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Selected Resources for Ministers of Music in Evangelical Christian Churches

A thesis

presented to the faculty of the Department of Music
East Tennessee State University

In partial fulfillment
of the requirements for the degree
Master of Music Education

by

Brian Emory Sharp

May 2007

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Keywords: Music, Minister of Music, Choral, Instrumental, Ministry

ABSTRACT

Selected Resources for Ministers of Music in Evangelical Christian Churches

by

Brian Emory Sharp

Ministers of music in Evangelical Christian churches today are usually trained as choral conductors but take positions that require them to unexpectedly be an instrumental conductor, administrator, counselor, recruiter, evangelist, and even associate pastor.

There was no central resource for information to assist these musicians, thus this annotated bibliography was developed. It includes books and magazine articles on vocal and instrumental pedagogy, conducting, hymnology, theology, musical terminology, leadership skills, evangelism, and administration.

Because of time limitations, only sources available at Sherrod Library, East Tennessee State University, and on the Internet were cited. Time restraints also limited the number of resources evaluated; this will be an ongoing project as more resources become available.

DEDICATION

This thesis is dedicated to my lovely wife, Traci Nichole Sharp. Without her unwavering support and love, this project would not have been possible. She has been a rock in times of difficulty and a light during times of frustration, even in the midst of having our first child together. This thesis is also dedicated to my Lord God, without whom there would be no need for music ministry, and without whom my life would have no purpose or direction. I am eternally grateful for His grace and tender mercy.

ACKNOWLEDGEMENTS

The writer wishes to express his appreciation to everyone who helped him complete this thesis. Special gratitude and recognition goes to Dr. Mary Dave Blackman for her guidance and encouragement throughout this process and for serving as the chair of my graduate committee, especially considering the unique conditions of my situation. Special thanks to Dr. Maria Niederberger for serving on my graduate committee and for showing me that theory and composition are integral parts not only of music education but music ministry as well. Great appreciation and thanks go to Dr. Thomas Jenrette, my mentor, voice teacher, musical inspiration, and all around guru. He taught me what it means not only to be a dedicated choral musician but also how to be a responsible adult member of society. He has greatly shaped my life in ways no one else has and I am eternally grateful.

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CHAPTER 1

INTRODUCTION

Music ministry plays a critical role in the success of any church. The role of the music minister can be overwhelming, especially to newer, inexperienced musicians entering the world of ministry. No other position in ministry combines the very different and distinct disciplines of pastoring a congregation, leading a church in worship, and conducting the various musical groups of a church. Most professionals entering music ministry have training in music education or performance but have very little background in ministry. Most materials available to music ministers are based either on music performance or pastoral ministry but often not on both.

The face of music ministry is constantly evolving and changing, with influences from popular culture becoming increasingly apparent. There is a need for the music minister to select music that will edify the congregation and meet its needs spiritually while at the same time maintaining a sense of musical integrity. Technology changes at a daily rate also have their influences on music ministry. It is non uncommon now to use an accompaniment “track” in order to back up the choir in a church where there are few musicians on hand. MP3s and DVDs are the standard today in a field that was once dominated by 8-track cassettes and record albums. Video and professional quality presentation software is a necessity today in most churches as well. A well-rounded music ministry will integrate technological tools such as professional presentation software, composition software, electronic instruments, and state of the art sound reinforcement equipment with live acoustic instruments and singers. Thus, the congregation benefits from modern tools, while the music maintains its organic nature.

The Problem

Statement of the Purpose

The purpose of this study was to review resources available to assist the music minister in an Evangelical Christian church in America and to prepare an annotated bibliography of these resources.

Significance of the Study

This study is important for the following reason: (1) during preliminary research such an evaluative bibliography was not found; (2) music ministry is a vital part of a vast majority of churches; (3) music ministers need concise resources to further their knowledge base; (4) such a study will be extremely useful not only to music ministers but also to pastors and other ministers.

Limitations

Because the resources for music ministry are scattered across a broad spectrum of media, it is quite time consuming to piece together a useful combination of ministry and music related resources. Because of time constraints and the ever-changing nature of the technology involved in music ministry, only a limited number of resources were found and reviewed. Materials were found on the Internet, in professional journals and magazines, and at conventions. Much of the research via books was done at Sherrod Library on the campus of East Tennessee State University.

Procedures

The first step of this thesis was a search for an existing annotated bibliography on the subject matter. Discovering none, a search was begun using the resources at the Sherrod Library on the campus of East Tennessee State University. Magazine and

journal articles were compiled and stored electronically. Books suitable for the study were also collected and reviewed. Many resources were also located using the Internet.

Organization of Remainder of Thesis

Chapter 2 details information found regarding vocal music ministry. This includes pedagogical information, choral literature, recruiting helps, and some conducting information. Items related to the administration of vocal ensembles, organizing and structuring worship services, and leading congregational worship are also included in this section.

Chapter 3 details information found regarding instrumental music ministry including recruiting and maintaining players, instrumental pedagogy, nurturing beginning players, instrumental conducting, and integrating instrumental ensembles with choirs. Specific information unique to the use of piano and organ is also addressed in this chapter.

Chapter 4 includes miscellaneous resources that are not defined as specifically vocal or instrumental in nature such as general music, hymnology, church administration, church growth, counseling, and other resources related to professional ministry.

Chapter 5 is the summary and conclusion of the thesis. No resource was found that encompasses all the areas of music ministry such as a music minister's manual. Resources combining vocal music, instrumental music, administration, and media ministries were not found. Future research might include resources detailing the use of the Internet for rehearsal purposes, organization of musical groups, and administration. Music ministers are no longer expected to teach "shape note singing", as was prominent in the early twentieth century, but many resources on the subject can still be found.

Many ministers of music in the past were also expected to be organists and composers, but that is rarely the case today. Following Chapter 5 is the bibliography and vita.

CHAPTER 2

ANNOTATED BIBLIOGRAPHY OF VOCAL MUSIC RESOURCES

1. Adler, K. (1965). *Phonetics and diction in singing*. St. Paul, MN: North Central.

One of the most overlooked areas in church music in the southeastern United States is diction. It is assumed often times that the minister of music has a firm grasp on diction, yet often that is not the case. While many smaller Protestant churches may not sing in foreign languages, a strong background in foreign diction will make English diction clearer. The author gives an excellent treatment of Italian, French, Spanish, and German diction and uses an excellent vowel chart to describe these sounds. Consonants are divided up according to their aural function. Directors wishing to improve their grasp of phonetics and diction should consider this book.

2. Apple, A. (1947). *Comments for choral conductors*. Boulder, CO: Pruett.

This is a very small book containing quotes, “pearls of wisdom” if you will, from prominent choral conductors. It is not a source that will give you a treatise on an entire subject, but the many different nuggets of information are quite useful when applied to specific situations. It is almost like reading from a book such as *Proverbs* found in Hebrew scriptures as far as structure is concerned. Many aspects of choral directing are mentioned, and it is likely that a choral singer with more than a couple of years of experience has heard several of these quotes. It is an entertaining read and would be useful as a supplement for the church choral director, especially when inspiration was needed. It is likely that the church music director would use quotes from this book to support a point rather than formulate an entire lesson from it.

3. Barbereux-Parry, M. (1941). *Vocal resonance its source and command*. North Quincy, MA: Christopher.

M. Barbereux-Parry's book is unique to many early vocal pedagogy books in that it anatomy from a scientific standpoint in vocal production and not mere imagery. Her inspiration came during a period in which she completely lost her voice. She decided to dedicate her life to making sure no one went through the "imprisonment", as she refers to it, by studying the voice through science. In 21st century America, this is the norm, but for the early 20th century, this was quite a landmark. She also compares the child's voice to the adult voice and recognizes that one is not based on another. While the book is somewhat dry and at times complicated, it provides a deeper understanding of how the voice functions. Choral directors in churches need this type of understanding in order to be successful. The information on healthy singing is especially useful because most singers in church choirs will be older and stay with the choir for many years.

4. Brown, W. E. (1957). *Vocal wisdom*. New York: Hudson.

Vocal Wisdom is unique among most vocal books in that it consists mainly of the maxims of Giovanni Battista Lamperti, who was an instructor of several famous singers. The compiler was one of his students. It is not so much a series of quotes as it is a collection of vocal truisms mixed with anecdotal information. While the Music Minister may find this a useful work, more recent books have been written that require less sifting to find pearls of wisdom.

5. Coffin, B., Delattre, P., Errolle, R., & Singer, W. (1982). *Phonetic readings of songs and arias*. Metuchen, NJ.: Scarecrow Press.

This is a straightforward book that lists song lyrics with their IPA pronunciations below them. While a minister of music may not use most of the songs in this book, it is useful to determine proper pronunciations. This would be a handy tool to have, especially if teaching some songs in a foreign language. The minister of music who also maintains a private voice studio should certainly consider investing in this book.

6. Colorni, E. (1970). *Singers' Italian, a manual of diction and phonetics*. New York: G. Schirmer.

This is a standard treatment of Italian diction using the IPA system. There are many musical examples in the book supplemented by suggestions for unique situations. Italian diction is fairly standardized in the present time, and the subject may be as well treated in a general diction for singers textbook that covers multiple languages. This is a good book for an in-depth look at Italian diction.

7. Corp, R. (1987). *The choral singer's companion*. Oxford, England: Facts on File.

The first portion of this book gives basic information that the author classifies as “practical”, including basics about breathing, singing, articulation, etc. Of particular interest to the minister of music will be the section on “how to be a good chorister”, which the minister might encourage each of his members to read. It talks about punctuality, dedication, bringing a pencil to rehearsal, warming up, and all of the things a director needs to see in every member. The remainder of the book is largely information on specific composers and their works.

8. Demorest, S. M. (2000, January). Encouraging male participation in chorus. *Music Educators Journal*, 86 (4), 38-41.

This article describes methods in which male singers can be encouraged to participate in choral singing. Proper training is the first factor described to encourage male singers. With the proper skills, the male singers need not feel inferior or ill prepared. The second factor is proper repertoire. Male singers must have music that fits their voices. If you have young male singers, for instance, you must account for their unchanged or changing voices. The most important factor to deal with, according to the author, is the male's perception of the masculinity of the singing activity. If a male perceives singing to be masculine, he is more likely to participate than if it is perceived as feminine.

A useful tool to encourage male singing is the "men only" workshop in which only male singers are allowed to participate. Younger singers will get an opportunity to interact with older singers and will gain an appreciation for singing with other males. Accomplished male choral groups are invited to do mini-concerts to encourage the other singers as well. Choral methods students from the local university can be enlisted to run sectional rehearsals. The material for the workshop concert must be easy enough to polish in a short (perhaps 5 hour) time frame, yet challenging enough to instill a sense of accomplishment.

One problem with this method is that female singers may feel neglected with all the attention being diverted to recruiting and maintaining male singers. The two solutions to this problem are to recruit and maintain enough male singers that extra attention is not needed and to offer extra opportunities for the females as well.

Because male choral singing is not predominant in the United States, the perception in many areas is that it is not masculine. The author suggests in conclusion

that the solution is to instill a positive mental image of male choral singing at a young age. Proper training, proper literature, and separate all male activities are great ways of encouraging the male singer.

9. Ehret, W. & Trusler, I. (1960). *Functional lessons in singing*. Englewood Cliffs, NJ: Prentice-Hall.

This book is primarily focused on individual and specific vowel sounds found in the English language and their production. Each vowel sound is given its own chapter, with explanations, diagrams, potential problems and solutions, songs that emphasize the particular vowel, and musical interpretations for each song. This is a particular helpful resource for the minister of music experiences difficulty in describing tone syllables to his or her singers. The book is very straightforward and easy to read. The exercises are somewhat elementary, but the explanations are excellent.

10. Eisenberg H. & Eisenberg, L. (1955). *How to lead group singing*. New York: Association Press.

How to Lead Group Singing is a very compact, very entertaining book that seems to be directed toward informal choral directors and those who may be thrust into the position unexpectedly. While the book is written with quite rudimentary information, the experienced Minister of Music will find this a refreshing take on his job. Most people delineate what they learn during their formal training and what really happens in the “real world”, and this book is aimed at “real world” applications. It deals with conducting, choosing songs in a pinch, and how to deal with contrary singers. It is a quick, easy read and highly recommended for the local minister of music.

11. Foote, J. (1980, June). *The vocal performer: Development through science and*

imagery. Mt. Pleasant, MI: Wildwood Music.

This is a very concise work that gives a basic introduction in vocal pedagogy. While those with no formal vocal training on the university level will find usefulness in this book, it is most recommended for those with formal vocal pedagogy training. The author details steps to proper posture and breathing and even gives some actual musical exercises. Some attention is given to diction, but mainly in regards to the formant and its production. The book is aimed at the solo singer, which may be a deterrent for some choral directors, but a well-produced tone is applicable in both solo and choral settings. The choral director that applies the concepts of this book to his choir would benefit greatly. It is a short book, easily read in only a couple of sessions.

12. Forward, G.G., & Howard, E. (1990). *American diction for singers*. Topanga, CA: Alfred.

Most of the music sung in churches in America is in English. This text covers English diction well and even includes two compact discs to supplement the book. Diagrams of the mouth clearly illustrate tongue position, which is a key to proper diction. This is a fantastic treatment on English diction and should not be overlooked if the director is English speaking simply because it is his or her native language. As the authors state on the front cover, there are “two unbreakable rules: -you must be heard; -you must be understood”.

13. Gardiner, J. (1968). *A guide to good singing and speech*. Boston: Crescendo.

Included in this textbook on singing are the aspects related to the vocal mechanism, but uniquely the author addresses the vocal mechanism for speakers as well. Sections at the end of the book deal with such topics as auditions, how to study a song,

public performance issues, preparation for performance, and general expectations placed on singers. The author's approach is not necessarily in opposition to the "bel canto" method of singing, but rather in tandem with discovering the truth about that system while applying modern science to it. This is a lengthy treatment, but it is a textbook. The reader should plan to spend at least a month on this text in order to soak up its contents. It also deals with specific diction issues in English, Italian, German, and French, which are considered standard languages for singers. Directors wishing to sing in foreign languages would find these sections particularly helpful.

14. Hines, R. (1975). *Singer's manual of Latin diction and phonetics*. New York: Schirmer Books.

This book is focused on Latin diction. Because a great deal of church music was written in Latin, a text of this sort is quite useful to the minister of music. Well over half the book includes IPA pronunciations as well as English word-for-word translations of the Latin text. This is a must if the minister of music is working with a church that sings anything in Latin.

15. Holst, I. (1973). *Conducting a choir: A Guide for amateurs*. London: Oxford University Press.

Some schools have used this book as a choral conducting textbook. At 161 pages it is quite concise and is easy to read. It covers the areas one would expect from a beginning choral conducting text including basics for beginners, conveying rhythm, exercises, forming a choir, improving the singing, sight-reading, unaccompanied choral music, information about historical editions of music, accompaniment, giving a concert, competitive festivals, and preparing works for combined performance. While the target

audience of this book is beginning choral conductors, experienced choral conductors should find some usefulness from it as well. It is a bit dry, as is expected from a book of this nature, but the author is well qualified for the subject and treats it appropriately.

16. Jones, J. P. (1949). *The director of school of music*. Kansas City, MO: Jenkins Music.

The Director of School Music was written by the head of the department of music at Delta State College. This is an all-around manual for one who may be a director of music in a school, but a minister of music will find it useful as well. Of particular interest are the seating charts for instrumentalists and vocalists when recording or performing with microphones. The background information on what a director of music must have in regards to training is not as pertinent as the information about conducting, the personality of the director, and management of different personalities. Issues regarding dealing with the public are interesting and the section on publicity will generate ideas on how to get information to that public about one's program. This book is a little dated.

17. Kettring, D. (1948). *Steps toward a singing church*. Philadelphia: Westminster Press.

This book is a manual for the church music director who wishes to begin a choral program. It is not primarily directed toward teaching singing or singing principles, but rather the administration of a newly formed choir. The author mentions everything from how to schedule rehearsals, to record keeping, and even in "vesting" the choir. Because the book was published in 1948, the section on equipment is somewhat outdated, but it is interesting to review how church music has evolved since the post World War II era. Recruitment, advertisement, and financial administration are also addressed. This work is concerned more from the administrative standpoint and is recommended for those

totally unfamiliar with the day to day operations of a church music program. However, because so many things have changed since the publication of this book, it is not recommended to be one's authoritative manual on the subject. It is good for historical purposes and may help the director see where his people have come from if he is dealing with many elderly church and choir members.

18. Lamb, G. (1974). *Choral techniques*. Dubuque, IA: Wm. C. Brown.

Mr. Lamb divides this book into several sections that can be read in order, or separately as a need arises. Part one encompasses rehearsal techniques. It is divided into the following sections: selection and placement of voices, the first rehearsal, daily rehearsals, final rehearsals and preparations for the concert, choral tone, and choral diction (English and Latin). Part two is "The Score and the Conductor" with the following sections: selection of repertoire, building a concert program, conducting techniques, score study, and interpreting choral music. Part three is organization and management and includes the following sections: organizing small ensembles; clinics, festivals, and concerts; management of a choral department; professional ethics and teacher relationships; and student teaching and securing a position.

This is a fairly all encompassing book for choral conductors. As such, it gives fair treatment to many of subjects in regard to choral directing but does not go into the detail that a more specialized book might offer. The section on choral conducting, for instance, is adequate, but one needing an in-depth study of choral conducting would need to look elsewhere. The section dealing with placement of choirs is interesting for church directors especially as space and personnel are often limited. This is a fine resource for someone to keep on his or her shelf as an all purpose tool.

19. Miller, R. (1966). *The soprano voice*. New York: Schirmer.

The Soprano Voice is a pedagogical resource pertaining specifically to the soprano voice. Mr. Frisell's book is almost identical in structure and content to his previous work, *The Tenor Voice*, written two years prior. It contains exercises and tips on diction, posture, and tone and specifically addresses certain issues with sopranos, such as the breaks in the voice. Other sections outline the soprano as a performer and situations that a soprano may sing in such as operettas, musicals, etc. A particularly useful section deals with not forcing one register to another register and learning to blend the two together to make a seamless instrument. This resource is perhaps most helpful when combined with his other work *The Tenor Voice*.

20. Miller, R. (1964). *The tenor voice*. New York: Schirmer.

The Tenor Voice is a pedagogical resource pertaining specifically to the tenor voice. The author speaks of two main registers referred to as the lower and upper voice. He also makes mention of the mezzo-falsetto and falsetto registers as well. More frequently, the mezzo-falsetto (also referred to as "witch voice" in this book) is commonly referred to as mixed voice or "voce mixta". Many modern vocal instructors recognize a chest voice and falsetto in male singers only. This book outlines some exercises for breathing, posture, and diction. The strength of this book lies in its treatment of the tenor voice as a unique instrument separate from the other voice types. It would be quite beneficial for a minister of music to understand the unique qualities of the tenor mechanism outlined in this book, but he or she must be careful to cross reference

with a modern equivalent (perhaps the Richard Miller book on soprano voices) to clarify terminology.

21. Moriarty, J. (1975). *Diction*. Boston: E.C. Schirmer.

This text teaches the IPA system of phonetics and includes the sounds of Italian, Latin, French, and German diction plus 81 exercises for singing them. This is used as a textbook in many college diction for singers courses. The concepts laid out in this book focus not on words but on sounds that create words. Choral directors need this type of knowledge to do what they must on a weekly basis. This is a must-have book for any minister of music.

22. O'Connor, M. A. (1996, August/September). The art of sacred music. *Momentum*, 27, 33-35.

This article makes the statement that there is a divide between congregational music sung by the lay people and music used to enhance worship services performed by specialists. The congregational music tends to be utilitarian and does not carry the same artistic weight and quality that it did centuries ago. The author attributes this chasm to a lack of proper music education in the public schools. It is stated that churches must regain their artistic integrity that was so much a part of the heritage of Christian music in order to enhance worship services. Music should be both functional and beautiful.

23. Peterson, P. W. (1966). *Natural singing and expressive conducting*. Winston Salem, NC: John F. Blair.

This book is divided into two parts. The first part deals with “Fundamental Techniques of Singing” and is a general overview of the singing mechanism. Range,

exercises, song selection, breathing, articulating, diction, resonance, and care of the voice are addressed here.

Part two deals with “Advanced Techniques for the Soloist”, which is basically musical interpretations such as legato singing, pianissimo and fortissimo singing, staccatos, trills, etc. The last section of part two deals with “expressive conducting”, which includes fundamental conducting patterns, choral blend, choral chants and responses, church repertoire, church concerts, and very basic music terminology, styles, and periods.

While this book could be useful to the minister of music, it is somewhat outdated, especially in regards to repertoire. The face of protestant church music has changed dramatically since the 1960s, especially in the last 10 years. However, this book is a good general overview of what a minister of music would deal with musically in a church.

24. Roe, P. F. (1973). *Choral music education*. Englewood Cliffs, NJ: Prentice-Hall.

This book is a textbook for those studying secondary vocal music education. Management, recruitment, and classroom procedures are addressed but can easily be transferred to the church choral room. Of particular use is the section on sight reading, which when applied to the church music program can yield satisfying results. Those directors who only teach songs and not a skill set will find themselves trudging through the task of preparing their choir by rote week by week. If the sight-reading principles illustrated in this book are applied, the choir will become much more efficient and artistically competent and will lead the worship with more confidence. Conducting is

also addressed in this book and is rudimentary. This is an adequate, well rounded resource that would be an addition to any library but not one of the staples of it.

25. Shewan, R. (1973). *Voice training for the high school chorus*. West Nyack, NY: Parker.

Mr. Shewan's book is aimed primarily at those who would direct high school voices. Specific problems such as the undeveloped teenage voice are addressed where many pedagogical books only address adult voices. While the concepts are aimed at the high school choir, these concepts could be applied to the adult choir as well. Efficiency is stressed, and the choir director is viewed as a voice teacher rather than just a teacher of songs. He also stresses not abusing the young voice and even states that most abuse of the human voice occurs during the adolescent years. Aural imagery is discussed and is useful, as the singer does not have any keys to press or buttons to push. Imagery and muscle memory are of the utmost importance. The author is direct and to the point and claims that all techniques and facts from this book are forged out of experience, not merely through academic research. Anyone even considering starting a youth choir should read this work.

26. Stanton, Royal. (1971). *The dynamic choral conductor*. Delaware Water Gap, PA: Shawnee Press.

The Dynamic Choral Conductor addresses many issues a choral conductor will face that are not addressed in many other publications. This book has the usual treatment of conducting technique, verbal techniques, musicianship, choral tone, etc. However, it also addresses several other areas not commonly treated in other books such as the choral conductor as a voice trainer, as a manager and counselor, and issues relating to the choral

conductor's image. The final section is called "Practical Answers to Recurring Problems" and is a useful tool for any director. The book is easy to read and ministers of music will find this book of particular good use. The sections on image and recurring problems are particularly appropriate for those in ministry positions.

27. Stegman, S. F. (2003, January). Choral warm ups: Preparation to sing, listen, and learn. *Music Educators Journal*, 89 (3), 37-40.

According to the author, many choral warm ups are mindless and repetitive. She advocates structuring warm ups to prepare the way for the rehearsal and to not merely be an automatic time of thoughtless exercises. This requires planning and coordination on the director's part, but the time is a wise investment in the health of the ensemble.

Basic exercises used as building blocks can be written on index cards with information such as appropriate starting key, syllables, and kinesthetic activities (if applicable). The cards can be rearranged or shuffled for variety, and these should be the foundational exercises for the group. The four main areas addressed by these warm ups are posture and breath, vocal production, vowel formation, and vocal development. It is suggested that imagery be used, especially with younger singers to assist in correcting posture. Each exercise need not be limited in scope to merely one aspect of singing.

Warm up exercises are not just for the voice but are also listening warm ups. A variety of exercises are suggested to help singers listen in new ways and to become more aware of the voices around them. One such exercise is to cup the hands behind the ears, while another one incorporates assigning numbers to each singer and calling out small groups of mixed up numbers to sing.

These warm ups are also for the mind as they help to prepare the singer for learning new musical skills and facts. Sight reading, new intervallic structures, and new rhythmic patterns are introduced during warm ups to avoid complications later in the rehearsal. This isolated exercise often makes the learning easier and helps the singer to focus before the actual choral literature is studied.

28. Walker, L. (2003, May). Gospel music. *Music Educators Journal*, 89 (5), 10-12.

This article is an editorial response to an article written by Linda Walker entitled “Developing a Gospel Choir”. One of the authors stated that singing gospel music is counterproductive to quality choral technique because it encourages a distorted, abusive singing style, rote learning over music reading, and a limited subject matter isolated to African-American Christian religion.

The original author rebutted by stating that proper vocal technique can still be taught with this style of choral music, and that this style of music will not harm music reading. She further states that inclusion of gospel music improves the overall choral program by exposing singers to a wider variety of music. Yet another author who has witnessed Ms. Walker’s choral program further added supporting statements for Ms. Walker’s original article.

29. Walker, L. B. (2003, January). Developing a gospel choir. *Music Educators Journal*, 89 (3), 23-28.

The author gives a brief overview of what she considers to be gospel music including a short history of this genre. The style of music called “gospel” by this author is also referred in popular culture as “black gospel” or “urban gospel”, which is different

from “southern gospel”. This article focuses on the use of the former rather than the latter.

It is stated that the advantages of using gospel music are improved aural skills, improved improvisational skills, racial awareness, and also recreational singing. The subject matter is Christian in nature.

Because much gospel music is transmitted aurally, a great deal of this style of music is not in print. Directors may elect to use a program such as Finale or Sibelius to write down the parts, but to maintain authenticity of the performance practices most of the parts must be learned aurally. Gospel music is also written for Sopranos, Altos, and Tenors, which raises a problem for those with Basses. It is suggested that the director may have the basses double another part, such as the soprano part, or a new part may be written entirely.

The author suggests that to have an authentic gospel choir you must also have a pianist and drummer. You may also add a bass player to this accompaniment group. Each of these instrumentalists will also need to be able to play from a score and improvise aurally as well. Because of the specific stylistic nature of these instruments in gospel music, it is not recommended to recruit beginners for these positions.

The conductor has the unique position of being vocal coach, director, and arranger. In this style of music the conductor has the liberty and responsibility to arrange on the spot, often repeating sections, vamping certain phrases, or simply changing the dynamics. There is very little written about the nature of the gospel conductor, so each gospel conductor must take it upon him or herself to learn this style of conducting

through participation in workshops and choirs and by simply watching directors of this style.

Listening is a key element to the success of a gospel choir. The author gives a list of recommended artists at the end of the article. Participants should not only listen to recordings of gospel choirs but should also bring their own tape recorder to each rehearsal.

This article is brief and gives an overview of the nature of a gospel choir. The gospel choir could be used both in a worship setting and in a concert setting. The gospel choir can consist of adults, children, or a mixture of both.

30. Wentz, S. (1998, January/February). Making a perfect match. *Lutheran Education*, 133, 167-168.

The author makes note that many people choose to not sing at an early age because of difficulty matching pitch. She states children should have mastered the skill of matching pitch by second grade to avoid this frustration. Matching pitch improves the overall sound, improves self esteem of the singer, and encourages the child to use his or her gifts in church.

Ms. Wentz makes several suggestions to help young singers with their pitch matching. The first suggestion is directed listening. This is a technique where the director models good and poor vocal techniques and has the students evaluate which is proper. Imitation is also used with this method. Students learn to internalize the singing technique and gain analytical skills.

Knowing your singers' voices is the second suggestion. She states that no singer should be allowed to sit in the back silently. Individual voices must be heard during each

rehearsal. Again, imitation of the teacher's voice is encouraged to discover these voices, and she believes that the director should always be near the problem voice once it is discovered to offer help and encouragement.

The third and final suggestion is for the director to be a "musical detective" and discover problems with individual singer's techniques. The director should be keenly aware of such vocal problems as poor vocal support, lack of focus on initial pitch, and over-singing. If a singer's difficulties can be discovered early, the solutions can be applied before problems escalate beyond repair.

CHAPTER 3

ANNOTATED BIBLIOGRAPHY OF INSTRUMENTAL MUSIC RESOURCES

1. Bailey, W., Miles, P., Siebert, A., Stanley, W., & Stein, T. (1992). *Teaching brass: A resource manual*. New York: McGraw-Hill.

Ministers of music who incorporate brass instruments into their programs must be able to have a basic teaching knowledge of brass instruments. This book has very clear details about most brass instruments, excellent photographs, and even information about who should consider playing each instrument. Of particular interest to the minister of music will be the information on maintenance of each instrument because often players that have not performed in many years are recruited for the church orchestra. Most of the time, these players allowed their instruments to collect dust (and bacteria) in the back of their closets for quite some time.

2. Bartlett, H., & Holloway, R. (1971). *Guide to teaching percussion*. Dubuque, IA: Wm. C. Brown.

Many churches are now incorporating percussion into their worship services. Drum sets, timpani, and even marimba are frequently used on Sundays. Because of this, the minister of music must have a working knowledge of these instruments. Far more than banging a stick on a drumhead, musical percussion is a sensitive art requiring great skill, a keen ear, and a lot of patience. The beginning percussionist will often be ambitious and play much louder than is desired for the service. He or she might not have any idea how to tune timpani or hold marimba mallets. This book covers most areas regarding percussion techniques, anatomy of instruments, and even some pedagogical information. The minister of music with little working knowledge of percussion will

profit from reading this book and passing it on to other percussionists. While scientific and detailed at times, this book, written for beginners will be a useful tool.

3. Bedford, P. (1974). *An introduction to English handbell tune ringing*. Essex, England: Seven Corners Press.

Handbells as are seen in most American churches are more properly known as English handbells. Their popularity has seemingly come and gone; however, many churches still incorporate handbells as a part of their regular ministry. This is a very concise book that incorporates diagrams of the anatomy of an English handbell, different playing techniques, and some musical examples as well. The simplicity of the basic handbell technique may seem obvious at first, but a minister of music is wise to use more investigation and study. Because of the seemingly simple nature of handbells, many church leaders assume that anyone, regardless of musical skill, can pick up handbells and start playing immediately. Even if the minister of music does not currently have to work with handbells as a part of his or her ministry, he or she might read this book to prepare for a time when this activity will added to his or her list of responsibilities. Despite the advent of the Internet, information about handbells is somewhat difficult to come by. This is why this book is a fine resource on the subject.

4. Buck, D. (1892). *Illustrations in choir accompaniment with hints in registration*. New York: AMS Press.

This book was written for organists who will be accompanying a choir. It gives suggestions on registrations and useful techniques when working with voices. Though this practice is more common in liturgical churches such as Roman Catholic, Episcopalian, and Lutheran, there are still some mainline Protestant churches that

incorporate the organ as the main instrument. More often than not, the mainline Protestant churches will use piano as the primary instrument. The minister of music who is accustomed to the piano centered accompaniment but finds him or herself in an organ centered church will find this book especially welcome. It will give him or her insight as to what the organist must deal with on a daily basis in his or her ministry and will provide fresh ideas to an organist (as well as a minister of music) with how to properly balance registrations. The organ can easily overpower voices. However, a balance between organ and voices can be achieved that will satisfy most church members. The book is recommended for any minister of music who will be working with an organ in his or her services.

5. Colwell, R. J., & Goolsby, T. (1969). *The teaching of instrumental music*. Englewood Cliffs, NJ: Prentice Hall.

This is a book designed for the school music educator. It includes sections on recruitment, evaluation, motivation, administration, and rehearsal techniques and provides overviews of each major family of instruments. While it is primarily directed toward music educators, ministers of music will find much useful information about setting up an instrumental program and avoid the common problems and pitfalls that might be encountered in both environments. This book is well written, organized, and structured.

6. Dalton, D. (1988). *Playing the viola: Conversations with William Primrose*. Oxford, England: Oxford University Press.

While this book is aimed primarily at viola players, ministers of music will no doubt benefit from the information contained within if they happen to have a violist

within their program. This book is included because of all the instruments, the viola is perhaps one of the least understood. A section is included that describes the differences between the viola and violin. It also provides insights into the reasons many violists may have changed from violin to viola. If a minister of music is blessed to have such an instrument in his or her program, then this book will be invaluable.

7. Douglas, C.H., & John, R. W. (1972). *Playing social and recreational instruments*. Englewood Cliffs, NJ: Prentice-Hall.

This book deals exclusively with the guitar, autoharp, recorder, and tonette (a recorder-like instrument). While the autoharp, recorder, and tonette are not frequently found in church music programs, the guitar certainly is. The information found on the guitar is very basic and would be useful to the minister of music who is unfamiliar with playing the guitar. However, any number of the books dedicated exclusively to playing the guitar might be more useful. It is recommended that the minister of music look elsewhere for information.

8. Farkas, P. (1989). *The art of brass playing*. Atlanta, GA: Wind Music.

This is a very easy to read, clear-cut methods book for brass playing. It is simple enough for ministers of music with very limited exposure to brass instruments to understand yet thorough enough for experienced brass teachers to benefit as well. There are photographic studies of virtuoso players that guide students (and teachers) regarding technique. This is also one of the most affordable books as the cost at a college bookstore was only \$1.00 (USD) for a new copy.

9. Gleason, H. (1962). *Method of organ playing*. New York: Appleton-Century-Crofts.

This book gives a general introduction and description of the organ, its different pipes, and history of the instrument. It includes useful information regarding performance practices especially applied to specific composers. However, a vast portion of this book is a collection of exercises for the organist. The minister of music may want to read this book for its information in the opening segments, but overall, another more descriptive book on the organ might prove more useful.

10. Goode, J. C. (1964). *Pipe organ registration*. New York: Abingdon Press.

This is a manual that helps the student (or minister of music) learn how the organ operates, how to select appropriate registrations and stops, and how to musically play the instrument. The minister of music must understand the basic operations of the organ if it is to be used in the church, even if a professional organist is hired, in order to communicate effectively. This book should be recommended to any beginning organist as well because it is a basic instructional book for organists.

11. Hunt, N. J. (1978). *Guide to teaching brass*. Dubuque, IA: Wm. C. Brown.

Some of the most common instruments found in churches are brass instruments. Trumpets, trombones, and French horns are found in most churches today. This book is a basic pedagogical book on brass playing. A minister of music wishing to use brass instruments must understand the basic concepts of brass playing, even if he or she is not able to play him or herself. A lack of this knowledge will create frustration with players and might cause a breakdown of communication. Examples of different mouthpieces, techniques, and even musical examples are given. This seems to be a standard brass pedagogy book.

12. Hurford, P. (1988). *Making music on the organ*. New York: Oxford University Press.

This book was written with organists in mind. It gives a brief history of the instrument, diagrams of its structure, and the basics of how it operates. It could be considered a basic introduction to the instrument itself. If the minister of music lacks familiarity with the organ, this book would be a simple, swift tool to gain most information needed to work with an organist. There are sections dealing with registration and stops as well, which is useful when assisting the organist in choosing stops to balance with the choir or orchestra. Descriptions of the different schools of thought on organ playing are also included. This is one of the most concise, easy to read organ books found thus far.

13. Kuhn, W. (1962). *Instrumental music: Principles and methods of instruction*. Boston: Allyn and Bacon.

Admittedly, this book is primarily intended for the instrumental music teacher. Most information contained in the book is geared toward middle school and high school band directors. Because ministers of music most often recruit from this demographic, this information might be useful. The sections dealing with rehearsal planning and how to seat an ensemble are the most useful to the minister of music. The remainder of the book is mainly information for the classroom teacher and does not apply to music ministry.

14. Mueller, K. A. (1972). *Teaching total percussion*. West Nyack, NY: Parker.

One of the challenges to ministers of music who incorporate percussion into their programs is how to present those instruments in a musically sensitive way. The main

reason why drums are seen as an annoyance by many churches is that they are not played in a sensitive way. This book details how to teach percussionists of all kinds (not just drummers) how to play musically. It is important for the minister of music to understand what would be a reasonable request of that player. Frustration often ensues when a percussionist is asked to do something that just isn't possible with his or her instrument. This book is highly recommended for any minister of music working with percussion.

15. Pottle, R. R., & Hindsley, M. H. (1962). *Tuning the school band and orchestra*. Hammond, LA: Southeastern Louisiana College.

An out of tune instrumental ensemble does not stand a chance of making a positive impact on its listeners. Elementary as it may seem, there are many ministers of music who never ask their ensembles as a whole to tune up. They depend on individual members to be in tune and leave it at that. Simply tuning the ensemble can alleviate numerous rehearsal problems. If a minister of music is unsure in any way of how or why to tune the instrumental ensemble, this book is a must-read. It deals with both conventional and non-conventional tuning systems and explains how and why to tune most major instruments. This book should be on every minister of music's bookshelf.

16. Read, G. (1993). *Compendium of modern instrumental techniques*. Westport, CT: Greenwood Press.

This book is quite similar to the author's other book *Contemporary Instrumental Techniques*. In fact, very little is distinguishable from one to the other. This book details unusual techniques for instrumentalists. The most useful information for ministers of music might be the sections on extended ranges, as the lack of instrumentation in some music ministry programs may necessitate some instruments playing in an extended range

to cover parts. Otherwise, this book is too technical and, therefore, not very useful to the minister of music.

17. Read, G. (1976). *Contemporary instrumental techniques*. New York: Schirmer.

This book mainly deals with modern instrumental techniques used for effects and styles that differ from traditional instrumental usage. One section deals with new methods to extend the range of an instrument, while another deals with new ways to use and incorporate mutes. Glissandi, harmonics, percussive devices, microtones, amplification, and extra musical devices are also examined. There are specific sections for techniques for woodwinds and brasses, percussion, harp and other plucked instruments, keyboard instruments, and strings. While the information in this book is interesting and a few colorful techniques may be discovered, on the whole the experimental and forward nature of the techniques in this book would not find widespread use in most church music ministries. One may gain new insight from reading this book, but most of the techniques will be rarely used by most ministers of music.

18. Righter, C. B. (1959). *Teaching instrumental music*. New York: Carl Fischer.

The strength of this book lies in its checklist format. Each chapter is a list of things to look for before, during, and after a rehearsal or concert. Many of the suggestions to look for ahead of time will save the minister of music some hassle, such as reed care, proper positioning of bridles and mouthpieces, and planning of the actual rehearsal. The author takes an approach that advocates prevention of problems that would benefit ministers of music greatly, especially considering the limited amount of time he or she has in a given week. Many instrumental educators get time with their

ensembles on a daily basis, whereas the minister of music will usually see his or her groups once per week, and twice if he is fortunate. This book is a good choice because of its preventative, time saving measures listed and the checklist nature of each section.

19. Timm, E. L. (1964). *The woodwinds: Performance and instructional techniques*. Boston: Allyn and Bacon.

This book is well organized and concisely presents the most important information regarding woodwind playing. While this book is mainly geared toward high school and college instrumental programs, church music programs will find it useful as well. Fingering charts, diagrams, information about articulation, vibrato, intonation, breathing, and even reed making, as well as maintenance information is also included. There are sections dealing with woodwind instruments in general as well as sections on the individual instruments. A list of recommended readings may become helpful if the minister of music needs further detailed information.

20. Truette, Everett E. (1972). *Organ registration*. Boston: C. W. Thompson.

As is suggested by the title, this book is all about stops and their combinations and the most appropriate selection and use of them in most settings. One of the most important aspects of including organ in a church service is the proper selection of stops. Well chosen stop combinations can set or break the mood and thus determine the effectiveness of the service itself. This book suggests some interesting stop combinations and might be of great help to the organist.

21. Westphal, F. W. (1974). *Guide to teaching woodwinds*. Dubuque, IA: Wm. C. Brown.

Some of the most commonly found instruments in church music programs are woodwinds. Clarinets, flutes, and saxophones are especially prevalent in today's churches. This book is quite lengthy and gives a thorough overview of each woodwind instrument and the basics of playing. Detailed close-up photographs of proper hand positions are very useful. Information on reeds, embouchure, and proper care of each instrument are detailed in an easy to read format. While most of the information in this book is intended for the music educator, the minister of music will find it helpful as well.

22. Young, P. (1984). *Playing the string game, strategies for teaching cello and strings*. Austin: University of Texas Press.

If a music ministry includes strings, then this book would be a helpful addition. Inevitably, church music programs that include strings will have beginning players in their orchestras, and the minister of music will need at least basic pedagogical knowledge of the string section. This book serves the purpose of approaching the teaching of strings in a playful way. The emphasis is placed on supportive attitudes, respect, and positive outcomes. Concepts of beautiful tone and tension free playing are stressed from the very beginning. There are, however, many short, "mini games" that the teacher and student can incorporate to help teach these concepts. They are short and fun and are sure to be a welcome addition to any lesson. It must be noted that while the games are intended specifically for cello, the author states that they can be modified to work with all other string instruments as well. While the minister of music may not be teaching string lessons at church, this book will help him or her understand his string players better. It may give him or her tools to use in rehearsals, especially with those beginning players.

CHAPTER 4

ANNOTATED BIBLIOGRAPHY OF OTHER RESOURCES

1. Dallin, L. (1966). *Introduction to music reading, a program for personal instruction*. Glenview, IL: Scott, Foresman.

This is a programmed text intended to help the reader teach him or herself music reading. Because it is programmed, it is intended to be mastered step-by-step, section-by-section. The advantage is that the student may go at his or her own pace. Each section includes questions to help keep the student actively involved. This is a very well written music fundamentals workbook that could be recommended to the church musician who is unable to read music. The minister of music may choose to incorporate a small section of this book at each rehearsal so that choir members may learn to read music. If the minister of music has not been through a formal music education and is unable to read music, this book is a highly recommended place to start, but hopefully he or she has already taken on the task of becoming functional in all aspects of a general music education. If the minister of music already has a fine reading choir, this work would only help to reinforce and codify that skill. This work is highly recommended for every music ministry.

2. Davis G., & Jones, R. (1989). *Sound reinforcement handbook (2nd Ed)*. Milwaukee, WI: Hal Leonard.

The authors have put together an exhaustive resource on nearly every aspect of sound reinforcement. Areas covered include sound mixing, microphone usage, speaker placement, appropriate equipment choices, and even diagrams of the internal workings of each piece of equipment. Tips are given on all aspects of sound engineering. Even though this is a constantly changing specialty field, this manual provides an excellent

foundation in the art and science of mixing sound properly. Any minister of music who may run into a media ministry of this type should own this book.

3. Green, E. A.H. (1992). *The modern conductor (5th Ed)*. Englewood Cliffs, NJ: Prentice Hall.

Elizabeth Green is Professor Emeritus from The University of Michigan, one of the most respected schools of music in the United States. Her work is based on the technical principles of Nicolai Malko and is used as a college text in many universities. It is thorough and includes many musical examples in the book. This would be an adequate first text for a beginning conductor.

4. Huber D.M., & Runstein, R.E. (1986). *Modern recording techniques*. Indianapolis, IN: Howard W. Sams.

This book is quite technical and somewhat outdated given the technological advancements in the recording industry since this book was published. However, some insight can be gained by the minister of music interested in recording his or her groups. While most of the information is quite specific and technical, it is important to know why recording equipment works the way it does. A simple knowledge of microphone placement can make the difference between a clear tone from your trumpets and a much distorted, static filled sound. This book is worth a read but is perhaps best checked out from the library rather than purchased simply because of its outdated nature.

5. Kotzschmar, H. (1907). *Half hour lessons in music*. Boston: Oliver Ditson.

This short book is a series of lessons about music that a general music teacher might incorporate. Lessons range from note reading to keyboard instruments and even includes information on how to use a metronome. The minister of music who

incorporates music education in his or her rehearsals could find some of the lessons useful, but overall, this book is more appropriate for a general music educator or someone who tutors music privately.

6. Kraeuter, T. (2003). *Guiding your church through a worship transition: A practical handbook for worship renewal*. Lynnwood, WA: Emerald Books.

This is a small handbook to help the minister of music focus the church on Biblical centered worship rather than music centered worship. Many times a minister of music will be called into a situation where the personnel committee wants to revitalize the worship services. That usually calls for a worship transition. One of the main points of the book is to center a transition on the Bible's definition of worship rather than to focus on a particular style of worship. This book is a must read for any minister of music who is about to make changes to the worship program.

7. Kraeuter, T. (1997). *The worship leader's handbook: Practical answers to tough questions*. Lynnwood, WA: Emerald Books.

This is a small handbook of questions and answers to some of the most commonly asked questions by those entering the music ministry. While it is a great foundational book to help the beginning music minister, it is not deep enough to fulfill the expectation for a "handbook" for ministers of music. Because of its small size, it can be read in one setting, but readers may find its best use as a quick reference for specific questions.

8. Maxwell, J. C. (1993). *Developing the leader within you*. Nashville, TN: Thomas Nelson.

This is one of John Maxwell's basic books about developing leadership skills within oneself and is one of the best books on leadership development on the market. It

centers on how to control ones own attitude so that one influences others in a positive way. Subject headings include influence, priorities, integrity, creating positive change, problem-solving, attitude, people, vision, self-discipline, and staff development. One of John Maxwell's primary philosophies is found in the introduction: "everything rises and falls on leadership".

9. McCollister, J. C. (1983). *The Christian book of why*. New York: Testament Books.

Many of the traditions of Christianity including information on their origins are outlined in this book. This book is especially informative for a minister of music who is switching from one denomination to another and needs to find out about unfamiliar traditions. Subjects include holidays, communion, baptism, festivals, and other traditions of the church as a whole. This book could save the minister of music quite a bit of embarrassment, especially if he or she is not familiar with his or her church's traditions.

10. McElheran, B. (1989). *Conducting technique for beginners and professionals*. New York: Oxford University Press.

This book is used as a beginning conducting text at many schools of music at the university level. It is a very thorough, easy to understand book with useful diagrams and exercises. It does include some rehearsal suggestions, and the techniques described by McElheran are universally accepted techniques. For anyone desiring to learn the art of conducting, this text should be their first investment.

11. Morgan, R. J. (2003). *Then sings My soul: 150 of the world's greatest hymn stories*. Nashville, TN: Thomas Nelson.

This book includes the background stories of 150 of the most famous hymns known today. It includes information about the composer, the song, and even a copy of the sheet music for each song. This book could be used as a devotional for a choir, or simply to give information on songs that might be used in ministry. Each concise article is just a page in length.

12. Newman, E. (1925). *How to teach music to children*. New York: Carl Fischer.

The minister of music often is a person who has aspirations of directing an adult choir but is often in a position that requires him or her to not only teach adults but every age range in the church. Because of this, he or she must understand how to teach music to children as well. This is an elementary music methods book, but some exercises teach music fundamentals as well. The rhythm exercises are particularly useful. Even though this book deserves a place mostly on the bookshelf of the school music teacher, the minister of music may find a few helpful exercises as well.

13. Osbeck, K. W. (1982). *101 hymn stories*. Grand Rapids, MI: Kregel.

This book details information for 101 popular hymns. Background information is included about the composer, the song itself, and a version of the sheet music for each song. This book is similar to other hymn story books and is appropriate for devotionals and lessons.

14. Osbeck, K. W. (1985). *101 more hymn stories*. Grand Rapids, MI: Kregel.

This book is nearly identical in structure and subject matter as Mr. Osbeck's previous hymn stories book and includes the background stories of 101 hymns. It includes information about the composer and the song and includes a copy of the sheet

music for each song. This book could be used as a devotional for a choir or simply to give information for songs that might be used in ministry. The articles are no more than a couple pages each and are very easy to read.

15. Randle, D. M. (1986). *The new Harvard dictionary of music*. Cambridge, MA: Harvard University Press.

This is an absolutely invaluable resource for every musician. It is an expanded dictionary of music that includes terms, history, composers, instruments, and much more information about all aspects of music. It is set up like any other dictionary with alphabetical listings and the articles are very concise and easy to read. Ministers of music will refer to this book nearly every day and should be the first music book purchased for their personal library.

16. Redman, M. (2001). *The unquenchable worshipper: Coming back to the heart of worship*. Ventura, CA: Regal Books.

This is a very small, pocket sized book that is intended to be a devotional book about worship. It is centered on scriptural references to worship and steers away from a music only type of worship. It will help the minister of music gain perspective as to why the church should include worship and what the focus of worship should be. It is organized almost like an extended sermon, and each chapter could be useful for a choir devotional. Ministers of music may want to take their choirs and orchestras through this book one chapter per week as a devotional.

17. Stein, R. H. (1994). *A basic guide to interpreting the Bible: Playing by the rules*. Grand Rapids, MI: Baker Books.

Rather than list a great number of books on specific theology that might isolate certain Christian denominations, I included this book because it helps the minister of music interpret the Bible for himself or herself using the rules of hermeneutics. It doesn't detail specific theology or doctrine; rather it describes how to use historical rules, grammatical information, and literary rules to discover the meaning behind the world's most famous book. Because ministers of music are often required to teach the Bible (or at least should be), this book is a great help for this responsibility.

18. Suzuki, S. (1969). *Ability development from age zero*. Secaucus, NJ: Warner Bros.

While this book deals primarily with the philosophies of the Suzuki Method of teaching music to children, many of the principles can be applied to church music programs as well. The obvious application is in teaching children from a very young age, but the principles will work with teens and adults as well. One of the primary philosophies is that talent is not inbred but developed. Students are taught through extensive listening and imitative exercises, which is how babies learn intuitively. By tapping into that particular learning mechanism, musical ability is more readily developed. Many adult members of the church who have never sung before can be nurtured into thriving choir members using this philosophy. This is highly recommended reading for all ministers of music.

19. Wentz, S. (1996, September/October). Recruiting church musicians. *Lutheran Education*, 132, 42-43.

When referring to church musicians, the author uses the generic label "church musicians" and does not specify vocal or instrumental. The three basic ways mentioned by the author to recruit musicians are through the family musical experiences, through

church musical experiences, and through the church's pastoral staff. An assumption is made that children who will one day be musicians are raised in musical homes and will later attend college to study music. The author does recommend a proactive approach to asking children early in life if they have an interest in church music. Ultimately this author's recommendation is recruiting early on in life, provide for a quality music education, and then provide music positions that are competitively compensated. This article is not intended for ministers of music who are seeking to recruit for their program's immediate needs.

CHAPTER 5

SUMMARY AND CONCLUSION

In researching this thesis, I found no comprehensive resources for the minister of music that addresses the many aspects of the position. The most abundant resources available are pedagogy books on vocal and instrumental instruction. There are also many books available detailing the general positions of choral or instrumental director, but none that included the varied non-musical responsibilities that the minister of music shoulders as well. Resources are readily available to detail rehearsal practices, set-up and maintenance of rehearsal space and instruments, and how to prepare for a performance.

Books on leadership skills, theology, administration, hymnology, and even how to guide a church through a worship style transition are abundant. However, I was unable to find one resource that combined all of these elements into one convenient package. The vast majority of books center on the making of music.

It appears that in many cases ministers of music are musicians who are thrust into a position of ministry, having only musical training, and who are expected to pick up many other elements on their own. If compared, the vast amount of musical information available versus the small the amount on ministry, administration, and pastoral information, leads me to believe that historically the position of minister of music was akin to that of music director instead of music minister. Increasingly however, the person primarily responsible for the worship in the church is considered to be a ministry resource as well as a musician.

In the past, a minister of music often was also a music educator. He or she was responsible for teaching the church members how to read music, which might include shape note singing, a style of music notation that is antiquated and no longer used in most churches. The minister of music even held music classes in the church. In many cases the minister of music was also the primary pianist or organist.

Today in Evangelical Christian churches, the minister of music has a vast range of responsibilities. He or she is often asked to lead not only the adult choir but also the children's choir, youth choir, instrumental ensembles, hand bell ensembles, and a multimedia team of sound engineers and projectionists. Those whose training is in only

one area of music will most certainly need and appreciate a resource that lists books and articles on the less familiar areas of the job.

Because of time limitations, I had to limit the number of resources investigated. In the future, I plan to continue researching further resources. In an effort to produce a helpful tool for the modern minister of music that is relevant, I would like to expand upon this work and even write a manual of my own for new ministers of music. It would encompass not only music but leadership, administration, ministry, and pastoral areas. This resource would reflect the actual responsibilities of the minister of music in the present time, which is far greater in scope than serving merely as choral conductor.

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