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NUMBER 4
MAY 1995

The Lutheran Educator

The WELS Education Journal



But the wisdom that comes from
heaven is first of all pure; then peace-
loving, considerate, submissive, full of
mercy and good fruit, impartial and
sincere. (Jas 3:17)

The Lutheran Educator

The education journal
of the Wisconsin Evangelical Lutheran Synod
edited by the faculty of Dr. Martin Luther College

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Editor — John R. Isch

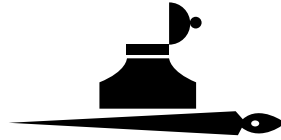
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Teachers: Know Your Students!

Soon another school year will draw to a close. As teachers reflect on the year nearly spent and get a glimpse of the year ahead, there is a strong focus upon the children. The children whom teachers teach are what teaching is all about, for without the children, teachers and classrooms have no purpose and lessons need not be taught. How important it is then to know our students.

Knowing our students may begin with such basic questions as, "How many children will I have in my classroom? In what grades are they? What are their names?" This information is important, but it is not nearly enough for successful teaching and management of the lambs and sheep whom the Lord has put into our care and whom parents have entrusted to us for a worthy education. Yes, we must know much more about our students.

Knowing our students requires an investment of our time. This begins long before a school year commences and extends to the very last moment a student is in our care. We need to examine the available records and files, we need to hear information shared with us by other teachers and professional care-givers, and we need to listen to what parents and concerned family members want to tell us. Also of importance are the things each student says and does. We teachers can learn much about our students by being constant observers—hearing and seeing the children to learn about their spiritual growth, their abilities and learning styles, their gifts and limitations, their health, their concerns and attitudes, their interaction with friends, their troubles and their joys.

Knowing our students as God's children is essential, for then we will really care about them. Let us be mindful of what our Lord said to his disciples when the little children were brought to him. Jesus said, "Let the little children come to me, and do not hinder them" (Mt 19:14). Teachers who do not know their children sufficiently may inadvertently "hinder them." At another time, Jesus told his disciples, "Whoever welcomes one of these little children in my name welcomes me" (Mk 9:37). Surely, we teachers want to know our students so that each day we can warmly welcome them into our care and teaching.

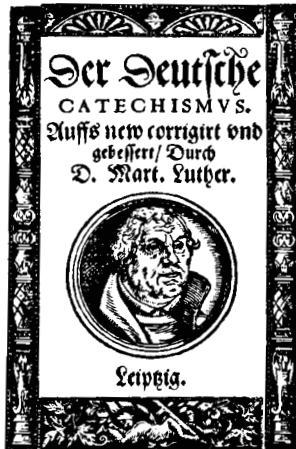
Knowing our students also has benefits for us and those whom we teach. How much easier it is to develop a meaningful Word of God application if we are knowledgeable of the personal life of each child in our classroom. And surely we will instruct our classes more successfully if we have a thorough knowledge of each child's ability, learning style, and progress.

Yes, teachers, it is essential for us to know our students. How well do we know those whom we are teaching now? Are we already planning our strategies for knowing those whom we will teach next year? Let us be determined to know our students well!

IRM

Teaching the Catechism in the Home

Richard A. Krause



IN 1528 MARTIN LUTHER made church visitations in Saxony and elsewhere. He found distressing conditions. In the preface to the Small Catechism Luther lamented, “Alas! what misery I beheld! The people, especially those who live in the villages, seem to have no knowledge whatever of Christian doctrine, and many of the pastors are ignorant and incompetent teachers.” He also bemoaned the open immorality of the people and the unwillingness of the church to deal with it. One church had no Bible for almost three decades, but did not think anything was amiss. Another church stopped having worship services. Some complained that the Lord’s Prayer was too long to memorize. A number of the pastors did not know the Apostles’ Creed. Luther even remarked that one

only needed to count the number of beer steins to know what the time of day was.

To address this deplorable situation Luther wrote the Large and Small Catechisms. The Small Catechism originated as a simple explanation of Christian doctrine so that children might learn to know and believe that the only way of salvation is through faith in Jesus. It was initially printed as a wall placard rather than in book form. The Large Catechism offers further explanation and teaching on an adult level. The Small Catechism includes all the main teachings of the Bible. It was an immediate best seller because it filled a pressing need. It quickly went through a number of editions in book form and was published in several cities in Germany. During the course of the years Luther made some minor changes and additions, but there were no essential revisions of the original material. After all, he had been working on the subject matter for over a dozen years, and now, at the right time, everything came together in the proper way.

Luther addressed his longer preface to the Catechism (1530) “to all Christians, but especially to all pastors and preachers.” He stated that many of

them “despise both their office and this teaching itself.” They did this because they were either too proud, too lazy, or too self-indulgent. They thought of the Catechism as an unimportant book worthy to be read only once and tossed into a corner. Luther wrote bitinglly that such men would make better hog raisers than pastors.

In another preface passage Luther wrote, “I, too, am a doctor and a preacher... but must remain a child and a pupil of the Catechism, and I do it gladly.” He urged a humble and teachable spirit in the presence of God’s truth in the Catechism. When it is diligently used, the Holy Spirit increases one’s insight and piety. It is also an important aid against temptation. Moreover, God commands people to meditate on his Word daily. Furthermore, anyone who knows the Commandments perfectly has learned all Scripture and is able to judge good doctrine. Therefore Christians should “exercise themselves in the Catechism daily.”

In his short preface (1528), Luther stated that the Catechism was intended for instructing children and the “uneducated.” The heads of the families should be responsible for teaching it. Knowledge of its contents should be a basic requirement for church membership and admission to communion, and children should memorize the different parts and go to church where the sermons will explain their meaning.

For generations these Catechisms were the “layman’s Bible.” However, their use in Lutheran families today is about as rare as a snowball in hell.



Somewhere along the line this great teaching tool, designed to help Christians grow in the knowledge of God and the gospel, has been lost and along with it a healthy sense of Lutheran identity has diminished.

We once polled the church where I served, and learned something we had suspected and which is also likely to be true in other churches. We discovered that no one used the Catechism either personally or with his or her family. Oh sure, the junior high age children worked with it in confirmation class, but their parents did not use it and neither did the children outside the confirmation class.

Today families are falling apart, stable families are the exception, and kids seem to know more about MTV, Fox, and Madonna than about “basic Christianity.” Where are the families that pray together? Where is the head

of the house who speaks with his family about the gracious things God has done for them? How can sinners repent when they don't know the Commandments? Who is preparing, or even knows how to prepare for the reception of the Lord's Supper? How can a family change if parents were never taught models of devotion and Catechism learning in their own childhood?

There is no quick fix, no easy solution, no simple program that will effortlessly provide the remedy for such spiritual weakness and deteriorating families. True and lasting change will occur only through the faithful use of the sacraments and the diligent study of the Word.

What can be done to attack this disintegration of the family? A congregation I served tried the following. We scheduled six weeks to correspond to the six chief parts of Christian doctrine as outlined in the Catechism. We took all our Sunday school classes, combined them into one large intergenerational class and modeled home devotions. We wrote a book of home devotions based on the six chief parts for those six weeks. We assigned daily readings which took one through both the Large and Small Catechisms in the six-week time frame. We distributed Catechisms to every member family who didn't

have one (the vast majority). We wrote liturgies and preached sermons (just like Luther) on the six chief parts. We publicized our program and actively promoted it. We got our church leadership involved from start to finish. We did our best to clear our church calendar of meetings and other activities so that people would not make the church their excuse for inactivity in the endeavor. We prayed for God's blessing.

As the days and weeks passed we discovered some things. This pilot program challenged the status quo of the participating families—both the strong and weak in the faith. It challenged our church as a whole. People began to worship in their homes, sing hymns, discuss doctrinal issues, and pray together. I would dare say that all participating families were challenged like never before to bring the Word into their daily lives.

It didn't always work. Some families were refocused on their internal problems, their sinful divisions, their disharmony. Others ran from their responsibilities. Had our elders been prepared we might have been better mobilized to help. It's easy to speak of evil in Washington or out on the West Coast, but it's tough to start the clean-up in one's own backyard.

The majority of our member families



did attempt devotions in their homes. I believe our success was not in telling them to do it, but in showing them how and supplying the material they needed. Those who did not participate were kept abreast through the Sunday services. Many read all or part of both Catechisms. The intergenerational class was well attended for the duration of the program.



persons the Catechism is wooden, stale, and mindlessly recited because it is not used in the home for daily life and wisdom. Wouldn't it speak volumes if we got back to the point where we parents sat down with our children and taught them the basics of the faith out of the Catechism?

Families openly related their experiences. Some had never before sung together in their home. Others found help in their isolation, grief, or bouts with temptation. The devotions became contagious. Families went to visit other families and conducted devotions together. I visited the hospital to find a spouse reading the Catechism to her ailing husband. He did not want to fall behind during his unexpected hospitalization.

Could this work in your congregation? Could you actually reintroduce the "layman's Bible" of Lutheranism? Why not? It's filled with God's power, waiting to be used, and has worked in past generations. It can work today.

We need to refocus on our priority of passing on to our children what we believe, teach, confess, and practice. We must pass on specifics, not just generalities. Then we will not be tossed by every wind of doctrine and the deceit of people. Luther developed the Small Catechism for the father to instruct his children. It was not written only for church and school. However, for many

RESOURCES

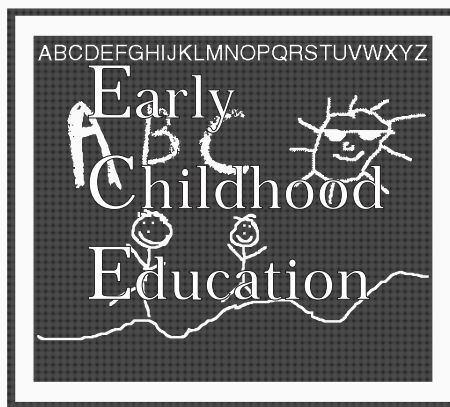
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Richard Krause is pastor of Christ Lutheran Church, Pewaukee, Wisconsin. He received a Doctor of Ministry degree in 1993. His dissertation was "Devotional Modeling for Lutheran Families."

Picture page 103 *The Picture Catechism*, © Dr. Martin Luther College, 1983.

Teaching Bible Lessons to Our Preschoolers

Bonnie Homan



LAST SUMMER, Professor Beverlee Haar came to Jordan Lutheran School for a course in early childhood education. This was an intensive workshop in two-and-a-half days. I felt like my head was spinning from all the invaluable information we received. The greatest and newest piece of information for me was about telling Bible stories. It was completely different than the way I had been teaching Bible stories for the last twenty years. I had always used props such as flannel board items, puppets, pictures, and books. Professor Haar suggested telling the story without anything except one's knowledge and verbal skills. She also advised us to start the story with "A long, long time ago ..." I have to admit that I was a bit skeptical. It is hard to teach an old dog new tricks.

It took me a while to reflect on a new approach, but the most important question I had to ask myself was, "Why am I here?" Isn't my first and foremost purpose to bring our young lambs to know and love Jesus? Why am I hesitant? I

knew that telling the Bible story without visuals would mean extensive research so that I could be an expert for each Bible story. I also realized that telling a story with only myself made me a bit uncomfortable. I asked my pastor what would be my best study guide to the Bible and he suggested Franzmann's commentaries (Werner Franzmann. *Bible History Commentary*, v 1-3. Milwaukee: Northwestern, 1980, 1989).

I planned my first lesson and digested as much information as I could about the lesson. I knew that it was time to put it all together. I gathered my fifteen preschoolers at my feet for "Jesus time." I started with "A long, long time ago ..." and proceeded to tell the story of Jonah in the fish. I was amazed at how intently the children were listening. They seemed to hang on every word. I then followed the story with an art project (we made a fish, of course).

The feedback from the parents quieted the rest of my fears. The parents who came to school the next day said,

“My child recited the story from front to back. What did you do differently?” This was enough to make me a believer in this new approach to my Bible stories.

Here is the procedure in outline:

- Research the story until you feel like an authority. This does take time but it is well worth it. I have even bugged my pastor for some answers.
- Take one story and present or review it three different ways during the week:
 - a. Tell the story the first day without visuals or props.
 - b. In the next class period review the story with props or read it from an age-appropriate book. I find that the *Archway Books* are excellent for keeping the children’s interest and the children enjoy the rhyming style of these

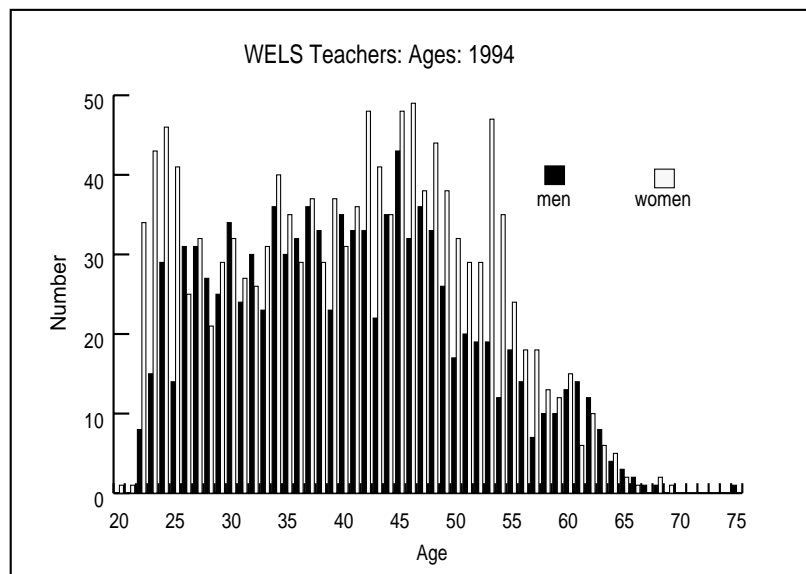
books.

- c. On the last day, have the children tell the story.

I have continued to use this method the entire school year. It has taught me beneficial story-telling techniques and has also given me a better background and knowledge of some familiar stories that I used to take for granted. The best part is that telling the Bible story without visuals helps me put aside time to feed my own soul and then it allows me to directly share the excitement of God’s Word with others.

Bonnie Homan is the director of early childhood at Jordan Lutheran School, West Allis, Wisconsin. The program at West Allis includes seven preschool classes (three year olds and four year olds), two classrooms of child-care children, and a latch-key program. The program has been existence for eight years and enrolls approximately 100 children.

A WELS Factoid



Teaching Morality in Public Schools

Carol Hartman

MORAL EDUCATION is a natural part of the curriculum in Lutheran schools. Faith in Jesus leads us to want to serve him in our lives, and God tells us in the Bible how we can do that. I attended Lutheran schools from elementary school through Dr. Martin Luther College, taught in a Lutheran elementary school and brought up my own children using law and gospel. Then, seven years ago, to help put my children through Lutheran schools and college, I decided to become certified to teach in public schools. The biggest question for me was how could I have discipline in my classroom? Could I teach morality in public school?

Public schools do use reason to teach philosophic or civic righteousness, as the Lutheran Confessions call it (*Apology to the Augsburg Confession*, Article II). According to Thomas Lickona, "Down through history, education has had two great goals: to help people become smart and to help them become good" (1993, 6). Our founding fathers felt that moral education was necessary for the success of a democracy. Children learned to read using the Bible. The *McGuffey Readers* taught honesty, hard work, kindness, and courage.

In 1900 all American children, including recent immigrants, were taught American history, government, and democratic values.

The failure of values clarification

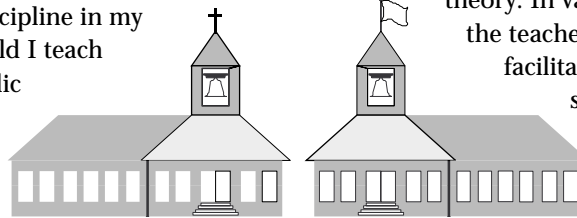
Later in this century the term "values education" was used for moral education. Individual freedoms became more important than shared values. People began asking, "Whose values?" and educators became afraid to teach any values. In the 1970s public schools taught values through values clarification and

Kohlberg's moral development theory. In values clarification

the teacher was a neutral facilitator who helped

students become aware of their own values and act on them.

According to Gary Bauer, former undersecretary of education, "values clarification is a repudiation of moral education.... In fact, the general presumption behind values clarification is that there are no reliable standards of right and wrong—each person develops a morality which is right 'for him'" (Bauer 1987, 2-3). Lickona adds that Kohlberg's theory also had problems because moral reasoning is not enough to develop good character (1993, 7).



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”

Now in the 1990s we see the breakdown of families. Mass media promote violence, sex, and materialism, and violent behavior is increasing among young people. Is there anything that public school teachers can do to promote civic righteousness today? I believe there is. We cannot teach our Christian viewpoint on abortion or homosexuality, but we can and do teach democratic values and universal values like respect and responsibility. Henry A. Huffman states that “values education is an intrinsic part of teaching. A teacher can’t establish classroom rules, relate to kids, or discuss a piece of literature without communicating values” (1993, 24).

Many public school teachers understand that they are teaching values in their own classrooms. In preparation for this article I gave a survey to 85

teachers and staff who deal directly with students at my own school. Thirty-one (36%) of the surveys were returned. I also interviewed several other WELS public school teachers. Thirty of the returned surveys listed at least some ways that public school teachers can teach values. All of the WELS teachers also agreed that they teach values in their classrooms.

Teaching values

... through modeling

The first method of teaching values is by example. Teachers can consciously model values such as friendliness, honesty, compassion, respect, responsibility, and equality for all. They could, on the other hand, also model impatience or bigotry. One teacher wrote, “Very few of our students get any values at home. They look to us as role models. Many teachers need to reevaluate what being a Christian means. They claim to be one, but they belittle children. What did Jesus do with children? We should try to be more like Jesus.”

... with discipline plans

Teachers use their discipline plan and everyday classroom occurrences to teach values. The discipline plan was my most difficult challenge when I switched from Lutheran to public schools. The plan required by my school district when I started teaching six years ago involved a list of five or six classroom rules. There were rewards for obeying the rules, and consequences were taken in steps when students chose to break a rule. The first

time a student broke any rule he received a warning. The second time he sat alone for 15 minutes. The value some students learned from this plan was how far they could go before a really “bad” consequence happened, like a note home or being sent to the office. Our district is now encouraging other forms of discipline, such as Curwin and Mendler’s “Discipline with Dignity” (1988). This book stresses prevention of problems and a teacher/student created plan to link consequences directly to each rule. For example, in my class one possible consequence for not turning in homework is to finish it after school. A consequence of insulting another student may be to write a letter to that student, telling all of his good qualities. The teacher chooses which consequence to use each time a rule is broken. One teacher stresses using the “teachable moment.” When problems arise she asks, “How would you feel if someone did that to you?” A middle grade teacher uses individual conferences with students who misbehave, and a kindergarten teacher uses class discussions to teach children how they should behave in school.

... with literature

Public school teachers use the regular school curriculum in literature and social studies to teach values. In Lutheran schools teachers discuss the values shown by various characters in books, but they do not use literature to teach values. Scripture sets the standard

and the gospel motivates morality for Christians. However, public school teachers do teach values through literature study. Fables, *The Big Book of Peace*, Laura Ingalls Wilder books, Dr. Seuss, and *Charlotte’s Web* are among teachers’ favorites. A current best-seller, *The Book of Virtues* by William J. Bennett, contains more than 800 pages of stories, poems, and history designed to teach about “virtues and vices.”

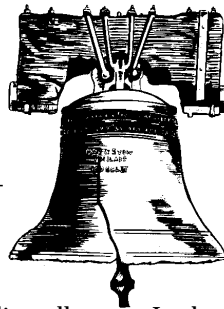
Several teachers stressed the importance of using multicultural literature which reflects the diverse heritage of all children in America. Teachers use biographies of famous Americans like George Washington, Abraham Lincoln, Helen Keller, and Martin Luther King to teach values. Lessons from history are used in the same way.

... sharing values

Public school teachers do not share their own religious convictions in the classroom. However, a WELS member who worked with high school students said that she could help a pregnant teenager clarify her own values by asking her what she believed about an unborn child. A young high school teacher has shared with students ways in which she has fun without getting drunk, and a Christian elementary teacher shares with students some of the “ups and downs” in her life and how she deals with them.

... through district-wide efforts

Teachers can make a difference in their



own classrooms by teaching values, but the most significant changes in attitudes and behavior have happened when whole schools or districts work together. That is happening in a new nationwide movement called "character education." There are many different educational and community groups that support teaching character traits or core values.

A model called Personal Responsibility Education Process (PREP) for a school-business-community partnership designed to bring character education to our youth was developed in St. Louis in 1988. As of December 1994, it involved 23 school districts. Three assumptions guided the program: Schools can help students acquire and practice personal responsibility and shared community values. The community must support and reinforce these values and the work of the schools in teaching them. Each school can develop an individualized program. According to McKay and Stirling, annual independent evaluations show that where PREP

has been properly implemented, both behavior and academic performance improve (1994, 23).

In July of 1992 the Josephson Institute of Ethics convened a group of eminent educators, youth leaders, and ethics scholars to arrive at a set of common values that would transcend religious, political, cultural, and socioeconomic differences. They drafted the Aspen Declaration on Character Education, listing six core values—trustworthiness, respect for others, responsibility, fairness, caring, and citizenship. The institute wants to see these values taught at home, at school, and in outside organized activities (*El Paso Times*, 1994).

The Character Education Partnership was launched in March 1993 as a national coalition committed to putting character development at the top of the nation's educational agenda. Members include representatives from business, labor, government, youth, parents, faith communities, and the media. This part-

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nership provides a clearinghouse on character education materials, an annual conference, and materials and expertise on how to develop a consensus on core values at the community level (Lickona 1993, 7-8).

Individual schools have also launched their own character education programs. Allen Elementary School in Dayton, Ohio, a typical inner-city school, cut discipline problems, reduced suspensions from 150 students to 10, and raised their normal curve equivalent score on the California Achievement Test from 36 to 53.5 in three years. They use a "Word of the Week," which is really a character trait. They don't use the word "values" because it is too emotional for parents. This character trait is taught in formal ten minute lessons every day and reinforced throughout the week (Scott 1992, 28-30).

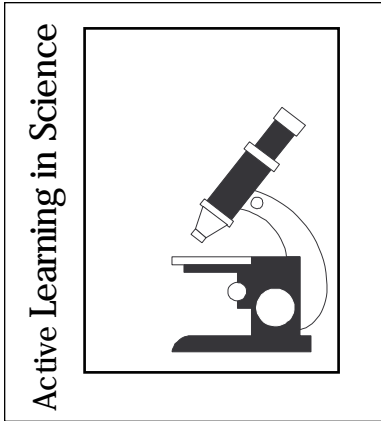
Public education cannot preach the gospel or teach for eternity. That is the blessed privilege and responsibility of the church and the Christian school. But public school teachers can make a difference in the morality of the next generation. In the Prayer of the Church in the Service of the Word (*Christian Worship*, p.42) we ask God to bless public school teachers in doing just that. Theodore Roosevelt once said, "To educate a person in mind and not in morals is to educate a menace to society" (Quoted in Lickona 1993, 6). It appears that many public school educators are coming back to Roosevelt's point of view.

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Always know the answer(?)

John R. Isch

THERE IS A RULE among trial lawyers: Never ask a question for which you don't already know the answer. In the movie, *The Verdict* where Robert Redford played a good lawyer, the bad lawyer broke the rule and lost the case.

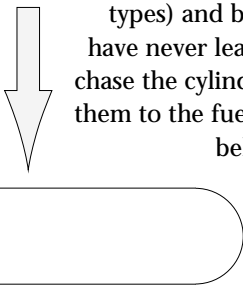
Do teachers have the same rule? Would you ask a question of your students, the answer of which you did not know? Our science activity this time provides you with just such an opportunity. There is an answer and it was explained to the author, but he became lost with "reverse electromotive force" and now he passes the activity on to you—without an answer.

You will need four objects for this activity: two pieces of copper tubing about five feet long, a cow magnet*, and a piece of iron the same shape and weight of the cow magnet.

*A brief side-inquiry on cow magnets: For those unfortunate persons who didn't grow up on a farm, a cow mag-

net, or technically, a "cattle rumen magnet," is a piece of magnetized steel approximately two inches long and one-half inch in diameter. The ends are rounded. Your local Fleet and Farm may carry them for \$3.98 a pair. The function of these magnets for dairy cows, how they are administered and recovered is a science inquiry by itself. (In consideration of the delicate nature of some of our readers, we will not provide the answer for this inquiry either.) The cow magnet comes in two shapes: the cylinder described above and a trapezoidal shape. It seems that cows prefer the trapezoidal shape. (How scientists determined that cows prefer the trapezoidal shape is new inquiry, again with no answer provided here.) Finally, the cylindrical cow magnets are apt to be in short supply because of the

Cow Magnet

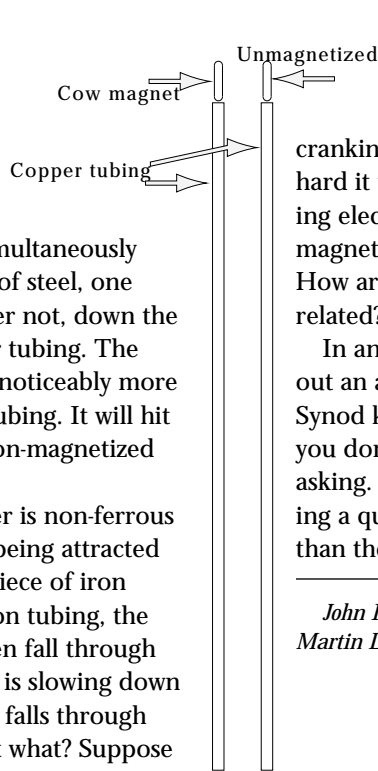


bovine preferences (manufacturers make more trapezoidal types) and because persons who have never learned science well purchase the cylindrical ones and tape them to the fuel lines of their cars, believing it will increase fuel economy. (What leads normally intelligent persons

to do such things is also worthy of a science inquiry by your students.)

But we digress. Once the materials are gathered, the inquiry is simple. Simultaneously drop the two pieces of steel, one magnetized, the other not, down the two pieces of copper tubing. The cow magnet will fall noticeably more slowly through the tubing. It will hit the floor after the non-magnetized piece.

Remember, copper is non-ferrous so the tubing is not being attracted by the magnet as a piece of iron would. If you had iron tubing, the magnet wouldn't even fall through the tube. Something is slowing down the cow magnet as it falls through the copper tube. But what? Suppose you would use plastic tubes. What would happen? What about lead tubes,



or aluminum tubes, or tubing made of gold (although your school board may balk at that). Do you remember

cranking a hand generator and how hard it turned when you were producing electricity? What will a moving magnetic field do to a conductor? How are magnetism and electricity related? Does that provide a clue?

In any case, here is a question without an answer. Science teachers across Synod know the answer but even if you don't, it still is a question worth asking. Because in active learning, asking a question may be worth more than the answer.

John Isch does not teach science at Dr. Martin Luther College, New Ulm, Minnesota.

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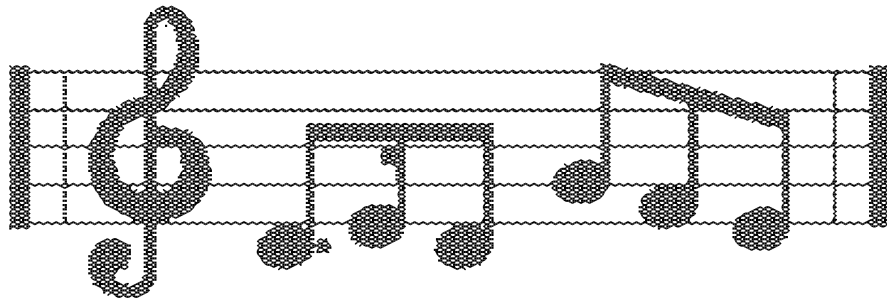
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Contemporary Music in the Classroom

Gene G. Martens



WHEN ASKED TO write an article about using contemporary Christian music in the classroom, I ran through perhaps a normal list of questions which went something like “Why me? What do I know about this?” and “Where did he get my name?” After discussing the assignment with my principal and realizing I wasn’t being asked to go to Nineveh, I consented to sharing what I have experienced.

Choosing contemporary Christian music

My use of contemporary Christian music in the classroom has simply developed out of my personal meditations and music choices. My personal interest in this music stemmed from a frustration with pop themes which are subversive to our Christian beliefs. I was introduced to various artists by both friends and congregation members. I didn’t seek out music to use in

the classroom initially. That use grew out of my appreciation of specific pieces. Upon finding music which would be useful in teaching a lesson, I began including these songs in my plans as an introduction to or reinforcement of a lesson. When speaking of contemporary music, I am referring to artists who are writing and recording music today. I am not speaking of a specific genre or musical style. I have incorporated a variety of styles in my teaching: less familiar hymns, ballads, rap. As with all materials used in our classroom lessons, the appropriateness of text and style needs to be evaluated.

Using Christian music before school is one way to warm the atmosphere and welcome the children into the classroom. Listening to a tape at lunch helps focus our thoughts, diminishes talking, and when it is shut off it gives an audible cue that it is time to move on with the day. I also play the radio from time to time but only Christian, classical, or

jazz stations because I will the themes of the music on popular stations nor do I trust their DJs.

Christian music can offer reinforcement of God's teachings and is another way of writing these truths on our doorposts, foreheads, and wrists. Despite an artist's billing as "Christian," we need ~~at~~ to scrutinize his or her lyrics and teach our children to be discerning as they listen. At times a song may properly present one scriptural teaching and be in error on another. These errors cannot be ignored. I often find when I suggest to the class that there is a problem with what is being taught in a song, the students can pinpoint the phrase in question and identify the correct teaching. I believe this type of practice teaches them that they must know what God says in his Word and that we dare not swallow anything without comparing the message to what God tells us. I believe that if young listeners learn to scrutinize Christian music they will do the same with secular.

There are three areas of my students' lives which I strive to promote through Christian music: (1) a wider view of our Savior as revealed in the Scripture so we can learn to appreciate what he did for us and love and worship him more fully, (2) an understanding of those about whom we learn in the Bible. (3) and a greater appreciation for and awareness of Christian living.

Sharing music in just a written form is strange to me. To communicate without the advantage of sharing the musical aspect of these pieces goes only part way. The remainder of this article will share a variety of ways in which I have

used Christian music with both children and adults. It is my prayer that you, the reader, will gather ideas which can be adapted to your own teaching style. I will list the songs by recording artist, album title and then song title.

Using Christian music

- Rich Mullins, *The World as Best as I Remember It* "Step by Step"

Oh God, You are my God, and I will ever praise You.

Oh God, You are my God, and I will ever praise You.

I will seek You in the morning,
And I will learn to walk in Your ways,

And step by step You'll lead me,
And I will follow You all of my days.

And step by step You'll lead me,
And I will follow You all of my days.

I have used this short meditative song with students, parents, and adults at workshops. After dividing into small teams and giving each crayon and paper, I assign each team a line to consider and ask them to draw an illustration for their concept of what the line is saying. We then reassemble and each team explains its line to the larger group. A focus appears in each line, for example: "Heartfelt, praising, ongoing worship," for the first line; "Seeking God," "beginning the day with the Lord" for the second line; and "Constant learning" for the third line. We then spend time discussing what it means to "seek" God and why we want to begin the day with him. The visual aspect of the illustrations promotes

mental imagery and a greater development of the idea that music conveys messages. I believe that the connection that exists between lyrics and meaning needs to be continually reinforced with children before it becomes natural.

- Michael Card, *In the Beginning*
“Benediction”

The Lord bless you and keep you.
The Lord make His face shine upon
you,
And give you peace, and give you
peace,
And give you peace forever.
The Lord be gracious to you.
The Lord turn His face towards
you,
And give you peace, and give you
peace,
And give you peace forever.
And give you peace, and give you
peace,
And give you peace forever.

This simple but warm and heartfilled melody was used to develop a greater interest and understanding of our benediction. Our student body meets every Wednesday morning for matins. I was continually frustrated by the apparent lack of respect for the words of the benediction. The students used this time to find the next hymn so the rattling of pages drowned out the beautiful wishes of our Lord. In our discussion I began with the word “peace.” I asked my class to tell me what their ideas of peace were and then we made the connection to what it is God wishes that we receive in our lives.

Peace ...is calm inside ...is helpful ...is
being kind ...is joyful ...is gentleness ...is
loving ...is happiness ...is restful ...leads

us through our troubles ...is quietness
...is Jesus.

The end of our list was announced triumphantly by a fourth grade girl who discovered that all our concepts were best summed up in one word—Jesus. That was truly a great moment. The lesson’s impact did carry over into our Wednesday services and we hope it will influence a lifetime of worship.

- Steve Green, *Hide ‘em in Your Heart*
“Let the Little Children Come”

Let the little children come, Let the
little children come,
Let the little children come to Me.
Let the little children come to Me.
And do not forbid them, do not
forbid them,
For of such is the kingdom of heav-
en.

Frank and Betsy Hernandez have created two volumes of Bible verse songs which Steve Green has recorded. The songs are written in one or two parts and are quickly learned by children. We sang “Let the Little Children Come” for a mission festival and again later for the funeral of a student’s infant brother. The sermon text that day was the story of Jesus welcoming the little children and emphasizing how precious children are to him.

- Rich Mullins, *The Best* “If I Stand”

chorus: If I stand, let me stand on
the promise
That You will pull me through.
And if I can’t, let me fall on the
grace
That first brought me to You.
And if I sing, let me sing for the joy

That has born in me these songs.
And if I weep let it be as a man
Who is longing for his home.

“If I Stand” demonstrates our dependence on God. The verses of this song speak to the wonder of life in this world but point to a deeper meaning in this life. God’s grace holds us up and his promises bring us joy and contentment. Yet we are reminded that we are not home. The connection of Martin Luther’s “Here I Stand” and the question of “Where will you stand and how?” could lead into a discussion or essay assignment.

- Michael Card, *The Way of Wisdom*
“Job’s Suite”

This song is almost an operetta. It is written in four parts: (1) Job’s story (2) Job’s lament (3) God’s response (4) Job’s reply. The first section describes Job’s dilemma. The second is Job addressing God concerning his problems and asking God to deliver him. The third section is also recorded in the book of Job and is God’s response to Job in which he asks Job a series of questions to help him remember his place and to know God still has all under control. The fourth and final section is Job’s simple and humble response to his Lord:

I am unworthy, how can I reply?
There’s nothing that you cannot do
You are the storm that calmed my
soul
I place my hand over my mouth
I place my hand over my mouth

Job is so down in the dumps he says
he wishes he would have died on the
day he was born. There were times

when he struggled to continue. Yet, while experiencing pain and despondency, he asks God to send a Comforter. He acknowledges that he knows his Redeemer is alive and that in his flesh he knows he will see the Lord. This is an incredible example for us when we experience life’s tragedies. Job didn’t ignore his pain but laid it out before God. Recognizing that Job experienced periods of troubled thought allows me to identify better with him and learn from him how to handle struggles.

Below is listed a collection of songs which I find suitable for the classroom. This is by no means exhaustive. In parentheses behind some of the titles you will find an indication of the theme if the title does not address it. Again, it is my hope that this article may provide ideas for additional means by which we can minister to God’s lambs.

RESOURCE LIST

(album titles with selected favorites)

Psalty’s Super Song Book [1985 Maranatha! Music]

“Seek Ye First”

“Beloved (1 John 4:7-8)”

“Welcome to the Family”

“Jesus, Name Above All Names”

“Father, I Adore You”

“In His Time”

“Make Me a Servant”

Wee Sing Bible Songs [1986 Price Stern Sloan, Co.]

Hide ‘em in Your Heart Vols. 1&2, Frank and Betsy Hernandez [1990 & 1992 Sparrow Co.]

“For All Have Sinned/For God So Loved the World”

“Our Father”

“Let the Little Children Come”
 Rich Mullins, *The World as Best as I Remember It, Vol. 1* [1991 Meadowgreen Music Co.]
 “Boy Like Me/ Man Like You”
 “Step by Step”
 Rich Mullins, *The Best* [1991 Meadowgreen Music Co.]
 “If I Stand”
 “Awesome God”
 “Screen Door” (Faith without works)
 Sandi Patti, *Songs from the Heart* [1984 John T. Benson Publishing Co.]
 “Via Dolorosa” (Jesus on the road to Calvary)
 “Glorious Morning” (Easter)
 “Purest Praise”
 D.C. Talk, *Free at Last* [1992 Starsong Records]
 “Love is a Verb”
 Michael Card, *Present Reality* [1988 Sparrow Corp.]
 “Know You in the Now”
 “Could It Be”
 “That’s What Faith Must Be”
 “Flesh of His Flesh”
In the Beginning [1989 Sparrow Corp.]
 “In the Beginning” (Genesis)
 “In the Wilderness” (Exodus)
 “Jubilee” (Leviticus)
 “Lift Up the Suffering Symbol” (Numbers)
 “God Will Provide A Lamb” (Abraham)
 “They Called Him Laughter” (Isaac)
 “Asleep on Holy Ground” (Jacob)
The Way of Wisdom [1990 Sparrow Corp.]
 “Under the Sun” (Ecclesiastes)
 “Job’s Suite”
 “How Long” (Psalm 13)
 “My Help” (Psalm 121)
 “Death of a Son” (Psalm 22/69)
 “My Shepherd” (Psalm 23)
Sleep Sound in Jesus [1991 Sparrow Corp.]
 “Jacob’s Dream”
The Promise: A Celebration of Christ’s Birth [1991 Sparrow Corp.]
 “Unto Us a Son is Given”

“Shepherd’s Watch”
 “We Will Find Him” (Wise Men)
 “Emmanuel”
Recapturing the Imagination [1992 Sparrow Corp.]
 “I Will Bring You Home”
poie’ma [1994, Sparrow Corp.]
 “The Basin and The Towel” (service to one another)
 Mary Dorn Lippert, *He’s Been There* [1994 Mary Dorn Lippert]
 Michael W. Smith, *i 2 (eye)* [1988 Word Music]
 “Hand of Providence”
 “Pray for Me”
Go West, Young Man [1990 O’Ryan Music]
 “Go West Young Man and Let Evil Go East”
 “Seed to Sow”
 White Heart, *Souvenirs* [1990 Sparrow Corp.]
 “How Many Times” (Seventy Times Seven)
 “Fly Eagle Fly”
 “Convertibles”
 Wayne Watson, *Home Free* [1990 Word, Inc.]
 “Home Free”
 “Sticks and Stones”
 Glad, *The Acapella Project* [1988 The Benson Co., Inc.]
 “A Mighty Fortress”
 “In the First Light” (Jesus’ Birth)
 “Easter Song”
 “And Can It Be”
 David Meece, *We Are the Reason* [1988 Word Music]

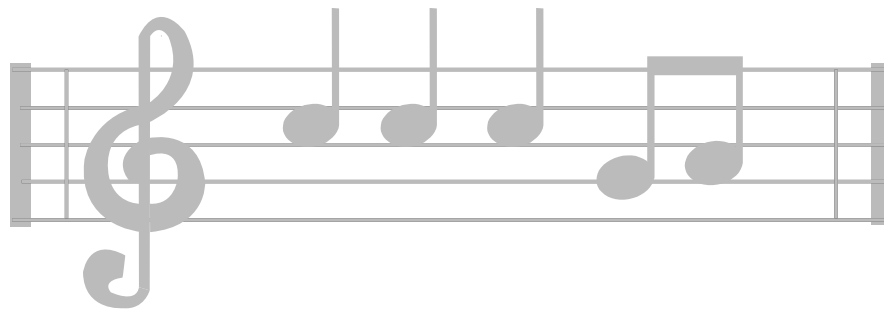
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Music in our Churches and Schools: The Perspective of Traditional Lutheran Music

Wayne L. Wagner



ONE WOULD EXPECT AN emphasis on traditional Lutheran music to be the norm in Lutheran elementary schools. Our heritage is a part of who we are. Some persons have expressed concern that children in many of our congregations and schools are singing much religious music that is not part of that tradition or is inconsistent with the model presented by the Lutheran musical heritage. Such disassociation with traditional Lutheran music is especially evidenced where the singing of Lutheran chorales and hymns is neglected.

An example of the emphasis on the Lutheran musical heritage at an earlier time in the history of our schools can be found in Emil D. Backer's booklet *Music in Our Schools*, prepared very likely in the late 1920s. As Professor Backer

outlined the content of the music curriculum for the Lutheran elementary school, he firmly emphasized the teaching and use of the Lutheran chorale. "First our choral[e], then the other material of value" (Backer n.d., 9). A secondary group of sacred music contained English hymns, songs of God and heaven, of the church year, and of praise and prayer that express the doctrine of our church and fit the grade level being taught. Secular songs were also to be included in the curriculum, but were a lower priority than sacred songs. Backer cautioned teachers to use care, especially because of the effect some music may have on emotions and because of poor texts.

Through the following decades, other WELS music leaders have echoed the emphasis on the Lutheran heritage, especially as found in chorales and

other hymns. But by the mid 1980s a study of the music programs in our elementary schools (Wagner 1983) showed that nearly half of those schools no longer emphasized the Lutheran her-

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*Traditional
Lutheran music
avoids personal
and subjective
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proclamation of
the gospel message.*

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itage by doing things such as singing chorales and listening to sacred music by Lutheran composers. The perception now is that even fewer schools consider the teaching and use of this heritage to be a high priority in their music program.

It is not the purpose of this article to discuss the reasons some of our teachers are not using traditional Lutheran music. Rather, we intend to present characteristics of traditional Lutheran music, our heritage, that compel us to emphasize its use in our churches and schools.

For this discussion, we will consider the Lutheran musical heritage is a tradi-

tional perspective. In that heritage we include the music that is distinctively Lutheran and that has been recognized by those both inside and outside the Lutheran church as representative of the highest forms of music found within the Lutheran church through the years. This definition reaches beyond the view of the Lutheran heritage as traditional merely because it is what has been used in the past. This definition proposes a uniqueness to the heritage that is rooted in Lutheran theology and that permeates the music resulting from and used to express that theology. Prominent examples of that heritage are the Lutheran chorales and hymns.

Traditional Lutheran music emphasizes clarity and accuracy to present the gospel message

Traditional Lutheran music clearly and accurately presents the message of God's Word. This characteristic at first appears to be obvious and therefore is expected to offer little problem. We know the truths of the Word of God. As a church body and as individual Christians we strive to preserve and proclaim those truths. Yet there are examples that this principle is not applied in many of our schools and churches.

Lutheran teachers and church musicians need to take great care when examining texts, because the message we proclaim and teach with our selection of music is of crucial importance to the faith of the singer and listener. Finding errors may seem easy, but often it is not. Traditional Lutheran

music rejects texts that contain ambiguity about who God is and what he has done, that present Jesus as someone other than true God and true Man who is the Savior Christ our Lord, that use the subtleties of a motivation based in observing the law to produce fruits of faith, that imply the innate goodness of people and deny the sinful nature of all humans, or that in other ways distort or destroy the truths of the Bible.

Traditional Lutheran music also avoids personal and subjective texts that cloud the proclamation of the gospel message. Donald Hustad, in his book *Jubilate II: Church Music in Wisconsin*, writes that the faith of the several "icons (cultural gods) which dominate individual and corporate consciousness in our day" (1993, 280). Among these he includes individualism and narcissism. Religious texts that place an emphasis on the individual present difficulties for the Lutheran musician and teacher model of traditional Lutheran music.

Texts that are consistent with traditional Lutheran music center objectively on God's attributes and work. These texts most certainly speak about individuals as well as relate and apply to them personally, but they do so in a way that texts which center on personal testimony, personal response, or personal reaction to faith do not. Even when the individual speaks in traditional Lutheran music, the focus always remains on God and not on the actions, thoughts, or emotions of the composer or singer. Traditional Lutheran music avoids an approach to sanctification or, even worse, to a justification that

emphasizes being moved to feel the presence of God when becoming a Christian, when being the Spirit of God, or when being enriched by worship of God.

Traditional Lutheran music provides a message that leaves no doubt in the singer or in the listener about what is being proclaimed. Traditional Lutheran music does not have a message which is either openly or subtly vague, for such messages erode the solid ground on which the Christian's faith has been built. As the cares and troubles of this life attack that faith, the message of traditional Lutheran music supports the believer because it is based on the unchanging truths of God's Word. Such a message does not provide merely an outer shell of glitter and glory that breaks apart because it has no substance. Nor does the message lose its power simply because the hearer does not prefer the musical style in which it is found.

The choices we make about the music we sing in our classrooms and our churches affect the Christian education and growing faith of the children we teach. These choices are strongest when they result in using music that is consistent with the gospel message rather than music that creates doubt, uncertainty, or confusion about that message. Traditional Lutheran music uses texts that point clearly and directly to the unconditional love of God in Christ Jesus, the joy that results from the objective fact that sins have been forgiven for Jesus' sake, and the sure hope of the gift of eternal life.

Traditional Lutheran music emphasizes quality in both text and music. Traditional Lutheran music presents music that is of the highest quality, both in text and in music. Texts that are worthy literature and music of high compositional craft exemplify such quality. Traditional Lutheran music is representative of the highest standards of literary and musical art. The issue is not whether the music is difficult or easy, for high standards can be found in music from the seeming simplicity of chant melodies to the intricacies of multi-part polyphony.

Lutheran Christians need not be ashamed to be served by the considered judgments of musically knowledgeable persons among them to help determine the degree to which the standards of the musical art are being met by a given composition. Such a view is in sharp contrast to the example Hustad provides as a result of the individualistic perspective he claims is so prevalent in our culture. He asserts that many persons today “typically assume the responsibility to declare what is truth and what is valued in every area of life, including theology and art, without regard for the opinion of ‘experts,’ either historic or contemporary. As a result pop culture is not only the preferred standard; its devotees recognize it as the only standard” (1993, 280).

Traditional Lutheran music can lift us out of our daily life and away from the shifting and decaying culture around us. Through a refined and cultivated musical artistry, traditional Lutheran music avoids the trivial in text

and in music and provides in its place that which is enduring. In doing so we are given the opportunity to imagine the life that awaits us in eternity.

Discerning quality in the music alone is in part related to determining musical meaning. Music has meaning within

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*Music has
meaning within
itself as well as
in its
associations to
things outside
the music.*

”

itself as well as in its associations to things outside the music. Music’s internal meaning is derived from notes and rhythms in combination and in relationships to other musical ideas within a specific context. Higher levels of meaning in music have been characterized as most dependent on thought. This intrinsic meaning in music is not neutral; it elicits a response. High compositional craft will exhibit a high degree of meaning though not always the same response in every person. High standards in musical composition expect such high craft. Traditional

Lutheran music strives for such standards of craft to provide musical meaning that is the most worthy and fitting to express the truths of God's Word.

Although no text or other association needs to be present for music to have meaning or to elicit a response, referential meaning must also be a consideration when choosing music for our churches and schools. Care must be taken that associations the musical

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*When we use hymns
born in previous
generations we pass
on music which
binds the church
together over the
centuries.*

”

selection brings to mind are not at odds with the gospel message the music carries. The perspective of the Lutheran musical heritage avoids music that entertains rather than enriches, or in other ways confuses the worldly with the sacred.

A contemporary music psychologist, John Sloboda, has proposed that meaning in music operates in a somewhat similar way to meaning in language.

Individual elements which compose language and music affect the derivation of meaning, as do broad underlying structures within language and music. Patterns and groupings of these elements also affect meaning. An understanding of those elements and structures in music assists in determining musical meaning. In addition, but not to the exclusion of these factors, influences of a given culture affect meaning. (Sloboda 1985)

Not all religious music written in traditional styles meets the Lutheran heritage standards for text and music. Nor should new music of high quality be excluded simply because it is not old. Old and new music used in our churches and schools must be subjected to the same demands of quality, as must all styles of music. Although characteristics of particular styles of music vary, the Lutheran heritage models standards that still exist and can be used to judge the quality of musical compositions in different styles for use in the Lutheran church and school.

Traditional Lutheran music emphasizes Lutheran chorales and other quality hymns of the church

Traditional Lutheran music for our churches and schools emphasizes hymns, especially chorales. These chorales and hymns are the core of the music of the Lutheran church.

Lutheran chorales and other quality hymns of the church have been at the heart of both Lutheran worship and Lutheran education. Pre-Reformation liturgical hymnody, hymns of Luther

and his contemporaries, and hymns from composers like Paul Gerhardt shortly after the Reformation especially provide models to emulate. They objectively, clearly, and accurately present the gospel message. No ambiguity clouds their meaning. Rather than having a subtlety that results in deception and error, their subtleties are in depth of understanding and expression of the consequences of sin in our relationship to God, of the boundless love of God in saving us, and of the fitting responses that shine forth from the faith of the Christian.

Such heritage hymns have not been limited to an understanding only by people in one period of history. Their musical and textual quality is still recognized and admired, unfortunately and to our shame, too often more outside of the WELS than within it. New hymns that may not be in the same compositional style but are fitting to the pre-eminent model provided by those of the Lutheran heritage further contribute to that body of hymnody which we pray God will continue to permit to grow with the church through the ages.

The community of believers is reflected as these treasures of traditional Lutheran hymnody are used in our churches and schools even today. The pre-primary and primary grade child who sings only a few words at the beginning of the first stanza joins in the same song of gospel proclamation as the seasoned worshiper who sings the

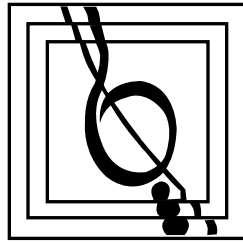
entire hymn "by heart." When we use hymns born in previous generations we pass on music which binds the church together over the centuries. We join those Christian singers in the early centuries after Christ, those at Luther's time, our grandparents, parents, and all the saints of the future as well to sing forth the praises of his name and make his mighty acts known to all people of all times.

Hymns teach. Chorales and other truly Lutheran hymns serve this teaching function especially well. By design they clearly present the truths of Scripture: sin and grace, God as the Creator and Sustainer, Jesus

as the Redeemer, the Holy Spirit as the Sanctifier, the sure hope of eternity with God through faith in Christ. When we make the effort and take the time to teach these hymns to the children in our schools, we transmit these treasures which they then can carry with them beyond the classroom into their life until that time when they are called to sing perfect praises in God's presence for eternity.

Traditional Lutheran music is emphasized by its use

We conclude with an example of a place in which the perspective of traditional Lutheran music can be applied: the music children sing in our public worship services. The connection between theology and music, though always important in our teaching and use of religious music, is especially criti-



cal in this context. In our worship we directly and publicly offer to God expressions that flow from our faith. We want the theology expressed in and with the music we use to meet the most rigorous standards.

An approach to the singing of our children that emphasizes the use of music of the Lutheran heritage provides examples that appropriately draw a distinction between the religious music which we use within the service and that which we might use in settings other than the public worship by the congregation of believers. When made properly, this distinction is not based in elitism, indifference, or prejudice toward various cultural groups, or just plain stubbornness. It is based in the sincere desire to offer to God as part of the public worship service music that is not only consistent with biblical truth but also of the highest quality possible within the resources with which God blesses us.

Misunderstandings about Luther's sources and uses of tunes for his hymns are often cited to promote the view that effective music to be used today by children (and adults) in Lutheran worship will emphasize the common and the contemporary. Actually, Luther encouraged continued use of the music that had served generations of Christians in the past. (See Schalk: *Luther on Music* for a more extensive treatment of this point.) He did not throw out the past music of the church because it was perceived to be irrelevant to the present, but would do so only if the music or its use was in conflict with biblical truth.

He also expended much effort to

make the traditions workable in the present. Luther would sometimes recast the old in ways that were needed to transfer it to the contemporary, without destroying or neglecting that which gave it its character, usefulness, or prominence in the past. He looked to musical masters in the church to do this

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*Traditional
Lutheran music
can speak in and
to the present.*

”

work where he felt unqualified. May we actively seek out and encourage those among us who can do the same in our time.

We might also do well to ponder the ideas about tradition expressed by Carl Schalk and apply them in the more specific context of traditional Lutheran music. He wrote in *A Handbook of Church Music*, “For Lutherans, the word tradition—in the sense of the gathered experience of the church at worship throughout its history—is an important working concept. For Lutherans, their worship tradition is always a living tradition, continuously developing and living in a vital parish practice. Building on the experience of the past, the

church moves confidently into the future" (1988, 17).

In such an approach, traditional and contemporary need not be considered as opposites. Traditional Lutheran music can speak in and to the present. Traditional Lutheran music can be alive in the present when we do not inhibit its opportunity to be so because we fail to prepare and present it with commitment and enthusiasm.

In *Christian Worship: A Lutheran Hymnal* we have a rich new resource that contains some of the best of traditional Lutheran hymnody. Lutheran chorale and hymn tunes have been given contemporary musical harmonizations and their texts made to speak in the language of today. We can reach back further into our greater heritage by singing the Psalms in a way that is easy even for children to do. New settings of the Verse of the Day have been written also for children to sing. These are available from Northwestern Publishing House. Using these examples of traditional Lutheran music not just occasionally but as the standard music sung by our school children in our worship services brings our heritage to life with our children. That living heritage is rich in potential for variety. It may be sung in unison or parts, straight from the hymnal or in special arrangements, augmented with instruments or unaccompanied. Of importance is that we use it, in ways that are consistent with its quality and that communicate in the present.

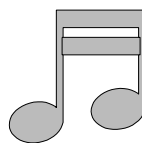
Although traditional Lutheran music is not the only good or acceptable music ever written for our churches

and schools, its strengths and benefits compel us to emphasize its use. When we do so we have living models of the characteristics that have served well through the centuries and that can provide a base on which to build the music of the future. As with all music, may God be praised with our use of traditional Lutheran music.

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REVIEWS

Erickson, Donna. *Prime Time Together ...With Kids: Creative Ideas, Activities, Games, and Projects*. Illustrated by David LaRochelle. Minneapolis, MN: Augsburg Publishers, 1989.

Prime Time Together...With Kids is a collection of ideas, activities, games, and projects compiled by Donna Erickson, author, creative parenting expert, and nationally syndicated columnist. This book is the winner of the 1990 Parents' Choice Award. The 100 activities, for use with children of all ages, are organized by the seasons of the year into five units: "Activities for Spring," "Activities for Summer," "Activities for Fall," "Activities for Winter," and "Year-Round Activities." The activities are widely varied and include projects like making an Easter-egg tree with forced-bloom branches, interviewing relatives to learn of family history, and keeping young children busy in the car.

The goal of the book is stated in its title: To make time—Prime Time—for parents and their children to spend together. Today's fast-paced world imposes schedules on parents and children that all too often pull families in differing directions. This book provides ideas and activities that give families something common to explore together, all with the idea that we make opportunities to learn, live, and laugh together. This is the author's hope that her book will be only the beginning of many happy hours that our families

spend together and that we will be encouraged toward deeper, more lasting, richer family relationships through which we as parents can pass on to the next generation the truths, values, and traditions important to us, so that our children will be able to face changes and challenges they will face throughout their lives.

Prime Time Together would make a good addition to any family's library. It supplements what we already know about the importance of doing family things, reminds us of this vital aspect and responsibility of being family leaders, and give us some very practical, usable, and enjoyable ways of spending "prime time together with our kids." (L&AH)

Erickson, Donna. *More Prime Time Activities With Kids*. Illustrated by David LaRochelle. Minneapolis, MN: Augsburg Publishers, 1992.

More Prime Time Activities With Kids is dedicated to the idea of "families who play together, stay together." The author, Donna Erickson, had a childhood rich in family activities and togetherness, and she has faced all the challenges of today's frantic-paced world as she and her husband attempt to bring richness of experience and family togetherness into their three children's lives. She has had to balance being a nationally syndicated columnist, TV parenting specialist, and author

with being a homemaker and mom. This gives authenticity and credibility to her contention that time can be found, even in this age of hectic schedules, for family.

This book is a sequel to *Prime Time Together...With Kids*, and it contains 80 practical family activities and 50 quick and easy tips for busy parents who want to spend more time with their children. The 80 activities, games, and projects are arranged into six categories: the great outdoors, earth care, kitchen capers, creative expressions, sew easy, and sensational celebrations. Some of these activities are traditional and center on traditional themes; others are innovative and original. Since many of us face the challenge of finding family time, this book can be helpful to us. It is practical, understandable, easy to use, and well-illustrated—a good addition to our family libraries. (L&AH)

O'Neal, Debbie Trafton. *Before and After Easter*. Illustrated by David LaRochelle. Minneapolis, MN: Augsburg Publishers, 1992.

This Lent, Easter, and Pentecost you and your family's devotional life can be enriched by the activities and ideas presented in this book. There are activities and ideas for each of the forty days of Lent leading up to Easter, and for each of the seven weeks of Easter leading up to Pentecost.

For each of the days or weeks there is a Bible text. In addition, there is information, explanations of symbols, traditions, and legends pertinent to the season. Finally, there is an activity that focuses on some aspect of the text and

enriches our understanding of it. Activities include making a crown of thorns wreath, coloring Easter eggs with Easter symbols, and making a Pentecost butterfly egg-shell mosaic.

The intent of the author is that the given Bible text be regularly read and discussed at a given time and place by the family and that the children of the family be included in planning. To make this possible the readings are short and the materials needed for the projects are few and easily obtained.

The author alerts us early in the book that God's Word and legends appear side by side in places, and that a distinction must be made to avoid confusion.

The strengths of this book are that it seeks to involve each individual family member, to provide family activities for meaningful worship, to get the family to pull together in an age when so many forces pull families apart, and that it does all this in a simple, concise, flexible, nicely illustrated, pleasant format. (L&AH)

Tiegs, Lloyd. *Bible Text Handbook for Christian Worship: A Lutheran Hymnal*. 1994 Published by the author: Lloyd Tiegs, W9666 North Street, Cambridge, Wisconsin 53523, \$10.00).

The Lutheran Hymnal contained Scripture references for each of the hymns. When *Christian Worship* was developed by the hymnal committee, they decided not to include such references for the hymns. Mr. Tiegs has produced this index to redress that omission. For each of the 623 hymns the author has selected from one to eight Scripture references that he believes fit

the hymn. He has two listings (computer dot-matrix printouts): one by hymn number and one by reference in alphabetical order.

Selecting Scripture references for hymns is a subjective task. For example, hymn 365 (“Love Divine, All Love Excelling”) has two references listed: Psalm 106:4 and Revelation 1:8. The first reference was also listed in TLH and is so general as to fit any number of hymns. The second reference contains the words “Alpha and Omega” which are also in the hymn, but beyond that the reference is also quite general. Some hymns such as “A Mighty Fortress” were based on a specific text, but many of our hymns did not arise directly out of a particular Bible passage or Scripture reference. Incidentally, the two hymns in TLH which had

references from the Apocrypha (36, 581) now have references from the accepted books of the Bible.

Unfortunately, the listing by reference is not in the order of chapters and verses within a particular book, thus you have to look through a long list in some cases to find a reference. There were also some typographical errors and my review copy had some missing pages.

The author has, however, seen a need and has tried to meet it. If you frequently need to find a hymn quickly for a particular Bible text, this reference may help you. (JI)

Reviewers: Lance and Annette Hartzell,
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