work, investigating the music reveals more motivations than the compilers explicitly state. Church motivations, extra-musical influences, and popular trends are all reflected in the children's songbooks. Unlike scripture, each successive generation can alter the songbooks to suit their own needs. No more so is this true than in the children's songbooks. Unlike the adult hymnals, the children's songbooks are not used in the church service proper. Therefore, there is more flexibility, making the children's songbooks a musical reflection of the Church and its surrounding LDS culture at any given point in time.

Started in 1878, the Primary became an official auxiliary in 1880, the same year Eliza R. Snow, one of the Primary organizers, released her hymnal and songbook, *Hymns and Songs for the Primary Association of the Children of Zion* and *Tune Book for the Primary Association of the Children of Zion*. Snow, a prominent female in the early Church, traveled with many Church officials, including her brother Lorenzo Snow, "on a tour of Europe and Israel in 1872-73, she sent letters to editor George Q. Cannon [of the Church's children's magazine, the *Juvenile Instructor*] describing the children's schools that she had visited: an 'object school' in Paris and a kindergarten in Munich. She commented on the children's singing, marching, and work in crafts."¹ Given that the official start of Primary corresponded with her musical publications, one can imagine what a great impact the singing of those children had on Snow.

¹Jill Mulvay Derr, "Sisters and Little Saints: One Hundred Years of Mormon Primaries," in *The Mormon People: Their Character and Traditions*, ed. Thomas G. Alexander (Provo, Utah: BYU Press, 1980), 76.

Not only did foreign influences encourage Eliza R. Snow to establish the Primary organization, but homegrown changes in America's view of children also served as an important impetus for both Snow and her co-founder Aurelia Spencer Rogers to found this children's auxiliary. "The Primary Association had been born. It came to be toward the end of a century during which Americans had shown new concern for children through emphasis on medical care for children, the enactment of child labor laws, and the establishment of children's aid societies and institutions for deaf and blind children."² While Eliza R. Snow's books survived three printings, they were never revised, and soon were replaced by the Sunday school's songbooks.

American Sunday schools for children, just like the previously mentioned kindergartens, increased in popularity during this century. "Writing about the New England of around 1818, Harriet Beecher Stowe said that scarcely any Sunday schools existed and hymns for the young were unknown. . . Nevertheless, in 1817 the American Sunday School Union had been formed among the various Protestant denominations of the east [sic]. . . By the end of the 1830s the Sunday school was a familiar element in almost all American children's lives."³ Once established in the West, the LDS church also began Sunday school instruction. The Deseret Sunday School Union, an agency responsible for the establishment of LDS Sunday schools,⁴ was a separate auxiliary from the Primary, although in the early years their duties overlapped causing confusion over their respective domains. Shortly after Snow's musical publications for Primary, the Deseret Sunday School Union published the *Deseret Sunday School Union Music Book* in

²Derr, "Sisters and Little Saints," 78.

³Nicholas E. Tawa, *High-Minded and Low-Down: Music in the lives of Americans, 1800-1861* (Boston: Northeastern University Press, 2000), 216.

⁴Glen M. Leonard, "125 Years of the Sunday Classroom," *Ensign*, December 1974, 12; available from <http://library.lds.org>; Internet; accessed 3 March 2005.

1884. The preface assures the reader that most of the eighty-eight songs contained within are the work of “home” composers and authors. In addition the “pieces . . . present many varieties of style and treatment, and are adapted to the capacity of the Sunday School scholars of all ages, from those who belong to the infant to the members of the adult classes.”⁵ In his book, *Mormonism and Music*, Michael Hicks explains that the LDS Sunday school songs of the late 1800s approximated the style of most American Sunday school songs, “replete with dotted-eighth cum sixteenth-note rhythms, swaying choruses, and occasional echoes of minstrelsy, as in the syncopated line endings.”⁶ However, Hicks states that “by appealing directly to the growing legions of Mormon children, the Sunday School Union had gained a powerful influence over Mormon music—despite the attempts of the better-trained musicians to elevate and codify its musical standards in the form of choral hymns and anthems at the expense of what Evan Stephens called ‘cheese-cloth music’ (gospel songs).”⁷

In 1888, the *Deseret Sunday School Union* printed *Hymns and Sacred Songs: Designed for the Use of the children of the Latter-Day Saints*. The preface exhorts the idea of music as a mode of worship and hopes that this volume will “elevate the thoughts and . . . inspire with noble desires the minds of the children, and also make the home and the Sunday School more attractive.”⁸ Here, there is an acknowledgement that the songs must have a spiritual effect.

⁵*Deseret Sunday School Union Music Book* (Salt Lake City: Deseret Sunday School Union, 1884), n.p.

⁶Michael Hicks, *Mormonism and Music: A History* (Urbana: University of Illinois Press, 1989), 118.

⁷*Ibid.*, 124.

⁸*Hymns and Sacred Songs: Designed for the Use of the Children of the Latter-Day Saints* (Salt Lake City: Deseret Sunday School Union, 1888), n.p.

Encouraged by the success of the previous songbooks, the Deseret Sunday School Union came out with the *Deseret Sunday School Song Book* in 1892. The songs more than doubled through the “retention of the old favorite songs . . . together with a number of other choice pieces original and selected.”⁹ In addition the book presents the tonic sol-fa system with a strong endorsement from the Sunday School Board concerning its use in the community. A Church-endorsed teaching method is not present in another children’s songbook for nearly a hundred years, until the newest, 1989, children’s songbook.

At the end of the nineteenth century many Saints, such as musician and composer Evan Stephens, worried that church members were losing their distinctive cultural identity. As church members started “slipping into the mainstream of American life . . . the need for a musical commonality with the outside world sharply challenged the hope for a Mormon national music. In virtually all of its forms, of course, Mormon home composition had been imported . . . Mormon-sounding names on sacred songs tended to legitimize them to the Saints.”¹⁰

This loss of Mormon identity is evident in more than musical compositions. The Free Public School Act, “passed by the Utah Territorial Legislature in February 1890 forbade the inclusion of Latter-day Saint doctrine in the secular curriculum of public schools, and [then Primary president] President Felt and others sensed that the work of the Primaries must take on new importance.”¹¹ In 1896, Utah became a state within the United States of America. The quest for statehood came with much debate and

⁹*Deseret Sunday School Song Book* (Salt Lake City: Deseret Sunday School Union, 1892), n.p.

¹⁰Hicks, *Mormonism and Music*, 125.

¹¹Derr, “Sisters and Little Saints,” 81.

compromise. The United States passed the Morrill Law, an anti-polygamy bill in 1862;¹² the Church had to renounce the practice of polygamy before statehood would be granted. In 1890, the Church released the *Manifesto*, a document stating that the Church would no longer teach or allow the practice of polygamy.¹³ The Church also gave up politics. The Church's political party, the People's Party, disbanded in 1891.¹⁴ This created a disturbance within the church, as some members aligned with the Democratic Party and some with the Republican Party. After nearly two years of negotiations, Utahans finally produced a state constitution acceptable to the United States Congress; Utah and the LDS culture were now officially a part of a larger American culture.

This same year the Deseret Sunday School Union published a hymnal with the expressed goal of uniting children with their past, with the hopes "that the children may become thoroughly familiar with the words and music of those historical and soul-stirring old pieces; thus becoming linked in sympathy to their parents and elders in those 'songs of the heart' so intimately connected with the latter's life experience."¹⁵ The children that experienced this songbook were one or two generations removed from the original members of the reestablished church. Therefore, the Deseret Sunday School Union realized that intergenerational bonding through children's music was a necessary tool to unify the whole Church. As the Church and Utah's future united with that of the United States, the children's songbook provided a way of maintaining a separateness by suggesting the idea of a LDS musical lineage. This lineage showed Saints that they had a

¹²Church Educational System, *Church History in the Fulness of Times* (Salt Lake City: The Church of Jesus Christ of Latter-day Saints, 2000), 425.

¹³Ibid., 440.

¹⁴Ibid., 442.

¹⁵The Deseret Sunday School Union Board, *Children's Hymn Book* (Salt Lake City: Deseret Sunday School Union, 1896), n.p.

common culture, shaken though it may be by the many changes brought about by statehood. With the emphasis on creating and maintaining a LDS culture, the children's songbooks addressed topics particularly meaningful to Saints such as: "Our Lovely Deseret," "I'll Be a Little 'Mormon,'" "Beautiful Zion," "Hope of Israel," "Joseph Smith's First Prayer," "In the Chambers of the Mountains," "O, Ye Mountain's High," "The Children of the Saints," "The Primary Song," "We Thank Thee O God For a Prophet," "We Want to See the Temple," and "Your Mission."

"In Our Lovely Deseret" is perhaps one of the more famous of the above-mentioned songs. Written by Eliza R. Snow it is representative of this era of children's music because: it views the Church as very localized, it teaches the values specific to the Church, it attempts to educate the children in manners just as the Primary originally set out to do, and it glorifies children's music.

In our lovely Deseret,
Where the Saints of God have met,
There's a multitude of children all around.
They are generous and brave;
They have precious souls to save;
They must listen and obey the gospel's sound.

[Chorus]: Hark! hark! hark! 'tis children's music
Children's voices, oh, how sweet,
When in innocence and love,
Like the angels up above,
They with happy hearts and cheerful faces meet.

That the children may live long
And be beautiful and strong,
Tea and coffee and tobacco they despise,
Drink no liquor, and they eat
But a very little meat;
They are seeking to be great and good and wise.
[Chorus] . . .¹⁶

The Church referred to in this song excerpt is not yet a global church, instead it is very localized with Saints gathering in Deseret, an early term for the lands containing the Salt Lake Valley. The LDS nature of the song cannot be denied as the author speaks of tea, coffee, tobacco, liquor, and meat bans and limitations. And while this song speaks of children, it is not childish in style; there is nothing simple, or repetitive in the song's tune or lyrics. It is a children's song due to the fact that it talks about children. In fact, it is not even written from a child's perspective, therefore children singing this song would be referring to themselves through an adult's voice—"They are generous and brave," as opposed to, "I" or "We must be generous and brave." However, this is still progress from the early part of the eighteenth century where, "scarcely any Sunday schools existed and hymns for the young were unknown. Children were expected to live in an adult world where children's books and little sacred songs were irrelevant."¹⁷ By the end of this century, children did have their own books, church organizations, and "little sacred songs" despite the dominant adult perspective evident therein.

Meeting the Needs of the Twentieth Century

The 1909 *Deseret Sunday School Songs* replaced the *Deseret Sunday School Union Song Book* after numerous editions. Lacking a contemporary edition of the Primary songbook, the Primary became one of the audiences for the newest Sunday

¹⁶Eliza R. Snow, "In Our Lovely Deseret," music by G. F. Root in *Sing With Me: Songs for Children* (n.p.: Deseret Book Company, 1969), B-24.

¹⁷Tawa, *High-Minded and Low-Down*, 216.

school book. The book's expressed purpose was "for the use of Sunday School and suitable for Primary Associations, Religious classes, Quorum Meetings, Social Gatherings and the Home," and it hoped to "aid in the moral and musical development of our children."¹⁸ Although morality and proper conduct was always the original goal of Primary, this preface established the role of music in contributing to that goal.

The new songbook consists of "nearly all of the old Sunday School favorites, contained in the *Deseret Sunday School Song Book* . . . to these have been added over one hundred other choice selections written by our home musicians and by some of the best song writers of America."¹⁹ This was the first book produced while Utah is a state and was the first to mention America, though not in any of the songs.

Again, the songs contained within this volume are reminiscent in language and composition to adult hymns—the main difference being the child-referencing topics. In a 1909 article in the Church's publication, *The Juvenile Instructor*, Ethel Rasband explained that, "Song singing is so natural to childhood that if given merely for recreation or variety, children are liable to fall into the habit of regarding music not as a great and beautiful art, but as an amusement, requiring neither effort nor earnest consideration."²⁰ She also stated that although children may be drawn to catchy or "trashy" tunes, Sunday School should expose the children to "good" music, which will appeal to their "better nature." Although Rasband referred to the tunes, she later deemed the words of the songs to be the determiners of what is "good" versus "trashy." She believed that music is everywhere, because, "A sense of music is implanted in our souls by our God"; however,

¹⁸*Deseret Sunday School Songs* (Salt Lake City: Deseret Sunday School Union, 1909), preface.

¹⁹*Ibid.*

²⁰Ethel Rasband, "Thought Development in Sunday School Hymns," *The Juvenile Instructor* 44 (1909): 433.

“the intelligent mastery of the thought and feeling of a hymn is of far more value than the mere rendering of the tune.”²¹ Therefore, in this Church magazine there is a suggestion a child should work towards understanding great music; music should not be altered to appeal to a child.

Likewise, Jane Romney Crawford stated in her article on Primary Association Music in 1919, that it is sometimes “necessary to cultivate a love for the best. Some classical music must be studied over and over to be appreciated, but each time some new beauty is revealed to our sense of harmony and it never becomes old hence its endurance and everlasting life.”²² These combined views present an interesting dilemma: on one hand, music is natural to children; on the other hand, good music must be cultivated. Church writers expected the child audiences of these early songbooks to elevate themselves to the sophisticated level of the music. The musical ideal is not to be altered for the sake of the child.

The early twentieth century brought about expansion in the auxiliary programs of the Church.²³ “Class names and emblems were introduced [in the Primary] to increase interest—boys became known as Trail Builders and girls as Home Builders.”²⁴ During the presidency of Heber J. Grant (President 1918-1945) the Church lost its isolation, doubled in membership, and operated throughout the country, not solely in the lands of “Deseret.”

In the 1930s there was a renewed interest in bringing music to the people. Music programs started being taught and the Church Music Committee worked to educate the

²¹Rasband, “Thought Development in Sunday School Hymns,” 434.

²²Jane Romney Crawford, “Primary Association Music,” *The Children’s Friend* 18 (1919): 360.

²³Church Educational System, *Church History in the Fulness of Times*, 482.

²⁴*Ibid.*, 484.

Saints in musicianship. In the late forties they began forming recommendations for appropriate LDS music to include “words free of sectarian doctrines, music free of secular or Roman Catholic implication, numbers that would not detract from the spirit of meetings, and . . . caution in revising words or music created by others.”²⁵ The First Presidency in the forties also wanted to “avoid the loss of Mormonism’s basically populist spirit and lay-oriented worship, it [the First Presidency] repeatedly spoke and wrote against such Oxford-style innovations as wearing choir robes, giving choral benedictions, and meditating during musical postludes.”²⁶

This expansion in the Church and its auxiliaries created an atmosphere where the Primary once again could produce its own songbook, separate from the Sunday School. This 1939 songbook, *The Primary Song Book: Including Marches and Voluntaries* was remarkable in that it included tunes glorifying the church’s homeland: not Deseret, or Utah, but more appropriately, given the Church’s expansion, the United States of America with the songs, “America” and “The Star-Spangled Banner.”

This 1939 *Primary Song Book* achieved the aforementioned populist goals. The book attempted to “reach all phases of child life through song,” “touch the heart of a child” through the simplest things, and provide a “means of enriching [the children’s] spirituality.”²⁷ Thus, the songbook revealed a new emphasis on understanding and appealing to the musical sensibilities of children. The Primary organization, for the first time, published a songbook specifically geared towards a child mentality. The words were didactic or written in the voice of a child: “My light is but a little one,” contained in

²⁵Hicks, *Mormonism and Music*, 139.

²⁶*Ibid.*, 130.

²⁷*The Primary Song Book: Including Marches and Voluntaries*, (Salt Lake City: General Board of the Primary Association, 1939), preface.

“Shine On”;²⁸ or “Jack Frost and I are chummy friends, we play so fine together,” contained in “Jack Frost and I.”²⁹ Many songs addressed truly simple things such as: household chores, “Washing Dishes,” “When We’re Helping,” “Setting the Table,” and “Scrubbing Song”; personal hygiene, “Tooth Bugs”; not to mention miscellaneous songs concerning things in the child’s world, “The Clock,” “Jack Frost and I,” “Grandmother’s Old-fashioned Garden,” “I Have a Garden,” “Little Brother Vegetable,” “The Merry Lark,” “Rowing,” “Smiles,” “Robin Redbreast,” “The Wild Rose,” and “Where is Cinderella’s Shoe?” In addition there were numerous seasonal songs and songs of nature. Absent from this book were songs in any great number that address specifically LDS issues. There were few with LDS themes such as “Builder Boys,” “The Busy Bee,” “Here We Come” (first line: “Trail Builders we, so brave and true”), “The Trailbuilders’ Hymn,” “Our Little Class in Primary,” “A Fun Song” (chorus: “Boy Trail Builders, ki yi yi!),” and “Primary Penny Song”; however, none contained LDS doctrine. Most simply contain references to LDS organizations (Trail builders), popular LDS symbols (the bee), or current Primary projects (collecting pennies for their children’s hospital). The few that teach about LDS religion or life include “Because We’re Mormons” with its admonition to ban tobacco, coffee and tea, “Our Great Primary” which taught of the Primary’s start, and of course the essential “In Our Lovely Deseret.” This was due to the fact that at this time the Sunday School taught religious education while the Primary taught “obedience, faith in God, prayer, punctuality, and good manners.”³⁰

²⁸Joseph Ballantyne, “Shine On,” in *The Primary Song Book: Including Marches and Voluntaries*, (Salt Lake City: General Board of the Primary Association, 1939), 90.

²⁹Beverly Bailey, “Jack Frost and I,” music by N. Lorenzo Mitchell in *The Primary Song Book: Including Marches and Voluntaries*, 27.

³⁰Ivan J. Barrett, *Heroic Mormon Women*, (n.p.: Covenant Communications, Inc., 1991), 152.

This new child-centered trend was due to a larger educational revolution taking place throughout America. This progressive model of education, as described in the 1941 book, *Music in the New School*, changed the curriculum in many classrooms:

1. from a focus on mass education to educating the individual,
2. from adult-planned subject matter taught through recitation to subjects based on child interest emphasizing experiences and activities,
3. from departmentalized subjects to interrelated subjects,
4. from strict schedules to freer schedules,
5. from teacher-directed learning to student self-direction,
6. from learning facts to learning attitudes and insights,
7. from an emphasis on textbooks to emphasis on experiences,
8. from learning in order to use to using in order to learn,
9. from an “emphasis on content values of curriculum. Storing up factual knowledge with little or no attention to the attitudes of the children toward this knowledge”³¹ to an “emphasis on process values of curriculum. The way of learning determines the attitudes of children (Without right attitudes the curriculum, no matter how fine, may be greatly weakened or entirely lost),”³²
10. from over stimulation and overmature content to age appropriate materials,
11. from teacher as director to teacher as guide.³³

Music in the New School argued that since this is the new trend in general education, music education should follow suit. The author claimed that music has “a unique contribution to make to the growth of the *whole* [emphasis original] child, and therefore [music] should not violate the principles of the educational psychology and philosophy that underlie the program of the new school.”³⁴ Whereas in the public schools the aforementioned changes required the music teachers to “be forced to give up [their] theory that music must be *taught* as an acquired skill, rather than *experienced* as a normal part of *living*,”³⁵ the Church music leaders did not face such a challenge. Even in the early years of the Church, congregational singing was promoted. In 1899 George Q.

³¹Beatrice Perham, *Music in the New School*, (Chicago: Neil A. Kjos Music Co., 1941), 9.

³²*Ibid.*

³³*Ibid.*, 7-9.

³⁴*Ibid.*, 13.

³⁵*Ibid.*, 14.

Cannon wrote in the *Instructor*, “in our associations and Sunday Schools . . . musical exercises form a prominent feature of all the meetings, and the tendency is growing to cultivate and furnish opportunity for *all* to exercise their gifts, rather than to confine the exercises to a select few” (emphasis mine).³⁶ Therefore the Church has, from early on, incorporated music in all activities for all people within the congregation, making it a part of their lives, instead of isolating music to one meeting where an elite choir presents the music to others.

Since the Primary’s goal was not strictly religious education, but the development of the child in terms of sociability and spirituality, it used music to these ends. The music was not only to instruct, but also to influence. American educators advocated moving away from fact-based curriculum to attitude-based. Primaries accomplished this by allowing the child to express himself and his simple daily activities through music, developing attitude, rather than using music to memorize doctrinal facts. The church hoped that the child’s developed attitude is one that views the Church and its activities as relevant in his life. This perceived relevance³⁶ may lead the child to explore in more depth the Church and open his mind to the more content-laden curricula of Sunday School. A 1951 Sunday School lesson stated that the objectives for a suitable Sunday School lesson “must lead to an attitude or an action which brings the student into close harmony with the commandments of God,”³⁷ not memorizing those commandments.

Teachers must also present songs in a suitable manner to be in harmony with the so-called “New School.” Even early on, in 1909, the Church magazine, *The Juvenile Instructor*, requested that when children’s music leaders “are before the children strive to

³⁶George Q. Cannon, “Music as an Aid to Religion,” *The Juvenile Instructor* 34 (1899): 561.

³⁷“Music: Senior Sunday School,” *The Juvenile Instructor* 86 (Convention 1951): 8.

keep their interest, make the practice interesting. Tell them the story of the song in a childish way.”³⁸ However, until the 1939 Primary songbook, the *songs* were not presented in a childish way.

Just as progressive educators in the New School admonished teachers to be molders and creative partners in learning, Church member John Henry Evans declared in a 1940 Church magazine article, “Teaching is a highly creative art.”³⁹ He stressed that the teacher must be in the background, always mindful that “the successful teacher is always thinking of the subject, the classroom, the methods in terms of the pupil, never of himself” and that the teacher does not drill, but “[helps] to shape a human soul.”⁴⁰

The Primary and Sunday School Collaborate

For the first time in 1951 the Primary Association and the Deseret Sunday School Union worked together in compiling a songbook for use of the Church’s children, adhering to the Church’s 1939 proclamation that auxiliaries and other organizations should be “coordinated, unified, and standardized to avoid duplication and overlapping.”⁴¹ The result was *The Children Sing*. The goal of this songbook was to correlate with Primary and Junior Sunday School (referring to the child section of Sunday school, Senior Sunday School referring to adult Sunday school) lessons and “to provide valuable experiences in the building of complete personalities through music, verse, religious teachings and social activities.”⁴² While earlier editions were concerned with intergenerational unifying effects, this edition was distinctive because it acknowledged personal integration. The compilers saw music as part of a person’s personal makeup and

³⁸Rasband, “Thought Development in Sunday School Hymns,” 435.

³⁹John Henry Evans, “I Love to Teach,” *The Instructor* 75 (1940): 3.

⁴⁰Ibid.

⁴¹Church Educational System, *Church History in the Fulness of Times*, 519.

⁴²*The Children Sing*, (n.p.: The Church of Jesus Christ of Latter-day Saints, 1951), n.p.

the development of musicality as necessary to complete a person's personality. In this edition content-based and attitude-building curriculum combined to reach the whole child. The book was divided into seven sections entitled: 1. Of the Lord, 2. Of the Gospel of Jesus Christ, 3. Of Strength and Character, 4. Of Home and Family, 5. Of Special Days and Holidays, 6. Of Nature and the Seasons, 7. For Special Occasions. Here songs addressed child-centered, simple, day-to-day topics such as "In the Leafy Tree Tops" or "Summer Days," and religious, doctrine-centered works such as "Hope of Israel" and "The Lord is My Shepherd"—representing the combined needs of Primary and Sunday School. Furthermore, this integration appears in the song sources: roughly 7% of the "recycled" songs came from the 1884 Sunday school songbook, 14% from Eliza R. Snow's 1880 primary songbooks, 34% from the 1939 Primary songbook, and 45% from the 1909 Sunday school songbook.

This songbook was the most patriotic with the inclusion of "America," "America the Beautiful," and "The Star-Spangled Banner." However, *The Children Sing* is revolutionary in that it mentioned other nationalities. The Instrumental Devotional Music section contains, "An Irish Melody," "Bohemian Folk Song," "German Song," "Old German Minneleid," and "Swedish Folk Song." In 1949 the Church had reached one million members and in April 1950, Church President George Albert Smith exclaimed, "The Church has increased during the past year more than any other year since it was organized."⁴³ This was a President that had previously led the European Mission, and who, after the devastation of World War II, led the Church in the challenging task of reopening their missions in Europe and the Pacific. This international expansion of the church had a noticeable effect on the children's music. The head of the Primary

⁴³Church Educational System, *Church History in the Fulness of Times*, 548.

Association during the fifties, Sister Parmley, recalled that while visiting churches in the western United States “men asked her why the traditional Trail Builder song had been changed. ‘When the Church started going abroad,’ she said, ‘no boys out there wanted to sing, ‘Out West where the sunsets glow,/Where the brooks flow down like silver/From the heights of the virgin snow.’ And so we had to change our song.’”⁴⁴ Instead of joining together Saints with their own Saint forefathers, or the uniting of a child’s complete personality, this songbook desires to unify those children whose families are new to the Church, or who are geographically separate from many other Saints, but who should feel united in faith with all the children of the Church. However, this prominent showcase of diversity was the first and last of its kind, in terms of quantity and labeling, in the children’s songbooks.

The 1960s and “Sing With Me”

LDS music historian, Michael Hicks, described the 1960s as a time of contention over music within the Church. A battle waged between the aestheticism of the educated elite, often professional musicians and professors from universities and the Church’s historic populism.⁴⁵ The church struggled with decisions regarding popular songs in church, such as “How Great Thou Art.”⁴⁶ Most Church Music Committee members were against singing those popular religious songs and black spirituals in Church and even “sought to suppress the Evan Stephens [early LDS music teacher, composer, and Mormon Tabernacle Choir director] style . . . In 1966 the committee came to the consensus that Stephens’s music was ‘good for some purposes’ but unintelligent and less

⁴⁴Derr, “Sisters and Little Saints,” 95.

⁴⁵Hicks, *Mormonism and Music*, 140.

⁴⁶Ibid.

than challenging for good musicians.”⁴⁷ In fact, in the 1989 children’s songbook, Evan Stephens’ works are completely absent.

Hicks gives a further example of this struggle, “When it was suggested that the church produce a simplified hymnbook for novice keyboard players, for example, Alexander Schreiner wrote that ‘it would be simpler for our pianists and organists to undertake some additional practice and lessons so that they shall be better able to play the hymns as they are now written.’”⁴⁸ The Church does not currently hold this view as it now publishes such a simplified hymnbook.

In the midst of this tension the Primary and Sunday School associations, under the guidance of the General Music Committee, produced *Sing With Me* in 1969, for use in both the Primary and Junior Sunday School. The committee chose songs from 1) *The Children Sing*, its predecessor, through survey results distributed throughout the church, 2) *Deseret Sunday School Songs*, 3) songs from Church magazines such as the *Children’s Friend*, the *Instructor*, and other supplemental publications, and 4) new songs composed especially for this book.

An article in the June 8, 1968 *Church News* publication invited LDS songwriters to submit original pieces. Composers sent in over seven hundred original compositions worldwide.⁴⁹ The committee required that,

- Songs must appeal to children between the ages of 3 and 12
- The words and music must be of high quality
- The words must be doctrinally correct
- Accompaniment should be in a simple chord style for piano

Additionally, the committee looked for songs that addressed the following topics:

⁴⁷Hicks, *Mormonism and Music*, 140.

⁴⁸*Ibid.*, 142.

⁴⁹Harold Lundstrom, “New Church Song Book for Children,” *Church News* 4 October 1969, 15.

- Baptism
- Tithing
- Word of Wisdom
- Gratitude
- Mormon Pioneers
- Fasting
- Sacrament
- Family
- Priesthood officers (bishops, stake presidents, and apostles)

In the end, *Sing With Me* includes many LDS-themes never before covered with such breadth in a children's songbook such as: the priesthood, LDS bishops, missionary service, Word of Wisdom, tithing, and Mormon pioneers.⁵⁰ After years of borrowing music from other Christian denominations, *Sing With Me* is a songbook that is unquestionably from the LDS Church.

The preface of this songbook encouraged, as some of its predecessors did, the use of the book at home. For ease of use, the songbook contained sections, titled: Prayer Songs, Songs of the Gospel, Songs for the Sacrament, Songs of Home and Family, Songs of Our LDS Heritage, Songs for Special Days, and Songs of the Seasons. Primary General Board member Vanja Y. Watkins recalled that prior to *Sing With Me* there were numerous sources for music approved by the Church for Primary. "That was the reason for the decision to put all the sources once and forever into one volume, and that was to be this orange songbook, *Sing With Me*. (Many of you also know that this publication was also augmented by four more publications before it was replaced by the current *Children's Songbook*)."⁵¹

⁵⁰Harold Lundstrom, "New Church Song Book for Children," *Church News* 4 October 1969, 15.

⁵¹Vanja Y. Watkins, "Hark! Hark! Hark! 'Tis Children's Music," address given on 5 August 1997, in *Workshop on Church Music* (Provo, Utah: Brigham Young University, 1998): 129.

Just as with *The Children Sing*, *Sing With Me* was again a correlated work between Primary and Sunday School associations. Also similar to the previous songbook is the recognition of internationalism:

No single musical style can satisfy the varied backgrounds of our children as the Church grows to include varied temperaments and cultures. This book marks the beginning of an effort to include a more comprehensive cross section of children's music. We urge conductors and accompanists to consider the beautiful and unusual sounds contained in some of these new songs. Most children appreciate a variety of musical moods. Too often we adults unduly limit our children's experience because of our own likes and dislikes. Ultimately our music program for children should be centered around approved repertoire that is most highly valued by the children themselves.⁵²

Many of these goals were unique to this songbook, not to be found in previous or subsequent editions. However, diversity and modernism were important and notable components of this songbook. Surprisingly, given the above quoted preface remark, unlike *The Children Sing*, this songbook had no obvious references to ethnicities or cultures in the songs. In lieu of a composer, the book acknowledged one song as a "Czech Folk Song," but gave an ethnically ambiguous title of, "Happy Song." Likewise, since Utah's acceptance into the United States, this songbook was the least patriotic, having cut all three songs: "America," "America, the Beautiful," and "The Star-Spangled Banner" from its pages. In fact, gone were all references to "our mountain home" or Utah. The songs that comprised the section, "Songs of Our LDS Heritage," spoke only of "pioneers," some of whom headed towards the generic "West." Aiding its goal of inclusiveness, the book referenced no one particular culture, state, or destination beyond that generic west. Everything was vague in order for any audience member to be able to insert their own meaning into the song; many can relate to the hardships of pioneer life,

⁵²The General Music Committee, *Sing With Me: Songs for Children*, (n.p.: Deseret Book Company, 1969), n.p.

whether heading towards Utah or traveling by steamboat to a new country in search of freedom or a better life.

The book also recognized modernism with works by composers such as Merrill Bradshaw and Robert Manookin. Watkins recalled that when this songbook was being compiled, “there were some forward-looking people on the committee [to create *Sing With Me*], and they were eager to include contemporary offerings that might stretch the general Church tastes a bit. What a courageous move!”⁵³ Manookin’s song, “Our Bishop,” discussed in the next section, utilized an unconventional tonality while Bradshaw’s composition, “Praise,” changed meter nearly every measure, rotating between 2/4, 3/4, 4/4, and 5/4.

Figure 2. Bradshaw’s “Praise”⁵⁴

The image shows a musical score for the song "Praise" by Merrill Bradshaw. It consists of two systems of music, each with a treble and bass staff. The tempo is marked "Brightly". The first system has the lyrics "I like to sing, I like to sing of the gos - pel". The second system has the lyrics "I like to sing, I like to sing to the Lord. He". The music features a complex, changing meter: 2/4, 5/4, 2/4, and 3/4. The bass line includes some handwritten annotations: "E C A" and "G B F#".

⁵³Watkins, “Hark! Hark! Hark! ‘Tis Children’s Music,” 129.

⁵⁴Merrill Bradshaw, “Praise,” in *Sing With Me: Songs for Children*, (n.p.: Deseret Book Company, 1969), B-63.

The relationship between the LDS Church and modernism in music has at times been contentious. As Hicks mentioned, “More than a century earlier, Brigham Young had noted with some sadness that composers of his day ‘introduce as much discord as possible into their compositions, without actually destroying the rules of music.’ To Young, as to perhaps most listeners, complex harmonies seemed to symbolize contention, spiritual conflict.”⁵⁵ Merrill Bradshaw, as witnessed above, embraced musical progress in the Church. One of his compositions, *The Restoration*, received the ire of apostle Boyd K. Packer in 1976 when he admonished LDS composers who pursue “newness for its own sake” rather than focusing on hymns, because “the comfort of the familiar . . . should be paramount in Mormon worship.”⁵⁶ While “Bradshaw remarked that the talk had ‘chopped the philosophic feet out from under my work’ . . . others felt secure that Packer’s voice was not a representative one and that Mormonism’s progressive heritage would survive such critiques.”⁵⁷ Perhaps it is this debate that eventually would change the role of modernism in the next and newest children’s songbook.

Making the Modern Songbook

After ten years of work, the Church released *The Children’s Songbook*, the newest version of the Church’s songbook for children, in 1989. In 1980 the Church went to a consolidated meeting schedule where the Primary auxiliary, formerly held on a weekday, replaced Junior Sunday School as the children’s post-sacrament meeting activity. The implications for this newest songbook are significant because it is now used on the sacred Sabbath day.

⁵⁵Hicks, *Mormonism and Music*, 181.

⁵⁶Ibid., 182.

⁵⁷Ibid.

The Church's children's magazine, *The Friend*, announced the publication of the new songbook by telling the children that the new book,

has your favorite songs about the gospel and the Church and Jesus Christ, and the music has been adapted so that your fingers can reach all the keys on a piano.

If you don't play the piano, there are chords for other instruments, such as guitars and keyboard.

If you don't play any instrument, you can read the words—one song, "As I Have Loved You," even has diagrams for signing.

And if you don't read yet, you can look at the pictures, which illustrate what the song is all about.⁵⁸

The adult's church's magazine, the *Ensign*, explains that this songbook is not just for Primary, but for use at home as well so that parents may enjoy hearing and performing their childhood favorites with their children. This intergenerational connection is important to the Church as current chairman of the Church Music Committee Michael Moody states, "Primary songs . . . allow our children to join their voices with the voices of children of earlier times in their expression of the gospel."⁵⁹ However, the new songbook dropped 109 of the previous edition's songs and added 155 new songs and revived three songs absent from *Sing With Me* but contained in previous songbook editions. Of particular historic interest of the songs left out are "In Our Lovely Deseret" and "I'll Serve the Lord While I'm Still Young," which were in nearly every previous children's songbook. Both written by Eliza R. Snow, their disappearance marks the end of the presence of "Zion's Poetess" and Primary Pioneer in the children's songbooks. The same fate befell Evan Stevens's "Gladly Meeting, Kindly Greeting."

⁵⁸"*Children's Songbook*," *The Friend*, June 1989, 47.

⁵⁹Ann Edwards Cannon, "The New *Children's Songbook*," *Ensign*, June 1989, 15.

The Compilation

This songbook, ten years in the making, aimed to “consolidate and simplify Primary music resources,” according to Betty Jo Jepsen, first counselor in the Primary General Presidency and to “include favorite Primary songs, . . . identify authors and composers who had not previously been credited,” and to fill the void of gospel principles and ideas not covered in previous songbooks.⁶⁰

General Primary President Michaelene Grassli specified three purposes behind Primary music and the new songbook as 1. creating “a reverent atmosphere where children can learn about and feel the Spirit,” 2. “to teach the gospel,” and 3. “to help children feel the joy of presenting music. The act of producing music through singing, united with others, lifts the spirit and enlightens the soul.”⁶¹

While the Church announced that sources used for the compilation of the book included *Sing With Me; More Songs for Children; Supplement to More songs for Children; and Activities, Songs, and Verses*, (the previous songbook and its supplements), and songs from the *Friend* and Primary sacrament meeting presentations, through interviews I discovered that the committee put together for the songbook’s publication specifically asked some composers to compose for the book. When I asked how the new songs came to be included in the songbook, composer Janice Kapp Perry stated:

It seems like several key people, including myself, just on our own were writing children’s music a few years before [*The Children’s Songbook*] came out. I don’t know if it was a prompting of the Spirit . . . most of mine were written during that period, most of mine . . . were [already] written and they just kept writing to me saying, “We are going to use this one and this one and this one,” and finally they

5. ⁶⁰Kellene Ricks, “‘The Power of Music’ Found in New Songbook,” *Church News*, 20 May 1989,

⁶¹Ricks, “‘The Power of Music’ Found in New Songbook,” 5.

used ten. But not all of them were written and here's a couple of exceptions: they wrote to me and said the song, "Love is Spoken Here" has turned out to be a wonderful way to teach the children harmony without having them in parallel harmonies, you know counterpoint: two parts together. They said at first it was a strain for them to do it, and now they are getting it and they love dividing up and trying to "out do" each other. So they said, "We want to use that technique some more and we are asking if you'll write us such a song on the four steps of prayer." . . . So I wrote "I Pray in Faith." Then they wrote and said, "Will you do another "two-parter" like that on the Word of Wisdom?" So those were written because they wanted to add more "two-parters" to the book. When all the songs had been chosen and . . . [the deadline had past], I was just taking a little nap here in my studio and I thought, "There should have been a song in that book that named the full name of the church, so that the little tiny kids can learn the name of the Church (that's kind of complicated)." I thought the first line would just have to say, "I belong to the Church of Jesus Christ of Latter-day Saints" . . . Then I thought, "Well, the deadline's past why am I even thinking about this?" But every time I'd try and continue, . . . I'd think of another line. Finally, through the afternoon I wrote two verses and I thought, "Was that inspiration? I got [sic] to at least tell them about it because I feel it so strongly." So I sent that two-verse song to them and . . . they called back and they said we *do* need that song.⁶²

The Committee analyzed what they thought the song should say and requested Perry aid in the revision of the song:

"Finally it was down to one verse . . . and hardly any of it was my original. They kept the first line, of course, you can't change the name of the Church, but I feel like the idea to have it was inspired, but I needed their guidance on that one, the other songs they just kept them as they were."⁶³

In addition to using the above resources for songs, for decisions regarding which songs to choose the committee used a survey conducted by the Church's Research and Evaluation Committee where the Primary leaders listed their Primary's favorite songs, the most familiar songs, and those most frequently used.⁶⁴ Therefore, the song selections were based upon adults' opinions and their observations of what the children use/prefer. Susan Kenney, Church member and professor of early childhood music education at Brigham Young University, explained in response to the question "What songs were put

⁶²Janice Kapp Perry, interview by author, minidisc recording, Provo, Utah, 4 March 2004.

⁶³Ibid.

⁶⁴Ann Edwards Cannon, "The New *Children's Songbook*," 16.

in the songbook?” that, “The adults put in what they like, instead of looking at what is developmentally proper.”⁶⁵

She compares this newest songbook to the ones she remembered as a youth:

In the older books, we were more open to the world. It’s an attitude in our church that has changed and it’s reflected itself in the children’s materials. When I was growing up anything that was beautiful and wonderful and true was part of the church . . . So there were songs in the book about little purple pansies, about all kinds of birds, etc. There has been more of a narrowing to try to make the songs about just Jesus, gospel principles, and less of these other things.⁶⁶

Kristine Haglund Harris, who wrote an article for the LDS scholarly journal, *Dialogue*, outlining how the Primary songbooks have changed throughout the years, supports this observation. The songbooks of the early part of the twentieth century sing about the daily lives of children. This “is partly due to the idea, adapted from progressive educators, that children learn a great deal by simply participating in the daily life of a household and that their own daily activities are the best place from which to begin teaching abstract principles.”⁶⁷

Harris looks at the history of songbooks in the context of developing Mormonism. She analyzes the songbooks in light of LDS historian Armand Mauss’ timeline of Mormonism. Mauss argues that at the time of *The Children’s Songbook’s* publishing, the Saints were in a period of retrenchment. After decades of assimilation with other Americans, the Saints entered a time where they were secure enough in their Americanism to reestablish what makes them unique as Mormons, thus perhaps explaining the renewed emphasis on LDS themes and gospel principles. However, while Harris argues that the views of Jesus within this songbook are actually quite Protestant,

⁶⁵Susan Kenney, interview by author, minidisc recording, Provo, Utah, 4 March 2004.

⁶⁶Ibid.

⁶⁷Kristine Haglund Harris, “‘Who Shall Sing If Not the Children?’ Primary Songbooks 1880-1898,” 37, 4 *Dialogue: a Journal of Mormon Thought* 37, 4 (Winter 2004), 112.

not uniquely Mormon, I contend that the overall number of compositions that address specifically Mormon, not just Christian, doctrines and practices has grown significantly. In the 1969 songbook twenty-six percent of the Gospel-related songs are LDS in nature, whereas forty-seven to fifty percent of the Gospel-related songs in *The Children's Songbook* include specifically LDS attributes (see Appendix B for song distributions). This includes the addition of thirteen new songs that recite each of the Church's Thirteen Articles of Faith.

When compiling the songbook, "one of [the Church's] criteria was, 'Is it true?' . . . If it's not true we won't use it."⁶⁸ This led to a reduction of metaphoric language in the songs. The remaining songs that do contain metaphors are old songs that have been part of the LDS children's musical heritage for generations such as, "Give Said the Little Stream," "Little Lambs so White and Fair," and "Jesus Wants Me for a Sunbeam." While some newer songs do have metaphoric language, "Love is Spoken Here," such metaphors are negligible compared to the previous metaphors so rich in nature-based imagery. The concern for truth presents a quandary; one may argue that truth can be found in metaphor because real world truth does not always correspond to literal truth. "Is it true?" is a difficult litmus test since, as Kenney points out, a committee of poets and English professors may answer that differently than practical parents living normal lives.⁶⁹

⁶⁸Susan Kenney, interview by author, minidisc recording, Provo, Utah, 4 March 2004.

⁶⁹Ibid.

“Simple” Goals of the Modern Songbook

As the title states, the *Children’s Songbook* is for the children. This means the children are the intended audience for the introduction, the colorful drawn pictures, and, most importantly, the songs.

One way to gear songs towards children is to simplify the songs. Betty Jo N. Jepsen, first counselor in the Primary general presidency, deemed simplification necessary so that “children can play [the songs] on the piano.”⁷⁰ However, Primary general president Michaelene Grassli stated in the same article that “children don’t sing the songs from copies of the book; they learn the words by rote, so they can concentrate on the words and their meanings.”⁷¹ Therefore the chief means by which the children have contact with the songs is not actually through their piano playing, but through listening to their family and Primary leaders.

Michael Moody, the Church’s General Music Committee Chairman, stated that many of the simplifications resulted from Primary leaders expressing their concern that “songs . . . seem to be pitched too high,” whereas other leaders “have expressed a desire for simpler musical arrangements.”⁷² Moody also clarified that the simplifications did not lead to musically bland songs, for many contain optional “descants, ostinatos, or obbligatos.”⁷³ Therefore, as Kenney states, “When we are trying to decide what songs to put in the songbook, the new songbook, it’s really based on what adults like. The committee said, ‘Oh isn’t that a beautiful song? Let’s be sure to include that one.’ Rather

⁷⁰Ricks, “‘The Power of Music’ Found in New Songbook,” 5.

⁷¹Ibid.

⁷²Ann Edwards Cannon, “The New *Children’s Songbook*,” 17.

⁷³Ibid.

than, ‘Is this really developmentally appropriate for children?’”⁷⁴ This creates a dilemma because without basing song choices on developmental principles, the concept of “simple” may not be accurately defined.

Kenney gives the example of the aforementioned “Praise,” composed by former BYU professor and Composer-in-Residence, Merrill Bradshaw, and included in the previous Primary songbook, but dropped in the newest edition:

It really does appear to be hard, he [Merrill Bradshaw] is a contemporary composer. . . Now at first glance you would say, ‘I don’t really think that is child-appropriate.’ I mean, look at all the accidentals, look at the meter changes all the way through it and everything, I mean, it’s ridiculous! And yet, it is so childlike because it’s the way children speak. . . It’s really based on how language is built and when we [taught] this to kids, they would just learn it, just like that [snap] . . . But adults hated it . . . because they would look at that and say, ‘Ahh, 5/4, 4/4, 2/4!’ . . . But when I [watched] children learn this and [saw] how easily they could sing it I would say, ‘We should be looking at the children here and not what the adults like.’⁷⁵

Kenney advocates that for a song to truly be simple, musically, for a child, the rhythm must follow speech patterns, even though that may produce complex-looking rhythmic notation on the printed page, “We don’t speak in 4/4 time, we speak syncopated.”⁷⁶

A typical simplification is the song, “The Sacred Grove.” Instead of three staves, the most recent version has two staves with the melody in the piano accompaniment. Another example is “Beautiful Savior,” which went from Db Major with a descant, interlude, and occasionally a chord in the piano accompaniment that spans more than an octave, to a shorter song in D Major with an optional descant.

⁷⁴Susan Kenney, interview by author, minidisc recording, Provo, Utah, 4 March 2004.

⁷⁵Ibid.

⁷⁶Ibid.

“Our Bishop,” composed by Robert P. Manookin received the most drastic simplification. The left hand of the piano accompaniment is completely dissimilar between the two versions. Interestingly, the right hand melody is unchanged. Whereas the first version begins with a d diminished seventh chord, the later version begins on a Bb Major chord. The original version creates an accompaniment that constantly moves upward and downward by minor seconds. It does not seem to imply harmonic progression in the vertical sense, but rather a horizontal movement up and down chromatically. The later version solidly establishes harmonic movement between the two anchors, the I and V chords. The portion that the children participate in, the singing of the melody, is completely identical. Their singing is not simplified. What is simplified, in addition to the pianist’s role, is the children’s auditory experience.

Figure 3. 1969 Version of Robert Manookin’s “Our Bishop”,⁷⁷

The image displays two systems of musical notation for the song "Our Bishop". Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are: "Bus - y as a man can be, He's our bish - op;" and "He finds time to talk to me, He's our bish - op;". The piano accompaniment in the first system features a complex, chromatic left-hand line, while the second system shows a more stable harmonic accompaniment with clear I and V chords.

⁷⁷Robert P. Manookin, “Our Bishop,” in *Sing With Me: Songs for Children* (n.p.: Deseret Book Company, 1969), B-61.

Figure 4. 1989 Version of Robert Manookin’s “Our Bishop”⁷⁸

The image shows a musical score for the song "Our Bishop" in 2/4 time, written in B-flat major. The score consists of two systems, each with a vocal line and a piano accompaniment line. The first system contains two verses of lyrics. The second system continues the melody and accompaniment. Chord symbols (Bb, F7, Gm, F7, Bb, F7, C7, F) are placed above the vocal line. Fingerings and breath marks are indicated throughout the score.

1. Bus - y as a man can be, He's our bish - op.
 2. Cheer - ful as he serves the Lord, He's our bish - op.

He finds time to talk to me; He's our bish - op.
 He's the fa - ther of our ward;

I must note that not all songs were simplified. “I Know My Father Lives” became a duet with the melody removed from the piano accompaniment. A note tells the performer, “See also *Hymns*, no. 302, for a simple version with the melody in the accompaniment.”⁷⁹ Likewise “An Angel Came to Joseph Smith” went from a straightforward 4/4 to a more rhythmically complex 3/4 time signature, with a 2/4 time signature as the penultimate measure in the four bar phrase.

Therefore, the songs contained in the new songbook may be simpler for the adults and the pianists using the book, but are not necessarily simpler for the typical child attending Primary. In many respects they may actually be more difficult than songs in earlier songbooks. Kenney believes there may be “simplification, maybe in the words, but some of the songs are longer and [contain] no repetitions. Try to find an ABA song in here like ‘Twinkle, Twinkle, Little Star.’ They are not in here. . . Also, I call it the

⁷⁸Robert P. Manookin, “Our Bishop,” in *Children’s Songbook* (Salt Lake City: The Church of Jesus Christ of Latter-day Saints, 2000), 135.

⁷⁹Footnote in *Children’s Songbook*, 5.

repeated motive form, like, ‘Mary had a Little Lamb,’ . . . That form . . . there is none of those in here. You will not find any of the simple children’s song forms that make the songs easy to master and put inside [the children].”⁸⁰ Likewise, this songbook has the greatest number of part-songs. As mentioned previously, composer Perry was specifically asked to compose part-songs for this children’s songbook.”⁸¹

Correspondingly, the subject matter is more difficult. Prayer, heaven, and many other religious topics are difficult for adults to fathom, let alone for children to try to understand through words. What the songbook attempts to do is to teach complex topics by presenting them using child-appropriate vocabulary. However, the easy vocabulary does not camouflage the increasingly complex subject matter the Primary songs are trying to address. No longer are the songs about household chores and “Tooth Bugs,” but about the gospel, the temple, and the Articles of Faith. Although the subject may be too complex for the young child to immediately understand, the Church firmly believes that if the child knows the song, the words will come back to the child at a later date and they will be able to reflect upon them, understand them, and enrich their lives through them. Kenney thoroughly agrees with that ideal, but is concerned with the following situation:

So you have more complex songs musically . . . the words are less related to personal experience . . . and you put those two together and . . . you get children who don’t know the songs as well. If you could teach them at an appropriate level they could still master those songs, but it’s harder to master a more complex song. And because it’s more complex, adults tend to talk about it more so it’s not sung [as much].⁸²

Children’s Songbook songs that were altered in some way from the *Sing With Me* songbook are mostly based on pianist skill. I found that of the altered songs, 70% of the

⁸⁰Susan Kenney, interview by author, minidisc recording, Provo, Utah, 4 March 2004.

⁸¹Janice Kapp Perry, interview by author, minidisc recording, Provo, Utah, 4 March 2004.

⁸²Susan Kenney, interview by author, minidisc recording, Provo, Utah, 4 March 2004.

alterations resulted in simpler piano accompaniment; 38% of the songs were pitched lower; 32% moved to keys with less sharps or flats; 5% changed a time signature, 4% actually created a more difficult accompaniment (usually due to an addition of an accompaniment to a previously a cappella song); and 3% had more challenging key signature (defined as adding two or more sharps or flats).

Global Influences

In 1986 “instructions were given to upgrade the stake missionary program ‘to provide a renewed impetus in missionary work throughout the stakes of the Church.’”⁸³ That same year the number of *Book of Mormons* distributed doubled from the previous year, surpassing 3 million copies.⁸⁴ This focus on growth and expansion resulted in the amazing achievement in 1996 when for the first time more Church members lived outside the United States than in it.⁸⁵ This rapid expansion provides another reason for the songbook’s simplification: to accommodate those new churches in regions where Western classical music is not taught and is unfamiliar to the congregation.

The global nature of the modern Church not only led to simplification but encouraged a renewed look at the purpose of music in the Church. In the early part of the twentieth century the attitude of Church members towards the music of others, outside their Western classical musical tradition, was typical of that found throughout the larger Western culture. A 1909 article by Ethel Rasband, “Thought Development in Sunday School Hymns,” printed in the church’s magazine, *The Juvenile Instructor*, reflected a common opinion of superiority:

⁸³Church Educational System, *Church History in the Fulness of Times*, 607.

⁸⁴*Ibid.*, 603.

⁸⁵*Ibid.*, 637.

Music is found everywhere. Explorers tell us that there is not a discovered savage tribe in the world that has not a sense of rhythm. Of course, the musical sounds, or what are intended to be musical sounds, of some of the less civilized tribes would not be pleasing to our sense of the beautiful in harmony, but there is a certain rhythm and fascination about their music that is pleasing to them; and not knowing anything better, they are satisfied with their way of producing sounds which they consider musical. When they have their music arranged into a melody they put words to it and the composition means more to them, therefore we see that a sense of music is implanted in our souls by God and we can praise Him in no better way than by the use of it.⁸⁶

Therefore, no matter how “primitive,” there is God and truth in music.

Fifty years later, the idea that “music is found everywhere” was still in use within the Church. A very common sentiment, shared with the much of the Western world, is that music is a “universal language.” In 1959 President David O. McKay stated, “Music is international. Although the words may be Polynesian or Italian or German or English, music is always understood by the soul.”⁸⁷ However, there was a growing recognition that there exists some music “which appeals also to the baser emotions of man.”⁸⁸ As the Church became more aware of various types of music, not only of different cultures, but of different genres such as jazz, rock, etc, the answers to what is music and what is its power became uncertain.

The Church’s reaction to new influences has not always been welcoming. Elder Boyd K. Packer of the council of the Twelve stated that, “the musician may say, ‘Do you really want us to take those few familiar hymns and present them over and over again with no introduction of anything new?’ No, that is not what I want, but it is close.”⁸⁹

⁸⁶Rasband, “Thought Development in Sunday School Hymns,” 433-4.

⁸⁷David O. McKay, “Music . . . The Universal Language,” *The Improvement Era*, January 1959, 15.

⁸⁸Ibid.

⁸⁹Boyd K. Packer, “The Arts and the Spirit of the Lord,” speech (Brigham Young University, 1 February 1976). *Ensign*, August 1976, 63.

Packer’s concern is that “We can lose our heritage. We have lost part of it.”⁹⁰ These quotes are taken from a speech, delivered to Brigham Young University students, about composing and performing music for the Church and its needs rather than composing and performing for one’s own glorification. While music from outside the culture was not directly addressed, the quote defines what the church views as its heritage—the old familiar church hymns, not the equally as historical and familiar music of the many converts around the world.

Elder Dallin H. Oaks spoke of his various experiences of Church music outside of the Continental United States:

Last spring I made my first visit to Brasilia, Brazil. Over three hundred thousand Saints gathered for a regional conference. The printed program listed the musical numbers, but the Portuguese words meant nothing to me. But when their beautiful choir began to sing, the music crossed all barriers of language and spoke to my soul:

*The morning breaks, the shadows flee;
Lo, Zion’s standard is unfurled . . .
The dawning of a brighter day
Majestic rises on the world.*
(Hymns, 1985, no. 1)

.....
Last July I visited the Church’s Polynesian Cultural Center in Hawaii. Before the evening show of dancing and music from various island cultures, I went backstage to thank the performers. I arrived during those frantic moments before the show began . . . I wondered how the director would bring this turmoil to order . . . It happened as if by miracle. On signal, one strong voice began, and the strains of “We Thank Thee, O God, for a Prophet” quickly swelled into a beautiful chorus as the uniquely talented young people brought their thoughts into harmony with the Lord.⁹¹

These quotes are significant because they show that even outside the continental Unites States of America LDS Churches are singing the same hymns, perhaps translated into a different language, as sung within the continental USA. Not only are they singing

⁹⁰Boyd K. Packer, “The Arts and the Spirit of the Lord,” speech (Brigham Young University, 1 February 1976). *Ensign*, August 1976, 63.

⁹¹Dallin H. Oaks, “Worship Through Music,” *Ensign*, November 1994, 9.

those same hymns, but those are the musical experiences that visiting General Apostles, such as Oaks, validate by expressing pleasure, not only at the time of the performance, but later in Church magazine articles. While Church authorities may enjoy native music and dance performances, in an article titled “Worship Through Music,” this Apostle only speaks of and praises the traditional hymns.

In the 1983 special music edition of the *Church News*, an unnamed author encourages readers to “develop a feeling for your past by singing and perpetuating the songs of your heritage, culture or locale.”⁹² While not a part of the Church service or even necessarily of the auxiliary programs, the Church does not advocate a complete abandonment of one’s musical heritage, but leaves it up to each member to perpetuate this other type of music. The music, while not banned, is not included in the Church.

For the release of the new children’s songbook, an article in the Church’s magazine, the *Ensign*, stated that the new songbook would be translated into the twenty most often used languages in the Church: Spanish, Portuguese, Italian, German, Danish, Dutch, Swedish, Norwegian, French, Finnish, Samoan, Tongan, Japanese, Chinese, Korean, Indonesian, Thai, Tahitian, Icelandic, and Fijian. Until the translations are available, non-English members are encouraged to use “existing Primary songbooks and songs in the church’s international magazines.”⁹³ There is no mention of the Church encouraging Primaries to supplement with their own local children’s musical traditions.

The reason for the same music being translated into different languages seems to be an emphasis on unity within the global Church. At the dedication of the new children’s songbook in 1989, Elder Russell M. Nelson of the Council of Twelve “related

⁹²“10 Ways to Bless Your Life With Music,” *Church News*, 28 August 1983, 9.

⁹³Julie A. Dockstader, “Children’s Songs of Joy,” *Church News*, 30 April 1994, 10.

experiences he'd had while in South Africa, traveling and meeting with members in remote areas. At every meeting, the Saints sang songs of praise, songs with meanings that were universal, although the language sometimes differed."⁹⁴ Sister Jepsen agrees with this idea of unity through song amongst the children, as she states, "whether music is fun or sacred . . . music is a way of unifying children, regardless of ethnic, geographic, or developmental background."⁹⁵

When I asked Michael Moody how the Church makes this music accessible to Church members untrained in the Western classical tradition, he explained that the Church does "allow for each culture to make selections to put in their children's songbook along with the core. So [it] provides a lot of unity in the musical expression of the Church and a little bit of variety and that is kind of our formula for the Church, for now. But I think as the Church continues to grow each culture will have a greater contribution to bring to the core, to the whole of the Church."⁹⁶ Therefore at the present time the music as it is seen in the American Primary auxiliaries is the music of those Primaries outside this country.

The fast growing nature of the modern Church caused a re-evaluation of the use of Western classical music. To use this tradition everywhere requires money from the Church to furnish instruments for every congregation and time in training the members in reading and performing Western notation on Western instruments. However, Moody does not:

apologize for the fact that our music is based in the Western musical tradition, and this is a long topic for discussion, but I think that our musical system of Western

⁹⁴Ricks, "'The Power of Music' Found in New Songbook," 3.

⁹⁵Julie A. Dockstader, "Children's Songs of Joy," 10.

⁹⁶Michael Finlinson Moody, interview by author, minidisc recording, Salt Lake City, Utah, 3 March 2004.

Europe is really based in a truth that exists: a musical truth that exists in nature. You pluck a string and it vibrates in certain vibrations that create the triad and so basically our music is based on the triad and the harmonic basis and so that is the foundation of our music. . . I think it is good for corporate worship even among the children because you can have the accompaniment to support [the singing], as opposed to, say, a more ethnically cultural thing where you have a melodic flute . . . It doesn't lend itself to group participation. That's the basis of the music and I hope that we're always sensitive to the fact that as the Church grows there will be more representation of cultural contribution. A lot of that will be outside the worship service because the worship service is pretty well set. Even the children's, [sic] they are quite specific in what they outline for the children in terms of the form and content of the music. But there is the latitude in that they can bring in a song . . . if it's approved by the priesthood leaders [and] is doctrinally correct.⁹⁷

While the American-based Church inherited this musical tradition without question, the global Church must consider what the current musical heritage means to those from other traditions. In Moody's personal experience as a missionary in Haiti, he found the following to be true:

Craig Jessup used the term . . . embellishment is cultural. In Haiti they sing our same hymns, but they have their own cultural edge to it. It was so beautiful because they altered the rhythm, just instinctively . . . They altered the harmony, the rhythm, and the melody in their own cultural way, but it was still the same expression. But it reflected them and I thought it was really beautiful. And the children too. That was one of my personal joys. My wife worked with the children in Primary. She'd go around and they had so little knowledge of music and a little bit the structure of what the Church was supposed to be. . . . This goes to a real foundational covenant about music in Primary and the Church: that music is a vehicle to teach the children correct principles and an understanding of truth and the gospel.⁹⁸

Here we see a strong belief in the usage of the church's traditional music tempered with latitude in the musical interpretation of the songs. Perry relates a story she heard that helps her to understand the role of the Church's music in other cultures and its power to unify:

⁹⁷Michael Finlinson Moody, interview by author, minidisc recording, Salt Lake City, Utah, 3 March 2004.

⁹⁸Ibid.

I know Brother Moody went to Africa once . . . maybe he told you. He was seeing how church music was there and he visited one ward and they were singing a hymn with a few drums accompanying them around the sides and, but no keyboard . . . He came home and asked President Hinckley, he said “People wonder why we just don’t let them do it their way, keep their culture, you know why are we trying to make them fit our mold.” And President Hinckley said, “Let me think about that” and he came back soon and said, we do want them to keep their culture in all the other meetings but when they are in the official sacrament meetings . . . of the Church, we want it to be uniform through the whole world because that’s the language of their new religion.⁹⁹

However, not every member of the church feels the same. There are some among the congregation who do struggle with the church’s stance on the use of non-Western music.

One Church layperson stated anonymously:

In order for people to embrace the gospel in other cultures they have to embrace our culture and that’s all there is to it. It is not separate. . . I think there can be some real questions about the validity and the rightness about that in terms of a worldwide church. . . . When we have to learn your cultural music, your cultural traditions . . . to really embrace it [the LDS religion], can we justify it? Is it really right? Can we say the middle-class American culture is what’s “true”? And so that’s an issue I have a hard time with, personally. The position of the church doesn’t even deal with it: ‘This is our song literature and we share it with everybody all over the world.’¹⁰⁰

This reflects a fear of the Church, in the hypothetical extreme, asking their members to abandon any tradition or culture that is different. While the Church certainly has never stated anything in such a manner, there is an advocated hierarchy: the traditional hymns and religious songs of the church are appropriate in the most sacred of situations, while wholesome songs of one’s culture are important to maintain on the members’ own time. If the *Children’s Songbook* is not published in one’s language, then the suggestion is to use other available church sources, instead of blanket permission to supplement, using one’s own judgment, with songs from the culture.

⁹⁹Janice Kapp Perry, interview by author, minidisc recording, Provo, Utah, 4 March 2004.

¹⁰⁰Anonymous, interview by author.

Reflecting the growing importance of congregations outside the “West,” pictures of families of all nationalities fill this songbook’s pages, “There is also a full-color cover depicting children of many nationalities singing together.”¹⁰¹ However, like *Sing With Me*, there are no specific references to foreign countries, or even the United States. The songbook is not so much multicultural as it is Western common-practice in sound and non-culturally specific in other aspects. In fact, whereas numerous pictures show people of differing nationalities, only two songs contain non-English words, “Feliz Cumpleanos” and “Children All over the World”; however, no songs use significantly non-Western classical musical models.

The global nature of the church also affected the subject matter by necessitating a system of prioritization. Kenney states that over the past fifty years the orientation of the church towards art, music, and literature has changed. Previously, “the orientation was all things of truth and beauty are part of the gospel, but once again I think as the gospel, as the Church, spread out into the world more and more . . . now we have to teach converts, therefore . . . it has to be about the gospel and the scriptures. They don’t know enough. We can’t do Mozart because they don’t know enough about the gospel. Every time we meet it has to be about the scriptures.”¹⁰² This comment reacts to the loss of cultural refinement lessons, roadshows, and dances, at one time all sponsored by the Church, “but as the Church got bigger and bigger, out of the boundaries of the American culture, those things got harder and harder to do.”¹⁰³ However, it justifies, in the Church’s eyes, the increased focus on LDS doctrine and gospel principles in the *Children’s Songbook*. One cannot justify putting time and effort into recreational musical events, or

¹⁰¹*Children’s Songbook*, 5.

¹⁰²Susan Kenney, interview by author, minidisc recording, Provo, Utah, 4 March 2004.

¹⁰³*Ibid.*

a large amount of recreational children's songs, when the community is unfamiliar with the essentials of the religion.

Implementing the Songbook

The children's songbooks throughout the generations have reflected not only the history of the Church and its surrounding culture, but also the importance of music within the LDS culture. The next two chapters will look at how the Church transmits Primary music to its children and how the children receive and use the music.

CHAPTER III

TRANSMISSION OF PRIMARY MUSIC

An LDS child acquires knowledge of Primary music through four main sources:

1. Passive familial encounters
2. Passive cultural encounters
3. Active familial encounters
4. Church educational encounters

Passive Familial Encounters

Growing up in an LDS household provides ample opportunities for passive learning of Primary music through incidental familial encounters, more so for long-term and multigenerational LDS families than recent converts, whose family members did not attend Primary in their youth. Although each successive edition of the children's songbook changed in content, many songs survived from one generation to the next. Looking at appendix B, one can see the lifespan of Primary children's songs. Notice that children, their parents, their grandparents, and possibly their great-grandparents all enjoyed songs such as, "Can a Little Child Like Me?" and "Give Said the Little Stream." As evidenced by appendix B, just under 52% of the songs contained in the current children's songbook originate from previous songbook editions; meaning that when the current children's generation learns and sings more than half of the songs contained in this songbook they establish a common repertoire between themselves and their elders. One ten-year old girl deemed "Give Said the Little Stream" her favorite because, "It was

like one of the first songs I learned from my Dad . . . I remember my Dad used to sing it with me before we go to bed.”¹ Lyn, a four-year old who chose “Jesus Wants Me for a Sunbeam” as her favorite, claimed that her mother was her principal teacher of this song,² just as another girl claimed with the song “A Child’s Prayer.”³

One should not assume that the above examples result from “naturally” musical families. For at least the past century, the Church has been telling *all* families to make music irrespective of any supposed innate talent. In 1918, the church magazine *The Children’s Friend* told Primary leaders to, “[interest] the mothers in the musical service and . . . [suggest] to them that in all homes the beautiful song books of these latter days have a place. Mother and child should sing together . . . These song books furnish music for nearly every occasion in child life.”⁴ Likewise in 1983, a special all-music issue of the *Church News* told members to, “Fill your home with music. Make hymn singing a daily family tradition . . . Whistle while you work. Sing while you play . . . Tune your radio to music that will create a beautiful spirit in your home.”⁵

A former Primary music leader, Ms. C, explained that her family adopted “Families Can Be Together Forever,” as their family song. While they sing this song every week together, when they visit her husband’s family they sing a different Primary song because his family adopted that particular one as the family’s theme song. “It [the family song] meant everything. The words are how you feel about your family, your life, your beliefs.”⁶ In her experience, Primary music influences the children so greatly

¹Zoe, interview by author, minidisc recording, Sandy, Utah, 27 September 2004.

²Lyn, interview by author, minidisc recording, Sandy, Utah, 27 September 2004.

³Wendy, interview by author, minidisc recording, Sandy, Utah, 2 October 2004.

⁴Cahoon, Matilda W, “Choristers and Organists’ Department,” *The Children’s Friend* 18 (1919): 317.

⁵“10 Ways to Bless Your Life With Music.” *Church News*, 28 August 1983, 8.

⁶Ms. C, interview by author, minidisc recording, Sandy, Utah, 28 September 2004.

because, “I think if they see that it’s important to brothers and sisters and that it’s important to parents and they are there—they want to be involved. They want to do as they’re doing . . . You can sing in the car on vacation, driving to the store, and that’s what I would do with my children. And it’s those songs from the children’s hymnbook that you would use. I didn’t know the popular songs out in the world as much as I knew the hymnbook, the children’s hymnbook.”⁷

Passive Cultural Encounters

Children absorb the music in their environment. In addition to parents’ lullabies and siblings’ tunes, radios and other media make up the musical environment of the young child. Since the Church offers members a children’s songbook containing songs that span multiple generations, it permits Primary music to be among the many musics absorbed by the child because it turns Primary music into a common memory to which all lifelong Church members can relate. Primary music becomes a code, with meanings that only members with the same youth experiences can understand. The numerous appearances of Primary music in the culture at large suggest that Primary music is meaningful beyond the childhood years. As it penetrates the culture it is reinterpreted to fit its different audiences. Thus children receive the music not only from their family, but also from the culture in general. Growing up in this environment, the child understands that Primary music will always be a part of their lives.

One such cultural setting of Primary music occurs at Brigham Young University’s football stadium after the home team scores. The marching band plays their fanfare. As

⁷Ms. C, interview by author, minidisc recording, Sandy, Utah, 28 September 2004.

the crowd settles down, the tubas perform their own soli. The visiting school is unaware of the meaning of the song and the humor as the tubas play:

Figure 5. Transcription of Tuba Version of “Popcorn Popping”



Throughout the song, audience members on the BYU side randomly jump up from their seats and sit back down again. It is a strange performance to outsiders, or perhaps even recent converts, but to those who have attended Primary, the song is all too familiar. “Popcorn Popping”⁸ first appeared in the children’s songbooks in 1974, but quickly became a favorite. Complete with hand motions, the song talks of the joy in seeing blossoms blooming in spring, blossoms that resemble popcorn popping; likewise, the audience members resemble those “popping” blossoms. The words of the song are well known to most Primary graduates, many can even remember how all the hand motions go. Therefore the humor in this rendition lies in the contrary aspects: where usually the song is sung by high-pitched little children, this is played by the lowest pitched marching band instrument; where the song is normally upbeat to represent “popping”, this version tends to teasingly drag the tempo slightly. The song provides light-hearted entertainment, reinforces a lifelong connection between the BYU fans, a connection not necessarily shared by the opposing team, and provides another place for Primary music in the culture at large.

⁸George W. Bello, “Popcorn Popping” in *Children’s Songbook* (Salt Lake City: The Church of Jesus Christ of Latter-day Saints, 2000): 242.

The Church created a way for Primary music to exist beyond the Primary classroom in the greater soundscape of children's lives through sound recordings. Typically it is children's voices recorded with piano accompaniment. Oftentimes, this is how Primary music is encountered in the home:

Interviewer: Do you ever sing [your favorite Primary song] at home?

Faith: Yeah, we have a CD at home of all the Primary Songs that we sing all the time.⁹

In fact this next seven-year old girl learns her Primary songs from her tape before ever encountering them in the Primary classroom:

I listen to Primary songs on tape and that's how I learned a lot of the songs. The Primary is always like, teasing me about singing . . . because I always know all the songs and because I listen to them on tape, so I always know every single one, . . . from the primary book . . . almost, I think almost. I don't think I know every one, but pretty much.¹⁰

However, there are nontraditional settings of recorded Primary songs. Janice Kapp Perry, a prolific LDS composer, famous for her Primary compositions, produced numerous CDs of her music in different arrangements, including Celtic and classical piano versions. Likewise, the a cappella group, InsideOut, released an album, "Primary Colors" that presents Primary music in unique ways. Compare the above tuba version of "Popcorn Popping," nearly identical to the original, to InsideOut's version below.

⁹Faith, interview by author, minidisc recording, Sandy, Utah, 27 September 2004.

¹⁰Yvette, interview by author, minidisc recording, Sandy, Utah, 3 October 2004.

Figure 6. Transcription of InsideOut’s Version of “Popcorn Popping”¹¹ (excerpt)

with swing

The musical score is divided into three systems, each starting with a Cymbal part (Cym) and followed by Treble (Tr.) and Tenor (T.) vocal parts. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo/style is marked 'with swing'.

System 1:

- Cym:** Features a rhythmic pattern of eighth notes with 'x' marks above them, indicating cymbal hits.
- Tr.:** Lyrics: doobadoo badoo badoo ba doo doo doo doo_
- T.:** Lyrics: I looked out the win-dow and what did I see,

System 2:

- Cym:** Starts with a measure rest marked '4', then continues with the eighth-note cymbal pattern.
- Tr.:** Lyrics: doo da doo doo doo ba doo baa_ ba ba baa
- T.:** Lyrics: pop-corn pop-ping on the ap-ri-cot tree. I looked out the win-dow and

System 3:

- Cym:** Starts with a measure rest marked '7', then continues with the eighth-note cymbal pattern.
- Tr.:** Lyrics: ba ba ba daa pop pa da
- T.:** Lyrics: what did I see, pop-corn pop-ping on the ap-ri-cot tree

¹¹InsideOut, “Popcorn Popping on the Apricot Tree,” from *Primary Colors*, InsideOut A Cappella, 2003, compact disc.

Jarod Johnson, a reviewer for LDSMusicNews.com states that InsideOut does an outstanding job of, “contemporizing [sic] primary songs to make them listenable [sic] for adults.”¹² While adding their own style to the songs, they take the most risks, musically, with songs that do not contain sacred text. For example, InsideOut presents “I’m Trying to Be Like Jesus” with new vocal harmonies, superimposed on Bach’s “Jesu Joy of Man’s Desiring.” On the other hand, “Popcorn Popping,” is mixed with the less reverent jazz standard, “Sing, Sing, Sing.” Likewise “Once Their Was a Snowman” is mixed with nearly a dozen popular, secular songs such as Michael Jackson’s “Thriller,” Harry Belafonte’s “The Banana Boat Song,” and a generic rap-style song. The way in which the group alters Primary songs reveals a certain distinction between more secular and sacred Primary songs; this is not necessarily the case in the soundtrack to *The Singles Ward*.

The movie, *The Singles Ward*, distributed by LDS Living, pokes fun at the measures LDS singles take to find their eternal mate/spouse. The main character’s convert wife starts drinking alcohol and doubting the Church, leading to their divorce. As the cover of the DVD explains, “Fellow apartment dwellers . . . and several other well-meaning ward members try everything to help Jonathan from becoming—gasp!—inactive.”¹³ It is a comical and sometimes irreverent look at singles wards. But in the end its message is clear, remain faithful to the church and you will be rewarded.

The songs in the soundtrack, however, can hardly claim to remain faithful to the originals. The songs are presented in the style of rock and roll, punk, and a touch of reggae. Again, using “Popcorn Popping,” look at the following transcription.

¹²Jared Johnson, review of *Primary Colors*, by InsideOut; available from <http://www.ldsmusicnews.com/reviews/primarycolors.php>; Internet; accessed 11 February 2005.

¹³*The Singles Ward*, dir. Kurt Hale, 102 min., Halestorm, 2002. DVD.

Figure 7. Transcription of Rooster's "Popcorn Popping"¹⁴

The first system of the musical score includes five staves: Drum Set, Electric Guitar, Bass Guitar, Alto, and Tenor. The Drum Set staff shows a simple rhythmic pattern. The Electric Guitar staff features a series of chords. The Bass Guitar staff has a melodic line. The Alto and Tenor staves contain the vocal melody with lyrics: "Look out the win - dow and what did I see,". The Alto staff has a treble clef and a 7/8 time signature, while the Tenor staff has a bass clef and a 7/8 time signature.

The second system of the musical score includes five staves: Dr., E. Gr., Bass, A., and T. The Dr. staff continues the drum pattern. The E. Gr. staff continues the guitar accompaniment. The Bass staff continues the bass line. The A. staff contains the vocal melody with lyrics: "Pop - corn pop - ping up - on the ap - ri - cot tree." The T. staff is mostly empty, indicating the tenor part is silent for this section. A measure rest '3' is placed above the Dr. staff at the beginning of the system.

¹⁴Rooster, "Popcorn Popping," from *The Singles Ward Soundtrack*, Guapo Recording Company, LLC, 2002, compact disc.

The reggae/house influence in the song, sung in full falsetto, combined with the movie's use of the song during a scene where young male Saints are laughing and getting "high" off of balloon helium, creates a very unique presentation of this song that just might establish a hint of "coolness" for this very straight-laced childhood favorite.

While the Church has released no official opinion concerning these "Pop" versions of Primary songs, the next section reveals the Church's general cautions against some popular music.

The Adversary

The perceived value of music in the Church originates not only from the members of the Church on Earth, but also from God. In LDS scripture, the Lord said, "For my soul delighteth in the song of the heart; yea, the song of the righteous is a prayer unto me, and it shall be answered with a blessing upon their heads."¹⁵ This indicates that the Church believes that "good" music—music of the heart, is infused with the power of God. However, this leaves the very real acknowledgment within the Church that there is that music which is of the "adversary."

The Church took a very active stance in distinguishing between appropriate and immoral music when faced with the overwhelming response of the Church's youth to the rock music of the late sixties and seventies. "The breach between the world and the extremes of its music and the Church is wider in our day than ever in generations past."¹⁶ Instead of merely stating the noble nature of music, the term "music" had to be redefined. Apostle Boyd K. Packer deemed antiquated the idea that, "Music is the only sensual gratification in which mankind may indulge to excess without injury to their moral or

¹⁵D&C 25:12.

¹⁶Boyd K. Packer, "Inspiring Music-Worthy Thoughts," *Ensign*, January 1974, 27.

religious feelings.”¹⁷ Packer followed this quote with his belief that “if that were true in his day, it is not in ours. Music, once thought innocent, now is often used for wicked purposes.”¹⁸ His concern is that through tempo, beat, and intensity, music has the power to “dull the spiritual sensitivity of men.”¹⁹

Packer disagrees with those that say, “music in and of itself is harmless and innocent.”²⁰ He believes that there is music that welcomes the Spirit and that which repels it. As evidence of his belief in the power of music, he suggests that people, especially the youth, memorize a hymn so that when an unworthy thought comes into their head, the hymn combats it. “Because it [the hymn] is uplifting and clean, the baser thoughts will disappear. For while virtue, by choice, *will not* associate with filth, evil *cannot* tolerate the presence of light.”²¹

Prior to this era, the church leaders warned against the inclusion of popular music in the worship or auxiliary meetings. However, in the December 1971 *Ensign*, Elder Ezra Taft Benson, of the Council of the Twelve Apostles, addressed the role of popular music in young people’s lives both inside and *outside* of church activities in his article, “Satan’s Thrust—Youth.” He took his ideas from a concerned father; the father stated, “Music creates atmosphere. Atmosphere creates environment. Environment influences behavior.”²² Continuing, the father lists the mechanics through which music can negatively influence the youth:

- Rhythm—can exist in the body even without sound
- Loudness—muddles the mind to block thought and reason

¹⁷Boyd K. Packer, “Inspiring Music-Worthy Thoughts,” 25.

¹⁸Ibid.

¹⁹Ibid.

²⁰Ibid.

²¹Ibid., 28.

²²Ezra Taft Benson, “Satan’s Thrust—Youth,” *Ensign*, December 1971, 53.

- Repetition—a primitive rock device
- Gyration—“even clean hands and a pure heart cannot misinterpret their insinuations”
- Darkness—creates a “mask of anonymity” that allows one to escape feelings of responsibility
- Strobe lights—compared to a hypnotist’s pendulum that allows one to surrender control of their behavior

He professed that the church cannot endorse rock music to simply appease and hopefully retain the youth of the church. For “if you [compromise with evil], evil always wins.”²³ Benson views rock music as a strike at the youth of Zion by the adversary.

As a result, Benson believed, as his predecessors did, that the crossover of rock and religion to be a bad combination. “Religious rock is climbing up the ‘Top Ten’ charts. The growing resistance to the rock-drug scene is being diverted by this wholesome-appearing retreat from the new morality. But a review of religious rock materials unmasks an insidiously disguised anti-Christ . . . Isaiah [5:20]: ‘Woe unto them that call evil good, and good evil; that put darkness for light, and light for darkness.’”²⁴

In 1972 President Ezra Taft Benson had this to say about popular music:

Rock music, with its instant physical appeal, is an ideal door-crasher, for the devil knows that music has the power to ennoble or corrupt, to purify or pollute. He will not forget to use its subtle power against you. His sounds come from the dark world of drugs, immorality, obscenity and anarchy. His sounds are flooding the earth. It is his day—a day that is to become as the days of Noah before the Second Coming, for the prophets have so predicted. The signs are clear. The signs are here in this blessed land. You cannot escape this mass media environment which is controlled by financial censorship. Records, radio, television, movies, magazines—all are monopolized by the money managers who are guided by one ethic, the words wealth and power.²⁵

The situation between popular, specifically rock music and the Church did not improve by 1974. Elder Boyd K. Packer of the Council of the Twelve Apostles

²³Ezra Taft Benson, “Satan’s Thrust—Youth,” 53.

²⁴Ibid, 55.

²⁵Ezra Taft Benson, ten-stake fireside speech, (Brigham Young University, 7 May 1972), *Church News*, 31 August 1996, 16.

contrasted the nobility of music that the Church had always professed, with the “corrupted” and “corrupting” rock music of the youth. As corrupt as rock music is, he believes the allowance of the “music of the drug and hard rock culture” in religious meetings of other Christian churches is a true sign of their apostasy.²⁶ “Such music has little virtue and it is repellent to the Spirit of God.”²⁷ The Church’s purpose is not to change to appeal to the youth, but to teach the youth to value what the Church is.

Again in 1976 Packer stated that, “few events in all of human history surpass the spiritual majesty of the First Vision.”²⁸ We would be ill-advised to describe that event . . . in company with rock music, even soft rock music, or to take equally sacred themes and set them to a modern beat. I do not know how that can be done and result in increased spirituality. I think it cannot be done.”²⁹

In a recent article entitled, “Students Debate Secular Versions of Spiritual Songs,” BYU students’ comments reflect their confusion about what is appropriate and what is not, speaking particularly of *The Singles Ward* soundtrack. One student states, “I think the original purpose of these songs was to bring the Spirit in . . . I don’t think this form of the song produces that effect.”³⁰ “Sophomores Melissa Andrews and Natalie Rackham said they agreed that primary songs like ‘Popcorn Popping’ and ‘Book of Mormon Stories’ were okay to remix, but hymns like ‘I Stand All Amazed’ and ‘I Believe in Christ’ should be left alone.”³¹ This parallels *InsideOut*’s decision to base the degree of religious/pop mixing upon the level of spirituality contained in the Primary song’s words.

²⁶Boyd K. Packer, “Inspiring Music-Worthy Thoughts,” 24.

²⁷Ibid., 25.

²⁸The first vision Joseph Smith received.

²⁹Boyd K. Packer, “The Arts and the Spirit of the Lord,” speech (Brigham Young University, 1 February 1976). *Ensign*, August 1976, 62.

³⁰Stefanie Hubbs, “Students Debate Secular versions of Spiritual Songs,” *Newsnet*, 12 September 2003; available from <http://newsnet.byu.edu/story.cfm/45509>; Internet; accessed 26 February 2005.

³¹Ibid.

The BYU article gives the last word to consumer spending, stating that 235 copies of *The Singles Ward* soundtrack were sold in 2002 from the BYU bookstore—a very large number for this one campus store.

Therefore, even though the Church proclaims no official judgment on the mixing of Primary music with popular music, one may observe from the above quotes, that it is considered to be a questionable activity. If one perceives that the Primary song's subject is too sacred, or using Packer's words, "majestic," the resulting religious/pop crossover would be offensive not only to that person, but also possibly to the Spirit.

Primary music permeates the greater LDS culture: in college marching bands, on recordings, and on movie soundtracks. It is another way in which children passively absorb the music and it becomes the soundtrack not only for their childhood, but also for their entire lives.

Active Familial Encounters

Children not only passively acquire Primary music, LDS families purposefully teach Primary music in their homes. While home reinforcement of Primary songs can often be unstructured, flowing from a parent's spontaneous song at bedtime or in the car, the Church does suggest and request a structured, home musical experience within the Family Home Evening program.

According to the church publication, "True to the Faith":

"In 1915 President Joseph F. Smith and his counselors in the First Presidency began a Churchwide effort to strengthen the family. They called on parents in the Church to gather their children once each week for a "Home Evening." Families were to take time to pray and sing together, read the scriptures, teach the gospel to one another, and participate in other activities that would build family unity. In 1970 President Joseph Fielding Smith joined with his counselors in the First

Presidency to designate Monday night as the time for family home evening. Since that announcement, the Church has kept Monday evenings free from Church activities so families can have this time together.”³²

The suggested components of a typical Family Home Evening should include:

Opening song, Opening prayer, Scripture reading, Lesson, Activity, Closing song, Closing prayer, Refreshments. Of 132 Primary children surveyed concerning their favorite Primary song, 84, or nearly 64%, said their family sings their favorite Primary song during Family Home Evening (see appendix D).

Interviewer: Do you sing with your family?

Nancy: Yeah, ‘cause in Family Home Evening we all can play the piano so we usually play Primary songs. Well, I play Primary songs. My brothers and sisters do hymns.³³

Interviewer: Ever sing a Primary song for Family Home Evening?

Zoe: Yeah, we usually do that too for Family Home Evening. We act like it’s sacrament meeting and we do an opening song and closing song. It’s usually in the lesson that we sing the hymn so we usually sing Primary songs.³⁴

This is an important route for teaching and reinforcing Primary songs in the home.

Instead of compartmentalizing Primary as something you *do* at Primary and *hear* occasionally at home, Family Home Evening provides a time for active participation of all family members in Primary music-making. This shows the child that those songs have a role in the child’s life inside and outside the Primary classroom and that they will continue to play a role during and after their Primary years.

While Family Home Evening plays an important role in teaching the children music, the main conduit is music time in the Church’s Primary auxiliary. The remaining section of this chapter will investigate the music education aspects of Primary.

³²*True to the Faith: A Gospel Reference* (Salt Lake City: The Church of Jesus Christ of Latter-day Saints, 2004, 64.

³³Nancy, interview by author, minidisc recording, Sandy, Utah, 27 September 2004.

³⁴Zoe, interview by author, minidisc recording, Sandy, Utah, 27 September 2004.

Active Church Educational Encounters

Music Time as Music Education in Primary

The Church states in various sources that music is a vehicle for teaching the gospel, not the principal goal of Primary music time. That said, can Primary music time still be considered a type of music education? While the Church does not wish to take on the responsibility to train concert pianists in the use of music in a Conservatory environment, it does desire to teach children how to use music in their LDS environment. In their book, “Musical Growth in the Elementary School,” music educators Bjornar Bergethon and Eunice Boardman, Music Educators National Conference member, Director of University of Wisconsin-Madison’s School of Music, and Director of University of Illinois’ Graduate Studies in Music Education, suggest that the role of education “seems to be to equip the individual with the knowledge, skill, and insight that will help him control and adapt to his environment most adequately and that will prepare him for acceptable membership in his society.”³⁵ Adapted to this particular study, if the role of Primary music time is, in fact, to equip the Primary children with the knowledge, skill, and insight that will help him develop his sense of religious musicality in order to prepare him for fulfillment as an adult member of the LDS Church, then one may assert that Primary music time is music education.

In a private interview, Michael Moody, chairman of the Church General Music Committee, acknowledged the role of Primary music time as a knowledge provider—“Music is a vehicle to teach the children correct principles and an understanding of truth

³⁵Bjornar Bergethon and Eunice Boardman, *Musical Growth in the Elementary School* (New York: Holt, Rinehart and Winston, 1970), 3.

and the gospel.”³⁶ In an interview with Primary music composer Janice Kapp Perry, she spoke of the skill acquired, “If they [children] can learn the music when they’re small, that part of their brain will always be receptive to and understand it . . . I just think it opens up and develops a certain part of their personality or their capability that nothing else might.”³⁷ As for insight, the Church believes “music is important in all their members’ lives because, “Through music, man’s ability to express himself extends beyond the limits of the spoken language in both subtlety and power”³⁸ as stated by the First Presidency. The LDS church believes that music is essential for proper adaptation to the LDS environment because it provides a means of expression that is not otherwise possible. As President David O. McKay once stated, “We do not have any thoughts that cannot be expressed either in words or gestures, but there are feelings in the human heart which cannot be expressed in any language or words; so we must provide ourselves with other mediums of expression; for instance, music, art, architecture.”³⁹ Therefore, while the Church is uninterested in producing musical virtuosos, the Church leadership does desire that Primary music equip the children with knowledge, skill and insight, requiring that Primary contain music education.

The Growing Child and His/Her Relationship to Music

The people whom the local bishop calls to serve as Primary music leaders are not necessarily trained in music, education, or child development; therefore, the Church is responsible for providing those in charge with the tools necessary to teach Primary music education. The Church recognizes that children grow in numerous ways and an effective

³⁶Michael Moody, interview by author, minidisc recording, Salt Lake City, Utah, 3 March 2004.

³⁷Janice Kapp Perry, interview by author, minidisc recording, Provo, Utah, 4 March 2004.

³⁸*Priesthood Bulletin*, 1970.

³⁹David O. McKay, “Music . . . The Universal Language,” *The Improvement Era*, January 1959,

educator must become knowledgeable in all developmental areas because one area certainly affects the others. Specifically, a child's musical development affects and is affected by other aspects of growth. The Church's 1971 *Guidebook to Children's Music* teaches that a child responds to music 1) physically, 2) emotionally, 3) socially, 4) intellectually, and 5) spiritually. "All of these facets of any child's personality are constantly interacting, and that which affects one part of his nature inevitably affects all of it. Thus music aids the development of all areas of growth in the child."⁴⁰ Likewise, all areas impact and contribute to musical growth.

In the next sections we will compare and contrast statements made by the Church and Primary leaders' musical practices in the Primary classroom with beliefs held by music educators to see what music education principles music leaders use in Primary music time.

1. Physical Response

Music educator Vernice Nye states that "a child, unlike a conditioned adult, cannot suppress feeling. Whatever is felt must be transmitted in some physical manner. . . . Thus, for the two- to six-year old the essence of music is an intense inner feeling and active physical expression."⁴¹ Music education schools train teachers to understand that a young child has poor muscular coordination and therefore the teacher must know a child's capabilities to ensure the child has positive, successful experiences, instead of constant failures based upon physical limitations. When performing songs, use "fundamental movements such as walking, running, skipping, and so on, combined in a free and undirected manner. As children explore these movements, their attention will be

⁴⁰General Music Committee, *Guidebook for Children's Music* (n.p.: The Church of Jesus Christ of Latter-day Saints, 1971), 1.

⁴¹Vernice Nye, *Music for Young Children* (Dubuque, Iowa: William C. Brown Co., 1979), 4.

directed to the rhythmic, melodic, and expressive features of the music. The music teacher is not concerned primarily with teaching children how to walk or skip; he is interested in helping them to use such movements expressively in response to the musical stimuli.”⁴² As they grow they will be able to physically respond to more intricate rhythmic patterns. Physical growth also affects the voice. Young children are most comfortable in the d’ to a’ range until kindergarten when c’ to c’’ is possible.⁴³

After one of my Primary classroom observations, I spoke to two recent graduates of the Church’s Primary. The sixth grader and his older ninth grade brother expressed relief at being out of Primary, stating that they hated music time. When pressed for a reason why, the young men expressed their concern that the songs were too young for them. Specifically, they were pitched too high for the older boys’ voices.

In the Primary music section of the LDS Church’s Open House Music Workshop held in Salt Lake City in October 2004, Church representatives taught Primary music leaders to encourage the marrying of the physical with the musical. With a room full of Primary music leaders, the workshop facilitators instructed the mock “children” to rise from their seats as the phrase of the song, “When I Am Baptized,” intensified and lower back down when it resolved. As the facilitators sang, the room of ladies rose and lowered, following the singers’ cues. Later the “children” waved their arms in an arch formation over their heads to mark phrase lengths, participated in clapping contests between opposing sides of the room, and sang louder and softer according to the size of the conductor’s motions: all activities based upon movement.

⁴²Bergethon and Boardman, *Musical Growth in the Elementary School*, 13.

⁴³Ibid.

However, the workshop leaders expressed concern over the maintenance of a reverent atmosphere. They instructed the Primary music leaders to use structured physical movements, no freestyle movements such as skipping. This is most likely due to the fact that Primary is held in church on the Sabbath, therefore activities must not arouse out of control behavior, which might lead to an irreverent environment.

2. Emotional Response

Since the young child has limited experiences, “the teacher should select musical experiences for him that reflect those emotions with which he has had some experience: love for mother, affection for pets, wonder at a story, the exuberance of special days, or the mystery of the night.”⁴⁴ As the child ages, they may become emotionally unstable as they discover new, larger emotions that may be difficult for the child to handle. “Music can help him accept these emotions as he discovers that these feelings are shared by others, and that through music he can express doubts, fears, and longings that he did not feel free or able to verbalize. . . . If music is to remain meaningful to him, it must have grown with him.”⁴⁵

A former Primary music leader, Ms. D, described the poignancy of emotions in Primary music:

I would have a teaching week, when I introduced a song. I would teach just part of it and then I would talk about it and get their feelings about it. And like I said, that’s where I hope the spirit would touch their hearts or their minds. And if they didn’t exactly know, maybe, what the song was deeply about . . . sometimes the melody makes up for it or sometimes the music itself can touch a heart. . . They probably don’t understand all of “I am a Child of God,” which is a song that we sing over and over and over. The little three year-olds may not, but when you . . . sing that, because it is a favorite song and they love the melody, for some reason that song touches hearts. It seems to stick.⁴⁶

⁴⁴Bergethon and Boardman, *Musical Growth in the Elementary School*, 14.

⁴⁵Ibid.

⁴⁶Ms. D, interview by author, minidisc recording, Sandy, Utah, 28 September 2004.

However, in my interviews with children, they rarely spoke of great emotional impacts of songs actually sung *in* the Primary classroom. In order for the song to make such an impact, it must live a life outside of the classroom, in the child's home. This is not surprising given the difficulty in personally reflecting on a piece of music in the busy surroundings and the school-type atmosphere of the Primary classroom.

3. Social Response

Vernice Nye warns, "Children must first know who they are and value themselves before they can appreciate and value others."⁴⁷ Given children's egocentrism it would follow that there should be ways for the child to musically express himself apart from the group. However, although children live in a musical world, they are often passive consumers of music: music on advertisements, radio, and television, which endangers the child's ability to confidently express himself as an individual through music. Communal music experiences help the child use music as a tool for social interaction. It also helps him to contribute to and understand the musical world that surrounds him. In addition, the music encountered in Primary may be different than the music he experiences at home; therefore it may broaden his view and his definition of music. However, the child should not be made to feel ashamed of his musical tastes for if he is "forced to fit into a type of organization that is unreal to him, he soon begins to dislike music or any activities related to it."⁴⁸ Therefore, the teacher has the responsibility to be socially adept at applying music lessons.

One young man, when asked if he would miss singing Primary music next year when he graduated to the Young Men's meeting, commented that he would be, "kinda

⁴⁷Nye, *Music for Young Children*, 6.

⁴⁸Ibid.

happy . . . ‘cause then you get to learn other things and then you get older and you get to do the sacrament.’”⁴⁹ His answer reflects his observation that Primary music represents childhood in the Church, whereas adolescence is a growing away from that childhood. Adolescence brings about many responsibilities for a young man in the Church. He will be ordained a deacon at the age of twelve and become responsible for the distribution of the sacrament during the sacrament meeting. It is a responsibility that this eleven-year old is nearing and it seems that taking upon additional grown-up responsibilities necessitates the shedding, perhaps only temporarily, of things considered childish. His attitude towards Primary music reflects his readiness to graduate to a higher social position.

4. Intellectual Response

The Church’s teacher’s handbook “Teaching, No Greater Call,” lists age characteristics of children including their growing intellect. While teachers are instructed to use summaries when teaching three-year olds, nine-year olds desire “specific information and facts.”⁵⁰ Likewise, six-year olds need “concepts taught in concrete ways,”⁵¹ while ten- and eleven-year olds “enjoy abstract concepts and ideas.”⁵² In general a child moves from having “simple, direct thoughts,”⁵³ to being “able to solve problems that are more complex.”⁵⁴

While the Church does not make a direct connection between those above-mentioned intellectual characteristics and methods of music instruction, there are

⁴⁹Adam, interview by author, minidisc recording, Sandy, Utah, 28 September 2004.

⁵⁰*Teaching, No Greater Call: A Resource Guide for Gospel Teaching* (Salt Lake City: The Church of Jesus Christ of Latter-day Saints, 1999), 115.

⁵¹*Ibid.*, 113.

⁵²*Ibid.*, 116.

⁵³*Ibid.*, 110.

⁵⁴*Ibid.*, 114.

parallels in Primary; Primary music leaders have at their disposal activities that range from the general to the specific. For example, when leading a song, Primary music choristers use their bodies to generalize the melody. In the Fall 2004 Open House Music Workshop for Primary choristers, three methods of leading with the body were discussed, stressing visual generalizations of the songs. In the first method the song leader made her hand arch over her head from one side to the other, completing the motion as each of the song's phrases concluded. The second method involves pitch leading with the body—smoothly rising and falling in one's seat imitating the melodic contour. Lastly, the facilitator pitch led with her hands, raising her flat, downward facing palm higher to indicate a rising pitch and lower to indicate a descending pitch: revealing more specific details about the melodic contour than the previous two methods. Pitch leading is a way of summarizing the melody. Adults look at hymnals with specific pitches; children look at the chorister's bodily summary of the pitches.

The *Children's Songbook* instructs the teacher to introduce songs by pointing out the specific, concrete aspects of the song topic by asking: Who? What? When? Where? and Why?—"and state the questions in such a way that children can discover the answer as you sing the song."⁵⁵ More complex questions can be added to grab the interest of the older children. Such questions fill the "Outline for Sharing Time and the Children's Sacrament Meeting Presentation":

As the children pass around a picture of Jesus, sing "I'm Trying to Be like Jesus" (CS, 78). Stop the music periodically and ask the child holding the picture of Jesus to respond to a situation where he or she could try to be like Jesus.⁵⁶

⁵⁵*Children's Songbook*, 300.

⁵⁶*My Family Can Be Forever: 2004 Outline for Sharing Time and the Children's Meeting Presentation* (n.p.:Church of Jesus Christ of Latter-day Saints, 2003), 3.

This example requires the children analyze the song lyrics to obtain an idea of a Jesus characteristic and then apply that characteristic to the teacher's fabricated situation. This requires the child to think in the abstract, a task the youngest Primary children will not complete successfully.

Given the quickly developing intellectual abilities of children during the Primary years, satisfying the diverse intellectual needs of the children is difficult for the teacher.

5. Spiritual Response

While music education textbooks do not typically address a child's spiritual growth, the Church looks to age characteristics to reveal appropriate developmental stages for spiritual and religious acumen.

In the Church's teacher's handbook, "Teaching—No Greater Call," the Church suggests first introducing the concept of God to two-year olds. At this age, the teacher should present the concepts of "the family and the love of Heavenly Father and Jesus."⁵⁷ The children's families are objects that can be seen, heard, and felt, and while love may be a bit abstract, it is a first attempt at introducing a deity through a very real feeling the child encounters.

Much of the following spiritual instruction in "Teaching—No Greater Call" revolves around the concept of right and wrong. Whereas the four-year old is aware of right and wrong, the five-year old is learning the difference between the two, and the six-year old is concerned with the effects of right and wrong. Once the child recognizes right and wrong behavior, he still "blames others for his or her wrongdoings,"⁵⁸ and is

⁵⁷*Teaching, No Greater Call: A Resource Guide for Gospel Teaching* (Salt Lake City: The Church of Jesus Christ of Latter-day Saints, 1999), 111.

⁵⁸*Ibid.*, 112.

concerned with how bad behavior affects his own family and friends.⁵⁹ The seven-year old needs practice doing right, and the nine-year old is well aware of right and wrong.

Throughout this stage the religious teachings focus on and tend to equate spirituality with practicing good behavior and learning and applying gospel principles. Teachers are not instructed to address the abstractness of religious ideas, only the practical applications. The child must learn the beliefs and apply the rules to their real lives. Therefore a child's spirituality progresses from a task of memorization to a task of application—the child memorizes a religious concept, and then applies it to multiple real-life, concrete situations. Only once the child reaches cognitive maturation, addressed in the next chapter, do they consider the abstract.

Every year the Church publishes an outline for the Children's Sacrament Meeting Presentation. This outline contains songs that all the children in Primary will learn and then perform at the end of the year. By looking at the songs contained in the outlines for the past ten years, one can recognize the emphasis on choosing right behaviors. Practically, the songs cannot address every "right" behavior, therefore choosing correct behaviors is often reduced down to the command, "obey" or to a generic requirement to do what is right. The following list shows one song from each year's outline that contains such admonitions. The italics were added for this study.

⁵⁹*Teaching, No Greater Call: A Resource Guide for Gospel Teaching*, 113.

- 2005: “Faith”—“Faith is strengthened; I feel it grow whenever I *obey*.”⁶⁰
- 2004: “Love is Spoken Here”—“With father and mother, leading the way, teaching me how to trust and *obey*.”⁶¹
- 2003: “Choose the Right Way”—“Through the gospel I learn to be prayerful, to have faith, to repent, to *obey*.”⁶²
- 2002: “I Love to See the Temple”—“I’ll cov’nant with my Father; I’ll promise to *obey*.”⁶³
- 2001: “We Thank Thee, O God, for a Prophet”—“We feel it a pleasure to serve thee, And love to *obey* thy command.”⁶⁴
- 2000: “The Still Small Voice”—“If I do what’s *right*, he will lead me thru [sic] the night.”⁶⁵
- 1999: “The Holy Ghost”—“I’ll do what’s *right* each time I make a choice.”⁶⁶
- 1998: “We’ll Bring the World His Truth”—“We understand that we must do as the Lord commands.”⁶⁷
- 1997: “Dare to Do Right”—“Dare, dare, dare to do *right*.”⁶⁸
- 1996: “Seek the Lord Early”—“I’ll seek the Lord early, and I’ll *obey* his living prophets in all they say.”⁶⁹
- 1995: “The Church of Jesus Christ”—“I’ll do what is *right*.”⁷⁰

Therefore we can see that each year proper behavior is an important spiritual concept, taught through song.

The question of the ability of children to receive and recognize a deeper spiritual relationship with Primary music is investigated in the next chapter. However, since the Church handbook instructs teachers to teach “with the Spirit,” the goal of spirituality is present. The Spirit should be able to use the teacher as a conduit. However, the Spirit will not go where unwelcome, therefore the teacher must prepare by: 1. being prayerful, 2. studying the scriptures, 3. keeping the commandments, 4. standing in Holy Places

⁶⁰Beatrice Goff Jackson, “Faith,” music by Michael Finlinson Moody in *Children’s Songbook*, 97.

⁶¹Janice Kapp Perry, “Love Is Spoken Here,” in *Children’s Songbook*, 191.

⁶²Clara W. McMaster, “Choose the Right Way,” in *Children’s Songbook*, 160.

⁶³Janice Kapp Perry, “I Love to See the Temple,” in *Children’s Songbook*, 5.

⁶⁴William Fowler, “We Thank Thee, O God, for a Prophet,” music by Caroline Sheridan Norton, in *Hymns of The Church of Jesus Christ of Latter-day Saints* (Salt Lake City: Deseret Book Company, 1985), 19.

⁶⁵Merrill Bradshaw, “The Still Small Voice,” in *Children’s Songbook*, 106.

⁶⁶Jeanne P. Lawler, “The Holy Ghost,” in *Children’s Songbook*, 105.

⁶⁷Janice Kapp Perry, “We’ll Bring the World His Truth,” in *Children’s Songbook*, 172.

⁶⁸George L. Taylor, “Dare to Do Right,” arranged by A. C. Smyth in *Children’s Songbook*, 158.

⁶⁹Joanne Bushman Doxey, “Seek the Lord Early,” in *Children’s Songbook*, 108.

⁷⁰Janice Kapp Perry, “The Church of Jesus Christ,” in *Children’s Songbook*, 77.

(going to church and the temple), 5. strengthening her testimony, and 6. being faithful.⁷¹

Therefore, in order for the child to have a spiritual response to music, the teacher must be worthy and provide a spiritual environment.

Stimulating Musical Growth

As the child grows in all these numerous ways, Primary music leaders must also nurture the child's musical development. The music leaders must present musical concepts "to the young child in a vocabulary and in a context suited to his maturity," so that "they become clear and comprehensible to him, and remain valid and useful as he continues his education in music. Such an approach to musical learning is truly developmental for it is based, not on the introduction of new and different knowledge at each stage of learning, but on a sequence of experiences involving the same concepts investigated in ever-increasing depth and breadth."⁷² Although the purpose of music in the Primary is not necessarily to teach musical concepts, they are nonetheless imparting a music education. In Bergethon and Boardman's view "one's ability to use music as a medium by which he may express his feelings about, or reactions to, the world about him is *dependent* upon an understanding of certain basic musical concepts" (emphasis mine).⁷³ Therefore, in order to use music effectively, as the Church desires its members to do, one must have such a basic understanding. As Vernice Nye states, "The emphasis in music for young children is placed on the satisfaction and enjoyment it brings to the child. Complete mastery is not the goal; but the teacher knows that in order for these children to enjoy music, they must also learn musical skills and concepts at their

⁷¹*The How Book for Teaching Children*, (Salt Lake City: The Church of Jesus Christ of Latter-day Saints, 1984), 3.

⁷²Bergethon and Boardman, *Musical Growth in the Elementary School*, 6.

⁷³*Ibid.*, 9.

maturity-interest level.”⁷⁴ If Primary music leaders shy away from introducing new, challenging musical concepts, either due to their lack of music training or from the fear that they may overstep Primary’s boundaries, the children in Primary may view music as a static activity. If a child maintains a static relationship to music, then the music cannot function as a skill, will not provide new and developing knowledge, and will not be a source of insight for the child’s spirituality.

Although not looking for musical acumen, the Church desires musical growth. This presents a problem for the Primary worker because of the mix of ages within a Primary class. Although many larger wards are able to split Primary classes into junior and senior classes, others only have one combined Primary. The curriculum must allow the children to interact with the music in different age-appropriate ways. If junior and senior Primaries exist, it is appropriate that the teacher allow for an adjustment in her lesson plans so that the same song may be taught, but in differing ways.

One Primary music leader, Ms. D, explained how she changed the lesson for junior Primary (three- to eight-year olds) and senior Primary (eight- to eleven-year olds), “When I was teaching a song, the little ones, probably use more hand actions, more up and down and kind of moving them. The older ones, I’d try and use more of their minds. They liked more things like puzzles, and riddles, and you could teach them a little bit more about the music itself. Maybe, phrasing a little bit, staccato, legato, fermatas. A little bit of those things in music. Whereas the little ones, you tried to make it a little more of a game, ‘Okay you hold it out as long as I do this [open hand] and then when I do that [close hand] your voice stops.’ . . . The little ones liked more of the activity songs . . . with a hand movement, and . . . the girls, were more appreciative when they could

⁷⁴Nye, *Music for Young Children*, 2.

feel the spirit. The boys when they were older did not like anything high; they wanted to use those low voices.”⁷⁵

Again, one must be careful not to assume that musical concepts are out of the range of Primary activities. Musical concept mastery is not the end goal, but at some level is necessary in order to provide the child with meaningful knowledge of their Primary music.

Musical Skills to Attain

Foundational musical skills include:

- 1) Listening
- 2) Singing
- 3) Moving
- 4) Playing
- 5) Creating
- 6) Reading⁷⁶

The first three skills are easily observed in Primary classrooms. Children often listen to the teacher and pianist or to a recording of the song being learned, they sing, and at times they incorporate choreographed movements in the song performances. The Primaries I observed lacked any fostering of the last three skills.

1. Listening

It is difficult to conceive of music time without the activity of listening. The Primary music leaders encourage a multifaceted listening approach. There is, of course, the standard passive listening mode that Primaries most often use; however, the leaders also attempt to incorporate active listening and internal hearing.

⁷⁵Ms. D, interview by author, minidisc recording, Sandy, Utah, 28 September 2004.

⁷⁶Bergethon and Boardman, *Musical Growth in the Elementary School*, 9-10.

The *Children's Songbook* contains a section entitled, "How to Teach a Song to Children." The first two sentences state, "Children learn to sing a song by hearing it sung many times. Begin teaching a song by singing it to the children."⁷⁷

LDS member and BYU Music Education Professor Susan Kenney believes that how much the children know and appreciate songs depends on how much they sing and hear the songs in Primary, because, as she maintains, "the ears teach the song."⁷⁸ She fears that too often music leaders employ visual aids in an attempt to give the children an experience. The focus must stay on the music, because if the child is overloaded with visuals, pictures, and word-strips, the children's eyes are working, not their ears.

While repetition is an important aspect of learning a song, it can become redundant and boring for children. Therefore, Primary music leaders often use active listening skills. Instead of passively listening to a song, the teacher guides the child's listening. In the Church produced video, "How to Teach a Song to Children," the teacher asks the children to listen for three things that Heavenly Fathers gives to his children.

Then she sings:

My Heavenly Father gives to me,
Such good and lovely things:
The sun that shines,
The rain that falls,
The meadowlark that sings.⁷⁹

The children respond by naming the rain, a bird, and the sun. The teacher places pictures of these object on a board, then asks the children to listen again to see if the order is correct. The children listen to her sing the song and correct the order in which

⁷⁷*Children's Songbook*, 300.

⁷⁸Susan Kenney, interview by author, minidisc recording, Provo, Utah, 4 March 2004.

⁷⁹*How to Teach a Song to Children*, 21 min., Corporation of the President of The Church of Jesus Christ of Latter-day Saints, 1985, videocassette.

the pictures hang. Then the teacher asks the children to find the two adjectives that describe the types of things Heavenly Father gives. The children hear the song again and promptly respond with the correct answer. By this time, the children have listened to the song multiple times. Instead of being passive listeners, they were listening actively, using their ears and minds to search for the answers to the teacher's questions.

It is obvious that the video represents the ideal. The children are quiet and very intent on learning the song, whereas the children in real Primary classes tend to be more rambunctious. The success of the directed, active listening seems to be reflected in the amount of control the teacher has over the classroom. I witnessed two extremes as a Primary observer. In the first instance, the teacher was teaching the song, excerpted below, "Saturday":

Saturday is a special day.
It's the day we get ready for Sunday:
We clean the house, and we shop at the store,
So we won't have to work until Monday.⁸⁰

Before singing the song the teacher asked the children to listen to the activities that take place on Saturday. After the song concluded, the teacher asked for the activity list. As each child answered (there are six activities total) the teacher gave a prop that represented that particular activity to the child. Six children total then stood in front of the class to demonstrate each of their activities as the whole class repeated the song. Once the first child received her prop, the Primary children became excited and more eager to participate. It seemed the children already knew the song quite well, as it only took one time listening to reconstruct the list of activities. However, the active listening did not end when the list was constructed. For the children in the front of the classroom,

⁸⁰Rita S. Robinson, "Saturday," arranged by Chester W. Hill in *Children's Songbook*, 196.

performing their chosen activity during the specific part of the song where it is described, proved to be a much more difficult listening task. As the children seemed to know the song so well, they tended to sing it “automatically,” without much thought given to the words. As they sang it this time, listening for their cue to start their demonstration, the children would sing their line and then as it passed, a look of slight panic would hit them before they realized they were late in their performance. It was an effective way to take an old song and make it new again. The children were not so much mindlessly repeating, but actively listening to their own singing.

As I walked into another Primary, a junior Primary, I knew the experience would be a challenging one for the teacher. The children were talking, kicking, poking, and rolling their eyes at each other. Certainly, this was not the entire class. While the back two rows seemed to be a constant flutter of motion and noise, the children in the front two rows cycled between listening politely, and falling off the chairs, sticking their tongue out, etc. There were less than a handful of children who maintained their focus on the teacher for the entire class period.

This Primary music time was dedicated to reviewing previously learned songs. The teacher commenced a game of “Name That Tune.” As the pianist played the first line of each song, the same few children would raise their hands to give the answer. Then the class would sing the whole song together. This game had the potential to be a very effective listening experience. The children would hear a part of a melody, think of the corresponding words, and then retrieve from their memory, the title of the song. However, it is most difficult to engage in any listening activity with so much extra noise occurring in the same room. The more discussion between the pianist and the music

leader about which song to play, how many lines to give as a clue, and which page the song could be found on, the more the children entertained themselves by talking, hitting, and poking.

The last listening skill engaged in Primary is internal hearing. Internal hearing is an active type of listening where the child must be able to reproduce the song from within themselves. Having the song “within” necessitates a deeper knowledge of the song than one might have if they can only sing with the help of others or with the help of the piano. Primary music leader, Ms. D, described how she developed and used internal hearing with her class:

One of the things I think the older kids liked to do: we’d write the song on the chalkboard and then we’d get someone to come up and erase a word and then we wouldn’t sing that word. But what was nice is that they could hear it in their mind. “I am a ____ of God and he has ____ me here.” And then by the end of the song, there were maybe five words left up there, and then they were just hearing it as opposed to singing it. And they loved that. Then we would switch it around and not sing those five and sing those that were not up there so they were memorizing it, but they did not know it. So you do a little more with games . . . so we try and come up with different steps to get that song repeated and learned throughout the month.⁸¹

While listening may be an obvious activity for music time, creating active and internal listening experiences requires a skilled teacher and creates a more comprehensive listening experience.

2. Singing

In order for Primary songs to have an impact on children’s lives, they cannot exist in the Primary classroom only. Children must take these songs and make them a part of their lives. Therefore, they must learn the songs and learn them through singing so that they may reproduce them whenever and wherever is appropriate.

⁸¹Ms. D, interview by author, minidisc recording, Sandy, Utah, 28 September 2004.

In every Primary that I observed, the children did sing. The Primary children do not resemble a professional children's choir visually or aurally, but, despite the occasional dramatic "fall" from a chair or shout-singing episode, the majority do participate to some extent in singing. There are songs where nearly every child sings, such as "Popcorn Popping" in a junior Primary I observed, and some songs that only a few wholeheartedly attempt, such as one rehearsal of the adult hymn, "Home Can be a Heaven on Earth" used for the Primary Presentation in 2004.

Recognizing the importance of singing and the attention demands of the children, the Church suggests that music leaders add variety to singing activities. The *Children's Songbook's* paraphrased suggestions are,

1. Use alternate words found in the songbook to make the songs seasonally, or occasion specific.
2. Teach the songs with actions, suggested or improvised.
3. Assign small group to sing different sections or verses.
4. Challenge the children by using the given ostinatos, descants, etc.
5. Arrange a melody of two or more songs related by topic.
6. Have a child sing a solo, or create a small chorus.
7. Have the children hum or sing several songs as prelude music.⁸²

Despite the efforts by the Church to encourage joyful singing by all children, there are boys that feel their voices are too low, children whose attentions are not caught, and, as one young man said in an interview, those that think they "can't sing very well," so they choose not to sing. However, a decrease in singing participation may derive from song choice.

The Primary song topics are more doctrine-centered in the *Children's Songbook* than in previous editions; therefore they have become quite complex for the children to understand. When Prof. Kenney observes Primaries, functioning in the role of general

⁸²*Children's Songbook*, 300.

board member or stake Primary music director, she finds that there is considerably more explaining about what the song means than actual singing.

I did a little unofficial research, a few years ago. I was a stake Primary president. I had eight . . . wards and I would go visit one ward every Sunday for the 20 minute singing time . . . and the average time that those music leaders actually spent singing was three and a half minutes out of the twenty. So trying to get the children to understand what the messages are, rather than singing, has become much more the focus of the meeting time. Therefore I think many children are growing up not knowing the songs thoroughly, because they haven't sung them enough to get them inside their beings. And that's natural when the messages are more complex. As a teacher you feel you need to tell more about the song so they'll understand it. And again if you know child development, you know that that isn't going to help. You can talk forever, until they have experience to put with the song, it has no meaning anyway. So as an educator, when I work with these people, I say, 'Sing the song, let the children sing the song, forget about the message, it will come back to them as they get older. If the song is inside, it will come back.'⁸³

In my own observations I found that the amount of singing greatly varied according to the teacher and the lesson plan for the week. On weeks where the objective was to review songs, the time spent singing was great. When songs were introduced, many visuals were employed. Word strips, show-and-tell objects, and pictures introduced the songs more often than singing. However, in the span of a month a new song is sung multiple times, enough to leave a musical impression on the child, but oftentimes not enough to allow a child who never heard the song previously to sing it in its entirety without any accompaniment.

3. Moving

In the listening section above I related a story about a very unsuccessful listening experience. The teacher initiated a game of "Name That Tune" which failed due to the rambunctious and noisy classroom atmosphere. While those involved endured for much of the Primary music time in said chaotic environment, towards the end the teacher did

⁸³Susan Kenney, interview by author, minidisc recording, Provo, Utah, 4 March 2004.

remedy the situation. The music leader looked exhausted and overwhelmed, while the pianist looked relieved to be safely tucked away behind her piano, happily, not in charge. The music leader made the command decision to start up the song, “Popcorn Popping.” As previously mentioned in this chapter, this song sings of blossoms blooming as the children enact the song’s storyline:

Table 2. Hand Motions to “Popcorn Popping”⁸⁴

Lyrics	Actions
I looked out the window and what did I see,	Place flat hand on eye brows, imitating someone blocking the sun, and look around
Popcorn popping on the apricot tree!	Place hands in fists and repeated flick fingers forward and out in time to the song’s rhythm
Spring had brought me such a nice surprise,	
Blossoms popping right before my eyes.	Place hands in fists and repeated flick fingers forward and out in time to the song’s rhythm
I could take an armful and make a treat,	Gather imaginary blossoms in your arms
A popcorn ball that would smell so sweet	Bring the “blossoms” to your nose and smell
It wasn’t really so, but it seemed to be	
Popcorn popping on the apricot tree.	Place hands in fists and repeated flick fingers forward and out in time to the song’s rhythm

Immediately, the children rose from their seats and every child participated. The words “popcorn popping” seemed to be more of a shout than a song and the hand motions were enacted vigorously, but during that song the children were finally united in their activity.

As was noted in the “Physical Response” section of this chapter, children have a need to move. The above example shows that control over the classroom does not mean repressing that need but allowing the children to express themselves physically. Since

⁸⁴George W. Bello, “Popcorn Popping” in *Children’s Songbook*, 242.

the meeting time at a typical LDS church meeting totals three hours, the children at some point will become restless. Primary time is a more appropriate time to release physical tensions than during sacrament meeting. The section titled, “Fun and Activity,” in the *Children’s Songbook*, is evidence of the Church recognizing the physical needs of their youngest members. When needed, the music leaders can lead the children in a round of “Roll Your Hands,” “Oh, How We Love to Stand,” “Do As I’m Doing,” or “I Wiggle.” However, movement is not only a cure for restlessness but a mode of learning as well. Nye states that the “child learns music through the use of his psychomotor skills. Nonverbal ways of communicating through the use of the body are essential to the effective learning and teaching of music. Movement is basic to understanding all forms of music.”⁸⁵

The Church does not actively endorse the remaining three musical skills listed by Bergethon and Boardman: 4) playing, 5) creating, and 6) reading. While the church does not actively encourage those skills, they do not publish specific prohibitions; therefore, they may be present, but sporadically at the local level. Speaking of her reaction to being appointed Primary music leader, Ms. A laughed, “I was like, are you kidding me! . . . I’ve grown up singing Primary songs . . . but as far as totally understanding all the music and the notes and everything, I was like, I can hear it and try and sing it, but . . . It was really a growing experience for me.”⁸⁶ In this woman’s situation, she asked the pianist for help; the pianist made personal recordings of the songs to be taught so that Ms. A could practice them beforehand on her own. Another woman in the Church taught her how to

⁸⁵Nye, *Music for Young Children*, 11.

⁸⁶Ms. A, interview by author, minidisc recording, Sandy, Utah, 27 September 2004.

conduct and explained time signatures. “I was a very novice person, but I think they figured since I had so much energy and excitement, you know, just to teach the kids that way . . . You go to different meetings and they give you different ideas on ways to teach the music, which I found very, you know, helpful.”⁸⁷ Therefore, since the Church often solely provides the training for their position, non-Church suggested activities are extremely rare.

4. Playing

In rare occasions, and in none of the classes I observed, Primaries may utilize age-appropriate instruments (drums, shakers, etc.). Kenney explains:

Our church is designed so that someone is always checking on someone all the way up to the top . . . And it’s a very top-down administration. So the bishop of the ward is being watched by the stake president, who is being watched by a regional representative, who is being watched by a general authority, and so there is a fairly strong control on how things go. And there is a fairly strong desire by each person up, to do what the person above them says. They want to do what is right. . . . So if I [speaking hypothetically] want to play instruments in Primary, I will typically do it and then the primary president may say, “I just don’t think this appropriate.” . . . Then I don’t have a choice because she has the stewardship over the Primary, but if she doesn’t care then I can do it. But then if the bishop says to the Primary president, “I don’t think that’s appropriate,” then the Primary president says, “but the children love it,” “But I don’t think that’s appropriate” then she has to come to me and say it’s not appropriate. See how it works? So much again depends on the thinking of the person in the decision making position.⁸⁸

Therefore there is some local freedom. However, that local freedom is given to lay personnel, people chosen through a calling to serve as Primary music leader. Many of these music leaders are untrained as musicians or as early childhood educators.

Within the church’s sacrament meeting, only pianos and organs are typically played. “The organ is the accepted instrument for the Church. Its noble, peaceful, and

⁸⁷Ms. A, interview by author, minidisc recording, Sandy, Utah, 27 September 2004.

⁸⁸Susan Kenney, interview by author, minidisc recording, Provo, Utah, 4 March 2004.

beautiful tone quality harmonizes with our ideas of Church atmosphere and is a source of inspiration to those who come to worship . . . The piano falls short of the organ as an accompaniment to sacred music,”⁸⁹ although in the current view both organs and pianos are the standard instruments of the church. Therefore, training Primary children on other instruments is not the Church’s place. The educational concern here is that children who may not find it comfortable or natural to express their musicality through their voice have few other options.

5. Creating

Just as with playing instruments, the Church does not actively endorse children creating their own musical compositions. Even in small ways, children could be encouraged to “compose” by changing a word in a song to suit their mood/situation. For example in the song, “I’m Thankful to Be Me”:

At night, when I’m alone in bed, I close my eyes and see,
The many things I’m thankful for, that God has given me.
I see my friends and teachers, too, and others who love me.⁹⁰

There is an opportunity to allow the children to improvise on the third line. “I see my *dog* and *toys*, too, and others who love me.” The goal is not to make perfect sense, but for the child to be a part of the creative process. The only songs that do incorporate this technique are a few of the “Fun and Activity” songs. One such example is “Here We Are Together”:

Here we are together, together, together.
Oh here we are together in our family.
There’s *(name)* and *(name)* and *(name)* and *(name)*;
Oh here we are together this bright, sunny day.⁹¹

⁸⁹“Music: Senior Sunday School,” *The Juvenile Instructor* 86 (Convention 1951): 15.

⁹⁰Joy Saunders Lundberg, “I’m Thankful to Be Me,” music by Janice Kapp Perry in *Children’s Songbook*, 11.

⁹¹“Here We Are Together,” traditional tune in *Children’s Songbook*, 261.

In the current generation of songbooks the gospel message of the songs is the priority. As composer Janice Kapp Perry reports, “Things have really changed in that way because the ones I remember [were] about tooth brush soldiers and little purple pansies touched with yellow gold, on and on of that kind. But they’re really more gospel-centered, so much more now. They were a little bit more for fun then . . .but later everyone realized how much more powerful they could be if the gospel was taught in them.”⁹² Likewise, Kenney recalls, “In the older books, we were more open to the world . . . when I was growing up, anything that was beautiful and wonderful and true, was part of the Church and so . . . there were songs in the book about little purple pansies, all kinds of birds and etc. . . .There has been more of a narrowing to make the songs about just Jesus, gospel principles, and less of these other things.”⁹³ Therefore with the messages being so important and so tightly tied to doctrine, there is more of a need to adhere to the text as much as possible. With so many of the songs being of this type, adherence to the text ensures that the children do not misunderstand important gospel doctrines.

In addition to word improvisation, musical improvisation must also be closely monitored since one would not want to appear to be “fooling around” or altering the mood of a song with important, perhaps sacred, text. Therefore, the teacher would have to exercise great caution and judgment in deciding what type of improvisation is appropriate and what type is not. Even with adults, this poses a problem. Perry received a request from a member of the church’s Relief Society to replace her words to “A Child’s Prayer” with humorous words recounting the many struggles of a mother’s life. “I

⁹²Janice Kapp Perry, interview by author, minidisc recording, Provo, Utah, 4 March 2004.

⁹³Susan Kenney, interview by author, minidisc recording, Provo, Utah, 4 March 2004.

don't feel good about it at all. To me it perverts that song . . . I get more letters about that song than any other . . . Maybe all those Relief Society ladies will think of those words instead of the ones I wrote."⁹⁴ Therefore religious songs require more control over improvisation.

6. Reading

Lastly, reading music is not addressed in Primary. When announcing the publication of the newest songbook the Church told the children "the music has been adapted so that your fingers can reach all the keys on a piano. If you don't play the piano, there are chords for other instruments, such as guitars and keyboards."⁹⁵ However, training to decipher the music notation system is left to non-Church activities. As Michael Moody stated, "Blessed are the children whose parents are wise enough to make music training a priority, despite the financial sacrifices and perseverance required."⁹⁶

Teaching children to read music may alter the goals of the music program if taken to the extreme, making the Primary music time a music theory course, prioritizing the wrong aspect of children's religious song. "At all times, the focus must be kept on the prime objective of providing musical experiences for the children that add dimension to their learning of the gospel through song. Musical skills may be nurtured through these experiences, but such skills should be a natural and meaningful outgrowth rather than the objective of such experiences."⁹⁷

⁹⁴Janice Kapp Perry, interview by author, minidisc recording, Provo, Utah, 4 March 2004.

⁹⁵"*Children's Songbook*," *Friend* June 1989, 47.

⁹⁶Michael Finlinson Moody, "Music Vital Force; Anchors Members to Gospel Truths," *Church News*, 28 August 1983, 6.

⁹⁷General Music Committee, *Guidebook for Children's Music* (n.p.: The Church of Jesus Christ of Latter-day Saints, 1971), iv.

Conclusion

There is something fitting about an angelic-looking little girl in a beautiful fancy dress, with her hair pulled back in a ribbon, viciously kicking the little boy's leg next to her. Does this hamper her ability to learn music? Certainly she may not hear some words, or she may forget to start singing until the second verse, but the alternative may be more destructive in the long run. A classroom full of quietly sitting children, hands folded, singing in perfect harmony may seem like an ideal, but it compartmentalizes the music being sung—that classroom and that proper atmosphere become the only appropriate performance setting. The ideal is neither the out-of-control classroom, nor the rigid one, but one where the children receive balanced amounts of guidance and freedom as in their outside-Primary lives.

The Primary music leaders, some trained, some not, some professional educators, some not, have the responsibility to not only teach the children songs, but to encourage their love for Primary music. This requires not only the development of religious thought and spirituality, but also the development of musicality.

Even if musical skill is not the goal of Primary music, music time could be a “time to explore, time to discover, time to share the wonders of music; the wonder that it can say in a new, and perhaps better, way that which one feels most strongly, whether it be the mystery of love, the fear of the unknown, or just the simple joy of being alive.”⁹⁸ This can be a common goal of music education and religious education because of the common belief that music is a unique way to express an idea or feeling, as the Church

⁹⁸Bergethon and Boardman, *Musical Growth in the Elementary School*, 12.

states, “Through music, man’s ability to express himself extends beyond the limits of the spoken language in both subtlety and power.”⁹⁹

⁹⁹*Priesthood Bulletin*, December 1970.

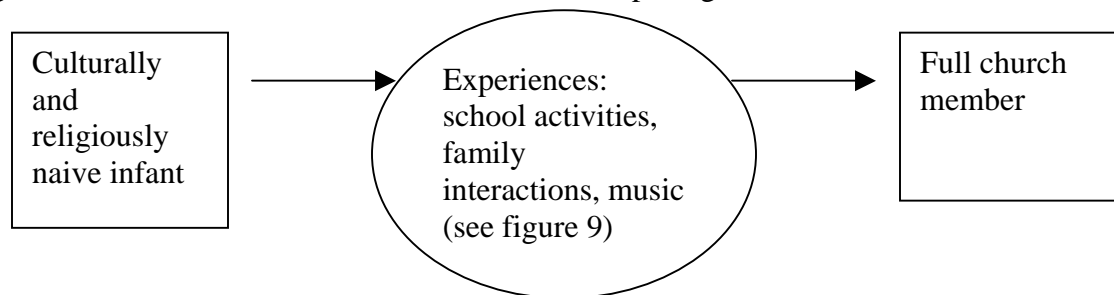
CHAPTER IV

DEVELOPING THROUGH PRIMARY MUSIC

Basics of Religious Musical Development

LDS teachers and parents use many tools, including music, to ensure the children are properly schooled in their religion. In the extreme case, religious music can facilitate a child's progression from a religious "blank slate" stage to a full church member stage. This is not to say that children are born without spirituality, instead, we are starting with a child who as of yet does not have an understanding of the religion as the culture defines it and expresses it. This progression is as follows:

Figure 8. Flowchart of a Child's Church Membership Progression



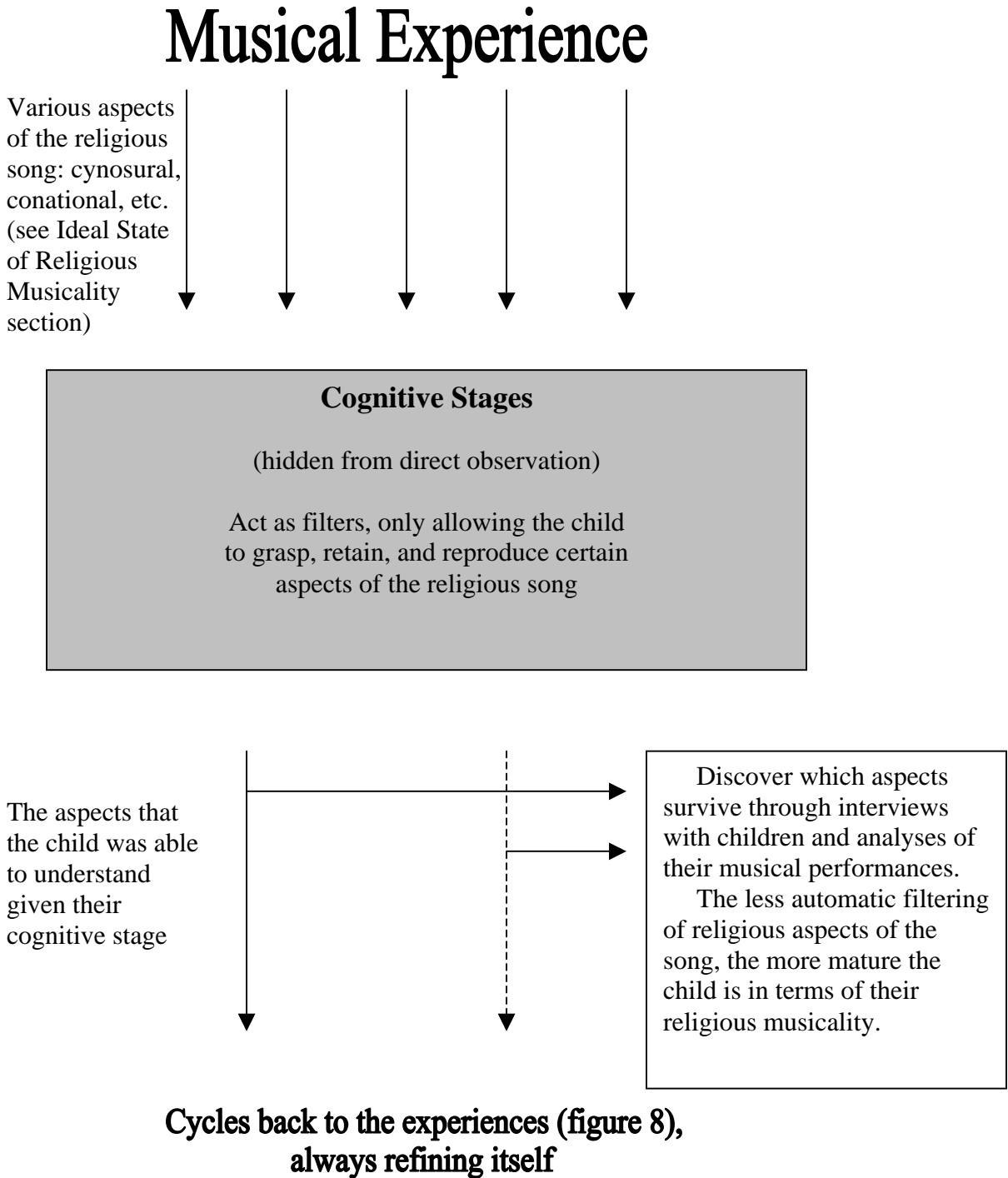
This study isolates the musical experiences and shows how music guides children through this religious progression. The ability to experience and express one's religion through music is henceforth referred to as one's religious musicality.

In order to understand a child's developing religious musicality, we must first examine the child's cognitive development. Everything a child experiences is filtered through their cognitive system. Therefore what may be obvious to an adult (a metaphor,

a unique perspective, etc.) may be filtered out of the child's experience due to their cognitive limitations, compromising their ability to make predictions, develop judgments, make comparisons, take another's point of view, etc. This is an important distinction between studies of adults and children. When studying how a child develops a religious musicality, one must be able to determine when results are being dictated by culture, individual preference, or simply by cognitive limitations.

Secondly, we must propose an ideal state of religious musicality. "Mary Had a Little Lamb" and "Jesus Wants Me for a Sunbeam" are not the same for many people. To master the song, "Mary had a Little Lamb," the child may perfectly imitate their instructor in terms of pitch and rhythm. Whether the child has an understanding of Mary, her role in the world, and what this means to the child's life, is irrelevant in this genre. However, in many cultures, a simply aurally accurate repetition of a religious song does not constitute mastery. Instead, it requires additional study of meaning and belief that lead to a religious experience of the song. In this study we will examine five effects that a song must have on a person in order for there to be a full, mature religious experience. In the early stages of their cognitive development, children cannot grasp some of those effects, but as they mature and begin to recognize all five effects, their religious musicality will develop and in turn guide them in their quest to become religiously mature; in this study that means becoming a full church member. The following flowchart extracts the musical experience from Figure 8's circle and shows how a child's cognitive stage determines the stage of religious musical development.

Figure 9. Flowchart of Cognitive Stages Acting upon Religious Musical Development



Cognitive Development

Cognitive development is an essential part of this study for two main reasons. First, when working with children, the researcher must recognize their cognitive limitations. To disregard various stages of cognitive development leads to improper interpretations of results. For example, a child's inability to see another's perspective is no indication of selfishness or self-righteousness, but of the cognitive limitation of egocentrism.

Secondly, cognitive development is necessary in this study because of the abstract nature of many religious songs. Ideas that are certainly complex for adults, such as the efficacy of prayer, the nature of God, and the role of religion in a person's life, take on a different kind of complexity when encountered by children unable to use abstract reason. In addition, the ability of children to change their understanding of such ideas as they develop cognitively is remarkable given the rapid nature of said development. To overlook cognitive development is to miss a fascinating aspect of religious musical development.

Early in childhood, children "know" by experiencing. As children age they are able to have thoughts about things they have never experienced and about things that may or may not exist. Swiss developmentalist Jean Piaget describes this development of thought in four stages: sensorimotor, preoperational, concrete operational, and formal operational thought.

1. Sensorimotor Thought

Lacking language or a bank of past experiences, the infant calls upon his/her senses and motor actions to form thoughts. In order to relate to the world, the infant

performs actions called schemes. A scheme is “a class of actions that infants can apply to any number of objects.”¹ For example an object can be grasped, or tasted. Schemes refine the infant’s view of the world so that the infant learns to apply the tasting scheme to cookies and cereal, but not to the dog’s tail. Now when the child encounters candy for the first time, they will, through trial and error, learn to assimilate the candy to the tasting scheme. The child’s interactions with the world consist of receiving information through his senses and reacting through physical movement.

2. Preoperational Thought

Piaget claims the preoperational thought stage lasts from 2 years old to 7 years old. At this stage children can use symbols; however, limitations exist such as centration, “the tendency to think of something in a single way, to the exclusion of others.”² Oftentimes centration relies upon how something *looks*. For example, one of my subjects learned about the barter aspect of money. However, this 5-year old child cannot accept the fact that *one* dollar is somehow worth more than *three* quarters. He can only judge worth by quantity.

In addition to centration, the characteristic of egocentrism exists during this stage. In this stage children fail to recognize that their experiences are but one perception, not the only reality. They have not gained the ability to take or even acknowledge another’s viewpoint.

3. Concrete Operational Thought

At this point (approximately seven- to eleven-years old) the child is able to use mental tasks, meaning they can manipulate, compare, and apply operations to objects in

¹Nancy J. Cobb, *Adolescence: Continuity, Change, and Diversity* (Mountain View, Calif.: Mayfield Publishing Company, 1992), 139.

²Ibid.

their thoughts. However, as the name of the stage suggests, the thoughts are still concrete. Concrete thoughts are grounded in the present, based upon real objects with which the child has experience. Therefore, a child coming home from a trip to the zoo is able to call upon their mental images of animals and describe the differences between a giraffe and an elephant, but will have trouble answering a more abstract question such as “why would a long neck be beneficial to a giraffe?”

4. Formal Operational Thought

During this stage the adolescent (eleven years and older) gains the remarkable ability to think about their thinking.³ This means that they realize their thoughts and experiences are only a single perception and with this realization comes the ability to ponder the un-experienced.

Using Piaget

Certainly Piaget’s system is not the only one describing cognitive development. Those interested should become aware of alternate theories from the likes of Lev Vygotsky and Jerome Bruner. However, Piaget’s theory presents a clear model for cognitive development in children and provides concrete examples that can be related to other modes of development. In addition, it is necessary to become familiar with Piaget’s stages of cognitive development because his work is fundamental to many fields researching development, including music development.

By using Piaget as a theoretical framework I am connecting my research with many previous studies. “Despite more than a quarter of a century of Piagetian criticism, Piaget remains one of the more influential psychologists. There is an agreement in music

³Cobb, *Adolescence: Continuity, Change, and Diversity*, 141.

and in education that there is an order to music learning, perhaps even a readiness, and that sequencing of instruction is important.”⁴

One music development researcher influenced by Piaget is Lyle Davidson who studies and publishes his research, “on the development of musical ability across a wide span of ages, including studies of preschoolers’ singing and assessment of the impact of musical training on cognitive development in music.”⁵ Some of Davidson’s findings on cognitive development in music based upon Piagetian theory are found in his article, “Songsinging by Young and Old: A Developmental Approach to Music,” published in *Musical Perceptions*, edited by Rita Aiello with John A. Sloboda,⁶ and will be discussed in further detail at the end of this section. John A. Sloboda makes much mention of Piaget in his chapter on “Musical Learning and Development,” in his book, *The Musical Mind: The Cognitive Psychology of Music*.⁷ Similarly, David Hargreaves, Professor of Child Development and Director of the Centre for International Research in Music Education, acknowledges Piaget’s influence in his own work; and although Hargreaves is quick to point out Piaget’s limitations, he proposes ways to reconcile, rather than dismiss Piaget.

Although many researchers have studied, commented on, and used Jean Piaget’s ideas, the seminal figure in applying Piagetian theory to musical development is Marilyn Pflederer Zimmerman. She describes the benefits of Piaget’s system in her article, “How Children Conceptually Organize Musical Sounds,”

⁴Richard Colwell, “The Personal Behind the Professional: Pursuing a Path of Potentials,” in *On Musicality & Milestones: Selected Writings of Marilyn Pflederer Zimmerman with Contributions from the Profession*, ed. Mark Robin Campbell (Champaign, Illinois: Crouse Printing, 2001), 20.

⁵New England Conservatory, “Lyle Davidson;” available from <http://www.newenglandconservatory.edu/faculty/davidsonL.html>; Internet; accessed on 5 July 2005.

⁶Rita Aiello, ed., *Musical Perceptions* (New York: Oxford University Press, 1994).

⁷John A. Sloboda, *The Musical Mind: The Cognitive Psychology of Music*. Oxford Psychology Series, no. 5 (Oxford: Oxford University Press, 2000).

The research of Jean Piaget presents a graphic description of how children build a structural framework of concepts enabling them to interpret the world in which they find themselves, to build a mental world, so to speak. Although Piaget is not much affected by the 'growing vogue for rigorous theories, with precise statement of assumptions, derivation of predictions and operational definition of concepts,' (1) his monumental researches into the development of behavioral and thought structures from infancy to adolescence have caused no little stir among developmental and educational psychologists.

Piaget's method is the intensive study of a few cases rather than the statistical investigation of a few traits in a large population. Mays believes that Piaget's work should be regarded as a 'pilot study' and that 'further work needs to be done . . . He (Piaget) has at least traced out the lines of investigation on which we should proceed if we wish to obtain a picture of child thought.' (2)

1. D. E. Berlyne, "Recent Developments in Piaget's Work," *British Journal of Educational Psychology*, 1957, Vol. 27, Part I, 1-12.

2. W. Mays, "How We Form Concepts," *Science News*, 1955, 35, 11-23.⁸

Just as Zimmerman finds Piaget useful, many in the music education field look to Zimmerman's works for valuable insight. Peter R. Webster describes the influence of Zimmerman's works,

She was among the very first researchers in our field to base an agenda of research on theoretical constructs. Using Piaget's notion of stages of development and particularly his principles of conservation, Zimmerman based a series of studies on what importance this theory might have in terms of music perception and cognition . . . This use of theory as a basis for data collection and for recommendations for practice is a major part of Zimmerman's legacy to the profession.

The problems with the Piagetian model for child study are well known (e.g., Gardner, 1973) and its application to music raises its own sets of problems (Serafine, 1980). Zimmerman understood these limitations, but continued to believe in the usefulness of the theory as a way to study music perception and cognition more holistically. She was among the first to recognize the need to study musical wholes as opposed to isolated sounds outside a musical context—a classic problem of research procedure that continues to haunt music researchers today."

Gardner, H. (1973). *The arts and human development*. New York. John Wiley.

Serafine, M. L. (1980). Piagetian research in music. *Bulletin of the Council for Research in Music Education*, 62, 1-21.⁹

⁸Marilyn Pflederer Zimmerman, "How Children Conceptually Organize Musical Sounds," in *On Musicality & Milestones*, 57-8.

Similarly, in this study, I use Piaget to study musical wholes within a cultural context. The influence of the environment was very important to Zimmerman, as Mark Robin Campbell explains, “The idea that social-cultural influences contribute significantly to cognitive development was an important part of Pflederer Zimmerman views on how young children achieve intellectual understanding. Although tacitly at first and later explicitly, she acknowledged that music exists and develops within broader social-cultural contexts.”¹⁰

Donna Brinks Fox quotes Zimmerman as imploring music researchers to combine developmental theories with real world case studies,

I urge you to be flexible and to combine observational and clinical methods with experimentation in relation to the problem studied. We need the narrative description of the case study to complement the objective, numerical data and other scaled measures of behavior. With very young children, an intensive analysis of well-defined aspects of their musical behaviors in dynamic natural contexts, as opposed to artificially controlled surroundings, is essential if we want to determine their cognitive understanding of music. (Zimmerman, 1985, p. 75)

Zimmerman, M.P. 1985. “State of the Art in Early Childhood Music and Research.” In J. Boswell (Ed.), *The Young Child and Music: Contemporary Principles in Child Development and Music Education* (pp. 65-78). Reston, VA: Music Educators National Conference.¹¹

This dissertation follows this admonition. Just as, “through the intensive study of a few cases rather than through the statistical investigation of a few traits in a large population, Piaget developed an elegant and highly sophisticated theory of the growth

⁹Peter R. Webster, “Building Bridges: From Research to the Music Classroom,” in *On Musicality & Milestones*, 105.

¹⁰Mark Robin Campbell, “Pioneer and Woman of Ideas,” in *On Musicality & Milestones*, 7.

¹¹Donna Brink Fox, “Music and Development in Early Childhood: Towards a Full and Rich Musical Life,” in *On Musicality & Milestones*, 189-90.

and development of human intelligence,”¹² I have conducted an intensive study of a few cases, rather than producing a statistical investigation of LDS children throughout the world. In my view, this intensive study of LDS children in the heart of Mormondom, will provide a basis for future studies to be compared against. However, I still desire this research to have appeal outside of Sandy, Utah. Therefore the use of Piaget connects my work to dozens of studies in music, and hundreds of studies in the field of child development.

Piaget’s model presents an opportunity for me to relate this work to others in the music education and child development fields, but still remain true to my experience of ethnomusicology as the study of “music as a phenomenon produced by a culture,”¹³ as stated by Bruno Nettl. It may not have been Piaget’s original intent, but researchers such as Zimmerman have demanded, through their own work, “that attention [shift] toward the influence on development of particular cultural settings and particular ability domains, work which calls into question the existence of universal, context-free stages.”¹⁴

Zimmerman exhibits this shift in thought when she describes Piaget’s stages,

The order of stages is both organismic and experiential—organismic because they unfold systematically, and experiential because they are to some extent dependent upon environment and experience. The age levels can and do vary. Perhaps we should consider the order of stages as being organismic and the age levels as being experiential.¹⁵

¹²Marilyn Pflederer Zimmerman, *Musical Characteristics of Children: From Research to the Music Classroom*, no. 1 (Reston, Virginia: Music Educators National Conference, 1971), 16.

¹³Bruno Nettl, “Ethnomusicology: Definitions, Directions, and Problems,” in *Musics of Many Cultures: An Introduction*, ed. Elizabeth May (Berkeley: University of California Press, 1980), 5.

¹⁴Bennett Reimer, “Toward a Unified Understanding of How Young People Learn Music,” in *On Musicality & Milestones*, 295.

¹⁵Marilyn Pflederer Zimmerman, “Research in Music Education with Very Young Children,” in *On Musicality & Milestones*, 160.

Therefore, through the influence of modern scholars, Piaget becomes less rigid, more susceptible to environmental, social, cultural influences—influences that play a crucial, prominent role in this dissertation.

Early on, a child may not know of any significant difference between singing “Mary Had a Little Lamb,” and “Jesus Wants Me for a Sunbeam.” Without the cultural savvy to notice the differing performance practices (place of performance, style of song, etc.) the ability to perform each song evolves along similar paths. Therefore, it is important to recognize how a child develops their musicality in general, before differentiating between nursery, classical, pop, religious song, or any others that the child may encounter.

As previously mentioned, Piaget’s work is influential to musical developmental specialists such as Lyle Davidson. Davidson relates Piaget’s stages to music in his article, “Songsinging by Young and Old: A Developmental Approach to Music.” Through rhythmic dance, experimental singing (babbling), and experimental percussive activities, infants are attempting to produce, alter, and eventually master control over an aural stimulus through their motor skills.

During the concrete operational stage Davidson maintains that the singer recognizes and reproduces each discrete pitch making a learned song rather accurate in terms of pitches. In addition the singer is able to alter the song through various methods such as stylistic shifts, tempo changes, and differing dynamics. What is still lacking is the ability to internalize pitch concepts. The singer relies upon their last produced pitch

to guide them to the next, “when they imagine notes without singing them, their tonal reference slips.”¹⁶

Lastly, Davidson concludes that usually only within music schools do students typically develop the last stage, formal operational thought. This is required before a person can abstract and internalize information from a song, such as identifying keys, the corresponding scale, and sightsinging through solfège. The performer does not rely upon an external representation (whether produced by themselves or another) when considering pitches; instead they can supply their own internal representations.

Cognitive Implications for Religious Development

Cognitive development is a fascinating facet of any religious development. Religion is not exclusively the domain of the spirit, it requires an active participation of the physical body—whether this means observing silence, meditating, abiding by a specific diet, going to a religious service, singing, etc. Therefore even an infant in the sensorimotor stage of development is trying to understand the religion of his/her family, through his senses, such as: taste (sacrament bread), smell (incense), sound (religious song), sight (houses of worship), and texture (baptismal waters). It is the challenge of the child in this stage to learn to apply the appropriate physical activity during the religious observance.

During the preoperational stage the child understands only one way of relating to the religion. This may reveal itself through an oft-repeated standard bedtime or mealtime prayer. In the concrete stage, the child is able to internalize aspects of the religion.

¹⁶Lyle Davidson, “Songsinging by Young and Old: A Developmental Approach to Music,” in *Musical Perceptions*, ed. Rita Aiello with John A. Sloboda (New York: Oxford University Press, 1994), 107.

Therefore, using prayer as an example, a child might now be able to incorporate requests or signs of gratitude associated with situations they encountered throughout the day, events from previous weeks, and the like.

The final stage is extremely important in religious development because many of the “truths” concerning religion are based on the un-experienced, the unknown. The Church subscribes to the New Testament belief outlined in John 20:29, “blessed are they that have not seen, and yet have believed.”¹⁷ A primary example is being able to hypothesize about the afterlife, something as of yet not experienced. While the preoperational child may be able to recite memorized beliefs about the afterlife, the formal operational child can abstract hypothetical situational details from those general authority-provided facts.

Child Interviews

In the fall of 2004 I interviewed children in Latter-day Saint wards in Sandy, Utah. While Sandy, a middle-class suburb of Salt Lake City, is the fourth largest city in Utah,¹⁸ its population is rather homogenous—made up of nearly 94% white according to the 2000 Census,¹⁹ and, as stated previously, home to a large LDS population. The interviews were conducted on 27 LDS children currently attending Primary. The children’s ages were between three- and eleven-years old—the ages encompassed by the Primary classes. I transcribed the children’s words from the interviews as accurately as possible; however, due to the nature of children’s speech: 1. The resultant phrases may

¹⁷John 20:29 AV.

¹⁸“Sandy,” available from <http://www.sandy-city.net/>; Internet; accessed 23 January 2005.

¹⁹U. S. Census Bureau, “Census 2000 Demographic Profile Highlights for Sandy, Utah,” available from www.census.gov; Internet; accessed 23 January 2005.

not make grammatical sense, 2. I had to infer, at times, which word a child was trying to pronounce, indicated by [approximate] following the inferred word, 3. I chose not to employ linguistic transcriptions, for while they aid in “hearing” the child’s voice on the written page, I felt ease of readability to be a higher priority for my audience.

The interviews showed that children’s use of and beliefs about Primary music exhibit developmental principles. Remnants of the sensorimotor stage exist in the youngest of Primary children, egocentrism of the preoperational stage lingers in nearly all the Primary-aged children, and in the older children I found a maturation of thought about their religious music, while still harboring a concrete operational view.

Sensorimotor

When the children graduate to Primary, they exist in the preoperational stage. However, this does not imply that they have “left” the sensorimotor stage, for one never leaves, but merely develops new skills that either add to or modify their understanding of the world. Therefore, during the interviews, I discovered that the youngest children were not “done” thinking in a sensorimotor way, but were, after years of practice, experts at sensorimotor thinking.

Of the seven children interviewed under the age of seven, 100% chose favorite songs that incorporated coordinated body movements. The favorites were as follows: “Jesus Wants Me for a Sunbeam,” a favorite of three of these children; “Scripture Power,” a favorite of two; and “Once There Was a Snowman” and “The Wheels on the Bus,” a favorite of one apiece. I did note that “The Wheels on the Bus” is not officially in the Primary program, but I allowed the child to define “favorite Primary song” any way they wished. At the young age of five, Paul is not aware of the cues that distinguish

Primary songs from non-Primary songs. However, although the child may have, at some point, sang the song during a Primary meeting, with or without the teacher's guidance, it is outside the scope of this project.

It is important to note here, as it follows for all the children I interviewed, the designation of "favorite" has limited importance to this study. My main goal in requesting the children tell me their favorite song was for us to discuss a song that they were familiar with and one that they would enjoy teaching me. I recognized that the child might have another "favorite" tomorrow because of fickleness, or a new favorite song next season due to changes in the Primary programming of music time. I did not want to suggest one universal song for all the children's interviews, for I might pick one that one or all the children did not know, and therefore, had little to say about it.

Although I do not claim that the children's favorite songs are consistent for any length of time, I did find that there was significance in learning what types of songs were at the forefront of their thoughts—action songs, songs with familial meaning, etc.

"Jesus Wants Me for a Sunbeam" is a Primary song with a long tradition. The 1951 *The Children Sing* first published the song and it appears in each subsequent LDS children's songbook. The form is a simple repeating form, structured as AABB, each phrase being four measures long. The time signature is a lilting 6/8, which, as noted by music education professor and Church member Susan Kenney, is very familiar to children, "Adults get nervous with 6/8 [at the prospect of teaching or playing piano], but that is what most nursery rhymes are."²⁰ To add to the ease of singing this song, there is not only the structural repetition, but also lyrical repetition. The chorus (BB) repeats the word sunbeam a total of six times, "A sunbeam, a sunbeam, Jesus wants me for a

²⁰Susan Kenney, interview by author, minidisc recording, Provo, Utah, 4 March 2004.

sunbeam; a sunbeam, a sunbeam, I'll be a sunbeam for him."²¹ Repetition can lead to banality, but this song uses leaps in pitch to give it an enjoyable and immediately recognizable quality. The interval between the syllable "sun-" and the syllable "-beam" throughout the verse and chorus is nearly always emphasized. In the first instance, the singer leaps up an interval of a sixth, the next instance is an ascending third, followed by a descending sixth, a descending second, ascending third, descending sixth and lastly a descending second. "Sunbeam" falls on an interval of a second only at the conclusion of the phrase. In addition to the leaps placed on the word sunbeam there is also a rhythmic emphasis for that word. The syllable sun is always the second longest note (dotted quarter) in the phrase, the longest being the final syllable. Therefore, this creates a dramatic pause on the syllable sun followed by an exuberant leap to the syllable beam. It is no surprise then that this, the musically emphasized lyric, is where the children enact the choreographed motions of the song.

I witnessed numerous performances of "Jesus Wants Me for a Sunbeam": by children during their individual interviews, by classes during Primary observations, and even by exuberant parents relating their experiences with Primary music. The song starts, "Jesus wants me for a sun-" as the children quietly sing in their seats. The syllable beam is not so much sung as it is shouted as the children leap from their seats with their hands raised, extending every finger. The performers sing, "To shine for him each day," with considerably less enthusiasm, as they take their seats ready for the next "sunbeam." The next line of the verse is "In every way try to please him, at home, at school, at play;" the children jump out of their seats as they sing "him," the spot where "beam" was, only

²¹Nellie Talbot, "Jesus Wants Me for a Sunbeam," music by Edwin O. Excell in *Children's Songbook* (Salt Lake City: The Church of Jesus Christ of Latter-day Saints, 2000), 60.

one line before. One can imagine that come the chorus, with six “sunbeams” the children are out of their seats more often than in them. The actions do not represent any word in the song, but rather connect the aural experience to bodily motions.

As each of the three children sang this primary song to me they jumped at the appropriate times, even if they tried to sing it straight, without any motions, there was a jump at nearly every “beam.” This was the favorite of the youngest children, two four year olds and one five year old. The stated reasons for liking this song the best were: Jacob: “Because the sun is bright and I can’t look at, I don’t look at it all the time,”²² Kirsten: “Because I learned it from [pause] my [pause] church?”²³ and Lyn: “Because I sing that and I sing it fast.”²⁴ These children understood very little meaning in the song. Certainly the metaphor of children acting as a “light” in the dark world through their kind, happy countenance and actions, was far from their grasp, as understanding of metaphor does not typically develop until the formal operational stage. Instead, the children latched onto what they knew and understood of the two main symbols in the song: the sun and Jesus.

Jacob concentrated on the sun in the song, as previously evidenced in his response to the question, “Why is ‘Jesus Wants Me for a Sunbeam’ your favorite?” When asked about the meaning of the song, again the child focused on the sun, “It’s just playing. It’s just that, it’s just that it has the sun in it; it just has the sun in it because the sun rises. I can’t look at the sun any real [approximate] or any time. I can’t look at the sun; it just gets in my eyes.” In an attempt to try to see if the child understood any sort of underlying meaning of the symbolic nature of the sun, I asked the child specifically, “*Why* does Jesus

²²Jacob, interview by author, minidisc recording, Sandy, Utah, 27 September 2004.

²³Kirsten, interview by author, minidisc recording, Sandy, Utah, 27 September 2004.

²⁴Lyn, interview by author, minidisc recording, Sandy, Utah, 27 September 2004.

want you for a sunbeam?" The answer was simply, "Because some of it is just like some playing." The child's picture of the song is a yellow circle with lines extending away from the circle. Around this shape are squiggles of color forming rings around the yellow shape. The child's description of the picture was, "It's kind of like orange. It's the sun is almost down. That's why I'm adding orange to it."

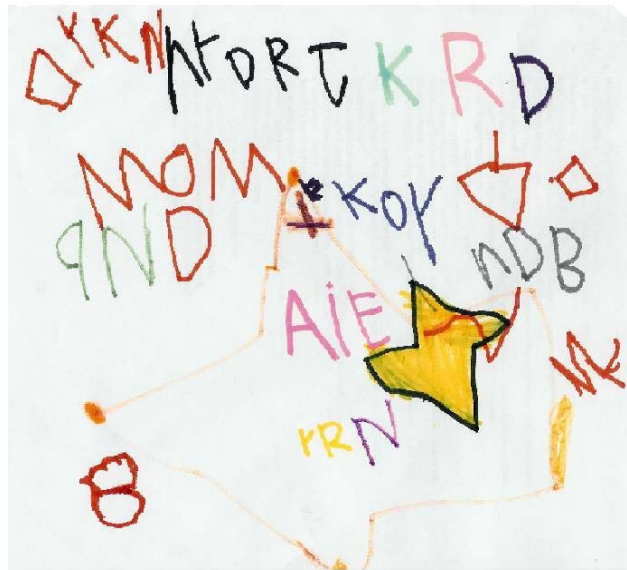
Figure 10. Jacob, "Jesus Wants Me for a Sunbeam"



Kirsten's explanation of why Jesus wants the children for sunbeams was a bit hesitant and questioning. She focused on Jesus and what she was taught about him, namely, "Cause He loves us?" Her picture of the song started as star. This swapping of celestial bodies may be due to a difficulty in distinguishing between the sun, stars, and the more difficult to decipher and draw, *sunbeam*. As the drawing session lasted for over fifteen minutes, the picture grew to include other shapes and many letters. Once the drawing was complete I asked her about the picture; Kirsten answered, "I'm drawing a diamond. Is that a diamond? It's almost a triangle and a diamond." Apparently, she

forgot her original goal to draw a star, just as she forgot the original purpose of drawing a picture of “Jesus Wants Me for a Sunbeam.” When asked what the letters say, she quipped incredulously, “I don’t know, I can’t read!”

Figure 11. Kirsten, “Jesus Wants Me for a Sunbeam”



Lyn based her reason for picking this particular Primary song on her ability to perform the song, “Because I sing that and I sing it fast.” When asked what the song meant, the child simply recited the song. There was no understanding of an underlying meaning to the song; the meaning *is* the song. When given the task of *drawing* the song, the child began drawing stick figures of people. There seemed to be no apparent connection between the drawing and the song. Then the researcher asked why Jesus wants the child for a sunbeam, to which the child replied, “Now I know Jesus wants me for a sunbeam cause I’m drawing. Cause I’m drawing something. I’m drawing Jesus. Jesus needs a light. He has a light color.” At this point the child grabbed a yellow crayon and started drawing a Jesus stick figure. The child did not refer to the sun in her explanation of the drawing. Instead the child focused on all the characters in her picture.

In the picture she has her friends, “I’m drawing Angie* . . . and her Mommy and her Daddy and Sarah and Joe” and their feelings, “I’m drawing Angie saying, ‘ooo, owwww,’ cause her will be sad . . . She’s sad. She’s gonna be sad. Look, look at her face.” As her picture developed the characters grew more sophisticated. When she appeared to conclude her drawing, she explained the picture, “Draw Angie and this is Jesus and these are flying [approximate] angels and I need to draw legs on Sarah. Now I draw some two legs on Sarah and now I draw some hands. Angie needs some hands to help.” Again the picture seemed to be done when I asked if the figures are angels. Again the child picked up a crayon and decided to edit, “First I need to draw legs for them. Now I need to draw faces for them. So them can be better. This like sad or happy.” When pressed for an explanation of whom the figures were, the child answered, “These are, um, Angie and Joe. Cause I don’t want to play with the boys, just the girls. I’m not [approximate] a friend of her and her and Angie. And Carol needs a friend, not with Jesus cause him out, him out, him at [pause] I don’t know where him is.” Looking at the picture of Jesus next to her friends, the child decides, “Jesus at church, right? At church, it’s Jesus’ home.” Since the child is not able to write her name, she approximates by putting gray lines and a circle on the top of the picture. The end result is a picture of angels, Jesus at church, and Lyn’s friends; therefore, when asked to draw a picture of her favorite Primary song, the child drew things that surround the song’s performance—things found at and associated with Primary.

Lyn’s picture focused on the performance of the song, just as she did when asked why it was her favorite, “Because I sing that and I sing it fast.” She drew a picture of

* Names Changed

who sings the song (her friends and family) and where (in church). In addition, almost as an afterthought she did include one of the main symbols within the song, Jesus. He became a character in her drawn world. She knew that Jesus was at church for it is his home, however, he was not a viable playmate for her friend Carol because he is not present in a way she can understand.

Figure 12. Lyn, “Jesus Wants Me for a Sunbeam”



The three children sang “Jesus Wants Me for a Sunbeam.” They had little success in terms of pitch accuracy. The following transcriptions represent the original song and the children’s versions. A vertical line in the transcription indicates a break in the child’s song of an indeterminate length. To indicate quartertones, I use the traditional sharp sign without the second vertical line and a backwards-facing flat sign.

Figure 13. Original Version of “Jesus Wants Me for a Sunbeam”²⁵

Jesus Wants Me for a Sunbeam
Original

Words: Nellie Talbot
Music: Edwin O. Excell

♩=48-54

Je - sus wants me for a sun - beam, to shine for him each day; ___ In ev - ry way try to
6 please him, at home, at school, at play. ___ A sun - beam, a sun - beam, Je - sus wants me for a
12 sun - beam. A sun - beam, a sun - beam, I'll be a sun - beam for him. ___

Figure 14. Jacob’s Version of “Jesus Wants Me for a Sunbeam”²⁶

Jesus Wants Me For a Sunbeam
4-Year Old

♩=160 ♩=84

Je - sus wants me for a sun - beam, to shine for for him each day.

²⁵Nellie Talbot, “Jesus Wants Me for a Sunbeam,” music by Edwin O. Excell in *Children’s Songbook*, 60.

²⁶Jacob, interview by author, minidisc recording, Sandy, Utah, 27 September 2004.

Figure 15. Kirsten’s Version of “Jesus Wants Me for a Sunbeam”²⁷

Jesus Wants Me for a Sunbeam
4-Year Old

Je-sus wants me for a sun-beam, to shine for him each day. In ev-ry way try to
 please him, at home, at school, at play. A sun-beam, a
 sun-beam, I'll be a sun-beam for him.
 rit.

Figure 16. Lyn’s Version of “Jesus Wants Me for a Sunbeam”²⁸

Jesus Wants Me for a Sunbeam
5-Year Old

Je-sus wants me for a sun-beam, to shine for him each day. In ev-ry way try to
 please him, at home, at school, at play. A
 sun-beam, a sun-beam, Je-sus wants me for a sun-beam.

Shown in Western music notation, it seems the children do not have a strong sense of the song’s pitches. However, when graphed, it is remarkable how well these

²⁷Kirsten, interview by author, minidisc recording, Sandy, Utah, 27 September 2004.

²⁸Lyn, interview by author, minidisc recording, Sandy, Utah, 27 September 2004.

children achieve an accurate melodic contour. This supports Lyle Davidson's theory of pitch development according to Piaget's stages.²⁹ In the sensorimotor stage, the child constructs tonal knowledge through contour schemes. Therefore one may expect the children to retain and emphasize the significant high and low pitches in their performances. However, according to the Davidson, the child does not accurately reproduce all the relationships between pitches, only those needed to reproduce a general outline of the song's tones. In the following graphs, the starting pitches have been equalized: all start at "1". Each half step is represented by adding "1" to the height of the graph. Therefore, within one octave, there are twelve traditional pitches. However, if the child sang a note sharp, 0.25 was added, likewise 0.25 was subtracted for a flattened pitch. The results are represented in two different graphs. The first shows each distinct pitch and how they relate to each other in a line graph. The second graph represents an area chart where each rendition stacked above the last to reveal the striking parallels in contour. Rhythms are not represented. The x-axis contains the first few letters of each syllable in the song and the syllables are equidistant from each other.

²⁹Lyle Davidson, "Songsinging by Young and Old: A Developmental Approach to Music," 106.

Figure 17. Line chart of children’s pitches when singing “Jesus Wants Me for a Sunbeam.”

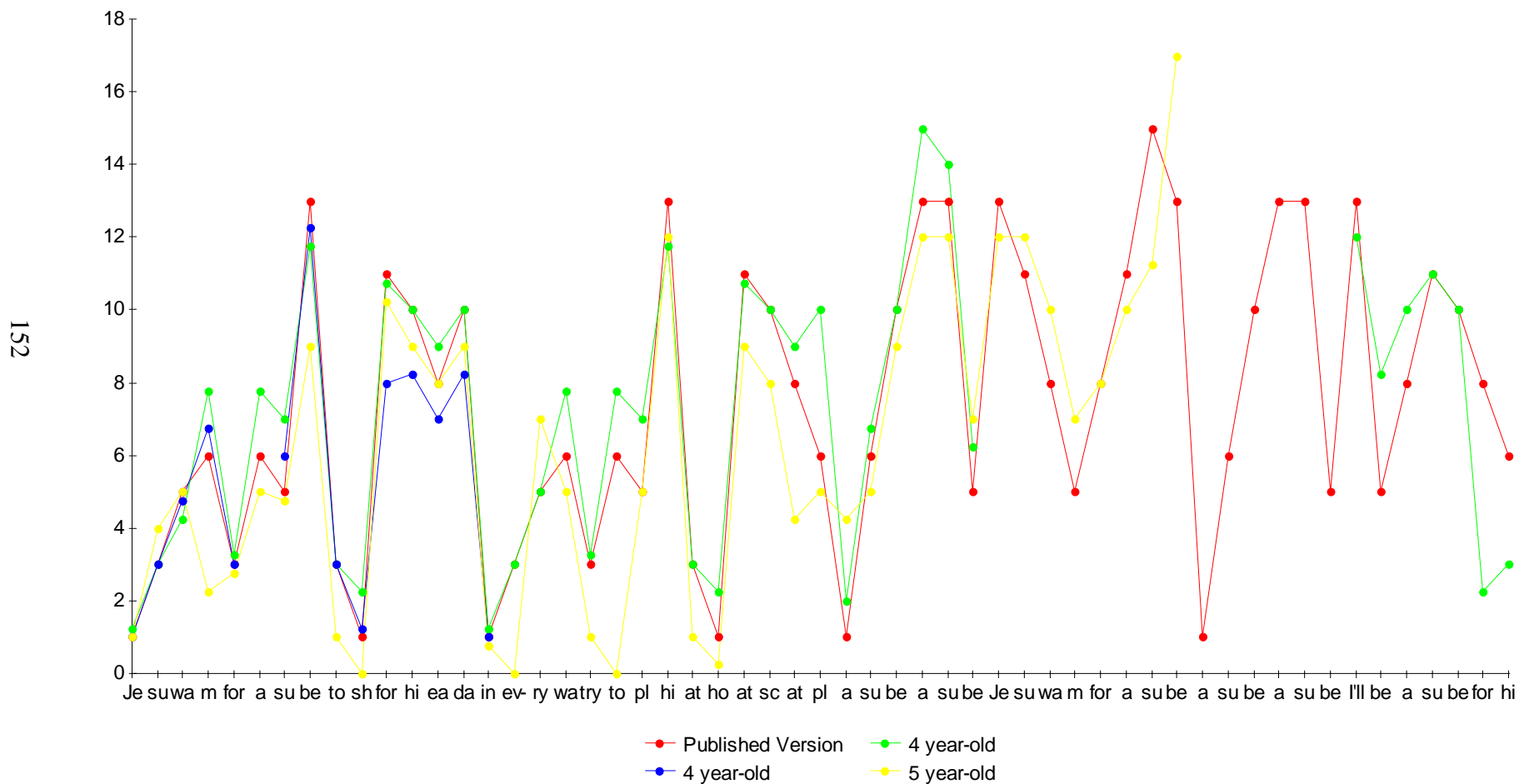
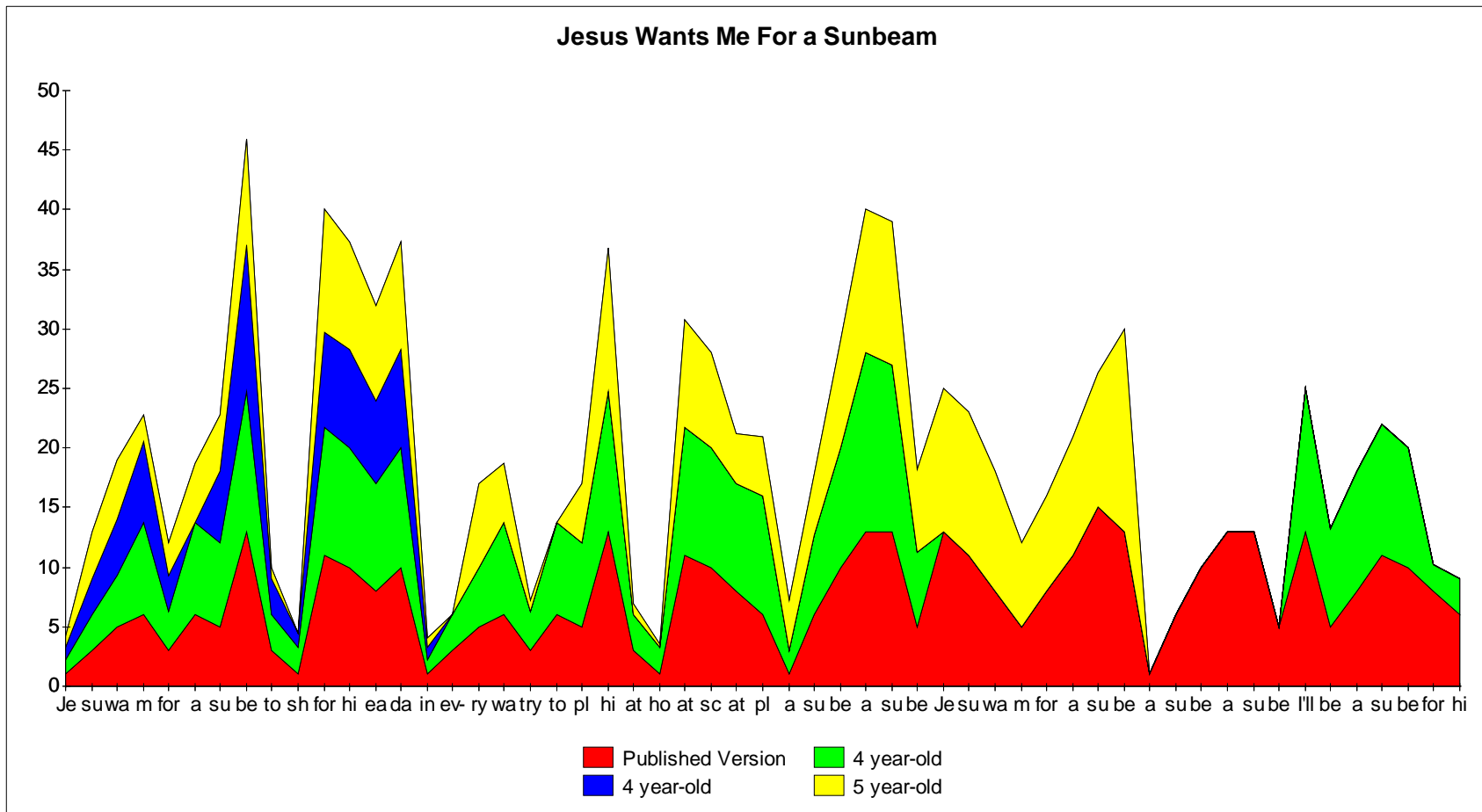


Figure 18. Area chart for children’s pitches when singing “Jesus Wants Me for a Sunbeam”

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Each child forgot part of the song, but as the graph shows the children represented the melodic contour successfully.

The second most popular song for this age group is titled “Scripture Power.”³⁰ The Church published this song, not in the *Children’s Songbook*, but in the Church’s children’s magazine, *The Friend*. Composed by Clive Romney, who has numerous other Primary compositions in the *Children’s Songbook*, it bears a 1987 copyright and became a quick favorite of many Primary leaders and Primary children. Just as in the last example this song relies heavily upon repetition. Its form begins with an introduction, verse (A, B, A’, B’), chorus (C, C’, C), and a coda, which mimics the introduction. The lyrical repetition is not as extensive as in “Jesus Wants Me for a Sunbeam.” The performer sings the title, “Scripture Power,” at the beginning of each C phrase in the chorus. The verses, on the other hand, do not make any use of word repetition. During the words, scripture power, the children clench their fists, bend their elbows, flex their biceps and hold their fists towards the sky—as if they were bodybuilders showing their bicep muscles.

The two young children who chose “Scripture Power” as their favorite were very quick to give that song as their answer. When asked to sing it, both enthusiastically raised their arms and sang “Scripture Power,” but could not remember any more. The older of the two children, Faith, confidently declared, “Scripture Power! Like that. That’s all I know.”³¹ The other, Evelyn, sang “Scripture Power! . . . um I don’t know, wait . . .”³² Therefore, the repetition and perhaps the additional memory tool of the hand motions makes this song’s chorus more memorable than the verses. In addition to being

³⁰Clive Romney, “Scripture Power,” *The Friend*, October 1987, 10-11.

³¹Faith, interview by author, minidisc recording, Sandy, Utah, 27 September 2004.

³²Evelyn, interview by author, minidisc recording, Sandy, Utah, 27 September 2004.

a memory tool, the arm motion is the main attraction to the song; when asked why this song is a favorite, the older child stated, “Cause of the actions are fun.” The other child was less certain of the reason, simply restating, “cause that’s my favorite one.”

The meaning of the phrase “Scripture Power,” is not intuitive. Therefore, the text of the first verse and chorus must be examined:

Because I want to be like the Savior, and I can,
I’m reading His instructions, I’m following His plan.
Because I want the power His word will give to me,
I’m changing how I live, I’m changing what I’ll be.

[Chorus]:
Scripture Power keeps me safe from sin.
Scripture Power is the power to win.
Scripture Power! Ev’ry day I need,
The power that I get each time I read.³³

So we can see that the power emanates from the scriptures and can be attained if the child reads the scriptures. Therefore while the actions misrepresent the *type* of power received (representing physical power as opposed to spiritual, moral, etc), it is an accurate portrayal of who attains the power (the child).

The motions are more salient to the children than the meaning of the song. When I asked what the song meant, the younger of the two children, five-year old Evelyn, answered that she did not know. Any way I asked the question, she could not come up with an answer. The older child, six-year old Faith, responded that “Scripture Power” meant, “Read the Scriptures!” While a five- and a six-year old may seem rather close in age, the difference between the kindergarten and first grade reading lessons is extensive. Kindergarteners are mastering their alphabet and learning what each sound makes, while first graders graduate to easy reading primers. Therefore the concept of reading

³³Clive Romney, “Scripture Power,” *The Friend*, October 1987, 10-11.

something is more familiar and relevant to the first grader. This is also reflected in the drawings. Evelyn drew a picture of herself singing the song with her arms raised (figure 19). Faith did a nearly identical drawing except next to herself is a book labeled, not “Scriptures”, but “Scripture Power” (figure 20). This is significant because even though the older child is able to incorporate the idea of reading, both children relate to the song on the surface. Their pictures do not indicate the meaning of the song, i.e. a little girl has read the scriptures and now is powerful, but they merely represent themselves singing the song. When asked to draw a picture of the song, Evelyn responded, “I’ll draw a picture of me doing it.” Similarly Faith’s picture-girl is not strong because she is reading the scriptures, but is only doing the arm motions because she has the song “Scripture Power” by her and is performing it, as she says when explaining her picture, “There. ‘*Scripture Power.*’ [Singing] You go like that [demonstrating the arm motions in the picture].”

Figure 19. Evelyn, “Scripture Power”

Figure 20. Faith, “Scripture Power



“Once There was a Snowman” is also an example of a Primary song that incorporates body motions and relies heavily upon repetition. The form is a two bar phrase structured as ABAB’. The lyrics are simple and secular:

Once there was a snowman, snowman, snowman,
Once there was a snowman, tall, tall, tall.
In the sun he melted, melted, melted,
In the sun he melted small, small, small.³⁴

The motions correspond to the repetitions of the words tall and small as the children stretch themselves upwards and crumble to the ground, respectively. Six-year old Oscar shared this song with me but chose not to sing it. Instead he spoke very plainly when describing the song, “It’s the snowman. He was tall, tall, tall and the sun comes out and he shrinks, shrinks, shrinks.”³⁵ Although Oscar attempted to give a non-musical description of the song, I noted that the repetition is so prominent that it transferred to a spoken rendition of the song, even when different words were used, i.e. “shrinks” replaced the word small. This indicates that the musical repetition is more pervasive than rhyme. It is also important to note that repetition is not enough. The song repeats the words, snowman and melted as often as the words tall and small, but Oscar does not repeat those words in his description. Unlike “snowman” and “melted” which fall at the end of the A phrases, “tall” and “small” conclude the B phrases, and they conclude the phrases in a memorable fashion; the song contains instructions to slowdown and place accents on the repetitions, so that the children have time to grow and shrink, respectively. Therefore, the child, in relating the song to me, accentuated the parts of the song that are most musically and physically significant.

³⁴Moiselle Renstrom, “Once There Was a Snowman,” in *Children’s Songbook*, 249.

³⁵Oscar, interview by author, minidisc recording, Sandy, Utah, 29 September 2004.

Unlike the children who talked about “Scripture Power,” Oscar did draw a picture representing the meaning of the song. His picture shows a snowman going through three stages of melting until the end when, as Oscar explains, “the snowman melted to his head.” Certainly being from Utah, this child is very familiar with snowmen and has first-hand interactions with them. Therefore, a snowman is a more concrete concept than scripture power. Even if the child is very familiar with scriptures, their knowledge at this young age is second hand as they themselves cannot read the scriptures.

These children, aged four to six, are no longer the babies working exclusively within the sensorimotor stage. They understand basic symbols, such as a drawn circle with lines radiating outward representing the sun. When asked to draw pictures of the songs, they were able to understand the word snowman, meaning the character you build with snow in your yard, which is represented on paper as three circles, one on top of the other, with stick arms, dots for the eyes and nose, and a line for the mouth. However, they had very little ability to manipulate symbols. At that age, they exist in the present; they rely upon their current context, e.g. “Why does Jesus want you for a sunbeam?” “Cause I’m drawing.”³⁶ Many of these children rely upon the skills they attained during their sensorimotor stage. While starting to experiment with symbols, the world is largely something to sense and to which one reacts. This is most readily seen through the young children’s preference for action songs. Many, when asked to draw a picture of the song, drew pictures of themselves singing it. This is where they find the meaning—in their actions. All of these young children chose songs that contained a physical meaning. In performing these songs the child is able to perceive a sound (use their sense of hearing)

³⁶Lyn, interview by author, minidisc recording, Sandy, Utah, 27 September 2004.

and produce a motor response (the choreographed motions)—skills they have been mastering since birth.

Maturing Through Stages

It is interesting to note how the children self-impose a type of stage maturation. Remember that Marilyn Pflederer Zimmerman stated, “The order of stages is both organismic and experiential—organismic because they unfold systematically, and experiential because they are to some extent dependent upon environment and experience. The age levels can and do vary. Perhaps we should consider the order of stages as being organismic and the age levels as being experiential.”³⁷ In this example social stigma is one of the experiential influences upon the timing of stage progression. The children push themselves into the next successive stage by imposing a social stigma upon those songs that the younger children like. The song, “Book of Mormon Stories,” contains hand motions and while it was a favorite of one seven-year old child, it was a least favorite of one nine-year old. The nine-year old boy’s main objection to the song was its coupling with hand motions. When asked why he did not approve of hand motions, he answered, “Cause it’s not cool.”³⁸ He did, hesitantly, recognize that he may have at one time enjoyed that type of song, “When I was a kid probably . . . I don’t know.”³⁹

Not only do hand motions become “un-cool” but also many of the favorites become repellent:

³⁷Zimmerman, “Research in Music Education With Very Young Children,” in *On Musicality & Milestones*, 160.

³⁸Edward, interview by author, minidisc recording, Sandy, Utah, 27 September 2004.

³⁹Ibid.

Interviewer: Which songs don't you care for?
Franklin: The Sunbeam one.
Interviewer: The Sunbeam one? Why don't you like that one?
Franklin: That one's a dumb one.
Interviewer: Why is it a dumb one?
Franklin: Because everyone sings it so loud.
Interviewer: You would prefer not singing it anymore?
Franklin: Yeah.⁴⁰

Another seven year-old child scorned "Jesus Wants Me for a Sunbeam," although the child could not articulate her source of displeasure.⁴¹ However, the rejection of songs with coordinating motions is not a universal feeling. A nine-year old⁴² and ten-year old child,⁴³ while not picking it as their favorite, did cite "Scripture Power" as an enjoyable song to sing, including the actions.

While older children can still appreciate action songs, they often have a more complex relationship to the song than the younger set. One ten-year old cited "Follow the Prophet" as her favorite. When asked why this song was a favorite, the child responded, "Cause it talks about how all of the Prophets did something courageous and they helped, like, they helped the people also be courageous and stuff like that."⁴⁴ When asked to describe the song, the child explained, "Well, there are a lot of verses. There's one about Daniel . . . There's a new one in Primary that we're learning that's called, it's about President Hinckley and it's about the six Bs that he wrote. That's kind of what the whole thing is about."⁴⁵ The six Bs, given in a speech to the youth of the Church in 2000, are as follows: 1. Be grateful, 2. Be smart, 3. Be clean, 4. Be true, 5. Be humble, 6. Be

⁴⁰Edward, interview by author, minidisc recording, Sandy, Utah, 27 September 2004.

⁴¹Alley, interview by author, minidisc recording, Sandy, Utah, 27 September 2004.

⁴²Rebecca, interview by author, minidisc recording, Sandy, Utah, 29 September 2004.

⁴³Harriet, interview by author, minidisc recording, Sandy, Utah, 27 September 2004.

⁴⁴Claire, interview by author, minidisc recording, Sandy, Utah, 28 September 2004.

⁴⁵Ibid.

prayerful.⁴⁶ As an afterthought, towards the end of the interview, the child added that the song actually has hand motions. For this child there was enjoyment associated with the hand motions, but it was not the primary attraction to the song.

However, even when an older child enjoys a hand motion song, there is still recognition of maturation in regards to certain songs. Particularly precocious eight-year old Nancy explained how she loves all the Primary songs, “We love the little kid ones, it’s like, [*singing*] “A Sun-beam! [Laughs].”⁴⁷ To her “Jesus Wants Me for a Sunbeam” represents a nostalgic trip to her “childhood”. She still may be a “kid,” but has outgrown *little* kid things.

Gillian, a nine-year old, stated that hand motions make songs fun. She mentions that many songs incorporate hand motions through sign language.⁴⁸ For the hearing child, sign language is a more mature form of hand motions. Here the motions do not necessarily accentuate a rhythm, but are symbolic representations of words and phrases.

Some of the children grow out of Primary music altogether. I often heard references to older boys outgrowing and resenting Primary music. At the end of Primary these boys’ voices start to change and crack, making singing a very self-conscious activity. Numerous girls in the senior primary reported that the boys tended not to enjoy singing time and their participation was quieter and more reluctant than the girls’ participation. When asked if there were any songs he didn’t like singing in Primary, one

⁴⁶Gordon B. Hinckley, “A Prophet’s Counsel and Prayer for Youth,” speech (Salt Lake City Conference Center, 12 November 2000), *Liahona*, Apr. 2001, 30; available from <http://library.lds.org>; Internet; accessed 13 April 2005.

⁴⁷Nancy, interview by author, minidisc recording, Sandy, Utah, 27 September 2004.

⁴⁸Gillian, interview by author, minidisc recording, Sandy, Utah, 27 September 2004.

ten-year old boy remarked, “Well, sort of all of them,” because “I don’t really sing that good.”⁴⁹

The need to outgrow is not a sudden onset; instead, the children experiment with their song preferences according to their cognitive development. Whereas many of the senior Primary children become too sophisticated, in their minds, for the Primary songs, the younger children embrace the Primary music and oppose the more adult hymns. When six-year old Oscar was asked if there were any songs he did not care to sing in Primary, he answered, “I don’t care about grown-up songs . . . because they’re boring.”⁵⁰ Six-year old Faith did not hesitate in answering which songs she did not care for, “Baby songs! . . . The little kid ones, I don’t like those.” When pressed for an example of a “baby song,” she struggled to find a good example, “Uh . . . ‘I Want to Be a Child of God.’ [Pause] I like that one though! [Laughing].”⁵¹ In reality, “I Am a Child of God” is so revered by the church and favored by members old and young that it occupies a place in both the Primary songbook and the adult hymnal. The form is ABCC’ with four bar phrases. The text is as follows:

I am a child of God, and he has sent me here,
Has given me an earthly home with parents kind and dear.

[Chorus]:
Lead me, guide me, walk beside me; Help me find the way.
Teach me all that I must do to live with him someday.

.....

⁴⁹David, interview by author, minidisc recording, Sandy, Utah, 29 September 2004.

⁵⁰Oscar, interview by author, minidisc recording, Sandy, Utah, 29 September 2004.

⁵¹Faith, interview by author, minidisc recording, Sandy, Utah, 27 September 2004.

I am a child of God. His promises are sure;
Celestial glory shall be mine, if I can but endure.
[Chorus]⁵²

The child in the interview knows that there are songs that are so-called “baby” ones, but cannot identify which ones they are. Although she can recognize a social stigma, she is as of yet not able to distinguish the musical, textual, and/or physical aspects that go into the definition of a baby song. This may be due to the fact that some of the “baby” songs that she is not supposed to like are in fact still her favorites. She is caught between two worlds, socially she is preparing to become a senior Primary member, but cognitively, she remains as a junior. This conflict is what prepares the child to grow and mature for contentedness leads to stagnancy.

We see that social designations such as “baby” or “un-cool” labels propel the children to mature in regard to Primary music. Knowing the musical characteristics of some of the youngest children in the junior Primary setting, we must explore where the maturation process leads the older children. While some still enjoy the elements of repetition and physical movement that appeal to the youngest set, these older children start exhibiting preoperational and concrete operational thoughts.

Egocentrism of the Preoperational Stage

As was previously discussed, one of the most identifiable aspects of preoperational thought is egocentrism. There is no negative connotation associated with the word egocentrism in young children. The term merely describes the child’s inability to see their perception of the world as one of many differing perceptions. Throughout the interviews, the youngest children, squarely in the preoperational typical age span (two- to

⁵²Naomi W. Randall, “I Am a Child of God,” music by Mildred T. Pettit in *Hymns of The Church of Jesus Christ of Latter-day Saints* (Salt Lake City: Deseret Book Company, 1985), 301.

seven-years old), sometimes answered in an egocentric manner. For example, when I asked Lyn about her picture she told me whom each stick figure represented by name only. In the end, through direct and continuous questioning I learned who were the angels and the friends, but initially the child assumed I understood about whom she was talking, even though we had never met before.⁵³ She assumed my knowledge of the world was identical to her knowledge.

Translated into the world of Primary music we see egocentrism expressed through the children's visual representations of music. Many cultures develop visual representations of their music, often as a prescription for future performances. Since these Primary children learn their songs by rote, there is little contact between themselves and the written songbook. Therefore, when asked to draw pictures of the songs, most children drew what the song represented to them. Topic: Twelve children focused on the topic of the song without including representations of themselves. Self: Twelve of the pictures showed a representation of themselves, usually as the topic of the song, but sometimes as performers of the song. Musical Notation: Three drew pictures of the written form of the song—one with a possible representation of self. Miscellaneous: Lastly, one drew a picture without any apparent link to the song. The following table shows how the trends in the pictures change as the children age.

⁵³Lyn, interview by author, minidisc recording, Sandy, Utah, 27 September 2004.

Table 3. Type of Picture Drawn, Organized by Age

Child	Age	Type of Picture
Lyn	4	Self/Performance
Josh	4	Topic
Kirsten	5	Topic
Paul	5	Miscellaneous
Evelyn	6	Self/Performance
Franklin	6	Self
Oscar	6	Topic
Faith	7	Self/Performance/Musical Notation
Alley	7	Self
Yvette	7	Topic
Vivian	7	Topic
Diane	8	Self
Wendy	8	Self
Nancy	8	Self
Edward	9	Musical Notation
Matthew	9	Self
Brian	9	Self
Gillian	9	Self
Stacy	9	Topic
Rebecca	9	Topic
Tracy	9	Topic
Caroline	10	Self
Harriet	10	Topic
Claire	10	Topic
David	10	Topic
Zoe	10	Topic
Adam	11	Musical Notation
Betty	11	Topic

Although the preoperational stage tends to remain in most children until the age of seven, we see in this table that a dramatic shift occurs around age nine. During age nine and before, there is nearly an equal chance of children drawing a generic picture of the topic of the song or a picture that contains themselves. After age nine the children nearly always draw a topical picture without specific reference to themselves.

The youngest children who drew themselves, drew themselves performing the song. Therefore, they were not viewing the song a symbolic representation of their lives

and their experiences, but viewed it on the surface as an activity in which they participate. The older children who drew representations of themselves, showed themselves as characters in the song. The preoperational stage allows the child to recognize symbols, although they are too young to manipulate those symbols to any great extent. Take, for instance, the song, "A Child's Prayer." The youngest child thinks of it as a song that is performed in Primary, viewing it on the surface as a performance. The child may or may not be able to identify the main topic. The older child is able to recognize the topic as a symbol, so that when he sings "A Child's Prayer," he is able to see the words as a symbolic reference to himself and his prayerful activities. This marks a remarkable leap in the child's cognitive abilities. Now when the child sings the song, he not only analyzes the here and now, e.g., "I am doing the activity of singing. The song talks about a child praying," but also a more distant meaning, e.g., "The song talks about a child praying, just as I do in the morning, at dinner, etc." This is the beginning of symbolic thinking because the child takes the words being performed presently and associates them with an activity not in the present.

The symbolic manipulations are still primitive. This can be seen through the aforementioned egocentrism. While the child can recognize the symbolic nature of the song lyrics, their thoughts are still confined to their own experiences. Therefore, what we find in a great deal of the pictures is the children making themselves the topic of the song. Three girls that fall into this category chose the song, "A Child's Prayer," as their favorite. All three drew pictures of a child praying. It is important to note that while the song is gender neutral, all three girls drew *girls* praying. In addition, the hair length and color (if color was used) matched the hair length and color of the girl describing the song.

Similarly, two children chose the missionary song, “We’ll Bring the World His Truth,” one boy and one girl. Brian drew a (black and white) picture of a boy missionary (figure 21). Although the majority of LDS missionaries are young men, the Nancy drew a girl missionary that resembled herself with long blond hair and blue eyes (figure 22).

Figure 21. Brian, “We’ll Bring . . .”

Figure 22. Nancy, “We’ll Bring . . .”



The implications for the Church are very positive. The children who sing these songs in Primary are visualizing themselves as the subject of the songs. The songs are creating a world where the children, in their minds, are practicing being good Latter-day Saints. The combination of children’s inherent egocentrism and vivid imagery in song lyrics produce a situation where music is a vehicle for mentally developing active membership in the Church.

Concrete Operational

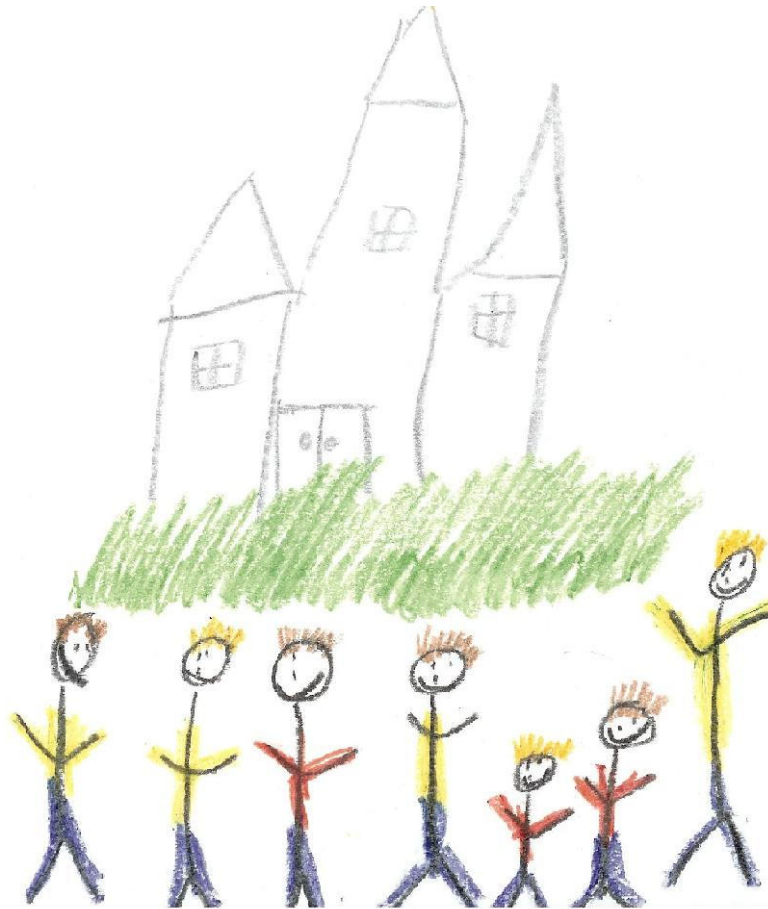
By the time they graduate from Primary the children are in the concrete operational stage; the children are now able to recognize experiences that differ from

their own. Therefore we see a shift away from themselves as the topic of the song, and more of a focus on the general meaning of the song. However, while they can perform numerous symbolic manipulations, metaphors are still difficult to master.

Ten-year old Claire chose “Follow the Prophet” as her favorite song. This song tells famous stories of the prophets in the Old Testament, but her picture did not reflect any of those stories. Instead, her picture is of a modern-day family going to the temple (figure 23). The last verse of the songs states, “We can get direction, all along the way, if we heed the prophets—follow what they say.”⁵⁴ Unlike the preoperational child, this young lady was able to understand ideas that did not directly relate to her first-hand experiences and relate those ideas to her present reality. She understood that the Old Testament prophets did noble things, suggesting that modern-day prophets are also currently performing noble deeds. Therefore, one should heed the prophets. Then the child was able to bring forth in her mind a lesson taught by a modern-day LDS prophet instructing the Saints to attend the temple. Although most children this age are too young to go to an LDS temple, through Primary they are preparing and as this girl shows, learning lessons for the future through song.

⁵⁴Duane E. Hiatt, “Follow the Prophet,” in *Children’s Songbook*, 111.

Figure 23. Claire, “Follow the Prophet”



We have already seen that the youngest children did not grasp the metaphoric language in the song, “Jesus Wants Me for a Sunbeam.” However, as the years progress, the children still do not actively explore metaphoric meaning in Primary songs. Many of the nine- and ten-year olds chose songs that contain metaphors. By analyzing their pictures and their descriptions of the meaning of the songs, I conclude that they still do not contemplate the metaphors.

Nine-year old Stacy chose the song, “Love is Spoken Here.” Her picture shows a large red heart with the words, “is spoken [sic] here” underneath.⁵⁵ The lyrics speak of a mother and how she prays, a father who leads his family with priesthood power, and a

⁵⁵Stacy, crayon drawing, 29 September 2004.

combined parental entity that teaches righteous principles. When asked what the song means the girl replies, “I don’t know what it means. Ummm, it means a lot to me because it makes, like when I’m sad it makes me feel happy, cause I like it.”⁵⁶ Her picture, along with her inability to verbally describe the metaphor, shows that she has a very literal interpretation: “[heart] is spoken here.”

Likewise a ten-year old boy discussed the song, “The Wise Man and the Foolish Man,” adapted from the parable in Matthew 7:24-27. In this story a wise man built his house upon a rock while the foolish man built his house upon the sand. Rains and floods came and while the foolish man’s house washed away, the wise man’s stood firm. In the boy’s drawing he shows the wise man under a rock roof saying, “All cozy,” while the foolish man is under a sand roof yelling, “Help!”⁵⁷ Just as in the last example, we see a very literal interpretation of the song.

Even when the child recognizes the lesson being taught by the metaphor, it does not guarantee that the child truly grasps all the metaphor’s nuances. Zoe, a ten year-old girl, referenced the song, “Give Said the Little Stream.” The lyrics of this song are ripe with metaphor:

“Give,” said the little stream, “Give, oh! give, give oh! give.”
“Give,” said the little stream, as it hurried down the hill;
“I’m small I know, but wherever I go, the fields grow greener still.”
[Chorus]:
Singing, singing all the day, “Give away, oh! give away.”
[Repeat]
.....
Give, then, as Jesus gives; give, oh! give, give oh! give.
Give, then, as Jesus gives; there is something all can give.
Do as the streams and blossoms do: for God and others live. . . .⁵⁸

⁵⁶Stacy, interview by author, minidisc recording, Sandy, Utah, 29 September 2004.

⁵⁷David, pencil drawing, 29 September 2004.

⁵⁸Fanny J. Crosby, “‘Give,’ Said the Little Stream,” music by William B. Bradbury in *Children’s Songbook*, 236.

For a children’s song, the metaphor is quite striking and beautiful; although small and seemingly insignificant, as children might sometimes feel, the stream and raindrop in the second verse give all they can and change their world for the better. While the ten-year old readily understood the purpose of the song, “It means to give. It’s good to give,”⁵⁹ she avoids any direct analysis of the metaphor. In her picture, she shows a stream flowing down a grass and flower covered hill. Within the stream is a smiling face with the word, “Give” coming from its mouth, a literal depiction of “Give Said the Little Stream.”

Figure 24. Zoe, “Give Said the Little Stream”



Likewise, lack of metaphoric recognition was also seen in nine-year old Vivian who chose “Children Holding Hands Around the World.” While she asserted that the

⁵⁹Zoe, interview by author, minidisc recording, Sandy, Utah, 27 September 2004.

song means, “that people should be peace [sic] on Earth and together and not fight,”⁶⁰ her picture shows two arms with their hands clasped together.⁶¹

Conclusion of Piaget Stages

Learning how these children relate to Primary music is a complex topic because even at the end of the Primary age, the children are most likely not functioning at the adult level of cognitive reasoning, i.e. formal operational thought. Formal operational thinking requires one to not only think about their thinking but to think about that which may or may not exist. When dealing with oftentimes non-concrete religious topics, the concrete operational child and younger child must use whatever is at their disposal to understand what is being taught to them. As the Church Music Committee chairman Michael Moody stated, “Music can bring you back, that’s why these little Primary songs that children sing time after time, [sic] then later when they hear the music it brings the message and the feeling it captures.”⁶² Therefore, a complete understanding of the meaning is not necessary. If the song and its emotional quality are in the child, they will return to it at a later point and, perhaps then, more accurately analyze the meaning.

However, there are ways to assist the children in building relationships with Primary songs. Such assistance would recognize and utilize the power of repetition and salient surface topics for the youngest children, the use of egocentrism as a tool for understanding, and the need for metaphoric interpretation.

We saw how the youngest children chose songs with usually one main symbol that is familiar and easy for them to recognize such as the sun in “Jesus Wants Me for a

⁶⁰Vivian, interview by author, minidisc recording, Sandy, Utah, 29 September 2004.

⁶¹Vivian, pen drawing, 29 September 2004.

⁶²Michael Finlinson Moody, interview by author, minidisc recording, Salt Lake City, Utah, 3 March 2004.

Sunbeam,” or the snowman in, “Once There Was a Snowman.” What aided these children in memorization was: repetition, corresponding body motions, and musical accentuation and differentiation. While this a positive tool for memorization there are songs that use the tool more effectively than others.

“Jesus Wants Me for a Sunbeam,” is a song with quite a difficult metaphor to analyze. However, if the child never understands the metaphor, there is still value in singing the song. In my interview with Susan Kenney, she outlined why some songs can be easily accessible for a child, while simultaneously its underlying meaning is far from their grasp. She fondly remembered the simple little songs of Primary music in her youth where she learned about leaves and flowers, things with which she connected as a child. The songs were about things in her life. For example she sang, “Jimmy was a little boy who lived across the way and everyday his mother said before he went to play, ‘Look this way and that way before you cross the street, if you went out before you looked you’d be swept off your feet.’”⁶³ It isn’t a great song, she admits, but she related to it because it was in her experience. Her recent observations as a stake Primary music director showed her that Primary music leaders explain the meaning of the song more than they actually sing it. When the focus is on explaining, many children do not know the songs thoroughly—the songs are not inside their beings. This is natural because the messages in the Primary music are more complex in the current songbook. She states that through child development studies we know that regardless of the amount of time a teacher explains something, if the child has no experience with the topic, they won’t understand.⁶⁴ As an educator, she suggests just singing the song, it will come back to

⁶³Susan Kenney, interview by author, minidisc recording, Provo, Utah, 4 March 2004.

⁶⁴Ibid.

them if the song is inside of them and then when they are older, they will understand the message. As an example she refers to “Little Purple Pansies,” another older Primary song filled with meaningful metaphor:

Little purple pansies, touched with yellow gold,
Growing in one corner of the garden old;
We are very tiny but must try, try, try
Just one spot to gladden, you and I.⁶⁵

Obviously, just as with “Give Said the Little Stream,” this song empowers children and reveals their importance and significance in this large world through the metaphor of little pansies. Kenney implores the musical leaders teaching this song to simply sing it—use repetition. Then bring in actual pansies so the child may touch and see what they are and what they look like. “Then the song will have meaning,” according to Kenney.⁶⁶

The benefit of learning “Jesus Wants Me for a sunbeam,” then, is the child’s actual relationship with the sun. The sun has meaning; therefore, the song will have meaning. The most salient word, or partial word, is ‘sun’. It is a word that the child understands, an object that is constant in their daily lives, and is a lyric repeated throughout that song. The young child will not understand the metaphor. Instead the child will love the song. The child will understand that Primary songs are about real things that are important in their lives. This provides a foundation upon which many future positive religious musical experiences can be built.

Songs such as “Scripture Power” may miss an opportunity to provide concrete meaning for the youngest children. While it is a beloved song for the younger children because of the actions, the words that are repeated over and over again are too abstract for these young children. Whereas the presence of the sun dictates a child’s outside

⁶⁵Joseph Ballantyne, “Little Purple Pansies,” words by anon. in *Children’s Songbook*, 244.

⁶⁶Susan Kenney, interview by author, minidisc recording, Provo, Utah, 4 March 2004.

playtime, the strength of its heat warms a child, and the colors of the setting sun can awe a child, the child’s relationship with the scriptures is secondhand. As a revered book, the child does not physically play with the scriptures, they cannot yet read the scriptures, and most likely when the scriptures are read to them, their understanding of the language contained within is minimal. Therefore, there is not the same strong foundation built with this song.

Table 4. Comparison of “Jesus Wants Me for a Sunbeam” and “Scripture Power”

	“Jesus Wants Me for a Sunbeam”			“Scripture Power”		
Ages of children claiming it as favorite	4	4	5	5	6	9
Amount able to sing	Whole song	First line	Whole Song	The words, “Scripture Power”	The words, “Scripture Power”	The words, “Scripture Power”
Picture	Sun with colors emanating	Primary class with Jesus	Stars and words	Child doing song actions	Child doing song actions next to “Scripture Power” paper	The Book of Mormon with light emanating from sides

Comparing the two songs, the most striking difference is the inability of the “Scripture Power” children to sing more than two words of the song, especially considering this is their favorite song. Composers must consider the following points when composing for the youngest Primary children: 1. Children remember repeated words, words with body motions, and words accented through musical devices, and 2. The young child must find some personal meaning in the song at a surface level in order to devote their time and energy to learning it. Given these two points it would be prudent

for the composers to accentuate words that the child understands, and with which the child has a relationship. The song repeats the words, scripture power, but a child or even an adult cannot readily understand these words; understanding requires lyrical analysis to determine the source and nature of this power. However, all ages experience the sun or one of its sunbeams nearly everyday. In addition, if the child only remembers the first three words of the song, the child remembered a powerful statement, “Jesus wants me.” The child may be unaware that there is another underlying meaning to the song until they are old enough to understand metaphor. Until that time, they will consider it a favorite, be able to sing it, and realize their own, personal meaning.

Considering all the cognitive changes that a child goes through during his or her time in Primary, one of the most significant and positive for their religious development may be the egocentric stage. Given its negative connotation with adults, it may seem oxymoronic to speak of positive egocentrism within a religious context. However, this is perhaps the best stage to religiously influence a child through song. As shown earlier, the child who draws pictures of a missionary song, draws him/herself as a missionary. The child who draws a picture about a praying song, draws him/herself praying. It is essential for composers, music leaders, and religious teachers to recognize and incorporate this characteristic in their duties. Whatever song these children sing, they internalize. They are projecting themselves as the main characters. This is exactly what the church would hope for, i.e. that by singing a song about missionaries, the children would become missionaries. In fact, in these children’s imaginations, that is exactly what they are doing.

Lastly, there is a need for the children of Primary to complete their experience of Primary music by finally coming to recognize and understand the many songs' brilliant and insightful metaphors. The children graduate from Primary around the time when they can first start to understand metaphors. Depending upon the child's own timetable of cognitive maturation, the child may or may not have reached the formal operational stage by the time she graduates. Primary music, although quite popular in the LDS culture, does not have a formal place among the adult church activities. This means the child who graduates Primary never quite understanding the metaphor of "Give Said the Little Stream," may not encounter that song again until adulthood when they are leading a Primary class. Unless studied in the home with siblings and so forth, the child, unfortunately, may leave behind Primary music at precisely the time when the songs' true depth of meaning can be understood.

The Ideal State of Religious Musicality

One's religious musicality develops alongside their cognitive development. The more cognitively mature the child is, the less aspects of religious musicality will be filtered out (see figure 9). Those that are underdeveloped cognitively will likewise be underdeveloped in their religious musicality. This does not imply that they have no relationship with religious song, but they are in a lower stage of religious musical development. In order to obtain a fully functioning religious musical experience, five relationship characteristics must exist between the person and the song. These five

relationship characteristics are modeled after Henry A Murray's five-part definition of a functional myth.⁶⁷

Henry A. Murray was a well-known personality psychologist, researcher, and teacher at Harvard University. It was not his habit to comment on myth, but in his chapter on the, "Definitions of Myth," I found a useful look at mythology through a psychologist's eyes. Unlike many mythological treatises, Murray does not investigate the actual myth, but how a myth can be defined as such based upon its ability to function as a myth in people's minds, thus connecting it to our investigation of cognitive development.

It is important to investigate if a religious song functions as such because religious song can be taken out of context and become something else, such as the classical piece, Mozart's *Requiem*, which is often performed and enjoyed in a secular context. Therefore, a religious song must also *function* as such. Murray's definition is appropriate to this study because according to Murray a myth is a story "about the gods," or at least "one or more very extraordinary psychic entities,"⁶⁸ that "purports to be true."⁶⁹ Every myth is believed somewhere by someone, but is not necessarily agreed to be fact amongst all people: a very important feature of religion. A functional definition analyzes relationships and is therefore malleable: what functions for one person may not function for another, similarly, relationships change, meaning what functions at one time may not function at another time. In addition, a functional definition does not take into account the differing modes of transmission; therefore the musical aspect of song does not interfere with the five-part definition of a spoken or a written myth.

⁶⁷Henry A. Murray, "Definitions of Myth," in *The Making of Myth*, ed. Richard M. Ohmann (New York: Putnam, 1962).

⁶⁸*Ibid.*, 11.

⁶⁹*Ibid.*, 24.

1) Cynosural, emotional, memorable, inspirational effects: It must attract the senses and appeal to one's imagination, evoking a lasting, emotional effect. In addition, it will inspire future versions and transmissions. This is evidenced in numerous children's songs, religious or otherwise, as children are drawn to not only listen to the songs but are also propelled to participate and later repeat those songs.

2) Convictional effects: It elicits belief or faith in its validity or authenticity. The *Children's Songbook* describes this as the following, "As you sing, you feel good inside. The Holy Ghost gives you warm feelings to help you understand that the words and messages in the songs are true."⁷⁰

3) Evaluational effects: It propagates and periodically revives and re-establishes veneration for the entities and processes it represents. When constructing hymnals and songbooks religious authorities ensure that the words of the songs accurately represent the religion's tenets and that the corresponding music is appropriate given the topic. The *Children's Songbook* tried to encompass the entire religion by including songs on a wide breadth of topics, thus propagating those tenets, beliefs, histories that represent the Church.

4) Conational effects: It guides conduct, encouraging some behaviors while deterring others. This is especially true in children's religious song and is evident by simply scanning some titles from the *Children's Songbook*, "I Will Try to Be Reverent", "Called to Serve", "Angry Words, Oh Let Them Never", and "Father, We Will Quiet Be."

5) Integrational effects: It promotes unanimous passionate participation of all functions of the personality, or of all members of a culture and thereby unifies and

⁷⁰*Children's Songbook*, iii.

strengthens the person or the group. Again looking in the current children's songbook we read that, "Children all over the world sing these same songs. Music can also link the past to the future. Someday you might sing these songs with your own children."⁷¹

The challenge of this research is to show how a developing child grasps all aspects of a functioning religious song. The cynosural effect is first to be understood as an infant moves through the sensorimotor stage. They are drawn to the musical sound, compelled to imitate and produce the sounds themselves. During the preoperational stage the child only knows the truth as s/he has experienced it; therefore, she realizes the convictional effect through presentation of music by, in her view, authorities. These respected authorities (teachers, parents, older siblings, and the Holy Ghost) give this knowledge to the child and due to centration other ways of believing are out of the child's mental grasp. The concrete operational child begins to recognize the conational effects as they begin to relate the lessons of the songs to their lives. This takes the ability to use symbols and manipulate mental representations. The child first learns the song, abstracts a lesson from the lyrics, and then puts that lesson into action in their own lives. To truly understand the entities and processes that make up the topics of many religious songs one must possess formal operational thoughts. While an evaluational effect of certain dogmatically simpler songs may be understood much earlier, songs that represent the afterlife, the nature of an unseen God, and the like, must wait until the formal operational stage. In addition, a child must be past the egocentric phase to appreciate the integrational effect. This is apparent in the case of the little girl whose favorite church

⁷¹*Children's Songbook*, iii.

song was “Little Purple Panties.”⁷² The actual title was “Little Purple Pansies,” but the former made more sense to her, being unfamiliar with the term “pansy.” The child understood the song from her point of view, given her experiences. The unifying nature of the song was too abstract for her to understand; therefore, she never questioned why generations of girls, boys, men, women, teachers, and church leaders sang about purple underwear.

Murray’s definition describes a fully functioning and complete religious song experience. As a child develops cognitively, they are able to experience a greater number of the five aspects of a functioning religious song. The ability to experience these five aspects represents a high level of religious musicality. However, a child must progress down a path of development. Throughout the journey, certain song experiences can help or hinder this progression.

1. Cynosural, Emotional, Memorable, or Inspirational Effect

As was mentioned, this effect is easily felt early on in the sensorimotor stage. Many of the Primary songs do attract the senses and appeal to one’s imagination, evoking a lasting, emotional effect. The youngest children are drawn to the excitement of jumping during “Jesus Wants Me for a Sunbeam.” The idea of heading to new lands to preach to eager converts piques the children’s imaginations in “We’ll Bring the World His Truth.” Saints reproduce many of the most memorable Primary songs in various forms in the LDS popular culture, maintaining the emotional appeal of Primary songs long after childhood. The Brigham Young University football spectators prove this as they “pop” from their stadium seats the tuba version of “Popcorn Popping.”

⁷²Michaelene P. Grassli, *What I Have Learned From Children* (Salt Lake City: Deseret Book Company, 1993), 15.

The songs' appeal comes from many sources: hand motions, rhythms, words, etc. Often the child can only describe this appeal as a "fun" quality contained in the song; in fact all but one child described their favorite Primary song in this manner at some point in the interviews. The cynosural effect was indicated as the prime method of relating to the song more often than any other, as shown in the following table.

Table 5. Evidence of Cynosural Effect

Age	Song Title	Evidence of Cynosural Effect
4	“Jesus Wants Me for a Sunbeam”	The song is a favorite because “I sing it fast.” ⁷³
6	“Once There Was a Snowman”	The song is a favorite because “it makes me feel happy and it’s very funny.” ⁷⁴
7	“Scripture Power”	The song is a favorite because “the actions are fun.” ⁷⁵
7	“Latter-day Prophets”	The songs is a favorite because “it’s just fun to sing because you sing it fast . . . it’s just fun to sing; it gets you moving and stuff like that.” ⁷⁶
8	“We’ll Bring the World His Truth”	“I just pretty much like the tune and the words.” ⁷⁷
9	“Scripture Power”	“It’s fun.” ⁷⁸
9	“We’ll Bring the World His Truth”	“I like the sound of it and I like the words.” ⁷⁹
9	“A Child’s Prayer”	The song is a favorite because “it’s really pretty.” ⁸⁰
10	“Families Can Be Together Forever”	“It gives me chills.” ⁸¹
11	“Book of Mormon Stories”	“It has a cool rhythm.” ⁸²

As was mentioned previously, as children progress in their development, they oftentimes shun that which associates them with their prior developmental stage. This shunning often creates a situation where a song cannot aid in the developing religious

⁷³Lyn, interview by author, minidisc recording, Sandy, Utah, 27 September 2004.

⁷⁴Oscar, interview by author, minidisc recording, Sandy, Utah, 29 September 2004.

⁷⁵Faith, interview by author, minidisc recording, Sandy, Utah, 27 September 2004.

⁷⁶Yvette, interview by author, minidisc recording, Sandy, Utah, 3 October 2004.

⁷⁷Nancy, interview by author, minidisc recording, Sandy, Utah, 27 September 2004.

⁷⁸Rebecca, interview by author, minidisc recording, Sandy, Utah, 29 September 2004.

⁷⁹Ben, interview by author, minidisc recording, Sandy, Utah, 27 September 2004.

⁸⁰Gillian, interview by author, minidisc recording, Sandy, Utah, 27 September 2004.

⁸¹Caroline, interview by author, minidisc recording, Sandy, Utah, 29 September 2004.

⁸²Adam, interview by author, minidisc recording, Sandy, Utah, 28 September 2004.

musicality. “Jesus Wants Me for a Sunbeam” is an example of a song generally thought of as appealing to the youngest Primary children (although not necessarily exclusively). The exciting pitch leaps and accompanying body movements create a strong emotional appeal for the children. They are compelled to perform and enjoy the song. However, as children begin to put some distance between themselves and the sensorimotor stage, some children reject the song. Unable to truly appreciate the more complex metaphoric imagery in the song, they accuse it of being a “baby” song. As one seven year-old describes it, “It’s a dumb one . . . because everyone sings it so loud.”⁸³ While at a later date, his relationship to the song may change; currently he is expressing how the song has failed the cynosural effect. Instead of evoking excitement, the song instead is simply loud; it has lost its appeal. While the reasons may be social, a need to remove oneself from a world of “baby” things, it is expressed through an emotional rejection.

2. Convictional Effect

Seven year-old Franklin eschewed “Jesus Wants Me for a Sunbeam” and chose “Book of Mormon Stories” as his favorite because, “it kind of tells about a story or something, that was true.”⁸⁴ As the child’s cognition becomes more sophisticated, he is drawn towards a more complex relationship between himself and religious song. He no longer desires a song that is simply “fun,” but recognizes value in learning truth.

The Primaries throughout the church are given guidelines on what will be sung in the classroom. There are a few pre-approved sources for Primary music, the *Children’s Songbook* being the chief source. Therefore there exists little room for doubt whether a song is “true” or not. During the creation of the newest version of the songbook the truth

⁸³Franklin, interview by author, minidisc recording, Sandy, Utah, 28 September 2004.

⁸⁴Ibid.

test was a significant factor for a song’s inclusion in the book. Although not scripture itself, the songbook is treated as a religious document.

Table 6. Evidence of the Convictional Effect

Age	Song Title	Evidence of Convictional Effect
5	“Jesus Wants Me for a Sunbeam”	The song is a favorite “because I learned it from my church.” ⁸⁵
7	“Book of Mormon Stories”	“It kind of tells about a story or something, that was true.” ⁸⁶
10	“Follow the Prophet”	“It kinda talks about how all of the Prophets did something courageous and they helped . . . the people also be courageous.” ⁸⁷

The most difficult aspect of the convictional effect is the fact that it requires an ability to recognize symbols at least at a preoperational stage. One five year old who chose “Scripture Power” as a favorite Primary song did not understand what scripture power meant.⁸⁸ While she enjoyed the act of singing the song, the song does not function as a complete religious song experience because without any understanding of the meaning of the song, the child cannot form a belief pertaining to its truth. Likewise, four-year old Jacob, who chose “Jesus Wants Me for a Sunbeam,” was as of yet too young to understand the symbolism in the song. Although the song appealed to him, emotionally, there existed no convictional effect. When asked for a meaning of the song,

⁸⁵Kirsten, interview by author, minidisc recording, Sandy, Utah, 27 September 2004.

⁸⁶Franklin, interview by author, minidisc recording, Sandy, Utah, 28 September 2004.

⁸⁷Claire, interview by author, minidisc recording, Sandy, Utah, 28 September 2004.

⁸⁸Evelyn, interview by author, minidisc recording, Sandy, Utah, 27 September 2004.

he indicated that the song was not meant to have a real meaning because, “it is just like . . . playing.”⁸⁹

3. Evaluational Effect

Primary songs are more than words put to music. The combination of those truth-containing words and the inspired music creates a conduit for the Holy Ghost. Once that connection is established the participant will be drawn closer to their religion and their testimony will be strengthened.

Table 7. Evidence of Evaluational Effect

Age	Title	Evidence for Evaluational Effect
7	“A Child’s Prayer”	“I mostly sing it at night when I’m scared . . . because it makes me feel better . . . I like how it kinda says, pray he is there, speak he is listening and that means that every time you say a prayer he is listening and when you talk he is listening.” ⁹⁰
8	“I’m Trying to Be Like Jesus”	“It just really touches me. The spirit touches me when I sing it.” ⁹¹
9	“A Child’s Prayer”	“It reminds me of Heavenly Father. It reminds me that Heavenly Father hears me . . . it makes me feel really good and . . . it means . . . Heavenly Father cares about us.” ⁹²

⁸⁹Jacob, interview by author, minidisc recording, Sandy, Utah, 27 September 2004.

⁹⁰Alley, interview by author, minidisc recording, Sandy, Utah, 27 September 2004.

⁹¹Diane, interview by author, minidisc recording, Sandy, Utah, 28 September 2004.

⁹²Wendy, interview by author, minidisc recording, Sandy, Utah, 2 October 2004.

The child that sings “A Child’s Prayer” when she is scared at night does so because it makes her feel better. At first this seems, possibly, to be a cynosural effect until the child continues her explanation. It is not the beauty of the song that banishes her fears, but the fact that Heavenly Father is there with her, listening to her, and comforting her.

Although the evaluational effect requires a more active response than the convictional effect, it is predicated on a successful convictional and cynosural effect. Once emotionally drawn to the song (I want to sing “A Child’s Prayer”), and truthfulness established (Heavenly Father does exist), the child must ascribe consequences to that truth beyond what is contained in the song (If he can hear a child’s prayer, he can hear me right now singing at night when I’m scared).

It is very easy for a song to fail in the evaluational effect. The failure could be ascribed to an irreverent song style, confusing words, or even a distracting performance environment.

4. Conational Effect

The children interviewed were very aware of the conational effects of the Primary songs. This is supported by the numerous references to such effects in the interviews.

Table 8. Evidence of Conational Effect

Age	Title	Evidence of Conational Effect
8	“I’m Trying to be Like Jesus”	“You should always try to be like Jesus . . . be kind to your neighbors, be kind to your friends, be kind to everyone.” ⁹³
8	“We’ll Bring the World His Truth”	“It means that like: go on a mission and teach everybody.” [Interviewer:] “Do you think you’ll go on a mission someday?” [Child:] “Probably.” ⁹⁴
10	“Follow the Prophet”	[Describing the picture of the song] “There’s like a family and they’re going to the temple: following the prophet by going to the Temple to be sealed.” ⁹⁵
10	[General comment on Primary songs]	The child likes songs about “making friends, helping to make friends or sharing the gospel with friends.” ⁹⁶
10	“‘Give.’ Said the Little Stream”	“It means to give. It’s good to give.” ⁹⁷
11	“I’ll Walk With You”	“If you are different, you’ll be their friend still, or be nice to them.” ⁹⁸

As seen in the above table the children were very cognizant of the attempt made by numerous Primary songs to achieve a conational effect. Just as in the last two effects, the children unable to recognize symbols cannot always establish this effect. Achieving this effect, meaning actually recognizing and applying the learned behaviors, requires at

⁹³Diane, interview by author, minidisc recording, Sandy, Utah, 28 September 2004.

⁹⁴Nancy, interview by author, minidisc recording, Sandy, Utah, 27 September 2004.

⁹⁵Claire, interview by author, minidisc recording, Sandy, Utah, 28 September 2004.

⁹⁶Harriet, interview by author, minidisc recording, Sandy, Utah, 27 September 2004.

⁹⁷Zoe, interview by author, minidisc recording, Sandy, Utah, 27 September 2004.

⁹⁸Betty, interview by author, minidisc recording, Sandy, Utah, 28 September 2004.

least a concrete operational level of symbolic manipulation. This is because, first, the child must recognize the symbolic meaning of the song. For example in the song, “I’m Trying to be Like Jesus,” the child must know that, “Jesus was a human figure who represented and acted in goodness, kindness, and righteousness.” Second, the child must abstract the lesson, “I, too, must represent those things in my life.” The last step requires the ability to manipulate symbols, for the child must apply the lesson to a real life situation, “When Sally trips during a soccer match I will embody kindness and help her stand up.”

The concrete operational level of cognitive development, while still grounded in the here and now, can realize this high level of abstraction, manipulation, and then application.

5. Integrational Effect

The integrational effect, at the individual level, unifies all parts of one’s personality, whereas at the community level, it unifies or strengthens the group.

In an address given in 1992, Brigham Young University professor and musician Douglas E. Bush quotes German theologian Dietrich Bonhoeffer’s response to the question, “Why do Christians sing when they are together?”

Because in singing together it is possible for them to speak and pray the same word at the same time; in other words, because here they can unite in the Word . . . It is the voice of the church that is heard in singing together. It is not you that sings, it is the church that is singing, and you, as a member of the church may share in this song.⁹⁹

In 1982 the Church’s women’s auxiliary promoted the idea, through one of their course books, that, “Music often functions as a *binding* tradition in any group, and our

⁹⁹Douglas E. Bush, address given 4 August 1992, “How Can I Keep From Singing?,” in *Workshop on Church Music* (Provo, Utah: Brigham Young University, 1998): 80.

hymns have indeed become a vital part of our Latter-day Saint heritage, part of our identity”¹⁰⁰ (emphasis added). During the interviews, the children were more likely to refer to the integrational effect of groups, not the integrational effect of the individual. Although the *Children’s Songbook* mentioned a cross-cultural integrational effect, the children only felt a familial integration. As Roy Samuelsen, Mormon bishop, professional bass-baritone singer, and professor of Music at Indiana University told the members in 1983, “Music can unite families. Sometimes for family home evening we would spend most of the time singing . . . Our family’s love for music is something we will take with us to our life hereafter and continue to enjoy together as an eternal family.”¹⁰¹

Table 9. Evidence of Integrational Effect

Age	Song Title	Evidence of Integrational effect
8	“I’m Trying to Be Like Jesus”	“Our Family has a special song and that’s it.” ¹⁰²
10	“The Family”	The song is a favorite because, “I like doing Family Home Evening with my family . . . it’s really fun when I get to prepare the lesson and we really do fun activities.” ¹⁰³
10	“Follow the Prophet”	“I learned it when I was really little and my family likes to sing it at Family Home Evening.” ¹⁰⁴

¹⁰⁰“Hymns: Miniatures of Art,” in *Relief Society Courses of Study* (Salt Lake City: The Church of Jesus Christ of Latter-day Saints, 1982), 153.

¹⁰¹Roy Samuelsen, “Wonderful Discipline, A Love of Symmetry,” transcribed by Gerry Avant, *Church News*, 28 August 1983, 14.

¹⁰²Diane, interview by author, minidisc recording, Sandy, Utah, 28 September 2004.

¹⁰³Harriet, interview by author, minidisc recording, Sandy, Utah, 27 September 2004.

¹⁰⁴Claire, interview by author, minidisc recording, Sandy, Utah, 28 September 2004.

The church encourages all members to hold Family Home Evening once a week, typically on a Monday night, when the family can gather to spend time playing games, singing hymns or Primary songs, and learning religious lessons. When Primary songs are used during this time, they act as a tool of integration. Some hymns may be too difficult for the young members of the family to sing, but the Primary songs are known by all ages and allow for full participation of the family.

Although not mentioned by these children, in time, they may recognize a greater integrational effect of the Primary songs. In the movie, *The Singles Ward*, an LDS-themed movie about a young man deciding whether or not to remain active in the church, there are numerous Primary song references in the sound track. The songs are altered and performed to a rock beat, but all viewers with a Primary background recognize them. By requiring rather strict adherence to Church-approved music in Primary classes, the church ensures that long after leaving Primary, those Primary songs will serve as a common memory and evidence of a Latter-day Saint bond shared by all who were members in their youth. Primary General President Michaelene Grassli supports this idea of unification by stating,

The children of the Church worldwide are unified through their primary music. . . They gain great strength through this unity, knowing their brothers and sisters worldwide learn the same principles and the same songs. This commonality will continue to be a strengthening, unifying influence to them, as they grow older and spread through the world.¹⁰⁵

The personal integration is most obvious when it is lacking. Most often, the children spurning Primary music are the older boys. These young men become very aware of their singing abilities towards the end of their time in Primary. One ten-year old

¹⁰⁵Michaelene Grassli, Address, Celebration of *The Children's Songbook*, Salt Lake City, May 1989; quoted in Kristine Haglund Harris, "'Who Shall Sing If Not the Children?' Primary Songbooks 1880-1898," 37, 4 *Dialogue: a Journal of Mormon Thought* 37, 4 (Winter 2004), 115.

boy claimed to dislike all the Primary songs because “I don’t really sing that good.”¹⁰⁶

Therefore during Primary song time the young man’s personality is in conflict; although a song may be appealing, relate a belief to which he subscribes, open a dialogue with the Holy Spirit, and encourage positive behavior, he believes he is committing an error by singing as poorly, in his view, as he does.

There are other examples of this personal conflict. As Elder Benson of the council of the Twelve Apostles states, rock music crushes “the sensibilities in a din of primitive idolatry, [and] is in glorification of the physical to the debasement of the spirit.”¹⁰⁷ This example shows that the Church believes that music can place the spirit and physical body at odds with each other, canceling any personal integrational effect. This serves as a warning to those who place religious text within a rock music context.

Conclusion

One’s religious musicality develops throughout a lifetime, but never so drastically as in childhood. Here the abilities are rapidly acquired to allow one to develop a sophisticated, meaningful relationship with religious song. By the time a child graduates from Primary, the ability to have a fully developed religious music experience is possible—this is not to imply it would necessarily be the same as an adult’s experience. The relationship between person and song is always malleable, allowing one to realize different meanings, to change personal musical tastes, etc. However, it is important to note that it is during the Primary years that one’s religious musicality goes from a one-dimensional relationship to a complex, multifaceted relationship.

¹⁰⁶David, interview by author, minidisc recording, Sandy, Utah, 29 September 2004.

¹⁰⁷Ezra Taft Benson, “Satan’s Thrust—Youth,” *Ensign*, December 1971, 55.

Four-year olds have very little understanding of the meaning of Primary songs. They understand very basic symbols, but cannot summarize meanings in their own words. Religious song tends to have one significant effect for them, the cynosural effect. They are drawn by the sounds and compelled to participate for fun. This should not be viewed as a disappointment or less-than successful religious music experience. Rather, it should be viewed as a full, rich, age-appropriate experience, one that should be the foundation of their religious musical development. The cynosural effect is the first to be available and it is wise to ensure the young child recognizes and seeks out that effect.

Once the children grow they desire to relate to religious songs in more than one way. While the cynosural effect remains (all the children interviewed, except the one boy who did not like singing, described their favorite song as “fun”), other effects are added. Once symbols are understood, the songs start to have meaning. Since these are Church-approved, family-approved, and community-approved songs, the meanings are real and true to the children, especially given their egocentrism at this young age. They know of one worldview and assume it to be the only valid one. Around this same age, the songs begin to have an evaluational effect on the children. Instead of viewing the song shallowly, as a single-purposed activity (singing for the sake of singing), the children start to recognize multiple purposes (singing to praise God, singing to feel the Holy Spirit, singing to create a sacred space). Children very likely will refine this effect as they continue to make sense of their beliefs concerning the supernatural.

The conational effect, although very popular and easily recognizable in the Primary songs, requires a great deal of cognitive maturity to be able to abstract, manipulate, and apply the concepts found in the song. Lastly, the integrational effect

requires the children to step furthest away from their egocentrism in order to recognize common bonds between different people. These people may differ in age, culture, or geographic location, but share Primary music as their common bond.

Looking at the tables one can see that the older, more cognitively mature children recognize and mention the latter effects. This supports the view that as the children age, their relationship with religious song becomes more complex. Whereas for the young child a religious song may be fun, for the older child the song engages the child's fully developed sense of religious musicality.

CHAPTER V

CONCLUSION

Concluding Remarks on Primary Music

Primary music has an immense impact on all Saints that participated in Primary during their youth. From the Brigham Young University students and alumni leaping into the air as the tubas play “Popcorn Popping” to the little girl singing away the loneliness and fear of her darkened bedroom at night, Saints use their Primary music beyond the Primary classroom doors. Creating such a pervasive musical repertoire requires much thought, planning, and action, as evidenced in this dissertation. Given the years that a committee dedicates to compiling the songbook, the time spent by Primary leaders teaching children the music each week, and the constant musical reinforcement children receive through the Church, family, and culture, I contend that Primary music is not a diversion to merely entertain Primary children in a religiously appropriate way, but a purposeful, successful indoctrination tool.

When LDS children continuously sing Primary music they build relationships with the songs. As they mature cognitively, they gain a deeper understanding of the meaning of the song, its personal effect on them, and its place in their LDS culture. While some meanings are simple, others are quite complex; for example, Primary music teaches everything from good manners to God’s plan of salvation according to LDS doctrine. Gaining understanding of such monumental concepts at this young of an age affects or,

perhaps more accurately, helps to construct a child's worldview. Therefore, learning Primary music actually changes the child. Singing, "I Love to See the Temple," helps to create such a love in the child. Likewise, the child who sings, "We'll Bring the World His Truth," does not imagine an abstract "we," but personalizes the message so that the child becomes an integral part of that "we."

Given the amount of time and thought put into developing, compiling, and teaching Primary music, I believe the Church is well aware of the fact that this music has an immense influence in children's lives. This dissertation details the various ways in which the music affects Primary children. It is prudent for all involved to recognize the power of this music. Those that are involved in teaching should appreciate the impact they have on these young lives for they do not simply teach songs, but teach the children how to be Latter-day Saints. And those that once participated in Primary should understand how that music molded their worldviews, and how, in turn, it is molding the worldviews of the next generation.

Primary music is an ever-evolving reflection of the theology, cultural trends, and practical needs of The Church of Jesus Christ of Latter-day Saints. Dedicated members of the Church devote their time and efforts to giving the children these songs of the Church. The children start to become full members of the Church through emotional connections felt, the testimonies built, the tenets learned, the behaviors influenced, and the community bonds established through Primary music.

Future Work

This dissertation opens the door for important future research. Three factors that can be altered to help complete the picture of Primary music are subject, research design, and location.

Subject

One method of further investigation is to alter the subjects found within the study by comparing this dissertation's findings about LDS children's music to that of other religious children's music. One advantageous place to start would be the Southern Baptist Convention. While many other religions would provide an interesting comparison, the Southern Baptist Convention already published numerous studies and historical treatises that might be an excellent start for the investigator.

This future research may find many parallels in the use of children's music in religious development. The Southern Baptists, for example, also view music training in their children as one of the essential church activities, "The children's program of religious education in Southern Baptist churches consists of four interrelated but distinctive structures. They are Bible Teaching, Church Training, missions education, and music activities."¹ However, it would be interesting to note how the different histories of the religions, religious worldviews, role of music, and role of children in the churches affect the children's religious musical development.

In the LDS church, their history begins in the nineteenth century. Since they believe the Christian church apostatized so early in its history, they cannot claim the centuries of Christian music preceding Joseph Smith's revelations as part of their *inspired*

¹John T. Sisemore, *The Ministry of Religious Education* (Nashville, Tennessee: Broadman Press, 1978), 216.

(meaning emanating from God’s one true church) musical heritage, although they still borrow numerous hymns from this time period. However, the Southern Baptist church does include this time period as part of their church lineage. Hugh McElrath’s article on “Music in the History of the Church,”² published in the *Review and Expositor*, a Baptist theological journal, includes mention of the New Testament, Post-apostolic, Patristic, Medieval, Renaissance, Reformation, and later time periods. Viewing a common heritage with the greater Christian community may affect the Southern Baptist church’s current musical choices, as opposed to the LDS tradition of rejecting the greater Christian community as co-inheritors of the complete gospel.

In addition to history affecting current church music selections, compositions, and usages, how each religion defines the nature of music also affects their church music. The Southern Baptist Convention, in its early twentieth-century publication, *The Ministry of Music*, states that church music, “should be practical in its application. Impractical music will fail in its mission, though it be of high type and character. Music that will suit one congregation will not suit another because of various conditions and circumstances. One working with any congregation will soon learn the type of music that is best suited to it.”³ This idea continued throughout the twentieth century and gained further perspective as Hugh McElrath, Associate Professor of Church Music, writes, “throughout the church’s life in history, music as high art and music as modest vehicle—as professional craft as well as the simple expression of the folk—have co-existed. At times the pendulum has swung from one pole to the other, but intermittently both kinds of music

²Hugh McElrath, “Music in the History of the Church,” *Review and Expositor* 69, no. 2 (Spring 1972): 141-160.

³I. E. Reynolds, *The Ministry of Music in Religion* (Nashville, Tennessee: Sunday School Board of the Southern Baptist Convention, 1929), 126.

have sought and achieved reconciliation.”⁴ Comparing this statement with what I learned about LDS beliefs about music shows a differing view of the character of music. Here, music is utilitarian and therefore can be changed at a local level to suit the local needs. Conversely, while the LDS Church also views music as a tool, its character is less malleable. Good, worthy music, centrally distributed from Salt Lake City, is good and worthy in all LDS worship locations, just as improper church music is improper everywhere. This has very direct consequences in the foreign mission fields where the LDS congregation may view the Salt Lake City-distributed keyboard music strange to their culture’s aesthetics, but where the Baptist congregation may find comfort in their locally influenced church compositions.

By investigating other religions that utilize children’s music, we will be able to see how religious influences differ from specifically-LDS influences. Changing the subject not only further investigates the new research subject, but also reveals what, if anything, is unique in how Saints view, teach and use children’s music.

Research Design

In addition to changing the subjects, future research should also alter the research design. This study uses historical sources to examine the ever-changing role of Primary music in the LDS Church and uses a cross-sectional investigation to examine Primary music’s current role in the lives of LDS children in Sandy, Utah, according to their development. What is not explored is the ever-changing role of Primary music in each of the children’s lives. A longitudinal panel study would be an appropriate approach to see how, over the course of children’s time in Primary, their own personal relationships with the music changes. An eight-year study with a consistent panel of participants would

⁴Hugh McElrath, “Music in the History of the Church,” 141.

start with new Primary students, three-year olds, and follow their progress until their Primary graduation at eleven-years old. This longitudinal panel study would track how each child develops their religious musicality and reveal if there are commonalities as the group ages together. The children's changing musical ideas based upon maturation could be compared against ideas based upon prevalent (year after year) personal preferences.

Location

Secondly, the locus of this study was the heartland of Mormondom—Utah, more specifically the suburbs of Sandy, Utah. Here the Saints are undoubtedly in the majority, but live among many other religious denominations. Expanding this study to incorporate geography as a variable would reveal the effects of community upon Primary music. With Sandy, Utah as the center, the study would expand outwards in concentric circles; thereby examining the changes in the LDS Church as it moves from a well-understood majority religion, to an obscure minority religion. A future study could expand to both coastlines of the United States and beyond its borders.

The LDS church is growing rapidly outside the United States in some places, particularly in many South American countries, and struggling to survive in other places, such as in much of Western Europe. An increase in mileage from the center does not necessarily increase the obscurity factor proportionally, for the church may be better recognized in a far-off metropolis such as Sydney, Australia, than in a low-population rural town in the United States' southern region. However, the change in location changes the availability of Primary music in the cultural environment at large, the social repercussions resulting from singing Primary songs outside of Church among non-

members, the quantity of Primary songs available in the child's native language, and the Primary children's exposure to music of other religions and cultures.

While this study does not answer all questions concerning Primary music, it does present a start. It examines where Primary music came from and how it functions in the LDS heartland, thus producing a basis for further research expansions.

Ethnomusicological Connections

In this dissertation, I desired to produce a work that is important to the field of ethnomusicology, furthers a neglected ethnomusicological vein of study, and contributes to the field.

Importance to Ethnomusicology

A study that is important to ethnomusicology is a study that aids in making ethnomusicology important beyond the field's borders. I believe this current work shows the relevance of ethnomusicology to American studies, child development research, music history, and religious scholarship. The applicability of this study to fields outside of ethnomusicology is due, in part, to the people contained within my scope of investigation—everyday Americans. Some researchers value studying that which is endangered, or is otherwise inaccessible to most other researchers; this is true in numerous fields from anthropology to zoology. However, in this study, as in many modern ethnomusicological studies of popular music, we see that the opposite is also worthy of investigation. The LDS church is growing, and in the United States and many other countries, is a common feature in many communities. Sometimes it is not the

inaccessibility to the subject that makes it an infrequent research subject, but its familiarity.

As seen in this study, the seemingly trivial act of LDS children singing during their once a week church meeting actually reveals a bit about our world, specifically the American culture. The children in this study showed how they understood the adult-produced cultural information encapsulated in their Primary music. We evidenced the development and, to a smaller degree, the exportation of this relatively young American religion. Lastly, by looking at the music, this study shows from where musical influences are taken, the mechanics of appealing to a child audience, and which songs remain in circulation and which fall from favor.

The goal, therefore, is not to produce a study that is important *exclusively* to ethnomusicology, but one that is important to ethnomusicology because its influences are felt beyond the immediate field. If it is true, as Bruno Nettl states, that, “ethnomusicology is a field that has contributed much, but which must contribute a great deal more because its approaches are essential to an understanding of music as a product of mankind,”⁵ then our work must reveal something about mankind that resonates in those fields which share our similar interests in the study of man. Nettl also claims,

It is believed that some societies even more than the rest use music as a way of teaching their own culture. Thus we say that music is thought in some cultures to have primarily an enculturative function. It is possible that some societies actually make this explicit, saying, as it were, that the purpose of learning music is to learn what is really important about culture.⁶

⁵Bruno Nettl, “Ethnomusicology: Definitions, Directions, and Problems,” in *Musics of Many Cultures: An Introduction*, ed. Elizabeth May (Berkeley: University of California Press, 1980), 9.

⁶Bruno Nettl, “Montana and Iran: Learning and Teaching in the Conception of Music in Two Contrasting Cultures,” in *Becoming Human through Music: The Wesleyan Symposium on the Perspectives of Social Anthropology in the Teaching and Learning of Music at Wesleyan University, Middletown, Connecticut, August 6-10, 1984*, by Music Educators National Conference (Reston, Virginia: Music Educators National Conference, 1985), 69.

This may be true even more so for the study of children for, as Carol Robertson states, “Although most ethnomusicologists have preferred to study adults, those who have turned to children as their teachers have found in the music of infancy a blueprint for participation in sociality. During childhood, performance is a vehicle for testing competence on many grounds—some of which we might regard as nonmusical.”⁷ If, as was suggested by my subjects throughout the study, music is a way to teach gospel truths, to teach a child morality, or to practice *being* LDS, then certainly the religious scholar or the child psychology development specialist should look to ethnomusicology as an important informant in their work.

Furthering an Ethnomusicological Vein of Study

This dissertation does not stand alone in the field of ethnomusicology. Prior to this work, there were scholars who paved the way in the study of children’s music. However, I am not alone in recognizing that the work accomplished is far from complete. In her article, “Process of Transmission: Music Education and Social Instruction,” Carol E. Robertson tells ethnomusicologists and music educators that,

At the core of understanding musical knowledge and its impact on the social experience are those processes whereby values, beliefs, and social behaviors are transmitted. The obvious recipients of these codes of information and adjustment are children, yet the literature of ethnomusicology has seldom touched upon the musical and social realities of the young. Studies that do treat children as significant bearers of culture suggest that the acquisition and mastery of certain repertoires is an important part of maturation in most societies.⁸

Although the predecessors to this study exist in fewer numbers than one would hope for, I have found that the studies that have come before support my child-centered ideology and also confirm some of my discoveries.

⁷Carol E. Robertson, “Process of Transmission: Music Education and Social Inclusion,” in *Becoming Human through Music*, 101.

⁸*Ibid.*, 95.

Chapter II of this study focuses on the materials of this music culture—the songbooks, and the songs included and excluded throughout the generations. This was an important chapter because I felt it showed what the Church produces when given the opportunity to express who and what they are in a concrete, historically significant format that can and will be seen for generations, but that which will most directly impact their current generation of children. Both Alan P. Merriam and Gerald T. Johnson echo my belief in the importance of a song’s words and those choices in song repertoire, as Johnson explains,

Alan P. Merriam (1964, p. 210), while discussing the concept of function in *The Anthropology of Music* stated, “The student can, for example, learn something of the values of a culture by analyzing song texts for what they express.” The student to whom he refers is the student of ethnomusicology rather than a member of that culture. To what extent do song texts provide the younger members of a given society with the opportunity to learn even more from the songs than can the outside investigator?

Merriam, Alan P. (1964). *The anthropology of music*. Evanston, IL: Northwestern University.⁹

While Merriam confirms the importance of those song texts to me, the investigator, Johnson acknowledges the more profound impact those lyrics have on the LDS children.

In chapter III, I emphasized the transmission of music. Oftentimes, children passively acquire music, but the Church devotes much time and resources to actively teaching the children. The study of that formal education should be essential to a complete ethnomusicological understanding of the culture. As Bruno Nettl explains,

If music is used to teach culture, it stands to reason that those things that are used expressly for the purpose of teaching—and I mean materials such as exercises, but also teaching methods, musical events, and institutions particularly involved

⁹Gerald T. Johnson, “Learning From Music,” in *Becoming Human through Music*, 55.

in teaching—must be the ones in which the aspects of culture that music teaches are most characteristically found.¹⁰

Primary, as an organization, emphasizes children’s group participation versus individual creativity, recognizes the top-down structured Church authority versus local freedom, uses lay versus music- or education-trained personal, and strictly adheres to the given texts versus improvisational or non-LDS song texts. The choices to subscribe to the first, rather than the later characteristics of the preceding list reveal as much, if not more, about the culture than the previously mentioned song texts. As one example, the fact that a Primary song has a particular text that teaches a particular worldview must be studied in the context of a Primary educational system that does not allow other interpretations to be taught through individual creative improvisation.

In addition to finding support for my research foci, ethnomusicological studies also show that many of my findings are not unique to the LDS children’s culture. Just as in chapter IV I noted an affinity for choreographed movement in Primary music, Robertson, in her studies of music education among the Kassena-Nankani in Ghana and the Mapuche in Argentina, found that, “Performance and the coding of cultural knowledge therein seems most effective when combined with a related motor activity—be it gesturing, dancing, or dramatizing.”¹¹

Likewise, looking at an example concerning John Blacking’s work among Venda children, there is evidence that other cultures diminish some aspects of creativity in children’s performance,

¹⁰Nettl, “Montana and Iran: Learning and Teaching in the Conception of Music in Two Contrasting Cultures,” in *Becoming Human through Music*, 70.

¹¹Carol E. Robertson, “Process of Transmission: Music Education and Social Inclusion,” in *Becoming Human through Music*, 110.

Venda music education differed significantly from those theories of music education that stress creativity in the classroom. In Venda, creativity was not emphasized so much as ritual and the perfection of musical skills. Although mature inventors, improvisers, and composers were generally held in the highest regard, children had to learn the system and excel in performance practice that was handed down before they could express their own ideas freely. . .

The point was that creativity was regarded as a perfectly normal human attribute. The aim of musical performance was to experience the spiritual foundations of the cosmos and the common humanity of every individual through the practice of music and dance. And since these arts were handed over to humans on earth by the ancestor spirits, young people had to learn their secrets before embarking on personal innovations.¹²

It is not, then, a unique requirement of the LDS church that their children use the official texts and scores of the children's songs. The tendency for cultures to be more protective of a song's integrity from childhood creativity may be directly proportional to the song's perceived sacredness.

Lastly, the struggle between growing to understand children's music and growing out of it altogether is also observed in Blacking's Venda studies.

If the words of the songs are not always intelligible to adults, how much less do they convey to children, who generally begin to learn them at an early age, when many of the words and phrases are entirely strange to them! . . . One might compare the learning of children's songs with the learning of repetition at many preparatory schools: we learn page after page of poetry that is largely unintelligible, and the teacher explains either that the exercise is good for training the mind, or that we shall reap the rewards of our labour when age and experience bring greater insight into the meaning of the texts. Many Venda children's songs indeed make more sense to an adult, but by the time a person has reached adulthood, he does not bother to sing or even recall the music he sang as a child, so that in this respect the educational value of the songs is negligible.¹³

Here we see a very similar situation as is encountered when LDS Primary children sing those powerful, yet oftentimes narrowly understood, metaphors. As mentioned in chapter IV, most often children are able to think metaphorically at about the

¹²John Blacking, *Venda Children's Songs: A Study in Ethnomusicological Analysis* (Chicago: The University of Chicago Press, 1967), 43-4.

¹³*Ibid.*, 30-1.

same time they graduate from their Primary classes. Since the educational value, and in turn the power of the metaphor's interpretation, is, in Blacking's words, "negligible" to the young child, perhaps children's music is not always valued or meant to be valued by children exclusively, but by the children's audience of teachers and parents. Perhaps "Give Said the Little Stream," is not meant to empower the child by emphasizing the worth of even the smallest of the world's participants, but is meant to remind the adults of a child's value.

Contributing to Ethnomusicology

Although I argue that ethnomusicological studies should impact more than just their home field, I do believe that influencing their home field is a necessary goal. As seen, numerous ethnomusicologists support and recognize the value of pursuing children's music studies; however, I believe ethnomusicology must start to consider the study of children's music as not just valuable, but essential. In Gerald T. Johnson's article, "Learning from Music," he wonders why it is that,

In spite of the fact that ethnomusicologists seem to agree that music has the potential of assisting in the process of enculturation, we do not seem to have delineated clearly how that might be taking place. Is repetition a key ingredient for learning from music? Does music without words enculturate? How is it used in coordination with other teaching or enculturational mechanisms?¹⁴

Although I do not pretend to have answered all of Johnson's questions, I believe my study is part of the greater ethnomusicological quest for those answers. I believe that the Primary music I encountered helps to actively build participating, functioning LDS adults from LDS children. It accomplishes this in all those many ways described throughout the dissertation: teaching the articles of faith, connecting the children with past LDS generations, and creating scenarios in their mind where they act as proper LDS

¹⁴Gerald T. Johnson, "Learning From Music," in *Becoming Human through Music*, 55.

adults. In other words, one cannot develop a clear picture of this musical culture, even the exclusively adult musical culture, without first understanding the power and life-long influence of children's music.

Essential to my understanding of how music enculturates children is an understanding of children's cognitive development, which is powered by both changing experiences and mental abilities. Far from unique, this idea is mentioned by other ethnomusicologists such as John Blacking, who in his article, "Versus Gradus Novos Ad Parnassum Musicum: Exemplum Africanum," agrees that,

The sensuous impact of the performing arts depends on people's ability to integrate and use different kinds of experience, and the symbolic structures of dance and music are created and interpreted by individuals with the same *cognitive equipment* as other features of the sociocultural system. The effectiveness of dance and music in Venda children's lives therefore depended on the ways in which they used and made sense of them.¹⁵ [emphasis added]

Children's music does not have to be viewed in relation to adult's music; it is a significant musical subculture on its own. Likewise, the impact of children's cognitive development can be a central theme in an ethnomusicological study. Ethnomusicologists often talk of the insider/outsider dichotomy and how that impacts one's views of a culture's music; I argue that even in relation to our own children's music we most likely hold outsiders' views because of our different cognitive abilities.

David P. McAllester reminded those involved with music and music education during the 1984 Wesleyan Symposium on the Perspectives of Social Anthropology in the Teaching and Learning of Music that,

We are still at least halfway engaged in our myth that art exists for art's sake alone. Few music educators venture so far as to propose that music is a basic tool in teaching morality, ethics, the fundamental values of one's culture, or is

¹⁵John Blacking, "Versus Gradus Novos Ad Parnassum Musicum: Exemplum Africanum," in *Becoming Human through Music*, 46.

necessary to life itself. The study of communities where these powers and functions of music are taken for granted can alert us to their presence everywhere. The Tanglewood Declaration called for music to be placed at the core of the school curriculum. This is more likely to happen when we understand music to be at the core of being human.¹⁶

Perhaps more appropriate to this dissertation is not the understanding of music to be at the core of being human, but, as the title of the published contents of the symposium suggests, the investigation of how children are *Becoming Human Through Music*. Children understand that to become human they become part of the human culture that surrounds and supports them, in this case, the LDS culture. However, one must not interpret this phrase as a suggestion that childhood is merely the backstage preparations for the “real” act of musical humanity, but instead should look at the phrase as an indication that the *becoming* is a lifelong process, in its most fascinating and all-encompassing form in childhood.

¹⁶David P. McAllester, “The Wesleyan Symposium,” in *Becoming Human through Music*, 4.

APPENDIX A

GUIDING OUTLINE FOR CHILDREN’S INTERVIEWS

This section contains the questions I composed in preparation for my interviews with the children, the reasons why I included the questions, and how I thought the various answers may further my research. As the interviews were semi-structured, I allowed the subjects to guide the interview away from the questions asked. Therefore, I did not ask all of the following questions in all of the interviews. In addition, given the children’s ages, four- to eleven-years old, the ability of the children to understand the questions greatly varied.

Question	Question Variations	Principle Addressing	Expected Answer	How answer relates to history of LDS children’s song	How answer relates to how the songs are taught	How answer relates to developmental principles
Can you tell me about these pictures? (See appendix E)	Each set of pictures represents a dyad (fast/slow, high/low, fun/boring, silly/serious, easy/hard, loud/quiet, long/short, old/new, happy/sad). Questions or comments may be altered to help	1. Young children have a limited vocabulary; therefore, the interviewer and the child must find common words to use. 2. Some children are shy and do not wish to talk; therefore, pointing to pictures may be more comfortable for them. 3. This may be the first time the child has ever spoken about music	The interviewer and the child will discuss the differences between the pairs of opposites. If the child has difficulty with any dyads, they will be eliminated from further discussion. The expectation is that the dyads will be easy enough for most children to			

	the child realize the opposing relationships.	and may fear answering questions incorrectly or inappropriately. These pictures will give the child a way of describing what they may be feeling. Hopefully, the pictures will be used as a means of accessing information for the hesitant or confused child, rather than limiting the child's expressiveness.	understand and use by themselves during the interview.			
What is your favorite Primary song?	What Primary songs do you like singing? Variation due to possible confusion and/or indecision based the word "favorite," not necessarily based on age differences.	This is an attempt to find a song that the child is familiar with and about which the child can spend time speaking. Many of the following questions will reference this song that the child chose.	I expect the answer will be a song contained in the modern songbook. However, they may want to talk about a song learned outside of Primary in school or at home. Primaries focus on the songs being used for this year's Primary Presentation, so it would be natural for the child to choose one of those that is fresh in their mind.	There are Primary songs that have survived generations of Primary songbook revisions and may be family favorites. The child may find a special connection to those songs as they are encountered not only in Primary but at home also.	The Church requires every Primary to learn specific songs in order to prepare for a common Primary singing program, in addition to many optional songs. Therefore, the children will be extremely comfortable and knowledgeable about those required songs. Repetition leads to mastery and mastery may lead to either favoritism or conversely boredom.	One song learned in 2004 requires two-part harmony while most do not. Therefore some songs are musically more challenging than others. There may be a commonality of favorite songs based upon age, with older children enjoying a more challenging musical selection. In addition, younger children may choose a favorite based upon the "immediacy principle," where recently performed songs are the ones most easily recalled and therefore by default are the "favorites."

Can you describe the song?	Can you point to the picture that describes the song? The younger children may find it easier to make a choice between pictures rather than verbalizing a description of the song.	I want the child to start thinking about and evaluating the song. However, by utilizing the pictures, the child is assured that there are no wrong answers. In addition, the pictures allow the child to relax, have fun, and not feel “tested” by the line of questioning.	While the older children may put a considerable amount of thought to the question, the younger children may show confusion or indecision. The younger children may also point to the pictures they enjoy, rather than the ones that actually represent the song in their minds. This question may be revisited at the end of the interview for a comparison.		How the song is taught to the children will greatly affect the child’s answer. If the teacher regularly announces, “It’s fun time,” right before singing the song, “Popcorn Popping,” the child will pick up on that cue. In addition, teachers often provide the children with topics before teaching a new song to the child, thereby cuing the child again on the nature of the song.	The younger children will better be able to evaluate concrete aspects of a song: fast versus slow, rather than an abstract feeling the song is supposed to evoke: silly versus serious. The older child may reject the simplified dyads in favor of more complex descriptions, such as a summary of the lyrical topics, performance contexts, etc.
When do you like singing that song?	Where do you like singing that song?	This question attempts to establish a context for singing Primary songs.	This question is rather open-ended and will reveal in which category a child places Primary songs. Therefore one child may view singing Primary songs as an activity bound by location (“in church”), meaning (“when I’m sad”), time (“before bed”), or community (“with my Mom”),	One of the goals of the modern songbook was to bring Primary songs into the members’ homes. Therefore if that goal was met the answers will include a much wider context than that of the Primary classroom. However, as the songbook has also become more doctrinally based,	In order to achieve the goal of bringing the songs into the members’ homes, the piano accompaniments have been simplified, Family Home Evening activity suggestions include singing time, and pictures have been added to appeal to the children. Therefore, the likelihood of families owning the songbook and using the songbook in the home is likely.	1. Older children have more varied activities that they participate in: church, school, and various lessons including sports, music, or art. Younger children may only have home and church. Therefore the choice of contexts varies. In addition, the meaning of the context also changing, for the small child to say s/he sings at home could mean singing all the time, at any time.

			etc.	the child may feel the songs are most appropriately performed in the church context.	Therefore, Mom, Dad, and siblings become the teachers of Primary songs, not just Primary workers.	For the older child who participates in school, sports, and some other hobby, it may mean a small fraction of their daily schedule. 2. As a child grows older and grows less egocentric, there is a recognition of self-regulated “appropriateness” that will guide their behavior. Therefore even participating in the same amount of activities, the older child may categorize Primary songs as a church or home activity, not a school activity.
Is the song easy or hard? What makes it easy/hard?	Do you know an easy/hard song? These categories may not have meaning to some children (see last question).	Simplification was a major goal of the songbook. However, the definition of “simple” is ambiguous, therefore this question will allow the children to define what they find to be “simple.”	1. If the child focuses on the structure of the song, one would expect their definition of easy/hard to follow musical development stages. 2. The child may focus on meaning, determining doctrinally complex songs to be harder. 3. In terms of context, the songs	The committee gathered for the development of the newest songbook desired to simplify the songs. Therefore, the children may consider the newer, or newly edited songs as the easier ones.	The Church publishes books, pamphlets, and videos instructing teachers on proper methods of teaching songs. The philosophy behind the use of the rote method is to teach the children songs in a very natural way. In addition, the Church instructs the teachers to use visual aids, repetition, question and answers, and other methods of teaching the	1. Music development studies have shown that the child will go from mimicking the rhythm of a song’s words, to outlining the general melodic contour, to achieving pitch accuracy, to finally developing a sound tonality/key sense. Therefore one would expect the child’s evaluation of easy versus hard to relate to these musical development stages. Therefore a song

			<p>most often sung and sung in a wider variety of context may be considered easier due to repetition.</p>		<p>children. Although these methods are encouraged, their implementation cannot be guaranteed in every Primary with every teacher. Therefore, one would expect that those children learning the songs through the Church-advocated method would find the songs easier to master, if the church-advocated methods are in fact sound in their philosophy.</p>	<p>with a simple contour whose rhythms mimic the natural language flow of the words would be perceived as easy, whereas a song with changing key signatures and complex pitches and wide interval skips would be considered difficult. 2. Consideration of cognitive development principles would lead one to believe that the meaning of the words may also play a factor in the child's evaluation of easy/hard. Songs that speak of objects visible in the child's environment would be easier than songs that speak of abstract concepts, until the child enters into the later stages of cognitive development. One exception is metaphoric language within songs, where the child may relate to the literal meaning without any recognition of the metaphoric language.</p>
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<p>What does the song mean to you?</p>	<p>What is the song about?</p>	<p>The question will reveal how the children understand the meaning of the song. Given the complex nature of religious topics, a child's understanding of the song's meaning will depend upon their cognitive development. In addition, what the child uses to abstract the song's meaning may change. The older child may rely upon the vocabulary in the song, whereas the younger children may not be able to and therefore may rely more upon the performance context and mood set forth by the music.</p>		<p>The most recent songbook incorporated more songs addressing specifically Mormon doctrine. Therefore, younger children may have a more difficult time explaining the meaning of the songs, as the topics are complex. This may lead children to use other cues in determining meaning such as rhythm, melody, performance context, pictures in the songbook, or a single repeated term within the song, as opposed to evaluating the entirety of the lyrics.</p>	<p>The method in which the song is taught may have a great impact upon the child's evaluation of a song's meaning. The younger child has difficulty manipulating symbols, which includes song lyrics. Therefore they may have to rely upon the memory of a picture the song's teacher showed or required them to color, the story the teacher told right before the song, or the mood set by the instructor when singing the song. Therefore, while younger children may be given the meaning, older children may need to be taught how to find their own personal meaning in the song. In addition, the teacher directs the student's attention towards different aspects of the song. If the teacher asks the students to listen to the "calm, quiet" <u>melody</u>, that may be where the child finds meaning. This changes if the teacher instructs</p>	<p>The younger child (perhaps functioning through preoperational thought) will use the principle of immediacy in determining the meaning of the song. They will simply find a topical word within the lyrics and assign that word as the song's meaning, i.e. "Jesus Wants Me for a Sunbeam" is about Jesus, or the sun. This way of thinking can be explained by centration, "the tendency to think of something in a single way, to the exclusion of others" (Cobb, 139). The older child, once able to use concrete operational thought, will be able to mentally evaluate, compare, and critically think about the lyrics and give more of a summary of the song's meaning. However, it is not until the child utilizes formal operational thought that they will be able to understand and explain metaphoric language.</p>
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					the children to listen to a certain <u>lyric</u> about “the importance of family”, or to skip to the “fun, bouncing” <u>rhythm</u> .	
Who taught you the song? How did you learn the song so well?		This question attempts to define the learning context.	The children’s answers may vary from stating; “I just know it,” to “Ms. Smith taught us at Primary.”	The committee putting together the newest songbook desires Primary songs to be sung outside of Primary. If accomplished, one would hope to see more ambiguous answers since the songs should become so well integrated into the child’s life as to obscure in their memory the actual moment of learning.	Songs chosen for the yearly Primary Presentation are taught in Primary and rehearsed throughout the year. If this is the child’s first exposure to the song they will have a very clear learning context for the song.	
Are there songs you don’t like? Why?	What are your least favorite songs? Some children may not want to criticize the songs song at church; therefore the interviewer may skip to the next question.	This question is not intended to find “bad” songs, but to see how the children evaluate songs. What makes a song good or bad in their eyes?	1. Until mastered, new songs may be difficult for the child. This difficulty may be associated with feelings of frustration and therefore qualify the song as a least favorite. On the other extreme songs sung too often may become “boring.” 2. The child may also use lyrics to evaluate a good/bad song.	1. Songs that have meaning to a child’s family may be looked more favorable upon than a new song that is in no way connected to home performances. 2. The new emphasis on doctrine may favorably challenge or unfavorably confuse the child who evaluates based upon lyrics. 3. With the new songbook’s emphasis on simplification the child may find the songs too easy, or perfectly suited to their abilities. The	Larger Church wards split the Primary into two groups based upon age, therefore the teacher can appropriately adjust activities between the younger and older Primary children. 1. Therefore the teacher will be better able to evaluate and respond to the children’s song mastery. 2. The teacher will be able to determine how much time should be spent explaining the lyrics. 3. Most of the Primary	1. Older children in Primary may feel unchallenged and therefore may favor newer songs as opposed to songs that have long been mastered, yet are practiced continually for the benefit of the younger children. One would expect these children to reject songs that are “boring” or are “sung all the time.” Younger children crave repetition and may have the opposite response, rejecting the newer songs for the old songs that they know and associate with a sense of

			<p>They may evaluate based upon their ability to understand, remember, or relate to the lyrics.</p> <p>3. They may also evaluate based upon the musical aspects of the song. It may be a matter of personal aesthetic preference or level of difficulty that they use to determine good/bad musicality of a song.</p>	<p>easier piano accompaniment may encourage a piano-playing child to develop a multifaceted relationship to the song. The increase in part-singing may frustrate to younger children while challenging the older ones.</p>	<p>song teachers are not musically trained; therefore, the teaching methods they employ may not be the most effective for learning the music. They themselves may find the songs difficult to master or may not be able to employ musical expressiveness through such devices as: dynamic manipulation, vibrato, accents, etc. This may carry over to the children's evaluation of the songs as "too hard," or "too boring."</p>	<p>mastery and accomplishment.</p> <p>2. When using lyrics as basis of good/bad evaluations the same consideration applies—the younger child may desire words that can immediately understand, whereas the older child desires a challenge and desires to utilize their more sophisticated cognitive processes by seeking out songs with more abstract, symbolic meanings.</p> <p>3. Lastly, those songs that most appropriately fit the child's level of musical development will be evaluated as good while those that are too advanced musically will be evaluated as bad. Therefore a young child may be unable to reproduce, or frustrated when trying to perform a song with wide intervallic leaps, continuously changing key signatures, etc.</p>
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<p>What makes a song fun? What makes a song not so fun?</p>	<p>Good and bad may be too ambiguous for a child; they may better be able to understand something as being fun or not fun. Numerous words can be substituted in this question in order to encourage the child to explain how they evaluate a song's worthiness.</p>	<p>The child may view this question very similarly to the favorite/least favorite question. However, some may feel more comfortable explaining in general what makes a song fun/not fun, while others would prefer to give or need to refer to a specific, concrete example of one such a song. As in the question above, this question is not intended to find "good" or "bad" songs, but to see how the children evaluate songs. What makes a song good or bad in their eyes?</p>	<p>The child may respond to any number of factors in the song: lyrics, rhythm, performance context, personal relationship to the song, etc.</p>	<p>As mentioned before the Church has moved toward doctrine-based song texts. This may cause the child to question the use of the word "fun." Church is a place for reverence, the songs address serious subjects, and therefore they may be able to reconcile the term "fun" with only those few songs about seasons, birthdays, and movement songs.</p>	<p>Primary now takes place on Sundays (which was not always the case); therefore the performance context has become more reverent, perhaps again conflicting with the child's idea of fun. If a song is learned in Primary it is learned within the church building, while the children are dressed in their best Sunday outfits. Therefore the learning environment may determine, more so than the actual song, the child's attitude towards the song.</p>	<p>The younger child relies upon authorities. If Mom and Dad or the teacher says a song is fun they are inclined to believe them. Later, the child starts evaluating on their own, either agreeing or disagreeing with what those around them say. Even older children may start rebelling against those authority figures, finding zero fun in that which they are "forced" to participate.</p>
<p>Can you please draw a picture of that song?</p>	<p>Can you please draw a picture of that song so I can remember it? The interviewer should not guide the child into explaining how to "draw a song," but instead encourage the child to think of ways in which it is possible.</p>	<p>The question requires the child to create a visual representation of the song.</p>	<p>The child will most likely draw a picture describing what they believe the song to be about or they will draw a music notation system.</p>	<p>The newest songbook does include topical pictures at the beginning of many of the songs. Therefore the child may draw upon their memory of those visuals to complete the task.</p>	<p>During Primary, quite often the teacher will introduce a topic, sing a song that relates to that topic, and give the children a picture representing that topic for them to color. This may also provide the child with visual memories connected to the song.</p>	<p>While the songbook and the classroom experiences provide numerous visuals for the children to connect to Primary songs, children are also capable of representing music in their own unique musical notation. Numerous studies have tracked the developing ability of children to represent sound in the visual form. One would expect the younger children (even at</p>

						<p>the sensorimotor stage, given that they are old enough to physically draw on paper) to scribble in time to the music. As they age, their ability to use symbols increases, although due to egocentrism the meaning of their symbols may only be accessible to themselves. Lastly, they will be able to draw a system that utilizes symbols whose meanings can be explained and used by more than just the author.</p>
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APPENDIX B

THE CONTENTS OF SELECTED PRIMARY SONGBOOKS

If the songbooks do not list an author or composer, I used the word, “Unknown,” or “N/A” when there were no words or no music printed for the song. I used “Anonymous” and abbreviated names when the songbooks list the author/composer in this manner.

The numbers in the chart indicate page numbers.

Title	Author	Composer	<i>Hymns and Songs for the Primary</i> , 1880.	<i>Deseret Sunday School Union Music Book</i> , 1884.	<i>Children's Primary Hymn Book</i> , 3rd Ed., 1893.	<i>Deseret Sunday School Songs</i> , 1909.	<i>The Primary Song Book</i> , 1939.	<i>The Children Sing</i> , 1951.	<i>Sing with Me</i> , 1974.	<i>Children's Songbook</i> , 1989.
Abide With Me	Lyte, H. F.	Monk, W. H.				103		11		
Accept the Tribute of Our Hearts	Goddard, E. H.	Beesley, E.				171				
Adagio Cantabile	N/A	Beethoven					184			
Adagio From First Sonata	N/A	Mendelssohn					178			
Affection	Unknown	Stephens, Evan				225				
Again We Meet Around the Board	Snow, Eliza R.	Ballantyne, Jos.				281				

Air from Orpheus	Unknown	Gluck, Christoph W. von								296
All Nature Invites Our Praise to God	Unknown	Unknown		94						
All Things Beautiful	Unknown	Powell, William				91				
All Things Bright and Beautiful	Keeble, J.	Unknown			39					
All Things Bright and Beautiful	Alexander, Mrs. C. F.	Old English Tune	39	7				175	B-89	231
All Through the Night	Boulton, Harold/1939 arr. by Celia Standish	Old Welsh Air						128	128	
Am I a Soldier of the Cross?	Watts	Unknown	51		51					
America	Smith, Samuel Francis D.D.	Carey, H.				215	157	142		
America, the Beautiful	Bates, Katharine Lee	Ward, Samuel A. and Peter W. Dykema						141		
An Angel Came	Graham, Rose Thomas	Cornwall, J. Spencer						70		
An Angel Came to Joseph Smith	Johnson, Anna	Schreiner, Alexander/A. Laurence Lyon							B-43	86
An Angel from On High	Pratt, Parley P.	Cornwall, J. Spencer						47		
An Angel from On High	Pratt, Parley P.	Tullidge, John						48		

An Evening Song	Woolsey, Maryhale	Russian folksong, arr. Frances G. Bennet						136	D-23	
An Irish Melody	Unknown	Unknown						201		
Andante	N/A	Lloyd, Leah A.					186			
Andante	N/A	Schubert, Franz								294
Andante	N/A	Beethoven						206		
Andante	N/A	Foster, Myles B.						209		
Andante	N/A	Mozart						207		
Andante	N/A	Schumann						211		
Andantino	N/A	Schubert					187			
Angel Whisperings	Snow, Eliza R.	Unknown	104		104					
Angels Singing Glad Hosannas	Unknown	Peterson, H. H.				166				
Angry Words! Oh, Let Them Never	Unknown	Palmer, H. R.				67			B-11	
Annie's Sympathy	Snow, Eliza R.	Unknown	102		102					
Anticipation	Unknown	Unknown		16						
Arbor Morning, Bright and Fair	Stephens, Evan	Stephens, Evan				129				
Arietta	Unknown	Grieg, Edvard						212		
Arise, My Soul Arise	Wesley's Collection	Careless, George				271				
Army of the Living God, The	W. F. B.	Miles, C. Austin					136			
Around the Throne of God	Unknown	Unknown	16	22	16					
As a Little Child	Unknown	Von Weber, C. M.					79	90		

As Children of Zion	Miben, H.	Thomas, C. J. arr. by						72		
As I Eat the Broken Bread	Davis, D. Evan	Davis, D. Evan							C-1	
As the Dew From Heaven Distilling	Pratt, P. P.	Daynes, Jos. J.				279				
At Closing Time	Unknown	Thompson, Burnette						36		
At Sacrament Time	Gabbott, Mabel J.	Dean, Harry A.							C-7	
Autumn	Stephens, Evan	Stephens, Evan					5	178	G-10	
Autumn Day	Unknown German song	Ponsonby, A. B.					11	179	G-11	247
Autumn Winds	Seed, Stella H.	Russian song					8			
Awake, My Soul	Ken, Bishop Thomas	Beirly, Alfred				276				
Away in a Manager	Luther, Martin	Unknown						152	F-2	
Away in a Manager	Anonymous	Gabriel, Chas. H.						155	F-1	42
Babe of Bethlehem	Christiansen, Mr. & Mrs. N. W.	Christiansen, Mr. & Mrs. N. W.					88			
Baby Bye, Here's a Fly	Unknown	Unknown								
Baptism	Bennett, Wallace F.	Cannon, Tracy Y.						66		
Baptism	Gabbott, Mabel Jones	Gates, Crawford							B-4	100
Battle Hymn of the Republic	Howe, Julia Ward	Unknown				128				
Be Happy!	Cleator, Alice Jean	Wilton, Arthur					103	94		265
Be in Time	Snyder, Jane B.	Power, Thomas					1			

Be Kind	Unknown	Unknown	93		93					
Be Polite	Folk saying	Hooley, Daniel							D-6	
Be True to Yourself	Unknown	Unknown	82		82					
Beautiful Day	Unknown	Unknown		70						
Beautiful Home	H. R. Palmer	H. R. Palmer				2				
Beautiful Mountain Home	Manwaring, George	Smyth, A. C.				162				
Beautiful Savior	Anonymous	Anonymous					195	B-6	62	
Beautiful Star	Unknown	Unknown	120	48	120					
Beautiful Words of Love	Townshend, J. L.	Parry, Edwin F.				66				
Beautiful Zion, Built Above	Unknown	Fones, J. G.	13	24	13	92				
Beauty Everywhere	Cahoon, Matilda W.	Petit, Mildred T.					56	169	G-6	232
Because God Loves Me	Meredith, Joleen Grant	Meredith, Joleen Grant								234
Because He Loves Me So	Miller, Emily H.	Peterson, H. H.					95			
Because It's Spring	Peterson, Faye G.	Peterson, Faye G.							G-15	239
Because We're Mormons	Cahoon, Matilda W.	Foster, adapted from					153			
Bees of Deseret, The	Stephens, Evan	Stephens, Evan		75		42				
Before I Take the Sacrament	Gabbott, Mabel J.	Seely, Gladys E.							C-2	73
Before You Make a Promise	Unknown	Unknown				235				
Behold the Mountain of the Lord	Logan	Unknown	52		52					
Behold, The Great Redeemer Comes	Pratt, P. P.	Ballantyne, Jos.				290				
Bessie Fair	Unknown	Unknown		84						

Birds in the Tree	Renstrom, Moiselle	Renstrom, Moiselle								241
Birthday Pennies	Doxey, Joanne	Doxey, Joanne, arr. Marjorie Kjar							F-12	
Bless the Children	Clark, Lucy A.	Careless, George					80	69		
Bluebirds, The	Cahoon, Matilda W.	Carrington, Otis					165			
Bohemian Folk Song	Unknown	Unknown						202		
Book of Mormon Stories	Bates, Elizabeth F.	Bates, Elizabeth F.							B-87	118
Books in the Book of Mormon	Matthews, Daphne	"Ten Little Indians" trad.								119
Books in the New Testament, The	Anonymous	Scottish folksong								116
Books in the Old Testament, The	Anonymous	Kaillmark, George								114
Boys and Girls Like You	Kleinmann, Bertha A.	Mitchell, N. Lorenzo					117			
Bread is Being Broken, The	Hill, Becky Lee	Hill, Becky Lee							C-3	
Break Not the Sabbath Day	Baird, R. B.	Baird, R. B.				112				
Bright New Year, The				42						
Builder Boys	Cahoon, Matilda W.	Unknown					171			
Bunch of Golden Keys, A	Unknown	Pettit, Mildred T.					70			
Busy Bee, The	Watts	Mitchell, N. Lorenzo	83		83		111			
But the Lord is Mindful of His Own	St. Paul	Mendelssohn, Felix						182	B-13	

Call and Answer, A	Stephens, Evan arr.	Wm. G. Bickley (arr.)				40				
Call Me	Unknown	Miles, C. Austin					137	105		
Call of Love, The	Miles, C. Austin	Miles, C. Austin					142	91		
Call, The	Cahoon, Matilda W.	Crawford, Jane Romney					134			
Called to Serve	Gordon, Grace	Tyler, Walter G.					141	95	B-85	174
Can a Little Child Like Me?	Dodge, Mary M.	Bassford, W. R.					13	42	B-86	9
Carol of the Birds	Unknown	Shaw, Martin							F-3	
Carol of the Shepherds	Unknown	Bohemian Folksong					21	157	F-4	
Catch the Sunshine	Unknown	Root, G. F.						102	G-1	
Covered Wagons	Kaelin, Anne	Randolph, Richard								221
Chanson Triste	N/A	Tschaikowsky					182			
Chapel Doors, The	Read, Dorothy L.	Read, Dorothy L.							B-56	156
Children all Over the World	Ryskamp, Peggy Hill	Stratton, Beth Groberg								16
Children of the Heavenly King	Phelps, W. W.	Unknown	55		55					
Children of the Saints of Zion	Clarke, G. N.	Daynes, J. J.	(76?)			145		112	B-84	
Children, Do You Love Each Other?	Unknown	Unknown	28		23					
Children, Gladly Join and Sing	Manwaring, Geo	Beesley, E.				182				
Children, Obey Your Parents	Snow, Eliza R.	Unknown	32		32					
Children's Day	Greiner, Minnie A.	Tyler, Walter G.					116			

Children's Hosanna, The	McAuley, Neal A.	Fearis, J. S.					82			
Children's Morning Song	Dalton, L.	Beesley, E. E. arr. by					109			
Children's Piece	N/A	Mendelssohn					183			
Children's Praise	Homer, Charlotte G.	Rosche, Geor. F.				259				
Children's Song	Unknown	Unknown	76		76					
Children's Song Prayer	Unknown	Unknown		46						
Child's Desire	Unknown	Unknown	11							
Child's Prayer, A	Perry, Janice Kapp	Perry, Janice Kapp								12
Choose the Right	Townshend, J. L.	Tuckett, Henry A.				86				
Choose the Right Way	McMaster, Clara W.	McMaster, Clara W.								160
Christ and His Little Ones	Whitney, Orson F.	Stephens, Evan					76	183	B-82	
Christ if Risen	Butler, Mary L.	Knowlton, Fanny Snow						160		
Christ, the Lord, Is Risen	Wesley, Charles	Carey, Henry, John Worgan arr. by						150		
Christmas Bells	Lyon, A. Laurence	Lyon, A. Laurence							F-13	54
Christmas Carol	Unknown	Unknown		(86?)		101	16			
Christmas Cradle Song	Unknown	Ballantyne, Joseph				174	15	153	F-5	
Christmas Eve	Unknown	Foster, Myles B.					22			
Christmas Night	Turner, Nancy Byrd	E. M. G. Reed, arr.						151	F-6	
Church of Jesus Christ, The	Perry, Janice Kapp	Perry, Janice Kapp								77

Classmates March Song, The	Unknown	Unknown		33						
Cleaning Song	Unknown	Baldwin, Alice R.					167			
Clock, The	W. F. B.	Schaefer, Grant					107			
Closing Hymn	Unknown	Unknown		52						
Closing Prayer	Unknown	Taylor, Frances K.							A-16	
Columbia, the Gem of the Ocean	Unknown	Unknown								
Come Along, Come Along	Willes, William	Smyth, A. C.		99		188				
Come Join with Me to Sing	Unknown	Unknown	22							
Come Let Us Anew	Unknown	Unknown	58		58					
Come Let Us One and All	A. Dalrymple	L. Schofield				15				
Come to Healthland	Cahoon, Matilda W.	Pettit, Mildred T.					147			
Come Unto Jesus	Huish, O. P.	Huish, O. P.				284				
Come with me to Primary	Maughan, Patricia Critchlow	Maughan, Patricia Critchlow								255
Come with Tuneful Voices	Haycraft, Margaret	McBurney, S.				32				
Come, Children, Let Us Join	Richard Aldridge	E. Beesley				59				
Come, Come, Ye Saints	Clayton, W.	Old English Tune				16		56		
Come, Dear Children, Join and Sing	Smith, Annie	Thomas, Charles J.				161				
Come, Follow Me	Nicholson, John	Ballantyne, Joseph				135		60		

Everlasting Friend, The	Lyon, John	Peterson, H. H.				257				
Every Star is Different	Cameron, John C.	Dayley, K. Newell								142
Fairies and Elves March	N/A	Rampton, Geneva B.					193			
Fairy Fiddles	Unknown	Beethoven					47			
Faith	Jackson, Beatrice Goff	Moody, Michael Finlinson								96
Faith	Unknown	Unknown		95						
Faith of Our Fathers	Faber, Frederick W.	Hemy, Henry F. and J. G. Walton						57		
Falling Snow	Metz, Lois Lunt	Metz, Lois Lunt							G-14	248
Families Can Be Together Forever	Gardner, Ruth Muir	Watkins, Vanja Y.								188
Family History--I Am Doing It	Lawler, Jeanne P.	Lawler, Jeanne P.								94
Family Night	Gunn, Carol G.	Gunn, Carol G.							D-12	195
Family Prayer	Peterson, DeVota M.	Peterson, DeVota M.							D-6	189
Family, The	Gabbott, Mabel Jones	Clinger, Richard							D-13	194
Far, Far Away on Judea's Plains	Macfarlane, J.	Macfarlane, J.				81		163		
Farewell, All Earthly Honors	Unknown	Unknown	64		64					
Father of Life and Light	Greene- Richards, Louisa L.	Stephens, Evan						192		
Father Up Above	Gabbott, Mabel Jones	Seely, Gladys E.						40	A-14	23

Father, I Will Reverent Be	Pettit, Mildred Tanner	Pettit, Mildred Tanner							B-64	29
Father, Now the Day is Past	Unknown	Unknown	32		32					
Father, Thou Who Carest	Unknown	Hill, Patty						5		
Father, Thy Children to Thee Now Praise	Stephens, Even	Stephens, Even				190		6		
Father, We Thank Thee for the Night	Weston, Rebecca	Batchellor, D. and Grietje Terburg Rowley						41	A-14	8
Father, We Will Quiet Be	Shields, Elizabeth	Adams, Mrs. Crosby						3	A-15	
Fathers	Ballantyne, Dawn Hughes & Joyce Mills Jensen	Jensen, Joyce Mills								209
Feliz Cumpleanos	Ozment(last name listed as Deen in SWM), Maurine Benson	Ozment(last name listed as Deen in SWM), Maurine Benson								282
Festal Days, The	Gordon, Grace	Geibel, Adam					46			
Fifth Article of Faith, The	Smith, Joseph	Watkins, Vanja Y.								125
First Article of Faith, The	Smith, Joseph	Watkins, Vanja Y.								122
First Bouquet, The	Poulsson, Emilie	Smith, Eleanor						138		
First Christmas, The	Poulson, Emilie	Morton, Margaret Bradford					14	159		

Flag of the Free	From "Lohengrin"	Wagner, Richard				22				
Flower Song, A	Woolsey, Maryhale	Pettit, Mildred T.					64			
Flowers	Christiansen, Mr. & Mrs. N. W.	Christiansen, Mr. & Mrs. N. W.					50			
Follow On!	Unknown	Canon							D-21	
Follow the Leader March	N/A	Rampton, Geneva B.					192			
Follow the Prophet	Hiatt, Duane E.	Hiatt, Duane E.								110
For Health and Strength	Anonymous	Anonymous								21
For the Beauty of the Earth	Pierpoint, Folliot S.	Kocher, Conrad						25	B-38	
For the Strength of the Hills	Altered by E.L. Sloan	Stephens, Evan				52				
For Thy Bounteous Blessings	Bucher, Lester	Watkins, Vanja Y., arr.							A-15	21
Forbid Them Not	Unknown	Unknown	41			80				
Forgiveness	Unknown	Taylor, Frances K.						83	B-35	
Fourth Article of Faith, The	Smith, Joseph	Watkins, Vanja Y.								124
Friends Are Fun	Gordon, Glenn	Gordon, Glenn								262
Fun Song, A	Unknown	Carrington, Otis					161			
Fun to Do	Stevens, Rebecca	Johns, Cecilia							D-4	253
Gather Them Into the Fold	Unknown	Unknown	73		73					
Gather Up the Sunbeam	Cooper	Snodgrass, J. M. F.	12		12		51			

Gently Raise the Sacred Strain	Phelps, W. W.	Griggs, T. C.				57				
German Song	Unknown	Himmel						204		
Give Me the Joy of Living	Cutter, J. J., adapted	Doane, W. H. by per.					139	123		
Give Us Room That We May Dwell	Unknown	Shepherd, W.N.B.		91		61				
Give, Said the Little Stream	Crosby, Fanny J.	Bradbury, William B.					108	106	G-24	236
Glad Song	Schlichter, Norman C.	French folk song					52			
Gladly Meeting, Kindly Greeting	Unknown	Stephens, Evan	35	1	35	93		87	B-80	
Glorious Things of Thee are Spoken	Newton	Hanecy, J.S.		28		119				
Glory to God on High	Boden	Giardini, Felice				167		31		
Glory to Thee, My God	Keene	Unknown			27					
Go the Second Mile	Gardner, Ruth Muir	Gardner, Ruth Muir								167
Go When the Morning Shineth	Unknown	Stephens, Evan				63		113		
God Be With You	Rankin D. D., J. E.	Tomer, W. G.				244				
God Gave Me Dear America	Freeman, Carolyn R.	Freeman, Carolyn R.					156	145		
God is Love	Unknown	Unknown					87			
God is Love	Unknown	Fones, J. G.				90				
God is Watching Over All	Poorman, Nellie	Schubert, Franz								229
God Made Us All	Unknown	McLaughlin, James M.					77			
God Moves in a Mysterious Way	Cowper, William	Arne, Thomas				292		39		

God of Our Fathers	Kipling, Rudyard	Woodbury, Isaac B.				283				
God of Our Fathers, We Come Unto Thee	Penrose, C. W.	Beesley, E.				147				
God Speed the Right	Hickson, W. G.	Unknown				89				
God, Our Father, Made the Night	Unknown	Unknown						170		
God's Daily Care	Turk, Marie C.	Reske, Willy						28		
God's Daily Care	Turk, Marie C.	Reske, Willy							A-10	
God's Love	Taylor, Elizabeth Cushing	Conant, Grace Wilbur						62	B-1	97
Gold and Tinsel	Snow, Eliza R.	Unknown	112		12					
Golden Plates, The	Graham, Rose Thomas	Cornwall, J. Spencer						68	B-57	86
Good Afternoon, Dear Little Friend	Unknown	Folk song						115		
Good Bye	Unknown	Unknown						4		
Good Morning			95		96					
Good Night	Unknown	Unknown						122		
Good Night	Cahoon, Matilda W.	Pettit, Mildred T.		(17?)				126		
Good Shepherd, The	Goddard, Kate Cox	Trad.						30	B-25	
Good-bye	Unknown	Unknown						125		
Grandmother	Sorensen, Nonie Nelson	Sorensen, Nonie Nelson								200
Grandmother's Old Fashioned Garden	Pettit, Mildred T.	Pettit, Mildred T.					66	191		
Grant's March	Unknown	Unknown								

Gratitude	Unknown	Ballantyne, Joseph					175			
Great Shepherd of the Sheep	Ferguson, E. B.	Unknown	24		24					
Growth	Unknown	Cornwall, Marian						44		
Guide Me to Thee	Huish, O. P.	Huish, O. P.				110				
Gushing Rill, The	Unknown	Stephens, Evan				43				
Had I Been a Child	Gabbott, Mabel Jones	Wolford, Darwin								80
Hail, Columbia!	Unknown	Hopkinson, F.				266				
Hallowe'en Surprise, A	Unknown	Mitchell, N. Lorenzo					9			
Hand Exercise Song	Unknown	Unknown					121			
Handcart Song, The	McAllistar, John Daniel Thompson & Lucile Cardon Reading	McAllistar, John Daniel Thompson						188	E-7	220
Happiness	Christiansen, Mr & Mrs. N. W.	Christiansen, Mr & Mrs. N. W.					102	96	G-19	
Happy Band of Children, A	Parsons, A	Parry, E. F.	5	14	5	219				
Happy Birthday to You	Deen, Maureen B.	Deen, Maureen B.							F-14	
Happy Children	Unknown	Pettit, Mildred					105			
Happy Children	Unknown	Brown, Dorothy							B-43	
Happy Family, A	Renstrom, Moiselle	Renstrom, Moiselle							D-1	198
Happy Greeting to All, A	Unknown	Unknown					227			

Happy Helper, A	Renstrom, Moiselle	Renstrom, Moiselle							D-1	197
Happy New Year	Unknown	Traditional							F-11	
Happy People	Unknown	Austrian Folksong							D-2	
Happy Song	Anonymous	Czech Song							B-79	264
Happy, Happy Birthday	Millet, Mildred E.	Millet, Mildred E.							F-19	284
Hark To the Classmates Song	Whitney, H. G.	Whitney, H. G.				209				
Hark! Listen to the Music	Thomas, E. F.	Arr. Thomas, Charles J.				108				
Hark! Listen to the Trumpeters	Unknown	Edwards, L. D.				58				
Hark! The Herald Angels Sing!	Unknown	Unknown								
Hark! The Pretty Birds are Singing	Unknown	Unknown				109				
Hark, The Children Sweetly . . .	Clarke, Amos	Unknown				240				
Haste To Sunday School	Bickley, W. G.	Bickley, W. G.		11		149				
Have a Very Happy Birthday	Gabbott, Mabel Jones	Moody, Michael Finlinson								284
Have a Very Merry Christmas	Gabbott, Mabel Jones	Moody, Michael Finlinson								51
Have I Done Any Good?	Thompson, Will L.	Thompson, Will L.				207				
He Died that We Might Live Again	Anderson, Thelma M.	Newell, Charlene Anderson								65
He Died! The Great Redeemer Died	Watts, Isaac	Careless, George				247				

He Sent His Son	Gabbott, Mabel Jones	Moody, Michael Finlinson								34
He Shall Feed His Flock	From "Messiah"	Handel						181	B-12	
Head, Shoulders, Knees, and Toes	Anonymous	Anonymous								275
Healthy, Wealthy, and Wise	Franklin, Benjamin	Moravian folksong							D-4	280
Hear Us Heavenly Father	Sheffield, Ralph A. Jr.	Sheffield, Ralph A. Jr.							B-32	
Hear Us Pray	Malin, Annie	Gottschalk, Arr. From				291				
Hearts and Homes	Unknown	Unknown	19		19					
Hearts of the Children, The	Graham, Patricia Kelsey	Graham, Patricia Kelsey								92
Heavenly Father, While I Pray	Reynolds, Becky L.	Reynolds, Becky L.								23
Heavenly Father, Now I Pray	Beesley, A. A.	Beesley, A. A.							A-5	19
Heavenly Treasure	Edwards, John	Edwards, John				105				
Heaven's Words of Love	Unknown	Unknown		45						
Hello Song	Ozment(last name listed as Deen in SWM), Maurine Benson	Ozment(last name listed as Deen in SWM), Maurine Benson							B-78	260
Hello, Friends	Bunker, Wilma Boyle	Bunker, Wilma Boyle								254
Help Me, Dear Father	Taylor, Frances K.	Taylor, Frances K.								99

Help Us, O God, To Understand	Davis, D. Evan	Davis, D. Evan								73
Helping Papa and Mama	Unknown	Unknown	83		88					
Here We Are Together	Traditional	Traditional								261
Here We Come	Thomas, Eleanor B.	Pettit, Mildred T.					169			
Hidden Treasures	Unknown	Olsen, J. P.					29			
Hinges	Fisher, Aileen	Lawler, Jeanne P.								277
His Promise	McMaster, Clara W.	McMaster, Clara W.							B-34	
Holy Child, The	Ward, Lydia	Pettit, Mildred T.					19	158		
Holy Ghost, The	Lawler, Jeanne P.	Lawler, Jeanne P.								105
Home	Unknown	Unknown					123			
Home	Miner, Caroline Eyering	Dayley, K. Newell								192
Home, Sweet Home	Payne, John Howard	Bishop, Sir Henry					77			
Hope of Israel	Townshend, J. L.	Clayson, William		26		62		117		
Hosanna	Robinson, Rita	Hill, Chester W., arr.							F-15	66
Housekeepers' March	N/A	Baldwin, Alice R.					191			
How Dear to God are Little Children	Milne, Jaclyn Thomas	Black, Carol Baker								180
How Do You Do?	Unknown	Unknown					3			
How Firm a Foundation	Kirkham	Unknown	40		46	87		77		

I Want to Be a Missionary Now	Rowley, Grietje Terburg	Rowley, Grietje Terburg								168
I Want to be Reverent	Primary Committee	Watkins, Vanja Y.								28
I Want to Give the Lord My Tenth	Adams, Lonnie D.	Adams, Lonnie D.							B-47	150
I Want to Live the Gospel	Randall, Naomi W.	Darley, Roy M.							B-65	148
I Wiggle	Scott, Louise B.	Wood, Lucille F.								271
I Will Be Valiant	Watkins, Vanja Y.	Watkins, Vanja Y.								162
I Will Follow God's Plan	Watkins, Vanja Y.	Watkins, Vanja Y.								164
I Will Try to Be Reverent	Bunker, Wilma Boyle	Bunker, Wilma Boyle							A-1	28
If the Way Be Full of Trial, Weary Not	Flaville, W. H.	Sweney, John R.				158		110		
If There's Sunshine in Your Heart	Dungan, Helen	Dungan, J. M.				222		89		
If With all Your Hearts	Schubring, Julius	Mendelssohn, Felix, "Elijah"						180	B-72	15
If You're Happy	Anonymous	Anonymous								266
I'll Be a Little "Mormon"	Lula	Unknown	20	57	20					
I'll Be a Sunbeam	Talbot, Nellie	Excell, E. O.				211				
I'll Go Where You Want Me to Go	Brown, Mary	Rounsefell, Carrie E.						19		
I'll Never Use Tobacco	Unknown	Unknown	110		110					
I'll Pay My Tithing to the Lord	Johnson, Anna	Foxley, William							B-44	
I'll Serve the Lord While I am Young	Snow, Eliza R.	McIntyre, Thos.	4		4	159		45	B-40	

I'll Strive While Young to Tune My Voice	Evan Stephens	Alfred Peterson				97				
I'll Walk With You	Pearson, Carol Lynn	Nibley, Reid								140
I'm a Pilgrim	Peterson, H. H.	Peterson, H. H.				191				
I'm Glad to Pay a Tithing	Lehenbauer, Ruth B.	Lehenbauer, Ruth B.								150
I'm Not Too Young for God to See	Unknown	Unknown	22		22					
I'm Thankful to Be Me	Lundberg, Joy Saunders	Perry, Janice Kapp								11
I'm Trying to Be Like Jesus	Perry, Janice Kapp	Perry, Janice Kapp								78
Impromptu	N/A	Schubert & arr. Mary B Gilchrist					180			288
Improve the Shining Moments	Baird, R. B.	Baird, R. B.		58		53				
In Church	N/A	Cornwall, Marian						88		
In Heavenly Love Abiding	Waring, Anna L.	Beirly, Alfred				251				
In Hymns of Praise	Blenkhorn, Ada	Beirly, A.				210				
In Our Lovely Deseret	Snow, Eliza R.	Root, G. F.	7		7	114	152	49	B-24	
In Perfect Faith	Bennett, Wallace F.	Richards, Margaret Cornwall						58	B-16	
In Quietude	Unknown	Wolford, Darwin								291
In Rank and File	N/A	Lange, Gustav					190			

In Remembrance of Thy Suffering	Stephens, Evan	Stephens, Evan				45				
In That Bright and Holy City	Townsend, Joseph L.	Stephens, Evan						53		
In the Chambers of the Mountains	Wells, E. B.	Unknown	23		23					
In the Leafy Treetops	Anonymous	Anonymous						172	G-5	240
Incarnation, The	Unknown	Unknown		88						
Invitation to Singing	Unknown	Unknown	95		95					
Iron Rod, The	Townshend, J. L.	Clayson, William				55				
Is The Story True?	Dee, Genet Bingham	Stephens, Evan					168			
Isn't It Fun?	Woolsey, Maryhale	Pettit, Mildred T.					149			
It's Autumn Time	Olsen, Rita Mae	Olsen, Rita Mae & arr. Vanja Watkins							G-7	246
Jack Frost and I	Bailey, Beverly	Mitchell, N. Lorenzo					27			
Jehovah, Lord of Heaven and Earth	Unknown	Holden, Oliver				249				
Jesus Bids Us Shine	Unknown	Smyth, A. C.				183	78			
Jesus Blessed the Children	Unknown	Mitchell, N. Lorenzo					135			
Jesus Has Risen	Ryser, Thelma Johnson	Ryser, Thelma Johnson							F-17	70
Jesus Is Our Loving Friend	Johnson, Anna	Schreiner, Alexander						21	B-36	58
Jesus Loved the Little Children	Renstrom, Moielle	Renstrom, Moielle							B-51	59
Jesus Loving Savior, Dear	Cahoon, Matilda W.	Pettit, Mildred T.					127			

Jesus Once Was a Little Child	Murray, J. R.	Ballantyne, Joseph					75	78	B-66	55
Jesus Said Love Everyone	Renstrom, Moielle	Renstrom, Moielle							B-51	61
Jesus Wants Me For a Sunbeam	Talbot, Nellie	Excell, Edwin O.						101	B-67	60
Jesus, Friend of Little Children	Unknown	Pettit, Mildred T.					39			
Jesus, High in Glory	Unknown	Unknown	31		31					
Jesus, I My Cross Have Taken	Lyte, H. F.	Fish, S. L.				268				
Jesus, Mighty King in Zion	Unknown	Edwards, John				173				
Jesus, One of Humble Birth	Pratt, P. P.	"English Chorister"				47		15		
Jesus, Savior, Pilot Me	Hopper, E.	Gould, J. E.				141				
Jesus, Tender Shepherd, Hear Us	Unknown	Unknown	10		10					
Jesus, The Very Thought of Thee	Clairvaux, Bernard of	Dykes, J.B.				288		18		
Jesus, Thou Art Sweet and Mild	Nicholson, John	Daynes, J. J.					99			
Jesus, Unto Thee I Pray	Ferguson, E. B.	Beesley, E. E.	28		28		100			
Join the Children of the Lord	F. Christensen	F. Christensen				7				
Jolly Old Saint Nicholas	Unknown	Traditional					24	156		
Jolly Switzer, The	Harte, Bret	Swiss folksong, arr. Gladys Pitcher							D-11	
Joseph Smith	Parry, Edwin F.	Stephens, Evan				232				

Joseph Smith's First Prayer	Manwaring, Geo.	Smyth, A. C.	71	87	71	41				
Joseph the Blest	Greene-Richards, Louisa	Stephens, Evan				260				
Joy and the Song, The	Johnson, Julia H.	Palmer, H. R.				116				
Joy to the Word! The Lord Will Come	Unknown	Unknown		49						
Joyful Song, The	Crosby, Fanny J.	Geibel, Adam				242				
Jubilee Song	Unknown	Unknown		93						
Just Once a Year	Sharp, Loretta	Lawler, Jeanne B.							F-20	
Juvenile Hymn	Unknown	Unknown		61						
Keep the Commandments	McConochie, Barbara A	McConochie, Barbara A, arr. Darwin Wolford								146
Keep the Heart Tender	Unknown	Unknown	92		92					
Kind and Heavenly Father	Stephens, Evan	Stephens, Evan				144		14		
Kind Words are Sweet Tones	Townshend, J. L.	Beesley, E.		59		265				
Kindness Begins With Me	McMaster, Clara W.	McMaster, Clara W.							B-49	145
King of Love My Shepherd Is, The	Baker, Henry W.	Beirly, Alfred				285				
Lady Spring	Smith, Laura R.	Churchill-Grindell, publishers					32			
Land of the Blest	J. K. Hall	Thomas C. Griggs				3				

Little Sunbeams	Rexford, Eben E.	Gabriel, Chas.					67			
Little Things	Unknown	Unknown	106				68	92	B-49	
Live for Something	Unknown	Unknown	84		84					
Look at the Stars	Snow, Eliza R.	Unknown	115		115					
Looking Out for Mother	Unknown	Unknown	117		117					
Lord Gave Me A Temple, The	Hunter, Donnell	Wolford, Darwin							B-48	153
Lord is My Light, The	Nicholson, James	Sweney, John R.				106				
Lord is My Shepherd, The	Psalms 23	Koschat, T. Arr. by				212		12		
Lord My Pasture Will Prepare, The	Addison, Joseph	Bortniansky, Dimitri S.						13		
Lord Will Provide, The	Unknown	Unknown		64						
Lord, Accept Our True Devotion	Alldrige, R.	Daynes, J. J.				50				
Lord, Dismiss Us	Shirley, Walter	"S."	70			233				
Lord, Dismiss Us with Thy Blessing	Burder	Unknown			70					
Lord, Grant that We in Wisdom's Way	Unknown	Unknown	21		21					
Lord, I Would Own Thy Tender Care	Unknown	Unknown	30		30	274				
Lord, We Ask Thee, Ere We Part	Manwaring, Geo.	Beesley, E.				49		52		
Lord, We Come Before Thee Now	Hammond	Weber, C. M. von				155		32		
Lord, We Thank Thee	Unknown	Remsen, F.					96	35	A-4	
Lord, Who Lovest Little Children	Anonymous	Anonymous							A-11	
Lord's Prayer, The	Unknown	Unknown		37						
Love at Home	Unknown	Unknown	78	40	78	46		126		

Love is Spoken Here	Perry, Janice Kapp	Perry, Janice Kapp								190
Love One Another	Fox, Luacine Clark	Fox, Luacine Clark, arr. Jo Marie Borgsen Bray								136
Lovely Appear	Isaiah 52:7	Gounod, Charles arr. Alexander Schreiner						197	B-28	
Loving Care	Poorman, Nellie	Schubert, Franz						34	B-2	
Loving Mother Kind and True	Unknown	Mitchell, N. Lorenzo					115			
Loving One Another	Greene-Richards, Louisa L.	Stephens, Evan		22		64				
Loving Shepherd	Leeson, Jane E. (addition where words are supplied)	Gottschalk, Louis arr. by A. C. Smith					97	208		292
Lullaby	Unknown	Brahms, Johannes					131			
Lullaby	N/A	Ilijinski, arr. by Frances G. Bennett					179			
Lullaby and Goodnight	Simrock, Karl and Arthur Westbrook	Brahms						134		
Lullaby and Goodnight (alternate version)	Simrock, Karl	Brahms						135		
Lullaby, A	Unknown	Schubert					43			
Luther's Cradle Hymn	Luther, Martin	Gabriel, Chas. H.				214			F-1	

Make the World Brighter	Breck, Mrs. Frank A.	Simpkins, Frank A.				197				
March	N/A	Brahms, arranged					194			
March to Victory	Johnson, Anna	Kimball, Edw. P.					132			
Marching Down the Trail	Christiansen, Mr. & Mrs. N. W.	Christiansen, Mr. & Mrs. N. W.					173			
Marching Homeward	Chamberlain, J. M.	Chamberlain, J. M.		55		78				
Mary's Lullaby	Pinborough, Jan Underwood	German folksong, arr. Darwin Wolford								44
Mary's Lullaby to the Infant King	Clare, Robin	German Folk Song							F-10	
Master, the Tempest is Raging	Baker, M. A.	Palmer, H. R.				204				
May the Grace of Christ Come Our Savior	Newton, John	Beirly, Alfred				289				
Memories of Galilee	Robert Morris, LL.D.	Palmer, H. R.				122				
Merry Lark, The	Cahoon, Matilda W.	Pettit, Mildred T.					162			
Merry, Merry Children, Sweetly Sing	A.W. Stayner	E. Beesley				68		161	G-8	
Message of His Love, The	Hosmer, Grace L.	Geibel, Adam					138			
Military March	N/A	Schubert, Franz					189			
Millennial Dawn, The	Unknown	Unknown		15						
Missionary Hymn	R. E. Moench	E. Beesley				17				

Mormon Boy, The	Stephens, Evan	Stephens, Evan		82		269		190		
Mormon Missionary Farewell, The	Unknown	Unknown		44						
Morning	Unknown	Stephens, Evan				228				
Morning Bells	Unknown	Unknown	6							
Morning Praise	Cahoon, Matilda W.	Stephens, Evan					73			
Morning Prayer	Unknown	Tchaikovsky								292
Morning Thanksgiving	Stephens, Evan	Stephens, Evan				238		193		
Mother and Father	Bray, Mabel E.	Bray, Mabel E.						131	D-7	
Mother Dear	Kimball, Maud Belnap	Pettit, Mildred Tanner						130	D-3	206
Mother, I Love You	Wheelwright, Lorin F.	Wheelwright, Lorin F.							D-16	207
Mother, Tell Me the Story	Perry, Janice Kapp	Perry, Janice Kapp								204
Mother's Day	Unknown	Tope, Hildred German					59			
Mother's Day	Fay, Stephen	Von Flotow						132		
Mozart's First Tune	Unknown	Mozart					57			
My Body Is a Temple	Doolittle, Esther H.	Smart, Henry						99		
My Country	Gabbott, Mabel Jones	Brown, Newel Kay								224
My Dad	Gunn, Carol G.	Gunn, Carol G.							D-18	211
My Father Dear	Snow, Eliza R.	Unknown	79		79					
My Father Knows	Henry, S. M. I.	Excell, E. O.				248				
My Father, For Another Night	Unknown	Rossini, Gioacchino				286	62			

My Flag, My Flag	Johnson, Anna	Schreiner, Alexander								225
My Future Home	Peterson, H.	Peterson, H.				275				
My Hands	Scott, Louise B.	Wood, Lucille F.								273
My Heart Ever Faithful	N/A	Bach, Johann Sebastian								293
My Heavenly Father Loves Me	McMaster, Clara W.	McMaster, Clara W.							B-59	228
My Heavenly Father Wants Me to Be Happy	Parker, Judith W.	Parker, Judith W.							B-60	
My Jesus, As Thou Wilt!	Schmolke, Benjamin (Tran. by Miss J. Borthwick)	Weber, Carl Maria von, Arr. Holbrook. J. P.				213				
My Mother Dear	Unknown	Unknown	81		81					
My Mother Dear	Reynolds, Becky L.	Reynolds, Becky L.								203
My Own Home	Eliza R. Snow	Unknown	122	43	122	11				
My Prayer	Bliss, P. P.	Bliss, P. P.				294				
My Prayer	Reynolds, Becky L.	Reynolds, Becky L.							A-1	
My Shepherd	Christiansen, Mr. & Mrs. N. W.	Christiansen, Mr. & Mrs. N. W.					86			
My Tithing Gives Me Happiness	Raile, Vilate	Canon, Tracy Y.						67		
Nativity Song, The	Graham, Patricia Kelsey	Graham, Patricia Kelsey								52
Nature's Easter Song	Unknown	Unknown							F-16	
Nature's Goodnight	Possibly Patty Hill	Possibly Patty Hill						177	G-12	
Nay, Speak No Ill	Unknown	Unknown	62		62	88		121		

Nearer, Dear Savior, to Thee	Townshend, J. L.	Clayson, William		(36?)		70				
Nearer, My God, To Thee	Adams, Sarah F.	Mason, Dr. Lowell				157				
Nephi's Courage	Hansen, Bill N. & Lisa T.	Hansen, Bill N. & Lisa T.								120
NepHITE Lamentation	Unknown	Durham, Thomas, arr. H. E. Giles								
Never Be Late	Unknown	A.C. Smyth				79		119	B-94	
New Year Comes With Happiness, The	Johnson, Anna	Schreiner, Alexander							F-7	
Ninth Article of Faith, The	Smith, Joseph	Watkins, Vanja Y.								128
Now Let Us Rejoice	Phelps, W. W.	Unknown	54		54	140				
Now the Day is Over	Baring-Gould, Sabine	Barnby, Joseph						198		
O Awake! My Slumbering Minstrel	Snow, Eliza R.	Bradbury, Wm. B.				278				
O Bright Smiling Morning	Unknown	Stephens, Evan, arr. by						173	G-9	
O Come to the Jubilee	Thomas, Charles J.	Thomas, Charles J.				125				
O Come, Children, Come	Daniels, C.	Unknown	14		14					
O Father, Look Upon Us	Unknown	Unknown	25		25					
O God, the Eternal Father	Phelps, W. W.	Mendelssohn				192				
O Jesus, the Giver of All We Enjoy	Phelps, W. W.	Spilman, J. E.				224				
O Lord of Hosts	Dalrymple, A.	Careless, George				187		33		
O Lord, Accept Our Jubilee	Evans, Samuel L.	Thomas, Charles J.				25				

O My Father (Tune: "Austrian Hymn")	Snow, Eliza R.	Haydn, Joseph	45		45	181		76		
O My Father (Tune: "My Redeemer")	Snow, E. R.	McGranahan, James	45		45	83				
O Rest in the Lord	Unknown	Mendelssohn, Felix								295
O Say, What is Truth?	Jaques, John	Melling, Ellen Knowles				76		116		
O Thou Kind and Gracious Father	Denney, G.	Careless, Geo.				33				
O Thou Rock of Our Salvation	J. L. Townshend	Wm. Clayton				20				
O What Songs of the Heart	Townshend, J. L.	Clayson, Wm.				29				
O Ye Mountains High	Penrose, C. W.	Unknown	67		67	198		75		
Obedience	Peterson, Marian	Peterson, Marian						98	B-18	
Obey God's Word	Unknown	Taylor, Frances K.							B-91	
Oh How Lovely Was the Morning	Manwaring, George	Smyth, A. C.						46		
Oh I Had Such a Pretty Dream, Mama	Unknown	Lewis, J. S.				184				
Oh, How Blest Will Be That Day!	Jas. H. Wallis	Edwin F. Parry				6				
Oh, How We Love to Stand	Brown, Olga Carlson	Brown, Olga Carlson								279
Oh, Hush Thee, My Baby	Ballantyne, Joseph	Ballantyne, Joseph/ ostinato Patricia Haglund Nielsen								48
Oh, It is Wonderful	Gabriel, Chas. H.	Gabriel, Chas. H.				254				

Picture a Christmas	Graham, Patricia Kelsey	Graham, Patricia Kelsey								50
Pilgrim Chorus	Unknown	"I Lombardi"			270					
Pilgrims Held a Feast, The	Vandevere, J. Lillian	Butler, Clarence					148			
Pioneer Children	Bates, Elizabeth F.	Bates, Elizabeth F.						E-1		
Pioneer Children Sang as They Walked	Bates, Elizabeth F.	Bates, Elizabeth F.								214
Pioneer Children Were Quick to Obey	Kammeyer, Virginia Maughan	Shurtleff, Lynn								215
Pioneers, The	Unknown	Unknown		56						
Popcorn Popping	Bello, Georgia W.	Bello, Georgia W., arr. Betty Lou Cooney							G-17	242
Praise	Peterson, H. H.	Peterson, H. H.			241					
Praise	Bradshaw, Merrill	Bradshaw, Merrill							B-63	
Praise God From Whom All Blessings Flow	Ken, Thomas	Psalter, Genevan			85		24			
Praise God, the Father	Johnson, Anna	Schreiner, Alexander					185			
Praise to God the Great Creator	Fawcett	Unknown	42		42					
Praise to the Man	Phelps, W. W.	Unknown	57		57	24				
Praise Ye the Father	Gordon, Grace	Geibel, Adam					143			
Prayer from "Hansel and Gretel"	N/A	Humperdinck					177			

Ring Out the Bells	Unknown	Mozart, Wolfgang Amadeus							F-22	
Robin Redbreast	Allingham	Kuckem, Friedrich				6				
Rock of Ages	Toplady, A. M.	Hastings, Thos.				27				
Rock of My Refuge	Unknown	Unknown		3		26				
Rock-a-bye, Baby	Unknown	Tuckett, H. A.				124	130	140		
Rocking Horse	Unknown	Cornwall, Marian						162		
Roll Your Hands	Traditional	Trad. Arr Grietje Terburg Rowley								274
Rowing	Stephens, Evan	Stephens, Evan					140			
Sabbath Day, The	Unknown	Unknown		20						
Sabbath Morning Comes with Gladness	Gallaher, James	Lewis, J. S.		67		39		103		
Sacrament is Ready, The	Unknown	LeeMaster, Vernon J.							C-6	
Sacrament, The	Peterson, DeVota M.	Peterson, DeVota M.						64	C-4	
Sacrament, The	Watkins, Vanja Y.	Watkins, Vanja Y.								72
Sacrament, The	Unknown	Unknown		34						
Sacramental Song, A	Renstrom, Moiselle	Renstrom, Moiselle							C-1	
Sacred Grove, The	Campbell, Joan D.	Campbell, Hal. K.							B-50	87
Sacrament Prayer	Unknown	Unknown		90						
Sacramental	Naisbitt, H. W.	Fones, J. G.		54,81		100				

Shall the Youth of Zion Falter	Stephens, Evan	Stephens, Evan						120		
Shed Thy Light	Unknown	Bianchi, F.					84			
Shepherd's Carol, The	Carter, Daniel Lyman	Carter, Daniel Lyman								40
Shine On	Ballantyne, Joseph	Ballantyne, Joseph				151	90	55	B-54	144
Sing	Stephens, David	Dykema, Peter W.					158			
Sing a Song	Gordon, Ingrid Sawatzki	Gordon, Ingrid Sawatzki								253
Sing and Pray	George Manwaring	William H. Foster				21				
Sing the Sweet and Touching Story	Unknown	Unknown	37		37					
Sing the Wondrous Story	Stephens, Evan	Stephens, Evan				177		189		
Sing We Now at Parting	Manwaring, George	Beesley, Ebenezer						29		
Sing With Joy	Miles, C. Austin	Thomas, John J.					104			
Sing Your Way Home	Unknown	Traditional, arr. Gladys Pitcher							D-9	
Singing Your Way Home	Traditional	Traditional								193
Sixth Article of Faith, The	Smith, Joseph	Watkins, Vanja Y.								126
Skating Song	Mitchell, Marion	Churchill-Grindell, publishers					26			
Sleep, Baby, Sleep	Unknown	German song, arr. by J. S. Fearis					119			

Sleep, Baby, Sleep	Unknown	Unknown						127		
Sleep, Little Jesus	Gabbott, Mabel Jones	Moody, Michael Finlinson								47
Smile is Like the Sunshine, A	Johnson, Anna	Rowley, Grietje Terburg								267
Smiles	Taylor, Daniel	H. S. L.-E. H.					37	80	D-5	267
Sometime	Lee, Agnes	Stanley, James								
Sometime We'll Understand	Cornelius, Maxwell N. D.D.	McGranahan, James				293				
Sometime, Somewhere	Adams, Mrs. Ophelia G.	Tillman, Charlie D.				256				
Sonata	N/A	Mozart					188			
Song of Joy, A	Unknown	Mozart, Wolfgang Amadeus							B-90	
Song of Praise	Unknown	Unknown		18						
Song of Thanks, A	Anonymous	Battishill, J.						43	A-16	20
Song of the Raindrops	Woolsey, Maryhale	Pettit, Mildred T.					36			
Song of the Seasons	Unknown	Unknown		9						
Song of the Workers	Unknown	Unknown		78						
Song of Triumph	Stephens, Evan	Stephens, Evan				34				
Songs of Zion, The	Baird, R. B.	Baird, R. B.				56				
Sowing	Unknown	Tuckett, H. A.		12		37				
Special Gift, A	Steed, Sharon	Steed, Sharon							B-1	145
Spirit of God Like a Fire, The	Phelps, W. W.	Unknown	49		49	104				
Spring	Stephens, Evan	Stephens, Evan					45	165		
Spring is Here	Unknown	German song					48			

Sunbeams	Rosemon, Mabel J.	Carl, Howard K.					49			
Sunday School Call, A	J. M. Chamberlain	J. M. Chamberlain				31				
Sunday School Opening Hymn	Wm Willes	E. Beesley				51				
Sunshine Song	Dee, Genet B.	Cornwall, J. Spencer					69			
Sunshine and Rain	C. H. G.	Gabriel, Chas. H.					33			
Sunshine in the Soul	Hewitt, E. E.	Sweney, John. R.				165				
Sunshine's Message, The	Unknown	Unknown						164		
Supplication	Unknown	Wolford, Darwin								297
Supplication	Unknown	Unknown		10						
Supplication Hymn	R. Aldridge	Henry Emery				5				
Suppose	Anonymous	Wekerlin, J. B.					31			
Swedish Folk Song	Unknown	Unknown						203		
Sweet and Low	Tennyson	Barnby					129			
Sweet is the Breath of Morning Air	Stephens, Evan	Stephens, Evan				175				
Sweet is the Work	Watts, I.	McClellan. John J.				35		27		
Sweet Sabbath Day	Manwaring, George	Lowry, R.				194		74	B-53	
Sweet Sabbath School	Unknown	Unknown				30		104		
Sweet Sabbath School	Unknown	Parsons, J.				263				
Table Rules for Little Folks	Unknown	Unknown			111					
Take Courage, Saints	Crystal, J.	Mendelssohn				280				

Teach Me to Walk in the Light	McMaster, Clara W.	McMaster, Clara W.							B-45	177
Teacher, Do You Love Me?	Moody, Michael Finlinson	Moody, Michael Finlinson								178
Teacher's Work is Done, The	Annie Pike	L. D. Edwards				142				
Tell Me Dear Lord	M. E. P.	Lowden, C. Harold					93			
Tell Me the Stories of Jesus	Parker, W. H.	Callinor, Frederic A.						65	B-46	57
Tell Me, Dear Lord	M. E. P	Lowden, C. Harold						4	A-17	176
Telling Lies	Gardner, H. C.	Unknown	77		77					
Temple is a Sacred Place, The	Reading, Lucile C.	Whitmore, Robert							B-31	
Tenth Article of Faith, The	Smith, Joseph	Watkins, Vanja Y.								128
Thank Thee for Everything	Watkins, Vanja Y.	Beesley, Wilford A.								10
Thank Thee, Father	Riley, Alice C. D.	Remsen, F.								24
Thank You Song, A	Renstrom, Moiselle	Renstrom, Moiselle							D-2	
Thanks for Daily Blessings	Unknown	Hill, Patty							A-6	
Thanks for the Sabbath School	Milles, Wm.	Murray, Jas. R.				164				
Thanks to Our Father	Stevenson, Robert Louis	Haydn					170	7	A-3	20
Thanks to Thee	Rose, Mary	Wolford, Darwin							A-13	6
Thanksgiving Hymn, A	Unknown	Unknown	66	12						

Thanksgiving Prayer	W. F. B.	Netherlands Air					12			
Thanksgiving Round	Unknown	Unknown							B-33	
That Beautiful Land	Wood-White, Mrs. F. A. F.	Beirly, A.				226				
That the Lord Will Provide	Townshend, J. L.	Stephens, Evan				136				
There Is a Green Hill Far Away	Alexander, Mrs. C. F.	Arr. From old melody				252				
There Was Starlight on the Hillside	Gabbott, Mabel Jones	Moody, Michael Finlinson								40
There's Not a Tint That Paints the Rose	Unknown	Unknown			61					
There's Someone Singing	Cahoon, Matilda W.	Unknown					166			
Things I Do, The	Likes, L. Clair	Watkins, Vanja Y.								170
Think Gently of the Erring One	Fletcher, Mrs.	Tuckett, H. A.				208				
Third Article of Faith, The	Smith, Joseph	Watkins, Vanja Y.								123
Thirteenth Article of Faith, The	Smith, Joseph	Watkins, Vanja Y.								132
This Earth Was Once a Garden Place	Phelps, W. W.	Unknown	48		48					
This is God's House	Ogelvee, L. M.	Ogelvee, L. M.						82	A-6	30
This is Mother, Kind and Tender	Unknown	Beesley, A. A., arr. by					106			
This is My Beloved Son	Gardner, Marvin K.	Watkins, Vanja Y.								76
Though Deepening Trials	Snow, Eliza R.	Careless, George				273				

Thy Will Be Done	Elliott, Charlotte	Troyte, A. H. D.				237				
Thy Word is Like a Garden	Hodder, Edwin	Thurman, E. Lester					91			
Tiny Sunbeam, A	Alldrige, Ida Romney	Henson, A. T.					65			
Tis Meeting Day	Unknown	Unknown	33		33					
Tis Springtime	Walters, Jane B.	Sussmayer					44			
Tis Sweet to Sing the Matchless Love	Manwaring, Geo.	Beesley, E.				73		23		
To a Grandchild	Milne, David	Unknown	85		85					
To a Star	Snow, Eliza R.	Unknown			87					
To a Wild Rose	Unknown	MacDowell, Edward								289
To Be a Pioneer	Gardner, Ruth Muir	Gardner, Ruth Muir								218
To Get Quiet	Renstrom, Moisselle	Renstrom, Moisselle								275
To Santa Claus	Snow, Eliza R.	Unknown	118		118					
To The Giver of all Blessings	"Our Dumb Animals"	Thomas, Charles J.				168				
To Thee, Our Heavenly Father	B. N. K.	Parry, Edwin F.			66	137				
To Think About Jesus	Gabbott, Mabel Jones	Cundick, Robert							B-55	71
To Work, To Work	Unknown	Baldwin, Alice R.					112			
Today, While the Sun Shines	Unknown	Stephens, Evan	18		18	138				
Tool and the Gem, The	Snow, Eliza R.	Unknown	119		119					

Tooth Bugs	Stone, Ivy W.	Mitchell, N. Lorenzo					148			
Tradition and Error in Battle Array	Powell, William	Powell, William				134				
Trail Along	Cahoon, Matilda W.	Cahoon, Matilda W.					172			
Trail Blazers' Hymn	Unknown	Curtis, Theodore E.					174			
Tree Grows Straight, A	Todd, May	Todd, May							G-4	
Trip it Lightly	Unknown	Rossini, arr. by A. C. Smyth					164			
True to the Faith	Evan Stephens	Evan Stephens				179				
Trust the Children	Unknown	Unknown	26		26					
Truth from Elijah	Watkins, Vanja Y.	Watkins, Vanja Y.								90
Truth Reflects Upon Our Senses (Tune: "Life's Railway to Heaven")	Snow, Eliza R.	Tillman, Charlie D.				246				
Try It Again	Lyon, John	Eardley, J.		52		156				
Twelfth Article of Faith, The	Smith, Joseph	Watkins, Vanja Y.								131
Two Happy Feet	Thomas, Norma Madsen	Obray, Barbara Boyer								270
Two Little Eyes	Renstrom, Moiselle	Renstrom, Moiselle								268
Two Little Hands	Kleinmann, Bertha A.	Hanson, Wm. F.					114			
Unknown Grave, The	David Smith	Charles J. Thomas				8				
Up On the House Top	Traditional	Traditional					25			

Utah, the Queen of the West	Ward, J. H.	Chamberlain, J. M.		68		150				
Utah, the Star of the West	Huich, O. P.	Huich, O. P.				202				
Utah, We Love Thee	Stephens, Evan	Stephens, Evan				18	155	144		
Valentine, The	Rose, Mary	Mitchell, N. Lorenzo					30			
Verdant Spring and Rosy Summer	Unknown	Unknown				180				
Waiting for the Reaper	Unknown	Unknown				132				
Wanted on the Other Side	Stayner, C. W.	Lewis, Jno. S.		27		121				
Washing Dishes	Unknown	Baldwin, Alice R.					110			
Wave the Standard Royal	Rowe, James	Marsh, Chas. H.					133			
We Are All Enlisted	Robert Morris, LL.D.	Bradbury, W. B.				130				
We Are Different	Graham, Patricia Kelsey	Graham, Patricia Kelsey								263
We Are Reverent	Gabbott, Mabel Jones	Lyon, A. Laurence								27
We are Watchers, Earnest Watchers	Naisbitt, H. W.	Fones, J. C.				160				
We Bow Our Heads	Johnson, Anna	Schreiner, Alexander						86	A-2	25
We Ever Pray for Thee	Stephens, Evan	Stephens, Evan				170	89	199		
We Give Thee But Thine Own	How, W. Walsham	From "Cantica Laudis"						61		
We Love Thy House	Bullock, William	Robertson, Leroy J.						59		

We Meet Again in Sabbath School	Manwaring, Geo.	Beesley, E.				176				
We Remember Our Savior	Kooyman, Frank I.	Schreiner, Alexander							C-5	
We Thank Thee Our Father	Bunker, Wilma Boyle	Bunker, Wilma Boyle							A-4	
We Thank Thee, O God, For a Prophet	Fowler, W.	Mrs. Norton	3		3	102		54		
We Want to See the Temple	Manwaring, G.	Unknown	17	6	17			71		
We Welcome You	Gardner, Ruth Muir & Lois Coombs Sprunt	Kjar, Marjorie Castleton								256
We Will Praise Thee, O God	Unknown	Unknown			69					
We Wish You a Merry Christmas	Traditional	English Carol arr. Ruth Heller							F-8	
Welcome Sunshine	Lewis, Harriet J.	Kohlmann, Clarence					63			
Welcome to All	Tuckett, H. A.	Tuckett, H. A.				120	2			
Welcome to Our Union Meeting	G. M.	Parsons, A.				36				
Welcome, Happy Sunday	Manwaring, Geo.	Beesley, E.				113				
Welcome, Welcome Sabbath Morning	Baird, R. B.	Beesley, E.		2		82				
We'll All Stand Up Together	Unknown	Unknown						101		
We'll Bless Our God	King, H. T.				63					
We'll Bring the World His Truth	Perry, Janice Kapp	Perry, Janice Kapp								172
We'll Sing All Hail to Jesus' Name	Alldridge, R.	Coslett, Jos.		32		107				

We're All Together Again	Adapted traditional words	Coleman, Satis N. (adapted)							D-8	259
We're Glad It's Your Birthday	Unknown	Coleman, Satis N. (adapted)							F-21	
Westward Ho!	Kirkell, Miriam H.	Davidson, Marcia						146	E-8	217
What Prize Shall Be Your Reward?	Townshend, J. L.	Beesley, E.		76		84				
What Shall! The Harvest Be?	Oakey, Mrs. Emily S. Alter	Bliss, P. P.				264				
When Christ was Born in Bethlehem	Longfellow	Beesley, E.				221				
When Dark and Dreary the Skies Appear	Woodmansee, E. H.	Daynes, Jos. J.				143				
When Grandpa Comes	Major, Marian	Major, Marian							D-17	201
When He Comes Again	Thayne, Mirla Greenwood	Thayne, Mirla Greenwood								82
When I Am Baptized	Milner, Nita Dale	Milner, Nita Dale								103
When I Go to Church	Peterson, Faye Glover	Peterson, Faye Glover							B-52	157
When Jesus Christ Was Baptized	Lawler, Jeanne P.	Lawler, Jeanne P.								102
When Jesus Dwelt on the Shores of Time	Unknown	Unknown			9					
When Jesus Shall Come in His Glory	Townshend, J. L.	Chamberlain, J.M.				74				
When Joseph Went to Bethlehem	Spencer, Bessie Saunders	Payne, I. Reed								38

When Many to the Savior's Feet	Unknown	Unknown			41			8		
When Mother Sews	Fay, Stephen	Pitcher, Gladys arr. by						139		
When Samuel Works/Little Samuel	Unknown	Unknown	114							
When Shall We Meet Thee?	Parry, Edwin F.	Parry, Edwin F.		50		201		22		
When the Little Children Sleep	Unknown	Unknown					125			
When the Mists Have Cleared Away	Herbert, Anna	Peterson, H. H.				172				
When the Rosy Light of Morning	Baird, R. B.	Baird, R. B.		4		154				
When the Sacrament Is Blessed	Dean, Maurine B.	Dean, Maurine B.							C-6	
When We're Helping	Bennett, Wallace F.	German Folk Song					55	93	D-5	198
Whenever I Think About Pioneer	Provost, Della Dalby	Lyon, A. Laurence							E-2	222
Where is Cinderella's Shoe?	Unknown	Polish folk tune					34			
Where Love is	Doxey, Joanne Bushman & Norma B. Smith	Doxey, Joanne & Marjorie Castleton Kjar								138
While I Drink the Water Clear	Johnson, Anna	Schreiner, Alexander							C-5	
While of The Emblems	Nicholson, John	Schreiner, Alexander						63		
Who Are These Arrayed in White	De Courcy	S. B. Marsh				9				
Who Are You?	Folk song	Folk song					10			

Who Has Seen the Wind	Rossetti, Christina Georgina	Welch, Jay							G-2	
Who Is This Child?	Gabbott, Mabel Jones	Moody, Michael Finlinson								46
Who Shall Sing If Not the Children	Unknown	Unknown			6					
Who's On the Lord's Side?	Cornaby, H.	Careless, George Arr. By				205				
Wild Rose, The	Translated from Goethe	Schubert, Franz					54			
Winter	Stephens, Evan	Stephens, Evan					28			
Wise Man and the Foolish Man, The	Southern folksong	Southern folksong								281
With Hearts Sincere	Hall, J. K.	Griggs, Thomas C.				253				
Word of Wisdom, The	Unknown	Taylor, Frances K.							B-41	
Word of Wisdom, The	Perry, Janice Kapp	Perry, Janice Kapp								154
World is Full of Beauty, The	Hackleton, Mrs. M. W.	Careless, G.				123				
World Is Not So Bad, The	Unknown	Unknown			97					
World Is So Big, The	Spencer, Beverly Searle	Dayley, K. Newell								235
World Is So Lovely, The	Renstrom, Moiselle	Renstrom, Moiselle								233
World's Jubilee, The	Snow. Eliza R.	Unknown	124		124	96				

Young Man Prepared, A	Carter, Daniel Lyman	Carter, Daniel Lyman								166
Your Happy Birthday	Newell, Charlene Anderson	Newell, Charlene Anderson							F-18	283
Your Mission	Unknown	Unknown	72		72					
Youthful Sonnet	Snow Eliza R.	Unknown	121		121					
You've Had a Birthday	McConochie, Barbara A	McConochie, Barbara A								285
Zion Is Growing	H. Maiben	C. J. Thomas				12				
Zion Prospers, All Is Well	Snow, Eliza R.	Stephens, Evan		21		153				
Zion Stands With Hills Surrounded	Kelly	Smyth, A. C.		31		126				
Zion's Sunday School Jubilee	Woodmansee Emily H.	Scott, W. Daunt				267				

APPENDIX C
PRIMARY MUSIC SURVEY

1. I am _____ years old.
2. My favorite Primary song is _____
3. Can you remember all of your favorite song?
 - a. I can sing the whole song by myself
 - b. I can sing most of the song by myself
 - c. I like to sing the song with help
 - d. I only remember a little bit of the song
 - e. I can't remember any of the song
4. (Check all that apply) I sing my favorite Primary song . . .
 - ___ at home, anytime
 - ___ at Family Home Evening
 - ___ at sacrament meeting
 - ___ by myself
 - ___ at Primary
5. Rank these statements; use each number only once: 1(most agree)-5(least agree)
 - A good primary song
 - ___ is easy to sing.
 - ___ has actions.
 - ___ makes me feel good.
 - ___ is important to my family.
 - ___ has meaningful words.

6. Rank your top 3 favorite Primary songs listed.

- _____ Jesus Wants Me for a Sunbeam
- _____ Children Holding Hands Around the World
- _____ The Wise Man and the Foolish Man
- _____ Give Said the Little Stream
- _____ Love is Spoken Here
- _____ The Family
- _____ Follow the Prophet
- _____ I'll Walk With You
- _____ Latter-day Prophets
- _____ Once There Was a Snowman
- _____ Scripture Power
- _____ I am a Child of God
- _____ We'll Bring the World His Truth
- _____ A Child's Prayer
- _____ I'm Trying to be Like Jesus
- _____ I Love to See the Temple
- _____ Book of Mormon Stories
- _____ Families Can Be Together Forever
- _____ Popcorn Popping
- _____ Second Article of Faith

APPENDIX D

PRIMARY MUSIC SURVEY RESULTS

1. I am _____ [answers varied] _____ years old.
2. My favorite Primary song is _____ [answers varied] _____
3. Can you remember all of your favorite song? [Totals in brackets]
 - [74] I can sing the whole song by myself
 - [31] I can sing most of the song by myself
 - [21] I like to sing the song with help
 - [6] I only remember a little bit of the song
 - [0] I can't remember any of the song
4. (Check all that apply) I sing my favorite Primary song . . . [Totals in brackets]
 - [89] at home, anytime
 - [84] at Family Home Evening
 - [32] at sacrament meeting
 - [78] by myself
 - [118] at Primary
5. Rank these statements; use each number only once: 1(most agree)-5(least agree)
[Average rankings]
 - A good primary song
[3.00] is easy to sing.
 - [3.52] has actions.
 - [2.14] makes me feel good.
 - [3.19] is important to my family.
 - [2.81] has meaningful words.

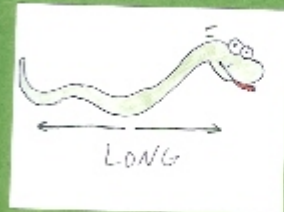
6. Rank your top 3 favorite Primary songs listed.
[Total number of times a song was selected in top three]

- [33] Jesus Wants Me for a Sunbeam
- [14] Children Holding Hands Around the World
- [16] The Wise Man and the Foolish Man
- [8] Give Said the Little Stream
- [41] Love is Spoken Here
- [1] The Family
- [15] Follow the Prophet
- [5] I'll Walk With You
- [16] Latter-day Prophets
- [18] Once There Was a Snowman
- [12] Scripture Power
- [46] I am a Child of God
- [11] We'll Bring the World His Truth
- [40] A Child's Prayer
- [6] I'm Trying to be Like Jesus
- [29] I Love to See the Temple
- [45] Book of Mormon Stories
- [19] Families Can Be Together Forever
- [19] Popcorn Popping
- [1] Second Article of Faith

APPENDIX E

DRAWINGS USED FOR CHILDREN'S INTERVIEWS







GLOSSARY

Given the sensitive nature of religious ideas, I do not wish to pervert the sacred meaning given to the following terms by the Church. Therefore, all definitions are excerpted from The Church of Jesus Christ of Latter-day Saints' booklet, *True to the Faith*,¹ except where bracketed. The definitions may not be complete, as represented in the booklet; instead they are excerpts that will assist the reader in understanding basic terminology. Entries on Jesus Christ, the Plan of Salvation, etc. are by no means representative of The Church of Jesus Christ of Latter-day Saints' full, complete theology.

Aaronic Priesthood. In the Church today, worthy male members may receive the Aaronic Priesthood beginning at age 12 . . . The offices of the Aaronic Priesthood are bishop, priest, teacher, and deacon. The Aaronic Priesthood is “an appendage to the greater, or the Melchizedek Priesthood” (D&C 107:14). It is often called the preparatory priesthood.

Apostasy. When individuals or groups of people turn away from the principles of the gospel, they are in a state of apostasy. Periods of general apostasy have occurred throughout the history of the world . . . After the deaths of the Savior and His Apostles, men corrupted the principles of the gospel and made unauthorized changes in Church organization and priesthood ordinances. Because of this widespread wickedness, the Lord withdrew the authority of the priesthood from the earth . . . This apostasy lasted until Heavenly Father and His Beloved Son appeared to Joseph Smith in 1820 and initiated the restoration of the fulness of the gospel . . . But unlike the Church in times past, The Church of Jesus Christ of Latter-day Saints will not be overcome by general apostasy. The scriptures teach that the Church will never again be destroyed (see D&C 138:44; see also Daniel 2:44).

¹ *True to the Faith: A Gospel Reference* (Salt Lake City: The Church of Jesus Christ of Latter-day Saints, 2004); available from <http://library.lds.org>; Internet; accessed 9 April 2005.

Apostle. [A member of the First Presidency or the Quorum of the Twelve Apostles. These men are viewed as prophets, seers, and revelators.]

Articles of Faith. The Articles of Faith outline 13 basic points of belief among members of The Church of Jesus Christ of Latter-day Saints. The Prophet Joseph Smith first wrote them in a letter to John Wentworth, a newspaper editor, in response to Mr. Wentworth's request to know what members of the Church believed. They were subsequently published in Church periodicals. They are now regarded as scripture and included in the Pearl of Great Price.

Baptism. Baptism is the first saving ordinance of the gospel (see Articles of Faith 1:4). Through baptism and confirmation by priesthood authority, you became a member of The Church of Jesus Christ of Latter-day Saints . . . The Savior revealed the true method of baptism to the Prophet Joseph Smith, making clear that the ordinance must be performed by one having priesthood authority and that it must be done by immersion. [Available to those eight-years old or older].

Bible. Because the Bible has been translated many times, it is printed in different versions. In English, the King James Version of the Bible is accepted as scripture by the Church.

Bishop. [Either a member of the Presiding Bishopric or the local bishop presiding over his ward. Must be a male holding the Melchizedek Priesthood].

Book of Mormon. It is a record of God's dealings with the people who lived in the ancient Americas. Prophets of the Lord engraved the original records on gold plates. The Lord declared that the Book of Mormon contains "the fulness of the gospel of Jesus Christ" (D&C 20:9; see also D&C 42:12).

Celestial Kingdom. The celestial kingdom is the highest of the three kingdoms of glory. Those in this kingdom will dwell forever in the presence of God the Father and His Son Jesus Christ. . . To be exalted in the highest degree and continue eternally in family relationships, we must enter into "the new and everlasting covenant of marriage" and be true to that covenant. In other words, temple marriage is a requirement for obtaining the highest degree of celestial glory.

Deacon. The offices of the Aaronic Priesthood are bishop, priest, teacher, and deacon. With the authorization of the presiding priesthood leader (usually the bishop or branch president), deacons pass the sacrament. They help the bishop or branch president watch over Church members by giving service and assisting with temporal matters such as gathering fast offerings.

Deseret. An early term for the lands containing the Salt Lake Valley.

Doctrine and Covenants. The Doctrine and Covenants contains revelations given to the Prophet Joseph Smith. It also includes a few revelations given to other latter-day prophets. This book of scripture is unique because it is not a translation of ancient documents. It is a collection of revelations given by the Lord to His chosen prophets in the latter days.

Elder. [Title given to men holding the Melchizedek priesthood].

Eternal Life. Immortality is to live forever as a resurrected being. Through the Atonement of Jesus Christ, everyone will receive this gift. Eternal life, or exaltation, is to inherit a place in the highest degree of the celestial kingdom, where we will live in God's presence and continue as families (see D&C 131:1–4). Like immortality, this gift is made possible through the Atonement of Jesus Christ. However, it requires our "obedience to the laws and ordinances of the Gospel" (Articles of Faith 1:3).

Family Home Evening. In 1915 President Joseph F. Smith and his counselors in the First Presidency began a Churchwide effort to strengthen the family. They called on parents in the Church to gather their children once each week for a "Home Evening." Families were to take time to pray and sing together, read the scriptures, teach the gospel to one another, and participate in other activities that would build family unity . . . In 1970 President Joseph Fielding Smith joined with his counselors in the First Presidency to designate Monday night as the time for family home evening. Since that announcement, the Church has kept Monday evenings free from Church activities so families can have this time together.

First Presidency. [The President of The Church of Jesus Christ of Latter-day Saints and his First and Second Counselor.]

General Authorities. [All male members of the First Presidency, the Quorum of the Twelve Apostles, the Presidency of the Seventy, the First and Second Quorum of the Seventy, and the Presiding Bishopric].

Godhead. The first article of faith states, "We believe in God, the Eternal Father, and in His Son, Jesus Christ, and in the Holy Ghost." These three beings make up the Godhead. . . From the Prophet's account of the First Vision and from his other teachings, we know that the members of the Godhead are three separate beings. The Father and the Son have tangible bodies of flesh and bones, and the Holy Ghost is a personage of spirit (see D&C 130:22).

God the Father. God the Father is the Supreme Being in whom we believe and whom we worship. He is the ultimate Creator, Ruler, and Preserver of all things. He is perfect, has all power, and knows all things. He "has a body of flesh and bones as tangible as man's" (D&C 130:22).

Gospel. The gospel is our Heavenly Father's plan of happiness.

Heaven. In the scriptures, the word *heaven* is used in two basic ways. First, it refers to the place where God lives, which is the ultimate home of the faithful (see Mosiah 2:41). Second, it refers to the expanse around the earth (see Genesis 1:1).

Heavenly Father. [See God the Father].

Holy Ghost. The Holy Ghost is the third member of the Godhead. He is a personage of spirit, without a body of flesh and bones (see D&C 130:22). He is often referred to as the Spirit, the Holy Spirit, the Spirit of God, the Spirit of the Lord, or the Comforter.

Jesus Christ. The premortal Jesus Christ, the Firstborn Son of the Father in the spirit, covenanted to be the Savior (see Moses 4:2; Abraham 3:27). Those who followed Heavenly Father and Jesus Christ [in premortal life] were permitted to come to the earth to experience mortality and progress toward eternal life.

Kingdoms of Glory. There are three kingdoms of glory: the celestial kingdom, the terrestrial kingdom, and the telestial kingdom. The glory you inherit will depend on the depth of your conversion, expressed by your obedience to the Lord's commandments.

Life After Death. When you die, your spirit will enter the spirit world and await the resurrection. At the time of the resurrection, your spirit and body will reunite, and you will be judged and received into a kingdom of glory.

Marriage. In our Heavenly Father's plan of happiness, a man and a woman can be sealed to one another for time and all eternity. Those who are sealed in the temple have the assurance that their relationship will continue forever if they are true to their covenants. They know that nothing, not even death, can permanently separate them . . . The covenant of eternal marriage is necessary for exaltation.

Melchizedek Priesthood. [The higher of the two priesthoods in the Church. Only available to men, a male will typically be ordained at age nineteen as they prepare to go on a mission]. It "holds the right of presidency, and has power and authority over all the offices in the church" (D&C 107:8). It also holds "the keys of all the spiritual blessings of the church" (D&C 107:18) . . . Men in the Church must be worthy Melchizedek Priesthood holders in order to receive the temple endowment and be sealed to their families for eternity. They have the authority to administer to the sick and give special blessings to family members and others. With the authorization of presiding priesthood leaders, they can bestow the gift of the Holy Ghost and ordain other worthy men to offices in the Aaronic and Melchizedek Priesthoods.

Mortal Life. You are now experiencing mortal life. Your spirit is united with your body, giving you opportunities to grow and develop in ways that were not possible in your premortal life. This part of your existence is a time of learning in which you can prove yourself, choose to come unto Christ, and prepare to be worthy of eternal life. It is also a time when you can help others find the truth and gain a testimony of the plan of salvation.

Obedience. In the premortal existence, Heavenly Father presided over a great Council in Heaven. There we learned of His plan for our salvation, which included a time of testing on the earth: “We will make an earth whereon these may dwell; and we will prove them herewith, to see if they will do all things whatsoever the Lord their God shall command them” (Abraham 3:24–25). One reason you are here on the earth is to show your willingness to obey Heavenly Father’s commandments.

Pearl of Great Price. [The Pearl of Great Price contains the book of Moses, the book of Abraham, the Prophet Joseph Smith’s inspired translation of Matthew chapter 24, and some writings of the Prophet Joseph].

Perdition. Some people will not be worthy to dwell in any kingdom of glory. They will be called “the sons of perdition” and will have to “abide a kingdom which is not a kingdom of glory” (D&C 76:32; D&C 88:24). This will be the state of “those who know [God’s] power, and have been made partakers thereof, and suffered themselves through the power of the devil to be overcome, and to deny the truth and defy [God’s] power” (D&C 76:31; see also D&C 76:30, D&C 76:32–49).

Plan of Salvation. In the premortal existence, Heavenly Father prepared a plan to enable us to become like Him and receive a fulness of joy. The scriptures refer to this plan as “the plan of salvation” (Alma 24:14; Moses 6:62), “the great plan of happiness” (Alma 42:8), “the plan of redemption” (Jacob 6:8; Alma 12:30), and “the plan of mercy” (Alma 42:15) . . . You are a participant in Heavenly Father’s plan, and your eternal experience can be divided into three main parts: premortal life, mortal life, and life after death.

Premortal Existence. Before you were born on the earth, you lived in the presence of your Heavenly Father as one of His spirit children. In this premortal existence, you attended a council with Heavenly Father’s other spirit children. At that council, Heavenly Father presented His great plan of happiness (see Abraham 3:22–26) . . . In harmony with the plan of happiness, the premortal Jesus Christ, the Firstborn Son of the Father in the spirit, covenanted to be the Savior (see Moses 4:2; Abraham 3:27). Those who followed Heavenly Father and Jesus Christ were permitted to come to the earth to experience mortality and progress toward eternal life. Lucifer, another spirit son of God, rebelled against the plan and “sought to destroy the agency of man” (Moses 4:3). He became Satan, and he and his followers were cast out of heaven and denied the privileges of receiving a physical body and experiencing mortality (see Moses 4:4; Abraham 3:27–28).

Priest. The offices of the Aaronic Priesthood are bishop, priest, teacher, and deacon . . . Priests may perform all the duties of deacons and teachers. With the authorization of the presiding priesthood leader, they may also bless the sacrament, baptize, and ordain others to the offices of priest, teacher, and deacon.

Priesthood. The priesthood is the eternal power and authority of God. Through the priesthood God created and governs the heavens and the earth . . . God gives priesthood authority to worthy male members of the Church so they can act in His name for the salvation of His children. Priesthood holders can be authorized to preach the gospel, administer the ordinances of salvation, and govern the kingdom of God on the earth. Male members of the Church may begin their priesthood service when they reach the age of 12 . . . Although the authority of the priesthood is bestowed only on worthy male members of the Church, the blessings of the priesthood are available to all—men, women, and children. We all benefit from the influence of righteous priesthood leadership, and we all have the privilege of receiving the saving ordinances of the priesthood.

Prophets. As members of The Church of Jesus Christ of Latter-day Saints, we are blessed to be led by living prophets—inspired men called to speak for the Lord, just as Moses, Isaiah, Peter, Paul, Nephi, Mormon, and other prophets of the scriptures. We sustain the President of the Church as our prophet, seer, and revelator—the only person on the earth who receives revelation to guide the entire Church. We also sustain the counselors in the First Presidency and the members of the Quorum of the Twelve Apostles as prophets, seers, and revelators.

Quorum of the Twelve Apostles. Members of the Quorum of the Twelve Apostles are also prophets, seers, and revelators . . . They act under the direction of the First Presidency “to build up the church, and regulate all the affairs of the same in all nations” (D&C 107:33).

Quorums of the Seventy. Members of the Quorums of the Seventy are called to proclaim the gospel and build up the Church. They work under the direction of the Twelve Apostles and the leadership of seven brethren who are called to serve as the Presidency of the Seventy. Members of the First and Second Quorums of the Seventy are designated General Authorities, and they may be called to serve anywhere in the world.

Relief Society. The Relief Society was founded by the Prophet Joseph Smith on March 17, 1842, in Nauvoo, Illinois. In the days of its founding, the Relief Society had two main purposes: to provide relief for the poor and needy and to save souls. The organization continues today, staying true to those original guiding principles. Throughout the world, sisters in the Relief Society work with priesthood holders to carry out the mission of the Church.

Restoration of the Gospel. When Jesus Christ was on the earth, He established His Church among His followers. After His Crucifixion and the deaths of His Apostles, the fulness of the gospel was taken from the earth because of widespread apostasy. “This apostasy lasted until Heavenly Father and His Beloved Son appeared to Joseph Smith in 1820 and initiated the restoration of the fulness of the gospel” (from “Apostasy”) . . . The fulness of the gospel has been restored, and the true Church of Jesus Christ is on the earth again. No other organization can compare to it. It is not the result of a reformation, with well-meaning men and women doing all in their power to bring about change. It is a restoration of the Church established by Jesus Christ. It is the work of Heavenly Father and His Beloved Son.

Sacrament. Today we partake of bread and water in remembrance of Jesus Christ’s atoning sacrifice.

Sacrament Meeting. [The Sunday service attended by members of The Church of Jesus Christ of Latter-day Saints].

Scriptures. The official, canonized scriptures of the Church, often called the standard works, are the Bible, the Book of Mormon, the Doctrine and Covenants, and the Pearl of Great Price.

Smith, Jun., Joseph. He was given a divine mission as a prophet of God. Through him, the Lord accomplished a great and marvelous work that included bringing forth the Book of Mormon, restoring the priesthood, revealing precious gospel truths, organizing the true Church of Jesus Christ, and establishing temple work.

Stake. Most geographic areas where the Church is organized are divided into stakes. The term *stake* comes from the prophet Isaiah, who prophesied that the latter-day Church would be like a tent, held secure by stakes (see Isaiah 33:20; Isaiah 54:2). There are usually 5 to 12 wards and branches in a stake. Each stake is presided over by a stake president, assisted by two counselors. Stake presidents report to and receive direction from the Presidency of the Seventy or the Area Presidency.

Teachers-- The offices of the Aaronic Priesthood are bishop, priest, teacher, and deacon . . . Teachers may perform all the duties of deacons, and they also receive other opportunities to serve. They prepare the sacramental bread and water and serve as home teachers.

Telestial Kingdom-- Telestial glory will be reserved for individuals who “received not the gospel of Christ, neither the testimony of Jesus” (D&C 76:82). These individuals will receive their glory after being redeemed from spirit prison, which is sometimes called hell (see D&C 76:84, D&C 76:106).

Terrestrial Kingdom-- Those who inherit terrestrial glory will “receive of the presence of the Son, but not of the fulness of the Father. Wherefore, they are bodies terrestrial, and not bodies celestial, and differ in glory as the moon differs from the sun” (D&C 76:77–78). Generally speaking, individuals in the terrestrial kingdom will be honorable people “who were blinded by the craftiness of men” (D&C 76:75). This group will include members of the Church who were “not valiant in the testimony of Jesus” (D&C 76:79). It will also include those who rejected the opportunity to receive the gospel in mortality but who later received it in the postmortal spirit world (see D&C 76:73–74).

Testimony. A testimony is a spiritual witness given by the Holy Ghost. The foundation of a testimony is the knowledge that Heavenly Father lives and loves us; that Jesus Christ lives, that He is the Son of God, and that He carried out the infinite Atonement; that Joseph Smith is the prophet of God who was called to restore the gospel; that we are led by a living prophet today; and that The Church of Jesus Christ of Latter-day Saints is the Savior’s true Church on the earth. With this foundation, a testimony grows to include all principles of the gospel . . . As a member of The Church of Jesus Christ of Latter-day Saints, you have the sacred opportunity and responsibility to obtain your own testimony. Having obtained a testimony, you have a duty to nurture it throughout your life.

Tithing. To pay a full tith, you give one-tenth of your income to the Lord through His Church. You submit your tithing to a member of your bishopric or branch presidency. . . . Tithing funds are always used for the Lord’s purposes—to build and maintain temples and meetinghouses, to sustain missionary work, and to carry on the work of the Church throughout the world.

Ward. Members of the Church are organized into congregations that meet together frequently for spiritual and social enrichment. Large congregations are called wards. Each ward is presided over by a bishop, assisted by two counselors.

Word of Wisdom. The Word of Wisdom is a law of health revealed by the Lord for our physical and spiritual benefit. In this revelation, which is recorded in section 89 of the Doctrine and Covenants, the Lord tells us which foods are good for us to eat and which substances are not good for our bodies. He promises spiritual and physical blessings for obeying the Word of Wisdom.

Zion. The word *Zion* has various meanings in the scriptures. The most general definition of the word is “the pure in heart” (D&C 97:21). *Zion* is often used in this way to refer to the Lord’s people or to the Church and its stakes (see D&C 82:14). In the early days of this dispensation, Church leaders counseled members to build up Zion by emigrating to a central location. Today our leaders counsel us to build up Zion wherever we live. Members of the Church are asked to remain in their native lands and help establish the Church there. Many temples are being built so that Latter-day Saints throughout the world can receive temple blessings.

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