

**The Current Usage and Applications of Traditional
Christian Hymns for Teaching Choral Music in the Secondary Setting**

by

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Abstract

For generations Christian hymns were used as instructional tools and performance literature (Keene, 1982; Mark & Gary, 1992); however despite their ubiquitous presence in the choral music education profession, few studies address their current usage and applications (Fritz, 2015; Hill, 2009; Powell, 2015). The purpose of this study was to determine the current usage and applications of traditional Christian hymns as instructional tools in the secondary choral music setting. The following elements were investigated: (a) school setting (private or public and grade levels), (b) teacher educational attainment and background, (c) teacher years of experience, (d) teacher use of Christian hymns, (e) Christian hymn literature sources used by the teacher, (f) type of Christian hymns used, (g) teacher thoughts and beliefs regarding the use of Christian hymns as instructional tools, and (e) type of higher education the teacher received (sectarian or non-sectarian). Data were collected through a researcher-created survey instrument distributed anonymously online. Potential participants ($N = 10,228$) were randomly selected secondary-level choral music educators who were members of the National Association for Music Education (NAfME). A total of 335 participants completed the questionnaire, with a response rate of 3.28%. Results indicated that traditional Christian hymns were used in the secondary choral music setting with part-singing, sight-singing, and music history as the three highest-rated areas for hymn use in the choral classroom. Differences in choral music educator beliefs regarding hymn use were also found. Analysis was conducted using descriptive statistics, the Kruskal-Wallis H Test, chi-square, and Mann-Whitney U Test as a post-hoc test.

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It is most appropriate to close with the following doxological hymn written by Thomas Ken in 1674:

Praise God, from whom all blessings flow;
Praise Him, all creatures here below;
Praise Him, above ye heavenly host;
Praise Father, Son, and Holy Ghost.

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CHAPTER 1

INTRODUCTION

Historically, Christian hymns form the bedrock upon which the foundation for choral music education rests. Used in both performance practice and sight-singing instruction, Christian hymnody in choral music education remains, for the most part, one of the great unexplored mysteries of the profession. From the medieval period to the mid-1900's, hymns were the mainstay of instructional singing books. In modern times, hymns are still used in choral sight-singing instructional books. Examples include *31 Bach Chorales for Sight-Singing and Performance* (Leavitt, 2002) as well as *A Treasury of Song for Sight-Singing and Performance* (Leavitt, 2010). Hymn repertoire is also found in *150 American Folk Songs to Sing, Read, and Play*, a common resource used by Kodály music educators. Examples within this resource include “Mary had a baby, O Lord” and “Christ was Born in Bethlehem” (Erdei & Komlós, 1974). Additionally, many other modern choral teaching resources contain hymns as examples, such as canon and round books (Bolkovac & Johnson, 1996).

The theological practicality of hymnody is unarguable. Since the dawn of the Christian church, hymns were the primary theological teaching tools. For many Christian congregations, the theological teaching value of the hymnal ranks second only to the Holy Bible (Eskew, 1978). Kroeker (2016) stated: “Theology and scripture, when set to fine music, make it memorable and formative” (p. 13). For many, hymn-singing during a Christian worship service equates prayer (Jones, 2010). Hymns also provide a cultural glimpse into the identity of the congregations in

which they are performed (Roberts, 2014). Though used primarily in worship, and extant for thousands of years, defining what constitutes a hymn is somewhat problematic.

Problems with Defining Hymnological Terms

Many definitions of “hymn” and “hymnody” exist, as meanings of the terms are contested among scholars. According to *The Harvard Dictionary of Music* “hymn” is defined as “a song in praise of God,” though, the dictionary concedes “The distinction is often blurred...” (p. 399). Broadly defined, a hymn is a congregational song. Yardley (2003) describes this definition as problematic, as many people define “hymn” in a more specific way. This interpretation lends itself to Eskew and McElrath’s (1995) definition: “...any kind of song suited to congregational expression in worship...” (p. ix). In a somewhat similar fashion, hymnologist Erik Routley once described hymns as “the folk song of the church” (Routley, 1980, track 1). This specific definition is profoundly meaningful when fused to music education, as many music education methods encourage the use of quality folk songs as teaching materials (Choksy, 1973).

According to the *Merriam-Webster Dictionary* “hymnody” describes the act of singing and writing hymns. Yet another term associated with hymnological studies is “hymnology,” which is the systematic study of both hymn texts and music (Westermeyer, 1998). The term “traditional Christian hymn” is used for the purposes of this study. The following is a derivative definition based upon an amalgam of sources (Eskew & McElrath, 1995; Hanning, 2006; Reynolds & Price, 1987):

A traditional Christian hymn is a song in praise to God. Musically speaking, it is typically strophic in form, homophonic in texture, and has an overall Chorale-like quality. Traditional hymn examples can be found in many mainline protestant and Catholic Christian hymnals. Additionally, chant may be included in the hymn repertory.

Additionally, “traditional Christian hymn” will act as an all-encompassing term. *The Grove Dictionary of Music* delineates what constitutes a hymn:

- Specific forms of chant from the Roman Catholic tradition
- Polyphonic Latin motets
- European Protestant and Anglican hymns
- American folk hymns
- Gospel hymns and spirituals

“Praise and worship” and “Contemporary Christian Music” songs will not be considered in this study. These genres are beyond the purview of this study due to the strong influence of American popular music on these genres. They remain a point of contention among Christian music scholars, as some have deemed them inappropriate tools for worship (Aniol, 2009; Beamer, 2004; Gordon, 2010; Jones, 2006). Many times, “Contemporary Christian Music” does not serve the same pedagogical goals as standard choral literature. Radionoff (2017) stated: “Because contemporary Christian music is a subset of commercial music at large, different vocal outcomes are desired for ‘commercial’ versus ‘classical’ genres” (p. 136).

Need for the Study

With a preponderance of hymn repertoire available, the question remains: Are traditional Christian hymns currently used by choral music educators in the secondary school setting? While many studies investigate the theological and utilitarian usage of hymns within a religious setting (Coote, 2011; Clark, 1986; Harper, 2012; Jackson, 2009; Pop, 2009; Yardley, 2003) few investigated their usage as instructional tools for teaching choral music (Blake, 2017; Fritz, 2015; Hill, 2009; Powell, 2015). Due to the religious nature of hymnody, most studies focused on hymn usage in a religious setting (e.g. church, seminary, Christian school). There are no

known studies focusing on current hymn usage in school settings, especially in regard to private or public schools. Additionally, no known studies provide comparisons of teacher thoughts and beliefs regarding hymn use between differing grade-levels, hence the need for a study such as this.

Based on historicity alone, the Christian hymn is a monumental literary and musical achievement for humankind. Within the context of music education history, hymns provided rich learning experiences for students (Birge, 1928; Keene; 1982; Mark & Gary, 1992). Unfortunately, more than ever before, students are losing opportunities to learn hymns. Gordon (2010) suggested society's enthusiastic adoption of "contemporaneity," a value system that "prefers what is new to what is old," as the phenomena responsible for this loss (p. 103). Throughout the years, the Christian church acted as the primary custodian and teacher of hymns; however, many modern churches adopted a postmodernist philosophy regarding things of the past. In a similar vein, Aniol (2009) posited a collective misunderstanding of "affections" as the culprit. Furthermore, the thought that "all is relative" and that music cannot be judged is problematic (Beamer, 2004, p. 9). Gordon (2010) further delineated the idea of "aesthetic relativism," which states "there are no standards by which artistic creativity may be measured" (p. 53). Ideas such as relativism and pluralism, as well as the need for spontaneity, have led to the downfall of hymnody in the church (Jones, 2010). These phenomena are not confined to the church setting. Many university music majors no longer know basic hymns (Hamm, 2013).

Purpose

Without teaching hymns in secondary school choral programs, it is predicted that an entire generation of music students will lose knowledge of these musical treasures that are both useful in performance and music literacy instruction (Hamm, 2013; McGuire, 2000). The

researcher sought to fill the void in the research literature regarding the current usage of hymns in secondary school choral programs, as well as answer important questions regarding their applications in the instructional process. The purpose of this study was to determine the current usage and applications of traditional Christian hymns as instructional tools in the secondary choral music setting. The following elements were investigated: (a) school setting (private or public and grade levels), (b) teacher educational attainment and background, (c) teacher years of experience, (d) teacher use of Christian hymns, (e) Christian hymn literature sources used by the teacher, (f) type of Christian hymns used, (g) teacher thoughts and beliefs regarding the use of Christian hymns as instructional tools, and (e) type of higher education the teacher received (sectarian or non-sectarian). The following research questions guided this study:

1. Are traditional Christian hymns currently used by choral music educators in the secondary school setting, both public and private schools?
2. In what ways are Christian hymns utilized in the teaching process, specifically, are they used in the following instructional areas: (a) part-singing, (b) sight-singing, (c) music theory, (d) vocal technique, and (e) choral warm-ups?
3. In what ways are Christian hymns utilized in the performing process, specifically, are they used in the following performance areas: (a) school concerts/performances, (b) community concerts/performances, and (c) choral festivals?
4. What genres of traditional Christian hymns are used in the teaching and performing process, specifically, are the following genres used: (a) chorales, (b) protestant church hymns, (c) Catholic Church hymns, (d) spirituals, (e) gospel songs, and (f) hymn arrangements?

5. What sources are used for finding hymn materials (teaching/performance literature), specifically, are the following sources used: (a) hymnal (print), (b) online, (c) music publisher, and (d) personal arrangements?
6. Is there a difference between teacher's thoughts and beliefs regarding the use hymns in the teaching and/or performance process based on the following areas: (a) school setting, (b) grade level, (c) religious beliefs, (d) educational background, and (e) gender?
7. What are the beliefs of choral music educators regarding the use of traditional Christian hymns in both teaching and performance?

Assumptions, Limitations, and Delimitations

This study is based on the following assumptions: The participants would consist of current choral music educators in a secondary school setting. The term "secondary school" referred to a school that serves students in grades six through twelve. It was assumed that participants would respond honestly and accurately to the survey questions. It was assumed that participants currently used hymns as part of their teaching and/or performance process in their specified setting. While the results cannot be generalized to all secondary choral music educators, it is assumed that results from the survey contain pertinent information useful to the music education profession as a whole.

This study operated under the following limitations beyond the control of the researcher: Only choral music educators who returned the survey had their data included in the study; therefore, the data sample may not be completely representative of the population. Surveys were distributed through the National Association for Music Education Research Assistance Program. Respondents were self-selected, deciding whether or not to complete the survey on an individual

basis; therefore, the perceived value of hymns may be skewed due to societal values of the population represented. This is largely based on the geographical area of the respondents.

The study functioned under the following delimitations established by the researcher: Choral music educators from the United States were utilized due to its large geographic area and diverse populations (e.g. rural and urban schools). Choral music educators from a variety of secondary school settings were surveyed to include a variety of responses (e.g. public and private schools).

Summary

This survey study was completed in partial fulfillment of the requirements for the Doctor of Philosophy degree in Music Education at Auburn University. The dissertation is divided into five chapters. Chapter one includes the (a) definitions, (b) need for the study, (c) purpose, (d) research questions, and (e) assumptions, limitations, and delimitations. Chapter two provides an in-depth discussion of related literature including the following themes: (a) historical context, (b) sight-singing instruction, (c) usage of hymns in religious settings, and (d) usage of hymns in secular settings. The methods and procedures of the study are discussed in Chapter three. Chapter four provides the results and analysis of the data. Chapter five provides a summary and discussion of the study.

CHAPTER 2

REVIEW OF RELATED LITERATURE

The pool of research literature regarding current usage and applications of Christian hymns as instructional tools is limited. Much of the existing literature is anecdotal or philosophical in nature rather than empirical; therefore little data exist in the subject area of this study. While several studies involved the usage of hymns in a religious setting (Coote, 2011; Clark 1986; Harper, 2012; Jackson, 2009; Pop, 2009; Yardley, 2003) few addressed how hymns are used as instructional tools (Fritz, 2015; Hill, 2009; Powell, 2015).

The following related themes are discussed as part of this literature review: historical context of hymnody in music education, sight-singing instruction, usage of Christian hymns in religious settings, and usage of Christian hymns in non-religious settings.

Historical Context of Hymnody in Music Education

It is important to understand the historical context of hymnody and how it developed in music education. This section includes a historical overview starting with the emergence of hymnody in ancient and medieval periods and during the Reformation. In addition, it is important to understand how educational use of hymns developed in the 18th and 19th centuries, and finally the historical context of American hymnody in music education.

Emergence of Hymnody in the Ancient and Medieval Periods

Throughout history hymns served as instructional tools for teaching both theological and musical concepts. During the ancient period, hymnological developments were based largely on Jewish and Greek worship practices. Douglas (1962) pointed out that “Early Christian music is

a blend of Hebrew, Greek, and Latin elements” (p. 11). The earliest biblical evidence of music in corporate worship is Genesis 15, where Moses and the Israelites sing a song of praise to God for delivering them from slavery under the Egyptians. Because of his prominence as leader of the Israelites, Moses is described as the first music educator (Keene, 1982; Mark & Gary, 1992), thus uniting the music education profession and the Christian church. Later, during the reign of King David, Chenaniah was charged with musical instruction over the Levites because “he understood...” (Jones, 2006, p. 34). The Book of Psalms is yet another example of links between music education and Christianity. It served a dual purpose: theological and musical instruction (Mark & Gary, 1992). Thus, the Christian church is considered a music education institution (Cox, 2007).

During the medieval period the Roman Catholic Church held a monopoly on education in Western European culture. In turn, hymns were the primary vehicle for both performance in worship services and musical instruction. During the fourth century, the Roman Catholic Church developed the Schola Cantorum, a singing school which focused on enhancing the integrity of music in the church (Cox, 2007). Other major developments of this period included Pope Gregory I standardizing church music and Guido d’Arezzo, an Italian monk and choirmaster, developing a system of teaching music reading called solmization using a hymn (Eskew & McElrath, 1995; Reynolds & Price, 1987). The hymn, *Ut queant laxis* (*Hymn to St. John the Baptist*), provided the foundation for our current system of solmization (Keene, 1982; Mark & Gary, 1992).

During the later medieval period the church, as primary stakeholder of education, developed a new university system for education. Music took its place in the new university curriculum as part of the quadrivium. Considered a higher-level discipline, music was further

divided into two subdisciplines: *musica speculativa* (music theory) and *musica practica* (applied music). Hymns were no doubt part of the learning process under *musica practica* (Mark & Gary, 1992).

Hymnody During the Reformation

In 1517, Martin Luther began the Protestant Reformation in an effort to reform the practices of the Roman Catholic Church. With this, Luther brought many changes to the liturgical practices of the church. These changes birthed a new style of hymnody that impacted not only church music, but music education. Luther adamantly believed that worship services should be conducted in the vernacular language, consequently, he created the German Mass (Dowley, 2011; Wilson-Dickson, 1996). While primarily considered a theologian, Luther loved music deeply and defended its place in both the church and education (Jones, 2006; Tarry, 1973).

The Lutheran Chorale became the mainstay of Christian hymnody, congregational worship, and music education, and also provided the foundation for modern harmonic principles further explored by Baroque composers such as Johann Sebastian Bach. *The Harvard Dictionary of Music* points out that chorales “point the way to the future: their combination of vernacular language, folk imagery, strophic form, and hortatory earnestness makes them prototypes of the modern congregational hymn” (p. 400). While, Martin Luther was not the original innovator of chorales, as the Moravians used chorales much earlier, he was the primary disseminator (Dowley, 2011).

Swiss protestant reformer, John Calvin, heralded psalmody as the primary vehicle for music in Reformed Worship. Regarding church music, Calvin was more dogmatic in his views than Luther, believing that only unaccompanied psalms were appropriate for singing in worship services (Reynolds & Price, 1987). “Calvin completely reconstructed worship, being not drawn

to preserve as much of its antique and venerable beauty as Luther was” (Routley, 1982, p. 19). It was Calvinistic worship practices that initially paved the way for musical learning in the new world. With the printing of *The English Psalter* in 1562, the tradition of printing lengthy introductions explaining the fundamentals of music began, forever linking psalters with musical learning (Reynolds & Price, 1987). In 1620, the Puritans brought with them *The Ainsworth Psalter* (1612) to America. Twenty years later, in Cambridge, Massachusetts, the *Bay Psalm Book* (1640) became the first book printed in America; though, it was not until 1690 that music notation appeared in the book (Eskew & McElrath, 1995; Ferris, 2013).

18th and 19th Century English Hymnic Music Education Developments

Under the artistic guidance of such hymnists as Isaac Watts and the Wesley brothers, English hymnody flourished during this period. It differed greatly from psalmody, in that hymns tended to be more devotional in nature, emphasizing the believer’s personal relationship with Christ (Routley, 1982). These hymns expressed the “experiences, thoughts, feelings, and aspirations common to all Christians” (Reynolds & Price, 1987, pp. 47-48).

Hymns of this period were often inspired by a variety of faith traditions including Calvinistic psalmody, Lutheranism, and Moravian songs. This eclecticism led to a distinct style of Methodist hymnody (Eskew & McElrath, 1995). In 1761, John Wesley published *Sacred Melody* wherein he included instructions for congregational singing. Sample instructions included: “Sing them exactly as they are printed here...” and the Conference Minutes of 1765, discovered by John Curwen, stated: “Teach them to sing by note, and to sing our tunes first...” (Reynolds & Price, 1987, p. 50, 53). It is surmised through historical research that Wesleyan hymnody encouraged education in music, largely due to the volume of primary source writings on the subject.

Another important hymn collection emerged during the late 1700s: the *Olney Hymns*. It is in this hymn collection that “Amazing Grace,” written by John Newton, was discovered (Westermeyer, 1998). The collection consisted of hymns written by John Newton and William Cowper. This collection gave birth to several other well-known hymns including “Glorious Things of Thee Are Spoken” and “There is a Fountain Filled with Blood” (Dowley, 2011).

Beginning in the early 1800’s, the Oxford Movement initiated the goal of restoring Anglican church music to its former glory. The movement sought to counter the evangelical movement perpetuated by the Methodists (Eskew & McElrath, 1995). It also attempted to distinguish Anglican hymnody from Evangelical hymnody in the following manner: evangelical hymnody was about the believer worshipping, whereas Anglican hymnody was about the church worshipping collectively. The movement also translated many poetic texts from Greek, Latin, and German hymns and re-incorporated many of the Roman Catholic Church’s liturgical practices (Reynolds & Price, 1987).

Under the auspices of the Oxford Movement, Anglican hymnody expanded the repertoire to include many of history’s most famous hymns: *Come, Ye Thankful People; Come, Onward, Christian Soldiers; Rejoice, Ye Pure in Heart; Immortal, Invisible;* and *The Church’s One Foundation*, to name only a few. The Anglican hymnal, *Hymns Ancient and Modern* (1861), was born from this movement. This hymnal became arguably the most famous English hymnal in history. Since its introduction to hymnal literature, it has served several denominations and received widespread use throughout the world largely due to later editions incorporating both “churchly” and evangelical hymns (Eskew & McElrath, 1995; Reynolds & Price, 1987).

American Hymnody and Music Education

As stated previously, when the Puritans arrived in America, they brought with them *The Ainsworth Psalter*, which contained only 39 tunes (Keene, 1982). In 1640, the *Bay Psalm Book* was printed, however it contained no music notation until 1690 (Ferris, 2013; Mark & Gary, 1992). Between 1640 and 1690, the quality of singing and making music in the American colonies deteriorated. “Lining out” became common practice in worship services. This practice, where the song leader would sing a melodic line and the congregation would repeat it, led to the degradation of music education in early America (Ferris, 2013). Birge (1928) described the practice as “barbarously crude” (p. 4). From the late 1600’s well into the 1700’s a great debate began between those advocating for “lining out” and those desiring “rule and art,” or reading music (Birge, 1928).

As a remedy for the “barbarously crude” singing in churches, singing schools were established around 1720 (Abeles, Hoffer, & Klotman, 1994). Gould (1853) stated: “The usual method of parishes, in country towns, to resuscitate or sustain singing, has been by establishing schools for those to learn to sing...” (p. 79). Using hymns as the primary teaching literature, music instruction books were published for use in the singing schools. Many singing school masters published their own instruction books (Mark & Gary, 1992). The first “American music textbook” was John Tufts’ *Introduction to the Singing of Psalm-Tunes* in 1721 (Lowens, 1954), though this date is contested by some authors. *The Grounds and Rules of Musick Explained* by Thomas Walter, printed in 1721 soon followed as the first instruction book to include barlines (Birge, 1928). Thereafter, many other books and pamphlets took form and were disseminated throughout the American singing school movement. This is often considered one of America’s first widespread educational institutions (Cox, 2007).

Not only was it America's first formal music education institution, it served as an enriching force in Colonial American religious and social life (Keene, 1982; Wilson-Dickson, 1996). Singing schools were not permanent and moved from town to town. Singing masters set up schools in churches, schoolhouses, taverns, courthouses, homes, and any other place where groups of people could gather. The length of time the school lasted varied between singing masters, typically lasting weeks to months. Classes would meet anywhere from one to five nights per week (Mark & Gary 1992; Wilson-Dickson, 1996).

William Billings, arguably the most famous singing school master during the Revolutionary War, published the *New England Psalm Singer* in 1770 and *The Singing Master's Assistant* in 1778 (Mark & Gary, 1992). Many of the hymn texts utilized within these books were taken from the hymns of Isaac Watts (Billings, 1778). During this same period, Oliver Holden, one of Billings' contemporaries, composed one of America's earliest and most widely-used hymn tunes, *Coronation*. This tune is traditionally used for the text "All Hail the Power of Jesus' Name" (Reynolds & Price, 1987).

During the 1800's, the singing schools of the American south somewhat differed from their New England counterparts due largely to the use of shape notation (or Sacred Harp singing). Two systems of shape notation emerged; one system used four notes and the other used seven notes. Typical characteristics of shape note singing included usage of melodies based on pentatonic scales, harmonies with open fourths and fifths, and major and natural minor modes. *The Sacred Harp*, published in 1844, became the most popular southern folk hymnody tune book. Shaped notation had a profound impact on southern hymnody, as many of these folk hymns are still used in churches today (Eskew & McElrath, 1995; Reynolds & Price, 1987).

The American singing schools paved the way for modern music education as well as produced church choirs and choral societies in urban centers (Westermeyer, 1998). Singing school master Lowell Mason, born in 1792, was the first music educator to introduce music into the public school. During his formative years, he was regarded as a church musician and later known as the president of The Handel and Haydn Society; however, later he devoted himself fully to supervising and teaching music in the Boston Public Schools (Abeles, Hoffer, & Klotman, 1994; Birge, 1928). He published instructional music books including *The Child's Introduction to Sacred Music* and *The Juvenile Lyre* which are regarded as the first song books for use in American public schools (Keene, 1982; Mark & Gary, 1992). In his *Manual of the Boston Academy of Music*, Mason (1839) wrote about the importance of music and its cultivation as a tool of Christian devotion: "Whoever acknowledges the high rank, which music demands, and deserves to hold in Christian devotion, will not consider its cultivation of little moment" (p. 17). Demonstrating the importance of hymns as tools for teaching music, he included several Christian hymns as examples. Birge (1928) contended that his enormous output of Christian hymns for use in music education made him stand out from his contemporaries.

From the late 19th century onward, an outpouring of gospel hymnody occurred. Evangelistic hymns borne within the context of camp meeting revivalism of the Second Great Awakening became the norm for protestant worship (Ferris, 2013). It is from this period such hymns as "What a Friend We Have in Jesus" and "I Love to Tell the Story" emerged, forever changing the course of sacred music history. This style of "sentimental hymnody" served the rural areas of America well (Squire, 1962).

In summarizing the history of hymnody in music education, Blake (2017) stated:

As historical evidence suggests, hymnody and music education ran parallel on the same plane. Throughout history, the church had close ties to music education and education in

general. Hymns became the songs of the people. Congregations were musically literate, and children were taught to read music using hymns. Great music educators from Guido d'Arezzo to Lowell Mason used hymnody as the primary vehicle for teaching music. The hymnal was the music textbook. (p. 9)

Sight-Singing Instruction

Due to its longstanding relationship with hymnody, sight-singing is relevant to any discussion focusing upon hymns and music education. As previously stated, Christian hymns have been used for teaching sight-singing to neophytes for centuries. A plethora of research literature regarding sight-singing instruction exists; however, few studies consider hymnological sources as instructional tools. What follows is an attempt to connect the extant literature with hymnody:

Materials Used for Sight-Singing Instruction

Several researchers indicated hymns as a material used for sight-singing instruction (Demorest, 2001; Kuehne, 2007; Pollock, 2017). A survey conducted by Demorest (2001) indicated that most choral music educators agree that sight-singing instruction is an important facet of choral music education. However, as referenced by other studies (Daniels, 1988; Hales, 1961; Johnson, 1987; May, 1993), most do not agree on the proper materials to utilize for instruction. Demorest (2001) correlated the findings of the aforementioned studies in that most choral music educators use self-created materials. In his study, 77.0% of respondents reported using self-created materials to teach sight-singing, 48.0% of respondents reported using octavos, and 32.0% of respondents reported using hymnals. Demorest (2004) revisited the same survey study, however, this study limited the sample to only middle and high school choral music educators. Similar results about teaching materials were revealed. About one third (35.0%) of respondents indicated they used hymnals as the primary material for sight-singing instruction.

Kuehne (2007) extended Demorest's (2001) research by further investigating sight-singing instruction in Florida middle schools. Kuehne's (2007) results differed from Demorest (2001) revealing that 52.63% of respondents used published methods for sight-singing instruction, with *The Sight Singer* by Audrey Snyder as the most popular (23.03%). This finding corresponds with Pollock's (2017) survey of choral music educators in Kentucky. Pollock (2017) found that 81.82% of respondents used books, with *Masterworks Press* being the most frequently used (54.55%). Contrastingly, Pollock (2017) found that only 13.64% of respondents reported using a hymnal. As demonstrated by these results, research has yet to grasp the usage of hymns as instructional tools for sight-singing. Overall, as indicated by the aforementioned researchers, there is much disagreement among the survey results.

Methods of Instruction

Several researchers surveyed choral music educators regarding the methods used for sight-singing instruction (Demorest, 2004; Kuehne, 2007; McClung, 2001; Pollock, 2017). McClung (2001) surveyed choral music educators in six states: Alabama, Arkansas, Georgia, Louisiana, Tennessee, and Mississippi. The majority of respondents in all states except Louisiana indicated that melody pitch numbers were the most frequently used system of teaching. Survey results also indicated that 49.5% of respondents from Louisiana stated they used moveable-do solfege for teaching. Similarly, Demorest (2004) found that 64% of respondents favored the usage of moveable-do solfege, while only 21% favored using numbers. Likewise, Kuehne (2007) found that 79.61% of respondents used moveable-do solfege. Pollock (2017) also confirmed moveable-do as the most popular method with 95.45% of respondents indicating they used it for instruction.

Rhythm counting systems were also investigated in three of these studies. Demorest (2004) found that 47% of respondents used a number counting system to teach rhythm, while 21% used some self-created system. Kuehne (2007) found that 79.97% of respondents used rhythm syllables. Pollock (2017) found that 81.82% of respondents used count singing to teach rhythm. Therefore, there remains disagreement among teachers regarding sight-singing instruction methods and materials; however, according to two of the studies, hymnals are still used in sight-singing instruction (Demorest, 2004; Pollock, 2017). Kuehne (2010) acknowledged that more research on sight-singing materials must be completed in order to “narrow the list to a manageable and useful resource” (p. 13).

Many studies regarding sight-singing maintain a close connection to the Kodály method. McClung’s (2008) study regarding the effects of using Curwen hand signs in sight-singing focused on scores from a sight-singing test. This study confirmed the finding of several others. There was a small increase in sight-singing scores when students with instrumental training used Curwen hand signs. Students without instrumental training showed no significant increase or decrease when using Curwen hand signs. This is an interesting finding in that one of the fundamental elements of the Kodály method is the usage of Curwen hand signs. McClung stated: “The use of movable solfège syllables, reinforced kinesthetically with hand signs, is a core element of the music reading system attributed to Hungarian Zoltan Kodály” (p. 255). Studies regarding music literacy, Kodály, and hymns are discussed in the following section.

Usage of Christian Hymns in Religious Settings

Much has been written about what constitutes “appropriate” music in the church (Aniol, 2009; Beamer, 2004; Jones, 2006; Jones, 2010). The Church Music Association of America

(2018), a Roman Catholic organization, outlined several guiding principles for appropriate sacred music. Sacred music in church should:

- Represent sanctity - sacred music should edify and glorify God
- Be of good form - sacred music should draw from various liturgical elements
- Represent “true art” - sacred music should be of the highest artistic quality
- Be universal - sacred music should speak to congregants of various cultures

Furthermore, many Catholic and protestant scholars agree that sacred music should be of the highest quality. The Committee on Better Church Music of the Southern Baptist Convention recommended that “...music should fit the hymn, be thoughtful and reverent in character, not mere jig tunes...” (Pendergraft, 2018, p. 21). Several studies investigated the frequently used hymns and hymnals in churches.

Frequently Used Hymns and Hymnals in Churches

Two surveys were conducted to ascertain the current usage of specific hymns by denominational churches (Clark, 1986; Jackson, 2009). Clark (1986) conducted a survey regarding the usage of hymns in the churches of the Oklahoma Baptist Convention. His study answered questions regarding the types of hymns frequently used, the musical and textual characteristics of frequently used hymns, and the hymnals used most often. During the time period of the study, it was found that the *Baptist Hymnal* of 1975 was the most frequently used hymnal. The hymns of most frequent use were written by gospel hymn writers of the late 19th century. Interestingly, Clark (1986) pointed out that the only one hymn by Martin Luther (“A Mighty Fortress is Our God”) was included in the hymnals being used.

More recently, Jackson (2009) investigated hymn usage in selected African American churches of Florida. Like Clark (1986), he obtained important data regarding church

membership, staff, frequently used hymns, and hymnals. Jackson (2009) found that the majority of responding churches used *The New National Baptist Hymnal*. He also found that churches utilized a preponderance of Euro-American hymns with the most frequently used hymn listed as *Amazing Grace*. Jackson (2009) defined Euro-American hymn as “English-language hymns (or English translations of European hymns), which were embraced by the African American congregations and eventually published in the earliest African American hymnals” (p. 92). Other frequently used hymns included *Silent Night*, *Holy Night*, and *Praise God from Whom All Blessings Flow*.

Contrastingly, a more recent study by Coote (2011) found that *Amazing Grace* was not among the contenders of “lasting hymns.” Surveying an inventory of 28 hymnals from mainline protestant churches, Coote (2011) found that 13 historical hymns appeared in all 28 hymnals:

1. “Abide with Me” (1847)
2. “All Hail the Power of Jesus’ Name” (1779)
3. “Come, Ye Thankful People, Come” (1844)
4. “Crown Him with Many Crowns” (1851)
5. “Glorious Things of Thee are Spoken” (1779)
6. “Guide Me O, Thou Great Jehovah” (1745)
7. “Holy, Holy, Holy!” (1826)
8. “How Firm a Foundation” (1787)
9. “In the Cross of Christ I Glory” (1825)
10. “Jesus Shall Reign Where’er the Sun” (1719)
11. “Love Divine, All Loves Excelling” (1747)

12. “O Sacred Head, Now Wounded” (c. 12th Century)

13. “When I Survey the Wondrous Cross” (1707)

Coote (2011) found that these have withstood the “test of time.” He stated: “One striking observation is that the 13 hymns found in all 28 hymnbooks show a longstanding commitment to the traditional understanding of worship and the Christian message” (p. 32). It should be noted, however, that a primary weakness of this article is that he does not include the tune name for the hymns. It is assumed that the hymns listed are performed to the most frequently used tunes associated with those hymns as listed on the website hymnary.org.

Another recent study, conducted by LifeWay Research (2018), found that 69% protestant pastors indicated that hymnals were a frequently used part of the worship service. This was only second to piano music, which 79% indicated was the most common aspect. This is an interesting finding given the supposed declining state of hymnody in America (Gordon, 2010). It is important to note, however, that many protestant churches use projectors to display the words only (many of which are contemporary songs, not hymns). Given that no definition of “hymnal” was provided to respondents, the meaning of “hymnal” in this study is ambiguous.

Hymnody in the Christian Curriculum

Several authors investigated the usage of hymns as instructional tools within the context of Christian settings (Attaway, 2017; Fritz, 2015; Harper, 2012; Hill, 2009; Pop, 2009; Powell, 2015). As described by Cox (2007), the Christian church has always been an educational institution since its humble beginnings. One of the first official and formal choral learning institutions fostered by the church was the Schola cantorum, briefly mentioned in the historical section of this literature review. Weinandt (1965) stated in regards to the Schola cantorum: “...we see a Church-fostered, Church-nurtured organization whose members are entirely

supported by and dependent on the Church” (p. 16). Musical learning in the church has gone virtually uninterrupted for centuries, thus, its importance as educational institution cannot be disregarded.

Three authors investigated using specific teaching methods with hymnody in church settings (Attaway, 2017; Fritz, 2015; Powell, 2015). Powell (2015) addressed different strategies for teaching hymns to children using both Orff and Kodály methods. Similarly, Fritz (2015) investigated the application of the Kodály Concept of music education to Lutheran hymnody. As stated previously, Routley (1980) defined hymns as “the folk songs of the church” which appears to align with the Kodály Concept regarding repertoire. Choksy (1973) defined three sources appropriate for teaching music literacy according to Kodály: (a) authentic children’s games and nursery songs; (b) authentic folk music; and (c) good composed music written by recognized composers (p. 22). Both Fritz (2015) and Powell (2015) adhered to this by using hymns for teaching.

Using eight hymns as teaching illustrations, Powell (2015) demonstrated how hymns can be used as instructional tools. She developed a curriculum that was comprised of three age groups: ages 6-8, ages 9-12, and ages 12 and up. This system of dividing the curriculum into different age groups is similar to Hawn’s (1985b) hymn curriculum. In his article, he divided hymns up by theme and age appropriate groups.

Powell (2015) also included a narrative teaching example and Orff orchestrations for each illustrative hymn example. Teaching not only music, but theological principles was of paramount importance to Powell, resounding Hawn’s (1985a) opinions regarding hymns as theological teaching tools. While testing the curriculum was beyond the purview of the study,

she stressed that using creative ways to introduce hymns was important for children in church and increasing the longevity of hymn-singing as a whole.

In a similar study, Fritz (2015) applied the Kodály Concept of music education to Lutheran hymnody with a primary goal of enhancing high school students' music literacy. A secondary goal was to understand how applying the Kodály Concept to Lutheran hymnody assisted students in becoming musically literate. Another issue discussed was how to increase the overall understanding and appreciation of music using Lutheran hymnody. Each goal of this study echoes Powell's (2015) goals outlined in her dissertation. Attaway (2017) used the Kodály Method for teaching the *Levels of Biblical Learning*. Her curriculum used hymns to teach specific musical concepts in a Kodály inspired way, as well as theological doctrine based on the *Levels of Biblical Learning*.

In Fritz's (2015) study the participants were freshman students of a Lutheran preparatory school and teachers of the Wisconsin Lutheran Synod Parochial Schools. Musical materials in the study included hymns from the *Christian Worship Hymnal* and *Christian Worship Supplement*. A survey questioning teachers within the Lutheran parochial schools about their teaching practices and curriculum was used as the data collection instrument. The researcher sent 2,549 emails requesting teacher participation in the survey. Of these, 312 responded to the survey.

The second part of the study included a researcher-created set of ten lesson plans spanning five weeks. One hundred and twenty-one students participated in the lessons, which lasted approximately 40 minutes each. Students were given a pre-survey and post-survey at the end of the study. Data for her study included researcher observations and teacher survey responses. Teachers indicated that: (a) students received instruction for about 15-30 minutes

twice per week; (b) preparing for church and music literacy were two important topics covered; (c) most choirs utilized two-part harmony; and (d) most teachers were able to play four-part harmony. Student pre-survey results indicated that 13 students assumed they could sing well, 42 thought they were bad singers, and 66 believed they were average.

Fritz (2015) hypothesized that if students were taught without the use of the keyboard, musicianship and inner-hearing may be increased. She observed that many teachers were taking time out of their day to sing hymns with students as part of their daily experiences. Willingness and ability increased over time, and most students were able to sing in four-part harmony by the end of November.

Finally, Fritz (2015) concluded that the Kodály Concept and Lutheran hymnody were complimentary. The Kodály concept provided a sequential process for learning, using hymns provided a spiral curriculum, and that with time and energy, hymns were used to teach music literacy. Unlike Fritz (2015), Attaway (2017) and Powell (2015) did not test their curriculums. They merely posited curriculum ideas based on teaching experience. Suggested teaching strategies in all of these studies glean ideas outlined by Kodály as cited in Jacobi (2011).

In a similar study, Hill (2009) investigated a researcher-created, hymn-based music literacy curriculum for adult church choirs. In the initial phase of the study, Hill administered a music literacy skills questionnaire to the church choirs of seven mainline protestant churches ($N = 407$). The questionnaire consisted of three sections: a biographical section, a section with questions regarding their personal opinion of their own music reading skills, and a basic music literacy test. Results from the questionnaire indicated that church choirs using primarily traditional music scored significantly higher in the area of music literacy. After the initial pre-test, Hill (2009) implemented a researcher-designed music literacy course entitled *Basic Music*

Reading Skills Course, which used hymns as the primary source for teaching music literacy.

After the course was implemented, the results indicated a 60% increase in post-test scores. This research supports claims made by Fritz (2015) that hymns can increase music literacy.

Harper (2012) developed a “Course of Study on the History of Congregational Song for use in Mainline Protestant Churches.” Taking a different approach than the aforementioned studies, Harper (2012) created this course of study supported by three reflective essays. She presented the course in a unique style by providing essays that would “augment the intrinsic value of the course of study” (p. 31). Her method contrasts previously mentioned studies such as Fritz (2015) or Hill (2009) who both relied on surveys; however, it aligns closely with Powell (2015) who relied heavily on personal experience and philosophical tenets. The course, consisting of twelve lessons intended for use in small groups or Sunday school, was not intended to be a music learning course, but a course that connected hymns with life.

Church Music Education

The education of church music leaders is profoundly important due to the educational nature of the church. Largely due to the apathetic attitude towards music education in America, many times church music leaders are the only music educators available. Several authors discussed the preparation of church musicians in various contexts (Pop, 2009; Rohwer, 2011; Yardley, 2003).

Yardley (2003) discussed major differences between teaching music at a public university and Christian seminary, describing it as an “emotionally charged activity” (p. 169). Her sentiment is largely based on the setting, as many churches undergo “worship wars” the students in seminary are abreast of the changing times. She gives several suggestions for choosing repertoire when teaching in seminary including: 1) know your community, 2) know the

musical abilities of your community, 3) People learn best going from the concrete to the general, 4) choose examples carefully, and 5) model different types of pedagogy. Rohwer (2011) contended that many church music leaders were originally trained as choral directors with little or no formal church music training. Even in seminary, often few church music related courses are required (Pop, 2009; Yardley, 2003). Also, pastors acting as the sole music leader can be problematic as well, as most have little musical training (Jones, 2010).

Using a questionnaire, Rohwer (2011) investigated “the perceived learning needs of a group of church musicians attending a musical, religion-based summer camp” (p. 49). The results indicated that when teaching adults “people-related skills” were more important than music-related skills. This finding parallels Yardley’s (2003) descriptions of relating to the community of learners in a seminary context. With regards to musical learning, several respondents indicated that more time should be spent on preparing choral directors to serve in church settings due to the high likelihood of them serving in a church music-related capacity. Several respondents even suggested that all future choral directors should have a course in hymnology and the history of sacred music (Rohwer, 2011).

Pop (2009) surveyed piano departments in Christian institutes of higher learning to ascertain their hymn-playing requirements for students. She found that 53.5% of the institutions surveyed did not require hymn-playing as part of their curriculum; 46.5% did require it. With the majority of respondents indicating they did not require hymn-playing, this appears to coincide with other authors who believe the overall landscape of church music education is changing (Jones, 2006; Yardley, 2003).

Usage of Christian Hymns in Secular Settings

Few extant studies address Christian hymns in non-religious settings. Most studies regarding hymns in the classroom either discuss them within a Christian setting or discuss their usage as materials for teaching sight-singing. Two secular choral methods textbooks briefly advocate using hymns for teaching. Collins (1993) stated: “Reading hymns and chorales with numbers or syllables is an excellent means of building sight-reading skills for the Intermediate Choir” (p. 396). Similarly, Brinson (1996) contended that hymnals are good sources for teaching sight-singing due to their simple compositional style in four-part homophonic texture. She highlighted the fact that most hymnals contain hundreds of hymns; however, she provided a word of caution that “...some students may find the hymn texts to be objectionable...” (p. 198). Demorest (2001) echoed this stating that many directors white-out all of the text in the hymnal so that they are not “promoting religion in their curriculum” (p. 129). So, a question remains: are hymns appropriate for use in non-Christian settings?

Religious Music in Public Schools

The official position statement on “Sacred Music in Schools” of the National Association for Music Education (NAfME) states:

It is the position of the National Association for Music Education that the study and performance of religious music within an educational context is a vital and appropriate part of a comprehensive music education. The omission of sacred music from the school curriculum would result in an incomplete educational experience.

Additionally, NAfME outlines three guiding questions for music educators in public schools:

1. What is the purpose of the activity?
2. What is the primary effect of the activity?
3. Does the activity involve excessive entanglement with a religion or religious group, or between the schools and religious organizations?

Two studies discussed the Establishment Clause of the First Amendment to the United States Constitution in relation to music education (Cranmore & Fossey, 2014; Drummond, 2014). A public school education does not preclude the teaching of religion. Parallels can be drawn between using the Bible as literature and sacred choral music as repertoire for teaching (Drummond, 2014). Landmark cases such as *Florey v. Sioux Falls School District* (1980) and *Bauchman v. West High School* (1997), attest to sacred music's appropriateness as part of well-rounded choral music curriculum. Granted that the director's reason for selecting the sacred repertoire passes the *Lemon* test, of which one of the chief tenets is neither advancing nor inhibiting religion (Cranmore & Fossey, 2014), sacred music will always be appropriate for use in the choral music classroom, be it public or private school.

Regarding the appropriateness of changing the text to hymns or other songs of a religious nature, the research literature leaves that to the judgement of the individual choral music educator. While some recommend this practice (Brinson, 1996; Demorest, 2001), others disparage it (Beamer, 2004; Jones, 2006). It is surmised that certain music education methods, such as Kodály, would oppose this practice as well, as it contradicts the basic philosophical principles of the method. The founder, Zoltan Kodály, believed that songs should be taught in their authentic form with strict adherence to text as part of the art form (Choksy, 1973).

Hymnody as Common Knowledge

Hymns are frequently cited as songs of the common people, or as Routley (1980) put it: "folk songs of the church." Most music educators agree that there are certain songs everyone should know (Hamm, 2013; McGuire, 2000); however, few agree on the songs.

In her article, Hamm (2013) explored three primary questions relating to health of hymnody as communal song:

1. Are we losing a culture of song?
2. Where are we losing it?
3. What does it mean?

An impetus for her article was her university teaching experience where few students knew the most basic hymns. By interviewing choral music scholars and creating an insightful narrative, she concludes the loss of sacred song is largely due to the commercialization of music. Her ideas largely align with those of other sacred music scholars (Aniol, 2009; Gordon, 2010). Within her article Paul Westermeyer stated that the loss of sacred song can be attributed to "...a much larger ecological problem in which we are losing everything" (p. 44).

Comparatively, McGuire (2000) investigated the common songs of the cultural heritage of the United States. In his study, he compared song lists compiled from previous studies containing songs children should know. Of the ten songs listed in his table entitled "Songs Found on Two or More Devised Lists and Two or More Authentic Lists (The Best Representation of a Common Song Repertoire for This Study)," four could be categorized as hymns or hymn-like in nature. The four songs are:

1. "America" or "My Country Tis of Thee"
2. "America the Beautiful"
3. "He's Got the Whole World in His Hands"
4. "Michael, Row the Boat Ashore"

Ultimately, McGuire (2008) contended that the onus is on music educators to determine what songs children should know. He echoed the fears of aforementioned authors, that while some traditional songs are being maintained, others are being forgotten (Hamm, 2013).

Hymns in the Public School Curriculum

While few authors examined the nature of hymnody in non-public school curriculum (Fritz, 2015; Harper, 2012; Hill, 2009; Pop, 2009; Powell, 2015), even fewer examined hymns in the public school curriculum (Blake, 2017; Woods, 2015).

Blake (2017) developed a curriculum integrating Christian hymns into the choral music curriculum. The curriculum used hymns as the primary teaching materials and combined three music education methods for executing instructional activities: the Kodály Concept, Comprehensive Musicianship through Performance, and *Music Learning Theory*. A set of theoretical frameworks based on these methods was provided and data sheets for each hymn provided both musical and historical information to the teacher. Additionally, hymns were used for sight-singing examples, vocal technique, and choral warm-ups, with additional instructional exercises provided.

In a qualitative study, Woods (2015) investigated using hymn tunes to enhance band intonation. By surveying fifteen American hymnody experts, she compiled a list of fifteen early American hymn tunes that were suitable for band transcriptions. She then randomly selected band directors from the Georgia Music Educators Association to complete a survey concerning intonation practices. The band directors indicated that colleges provide little preparation regarding teaching intonation and that they were “hopeful” about the new hymn-based curriculum.

Summary

The literature most relevant to the current study is similar survey studies conducted in the field of sight-singing instruction and materials (Demorest, 2004; Kuehne, 2007; Pollock, 2010). While the studies regarding usage in the Christian curriculum (Fritz, 2015; Harper, 2012; Hill, 2009; Pop, 2009; Powell, 2015) and studies regarding usage in the public school curriculum (Blake, 2017; Woods, 2015) are helpful, they are not assistive in understanding the current usage of hymns in the secondary school setting. Studies regarding the current frequently-used hymns in church settings provide insights into the longevity of hymns as musical literature (Clark, 1986; Jackson, 2009). Furthermore, an abundance of historical literature regarding hymnody exists and provides a foundational framework for understanding the historical prevalence of hymns in music education. The historical sources also provide the underlying premise for this study: music education and hymnody are inseparable constructs and their connection to musical instruction is of paramount importance.

CHAPTER 3

METHODS

The purpose of this study was to determine the current usage and applications of traditional Christian hymns as instructional tools in the secondary choral music setting. This section includes a description of the research design, procedures and instrumentation, participants, analysis, and validity.

Research Design

Using a quantitative design, this study focused on collecting data through an anonymous survey instrument, categorized as a cross-sectional survey design (Creswell, 2008). The survey instrument, Christian Hymn Usage in the Secondary Choral Setting (CHU-SCS) Survey (see Appendix E), provided demographic data, as well as data regarding the current usage and applications of Christian hymnody in the secondary choral music education setting. The overall research design is influenced by similar survey research conducted in the area of sight-singing methods and materials (e.g. Demorest, 2003; Kuehne, 2007; Pollock, 2017). The purpose of this study was to determine the current usage and applications of Christian hymns as instructional tools in the secondary choral music setting. The following variables were investigated: (a) school setting (private or public and grade levels), (b) teacher educational attainment, (c) teacher years of experience, (d) teacher use of Christian hymns, (e) Christian hymn literature sources used by the teacher, (f) type of Christian hymns used, (g) teacher thoughts and beliefs regarding the use of Christian hymns as instructional and performance tools, and (e) type of education the teacher received (sectarian or non-sectarian).

Procedures and Instrumentation

After receiving the approval of the Institutional Review Board of the Office of Human Subjects at Auburn University (see Appendix C), the researcher-created survey was distributed using the *Qualtrics* online survey platform. Data were collected through an anonymous internet survey that used a Likert-type scale. Using the National Association for Music Education (NAfME) Research Assistance Program, the survey link along with a brief invitation stating the intent of the study and informed consent (see Appendix E), was randomly e-mailed to members who indicated they were secondary-level choral music educators (grades 6-12). Furthermore, members were randomly selected through NAfME's membership database. Members decided to participate in the study on an individual basis. The risk of coercion was minimal, as no rewards or incentives were offered to participants. Participants remained anonymous throughout the study, as no identifying information was divulged in the survey; therefore, breach of confidentiality was minimal. After each two-week period, non-respondents were sent a follow-up e-mail.

The Survey

The CHU-SCS survey instrument was created and disseminated using *Qualtrics Survey Software* (2019). The initial survey consisted of a consent form and 16 researcher-created questions in three sections; however, after careful review by two music education research methodologists, and several music educators, the researcher edited the survey. The final version of the survey instrument consisted of a consent form and 18 questions in four sections, which included two initial screening questions and one open-ended question. The survey instrument was kept purposefully concise so that participation would increase. Rea and Parker (2005)

suggested keeping questionnaires "...as concise as possible..." in order to generate participation and avoid "...jeopardizing the response rate" (p. 46).

The consent form explained the rights of the participant, the purpose of the study, and included information regarding the IRB approval. A researcher-created definition for "traditional Christian hymn" was also displayed. The two initial screening questions simply determined if the respondent was a suitable participant for the study. Criteria included confirming that the participant was a current choral music educator in a secondary school setting and currently uses hymns.

Thereafter, the first section, "Applications of Hymns as Teaching Tools," consisted of questions related to teacher hymn usage: (a) hymns as tools for teaching musical skills, (b) hymns as tools for teaching performance, (c) source of hymn materials, and (d) types or genre of hymns used. All of these questions had "check all that apply" options. Both the second and third sections used a Likert-type scale ranging from "Strongly Agree" to "Strongly Disagree". The second section of questions, "Beliefs Regarding Hymn Usage for Teaching and Performance," surveyed teacher thoughts and beliefs regarding how hymns are appropriate for teaching and performance. The third section of questions, "Pedagogical Practices Using Hymns," surveyed teacher thoughts and beliefs regarding specific ways hymns are useful for teaching. The final section of questions, "Background Information," included the demographic information of the teacher: (a) current teaching setting (private or public school), (b) grade-level currently teaching, (c) educational attainment, (d) years of experience, (e) college or university type attended (sectarian or non-sectarian), and (f) religious view. The follow-up question was an open-ended question that attempts to ascertain what teachers believe are useful Christian hymns for instruction.

Participants

Participants for this study included secondary-level choral music educators who were members of the National Association for Music Education (NAfME). Participants were recruited through NAfME's Research Assistance Program (see Appendix F). The researcher paid a nominal fee to the Research Assistance Program for e-mail distribution to members. These members represented music educators from various areas of the United States, and included choral music educators at both public and private schools. Initially, 5,119 e-mails were sent to randomly selected members on NAfME's secondary-level choral music educator list. Using a sample-size calculator, the researcher determined that 357 respondents were required. Due to a low response rate, the sample size was increased to 10,228, which required 370 respondents. The calculation used a 95% confidence level with a confidence interval (margin of error) of ± 5 . This led to the final calculation of the sample size ($N=370$).

The survey yielded 447 responses which is equivalent to a 4.37% response rate. However, several responses were incomplete or invalid. Most invalid responses were a result of the screening questions (see Table 1). From the total participants who answered "yes" to the first screening question, 408 responses were collected. 82.1% ($n = 335$) indicated that they currently use hymns for teaching or performance, with 17.9% ($n = 73$) indicating they did not. This yielded a total final response rate of 335, equivalent to a 3.28% response rate. The low response rate was likely a result of the survey distribution timing. The survey was initially distributed during the summer months when many educators do not check e-mails. Another contributing factor to the low response rate is the number of bounce-back and unopened e-mails. It should be noted that there were no required survey questions except the initial screening questions, so frequencies and percentages varied between questions depending on the number of responses.

NAfME’s Research Assistance Program indicated that of the total 10,228 e-mails sent, 6,736 were unopened (65.8%). Additionally, several authors suggested that web-based surveys often yield a small return rate due to the unreliable nature of participant self-selection (Rea & Parker, 2005).

Table 1

Screening Question Results

| <i>Question</i> | <i>Yes</i> | <i>No</i> |
|---|------------|-----------|
| Are you a current choral music educator serving in a secondary school (grades 6-12)? | 412 | 35 |
| Do you or have you ever used traditional Christian hymns for teaching and/or performance? | 335 | 73 |

Participant Demographics

The majority of participants indicated that they taught in a public school setting ($n = 243$, 81%), while the remainder indicated they taught in a private school setting ($n = 57$, 19%). Survey data yielded conflicting results pertaining to participant educational attainment due to the misconstrued reading of the question. The educational attainment question was a “select all that apply” type question. The results from this question are as follows: 71 indicated high school diploma (23.7%), 6 indicated associate degree (2%), 163 indicated master’s (54.3%), 173 indicated bachelor’s degree (57.7%), 50 indicated specialist degree/master’s plus 30 (16.7%), and 11 indicated doctoral degree (3.7%). The majority of participants ($n = 71$, 14.9%) had 25 years or more of teaching experience, with the least reporting they had only one year ($n = 3$, .6%).

Results indicated a majority of participants taught at the high school level ($n = 119$, 39.7%), while only 83 taught middle school (27.7%). 98 participants (32.7%) indicated they taught both middle and high school. The majority of respondents were female ($n = 190$, 63.3%),

while the remainder indicated they were male ($n = 106, 35.3\%$) or elected not to identify ($n = 4, 1.3\%$). It should be noted that from this point forward, educational attainment will not be considered in the analysis due to the possible misreading of the question by respondents. It was stated as a “select all that apply” question; however, due to the skewed results, it is clear that many respondents only selected one category, generally their highest earned degree.

Table 2

Participant Demographics

| <i>Participant Demographics</i> | | <i>n</i> | <i>%*</i> |
|-------------------------------------|--------------------------------|----------|-----------|
| Educational Attainment | Doctorate | 11 | 3.7 |
| | Specialist/Master’s + 30 | 50 | 16.7 |
| | Master’s Degree | 163 | 54.3 |
| | Bachelor’s Degree | 173 | 57.7 |
| | Associate degree | 6 | 2.0 |
| | High School Diploma | 71 | 23.7 |
| Years of Teaching Experience | This is my first-year teaching | 3 | 1.0 |
| | 1-5 | 41 | 13.7 |
| | 6-10 | 48 | 16.0 |
| | 11-15 | 47 | 15.7 |
| | 16-20 | 43 | 14.3 |
| | 21-25 | 47 | 15.7 |
| | 26+ | 71 | 23.7 |
| Gender | Male | 106 | 35.3 |
| | Female | 190 | 63.3 |
| | I choose not to answer | 4 | 1.3 |

Note. *N = 300

Analysis

I utilized descriptive statistics (frequencies, measures of central tendency, and standard deviations), the Kruskal-Wallis H Test, and the Mann-Whitney U Test as a post-hoc test to answer the research questions. Question one focused on frequency of “yes” and “no” responses. Questions two through five focused on categories of ways Christian hymns were used in the teaching and performing process, as well as categories of hymn genres and sources. Data were analyzed using descriptive statistics, primarily frequencies and percentages, for the first five

research questions. Question six focused on differences between teacher thoughts and beliefs regarding the use of hymns in their teaching and/or performance based on the following variables: (a) school setting, (b) grade level, (c) religious beliefs, (d) educational background, and (e) gender.

For school setting, the Mann-Whitney U test was used to compare the means of public and private school choral music educators. Because the independent variable was bivariate, each observation was independent of any other observation, and population was not normally distributed, the Mann-Whitney U test was deemed appropriate for analysis. For grade level, religious beliefs, educational background, and gender the Kruskal-Wallis H test was conducted with a Mann-Whitney U test as post-hoc. Because the independent variable was multivariate and categorical, each observation was independent of any other observation, and population was not normally distributed, the Kruskal-Wallis H test was deemed appropriate. The Mann-Whitney U test was conducted as a post-hoc for grade level, religious beliefs, educational background, and gender to ascertain specific differences among groups since the Kruskal-Wallis H test does not give enough information to interpret the specific differences (Russell, 2018).

Question seven focused on the beliefs of choral music educators regarding the use of traditional Christian hymns in both teaching and performance. Descriptive statistics were used to analyze the data so that a clear understanding of the overall beliefs regarding hymn use could be ascertained. Russell (2018) stated: "...it is important to note the value of purely descriptive studies" (p. 34). Additionally, he said: "Descriptive statistics are often not given their due...Understanding the raw data is of paramount importance..." (p. 43). Furthermore, descriptive statistics help researchers gain a better understanding of questions for future research and give important insight about the population of a study.

Validity and Reliability

For this study three types of threats to validity were identified: construct validity, content validity, and population validity. One of the constructs within this study was the term “hymn.” The primary problem with this construct is the ambiguousness of the meaning. People have differing meanings of the term, as suggested by the literature (Routley, 1982); however, a clear definition of the term was provided in the instructions to address this threat. The definition provided to respondents was as follows:

A traditional Christian hymn is a song in praise to God. Musically speaking, it is typically strophic in form, homophonic in texture, and has an overall Chorale-like quality. Traditional hymn examples can be found in many mainline protestant and Catholic Christian hymnals. Additionally, chant may be included in the hymn repertory.

The second threat, content validity, was defined within the survey itself. There are many songs that can be construed as “hymns” as it is often difficult to define. There are several genres defined within the survey. After close review of the research literature, these genres are the most commonly addressed: Chorales, protestant church hymns, Catholic Church hymns and chants, spirituals, and gospel songs. This threat to validity was miniscule since the survey only provided data for the genres, and respondents were given the opportunity to list “other.” Additionally, the researcher received feedback from several music education researchers and music educators while designing the survey.

Population validity was addressed by using a sample size calculator; however, while NAfME is one of the largest and oldest associations for music educators, it is not the only national organization for music educators. All of these threats combined may compromise face validity of the survey; however these threats were addressed by the measures taken by the researcher to maintain the integrity of the study. Overall, while simple, this study provided

important information regarding the current usage and applications of Christian hymns in the secondary choral setting to the music education profession.

The researcher conducted a split-half reliability analysis to assess the internal consistency of the survey instrument. In addition, a chi-square test of parallel models was conducted to assess the goodness of fit (equal variance) and found unequal variance ($\chi^2 = 2211.95, p < .001$). Due to the violation of equal variance, the Guttman reliability coefficient was employed due to its robust nature and appropriateness in this situation (Russell, 2018). The assumption of additivity and equality of means was assessed by using Tukey's test for nonadditivity ($F = 175.73, p < .001$) and Hotelling's T^2 ($F = 141.18, p < .001$). Though both the assumption of additivity and equality were violated, an internal consistency was found (.71).

CHAPTER 4

RESULTS

The purpose of this study was to determine the current usage and applications of traditional Christian hymns as instructional tools in the secondary choral music setting. The following elements were investigated: (a) school setting (private or public and grade levels), (b) teacher educational attainment, (c) teacher years of experience, (d) teacher use of Christian hymns, (e) Christian hymn literature sources used by the teacher, (f) type of Christian hymns used, (g) teacher thoughts and beliefs regarding the use of Christian hymns as instructional tools, and (e) type of higher education the teacher received (sectarian or non-sectarian).

Question One: Christian Hymn Use in Secondary Public and Private Schools

Research question one asked: Are traditional Christian hymns currently used by choral music educators in the secondary school setting, both public and private schools? Data for this question indicated that a majority of respondents ($n = 335$) stated they used traditional Christian hymns in teaching and/or performance, with 73 stating they did not. This is equivalent to roughly 82.1% answering “yes” and 17.9% answering “no” to the second screening question which stated: “Do you or have you ever used traditional Christian hymns for teaching and/or performance?” (Refer to Table 1 in Chapter 3).

Question Two: Christian Hymn Use in the Teaching Process

Research question two asked: In what ways are Christian hymns utilized in the teaching process, specifically, are they used in the following instructional areas: (a) part-singing, (b) sight-singing, (c) music theory, (d) vocal technique, and (e) choral warm-ups? Using a “select all that

apply” question, participants were asked to select the ways they used hymns for teaching. Choices were based upon the instructional areas listed within research question two, with the addition of the choice of “other – please specify.” Results revealed that a majority of participants used hymns for teaching part-singing ($n = 260$, 81.5%). Sight-singing was the second highest category with 61.1% ($n = 195$) of all participants indicating they use hymns for this purpose. Music history was the third highest category with 45.8% ($n = 146$) of all participants indicating they use hymns for this purpose. Thirty-five participants (10.9%) listed other uses for Christian hymns in teaching (see Table 3). Additionally, 2.8% ($n = 9$) of all participants indicated they did not use hymns for teaching. See Table 3 for full results.

Table 3

Use of Christian Hymns for Teaching

| <i>Teaching Use</i> | <i>n</i> | <i>%*</i> |
|---------------------------------|----------|-----------|
| Part-Singing | 260 | 81.5 |
| Sight-Singing | 195 | 61.1 |
| Music History | 146 | 45.8 |
| Music Theory | 109 | 34.2 |
| Choral Warm-Ups | 129 | 40.4 |
| Vocal Technique | 98 | 30.7 |
| Other | 35 | 10.9 |
| I do not use hymns for teaching | 9 | 2.8 |

Note. Participants could select more than one item. * $N = 319$.

Table 4

Other Uses of Christian Hymns for Teaching

| <i>Teaching Use</i> | <i>n</i> | <i>%*</i> |
|---|----------|-----------|
| Performances | 17 | 5.3 |
| Church Services | 4 | 1.2 |
| Liturgy and concert - I taught at a Catholic High School for 13 years | 1 | 0.3 |
| Audience participation in concert at Christian school where I teach. | 1 | 0.3 |
| Audition for intonation problems | 1 | 0.3 |
| Auditions | 1 | 0.3 |
| Chorally when a traditional setting such as Copland's Shaker hymn text or a Bach setting | 1 | 0.3 |
| Composition and lyric writing | 1 | 0.3 |
| Content; I teach in a Lutheran High School. | 1 | 0.3 |
| Diction | 1 | 0.3 |
| Foreign Language - Latin, Swahili, Spanish, French, German | 1 | 0.3 |
| From Sacred Harp. | 1 | 0.3 |
| I have a praise choir | 1 | 0.3 |
| I reference the perfect fourth at the beginning of Amazing Grace as an example when we're learning intervals. | 1 | 0.3 |
| performance techniques | 1 | 0.3 |
| Shape-note style singing in preparation for a larger work in that style. | 1 | 0.3 |
| From Sacred Harp | | |
| White-out text and use as four-part chorales for sight-reading | 1 | 0.3 |

Note. "Performances" includes any responses that indicated students performed in concert, contest, and other areas. "Church Services" includes catholic mass and other denominational church services. **N* = 319.

Question Three: Christian Hymn Use in the Performing Process

Research question three asked: In what ways are Christian hymns utilized in the performing process, specifically, are they used in the following performance areas: (a) school concerts/performances, (b) community concerts/performances, and (c) choral festivals?

Participants were asked a "select all that apply" question regarding their use of hymns in the performance process based upon the areas listed in research question three, with the addition of "other – please specify." A majority of participants indicated they used Christian hymns in school concerts/performances ($n = 265, 83.1\%$). The second highest performance area listed was community concerts/performances ($n = 120, 37.6\%$). See Table 5 below for a full summary of

results. Forty-two participants (13.2%) indicated they used hymns in other performance venues than those listed (see Table 6). Additionally, 31 participants (9.7%) indicated they did not use hymns in the performance process.

Table 5

Use of Christian Hymns for Performances

| <i>Performance Use</i> | <i>n</i> | <i>%*</i> |
|------------------------------------|----------|-----------|
| School Concerts/Performances | 265 | 83.1 |
| Community Concerts/Performances | 120 | 37.6 |
| Choral Festivals | 103 | 32.3 |
| Other | 42 | 13.2 |
| I do not use hymns for performance | 31 | 9.7 |

Note. Participants could select more than one item. *N = 319.

Table 6

Other Uses of Christian Hymns for Performances

| <i>Performance Use</i> | <i>n</i> | <i>%*</i> |
|--|----------|-----------|
| Church Services | 24 | 7.5 |
| Baccalaureate: which takes place in our school building | 1 | 0.3 |
| Concerts Chorally when a traditional setting such as Copland's Shaker hymn text or a Bach setting | 1 | 0.3 |
| For in class use only. | 1 | 0.3 |
| Hymn of the month study. | 1 | 0.3 |
| I am a Catholic School teacher and it's a standard part of the student's repertoire. | 1 | 0.3 |
| I may use a hymn arrangement if it is appropriate for my students to learn from. | 1 | 0.3 |
| Madrigal Dinner | 1 | 0.3 |
| Nursing homes | 1 | 0.3 |
| Occasional medley or sing-a-long in a December concert. | 1 | 0.3 |
| Only if the hymn is in an arrangement will I use it for performance | 1 | 0.3 |
| only perform if it fits the overall theme of the concert | 1 | 0.3 |
| Performance for religious audience by invitation | 1 | 0.3 |
| Rest home, caroling | 1 | 0.3 |
| Senior Baccalaureate Service | 1 | 0.3 |
| Specifically, and almost exclusively, limited to Holiday concerts | 1 | 0.3 |
| Specifically: Our Madrigal Dinner | 1 | 0.3 |
| The Star Spangled Banner | 1 | 0.3 |
| This is very infrequent for me. | 1 | 0.3 |
| We performed the shape-note "learning" hymn before presenting a larger work in that style. From Sacred Harp. | 1 | 0.3 |

Note. Responses which stated chapel, mass, school liturgy, or school service were included with "Church Services."
*N = 319.

Question Four: Hymn Genres Used in Teaching and Performance

Research question four asked: What genres of traditional Christian hymns are used in the teaching and performing process, specifically, are the following genres used: (a) chorales, (b) protestant church hymns, (c) Catholic Church hymns, (d) spirituals, (e) gospel songs, and (f) hymn arrangements? Participants were asked a “select all that apply” question regarding the hymn genres they used for teaching and performance. Choices were based on the genres listed in research question four, with the addition of “other – please specify.” Based on the results of those surveyed, spirituals were the most commonly used hymn genre in the teaching and performing process ($n = 249$, 78.3%), with gospel songs ($n = 183$, 57.5%), and chorale ($n = 182$, 57.2%) listed among the top contenders (see Table 7). Participants indicated that Catholic Church hymns were the least commonly used ($n = 59$, 18.6%) and 25 participants (7.9%) listed other hymn genres (see Table 8). Additionally, participants were asked to list one Christian hymn they found most useful for teaching. A plethora of answers were provided (see Appendix B for full results). Hymns that were listed more than once were converted to a frequency table by the researcher (see Table 9). The only alterations were spelling, titles, and tune names for consistency. Amazing Grace was the hymn listed most frequently ($n = 31$) with Silent Night as the second most frequently listed ($n = 18$).

Table 7

Genres of Hymns Used by Choral Music Educators

| <i>Hymn Genre</i> | <i>n</i> | <i>%*</i> |
|-------------------------|----------|-----------|
| Spirituals | 249 | 78.3 |
| Gospel Songs | 183 | 57.5 |
| Chorale | 182 | 57.2 |
| Protestant Church Hymns | 153 | 48.1 |
| Hymn Arrangements | 162 | 50.9 |
| Catholic Church Hymns | 59 | 18.6 |
| Other | 25 | 7.9 |

Note. * $N = 318$.

Table 8

Other Genres of Hymns Used by Choral Music Educators

| <i>Hymn Genre</i> | <i>n</i> | <i>%*</i> |
|---|----------|-----------|
| Christmas Carols | 5 | 1.6 |
| Gregorian chant | 4 | 1.3 |
| Sacred Harp | 3 | 0.9 |
| Patriotic | 2 | 0.7 |
| Artful arrangements by composers of note (Rutter, Paulus, etc.) | 1 | 0.3 |
| Bach Chorales | 1 | 0.3 |
| Chorales arranged with no text | 1 | 0.3 |
| Everything from Chant to CCM | 1 | 0.3 |
| Hymnal of Church of Jesus Christ of Latter-day Saints | 1 | 0.3 |
| I've only used a 4-part arrangement of Amazing Grace that I had from college. | 1 | 0.3 |
| My own arrangements | 1 | 0.3 |
| Star Spangled Banner Arrangement from Hymnal | 1 | 0.3 |
| Unitarian Universalists Hymnal | 1 | 0.3 |
| worship genre | 1 | 0.3 |

Note. Responses which stated "Christmas" were included with "Christmas Carols" and those which stated "chant" were included with "Gregorian chant." *N = 318.

Table 9

Most Frequently Used Hymns

| <i>Hymn Title or Description</i> | <i>n</i> | <i>%*</i> |
|---|----------|-----------|
| Amazing Grace | 31 | 9.7 |
| Silent Night | 18 | 5.7 |
| O Sacred Head, Now Wounded | 13 | 4.1 |
| Doxology / Old Hundredth | 7 | 2.2 |
| How Can I Keep from Singing | 7 | 2.2 |
| It is Well with My Soul | 7 | 2.2 |
| Be Thou My Vision | 6 | 1.9 |
| Bach Chorales | 5 | 1.6 |
| A Mighty Fortress is Our God | 5 | 1.6 |
| Joyful, Joyful We Adore Thee | 5 | 1.6 |
| Come Thou Fount of Every Blessing | 5 | 1.6 |
| Beautiful Savior | 4 | 1.3 |
| Break Forth, O Beauteous Heavenly Light | 4 | 1.3 |
| Joy to the World! | 4 | 1.3 |
| Great is Thy Faithfulness | 3 | 0.9 |
| All Creatures of Our God and King | 3 | 0.9 |
| Nearer, My God, to Thee | 3 | 0.9 |
| Hallelujah Chorus | 2 | 0.7 |

| <i>Hymn Title or Description</i> | <i>n</i> | <i>%*</i> |
|----------------------------------|----------|-----------|
| How Great Thou Art | 2 | 0.7 |
| Be Still, My Soul | 2 | 0.7 |
| Hyfrydol | 2 | 0.7 |
| Just as I Am | 2 | 0.7 |
| Lo, How a Rose E'er Blooming | 2 | 0.7 |
| Praise to the Lord, the Almighty | 2 | 0.7 |
| This is my Father's World | 2 | 0.7 |
| What Wondrous Love is This | 2 | 0.7 |
| Ubi Caritas | 2 | 0.7 |

Note. Responses were condensed with spelling and grammar errors corrected. **N* = 318.

Question Five: Sources for Finding Hymn Materials

Research question five asked: What sources are used for finding hymn materials (teaching/performance literature), specifically, are the following sources used: (a) hymnal (print), (b) online, (c) music publisher, and (d) personal arrangements? Participants were asked a question regarding the sources they used for finding hymn materials. Choices were based on the sources listed in research question five, with the addition of “other – please specify.” A majority of participants (*n* = 127, 39.8%) indicated they used a music publisher to secure hymns with slightly less (*n* = 120, 37.6%) indicating they used print hymnals. Tables 10 and 11 show the full results for this question.

Table 10

Sources for Locating Hymns

| <i>Source</i> | <i>n</i> | <i>%*</i> |
|------------------------|----------|-----------|
| Hymnal (print) | 120 | 37.6 |
| Music Publisher | 127 | 39.8 |
| Online | 50 | 15.7 |
| Personal Arrangements | 13 | 4.1 |
| Other (please specify) | 9 | 2.8 |

Note. Participants were asked to select one. **N* = 319.

Table 11

Other Sources for Locating Hymns

| <i>Source</i> | <i>n</i> | <i>%*</i> |
|--|----------|-----------|
| Bach chorales | 2 | 0.7 |
| 8 Steps to Harmonization by Cathy DeLanoy | 1 | 0.3 |
| a mix of all the above | 1 | 0.3 |
| Both personal arrangements and the 10th-11th grade textbook | 1 | 0.3 |
| CPDL | 1 | 0.3 |
| I either get them from a hymnal or I arrange to suit my ensemble | 1 | 0.3 |
| Our choral library | 1 | 0.3 |
| School Choral Music File | 1 | 0.3 |

Note. Responses which stated “Bach” were included with “Bach Chorales.” **N* = 319.

Question Six: Differences between Teacher Thoughts and Beliefs Regarding Hymn Use

Research question six asked: Is there a difference between teacher thoughts and beliefs regarding the use of hymns in the teaching and/or performance process based on the following factors: (a) school setting, (b) grade level, (c) religious beliefs, (d) educational background, and (e) gender?

Group Comparisons

Several areas were included for group comparisons. These included school setting, teacher grade-level, religious beliefs, and gender.

School Setting. A Mann-Whitney U test was conducted to analyze differences between school setting and choral music educator beliefs regarding the use of hymns for teaching and performance. Assumptions for the statistical procedure were met due to the use of a bivariate independent variable with continuous level data and a non-normal population distribution (Russell, 2018). The independent variable was choral music educator setting (public or private school) and the dependent variable was choral music educator thoughts and beliefs regarding hymn use.

There were statistically significant difference between groups in for following statements: (a) Question 7, Statement 1: “I am comfortable using Christian hymns in my classroom” (b) Question 7, Statement 3: “Christian hymns are appropriate performance literature for choral concerts” (c) Question 7, Statement 4: “Christian hymns are appropriate performance literature for choral festivals” (d) Question 7, Statement 7: “Christian hymns should be taught from a historical perspective only” (e) Question 8, Statement 1: “When teaching using Christian hymns, I often include theological discussion with my students” and (f) Question 8, Statement 4: “When teaching using Christian hymns, I find the text important.”

More specifically, there was a significant difference ($U = 4603.0$, $Z = -4.299$, $p < .001$, $r = -.248$) between public school ($n = 243$, mean rank = 140.94) and private school ($n = 57$, mean rank = 191.25) music educators in regards to their comfort level of using Christian hymns in their classroom. These results indicated that private school music educators were slightly more comfortable with using Christian hymns in their classrooms. Public school ($n = 243$, mean rank = 164.04) and private school ($n = 57$, mean rank = 169.53) music educators also displayed differing opinions regarding the appropriateness of Christian hymns for performance in choral concerts ($U = 5841.0$, $Z = -1.980$, $p = .048$, $r = -.114$). Data suggested that private school choral music educators believed hymns were more appropriate for choral concerts than their public school counterparts. Similarly, differences were found regarding the appropriateness of Christian hymns for performance in choral festivals ($U = 5772.0$, $Z = -2.081$, $p = .037$, $r = -.120$), with public school music educators ($n = 243$, mean rank = 145.75) being less inclined to believe hymns were appropriate for choral festivals than private school choral music educators ($n = 57$, mean rank = 170.74).

Teaching hymns from a historical perspective only ($U = 4229.0$, $Z = -4.601$, $p < .001$, $r = -.266$) and using hymns for theological discussion ($U = 2460.0$, $Z = -7.827$, $p < .001$, $r = -.451$) were also points of contention between public school and private school music educators. Results indicated that private school music educators were less inclined to teach hymns from a historical perspective only ($n = 57$, mean rank = 103.19) and were more likely to include theological discussion ($n = 57$, mean rank = 228.84) than their public school counterparts. Additionally, differing opinions were found based on the importance of hymn text ($U = 2928.5$, $Z = -7.003$, $p < .001$, $r = -.404$). Private school choral music educators indicated they found the text more important ($n = 57$, mean rank = 220.62) than public school choral music educators ($n = 243$, mean rank = 134.05). See Table 12 for full results.

Table 12

Mann Whitney U Test, Teacher School Setting and Beliefs Regarding Hymn Use

| <i>Statements</i> | <i>School Setting</i> | <i>N</i> | <i>Mean Rank</i> | <i>Sum of Ranks</i> | <i>U</i> | <i>W</i> | <i>Z</i> | <i>p-value</i> |
|---|-----------------------|----------|------------------|---------------------|----------|----------|----------|----------------|
| I am comfortable using Christian hymns in my classroom. | Public | 243 | 140.9 | 34249 | 4603 | 34249 | -4.3 | <.001 |
| | Private | 57 | 191.3 | 10901 | | | | |
| | Total | 300 | | | | | | |
| Christian hymns are appropriate performance literature for choral concerts. | Public | 243 | 146 | 35487 | 5841 | 35487 | -1.98 | 0.048 |
| | Private | 57 | 169.5 | 9663 | | | | |
| | Total | 300 | | | | | | |
| Christian hymns are appropriate performance literature for choral festivals. | Public | 243 | 145.8 | 35418 | 5772 | 35418 | -2.08 | 0.037 |
| | Private | 57 | 170.7 | 9732 | | | | |
| | Total | 300 | | | | | | |
| Christian hymns should be taught from a historical perspective only. | Public | 240 | 159.9 | 38371 | 4229 | 5882 | -4.6 | <.001 |
| | Private | 57 | 103.2 | 5882 | | | | |
| | Total | 297 | | | | | | |
| When teaching using Christian hymns, I often include theological discussion with my students. | Public | 243 | 132.1 | 32106 | 2460 | 32106 | -7.83 | <.001 |
| | Private | 57 | 228.8 | 13044 | | | | |
| | Total | 300 | | | | | | |
| When teaching using Christian hymns, I find the text important. | Public | 243 | 134.1 | 32575 | 2929 | 32575 | -7 | <.001 |
| | Private | 57 | 220.6 | 12576 | | | | |
| | Total | 300 | | | | | | |

Teacher Grade-Level. A Kruskal-Wallis H test was conducted to determine if there were statistically significant differences between teacher grade-level and beliefs regarding hymn use. The independent variable was teacher grade-level (middle school, high school, or both middle and high school) and the dependent variable was choral music educator beliefs regarding hymn use. Because the independent variable was multivariate and categorical, each observation was independent of any other observation, and population was not normally distributed, the Kruskal-Wallis H test was deemed appropriate (Russell, 2018).

The Kruskal-Wallis H Test showed there was a statistically significant difference in teacher grade-level and two areas: Question 7, Statement 6: “Christian hymns should be taught as valuable pieces of choral literature” ($\chi^2(2) = 6.255, p = .044$) and Question 8, Statement 2: “When teaching using Christian hymns, I find the melody the most useful part” ($\chi^2(2) = 9.215, p = .010$). Mean ranks were 172.26 for middle school, 137.11 for high school, and 146.77 for both middle and high school. Table 13 shows the mean ranks and Table 14 show the test statistics.

Table 13

Kruskal-Wallis H Test Ranks, Christian Hymn Use Beliefs and Teacher Grade-Level

| <i>Item</i> | <i>Teacher Grade-Level</i> | <i>N</i> | <i>Mean Rank</i> |
|---|----------------------------|----------|------------------|
| Christian hymns should be taught as valuable pieces of choral literature | Middle school | 83 | 136.07 |
| | High School | 119 | 147.50 |
| | Both middle and high | 97 | 164.99 |
| | Total | 299 | |
| When teaching using Christian hymns, I find the melody the most useful part | Middle school | 83 | 172.26 |
| | High school | 119 | 137.11 |
| | Both middle and high | 97 | 146.77 |
| | Total | 299 | |

Table 14

Chi-Square Test Statistics, Christian Hymn Use Beliefs and Teacher Grade-Level

| <i>Item</i> | χ^2 | <i>df</i> | <i>p</i> |
|---|----------|-----------|----------|
| Christian hymns should be taught as valuable pieces of choral literature | 6.255 | 2 | .044 |
| When teaching using Christian hymns, I find the melody the most useful part | 9.215 | 2 | .010 |

A Mann-Whitney U Test was conducted as a post-hoc test to determine specific differences between groups. The results indicated middle school choral music educators ($n = 83$, mean rank = 98.97) found the melody more useful for teaching choral music than teachers who indicated they taught both middle and high school ($n = 97$, mean rank = 83.25) ($U = 3322.5$, $Z = -2.136$, $p = .033$, $r = -.159$). The post-hoc test also found a significant difference between middle school ($n = 83$, mean rank = 115.29) and high school ($n = 119$, mean rank = 91.88) choral music educators, with those that indicated they taught middle school finding the melody more useful than those that taught high school ($U = 3794.0$, $Z = -2.944$, $p = .003$, $r = -.207$). There was no statistically significant difference between high school and both middle and high school choral music educators regarding the usefulness of a hymn's melody ($p = .367$).

Religious Beliefs. A second Kruskal-Wallis H Test was conducted to determine if there was a statistically significant difference between teacher religious beliefs and choral music educator beliefs regarding the use of hymns for teaching and performance. The independent variable was teacher religious beliefs and the dependent variable was choral music educator beliefs regarding hymn use.

Differences were found for Question 7, Statement 1: "I am comfortable using Christian hymns in my classroom" ($\chi^2(4) = 33.778$, $p < .001$), Question 7, Statement 2: "Christian hymns are appropriate tools for teaching choral music" ($\chi^2(4) = 29.063$, $p < .001$), Question 7,

Statement 3: “Christian hymns are appropriate performance literature for choral concerts” ($\chi^2(4) = 22.369, p < .001$), Question 7, Statement 4: “Christian hymns are appropriate performance literature for choral festivals” ($\chi^2(4) = 16.344, p = .003$), Question 7, Statement 5: “Christian hymns should only be used in non-public school settings” ($\chi^2(4) = 24.991, p < .001$), Question 7, Statement 6: “Christian hymns should be taught as valuable pieces of choral literature” ($\chi^2(4) = 30.389, p < .001$), Question 7, Statement 7: “Christian hymns should be taught from a historical perspective only” ($\chi^2(4) = 16.460, p = .002$), Question 8, Statement 1: “When teaching using Christian hymns, I often include theological discussion with my students” ($\chi^2(4) = 23.025, p < .001$), Question 8, Statement 4: “When teaching using Christian hymns, I find the text important” ($\chi^2(4) = 28.985, p < .001$), Question 8, Statement 5: “The text should never be altered when using Christian hymns” ($\chi^2(4) = 16.626, p = .002$), Question 8, Statement 6: “Christian hymns are useful for teaching sight-singing” ($\chi^2(4) = 21.699, p < .001$), Question 8, Statement 7: “Christian hymns are useful for teaching vocal technique” ($\chi^2(4) = 10.659, p = .031$), Question 8, Statement 8: “Christian hymns are useful for teaching choral blend” ($\chi^2(4) = 18.318, p = .001$), and Question 8, Statement 9: “Christian hymns are useful for teaching part-singing” ($\chi^2(4) = 20.673, p < .001$). Table 15 show the frequencies, Table 16 shows the mean ranks for each, and Table 17 shows the test statistics.

Table 15

Frequencies for Teacher Religion

| <i>Religious Beliefs</i> | <i>n</i> | <i>%*</i> |
|--------------------------|----------|-----------|
| Yes, Christian | 238 | 79.6 |
| No | 40 | 13.4 |
| I choose not to answer | 15 | 5.0 |
| Yes, Non-Christian | 4 | 1.3 |
| Unsure | 2 | 0.7 |

Note. *N = 299.

Table 16

Kruskal-Wallis H Test Ranks, Christian Hymn Use Beliefs and Teacher Religious Beliefs

| <i>Statements</i> | <i>Responses</i> | <i>N</i> | <i>Mean Rank</i> |
|--|------------------------|----------|------------------|
| I am comfortable using Christian hymns in my classroom. | Yes, Christian | 238 | 162.62 |
| | Yes, Non-Christian | 4 | 55.75 |
| | No | 40 | 92.38 |
| | Unsure | 2 | 131.50 |
| | I choose not to answer | 15 | 131.07 |
| | Total | 299 | |
| Christian hymns are appropriate tools for teaching choral music. | Yes, Christian | 238 | 161.28 |
| | Yes, Non-Christian | 4 | 47.88 |
| | No | 40 | 101.83 |
| | Unsure | 2 | 154.25 |
| | I choose not to answer | 15 | 126.20 |
| | Total | 299 | |
| Christian hymns are appropriate performance literature for choral concerts. | Yes, Christian | 238 | 160.59 |
| | Yes, Non-Christian | 4 | 88.75 |
| | No | 40 | 103.64 |
| | Unsure | 2 | 177.75 |
| | I choose not to answer | 15 | 118.17 |
| | Total | 299 | |
| Christian hymns are appropriate performance literature for choral festivals. | Yes, Christian | 238 | 159.07 |
| | Yes, Non-Christian | 4 | 104.63 |
| | No | 40 | 111.51 |
| | Unsure | 2 | 189.25 |
| | I choose not to answer | 15 | 115.57 |
| | Total | 299 | |
| Christian hymns should only be used in non-public school settings. | Yes, Christian | 237 | 138.07 |
| | Yes, Non-Christian | 4 | 216.50 |
| | No | 39 | 199.18 |
| | Unsure | 2 | 128.25 |
| | I choose not to answer | 15 | 176.07 |
| | Total | 297 | |
| Christian hymns should be taught as valuable pieces of choral literature. | Yes, Christian | 237 | 161.64 |
| | Yes, Non-Christian | 4 | 75.75 |
| | No | 40 | 94.39 |
| | Unsure | 2 | 126.25 |
| | I choose not to answer | 15 | 127.43 |
| | Total | 298 | |

| <i>Statements</i> | <i>Responses</i> | <i>N</i> | <i>Mean Rank</i> |
|---|------------------------|----------|------------------|
| Christian hymns should be taught from a historical perspective only. | Yes, Christian | 236 | 139.44 |
| | Yes, Non-Christian | 4 | 218.75 |
| | No | 40 | 191.19 |
| | Unsure | 2 | 178.00 |
| | I choose not to answer | 14 | 154.89 |
| | Total | 296 | |
| When teaching using Christian hymns, I often include theological discussion with my students. | Yes, Christian | 238 | 161.33 |
| | Yes, Non-Christian | 4 | 151.88 |
| | No | 40 | 105.13 |
| | Unsure | 2 | 123.50 |
| | I choose not to answer | 15 | 93.00 |
| | Total | 299 | |
| When teaching using Christian hymns, I find the melody the most useful part. | Yes, Christian | 237 | 150.58 |
| | Yes, Non-Christian | 4 | 115.88 |
| | No | 40 | 150.06 |
| | Unsure | 2 | 225.25 |
| | I choose not to answer | 15 | 129.87 |
| | Total | 298 | |
| When teaching using Christian hymns, I find the harmony the most useful part. | Yes, Christian | 238 | 151.24 |
| | Yes, Non-Christian | 4 | 143.25 |
| | No | 40 | 140.26 |
| | Unsure | 2 | 143.25 |
| | I choose not to answer | 15 | 159.03 |
| | Total | 299 | |
| When teaching using Christian hymns, I find the text important. | Yes, Christian | 238 | 162.96 |
| | Yes, Non-Christian | 4 | 130.13 |
| | No | 40 | 92.74 |
| | Unsure | 2 | 97.25 |
| | I choose not to answer | 15 | 109.37 |
| | Total | 299 | |
| The text should never be altered when using Christian hymns. | Yes, Christian | 238 | 156.96 |
| | Yes, Non-Christian | 4 | 26.00 |
| | No | 40 | 125.18 |
| | Unsure | 2 | 223.50 |
| | I choose not to answer | 15 | 129.07 |
| | Total | 299 | |
| Christian hymns are useful for teaching sight-singing. | Yes, Christian | 238 | 158.96 |
| | Yes, Non-Christian | 4 | 33.63 |
| | No | 40 | 126.58 |
| | Unsure | 2 | 57.25 |
| | I choose not to answer | 15 | 113.67 |
| | Total | 299 | |

| <i>Statements</i> | <i>Responses</i> | <i>N</i> | <i>Mean Rank</i> |
|--|------------------------|----------|------------------|
| Christian hymns are useful for teaching vocal technique. | Yes, Christian | 238 | 156.45 |
| | Yes, Non-Christian | 4 | 64.75 |
| | No | 40 | 134.24 |
| | Unsure | 2 | 103.75 |
| | I choose not to answer | 15 | 118.60 |
| | Total | 299 | |
| Christian hymns are useful for teaching choral blend. | Yes, Christian | 238 | 159.34 |
| | Yes, Non-Christian | 4 | 84.00 |
| | No | 40 | 120.04 |
| | Unsure | 2 | 121.25 |
| | I choose not to answer | 15 | 103.10 |
| | Total | 299 | |
| Christian hymns are useful for teaching part-singing. | Yes, Christian | 237 | 159.51 |
| | Yes, Non-Christian | 4 | 94.50 |
| | No | 40 | 115.28 |
| | Unsure | 2 | 114.25 |
| | I choose not to answer | 15 | 102.00 |
| | Total | 298 | |

Table 17

Chi-Square Test Statistics for Teacher Religious Beliefs

| <i>Item</i> | χ^2 | <i>df</i> | <i>P-value</i> |
|---|----------|-----------|----------------|
| I am comfortable using Christian hymns in my classroom. | 33.78 | 4 | <.001 |
| Christian hymns are appropriate tools for teaching choral music | 29.07 | 4 | <.001 |
| Christian hymns are appropriate performance literature for choral concerts | 22.37 | 4 | <.001 |
| Christian hymns are appropriate performance literature for choral festivals. | 16.34 | 4 | .003 |
| Christian hymns should only be used in non-public school settings. | 24.99 | 4 | <.001 |
| Christian hymns should be taught as valuable pieces of choral literature. | 30.39 | 4 | <.001 |
| Christian hymns should be taught from a historical perspective only. | 16.46 | 4 | .002 |
| When teaching using Christian hymns, I often include theological discussion with my students. | 23.03 | 4 | <.001 |
| When teaching using Christian hymns, I find the melody the most useful part. | 3.31 | 4 | .508 |
| When teaching using Christian hymns, I find the harmony the most useful part. | .88 | 4 | .926 |
| When teaching using Christian hymns, I find the text important. | 28.99 | 4 | <.001 |
| The text should never be altered when using Christian hymns. | 16.63 | 4 | .002 |
| Christian hymns are useful for teaching sight-singing. | 21.70 | 4 | <.001 |
| Christian hymns are useful for teaching vocal technique. | 10.66 | 4 | .031 |
| Christian hymns are useful for teaching choral blend. | 18.32 | 4 | .001 |
| Christian hymns are useful for teaching part-singing. | 20.67 | 4 | <.001 |

A post-hoc Mann Whitney U Test indicated that, in general, specific differences did exist between groups, specifically between Christians and non-religious and Christians and non-Christians. Results indicated that Christians were more likely to favorably view hymns than non-religious and non-Christians. A full explanation of the results is provided in Table 18.

Table 18

Mann-Whitney U Test Post Hoc, Christian Hymn Use Beliefs and Religious Beliefs

| <i>Statements</i> | <i>Responses</i> | <i>N</i> | <i>Mean Rank</i> | <i>Sum of Ranks</i> | <i>U</i> | <i>W</i> | <i>Z</i> | <i>p-value</i> |
|--|--------------------|------------|------------------|---------------------|----------|----------|----------|----------------|
| I am comfortable using Christian hymns in my classroom. | Yes, Christian | 238 | 122.91 | 29253 | 140 | 150 | -2.71 | 0.007 |
| | Yes, Non-Christian | 4 | 37.5 | 150 | | | | |
| | Total | 242 | | | | | | |
| | Yes, Christian | 238 | 148.92 | 35442 | 2519 | 3339 | -5.22 | <.001 |
| | No | 40 | 83.48 | 3339 | | | | |
| Total | 278 | | | | | | | |
| Christian hymns are appropriate tools for teaching choral music. | Yes, Christian | 238 | 122.98 | 29270 | 123 | 133 | -2.91 | 0.004 |
| | Yes, Non-Christian | 4 | 33.25 | 133 | | | | |
| | Total | 242 | | | | | | |
| | Yes, Christian | 238 | 147.51 | 35108 | 2853 | 3673 | -4.57 | <.001 |
| | No | 40 | 91.83 | 3673 | | | | |
| Total | 278 | | | | | | | |
| Christian hymns are appropriate performance literature for choral concerts. | Yes, Christian | 238 | 122.47 | 29147 | 246 | 256 | -1.81 | 0.071 |
| | Yes, Non-Christian | 4 | 64 | 256 | | | | |
| | Total | 242 | | | | | | |
| | Yes, Christian | 238 | 147.12 | 35014.5 | 2946.5 | 3766.5 | -4.16 | <.001 |
| | No | 40 | 94.16 | 3766.5 | | | | |
| Total | 278 | | | | | | | |
| Christian hymns are appropriate performance literature for choral festivals. | Yes, Christian | 238 | 122.24 | 29094 | 299 | 309 | -1.37 | 0.172 |
| | Yes, Non-Christian | 4 | 77.25 | 309 | | | | |
| | Total | 242 | | | | | | |
| | Yes, Christian | 238 | 145.82 | 34706 | 3255 | 4075 | -3.4 | 0.001 |
| | No | 40 | 101.88 | 4075 | | | | |
| Total | 278 | | | | | | | |
| Christian hymns should only be used in non-public school settings. | Yes, Christian | 237 | 119.94 | 28425.5 | 222.5 | 28425.5 | -2.01 | 0.045 |
| | Yes, Non-Christian | 4 | 183.88 | 735.5 | | | | |
| | Total | 241 | | | | | | |
| | Yes, Christian | 237 | 130.47 | 30922 | 2719 | 30922 | -4.48 | <.001 |
| | No | 39 | 187.28 | 7304 | | | | |
| Total | 276 | | | | | | | |
| Christian hymns should be taught as valuable pieces of choral literature. | Yes, Christian | 237 | 122.16 | 28951 | 200 | 210 | -2.22 | 0.027 |
| | Yes, Non-Christian | 4 | 52.5 | 210 | | | | |
| | Total | 241 | | | | | | |
| | Yes, Christian | 237 | 148.04 | 35086.5 | 2596.5 | 3416.5 | -5.05 | <.001 |
| | No | 40 | 85.41 | 3416.5 | | | | |
| Total | 277 | | | | | | | |

| <i>Statements</i> | <i>Responses</i> | <i>N</i> | <i>Mean Rank</i> | <i>Sum of Ranks</i> | <i>U</i> | <i>W</i> | <i>Z</i> | <i>p-value</i> | | | | |
|---|--------------------|----------|------------------|---------------------|----------|----------|----------|----------------|--------|--------|-------|-------|
| Christian hymns should be taught from a historical perspective only. | Yes, Christian | 236 | 119.44 | 28188 | 222 | 28188 | -1.87 | 0.062 | | | | |
| | Yes, Non-Christian | 4 | 183 | 732 | | | | | | | | |
| | Total | 240 | | | | | | | | | | |
| | Yes, Christian | 236 | 131.48 | 31029 | | | | | 3063 | 31029 | -3.65 | <.001 |
| | No | 40 | 179.93 | 7197 | | | | | | | | |
| Total | 276 | | | | | | | | | | | |
| When teaching using Christian hymns, I often include theological discussion with my students. | Yes, Christian | 238 | 121.57 | 28933.5 | 459.5 | 469.5 | -0.12 | 0.902 | | | | |
| | Yes, Non-Christian | 4 | 117.38 | 469.5 | | | | | | | | |
| | Total | 242 | | | | | | | | | | |
| | Yes, Christian | 238 | 147.12 | 35014.5 | | | | | 2946.5 | 3766.5 | -3.99 | <.001 |
| | No | 40 | 94.16 | 3766.5 | | | | | | | | |
| Total | 278 | | | | | | | | | | | |
| When teaching using Christian hymns, I find the melody the most useful part. | Yes, Christian | 237 | 121.46 | 28787 | 364 | 374 | -0.84 | 0.402 | | | | |
| | Yes, Non-Christian | 4 | 93.5 | 374 | | | | | | | | |
| | Total | 241 | | | | | | | | | | |
| | Yes, Christian | 237 | 139.08 | 32963 | | | | | 4720 | 5540 | -0.05 | 0.964 |
| | No | 40 | 138.5 | 5540 | | | | | | | | |
| Total | 277 | | | | | | | | | | | |
| When teaching using Christian hymns, I find the harmony the most useful part. | Yes, Christian | 238 | 121.61 | 28942 | 451 | 461 | -0.2 | 0.846 | | | | |
| | Yes, Non-Christian | 4 | 115.25 | 461 | | | | | | | | |
| | Total | 242 | | | | | | | | | | |
| | Yes, Christian | 238 | 140.96 | 33548.5 | | | | | 4412.5 | 5232.5 | -0.8 | 0.426 |
| | No | 40 | 130.81 | 5232.5 | | | | | | | | |
| Total | 278 | | | | | | | | | | | |
| When teaching using Christian hymns, I find the text important. | Yes, Christian | 238 | 121.92 | 29017 | 376 | 386 | -0.75 | 0.454 | | | | |
| | Yes, Non-Christian | 4 | 96.5 | 386 | | | | | | | | |
| | Total | 242 | | | | | | | | | | |
| | Yes, Christian | 238 | 148.88 | 35434 | | | | | 2527 | 3347 | -4.91 | <.001 |
| | No | 40 | 83.68 | 3347 | | | | | | | | |
| Total | 278 | | | | | | | | | | | |
| The text should never be altered when using Christian hymns. | Yes, Christian | 238 | 123.24 | 29330 | 63 | 73 | -3.09 | 0.002 | | | | |
| | Yes, Non-Christian | 4 | 18.25 | 73 | | | | | | | | |
| | Total | 242 | | | | | | | | | | |
| | Yes, Christian | 238 | 143.74 | 34210.5 | | | | | 3750.5 | 4570.5 | -2.23 | 0.026 |
| | No | 40 | 114.26 | 4570.5 | | | | | | | | |
| Total | 278 | | | | | | | | | | | |
| Christian hymns are useful for teaching sight-singing. | Yes, Christian | 238 | 123.14 | 29307.5 | 85.5 | 95.5 | -3.14 | 0.002 | | | | |
| | Yes, Non-Christian | 4 | 23.88 | 95.5 | | | | | | | | |
| | Total | 242 | | | | | | | | | | |
| | Yes, Christian | 238 | 143.94 | 34258 | | | | | 3703 | 4523 | -2.51 | 0.012 |
| | No | 40 | 113.08 | 4523 | | | | | | | | |
| Total | 278 | | | | | | | | | | | |
| Christian hymns are useful for teaching vocal technique. | Yes, Christian | 238 | 122.71 | 29204 | 189 | 199 | -2.24 | 0.025 | | | | |
| | Yes, Non-Christian | 4 | 49.75 | 199 | | | | | | | | |
| | Total | 242 | | | | | | | | | | |
| | Yes, Christian | 238 | 142.51 | 33917 | | | | | 4044 | 4864 | -1.65 | 0.098 |
| | No | 40 | 121.6 | 4864 | | | | | | | | |
| Total | 278 | | | | | | | | | | | |

| <i>Statements</i> | <i>Responses</i> | <i>N</i> | <i>Mean Rank</i> | <i>Sum of Ranks</i> | <i>U</i> | <i>W</i> | <i>Z</i> | <i>p-value</i> |
|---|--------------------|----------|------------------|---------------------|----------|----------|----------|----------------|
| Christian hymns are useful for teaching choral blend. | Yes, Christian | 238 | 122.46 | 29145.5 | 247.5 | 257.5 | -1.86 | 0.063 |
| | Yes, Non-Christian | 4 | 64.38 | 257.5 | | | | |
| | Total | 242 | | | | | | |
| | Yes, Christian | 238 | 144.84 | 34472 | 3489 | 4309 | -3.05 | 0.002 |
| | No | 40 | 107.73 | 4309 | | | | |
| Total | 278 | | | | | | | |
| Christian hymns are useful for teaching part-singing. | Yes, Christian | 237 | 121.85 | 28878.5 | 272.5 | 282.5 | -1.69 | 0.092 |
| | Yes, Non-Christian | 4 | 70.63 | 282.5 | | | | |
| | Total | 241 | | | | | | |
| | Yes, Christian | 237 | 145.02 | 34370.5 | 3312.5 | 4132.5 | -3.49 | <.001 |
| | No | 40 | 103.31 | 4132.5 | | | | |
| Total | 277 | | | | | | | |

Educational Background. The Kruskal-Wallis H test was conducted to examine the differences between teacher educational background and beliefs regarding the use of hymns for teaching and performance. The independent variable was teacher undergraduate educational background (Public College or University, Private College or University, and Christian College or University) and the dependent variable was choral music educator beliefs regarding hymn use. Several differences occurred within the following responses: (a) Question 7, Statement 7: “Christian hymns should be taught from a historical perspective only,” ($\chi^2(2) = 9.835, p = .007$), (b) Question 8, Statement 1: “When teaching using Christian hymns, I often include theological discussion with my students,” ($\chi^2(2) = 18.0, p < .001$), and (c) Question 8, Statement 4: “When teaching using Christian hymns, I find the text important,” ($\chi^2(2) = 10.164, p = .006$). Tables 19 and 20 show the full results.

Table 19

Kruskal-Wallis H Test Ranks, Christian Hymn Use Beliefs and Undergraduate Education

| <i>Statements</i> | <i>Undergraduate Setting</i> | <i>N</i> | <i>Mean Rank</i> |
|---|------------------------------|----------|------------------|
| Christian hymns should be taught from a historical perspective only. | Public | 159 | 160.00 |
| | Private | 88 | 146.95 |
| | Christian | 50 | 117.64 |
| | Total | 297 | |
| When teaching Christian hymns, I often include theological discussion with my students. | Public | 161 | 140.27 |
| | Private | 88 | 159.36 |
| | Christian | 51 | 195.87 |
| | Total | 300 | |
| When teaching using Christian hymns, I find the text important. | Public | 161 | 146.28 |
| | Private | 88 | 138.86 |
| | Christian | 51 | 183.91 |
| | Total | 300 | |

Table 20

Chi-Square Test Statistics for Undergraduate Education

| <i>Item</i> | χ^2 | <i>df</i> | <i>p-value</i> |
|---|----------|-----------|----------------|
| Christian hymns should be taught from a historical perspective only. | 9.835 | 2 | .007 |
| When teaching using Christian hymns, I often include theological discussion with my students. | 18.00 | 2 | <.001 |
| When teaching using Christian hymns, I find the text important. | 10.164 | 2 | .006 |

A Mann-Whitney U test was conducted as a post-hoc and found specific differences between undergraduate education groups. Results indicated there were differing beliefs regarding hymn use between choral music educators who attended a public college or university and a Christian college or university ($U = 2845.00$, $Z = -3.110$, $p = .002$, $r = -.215$). Those who attended a public college or university were more likely to favor teaching hymns from a

historical perspective only ($n = 159$, mean rank = 112.11). Results also differences between those who attended a private college or university and Christian college or university. No statistically significant differences were found between those who attended public college or university and private college or university. The full results are in Table 21.

Table 21

Mann-Whitney U Test Post Hoc, Christian Hymn Use Beliefs and Undergraduate Education

| <i>Statement</i> | <i>UG Setting</i> | <i>N</i> | <i>Mean Rank</i> | <i>Sum of Ranks</i> | <i>U</i> | <i>W</i> | <i>Z</i> | <i>p-value</i> |
|---|-------------------|----------|------------------|---------------------|----------|----------|----------|----------------|
| Christian hymns should be taught from a historical perspective only. | Public | 159 | 127.89 | 20334.5 | 6377.5 | 10293.5 | -1.182 | 0.237 |
| | Private | 88 | 116.97 | 10293.5 | | | | |
| | Total | 247 | | | | | | |
| | Public | 159 | 112.11 | 17825 | 2845 | 4120 | -3.11 | 0.002 |
| | Christian | 50 | 82.4 | 4120 | | | | |
| | Total | 209 | | | | | | |
| When teaching using Christian hymns, I often include theological discussion with my students. | Private | 88 | 74.48 | 6554 | 1762 | 3037 | -1.997 | 0.046 |
| | Christian | 50 | 60.74 | 3037 | | | | |
| | Total | 138 | | | | | | |
| | Public | 161 | 124.43 | 20034 | 6993 | 20034 | -0.174 | 0.862 |
| | Private | 88 | 126.03 | 11091 | | | | |
| | Total | 249 | | | | | | |
| When teaching using Christian hymns, I find the text important. | Public | 161 | 96.83 | 15590 | 2549 | 15590 | -4.206 | <.001 |
| | Christian | 51 | 137.02 | 6988 | | | | |
| | Total | 212 | | | | | | |
| | Private | 88 | 61.39 | 5402.5 | 1486.5 | 5402.5 | -3.401 | 0.001 |
| | Christian | 51 | 84.85 | 4327.5 | | | | |
| | Total | 139 | | | | | | |
| When teaching using Christian hymns, I find the text important. | Public | 161 | 127.07 | 20458 | 6751 | 10667 | -0.631 | 0.528 |
| | Private | 88 | 121.22 | 10667 | | | | |
| | Total | 249 | | | | | | |
| | Public | 161 | 100.21 | 16133.5 | 3092.5 | 16133.5 | -2.748 | 0.006 |
| | Christian | 51 | 126.36 | 6444.5 | | | | |
| | Total | 212 | | | | | | |
| | Private | 88 | 62.15 | 5469 | 1553 | 5469 | -3.133 | 0.002 |
| | Christian | 51 | 83.55 | 4261 | | | | |
| | Total | 139 | | | | | | |

A Kruskal-Wallis H test was conducted and found statistically significant differences between graduate educational background groups (public college or university, private college or university, and Christian college or university). Results indicated a difference among groups in

regards to Question 7, Statement 3: “Christian hymns are appropriate performance literature for choral concerts” ($\chi^2(2) = 9.849, p = .007$), Question 7, Statement 4: “Christian hymns are appropriate performance literature for choral festivals” ($\chi^2(2) = 6.864, p = .032$), and Question 7, Statement 6: “Christian hymns should be taught as valuable pieces of choral literature” ($\chi^2(2) = 6.205, p = .045$).

A Mann-Whitney U test was conducted as a post-hoc to determine specific differences between graduate education groups. Specific differences were found between public college and university graduates and Christian college and university graduates regarding the appropriateness of hymns as performance literature for concerts ($U = 928.00, Z = -2.816, p = .005, r = -.170$), hymns as performance literature for festivals ($U = 975.50, Z = -2.515, p = .012, r = -.195$), and hymns as valuable pieces of choral literature ($U = 1011.00, Z = -2.413, p = .016, r = -.187$).

Gender. A Kruskal-Wallis H test was conducted to determine if there was a statistically significant difference between gender groups (male, female, and I choose not to answer) and choral music educator beliefs regarding the use of hymns for teaching and performance. Results indicated no statistical differences between groups, indicating that gender is not a factor regarding educator beliefs regarding the use of hymns.

Question Seven: Choral Music Educator Beliefs Regarding Hymn Use

Research question seven asked, what are the beliefs of choral music educators regarding the use of traditional Christian hymns in both teaching and performance? Participants were asked to rate their beliefs regarding the usage of hymns for teaching and performance using a five-point Likert scale, where five was equal to “strongly agree” and one was equal to “strongly disagree.”

The descriptive statistics yielded interesting results regarding choral music educator beliefs and hymn use. Most participants disagreed or strongly disagreed that Christian hymns should be used only in non-public school settings ($n = 308$, $M = 1.80$, $SD = 0.895$). Teaching hymns from a historical perspective ($n = 307$, $M = 2.95$, $SD = 1.251$) and including theological discussion ($n = 301$, $M = 2.51$, $SD = 1.264$) received mixed ratings. Additionally, participants reported mixed feelings regarding melody as the most useful aspect of hymns ($n = 300$, $M = 2.71$, $SD = 0.943$) and altering the text of hymns ($n = 301$, $M = 2.94$, $SD = 1.147$). A full explanation of results can be found in Table 22.

Table 22

Descriptive Statistics for Choral Music Educator Beliefs

| <i>Belief Statement</i> | <i>n</i> | <i>M</i> | <i>SD</i> |
|---|----------|----------|-----------|
| I am comfortable using Christian hymns in my classroom. | 310 | 4.21 | .990 |
| Christian hymns are appropriate tools for teaching choral music. | 310 | 4.38 | .798 |
| Christian hymns are appropriate performance literature for choral concerts. | 310 | 4.12 | .943 |
| Christian hymns are appropriate performance literature for choral festivals. | 310 | 3.97 | 1.048 |
| Christian hymns should only be used in non-public school settings. | 308 | 1.80 | .895 |
| Christian hymns should be taught as valuable pieces of choral literature. | 309 | 4.28 | .799 |
| Christian hymns should be taught from a historical perspective only. | 307 | 2.95 | 1.251 |
| When teaching using Christian hymns, I often include theological discussion with my students. | 301 | 2.51 | 1.264 |
| When teaching using Christian hymns, I find the melody the most useful part. | 300 | 2.71 | .943 |
| When teaching using Christian hymns, I find the harmony the most useful part. | 301 | 3.50 | .863 |
| When teaching using Christian hymns, I find the text important. | 301 | 3.10 | 1.182 |
| The text should never be altered when using Christian hymns. | 301 | 2.94 | 1.147 |
| Christian hymns are useful for teaching sight-singing. | 301 | 4.34 | .700 |
| Christian hymns are useful for teaching vocal technique. | 301 | 3.88 | .839 |
| Christian hymns are useful for teaching choral blend. | 301 | 4.37 | .679 |
| Christian hymns are useful for teaching part-singing. | 300 | 4.47 | .603 |

Note. Where 1 = Strongly Disagree and 5 = Strongly Agree.

Summary

The results indicated several key findings. First, most participants reported that they use hymns for teaching or performance, with part-singing most prevalent for teaching and choral concerts/performances most prevalent for performance. Second, the most commonly used hymn genres were spirituals and chorales, with choral music educators procuring hymns through a publisher or print hymnal. Third, major differences in belief and pedagogical practices occurred between choral music educators serving in private schools and public schools, and Christians and non-Christians. Undergraduate preparation was also a factor that contributed to disparity between groups, specifically concerning hymn text, theological discussion with students, and teaching hymns from a historical perspective only. Finally, most choral music educators indicated having favorable beliefs regarding hymn-use for teaching and performance; however, the differences of beliefs occurred primarily in the specific practices of using hymns for teaching.

CHAPTER 5

DISCUSSION

The purpose of this study was to determine the current usage and applications of traditional Christian hymns as instructional tools in the secondary choral music setting. The following elements were investigated: (a) school setting (private or public and grade levels), (b) teacher educational attainment, (c) teacher years of experience, (d) teacher use of Christian hymns, (e) Christian hymn literature sources used by the teacher, (f) type of Christian hymns used, (g) teacher thoughts and beliefs regarding the use of Christian hymns as instructional tools, and (e) type of higher education the teacher received (sectarian or non-sectarian).

This study provided a unique view of traditional Christian hymn use in the secondary choral music classroom. Different from other studies conducted previously, which mainly focused on hymns from a theological perspective (Clark, 1986; Jackson, 2009) or in a Christian-specific setting (Attaway, 2017; Fritz, 2015; Hill, 2009; Powell, 2015), this study focused on hymns in the secondary school setting. Related literature focused primarily on sight-singing instruction and only briefly or indirectly mentioned hymns (Demorest, 2001; Kuehne, 2007; Pollock, 2017). Therefore, a primary goal of this study was to fill a void in the research literature and to set a precedent for future research.

Potential participants ($N = 10,228$) were asked to complete a researcher-created online questionnaire entitled “Christian Hymn Usage in the Secondary Choral Setting” (CHU-SCS). This questionnaire consisted of two initial screening questions, two open-ended follow-up

questions, and four sections: (a) applications of hymns as teaching tools, (b) beliefs regarding hymn usage for teaching and performance, (c) pedagogical practices using hymns, and (d) background information. A majority of participants indicated they taught in a public school setting ($n = 243, 81\%$) and a majority were female ($n = 190, 63.3\%$). The majority of participants indicated they held a bachelor's degree ($n = 173, 57.7\%$) or master's degree ($n = 163, 54.3\%$); however, these results may be somewhat skewed due to the probable misreading of the question. The question was a "select all that apply" type.

Several key findings were ascertained from this study. First, the results indicated that traditional Christian hymns were used in the secondary choral music setting. Part-singing, sight-singing, and music history were the three highest-rated areas for hymn use in teaching choral music. School concerts/performance and community concerts/performance were the two highest-rated areas for hymn use in performance. Second, spirituals, chorales, and gospel songs were the three highest-rated hymn genres used. Music publishers and print hymnals were the two highest-rated source materials for locating hymns. Third, many differing opinions were prevalent between groups of choral music educators, especially private and public school, and Christians and non-Christians. Descriptive statistics indicated that points of contention regarding choral music educator beliefs and hymns were history, theology, and usefulness of hymn melodies for teaching.

Finding One: Current Hymn Use

Results indicated that 82.1% ($n = 335$) of participants used traditional Christian hymns for teaching or performance, with 17.9% ($n = 73$) stating they did not. This was a surprising and overwhelmingly positive result given that current literature indicated that song literature of the past is abandoned (Hamm, 2013; McGuire, 2000). However, a more recent study suggested the

opposite is happening in churches. A phone survey of protestant pastors ($N = 1000$) revealed that hymnals (69%) were still a popular part of the worship service, second only to piano music (79%) (LifeWay Research, 2018). Unfortunately, with contrasting data and trends, this matter remains unclear; however, studies such as these provide an impetus for further research on this topic.

Participants indicated that hymns were most useful for teaching part-singing ($n = 260$, 81.5%), sight-singing ($n = 195$, 61.1%), and music history ($n = 146$, 45.8%). Previous research indicated that hymnals were used in sight-singing instruction (Demorest, 2001; Demorest, 2004). However, hymns used for teaching music history remains an unexplored topic. This is somewhat of a paradox given the contrasting data regarding hymns being taught from a historical perspective that occurred later in the study. There was also much disagreement regarding hymns being presented from a theological perspective, which can be somewhat tied to history. The researcher posited that a plausible cause for this disagreement is the assumption that theology should not be discussed in a public-school setting. However, as suggested by research (Cranmore & Fossey, 2014; Drummond, 2014), public-school teachers are not barred from discussing theology as long as they are not attempting to proselytize. Furthermore, it is the opinion of the researcher that theology and Christian hymns are interrelated topics that public-school teachers should be free to discuss without fear of retribution.

Interestingly, school concerts/performances ($n = 265$, 83.1%) and community concerts/performances ($n = 120$, 37.6%) were the top two choices regarding hymn use in performance. This is an example of another paradoxical result, given that later results indicated disagreement among groups based on the appropriateness of hymns in a public school setting. Several participants indicated for “other, please specify” that they used hymns in specific

performance settings such as church services, chapel services, church visits, and Catholic school masses. Possible reasons for these results are most likely grounded in the fact that hymns are communal songs. Performing hymns for concerts and community events is commonplace in many locations. Singing hymns engenders community and audience engagement, as well as, provides a platform for collective singing.

Finding Two: Frequently Used Hymn Genres and Sources

Spirituals ($n = 249$, 78.3%), gospel songs ($n = 183$, 57.5%), and chorales ($n = 182$, 57.2%) were three highest-rated genres for use in teaching and performance. Surprisingly, Catholic Church hymns were lowest-rated category ($n = 59$, 18.6%), even though many participants listed Catholic school mass for “other, please specify” in the previous area. The result regarding spirituals corresponds with similar research in the area of choral literature (Watson, 2016). It is unsurprising that spirituals and chorales garnered such a high rating given their popularity in choral classrooms. Spirituals remain a staple of many high school choral programs across the nation. Chorale use for sight-singing is another area documented in the extant research literature (Demorest, 2001; Kuehne, 2007). In addition to these genres, several participants ($n = 3$) listed Sacred Harp or shape note for “other, please specify.” Given that shape note singing was a prominent early American genre for teaching sight-singing, this result, though small, further confirmed its importance in the history of American music education (Birge, 1928; Mark & Gary, 1992).

Among the sources for procuring hymn literature, participants indicated that music publishers ($n = 127$, 39.8%) and print hymnals ($n = 120$, 37.6%) were the highest-rated categories for locating hymns. Only 15.7% ($n = 50$) indicated that they located hymns online. This number was astoundingly low given the proliferation and availability of internet resources

over the past decade. Furthermore, the high rating for print hymnals was a testament to the durability and persistence of print hymnals as source for teaching choral music. This phenomenon confirmed research that indicated people prefer print materials over digital materials (Perrin, 2016). A possible reasoning for these results is that choral music educators are over-reliant on music publishers and print materials. More music educators should make use of internet resources and public domain materials.

Finding Three: Differing Beliefs Among Choral Music Educators Regarding Hymns

It is unsurprising that private school choral music educators ($M = 4.61, SD = .901$) indicated they were slightly more comfortable using traditional Christian hymns over their public school counterparts ($M = 4.14, SD = .980$). While no current literature specifically addressed this topic, similar literature discussed the legality of sacred music in public schools (Cranmore & Fossey, 2014; Drummond, 2014). This finding may point to a larger issue at hand: public school music educators need reassurance of legality when using sacred music in the classroom. As stated previously, it is the opinion of the researcher that public music educators fear retribution for using hymns due to the misconceptions of sacred music use in public-schools.

Public school choral music educators indicated they were more inclined to teach hymns from a historical perspective only ($M = 3.08, SD = 1.255$), whereas choral music educators in the private school were less inclined to do so ($M = 2.25, SD = .969$). There appeared to be a clear connection between this finding and the first finding. Participants indicated they found hymns useful for teaching music history ($n = 146, 45.8\%$). These results provided further evidence for the historical importance of hymns in music education (Blake, 2017), as well as the importance of providing students with a knowledge of historical song (Hamm, 2013; McGuire, 2000).

Another area of divergence was religious beliefs and hymn use, specifically between Christians and non-Christians. This result is unsurprising given that Christians most likely felt a personal connection to hymns due to their deep-rooted faith practices. This may explain several comments stating they white-out or remove the text when using hymns for teaching. This practice is suggested by several authors of choral music textbooks (Brinson, 1996; Demorest, 2001); however, it is disparaged by several religious authors (Beamer, 2004; Jones, 2006). As previously stated, if Routley's (1982) definition of hymns are adopted: hymns are the folk songs of Christians, then it is surmised that music education philosophies such as Kodály would also discourage the alteration or elimination of text (Choksy, 1973). The researcher believed this finding may be due to the fact that many choral music educators fear reprisals for using hymns in the classroom.

Similarly, data regarding teacher undergraduate and graduate institutions yielded similar and equally unsurprising results. Private school choral music educators were more likely to include theological discussion when teaching using hymns, most likely given their teaching setting. Public school choral music educators were more likely to teach hymns from a historical perspective only. This demonstrated the difference in hymn use and teacher setting.

One of the most important findings from the research was that a majority of choral music educators indicated they were comfortable using Christian hymns ($M = 4.21$, $SD = .990$) and believed that Christian hymns are appropriate tools for teaching choral music ($M = 4.38$, $SD = .798$). Most disagreed that hymns should only be used in non-public settings ($M = 1.80$, $SD = .895$). Again, this illustrated both the historical importance (Birge, 1928; Mark & Gary, 1992) and utilitarian usefulness of hymns for teaching (Blake, 2017). This demonstrated that while most felt comfortable using hymns in general, specific uses for teaching and performance

differed, as demonstrated by the previous results. Again, this is most likely due to the sensitive issue of teaching sacred music in public schools.

Limitations of the Study

There were several limitations for this study. The primary limitation was the small sample size and low response rate. Additionally, several variables were not investigated and were considered beyond the purview of this study, including age, ethnic background, and specific denominational affiliations. The survey, while submitted to two music education researchers and several music educators for content analysis, may not be seen as valid or reliable. Therefore, survey responses may not accurately depict the actual thoughts of the participants and cannot be generalized. Self-reporting can be deemed as a limitation as well since the responses were not measured against any standardized instrument. It is also a possibility that many choral music educators who were opposed or uninterested in the topic elected not to participate, thereby skewing the results.

It should also be noted that the survey items were organized by choral music educator beliefs regarding hymn use and pedagogical practices when using hymns. In hindsight, some of the items listed as beliefs may also be considered pedagogical practices and vice versa. So, it may be that some participants did not answer the questions to the fullest extent due to the manner some statements were perceived.

Implications for the Music Education Profession

As previously stated, sacred music in public schools is an ambiguous topic in music education that must be approached in a delicate manner. Based on this study, there is a disparity between teacher thoughts and beliefs regarding hymn use and school setting (public or private school). It is clear that public school music educators must be reassured when approaching

sensitive topics such as text and theology as it pertains to teaching sacred music. Likewise, it is also clear that choral music educators believe hymns are useful for teaching music history. From an educational philosophy standpoint, it is the opinion of the researcher that music teacher education programs, as well as education policymakers should ensure that current and future music educators are well-informed when making decisions regarding sacred music.

Another implication for the profession is the topic of this study itself: hymns in music education. This topic, as stated previously, is largely unexplored in music education research. This topic requires more research because of Christian hymnody's undeniable presence in music education, both historical and current. Furthermore, keeping these sacred songs alive in music education is a worthy venture due to the educational and utilitarian value, as discussed in the literature review. Music educators at all levels and in all disciplines should be made aware of the value of hymns as instructional tools for teaching and performing.

Recommendations for Future Research

Future research is needed to address the following areas that were beyond the purview of this study:

1. Examine the location of choral music educators who use hymns.
2. Examine the age of choral music educators who use hymns.
3. Examine the genres of hymns being used with the exclusion of spirituals and include a narrower definition of Christian hymn.
4. Examine the beliefs of choral music educators regarding the purpose and philosophy of hymns in the classroom.
5. Examine the actual Christian hymns used in the curriculum.

6. Examine the use of hymns across differing grade-levels (e.g. elementary, middle, high) and music disciplines (e.g. general music, band, orchestra).
7. Examine the extent and frequency of hymn use.
8. Examine the childhood religious experiences of music educators in regards to hymn use.
9. Examine the beliefs, backgrounds, and demographics of music educators who indicate they do not believe hymns are appropriate tools for teaching and/or performance.

Conclusions

This study was of paramount importance. It represented a colossal topic in music education that was largely unexplored. Given hymnody's strong connection to the history of the profession, this topic must be further explored to understand the status of hymns in our current music education system. Extant literature mostly addressed the theological aspect of hymnody or hymn use in Christian settings.

Though this study was a small sample size ($N = 335$), data yielded interesting results. There is still disparity between private and public school choral music educators' comfort levels using sacred music. Choral music educators must continue to work together to build understanding of music of many faith traditions without discarding music of the past. It is encouraging to note, however, that hymns are still in use and that print hymnals have proven their longevity and tenacity to remain useful. It is equally encouraging to note that hymns are still used for concerts, community events, and teaching (specifically part-singing, sight-singing, and music history).

It is the hope of the researcher that this study will continue a dialogue and serve as an impetus for further discussion and research in this area. An additional aspiration of this study was that the results would encourage choral music educators to use hymns for teaching and

performance. The results are promising and demonstrate that hymns are alive in choral music education; however, the extent and frequency of use is unknown. In closing, the great actor and musician, Andy Griffith, summarized the importance of hymns: “Hymns connect us with the past and with each other in the present...[they] are companions for life travelers” (Wallace, 2005, p. 1). May the hymns of the past echo on throughout the ages.

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Appendix A:

Survey Additional Comments

The following is a transcript of survey participant comments. The text was left unaltered, just as participants responded with the exception of spelling errors. Spelling errors were corrected. However, grammatical errors were not.

1. 8 years in a public high school and 10 in private with no restrictions on repertoire. Chorale singing has always been a staple of my chorus classroom. My students all know we will talk about the text the same as poetry as we would for any poem. When sight reading the text is/was eliminated out of lack of need.
2. A plethora of Bach Chorales are used in the classroom to teach part singing, sight-singing (especially when using solfege) and choral blend. The above melody is used most often because (for some reason) it is the melody of our school's Alma Mater.
3. Although I attended Christian college, I am no longer Christian. I do believe it's fine to include Christian literature in the repertoire of public schools, but also believe we need to devote equal time to other religions as well. So I also include Jewish and Muslim faith music as well as other cultural secular pieces. It can cause issues with parents but so far nothing dramatic has occurred.
4. Although I have used Christian hymns in my classroom, I am increasingly becoming more aware of those students that do not believe as I do. (I teach in a small, rural, Christian-based community where there is often prayer before banquets and this is a public school.) I try very hard to not impress my beliefs on my students. I do my best to make it about the music and the uplifting message, but that it's about God. In the case of the spiritual like, Joshua Fit the Battle, I will tell what the Bible says about the story without going into spiritual implications. This way they know the context of the story if they had never heard the story before. If I am pulling straight from the hymnal, it only for sight-reading purposes and the text is never discussed even though we will sing it as part of the sight-reading process.
5. Any song can and should be taught as written, with sensitivity to not only text considerations, but also the vocal range and tessitura.. Explaining the underlying mindset of the composer and the initial intent of the piece is intrinsic in educating the student fully in regards to the emotional and social reason the song exists or had come to existence in the first place. Hymnody is and should be considered a significant part of human history. I believe that this can be achieved in any setting but must be sensitively handled according to the religious and predominant cultural demographic of your educational setting.

6. Anything could be appropriate in balance and absent of religious/theological discussion in the public school setting.
7. Auditions and intonation: My God How Wonderful Thou Art (DMFSDRMF, MRDDTD).
8. Bach harmonizations are a great teaching tool and performance pieces also.
9. Be Thou My Vision
10. Beautiful but not overwhelming. Interesting bass jumps. Memorable melody. Skips that are challenging but easy. Great for teaching parallel motion and inversions.
11. Benefits of study are plentiful and include: phrasing, breath control, pure vowels, dynamic contrast, part independence (i.e. when alto's do not follow the rhythm of other three parts)
12. Carols, hymns and "sacred" music are important pieces in choral literature, for roughly 5-600 years its was the most recognized form of "serious" music used in western music. I do draw a line in using it as a religious platform to "preach" Christianity... there is an implied separation of church and state in the Constitution that guarantees those lines are not crossed in a public school setting. But, I have used "sacred" music in a public performance, or community performance setting multiple times in my career and it was well received by our audiences.
13. Christmas Carols as well as traditional spirituals are the most approachable type of Christian music to use in the public school setting.
14. Diction, blend, phrasing, breath support and control...
15. Don't have a preference-many good choices.
16. Even though I am a dedicated Christian, I also am a public school teacher and educator. In a public school setting balance, not exclusion is critical. The first 1000 years of Western music is primarily Christian church music, and I do not feel it is educationally sound to remove or prohibit the use of such music in a choral or music history classroom, in the same way I would not feel that the removal or prohibition of Muslim music would be appropriate in an ethnomusicology classroom.
17. Excellent for teaching challenging rhythms and complex meters
18. Given that our theory of part-writing is based on JS Bach's chorales, I believe that including the music of 4-part chorales at the upper levels is important--both for the practice of singing "typical" harmonies of each voice part as well as training the ear with examples of good voice leading. I exclusively use these for practice of sight-singing as an ensemble. Reading the chorales in solfege without text present enables students to focus on what's happening in the music itself and helps students to reap the benefits mentioned above. My former students who went to college for music continue to thank me for my approach to theory and sight-reading. I developed a sight-reading curriculum you might be interested in that includes chorales notated in shaped notes as part of the lessons. You can check it out at www.choirreader.com

19. Great way to tie in with our history and how John Newton changed and became a speaker against slavery.
20. I always emphasize that we are using sacred music for its historical and repertoire significance - the meaning of the text, while important, like any other vocal/choral piece, does not imply belief in the text, but should be performed with conviction. The same is true when using non-Christian sacred music!
21. I am a great proponent of all music from a historical perspective. I use spirituals a lot, because they are truly American music. I use hymns for sight singing and harmonic analysis in my AP music theory.
22. I am an Unitarian-Universalist atheist. I use music from many religions in my chorus including Christianity. I try to honor all of my students diverse beliefs - we are an international boarding school. We discuss the lyrics and the history of each piece and I teach the students that as performers we often sing music intended for the audience not for ourselves. We do not have to believe in any particular religion to honor that religions traditions.
23. I believe it is important to incorporate into the curriculum because secular music had such a large influence in the development of music and to ignore that would be to ignore hundreds of years of music.
24. I believe it is important to teach music using many different styles of music regardless of the source. Accordingly, I use Christian hymns, Chant, folk music, spirituals, rock and roll, country, bluegrass, jazz, classical and many other styles along with the many subsets of these styles. I do occasionally discuss the text of the songs if there are unfamiliar words in the text or if understanding the meaning of the text is important to the interpretation of the music.
25. I believe it is valuable to teach Christian-based choral literature because it is historically in line with what was created for a long part of choral history. Am I just supposed to ignore hundreds of years of choral literature and history to appease the political correctness that our society demands? History should not be forgotten.
26. I believe that hymns are a rich and necessary part of our choral heritage - both historically and in terms of repertoire. Just because there may be an objection to the content does not mean we should cast them aside. Most of the early choral music was created and performed by the church!
27. I can't answer this question. There are many Christian hymns that are fine educational vehicles. There are also many 3, 4 and 5 part songs without a religious lens, that function equally well. I use Renaissance madrigals or songs like Heinrich Isaac's "Insbruck, ich muss dich lassen" as readily as I use a Bach chorale, a French carol, an American spiritual, Bruckner's "Locus Iste" or Mozart's "Ave Verum Corpus." In addition to solfege, counting, intonation, balance, blend, part independence, phrasing, "line," structure/form, simple harmony like suspension and resolution, I consider songs of many faiths to be an important part of a well-rounded chorister's foundation. We work in the

original language, and I consider context to be critical in building an artistic connection to each song. It is important to understand what that song meant to the person who wrote it; those who listen/ed to it historically, or contemporaneously. To study a spiritual without understanding that it is a freedom-song crafted by an oppressed people is a tragedy. That tragedy is heightened if WE who learn it and sing it now, do not find in it some personal relevance in our own situation or society. In society, music punctuates, honors and highlights important occasions in our cultures. I encourage us to have the generosity to respect and honor the traditions and values that others hold dear. To sing with reverence to enhance the worship of someone else, to sing with joy to sweeten the celebration of someone else. To give our whole hearts to the song we sing, be it Home, Home on the Range or Ubi Caritas.

28. I certainly hope this survey is not being used to prove that Christian hymns should be prohibited from being used as a musical educational tool.
29. I copy from hymnals, then white out the text and title. This way, no religion is inferred, and we can focus on the notes.
30. I do not necessarily use the text when using chorales for teaching. Often they are sung on a neutral syllable or vowel. The students are expected to sight read using solfege. The chorales are an important part of the choral repertory for teaching harmonic structure, blend, and style.
31. I do not teach religion. I teach music. If we rehearse a song with religious text it is about the music and not the religious belief. I also use selections from different religions. I also check with students about the religious text and ask if there are any objections about singing those songs.
32. I do use hymns, particularly spirituals, in my teaching and programming at a public high school. I think they are an important part of choral repertoire and history. To have a well-balanced choral education I think they should be included. That said, I do not think they should be taught in religious context at a public school. Nor should they, or the sum total of any/all sacred music, comprise the majority of programming in a public school setting. I stress historical and cultural importance when I teach these songs. Where the text is concerned I do acknowledge the original intent of the composer, but also give students the permission/encouragement to consider the piece in their own secular understanding: belonging, general thankfulness, community, selflessness, etc.
33. I don't think we as educators need to be worried about teaching Christian hymns. It provides good historical discussions as well as analyzing the music.
34. I find many traditional Christmas useful as well.
35. I find this song useful because many students know it so it's a good springboard for all kinds of lessons having to do with music (blend, harmony, articulation, the pentatonic scale, etc) and history (text discussion, history/black history, song usage, etc)
36. I found this statement in your introduction to be terribly misleading: "A traditional Christian hymn is a song of praise to God." Only mentioning "God" here - and not

- "Jesus" - is not honest. When we are talking about "Christian" hymns, there is no dancing around it: we are talking about Jesus, the "Christ". The people taking this survey may well be lulled into a feeling that the creator of the survey is really only asking about "God" centered hymns. It's an easy dodge that you've built into the survey, perhaps to assuage the guilt of the educator who knows that she is making her pupils feel manipulated, or preached to, or excluded - or, by contrast, more highly valued than non-Christians.
37. I got into a lot of trouble with a few parents for using religious songs, and had to stop using them for two years; by programming too much Christian music, I was upholding the dominant religion and reinforcing it through my program (so they said). However, Gospel music does not seem to present the same issue for these parents because it caters to a multicultural curriculum. But I've pretty much had to stop using Bach chorales/etc. for more than a warm-up, and usually without text. I'm not sure where I stand on the issue itself, because having been brought up Christian, I do not find offense at these songs. But there are plenty of other songs out there to program instead, and if my students go to church, the local congregations are definitely not singing hymns there, they're singing Gospel and contemporary Christian rock.
 38. I have many songs from our hymn books that I use to teach sight reading, tone and blend. They are great melodies and structure whereby I can teach basic music theory and form as well.
 39. I have only used hymns once, in a beginner theory class after teaching them to identify chords and their inversions. I am a follower of Christ, but I did choose to cover up the text and just focus on the music so as to not cause any issues with my students. I have a great relationship with my kids but I SHOW them I am a follower of Christ by how I teach them and relate to them, not pushing my beliefs onto them through choral text. I am a convicted believer that religious teaching should take place in the home, not at school. Thanks for the good survey. Hymns are an excellent resource for theory and sight-reading.
 40. I hope this survey is not attempting to discredit "Christian" hymns just because they are "Christian".
 41. I only picked one "most useful" because that is how your question is worded. I have a VERY long list of hymns I love and use, and believe they are all useful for teaching choral music.
 42. I only use songs that are included in our school's curriculum. Because of the population I teach, I reluctantly use Christian music - it is a part of most students' culture. I do know students should learn/know about it as citizens of the world and artists in general. However I would happily only teach/use secular music if I could. I try to balance it out with music from the rest of the world as much as I can. If students/parents think Christian music is important, they can sing it at church. If they think the message itself is

- important, they need to remember that I teach in a public school and pushing religious views on children is illegal.
43. I support hymns being taught in all school, public or private. They teach melody, harmony, history, choral blend, part singing, and theology.
 44. I teach in a private Christian school, so my answers reflect that. When I have done choral festivals or worked with public schools, I have been much more careful with programming and do not include theological discussions. However, I do believe Christian hymns are an important part of our history (just like Christian artwork), and thus should be included in our programming; just the teaching/presentation would be different depending on the environment. In terms of your altering the text question--I only alter text when necessary (even in my Christian context). Mostly it's to make the human element more inclusive: for instance, turning "brethren" into "children" is common for me; or "And the light was the light of men" I would change to "And the light was the light of all."
 45. I teach in a public school that is majority non-Christian - Hindu/Muslim. I am VERY uncomfortable using hymns as "Christian Hymns" and usually avoid doing choral works with the name "Jesus" in English. Hymns are great for part reading, but I take out the text and we use solfege. We have performed Christian music, mostly gospel and spirituals or in a foreign language (usually Latin). I avoid discussing the religious context and usually discuss the meaning behind it. ie) Mary mourning the crucifixion might be a mother mourning the loss of her son...etc. I take great care to perform music from across all religions and many cultures. We sing regularly in Hebrew, Arabic, and Hindi/Sanskrit/Tamil, etc.
 46. I think it's interesting to note that spirituals seem more culturally acceptable because of the historical aspect of them. Maybe if I had been trained more about incorporating hymns from a historical vantage point and keeping my own beliefs out of it I would use them more often.
 47. I try to teach and have my students perform a wide variety of musical styles. Sacred music and spirituals are generally the most popular songs my students love to sing the most!
 48. I use Bach Chorales for sight reading 4 part harmony in my auditioned large group. My choirs perform traditional Christian hymns as part of our multicultural Seasonal Celebration.
 49. I use Christian hymns for Christmas holiday concerts and have also used gospel and spirituals for Fall concerts. I think it is appropriate to use all genres of music for a well rounded choral experience.
 50. I use hymns all the time for sight reading. I often white out the text completely. I use Christmas hymns for caroling all the time.

51. I use hymns in performance sparingly, such as "Break Forth" at Christmas maybe every four years, and "Nearer My God to Thee" in a Titanic memorial suite a few years ago. I have no qualms using them in an historic context of the wide genre of choral music. The goal is to have many styles represented in our repertoire. I also use hymns for sight reading and warmup because I believe they are the best tool for learning to sing parts. We also sometimes talk about the beauty of the lyrics, in a poetic/literary sense. I have never had any student or parent complain about my use of hymns in class or performance. I make it a point to discuss their use historically, and to make connections to other faiths/beliefs.
52. I use the "Lemon Test" of the Supreme court ruling to determine whether a piece is educationally important and not "excessively entangled" liturgically. Whenever we are singing sacred music, we discuss it in cultural and historical context, and determine its value to the time and people who created it. I once did an entire concert of music connected to and inspired by "Amazing Grace", but had to do a lot of research and be very respectful toward non-Christian, agnostic and atheistic students.
53. I use them to teach sight-singing in solfege, so I specifically look for hymns in singable keys (not too high or low) with few accidentals.
54. I very, very rarely use religious music of any kind and when I do I teach from a historical perspective, if anything.
55. I will teach music and vocal technique using hymns as part of our cultural heritage. I usually select hymns if the arrangement has a specific musical skill in it. I chose an arrangement of Zion's Walls because I had two amazing pianists in the choir and it had a four hand accompaniment. Susan Brumfield's No Time has enchanted my treble choirs for years and is just gorgeous all around. I also use spirituals to teach history along with singing skills. I do stay away from texts that require students to sing "My God" or Father or Savior. Good luck with your research!
56. I'm an atheist and I think that we all should be able to study anything whether sacred or secular. I tell my students that I view all music as pieces of art. We talk about internal experience while singing, group experience, audience experience, and what the composer may have intended. At no point will I have a sacred song become an "identifier" of our program - nor will I ever have an entire concert that features only one set of religious dogma. There will also be concerts with no sacred pieces at all. I am careful to not use terms like "Christmas concert" even though we will sing some Christmas music. We have evolved beyond the narrow artistic focus of the Christian stronghold over the month of December.
57. If we are going to use music from different cultures, faiths, and traditions to teach choral music, why would we exclude Christian music? Is it less desirable than music from a different culture?

58. In my experience when using hymns/carols, I have often had to explain some of the beliefs expressed in the text to students. I do not compel them to believe but help them understand the context of the text.
59. In my setting (Catholic school) hymns are no issue. However, I use them sparingly because that is not where my students are. Since the over-arching purpose of my job is to bring students closer to God, I want to be sure I am using music that they will appreciate and sing along with. The choral students will come to appreciate the traditional hymns for their musical quality. But for getting them to have a relationship with God, I stick with contemporary hymns.
60. It is good for sight reading because the parts move all over.
61. It is not the job of a public school teacher to seek converts to any faith, including Christianity. It is also important to maintain neutrality with students in the classroom regarding matters of faith. Each family should reinforce the values and beliefs that they hold with their children. That said, educators should not shy away from the rich cultural heritage that people of faith have contributed to the world of music. Nor should they ignore beautiful and appropriate music from those who hold faiths other than Christianity, or no faith at all.
62. Like it or not Christianity played a huge role in the formation of traditional SATB choirs from Gregorian Chant all the way to current gospel settings. When I teach them I do not teach them in order to evangelize, rather as an important part of our heritage. If a student is a Christian the song may resonate with them that much more, and if not they don't usually have a problem singing the song anyway. I have had non-Christian students who thoroughly enjoyed singing Christian hymns and they have said that it really does not bother them to do this.
63. My biggest concern when using Christian hymns is balance. Public schools should focus on using secular literature as much as possible. When using Christian hymns a little goes a long way. Respect all! Also, utilize other religions music whenever possible. The music, melody, harmony and rhythm are the most important elements.
64. My school climate is a Christian dominant religious one, and my students often sing hymns from church in their "downtime." One will start playing on the piano, and often before too long numerous students are singing and/or observing this impromptu music.
65. One of the primary ways that I use hymns is to teach lyrical meter and lyric composition. The tune to Amazing Grace is generally familiar and the metric structure (8686) is used by many songs, both sacred and secular. The lyric rhyme scheme is easy to explain and demonstrate. By interchanging melodies and lyrics, students gain insight into lyric construction (and melody writing) that can become a platform for deeper composition assignments.
66. Popular
67. Primarily use 4 part hymns at Christmas/Holiday concerts

68. Ron Staheli arrangement. I have used it with multiple choirs, including festival ensembles.
69. Significant text Amazing harmonies Beautifully written Rich historical significance
70. Since I am in a public school setting, when introducing a new piece of Christian/Jewish music, I always give a little speech about the fact that I teach MUSIC, not religion. I tell them their personal beliefs are just that - personal, as are mine.
71. Since I don't use a lot of them, I cannot recall the name of any one specific example. Music is chosen for its ability to teach specific elements of vocal technique and choral ensemble work. There have been many over the years that have helped with just that, but the tendency is to shy away from anything too devotional for the public school setting.
72. So I wish you'd had additional comment boxes on pretty much every rating so I could explain choices. I only use "hymns" when they are historical gospel or spiritual pieces or carols or folk songs. I wouldn't use the word "hymn" to describe those genres, however, so it made answering some of these questions odd. I avoid any with lyrics that are overtly Christian (i.e. anything that has a lot of theology or belief statements). I try to find ones with secularized lyrics if possible (like "How Can I Keep From Singing" for instance). I also am careful to balance it with pieces from other faiths and cultures as well as secular pieces. We talk about what the words mean, but we also talk about how that doesn't mean you have to believe them to sing them, just like an actor playing a murderer doesn't have to believe murder is acceptable. We talk about alternate ways you could interpret the lyrics (if they're vague enough). We also talk about the musical and historical concepts you can learn from the piece.
73. Some students objected to singing anything religious last year and my principal said that we could sing it, but that I couldn't make any student sing anything that they disagreed with as far as religion. Since we have a small choir I opted to sing one religious piece and the rest were non-religious. The only thing we sang out of the hymnal was an arrangement of the Star-Spangled Banner.
74. Sometimes I will print out a hymn and white out they lyrics. My primary usage is for learning to read and sing in parts. I feel like it's an excellent tool for young singers to understand voice leading and learn that primary intervals that they will encounter in their parts.
75. Students should know the background of the hymns so they understand what they're singing about, but students should not be preached to.
76. Thank you for doing this study. I hope that people of all backgrounds will continue to recognize the value of the significant body of sacred literature.

77. Thank you for giving us the opportunity to share our views on this subject. Here in Ohio, I have heard many choirs from both public and private schools perform arrangements of Christian hymns. I personally believe that, from an educational standpoint, to ban the use of hymns by school groups would be to prevent their exposure to a very significant part of the history of western music. The rich harmonic content and voice leading that are present in many hymns serve as wonderful resources for choral teaching.
78. Thank you for taking the time to conduct this study.
79. Thank you for your survey.
80. Thanks for the opportunity to participate, and all best regards for your successful research.
81. The hymnal arrangement can be used as 2 parts, 3 parts and 4 parts.
82. There are so many good ones though. Also, teaching Bach Chorales: useful and historically relevant in addition to being theologically and musically relevant.
83. There are SO many that I could list, from Gregorian chants "Of The Father's Love Begotten" to spirituals "I Hear a Voice a Prayin'" to the wonderful standby, "Amazing Grace". When the students know the background or situation that inspired these songs of faith, I believe they are given skills in dealing with their own trials and tribulations. A person doesn't have to be "religious" to learn about how other's used music (and faith) in coping with what life hands out. Best of luck to you on your endeavors. What a great thesis. Ad Dei Gloriam
84. There really are too many to list just one in the question above. If it meets the needs of the unit or skill/subject being taught, it is valuable. The music of the church is at the heart of our study of Western Music... it's place in history can't or shouldn't be ignored.
85. There really would not be printed music or any recorded music had it not been for the early Christians who wrote it down. The melodies and harmonic structures they created, or at least copied from somewhere, are a direct line to the popular music of today.
86. These help interval singing for sure
87. This correlates to Beethoven's life and music, Sister Act and is revered by all peoples and nationalities.
88. This is a worthy topic. My views come from a practicing Lutheran Christian perspective. I currently teach in a Lutheran High School so am free to use Christian hymnody without apology. I have also taught in public schools and also used hymnody in those setting. I touched on theology in an historic and interpretive sense. I was teaching in communities with larger populations of self-identified Christians of various traditions and ethnic groups. I have also used Israeli folk songs and Hanukkah literature. Admittedly, I have not taught large populations of students from other religious traditions (not Christian). Each community is unique, requiring wisdom in the use of religious texts. However, all humans have deep feelings and needs, some of which are addressed well by candid use of hymnody. Historic hymn texts have often stood the test of generations and have been through the trials and joys of life. Real problems, real life, real hope, all in the face of the

metaphysical. Consider the frequent response to public devastation...we often sing hymns and pseudo-hymns, and folksongs. As choral musicians, words are important and distinguish us from our musical friends of other instrumentation.

89. This survey is not gender-inclusive.
90. Total Praise Order My Steps
91. Tough to name just one.
92. Tough to pick just one hymn or spiritual. Also, I always explain that I am not proselytizing. I am also a band director, and there are some great arrangements of hymns for band, including Amazing Grace.
93. Useful for tuning, solfege, vocal range, breathing exercise, choral blend. Can be sung a capella, unison or in a round. American tune of anonymous composer, in continuous use since its composition. Christian theology in a nutshell.
94. Using sacred music from earlier periods of music history is important in exposing singers to the breadth of choral literature, however, I personally don't think it is appropriate to use this in a way that could be interpreted as proselytizing because in a public school system, I encounter children of a variety of religious and non-religious backgrounds.
95. What an interesting survey. I tried to answer the best I could but was confused by some of your parameters. For example, would the original spirituals of Dawson be considered hymns or pieces like Gwyneth Walker's I Thank You God? What about pieces like the Rutter or Faure Requiem which are not hymns but are religious themed. I generally will program music that I think will be of value to my students regardless of religious nature but I don't feel that the general run of music included in a church hymnal is beneficial musically nor academically appropriate for my students.
96. When I first started teaching I was cautious about certain hymns and songs with religious text. However, as I began to connect with the community and learn more about the people in that community, I discovered that sacred hymns, Christmas carols, and spirituals were desired and enjoyed by the parents and families. Whenever I present a song with a religious text, I have an open conversation with my students. I have never had a student reject a performance because of the text of a song especially after discussing the meaning and historical context. I have had Jewish, Agnostic, Muslim, etc. students open to singing Christian songs without being offended simply because we took the time to discuss the meaning. They would often identify commonalities within their own religion or beliefs. Therefore, I've learned that sometimes we as society make a big deal out of small issues when all we have to do is have open and honest communication with each other.

97. When I use a hymn I try not to dwell on the text, only to stay it's original purpose was as a song of worship for the Christian faith. Instead I focus on it's historical significance, i.e. Gospel hymns from the African-American tradition became the sound that shaped the sound of Motown, and how we can learn to sing and/or write in the 18th-20th century styles. I also incorporate chants, prayers etc from other religions.
98. When something is still rockin' hundreds of years later it's probably worth examining.
99. Work phrasing, vowels, tone, part singing, expressive elements. More than adequate for performance as well.

Appendix B:

Frequently Used Hymns

1. "For All the Saints" - Sine nomine
2. "His Eye Is On The Sparrow"
3. "How Great Thou Art"
4. "Verleih Uns Frieden" (Grant Peace, We Pray in Mercy Lord) - chant setting and metrical setting "Tallis Canon" - melody, harmony, canonical independence (in various keys) "HERZLICH TUT MICH VERLANGEN" (O Sacred Head Now Wounded) - J.S. Bach setting (passing tones of various types) "The Lord's My Shepherd" (BELMONT tune)- range extension, register, line, and metrical setting of psalm 23 text (themes of comfort, trust) "Come, Thou Fount of Every Blessing (NETTLETON tune) - historic melody, meter, phrase shape "Old Hundredth" - setting of fragment of Ps. 150, historic, part singing, balance, blend, variety of settings LAND OF REST ("Lord, Bid Your Servant Go in Peace" and other texts)- canon, duple-compound meter, improvisation and on and on.....different hymns during different times of the year.
5. "What wondrous love is this?" WONDROUS LOVE (Southern Harmony, 1835)
6. "How Can I Keep From Singing?" Tune name unknown. Version sung by Luther College.
7. A Mighty Fortress
8. A Mighty Fortress is Our God
9. A Mighty Fortress Is Our God
10. Abide With Me - Eventide
11. All Bach Chorales are excellent examples; both the Alice Parker and Robert Hunter arrangements of "Be Thou My Vision" (SLANE) published by Hinshaw are accessible and well-written.
12. All Creatures of our God and King
13. All Creatures of Our God and King
14. All Creatures of Our God and King - Lasst uns erfreuen
15. All Mighty Fortress
16. Alleluia They will know that we are Christians by our love Silent night
17. amazing grace
18. Amazing Grace
19. Amazing Grace - John Newton
20. Amazing Grace John Newton
21. Amazing Grace or Just As I Am
22. Amazing grace, Wade in the Water
23. Amazing Grace: Pentatonic Scale, Historical Background, Interchangeable Meter
24. America the Beautiful
25. Angels We Have Heard on High
26. Any Amen

27. any hymn can be useful. The Amens at the end of The Lord Bless You and Keep You are great teaching tools
28. Any of Bach's chorales
29. Any of the chorales by J.S. Bach. I use them in my AP Theory class, band and chorus.
30. any spiritual
31. Ave Maria
32. Away in a Manger
33. Bach - A Mighty Fortress
34. Bach Chorales - great for sight singing, and to use for analysis in theory classes and choir classes
35. Battle Hymn of the Republic
36. Be Still My Soul, Finlandia
37. Be Still, My Soul
38. Be thou my vision
39. Be Thou My Vision
40. Be thou my vision - Slane
41. Be Thou My Vision (SLANE--Irish Folk Melody) Joyful, Joyful, We Adore Thee (HYMN TO JOY--Beethoven) O Sacred Head, Now Wounded (PASSION CHORALE--Hassler/Bach) Lo, How a Rose E'er Blooming (ES IST EIN ROS--German--Praetorius) The Coventry Carol (COVENTRY CAROL--Renaissance Carol)
42. Beautiful Savior
43. Beautiful Savior (the St. Olaf Choir arrangement)
44. Beautiful Savior
45. Break forth
46. Break Forth O Beauteous Heavenly Light -Ermuntre Dich
47. Break Forth O Beauteous Heavenly Light. (or any of the Bach chorales)
48. Break Forth O Beauteous Heavenly Light. JS Bach
49. Come Adore(Tantum Ergo) tune: St. Thomas(Wade)
50. Come Thou Font
51. Come Thou Fount of Every Blessing
52. Come Thou Fount of Every Blessing ("Nettleton")
53. Coventry Carol
54. Didn't My Lord Deliver Daniel
55. Different hymns provide different musical techniques...Promises is great for eighth followed by 16th rhythm pattern and bass line for starters
56. Dona Nobis Pacem and Who Puts His Trust In God Most Just.
57. Doxology (Old 100th)
58. Doxology (Praise God From Whom All Blessings Flow)
59. Doxology. Excellent chord progression and has additional plagal Amen.
60. Elijah Rock, Andre Thomas

61. Eternal Father, Strong to Save
62. Fairest Lord Jesus.
63. Faith of our fathers
64. For a Christmas hymn, I would choose "Silent Night" or "Joy to the World."
65. For the Beauty of the Earth, John Rutter
66. Freedom is Coming - that is also the tune name
67. Great is thy faithfulness
68. Great is thy Faithfulness
69. Great Is Thy Faithfulness
70. Hallelujah Chorus by Handel
71. Hallelujah chorus or Mozart Requiem, Lacrymosa or Dies Irae
72. Holy is the Lord-F. Schubert
73. Holy, Holy, Holy
74. How Can I Keep From Singing
75. How Can I Keep from Singing Veni Angela
76. How can I keep from singing?
77. How Firm a Foundation
78. How Great Thou Art
79. Hyfrydol
80. I can't think of one off the top of my head. Sorry.
81. I choose based on my available voicing.
82. I don't think that any one hymn is better than another, it depends on what sight reading level my kids are at when I need it. I do try to choose lesser known hymns, as it is for sight reading purposes only.
83. I don't think there is just one that is MOST useful.
84. I don't have a preferred one. I use Christmas carols in the winter. I also use folk melodies that can usually root back to a hymnal
85. I don't have a specific. Any with 4 part writing without too many accidentals
86. I feel that this question is not a good question. Song choice needs to be based off of the students needs in the classroom. So one year I can have students sing Come Thou Fount from Mac Wilberg and another year I can have them sing a simple What Wondrous Love.
87. I have no preference. I do not usually have students sing the lyrics. We do solfege or neutral syllables, note names or sing counting.
88. I honestly don't know... I used Finale to write in parts and left the text out. I've been using the same ones for over 10 years and go to a church that uses more contemporary music.
89. I like "My Life Flows On" ("How Can I Keep From Singing") for sight-reading, harmonies, and the text (if it is somewhat secularized).
90. I like to use Amazing Grace in its traditional form and then use Jackson Berkey's version to compare and contrast the style.
91. I use 3 different ones each week, but without text present.

92. I use many Spirituals to teach rhythm, syncopation, and form.
93. I use them primarily at Christmas time as chorales and community caroling performances, but have used settings of well-known carols for festival as well.
94. I use tunes/scores to teach specific skills and concepts. I also use tunes/scores to connect music to history, cultures, and societal issues. No single tune rises to the forefront. To my great surprise I have found that my 6th, 7th, and 8th graders like singing Latin tunes.
95. If Ye Love Me, Thomas Tallis
96. It depends on usage, but I probably most often use silent night (Stille Nacht)
97. It is very difficult to list one hymn. I primarily use one or two carols at the December concert. I have used arrangements of "Silent Night" several times in my career.
98. It Is Well
99. It is Well with My Soul
100. It Is Well with My Soul
101. It Is Well With My Soul
102. J.S. Bach. "O Sacred Head Now Wounded."
103. Jesus Loves Me
104. Joshua Fought the Battle of Jericho
105. Joy to the World
106. Joy To The World
107. Joyful, Joyful We Adore Thee
108. Joyful, Joyful we adore Thee Silent Night (of course)
109. Joyful, Joyful We Adore Thee/Hymn To Joy
110. Joyful, Joyful, We Adore Thee - classical link (composed by Beethoven), common meter and hymn structure, not a strong tie to any one denomination, many different styles of arrangements available.
111. Joyful, Joyful. (Beethoven 9 4th movement)
112. Just as I am
113. Let All Mortal Flesh Keep Silence
114. Lift Every Voice and Sing
115. Like a River Glorious
116. Little David play on your Harp.
117. Lo How A Rose E'er Blooming
118. Lo, How a Rose E'er Blooming. Es ist ein Ros. Arranged by Praetorius
119. My Jesus, I Love Thee
120. NA
121. Name of All Majesty, MAJESTAS
122. Nearer My God To Thee
123. Nearer my God to Thee You don't need to use the words to teach part singing or sight reading!
124. Nearer My God to Thee, Amazing Grace, Be Thou My Vision

125. Not sure
126. Now Let Every Tongue Adore Thee (Wachet Auf) Soul, Adorn Thyself with Gladness
(Schmuke Dich)
127. Now Let Heaven and Earth Adore Thee
128. Haupt voll Blut und Wunden
129. Sacred Head
130. Sacred Head Now Wounded
131. Sacred Head Now Wounded (JS Bach)
132. Sacred Head, Now Wounded
133. Sacred Head, Now Wounded (Bach)
134. Worship the King is a favorite of mine. It teaches students to sing simple intervals, scale passages, rhythms, while introducing poetic and powerful descriptions of God.
135. Oh Sacred Head Now Wounded
136. Oh, Happy Day
137. Old 100th
138. Oxford Book of Carols
139. Palestrina's "Adoramus te" arr. Leavitt, SATB
140. Pie Jesu
141. Poor Wayfaring Stranger
142. Praise to the Lord
143. Praise to the Lord LOBE DEN HERREN
144. Psalm 23
145. Sacred Harp, What Wondrous Love Is This
146. Savior like a shepherd lead me
147. Selections from the Mass Ordinary/Proper are appropriate in school settings- Kyrie, Sanctus, Agnus Dei, etc. Additionally, basic holiday/Christmas hymn are appropriate for caroling/community concerts- Silent Night, Joy to the World, etc.
148. Set me as a Seal
149. Shall we gather at the river
150. Silent Night
151. Silent Night Siyahamba Amazing Grace
152. Silent night -
153. Silent Night - Melody with accompaniment; 2 part harmony
154. Silent Night because of the sustaining phrasing and it is a popular and beloved tune familiar to many.
155. Silent Night, Holy Night - Stille Nacht
156. Simple Gifts arranged by Aaron Copland
157. Something from the Christmas season, i.e. Silent Night.

158. Spirituals are so important as they teach history and a vocal technique not found in other music. I've used "Elijah Rock", "the Battle of Jericho" and "Sometimes I Feel like a Motherless Child" many times.
159. Spirituals or chant
160. Stille Nacht
161. Swing low, sweet chariot
162. That's a really difficult question. However, if I must, I would probably say Amazing Grace. It has a melody that most students, including non-religious, already know. The melody is tuneful, beautiful and enjoyable. The harmonies are straight-forward and could be picked up easily.
163. The carol, "Silent Night" It is one of the most recognizable tunes and beautiful in melodic and harmonic textures.
164. The First Noel
165. The hymn tune used most in the classroom is "O Sacred Head Now Wounded."
166. The Lord Bless You and Keep You Farewell Anthem Numbers 6:24-24 Peter C. Lutkin, 1900
167. The Parts of the Liturgy Historical Middle Ages Latin Kyrie Agnes Gloria Credo Sanctus Agnus Dei
168. The Star Spangled Banner
169. There are many to choose from. 'Doxology' is quite useful.
170. There are so many useful hymns, it would be difficult to name one. We also use different hymns for different purposes: some are better for sight singing, some are better for part singing, and so on. Further, the use of only one hymn to teach choral music would be slighting all the great material available. This would be like choosing which apple you like (if you like apples): you use different ones for different reasons. I hope this question is used to create a list for all to have access to.
171. There are so many useful ones! I also use them to teach voice leading before our composition unit.
172. There are too many to narrow down in my opinion. Each one has many benefits.
173. There are way too many hymns to answer this question. There isn't just one that comes to mind.
174. This is My Father's World
175. This is my fathers world
176. This is My Song (Sibelius melody)
177. Title: "Were You There?", Tune: Were You There
178. Too many to choose just one.
179. Too many:-) Hassler Passion Chorale
180. Tune name: Hyfrydol arranged by Ralph Vaughan Williams. Used with many different texts; Come, thou long-expected Jesus, God whose giving knows no ending are two.
181. ubi caritas

182. Ubi Caritas.
183. Wade in the Water
184. Wake Every Breath - Billings
185. Wayfaring Stranger
186. Wie schön leuchtet (Bach) or Gloria (final movement from Cantata 140).
187. Wow! There are so many. One excellent example is O Sacred Head Now Wounded
(Passion Chorale)

Appendix C:

IRB Documentation

Auburn University Human Research Protection Program EXEMPTION REVIEW APPLICATION

The Auburn University Institutional Review Board has approved this Document for use from 04/19/2019 to Protocol # 19-171 EX 1904

For information or help completing this form, contact: **The OFFICE OF RESEARCH COMPLIANCE,**
Location: 115 Ramsay Hall **Phone:** 334-844-5966 **Email:** IRBAdmin@auburn.edu

Submit completed application and supporting material as one attachment to irbsubmit@auburn.edu.

1. PROJECT IDENTIFICATION Date 02/12/2019

a. Project Title The Current Usage and Applications of Traditional Christian Hymns for Teaching Choral Music in the Secondary Setting

b. Principal Investigator Jody N. Blake Degree(s) Ed.S.

Rank/Title Ph.D. Student Department/School Curriculum & Teaching (Music Educ.)

Phone Number (662) 372-2955 AU Email jnb0026@tigermail.auburn.edu

Faculty Principal Investigator (required if PI is a student) Dr. Jane Kuehne

Title Assoc. Professor of Music Ed. Department/School Curriculum & Teaching (Music Educ.)

Phone Number (334) 844-6852 AU Email kuehnm@auburn.edu

Dept Head Dr. David Virtue Department/School Curriculum & Teaching

Phone Number (334) 844-4434 AU Email dcv0004@auburn.edu

c. Project Personnel (other than PI) - Identify all individuals who will be involved with the conduct of the research and include their role on the project. Role may include design, recruitment, consent process, data collection, data analysis, and reporting). Attach a table if needed for additional personnel.

Personnel Name _____ Degree(s) _____

Rank/Title _____ Department/School _____

Role _____

AU affiliated? YES NO If no, name of home institution _____

Plan for IRB approval for non-AU affiliated personnel? _____

Personnel Name _____ Degree(s) _____

Rank/Title _____ Department/School _____

Role _____

AU affiliated? YES NO If no, name of home institution _____

Plan for IRB approval for non-AU affiliated personnel? _____

Personnel Name _____ Degree(s) _____

Rank/Title _____ Department/School _____

Role _____

AU affiliated? YES NO If no, name of home institution _____

Plan for IRB approval for non-AU affiliated personnel? _____

d. Training - Have all Key Personnel completed CITI human subjects training (including elective modules related to this research) within the last 3 years? YES NO

e. Funding Source- Is this project funded by the investigator(s)? YES NO

Is this project funded by AU? YES NO If YES, identify source _____

Is this project funded by an external sponsor? YES NO If YES, provide the name of the sponsor, type of sponsor (governmental, non-profit, corporate, other), and an identification number for the award.

Name _____ Type _____ Grant # _____

f. List other IRBs associated with this research and submit a copy of their approval and/or protocol.

2. Mark the category or categories below that describe the proposed research:

1. Research conducted in established or commonly accepted educational settings, involving normal educational practices. The research is not likely to adversely impact students' opportunity to learn or assessment of educators providing instruction. 104(d)(1)
2. Research only includes interactions involving educational tests, surveys, interviews, public observation if at least ONE of the following criteria. (The research includes data collection only; may include visual or auditory recording; may NOT include intervention and only includes interactions). **Mark the applicable sub-category below (i, ii, or iii).** 104(d)(2)
- (i) Recorded information cannot readily identify the participant (directly or indirectly/linked); **OR**
- surveys and interviews: no children;
 - educational tests or observation of public behavior: can only include children when investigators do not participate in activities being observed.
- (ii) Any disclosures of responses outside would not reasonably place participant at risk; **OR**
- (iii) Information is recorded with identifiers or code linked to identifiers and IRB conducts limited review; no children. **Requires limited review by the IRB.***
3. Research involving Benign Behavioral Interventions (BBI)** through verbal, written responses (including data entry or audiovisual recording) from adult subjects who prospectively agree and ONE of the following criteria is met. (This research does not include children and does not include medical interventions) **Mark the applicable sub-category below (I, ii, or iii).** 104(d)(3)(i)
- (A) Recorded information cannot readily identify the subject (directly or indirectly/linked); **OR**
- (B) Any disclosure of responses outside of the research would not reasonably place subject at risk; **OR**
- (C) Information is recorded with identifiers and cannot have deception unless participant prospectively agrees. **Requires limited review by the IRB.***
4. Secondary research for which consent is not required: use of identifiable information or identifiable bio-specimen that have been or will be collected for some other 'primary' or 'initial' activity, if one of the following criteria is met. Allows retrospective and prospective secondary use. **Mark the applicable sub-category below (I, ii, iii, or iv).** 104(d)(4)
- (i) Biospecimens or information and must be publically available;
- (ii) Information recorded so subject cannot readily be identified, directly or indirectly/linked; investigator does not contact subjects and will not re-identify the subjects; **OR**
- (iii) Collection and analysis involving investigators use of identifiable health information when use is regulated by HIPAA "health care operations" or "research or "public health activities and purposes" (does not include biospecimens (only PHI and requires federal guidance on how to apply); **OR**
- (iv) Research information collected by or on behalf of federal government using government generated or collected information obtained for non-research activities.

- 5. Research and demonstration projects which are supported by a federal agency/department AND designed to study and which are designed to study, evaluate, or otherwise examine: (i) public benefit or service programs; (ii) procedures for obtaining benefits or services under those programs;(iii) possible changes in or alternatives to those programs or procedures; or (iv) possible changes in methods or levels of payment for benefits or services under those programs. (must be posted on a federal web site). 104(d)(5) (must be posted on a federal web site)

- 6. Taste and food quality evaluation and consumer acceptance studies, (i) if wholesome foods without additives are consumed or (ii) if a food is consumed that contains a food ingredient at or below the level and for a use found to be safe, or agricultural chemical or environmental contaminant at or below the level found to be safe, by the Food and Drug Administration or approved by the Environmental Protection Agency or the Food Safety and Inspection Service of the U.S. Department of Agriculture. The research does not involve prisoners as participants. 104(d)(6)

New exemption categories 7 and 8: Both categories 7 and 8 require Broad Consent. (Broad consent is a new type of informed consent provided under the Revised Common Rule pertaining to storage, maintenance, and secondary research with identifiable private information or identifiable biospecimens. Secondary research refers to research use of materials that are collected for either research studies distinct from the current secondary research proposal, or for materials that are collected for non-research purposes, such as materials that are left over from routine clinical diagnosis or treatments. Broad consent does not apply to research that collects information or biospecimens from individuals through direct interaction or intervention specifically for the purpose of the research.) **The Auburn University IRB has determined that as currently interpreted, Broad Consent is not feasible at Auburn and these 2 categories WILL NOT BE IMPLEMENTED at this time.**

***Limited IRB review – the IRB Chairs or designated IRB reviewer reviews the protocol to ensure adequate provisions are in place to protect privacy and confidentiality.**

****Category 3 – Benign Behavioral Interventions (BBI) must be brief in duration, painless/harmless, not physically invasive, not likely to have a significant adverse lasting impact on participants, and it is unlikely participants will find the interventions offensive or embarrassing.**

3. PROJECT SUMMARY

- a. Does the study target any special populations? (Mark all applicable)**
- Minors (under 19) YES NO
 - Pregnant women, fetuses, or any products of conception YES NO
 - Prisoners or wards (unless incidental, not allowed for Exempt research) YES NO
 - Temporarily or permanently impaired YES NO
- b. Does the research pose more than minimal risk to participants?** YES NO
Minimal risk means that the probability and magnitude of harm or discomfort anticipated in the research are not greater in and of themselves than those ordinarily encountered in daily life or during the performance of routine physical or psychological examinations or tests. 42 CFR 46.102(i)
- c. Does the study involve any of the following?**
- Procedures subject to FDA regulations (drugs, devices, etc.) YES NO
 - Use of school records of identifiable students or information from instructors about specific students. YES NO
 - Protected health or medical information when there is a direct or Indirect link which could identify the participant. YES NO
 - Collection of sensitive aspects of the participant's own behavior, such as illegal conduct, drug use, sexual behavior or alcohol use. YES NO
 - Deception of participants YES NO

4. Briefly describe the proposed research, including purpose, participant population, recruitment process, consent process, research procedures and methodology.

The purpose of this study is to determine the current use and applications of hymns in the secondary choral setting. Secondary choral settings include grades 6-12 in both public and private schools.

The potential participants in this study include secondary level choral music educators (those who teach choral music in grades 6-12) who are members of the National Association for Music Education (NAfME).

Participants will be recruited through the NAfME Research Assistance Program. The NAfME Research Assistance program requires IRB approval before the PI can submit an application for assistance. That process is vetted through NAfME and a committee of NAfME members. Once the application is approved, NAfME will send the initial and two follow up recruitment emails to NAfME members who indicated in their membership information that they teach secondary-level choral music education (those who teach grades 6-12 choral music). NAfME will send two up emails, the first at 1 week after the initial email, and a the second at 2 weeks after the initial email (a total of 3 emails).

The questionnaire is online and will be completed through Qualtrics (which is available through AU). Qualtrics is an online questionnaire system used by many who do questionnaire research, especially at AU. It allows participants to complete questionnaires anonymously. This questionnaire is designed so that participants can complete it anonymously.

When a participant clicks on the questionnaire link in the recruitment email, they will receive the first page of the questionnaire, which is the consent document. This is common practice in music education as participants generally do not respond if the email is longer than a couple of paragraphs. The participants will have to choose click on the arrow at the bottom of the first page of the questionnaire (which is the consent document) which indicates consent. They are informed that they can print the first page (which is the consent document) for their records. In addition, they will be able to download a PDF of the approved consent form.

After 4 weeks, the PI will collect data. He will download the data as an SPSS file from Qualtrics. At that time, he will go through the data and remove any inadvertently provided identifying information (i.e. in the comments or "other, please respond" places) and then save so that the data is completely anonymous.

Data will be analyzed using descriptive, parametric, and nonparametric statistics.

5. Describe how participants/data/specimens will be selected. If applicable, include gender, race, and ethnicity of the participant population.

The sample population will consist of current secondary (grades 6-12) choral music educators across the United States who are members of the National Association for Music Education.

6. Does the research involve deception? YES NO If YES, please provide the rationale for deception and describe the debriefing process.

7. Describe why none of the research procedures would cause a participant either physical or psychological discomfort or be perceived as discomfort above and beyond what the person would experience in daily life.

This study uses an anonymous survey that will be sent out using e-mail. The survey will collect no personal information.

8. Describe the provisions to maintain confidentiality of data, including collection, transmission, and storage.

Data from the survey will be stored on the researcher's computer. No personal information will be collected, so breach of confidentiality is not a concern.

9. Describe the provisions included in the research to protect the privacy interests of participants (e.g., others will not overhear conversations with potential participants, individuals will not be publicly identified or embarrassed).

There will be no live meetings between participants and researcher.

10. Will the research involve interacting (communication or direct involvement) with participants? YES NO If YES, describe the consent process and information to be presented to subjects. This includes identifying that the activities involve research; that participation is voluntary; describing the procedures to be performed; and the PI name and contact information.

11. Additional Information and/or attachments.

In the space below, provide any additional information you believe may help the IRB review of the proposed research. If attachments are included, list the attachments below. Attachments may include recruitment materials, consent documents, site permissions, IRB approvals from other institutions, etc.

I have provided the e-mail to participants, survey instrument, and CITI Training documents.

Principal Investigator's Signature Jody N. Blake Date 3/27/19

If PI is a student,
Faculty Principal Investigator's Signature Jane M. Kuehne Date 3/26/2019

Department Head's Signature Dr. David C. Virtue Digitally signed by
Dr. David C. Virtue Date: 2019.03.27
14:17:44 -05'00'

AU Exemption Form
Version 1.21.2019

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Appendix D:

Survey Invitation Email Text

Dear Choral Music Educator,

My name is Jody Blake and I am a Ph.D. student in Music Education at Auburn University in Auburn, Alabama. My advisor is Dr. Jane Kuehne, Associate Professor of Music Education. I am completing a study surveying choral music teacher usage and applications of traditional Christian hymns in the secondary setting. I would greatly appreciate if you would take a few minutes to complete a short survey.

The survey is completely anonymous and will ask several background questions as well as questions regarding your current usage and applications of traditional Christian hymns in the secondary setting. The survey link is provided below:

https://auburn.qualtrics.com/jfe/form/SV_50CYWZ5Lqi9EZMx

You are receiving this e-mail because you are a member of NAFME and you are a choral music educator in a secondary school setting (grades 6-12). If you have questions please feel free to contact me or my faculty research supervisor, Dr. Jane Kuehne, Associate Professor of Music Education at kuehnjm@auburn.edu. If you have questions about your rights as a participant, you may contact the Auburn University Office of Research Compliance or the Institutional Review Board by phone at (334) 844-5966 or by e-mail at IRBadmin@auburn.edu.

Thank you for your consideration.

Sincerely,

Jody N. Blake, Ed.S.
jnb0026@tigermail.auburn.edu

Appendix E:

Survey Instrument

The Current Usage and Applications of Traditional Christian Hymns in the Secondary Choral Setting

You are invited to participate in a research study to discover the current usage and applications of traditional Christian hymns in the secondary choral setting.

This study is being conducted by Jody N. Blake, Ed.S., a doctoral student in Music Education in the College of Education in the Curriculum & Teaching Department at Auburn University. You are invited to participate because you are a choral music educator who is a member of NAFME.

What will be involved to participate? Your participation is voluntary. If you decide to participate, you will be asked to complete an online questionnaire that includes multiple choice questions, multiple answer questions, rating questions, and open-ended free answer questions. Your total time commitment will be approximately 10 minutes.

Are there any risks or discomforts? The potential risk or discomfort you may have for this study is completing a questionnaire regarding your current usage and applications of traditional Christian hymns in your secondary choral classroom.

Are there any benefits to yourself or others? There are no benefits to you from completing this questionnaire; however, results from this study may benefit the music education profession as a whole.

Will there be any compensation and/or costs for this questionnaire? There is no compensation for completing this questionnaire. There are no costs for completing this questionnaire.

If you change your mind about participating, you can cancel your participation by closing your browser window at any point prior to hitting the final "Continue" button. When your answers are submitted, they are anonymous, no identifying information is collected, and it is not possible to remove them from the data group. Your decision about whether to participate or not participate will not jeopardize your future relations with Auburn University.

Your privacy will be protected. Any information obtained during the course of this study will remain anonymous. The researcher will not have access to any participant contact information. The data will be protected by the investigator. Information

Will there be any compensation and/or costs for this questionnaire? There is no compensation for completing this questionnaire. There are no costs for completing this questionnaire.

If you change your mind about participating, you can cancel your participation by closing your browser window at any point prior to hitting the final “Continue” button. When your answers are submitted, they are anonymous, no identifying information is collected, and it is not possible to remove them from the data group. Your decision about whether to participate or not participate will not jeopardize your future relations with Auburn University.

Your privacy will be protected. Any information obtained during the course of this study will remain anonymous. The researcher will not have access to any participant contact information. The data will be protected by the investigator. Information collected through your participation may be used in publications, research posters presentations, and conference presentations.

If you have any questions about this study, please contact Jody Blake (jnb0026@auburn.edu) or his research advisor Dr. Jane Kuehne, Associate Professor of Music Education (kuehnjm@auburn.edu).

If you have questions about your rights as a research participant, you may contact the Auburn University Office of Research Compliance or Institutional Review Board by phone at (334) 844-5966 or by email at IRBadmin@auburn.edu or IRBChair@auburn.edu.

HAVING READ THE INFORMATION PROVIDED, YOU MUST DECIDE IF YOU WANT TO PARTICIPATE IN THIS RESEARCH PROJECT. IF YOU DECIDE TO PARTICIPATE, THE DATA WILL SERVE AS YOUR AGREEMENT TO DO SO. KEEP THIS PAGE FOR YOUR RECORDS.

The Auburn University Institutional Review Board has approved this document for use from 4/18/2019 to _____, Protocol #19-171. The Current Usage and Applications of Traditional Christian Hymns for Teaching Choral Music in the Secondary Setting.

Thank you for agreeing to complete this survey regarding your current usage and applications of traditional Christian hymns in your secondary choral classroom. Before continuing, please read the following definition:

A traditional Christian hymn is a song of praise to God. Musically speaking, it is typically strophic in form, homophonic in texture, and has an overall Chorale-like quality. Traditional Christian hymn examples can be found in many mainline protestant and Catholic Christian hymnals. Additionally, chant may be included in the hymn repertory.

Are you a current choral music educator serving in a secondary school (grades 6-12)?

- Yes**
- No

Do you or have you ever used traditional Christian hymns for teaching and/or performance?

- Yes**
- No

How do you use Christian hymns for teaching? (select all that apply)

- Part-Singing
- Sight-Singing
- Music Theory
- Music History
- Vocal Technique
- Choral Warm-Ups
- Other (please specify)

- I do not use hymns for teaching

How do you use Christian hymns for performance? (select all that apply)

- School Concerts / Performances
- Choral Festivals
- Community Concerts / Performances
- Other (please specify)

- I do not use hymns for performance

What is the primary source you use to locate hymns? (select one)

- Hymnal (print)
- Online
- Music Publisher
- Personal Arrangements
- Other (please specify)

What are the primary types of hymns you use? (select all that apply)

- Chorales
- Protestant Church Hymns
- Catholic Church Hymns
- Spirituals
- Gospel Songs
- Hymn Arrangements (octavo style)
- Other (please specify)

Please rate your beliefs regarding your usage of hymns for teaching and performance.

| | Strongly Disagree | Disagree | Neutral | Agree | Strongly agree |
|--|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| I am comfortable using Christian hymns in my classroom. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Christian hymns are appropriate tools for teaching choral music. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Christian hymns are appropriate performance literature for choral concerts. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Christian hymns are appropriate performance literature for choral festivals. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Christian hymns should only be used in non-public school settings. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Christian hymns should be taught as valuable pieces of choral literature. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Christian hymns should be taught from a historical perspective only. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

Please rate your pedagogical practices regarding hymn usage for teaching and performance.

| | Strongly Disagree | Disagree | Neutral | Agree | Strongly agree |
|---|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| When teaching using Christian hymns, I often include theological discussion with my students. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| When teaching using Christian hymns, I find the melody the most useful part. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| When teaching using Christian hymns, I find the harmony the most useful part. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| When teaching using Christian hymns, I find the text important. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| The text should never be altered when using Christian hymns. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Christian hymns are useful for teaching sight-singing. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Christian hymns are useful for teaching vocal technique. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Christian hymns are useful for teaching choral blend. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Christian hymns are useful for teaching part-singing. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

What is your current teaching setting?

- Public School
- Private School

What is your current teaching level?

- Middle School (grades 6-8)
- High School (grades 9-12)
- Both middle and high school (grades 6-12)

Which of the following degree levels have you completed?
(select all that apply)

- Doctorate
- Specialist / Master's + 30
- Master's
- Bachelor's
- Associate's
- H.S. Diploma

How many years of teaching experience do you have? (select one)

- This is my first year teaching
- 1-5
- 6-10
- 11-15
- 16-20
- 21-25
- 26+

Where did you receive your undergraduate education? (select one)

- Public College or University
- Private College or University
- Christian College or University
- Other Religious Institution

Where did you receive your graduate education? (select one)

- Public College or University
- Private College or University
- Christian College or University
- Other Religious Institution
- Not Applicable

Do you consider yourself religious? (select one)

- Yes, Christian
- Yes, Non-Christian
- No
- Unsure
- I choose not to answer

How do you identify? (select one)

- Male
- Female
- I choose not to answer

If you were asked to select one Christian hymn that you believe is most useful for teaching choral music, what would it be? (Please type the title and tune name if known).

Additional Comments

Appendix F:

NAfME Research Assistance Forms



RESEARCH ASSISTANCE FROM NAFME

NAfME has had a long association with the research community in schools, colleges and universities, and through our members who have a keen interest in supporting research efforts in the field of music education. We wish to support those who need to communicate in a broad and timely fashion with potential research subjects or collaborators (e.g. members who might be asked to complete a survey, participate in an experimental research study, or collaborate in evaluating the effectiveness of a new instructional strategy). With this in mind, **NAfME is pleased to provide indirect access to the association's membership list using our e-mail transmission platform.**

The purpose of providing this research assistance is to allow those with a legitimate research program or material to reach out to NAFME's membership in a way that might result in the collection of additional data points that may be useful to complete ongoing research projects. The majority of our members are in the United States. Our members represent all interests, specialties and teaching levels, with experience ranging from the Collegiate and first-year teacher to highly skilled and seasoned professionals. The list is highly accurate, and current. We estimate that nearly 50% of all music educators in the U.S. are NAFME members. **This is your opportunity to send a research-related message to NAFME members. This service is available for members only.**

Research Transmission via Email - Details:

- **Standard Transmission: \$50.00**
 - **Includes:** Transmission of an HTML or text-based e-mail to **5,000 members or fewer**, with up to 2 selection criteria (example: states, teaching levels, etc.), using NAFME's mass e-mail transmission tool.
 - The transmission is sent by NAFME on the individual's / company's / institution's behalf.
 - An NAFME staff member will request the text that will be included in your e-mail, and will transfer it to our system. The blast will be sent using a standard NAFME (design) template.
 - Minor proofing of design and content is included as part of the standard service.
 - Though **member e-mail addresses are not provided directly to the client** as part of this program, you may elect to forward members to a survey or other related tool, or have replies sent to a specific survey tool, department or staff member.
 - NAFME will confirm final cost and request final approval from client prior to transmission.
 - E-mails are approved / scheduled **within five business days** upon receipt of order and payment, based on network availability.
 - **Requirements:** Proof of current membership and a **valid IRB (Institutional Review Board) number** must be presented to NAFME by the client prior to any approval/scheduling of e-mail transmissions.
 - **The following disclaimer must be included in the e-blast text:** "This invitation is sent as a service to the profession by NAFME, as part of our ongoing efforts to support research in music education. The sending of this invitation does not constitute endorsement of the content or quality of the research project for which this invitation is sent by NAFME or its component Societies or Councils."
 - **Regarding Content:** NAFME reserves the right to approve ALL content prior to transmission. NAFME will deny requests for transmission of messages/materials which include non-research-related material and/or links to specific product sales pages.
- **Additional Services:**
 - Transmission to more than 5,000 members: **\$25.00 for each add'l 5,000 members (or portion thereof)**
 - Additional list criteria (in excess of 2 criteria): **\$10.00 per criteria**
 - Re-send to original distribution list (limit one): **\$25.00**
 - Rush Order (guaranteed transmission in less than five business days): **\$50.00**
- **To Order:**
 - Provide a copy of the completed order form, payment, and a sample of your intended text. Membership and a valid IRB number are required. Send all materials to NAFME by mail or e-mail. See the order form for the current mailing address / e-mail address.



RESEARCH ASSISTANCE ORDER FORM

Mail: NAFME, Attn: Rebecca Poorbaugh, 1806 Robert Fulton Drive, Reston, VA 20191. E-mail: rebeccap@nafme.org.

NAME Jody Blake Member ID 00029667
COMPANY / INSTITUTION Auburn University IRB Number 19-171
PHONE 662-372-2955 E-MAIL jnb0026@tigermail.auburn.edu OR jodynblake@gmail.com
ADDRESS 600 W Sadosa St Apt 43
CITY Eastland ST/PROV TX ZIP 76448

List Criteria (first 2 are free):

Please list any specifications below, according to geography (ZIP, state, foreign), teaching level (elementary, higher education, etc.) and/or teaching area (choral, instrumental, jazz, etc.).

Geography (if applicable): [] BY STATE [] BY ZIP CODE (range)
Details:

Teaching Level: [] Private/Studio [] Pre-School
[] Elementary Only [] Middle School / Jr. High Only
[] High School Only [] K-12 [] Collegiate (students)
[] Higher Ed (professors, staff) [] None (no charge)
[X] Other (please list): Only grades 6-12

Interest Area: [] Band [] Orchestra [X] Choral [] Marching Band
[] Guitar [] Voice [] Show Choir
[] Jazz [] Special Education [] Teacher Education
[] Research [] Hist/Theor/Comp [] General Music
[] Mariachi [] Technology [] Keyboard

Services Requested (select all that apply, and list the number of additional on the line):

[X] Transmission to 5,000 members (see details on page 1): \$50.00
[X] Basic Proofing/Programming Time : Included
[] Additional List Criteria (in excess of 2): \$10.00 x
[] Transmission to an additional 5,000 members \$25.00 x
[] Re-send (limit one): \$25.00
[] Rush Order (guaranteed transmission < 5 business days): \$50.00
SUBTOTAL: \$ 50.00

Payment Type:

[X] Credit Card [] Check
If credit, please choose: [X] Visa [] MasterCard [] Amex [] Discover
Credit Card Number: Exp. Date: CVV:
Name (as it appears on card): Jody N Blake

Agreement: By signing this form below, you agree that you have the full power and authority to enter into this agreement on behalf of your company or institution. The company / institution agrees that this transmission shall be for legitimate research purposes, and is not intended to serve as a sales tool.

Signature of Representative: Jody N. Blake Date: 05/09/2019

Current as of 5/2019. This service is available to members only. Rules and restrictions subject to change without notice.