

***COME TO US, CREATIVE SPIRIT:***

A PRACTICAL GUIDE FOR CONGREGATIONAL EDUCATION  
AND OUTREACH THROUGH MUSIC MINISTRY

by

Kartika Putri

Submitted to the faculty of the  
Jacobs School of Music in partial fulfillment  
of the requirements for the degree,  
Doctor of Music  
Indiana University,  
May, 2018

Accepted by the faculty of the  
Indiana University Jacobs School of Music  
in partial fulfillment of the requirements for the degree  
Doctor of Music

Doctoral Committee

---

Christopher Young, Chair

---

Janette Fishell, Research Director

---

Vincent Carr

---

Brian Horne

February 23, 2018

Copyright © 2018

Kartika Putri

*for Ratna*

## ACKNOWLEDGEMENTS

A sincere gratitude to those who contributed to the completion of this document:

Kimberly Carballo, Vincent Carr, Dr. Janette Fishell, Dr. Brian Horne, Mary Jane Horvat, Rev. Samuel Kemp Jones, Kris Kamrath, Sunghee Kim, Ed Langham, Laurel Larsen, Cari Logemann, Karmen Teigen, Judith Urbanek, Dr. Christopher Young, the musicians of St. Charles Borromeo in Bloomington, IN, the staff and members of First United Methodist Church in Martinsville, IN, the staff and members of Good Shepherd Lutheran Church in Wausau, WI, and the office of East Central Synod of Wisconsin.

## PREFACE

Currents in liturgical renewal and concerns in churches about worship in relation to the culture have heightened and accented the church musician's task. The cultural standards of truth, beauty or rectitude are now ruled by individual preference and the vagaries of the mass media. This cultural shift creates an increasing need for support for those who answer the vocational call to be music ministers. Making worshipers aware of this vocation, as well as the responsibilities it entails, can be a start by which to gain support and advocates. For this reason, congregational education and community outreach are extremely important.

This dissertation will cover ideas on how such teaching can be implemented in a church setting through the six basic strands of the art learning field. Music Ministry is part of this crucial theological education and that it appeals to the whole body of the Church. Music meets a person where they are and transports the person to places like nothing else can; it both embodies and disciplines the work of God's Kingdom. This document hopes to demonstrate that teaching artists in the church can, and must, incorporate theological education through the work that they do in the context of choir practice and congregational worship.

## TABLE OF CONTENTS

<b>Acknowledgements</b> .....	<b>v</b>
<b>Preface</b> .....	<b>vi</b>
<b>Table of Contents</b> .....	<b>vii</b>
<b>List of Figures</b> .....	<b>x</b>
<b>List of Appendices</b> .....	<b>xi</b>
<b>Introduction: The Church Musician as Teaching Artist</b> .....	<b>1</b>
The Six Basic Strands of the Art Learning Field .....	4
Art Appreciation .....	4
Skill-Building within an Art Form .....	6
Aesthetic Development .....	8
Art Integration .....	10
Community Arts .....	10
Extensions .....	12
Knowing the Learners .....	13
Practical Application .....	14
Theological Implication .....	15
<b>Chapter I: The Adult Choir</b> .....	<b>18</b>
Art Appreciation .....	18
Skill-building .....	19
Aesthetic Development .....	37
Knowing the Learners .....	41

Theological Implication .....	53
<b>Chapter II: The Children’s Choir .....</b>	<b>54</b>
Art Appreciation .....	57
Skill-Building .....	59
Aesthetic Development .....	67
Art Integration .....	68
Knowing the Learners .....	69
Theological Implication .....	82
<b>Chapter III: The Role of Instruments, Other than Organ, in Worship .....</b>	<b>85</b>
A Brief Historical Background .....	85
Art Appreciation .....	89
Skill-building .....	90
Aesthetic Development .....	93
Theological Implication .....	95
<b>Chapter IV: The Use of Organ in Worship .....</b>	<b>96</b>
Art Appreciation .....	97
Skill-building for the congregation .....	100
Skill-building for the church organist .....	105
Aesthetic Development .....	116
Theological Implication .....	120
<b>Chapter V: The Praise Band in Worship .....</b>	<b>122</b>
Art Appreciation .....	123
Skill-building .....	128



Aesthetic Development .....	134
Theological Implication .....	135
<b>Chapter VI: Bringing the Congregation Together .....</b>	<b>136</b>
Tools for Art Appreciation within the Context of the Church .....	136
Skill-Building within an Art Form .....	140
Art Integration .....	152
Community Arts and Extensions .....	156
Knowing the Learners .....	159
Being Good Leaders .....	163
<b>Conclusion .....</b>	<b>164</b>
<b>Appendix A: Choral Training Programs .....</b>	<b>171</b>
<b>Appendix B: Contemporary Resources to the Male Changing Voice .....</b>	<b>173</b>
<b>Appendix C: Practical Resources of Instrumental Music .....</b>	<b>174</b>
<b>Appendix D: Glossary of Terms .....</b>	<b>178</b>
<b>Bibliography .....</b>	<b>184</b>

## LIST OF FIGURES

Fig. 2. 1. “Hallelujah” from <i>Christ on the Mount of Olives</i> by Ludwig van Beethoven .....	30
Fig. 2. 2. Sample warm up exercises .....	44
Fig. 3. 1. Sitting position poster .....	61
Fig. 3. 2. A slide whistle and a puffer ball .....	61
Fig. 3. 3. Warm-up example for vowel unification and breath management .....	62
Fig. 3. 4. <i>Siren</i> pattern .....	64
Fig. 3. 5. “Joyful, Joyful, We Adore Thee.” .....	66
Fig. 3. 6. An excerpt from setting of Psalm 112 by Michael Burkhardt .....	66
Fig. 3. 7. Warm-up exercises for agility and range extension .....	72
Fig. 3. 8. A comprehensive comparison of the male and female adolescent voice .....	81
Fig. 5. 1. <i>Diademata</i> by George Elvey, text by Matthew Bridges .....	99
Fig. 5. 2. Introduction on <i>Easter Hymn</i> .....	101
Fig. 5. 3. Introduction on <i>Pace Mio Dio</i> .....	101
Fig. 5. 4. Re-harmonization on <i>Nun Komm der Heiden Heiland</i> .....	110
Fig. 5. 5. Re-harmonization on <i>CWM Rhondda</i> .....	111
Fig. 5. 6. Prayer response from <i>Liturgy of the Hours: Response to the Word of God</i> .....	115
Fig. 6. 1. The Soundboard or Audio Mixer .....	132

## LIST OF APPENDICES

Appendix A: Choral Training Programs .....	171
Appendix B: Contemporary Resources to the Male Changing Voice .....	173
Appendix C: Resources of Instrumental Music .....	174
Appendix D: Glossary of Terms .....	178

## INTRODUCTION: THE CHURCH MUSICIAN AS TEACHING ARTIST

*“Stewards have the responsibility for a gift entrusted to their care. So it is with the church musician. Music is a very powerful gift. Musicians can easily turn it to less than positive ends and betray their trust.” – Paul Westermeyer<sup>1</sup>*

The Oxford Dictionary defines a *steward* as a person employed to manage another person’s property.<sup>2</sup> Christians believe that everything comes from and belongs to a loving God, including music. As “managers” of God’s gift of music, church musicians are called to “craft” music by taking the raw material of sound and using it to compose, rehearse, and offer its product for the glory of God as a way of managing it for its Creator.<sup>3</sup> Music also belongs to the community of believers, which is the Church. This possession is no longer the raw material of sound by itself; it is the entire “store house” of compositions that have been written and performed across many generations and places.<sup>4</sup> Church musicians are stewards of these as well. They have the responsibility of using their musical gifts for the glory of God on behalf of others and developing them in the community.<sup>5</sup>

Dr. Marilyn Keiser, Professor Emerita at Indiana University, once said that a church musician must be a pastor first, a teacher second, and a performer last.<sup>6</sup> The second definition demands that the musician artfully educate others beyond the choir room. Unfortunately, most

---

<sup>1</sup> Paul Westermeyer, “The Stewardship of Church Music,” *Stewardship*, October 13, 2006, accessed July 28, 2017, [http://www.luthersem.edu/stewardship/default.aspx?stew\\_redirect=resource&post=3985](http://www.luthersem.edu/stewardship/default.aspx?stew_redirect=resource&post=3985).

<sup>2</sup> *The Oxford Learner’s Dictionaries*, accessed August 28, 2017, <http://www.oxfordlearnersdictionaries.com/definition/english/steward>.

<sup>3</sup> Westermeyer, “The Stewardship of Church Music.”

<sup>4</sup> Ibid.

<sup>5</sup> Ibid.

<sup>6</sup> Alec Wyton, quoted by Marilyn Keiser (lecture, Indiana University, Spring 2015).

people do not understand the goals, content, and benefits of the study of general music, music appreciation, and music history,<sup>7</sup> especially within a church music program. Congregants rarely know the extent of a musician's work or the knowledge, training and continuing education required of committed church musicians. All church musicians naturally teach when they interact with others about music. While such exchanges can include members of the congregation, the intentional teaching of church members can pave the way to successful advocacy of and enthusiasm for music's role in Christian life.

Currents in liturgical renewal and concerns in churches about worship in relation to the culture have heightened the importance of the church musician's task. Liturgical renewal is often associated with common societal or cultural trends in a world where there are alternative theories of culture and ideology that constitute a postmodern view of cultural ideology.<sup>8</sup> Postmodern cultural theorists suggest that previous views of cultural theory can no longer be sustained. They suggest that there are no longer clearly defined boundaries between elite and popular culture; all have collapsed into a single, confused mass and the cultural standards of truth, beauty or rectitude are now ruled by individual preference and the vagaries of the mass media.<sup>9</sup> Meanwhile, music seems to have increasingly become a source of identity for congregations and churchgoers.<sup>10</sup> In some instances, musical preference and style become a presumed tool for evangelism and a scapegoat for failure. This creates challenges for music ministers and worship builders to facilitate a corporate worship that is God-centered.

---

<sup>7</sup> Linda Pucciani, "Public Relations for Invisible Programs," *Music Educators Journal* 69, no. 7 (March 1983): 52.

<sup>8</sup> Ruth Wright and John Finney, "Culture, Society, and Music Education," *Sociology and Music Education*, ed. Ruth Wright (Burlington, VT: Ashgate Publishing Company, 2010), 232.

<sup>9</sup> Ibid.

<sup>10</sup> Carl Stam and John D. Witvliet, "Worship Transformed: A Time of Change for Choral Musicians in Christian Churches," *The Choral Journal* 38, no. 8 (March 1998): 55.

This cultural shift creates an increasing need for support of those who answer the vocational call to be music ministers. Making worshipers aware of this vocation, as well as the responsibilities it entails, can help gain support and strong advocates for the church musician's work. In general, people will physically, emotionally, and financially support a cause only when they know of its benefit for the greater community. This is the reason that congregational education and community outreach are extremely important.

To gain support and advocates, music education must go beyond the choir room; every church musician must willingly be a teaching artist. Although there is no consensus surrounding the definition of this term, a teaching artist has been defined as "a practicing professional artist with complementary skills and sensibilities of an educator, who engages people in learning experiences in, through and about the arts."<sup>11</sup> The teaching artist's skills can support, guide, educate, and illuminate people's capacity to succeed in creating artistic meaning in his or her best artistic offerings.<sup>12</sup> Teaching artists must understand and recognize that a technically-perfect performance is no longer enough to engage the listener; the core responsibility is to help listeners tap the richness of the world that is made by the music they offer.<sup>13</sup> More than anything, however, all of these art forms need to be presented well, leading people to have positive experiences to share with others.

Unfortunately, music is often a difficult art form to talk about and teaching artistry can be challenging to develop in music, partly because it is opposed to the predominant ways that most musicians have been trained.<sup>14</sup> Rarely do choir members get a chance to learn about the basic

---

<sup>11</sup> "What is a Teaching Artist," Association of Teaching Artists, last modified 2017, accessed June 26, 2016, <http://www.teachingartists.com/whatisaTeachingArtists.htm>.

<sup>12</sup> Eric Booth, *The Music Teaching Artist's Bible: Becoming a Virtuoso Educator* (Oxford: Oxford University Press, 2009), 6.

<sup>13</sup> *Ibid.*

<sup>14</sup> *Ibid.*, 15.

theoretical and historical aspects of the music that they learn, mainly because of time constraints. This rarity is multiplied for the congregants if there is no intentional action to raise awareness and advocate for quality music. A good music teaching artist should challenge traditional ways of thinking, preferred habits of mind, and unquestioned professional norms<sup>15</sup> by creatively combining problem-solving and aesthetic awareness, thereby allowing learners to develop a creative interpretation.<sup>16</sup> This dissertation will discuss how the concept can be implemented in a church setting through the six basic strands of the art learning field.

## **A. THE SIX BASIC STRANDS OF THE ART LEARNING FIELD**

In his book *The Music Teaching Artist's Bible: Becoming a Virtuoso Educator*, Eric Booth introduces the six basic strands of the art learning field, all of which do not function in discrete, exclusive ways, but rather interdependently.<sup>17</sup> These strands are art appreciation, skill-building within an art form, aesthetic development, art integration, community arts, and extensions.

### **1. ART APPRECIATION**

The first step in creating a church that supports great church music is to create a culture of appreciation for it. The purpose of art appreciation is to teach *about* art. Booth describes the process as almost entirely relying on “giving information” as the path to greater appreciation of

---

<sup>15</sup> Ibid.

<sup>16</sup> Joanne Haroutounian and Shirley A. Raut, “Teaching the Artist Within,” *American Music Teacher* 42, no. 3 (December/January 1992/93): 75.

<sup>17</sup> Booth, 20.

the arts.<sup>18</sup> Orville Marshall Windsand, on the other hand, claims that the only way to appreciate art is to get “caught from concrete experience,” that is, to participate in it.<sup>19</sup>

Worship, the most public and interactive occasion that a church offers, can be an excellent platform to teach and nurture congregants of church music. Byron Anderson, Associate Professor of Worship and Music Ministry at Garrett-Evangelical Theological Seminary, describes worship as a “school for the Lord’s service.”<sup>20</sup> It is a place and time in which we put on the habit of worship—that is, Christians are schooled *in* worship and *by* worship.<sup>21</sup> Perceiving worship as a school for the Lord’s service and approaching the relationship between worship and formation requires church leaders to acknowledge and rediscover the intrinsic formational and educational potential of worship.<sup>22</sup> This means that leaders must be very attentive to what the Church says, sings, and does in worship. Worship leaders must also seek to recover an understanding of the liturgical sacramental life of the church as a primary formative and transformative practice of the Church. Church musicians have a common task of serving God and God’s people through music as well as enriching the musical life within their church. In fulfilling these tasks, they must consider the central elements of worship in their planning, preparing, leading and providing musical offerings in worship.

Music ministers can use great art to help people see and hear far outside of their comfort zone. Musical selection in worship should not merely be a matter of taste; it involves the appropriateness of a particular sound or text for the message that is expressed so that the message

---

<sup>18</sup> Ibid.

<sup>19</sup> Orville Marshall Windsand, “Art Appreciation in the Public Schools from 1930 to 1960” (PhD, diss., University of Wisconsin-Madison, 1961), 122.

<sup>20</sup> E. Byron Anderson, “Worship: Schooling in the Tradition of Jesus,” *Theology Today* 66, no. 1 (April 2009): 26.

<sup>21</sup> Ibid.

<sup>22</sup> Ibid., 31.



is shared in an honest way and with integrity.<sup>23</sup> The motivation for church music appreciation is not the music or the self, but to better honor and glorify the Creator, and as stewards who are called to cultivate and multiply God’s gifts, the members of the church should be concerned with musical growth.<sup>24</sup>

## 2. SKILL-BUILDING WITHIN AN ART FORM

The purpose of skill-building is to teach how to *do* art. The goal of skill-building within an art form is to find common skills and build upon that skill so that congregants can grasp the power of a more complicated art form. This area extends beyond teaching technique and includes the teaching of musical elements, which opens up the connection between a certain art form and the life of the musicians.<sup>25</sup>

Christians are instructed to offer their best to God.<sup>26</sup> A true expression of faith requires every Christian to give everything to God, not only for the immediate good but as a symbol of the deeper meaning of an obedient discipleship.<sup>27</sup> There are two main principles of stewardship in the Parable of the Talents (Matthew 25:14-30): doing one’s best and growth. In “doing one’s best,” good intentions are not enough; an aversion to building upon the talents is equivalent to burying one’s talent.<sup>28</sup> In this context, “doing one’s best” requires faithful and diligent preparation and practice to offer the best performance possible, not to please the assembly, but to develop God’s given talent to its fullest. The second stewardship principle, growth, calls church

---

<sup>23</sup> Marva Dawn, *Reaching Out Without Dumbing Down, A Theology of Worship for the Turn-of-the-Century Culture* (Grand Rapids: William B. Eerdmans Publishing Company, 1995), 181.

<sup>24</sup> Calvin M. Johansson, *Music and Ministry: A Biblical Counterpoint* (Peabody, MA: Hendrickson Publishers, Inc., 1998), 118.

<sup>25</sup> Booth, 21.

<sup>26</sup> Num. 18:29, Matt. 25:14-30 NRSV (New Revised Standard Version).

<sup>27</sup> Johansson, *Music and Ministry: A Biblical Counterpoint*, 108.

<sup>28</sup> Matt. 25:24-26 NRSV.

musicians, as “profitable servants,” to return their increase to God.<sup>29</sup> Growth comes through skill-building opportunities, which includes formal study, observation, and experience.<sup>30</sup>

Skill-building is the area that most congregants associate with worship leaders, especially those involved in one or more ensembles in the church. The challenge is to invite every member of a congregation to be involved in the process. In worship, this can be done by having good models for healthy singing, as well as teaching nuances through varying accompaniment to liturgical music and hymns. The study of empathy instructs that human interactions such as *mimicry*, the reflexive copying of one person by another, and *influence*, which causes a person’s pattern of expression to match another’s, are important components in human interaction and signaling.<sup>31</sup> By confidently modeling healthy singing, worship leaders, such as pastors, assisting ministers, cantors, and choirs can influence congregants to sing with better posture and breath management. Similarly, by modeling musical nuances in hymns through expressive hymn playing, including thoughtful dynamic shading, phrasing, or tempo choice, can influence congregants to sing with greater musicality.

In addition to worship, church musicians should use other platforms to extend skill-building opportunities to the greater congregation through hymn practice sessions, lecture or workshop series, pre-service events, as well as informal communication in the form of newsletters or online church music blogs shared with the greater church community.

Martin Luther said, “This life is not being devout, but becoming devout, not being whole, but becoming whole . . . not a rest, but an exercise. We are not yet, but we shall be. It is not the

---

<sup>29</sup> Matt. 25:20-23 NRSV.

<sup>30</sup> Johansson, *Music and Ministry: A Biblical Counterpoint*, 116.

<sup>31</sup> Alex Pentland, “To Signal Is Human: Real-Time Data Mining Unmasks the Power of Imitation, Kith and Charisma in Our Face-to-Face Social Networks,” *American Scientist* 98, no. 3 (May-June 2010): 204-11.

end, but the way.”<sup>32</sup> Skill-building can be a lifelong process. As the teaching of the talents recalls the parable of the faithful and wise slave who continues to do the work of the master until the master comes, so do all church musicians who exercise their talent for God’s glory.<sup>33</sup>

### 3. AESTHETIC DEVELOPMENT

The purpose of aesthetic development is to invite people in. While *aesthetics* can refer to a wide range of responses and abilities, it is most broadly defined as the awareness and appreciation of pleasant sensory experience. Commonly, *aesthetics* refers to the love of beauty, to criteria for judging beauty, and to individual taste.<sup>34</sup> In his book *Music and Ministry: A Biblical Counterpoint*, Calvin Johansson suggests the three difficulties with aestheticism as the foundation for church music: the lack of aesthetic analysis in the field of music theory or other aesthetic insights in preparing music, the proven fact that methodological aesthetics cannot guarantee a [change] in musical taste and hence does little to promote musical growth and maturity, and the danger of idolatry in putting God and art on the same plane.<sup>35</sup>

Aesthetic education is concerned with the more widely distributed powers of an innate skill that must be cultivated and trained.<sup>36</sup> Most teaching artists are skilled in tapping innate aesthetic capabilities. This is done by understanding the cognitive functioning, emotional capacity, and spiritual knowledge that allow people to make meaningful connections with the arts without having to be skillful in or knowledgeable about the discipline.<sup>37</sup> A great strategy for

---

<sup>32</sup> Quoted in Heinrich Bornkamm, *The Heart of Reformation Faith*, trans. John W Doberstein (New York: Harper and Row, 1965), 116.

<sup>33</sup> Matt. 24:45-51 NRSV.

<sup>34</sup> Stephanie Feeney and Eva Moravcik, “A Thing of Beauty: Aesthetic Development in Young Children,” *Young Children* 42, no. 6 (September 1987): 7.

<sup>35</sup> Johansson, *Music and Ministry: A Biblical Counterpoint*, 3.

<sup>36</sup> Harold Osborne, “Two Paradoxes of Aesthetic Education,” *The Journal of Aesthetic Education* 10, no. 3 (July–October, 1976): 42.

<sup>37</sup> Booth, 22.

fostering an environment of growth and learning is to know what spiritually moves the congregation, for example, certain texts and musical genres, or beliefs and values, and using that as the foundation on which to build appreciation and relevance.

During a time when discussions about worship contain the implicit assumption that “if we just use the ‘right’ or popular sound, people will flock to our services,”<sup>38</sup> music often becomes the scapegoat of failed evangelism. Unfortunately, many congregations today are switching worship practices without investigating what worship means and how their worship relates to the contemporary culture.<sup>39</sup> In striving for relevance, churches sometimes mimics the culture. These churches become a cornucopia of expectations that come from every angle, age, interest, and demographic.<sup>40</sup> This may dangerously result in Christian worship that “dumbs down” everything<sup>41</sup> to create user-friendly worship at the risk of losing theological depth and muddling the Christian doctrine. However, this does not mean that music should be selected without careful consideration of the congregation. To do so ensures that the musical prayer and praise will not fail. Presenting music that is approachable in nature and “singable” by the assembly are important pre-requisites for heartfelt worship. Such an approach helps to encourage full participation of the assembly, which includes active listening by the congregation; without this, musical offerings are meaningless to the gathered community.<sup>42</sup> The Church is called to invite, welcome, teach, and instruct.<sup>43</sup> Instead of reducing worship, church leaders can fulfill their great responsibility by teaching people the meaning of the worship elements and the beauty of its practices.

---

<sup>38</sup> Dawn, *Reaching Out Without Dumbing Down*, 166.

<sup>39</sup> *Ibid.*, 4.

<sup>40</sup> Mark Labberton, *The Dangerous Act of Worship* (Downers Grove: InterVarsity Press, 2007), 53-54.

<sup>41</sup> Dawn, *Reaching Out Without Dumbing Down*, 4.

<sup>42</sup> Calvin M. Johansson, *Discipling Music Ministry* (Peabody: Hendrickson Publishers, Inc., 1998), 3.

<sup>43</sup> 2 Tim. 3:16 NRSV.

#### 4. ART INTEGRATION

The purpose of art integration is to catalyze learning. Art integration brings arts learning together with the learning of other subject matter. In explaining how factual information often needs a larger frame of reference, Daniel Willingham writes, "Cognitive science has shown that what ends up in a learner's memory is not simply the material presented – it is the product of what the learner thought about when he or she encountered the material."<sup>44</sup>

Art integration is often overlooked as the most common use of music in the church setting. Music serves as a great device for learning. Children learn Bible stories through the songs that they sing in Sunday school and Children's Choir, Martin Luther wrote chorales based on the catechism, and Charles Wesley wrote hymns based on Gospel texts so that through them, people could learn about faith and heritage. When implemented well, utilizing arts in other aspects of the life of the church can broaden the realm of the church's music ministry.

#### 5. COMMUNITY ARTS

"The current state of arts funding, and decreasing opportunity for arts education in public schools, presents an even more urgent imperative for the Church to act upon this Creation Mandate."<sup>45</sup> Consequently, it becomes crucial that church musicians help their congregations and clergy own their traditional role as cultivators and preservers of the best art of their culture.<sup>46</sup> The visionary integrity of a church musician and his or her church music program could do much to encourage the wider church to live out its corporate life creatively and with artistic integrity.<sup>47</sup>

---

<sup>44</sup> Daniel T. Willingham, "Students Remember ... What They Think About," *American Educator* 27 no. 2 (2003): 37.

<sup>45</sup> Janette Fishell, message to author, January 29, 2018.

<sup>46</sup> *Ibid.*

<sup>47</sup> Johansson, *Music and Ministry: A Biblical Counterpoint*, 15.

Sharing this vision outside of the church walls can nurture a community that is willing to explore, develop, and create arts.

The purpose of community arts is to enrich community life. Arts impact in the community is often measured by its effect on personal, communal and economic factors. In a study about the importance of art in the community conducted in Belfast, Ireland entitled *Vital Signs*, 88% of respondents reported having developed new friendships, 74% of participants felt happier, and 93% respondents said that they felt more confident about what they could do since being involved in a community art project.<sup>48</sup> Teaching artists aspire to have their learners engage in meaningful music-making while community artists seek to enhance the lives of communities through meaningful music-making.<sup>49</sup> Most church musicians, including music leaders and all involved in the musical ensembles of the church, get to enhance the lives of their church communities during corporate worship every week. Expanding this opportunity to the greater community can be a valuable experience for all musicians and the community members involved.

Community arts projects often leave a legacy of skills that can last for years after a project has been completed. The process, which includes collaborative and participative approaches, produces an original piece of art work for the community to enjoy. The process contains significant elements of access, participation, authorship, and ownership: the end-product belongs to the group and not only a single artist.<sup>50</sup> Community artists are lead figures in this strand, and they are often the same people who practice teaching artistry.<sup>51</sup> In the church setting,

---

<sup>48</sup> François Matarasso, and John Chell, *Vital signs: mapping community arts in Belfast* (Stroud, England: Comedia, 1998), 34.

<sup>49</sup> Booth, 23.

<sup>50</sup> Heather Floyd, "The Role of the Artist in Art Education, at a Community Level," *Circa* 110 (Winter, 2004): 44.

<sup>51</sup> Booth, 24.

then, an understanding and appreciation of worship music will result in active worship that is more engaging. Inviting and welcoming all members to participate in community music making, such as a hymn festival and other local events, will engage the greater congregation and community members in the process of creativity. Taking part in the creation of an event can increase not only understanding, but also appreciation of how other events of a similar nature are produced.

## 6. EXTENSIONS

The Bible tells of the power of music in *extending* the Christian story of salvation. It is written in the book of Acts: “About midnight Paul and Silas were praying and singing hymns to God, and the prisoners were listening to them. [Later, the jailer] said, “Sirs, what must I do to be saved?” They answered, “Believe on the Lord Jesus, and you will be saved, you and your household.” They spoke the word of the Lord to him and to all who were in his house. At the same hour of the night he took them and washed their wounds; then he and his entire family were baptized without delay. He brought them up into the house and set food before them, and he and his entire household rejoiced that he had become a believer in God.”<sup>52</sup>

In arts education, the purpose of extensions is to use the power of engagement. The power of artistic engagement is increasingly being tapped to accomplish other goals. For example, the arts are finding a place in various fields, such as health care and rehabilitation centers, as scientists discover non-musical benefits of musical activities.<sup>53</sup> Various forms of art are also being used to develop teamwork, boost creativity, and build leadership. As stewards of God’s gift of music and the Church’s storehouse of repertoire, church musicians can use the

---

<sup>52</sup> Acts 16:25, 30-34 NRSV.

<sup>53</sup> Booth, 24.

power of music and the arts for various outreach activities that involve not only their own congregations but also the greater community. In so doing, the church's ministry is extended beyond church walls.

## **B. KNOWING THE LEARNERS**

The next step in teaching artistry is to know the learners. Having a sense of the learners' abilities, interests, and challenges will help identify learning goals and help take advantage of every occasion to reach those goals, making the process more strategic and intentional as educators.<sup>54</sup> The attitudes, viewpoints, concepts, and general stances or perspectives of the learners strongly affect what learners believe and decide to do.<sup>55</sup> It is also important to remember that learning occurs best when learners enjoy the process and when learners feel appreciated, respected, and loved.<sup>56</sup>

Creating a curriculum that acknowledges and accommodates diverse learning styles is crucial to building and/or growing a learner-based program. Researching and understanding learning theories, such as Howard Gardner's Multiple Intelligences and Jean Piaget's Cognitive Theory; theories of personalities, such as Eysenck's Personality Theory, Cattell's or Allport's Trait Theory; as well as studies on generations, such as those conducted by Tex Sample, Kevin Graham Ford, and Merton Strommen, can be very beneficial in designing the most fitting curriculum for the specific demographics of a given parish.

---

<sup>54</sup> Booth, 28-29.

<sup>55</sup> Karin L. Dahl, "Challenges in Understanding the Learner's Perspective," *Theory into Practice* 34 no. 2, Learning from Student's Voices (Spring, 1995): 124.

<sup>56</sup> Thom Schultz and Joani Schultz, *The Dirt on Learning: Groundbreaking Tools to Grow Faith in Your Church*, (Loveland, CO: Group Publishing, Inc., 1999), 46.



### C. PRACTICAL APPLICATION

In describing the catechetical renewal in his book *Religious Education at a Crossroad*, Françoise Darcy-Breube refers to three educational principles: presentation, explanation, and application, for keeping learners involved in different ways, thus stimulating their interest.<sup>57</sup> These principles apply to all kinds of education and learning, including music. Through **presentation**, musicians and other members of the congregation are invited, first and foremost, to experience musical moments and meanings. This can take the form of being involved in musical groups within their church or listening to good performances of organ or instrumental repertoire. Through **explanation**, musicians and other members of the congregation are invited to learn about the basis for their experiences, which may include understanding the implications of certain texts or the use of *figurenlehre* that makes certain pieces more evocative. Through **application**, congregants are invited to physically, emotionally, intellectually, and spiritually participate in the musical events that are offered by their church musicians. Therefore, it is possible to teach congregants by engaging them in the highest quality of music as part of their worship experience—that is, to use engagement before information.

A certain mindset guides a large part of many people’s lives.<sup>58</sup> Carol Dweck, Professor of Psychology at Stanford, introduces two different kinds of mindsets. The “fixed mindset” leads people to believe that one’s quality is carved in stone, while the “growth mindset” is based on the belief that one’s basic qualities can be cultivated through effort and that everyone can grow through application and experience.<sup>59</sup> Engaged learners have a growth mindset, allowing them to tap into fields that they would not otherwise attempt. By engaging the congregation or

---

<sup>57</sup> Françoise Darcy-Breube, *Religious Education at a Crossroads: Moving On in the Freedom of the Spirit* (New York: Paulist Press, 1995), 9.

<sup>58</sup> Carol S. Dweck, *Mindset: The New Psychology of Success* (New York: Random House, Inc., 2008), ix.

<sup>59</sup> *Ibid.*, 6.

community members and encouraging active participation by all, information will have a greater chance of gaining relevance, impact, and hopefully retention or applicability.

Such comments as, “I didn’t think handbells could be musical or would be fun to ring until I went to your open rehearsal last night,” “I know I told you I didn’t like organ hymns, but the way you played that hymn last Sunday changed my mind,” or “I thought I’d sing in your sacred music project for fun but ended up learning a lot,” are extremely valuable in opening up a conversation and educational opportunities. Responses, such as “Please tell me more about your thoughts on handbell music,” or “What would you categorize as organ hymns? What made you think you didn’t like them?” can be a great way to understand the learner’s mindset and perspective, thus beginning the educational process.

#### **D. THEOLOGICAL IMPLICATION**

The difference in perspectives on how the Church can best minister to the world has created conflicts within the Church’s body and, many times, decisions are made based on criteria that are other than the most essential, that God be the Subject and Object, the Infinite Center.<sup>60</sup> Many congregations have taken drastic turns in recent years without thinking adequately about the theological, ecclesiological, and missional implication of their decisions. When pastors and musicians offer less truth instead of more, worship becomes therapeutic instead of theological.<sup>61</sup> In today’s post-Christendom society, a theological foundation in the Gospel is essential for the full breadth of Christian education. The growing number of persons who are unchurched in our society calls for a broader foundation for the total educational work of the church, one that

---

<sup>60</sup> Marva Dawn, *A Royal “Waste” of Time: The Splendor of Worshiping God and Being Church for the World* (Grand Rapids: William B. Eerdmans Publishing Company, 1999), 8.

<sup>61</sup> *Ibid.*, 63.

includes evangelization education for these persons.<sup>62</sup> This, too, highlights the importance of Community Arts as an evangelical tool. A. Roger Gobbel, Professor Emeritus of the Lutheran Theological Seminary at Gettysburg, Pennsylvania, defines Christian education as the “work of engaging Christians in an ongoing hermeneutical, or interpretive, task. As such, it necessarily includes instruction in the contents of the faith but moves beyond that boundary. It strives to assist and to challenge Christians to interpret their lives and the world with its things, events, and people under the life, death, and resurrection of Jesus.”<sup>63</sup>

The most public way of doing this is to make sure that the mission and the vision of the Church are clearly articulated through the design, shape, and flow in corporate worship. Proverbs 29:18 says, “Without a vision, the people perish.” The church’s mission and vision are significant for every function of ministry; the things to which a congregation most desires and aspires should give a very definite “spin” to everything that it does.<sup>64</sup> Vital congregations take theological education seriously and are committed to teaching the ancient and contemporary visions of the Church’s faith.<sup>65</sup>

As church musicians, we must recognize that our music ministry is part of this crucial theological education and that it appeals to the whole body of the Church. Music meets a person where they are and transports the person to places like nothing else can; it both embodies and disciplines the work of God’s Kingdom.<sup>66</sup> This document aims to demonstrate that teaching

---

<sup>62</sup> Margaret A. Krych, “The Gospel Calls Us,” in *Lifelong Learning: A Guide to Adult Education in the Church*, ed. Rebecca Grothe (Minneapolis, MN: Augsburg Fortress, 1997), 19.

<sup>63</sup> A. Roger Gobbel, “Christian Education: An Exercise in Interpreting,” *Education for Christian Living*, ed. Marvin L. Roloff (Minneapolis: Augsburg, 1987), 139.

<sup>64</sup> Darcy-Breube, 14.

<sup>65</sup> Bruce G. Epperly and Daryl Hollinger, *From a Mustard Seed: Enlivening Worship and Music in the Small Church* (Herndon, VA: The Alban Institute, 2010), 157.

<sup>66</sup> Labberton, 123.

artists in the church can, and must, incorporate theological education in the work that they do in the context of choir practice and congregational worship.

## CHAPTER I: THE ADULT CHOIR

The journey to a better understanding of worship and music begins within the core musical groups, the most common of which is the choir. In the context of worship, the choir has three primary responsibilities: to lead, to support, and to enrich the worship life of the congregation.

To fulfill these responsibilities, choir members must be equipped with the tools that they need to embody God's word through music. For example, as leaders and supporters of the people's song, choir members must model healthy singing technique and posture for the congregation. As enricher of the worship life of the congregation, the choir can broaden the worshippers' experience of the divine, and expose them to the church's rich heritage, through diverse musical selections that they sing on behalf of the congregation. These are the reasons that education, both musical *and* theological, in the choir room is very important.

### **A. ART APPRECIATION: Understanding Theological Depth**

As discussed in the introduction, cultural changes have affected the world of church music, causing some to rethink the purpose and meaning of worship. Approaches to church music are not solely based on musical concerns but also on theological concerns. It is the vocation of a church musician to inspire the encounter with God through the interplay of words and music. Thus, church musicians must be pastoral. Church choir directors should not only be concerned about how music enhances the text of the hymns and anthems sung but must also engage members in theological reflection in preparation for an anthem.

Most choir members choose to join the group as a way of serving God and the congregation. For this reason, they are willing to work hard and aspire to excellence. To lead the people's song and tell the church's story, choir members should first know the story themselves. Choir directors are responsible for training singers for this leadership by sharing why a particular music was selected for a worship service and the specific role of the choir based on the pieces they sing,<sup>67</sup> the scripture on which the musical selections are based, as well as the connection between choral pieces and the readings for the week or sermon series. Members should be invited to discuss such elements as symbolism and metaphor within the pieces of music learned. Every rehearsal can and should be a lively forum of "learning, discussion, and experimentation,"<sup>68</sup> all of which will ultimately contribute to art appreciation and aesthetic development.

### **B. SKILL-BUILDING: Proper technique, vocal health, and music literacy**

As leaders and supporters of the people's song, choir members must be trained in the proper and healthy vocal technique needed so they can be good models for the congregation. Music literacy instruction will also help choir members appreciate, respect, and share their knowledge with other congregants. Choir members can share the theological depth of the hymns and assembly music that they sing, as well as the wide variety of musical styles in them. To

---

<sup>67</sup> The specific role of the choir changes based on each musical selection. For example, the choir may introduce a hymn by singing the first verse of the hymn in a different language, sing a more elaborate arrangement of a certain verse of a hymn that closely reflects the text, singing assembly music that reflects the faith of the whole congregation, or to support congregational singing by dispersing members across the pews, especially placing them in areas where stronger vocal leadership is needed.

<sup>68</sup> Brenda Smith and Robert T. Sataloff, *Choral Pedagogy*, 2<sup>nd</sup> ed. (San Diego, CA: Plural Publishing, Inc., 2006), 9.

achieve these goals, choir directors must integrate an arsenal of pedagogical tools, poetic inspiration, historical knowledge, and personal skills to equip the choir.<sup>69</sup>

It is important that choir directors train their choir members' voices efficiently and safely. The knowledge of the anatomy and physiology of vocal production, including posture, healthy breathing, phonation, and resonance for the purpose of skill-building and aesthetic development, is crucial.

## 1. Posture

A singer's posture provides the foundation for breathing, singing, and speaking. Posting a checklist of a balanced posture can be helpful in introducing and reminding singers of proper use and position of their body when they sing. Modeling such posture, of course, is extremely important. An example of a check-list is as follows:

- Feet : planted firmly on the floor, slightly apart, and one slightly ahead of the other.
- Weight : on the forward portion of the feet, to allow greater flexibility in breathing.
- Knees : slightly bent, to allow singers to stand as firmly as possible.
- Shoulders: firmly back and down, neither tense nor drooping.
- Arms : hanging at the sides in a very relaxed manner, slightly bent at the elbows.
- Neck : relaxed both in front and in the back, should not be turned even the slightest degree.
- Head : determined by the focus of the eyes, neither too far back nor forward.<sup>70</sup>

While the list provided above serves as a starting position of good posture, singers must be continually reminded that posture is not merely a position or shape; it is not stationary.<sup>71</sup> The natural state of the human being is, in fact, to be in motion.<sup>72</sup> At any given moment, the body

---

<sup>69</sup> Ibid.

<sup>70</sup> adapted from Jan Schmidt, *Basics of Singing*, fifth edition (Belmont, CA: Schirmer, 2003), 3-4.

<sup>71</sup> Richard Brennan, "The Origin of the Technique," *Change Your Posture, Change Your Life: How the Power of the Alexander Technique Can Combat Back Pain, Tension and Stress* (London: Watkins Publishing, 2012), 57-58.

<sup>72</sup> Sanjiv Jain, Kristy Janssen, and Sharon DeCelle, "Alexander technique and Feldenkrais method: a critical overview," *Physical Medicine and Rehabilitation Clinics of America* 15 (2004): 811.

responds to gravity, movements in other parts of it, and the stimuli around it. An increased awareness of this ongoing interaction with the body, and between the body and its surrounding can help a person recognize certain postural habits that may cause tension. It is more likely for a person to successfully release this unwanted tension when the person is fully aware of it.

Choir directors must be cognizant of how amateur singers hold their body and if their natural posture is conducive to healthy singing. Choir members may be engaged in singing without any understanding of the psychophysical mechanisms that control their breathing and singing. When one or more defects occur in the functioning of these mechanisms, singers need to be *re-educated to recognize the habits* that cause the difficulty and understand what adjustment they need to make.<sup>73</sup>

Frederick Matthias Alexander, the creator of the Alexander technique, discovered that by inhibiting bad habits one can fix the problems that are indirectly caused by them and attain a balance among the muscular mechanisms within the body. Alexander described the dynamic relationship between the head, neck, and back as the *primary control* and it is when this primary control is allowed to work without restriction that one achieves freedom of movement. Indeed, Alexander believed that a well-balanced primary control was essential to one's overall well-being.<sup>74</sup> Consistently observing whether or not a singer's posture is balanced, recognizing tensions that might occur, and reminding singers to relax is important for healthy singing.

---

<sup>73</sup> Frederick Matthias Alexander, *Constructive Conscious Control of the Individual* (New York: E. P. Dutton and Company, 1923), 144, 148.

<sup>74</sup> Jain, Janssen, and DeCelle, 815.



## 2. Breathing

Next to posture, proper breathing is the most fundamental aspect of healthy singing. The diaphragm is the most important muscle of inhalation. This muscle, which bisects the body and separates the contents of the thorax from the abdomen, serves as the floor to the thorax and is only capable of one motion: contraction. On contraction, the diaphragm lowers and becomes somewhat flatter, thus increasing the volume capacity of the thorax.<sup>75</sup>

Singers often have misconceptions about the location and size of the diaphragm. Many choir directors instruct their members to “breathe from the diaphragm” and some have perhaps asked their members to “feel” their diaphragm by placing their hand on their stomach. Without further explanation, singers may assume that the outward motion of the abdominal wall is the diaphragm while, in fact, the diaphragm lies deep within the abdominal or thoracic cavity and cannot be directly felt. A brief explanation about this very important muscle will be very beneficial for singers. Although singers cannot directly control the diaphragm, they can learn to impact its movement through sensations in the abdomen and ribcage.<sup>76</sup>

Another common term that is often used by choir directors is *breath support*. This term is often misunderstood and confused with *breath control*. According to James McKinney, there is a difference between *support* and *control* and that the two breathing functions are “independent, yet related.” McKinney describes breath support as the “dynamic relationship” between the muscles of inspiration and expiration muscles that are used to control the air pressure that is supplied to the larynx. Breath control, however, is another kind of “dynamic relationship” between the breath and the vocal cords; it relates to the efficiency with which the glottis uses

---

<sup>75</sup> Scott McCoy, *Your Voice: An Inside View* (Princeton, NJ: Inside View Press, 2004), 87.

<sup>76</sup> *Ibid.*, 89.

air.<sup>77</sup> Choir directors must understand not only the difference between the two but also use the correct term in providing instructions for singers. “Support” implies carrying the weight of or to maintain a certain position of an object. When used incorrectly, the term can be misleading and singers may respond by holding their breath in an effort to support it. This can create tension in the singers’ body, which causes unhealthy singing. When speaking of managing the breath, such as for gradual dynamic change or sustaining notes of long values, the terms *breath control* or *breath management* may be more appropriate and effective.

### 3. Resonance

The initiation of vocal tone is often called *onset* or *attack*. Voice pedagogues have warned against the use of the latter because of its potentially negative connotation. When phonation begins, the vocal folds are adducted,<sup>78</sup> the breath pressure is increased to the point that pulmonary pressure exceeds the pressure required to overcome the resistance of glottal adduction and initiate vocal fold oscillation.<sup>79</sup>

A *glottal onset*, also referred to as glottal stop or hard onset, occurs when strong adduction precedes the breath energy. The glottis is squeezed tightly shut by the adductor muscles, after which pressure is increased below the glottis until breath explodes out between the vocal folds.<sup>80</sup> There are times when this is the desired onset of a choral piece and the use of gentle glottal onsets should not have any negative impact on the voice. However, excessive or careless use of strong glottal onsets can lead to voice problems, including vocal nodules. A

---

<sup>77</sup> James McKinney, *The Diagnosis and Correction of Vocal Faults: A Manual for Teachers of Singing and for Choir Directors* (San Diego: Singular Press, 1982), 53-55.

<sup>78</sup> The action of the vocal folds when drawn together to close the glottis to initiate and sustain phonation.

<sup>79</sup> McCoy, 119.

<sup>80</sup> *Ibid.*

successful glottal onset must have only enough adduction prior to phonation to produce the appropriate phoneme.<sup>81</sup>

The opposite of a glottal onset is the *aspirated* onset, also called breathy or soft onset, which occurs after the breath flow is started, and the vocal folds are slowly adducted into the moving air until oscillation begins.<sup>82</sup> Often, it is marked by a distinct /h/ sound that precedes utterance. Occasional use of aspirated onset should not negatively impact the voice but excessive use of strong aspirated onset may lead to voice problems, including chronic glottal closure and muscular tension dysphonia or hoarseness.<sup>83</sup> An overdone aspirated onset might be a more common issue in this generation due to the influence of popular music, as the breathy voice has become a new aesthetic in the past few decades, especially in younger adults. Regardless of the differing opinions on aesthetic, choir directors need to make sure that their singers sing healthily and should address the issue if an aspirated onset is overdone or distracts from the choral sound. The goal for all singers is to begin the tone with a balanced onset, in which adduction and airflow begin at precisely the same instant, resulting in clean and easy sound without the “click of the glottal stroke” or the “hissing of the aspirate.”<sup>84</sup> Singers can practice balanced tonal onset using exercises that require gentle re-articulation of repeated notes.

Like vocal onset, offset or release also occurs in hard, soft, and balanced variants. The glottal or hard offset stops the sound by forcefully adducting the glottis so tightly that airflow is completely stopped. Aspirate offset occurs when the vocal folds are abducted while air continues to flow, normally accompanied by the /h/ or hissing sound as the air rushes through the now

---

<sup>81</sup> Ibid.

<sup>82</sup> Ibid.

<sup>83</sup> Ibid., 120.

<sup>84</sup> Ibid.

opened glottis.<sup>85</sup> These offset types are sometimes desired for expressive purposes but, like the glottal and aspirate onsets, care must be taken so that singers do this healthily and not too frequently. Balanced offset occurs when abduction<sup>86</sup> occurs at the exact instant the breath stops, producing the sound that is clean and effortless.<sup>87</sup>

Skill-building in these areas of vocal techniques is very important because as leaders of the church's song, it is important for the choir to model healthy singing. While choir members are frequently concerned about singing correctly, they do not pay attention to how they sing. Consistently asking the choir about their thoughts on their posture and breathing or the way their voice or body feels will lead to self-evaluation. Choosing warm-up exercises strategically and carefully can also be very beneficial for the rehearsal, as directors can easily go back to one of the warm-up exercises introduced at the beginning of the rehearsal to achieve the desirable sound. Therefore, allowing sufficient time for warm-up exercises is crucial. A brief explanation of the goal of each warm-up exercise<sup>88</sup> before it is done or having that information on a whiteboard will also develop the choir's skill. In the larger scheme of things, choir members must first experience the desirable sound for them to understand the value of good vocal techniques and be interested in learning them.

#### **4. Formants and articulators**

In addition to the role of the choir that has been previously mentioned, there are additional functions of the adult choir that depend on the denomination that they serve. Choir directors must understand and respect what these functions are in order to best minister to the

---

<sup>85</sup> Ibid.

<sup>86</sup> Opening the glottis to stop phonation and for inhalation in an action called *abduction*.

<sup>87</sup> McCoy, 120.

<sup>88</sup> This can easily be written on the board along with the exercises.

choir and to the congregation. For example, in denominations where mystery of the sacraments is central, such as Episcopalian, Roman Catholic, or Eastern Orthodox, the music may be dominant over the text, the effect being much like “aural incense” in comparison to Reformed Protestant Denominations, which consider preaching of the word to be the utmost importance.<sup>89</sup>

In a church where the choir exists to enliven the people’s song, to tell the Church’s story and to proclaim the Gospel, practicing proper articulation of the word is very important. The measure of effective articulation lies in the quality of its perception, and, if words cannot be heard or understood clearly, much of the impact of the song is lost.<sup>90</sup> Therefore, the message needs to be clearly delivered through good intonation, unification of vowels, and articulated consonants. Choir directors must, then, understand and be able to educate singers on the concept of formants and articulators.

Formants refers to the resonance of the vocal tract that results in vowels and changes in timbre.<sup>91</sup> It is best to think of formants as sound potential. They work in a similar way to the amplifier and tone controls of a sound system; formants’ amplification potential is idle until the vocal folds begin to vibrate.<sup>92</sup> The vocal tract has many formants, two of which are required for accurate vowel production.<sup>93</sup> Formants are also identified by their frequency and bandwidth, which are altered through changes in the shape of the vocal tract, such as altering the tongue’s position, opening or closing the jaw, rounding or spreading the lips, and raising or lowering the larynx.<sup>94</sup>

---

<sup>89</sup> Janette Fishell, message to author, September 17, 2017.

<sup>90</sup> Jan Schmidt, *Basics of Singing*, 5<sup>th</sup> edition (Belmont, CA: Schirmer, 2003): 29.

<sup>91</sup> McCoy, 40.

<sup>92</sup> *Ibid.*, 41.

<sup>93</sup> The rest of the formants provide the unique timbre of an individual voice and may also serve to enhance vocal carrying power or projection.

<sup>94</sup> McCoy, 41.

The most important factor in the vowel production and formants is the location of the tongue, followed by the shape of the lips, and the opening of the jaw, all of which have the ability to change the shape of the resonating tube.<sup>95</sup> When position change occurs, unique patterns of sound reflections are established in the vocal tract.<sup>96</sup> Choir directors must be aware of these factors and the way they affect vowel productions as it can result in more succinct and precise instruction in vowel formation. In his book *Your Voice: An Inside View*, Scott McCoy provides examples of the articulatory postures of the vocal tract and the resulting acoustic spectra of the five cardinal vowels, /i-e-a-o-u/:

To form the vowel /i/, as in the English word heed, the tongue pulls forward to create an acoustic constriction in the front of the oral cavity and an open space in the oropharynx. It is therefore classified as a front, closed vowel. The palate is lifted and the nasal port closed.

To form the vowel /e/, as in the English word chaos, requires a slightly lower tongue position than /i/ with a resulting larger space in the front of the oral cavity. It is classified as a front, closed vowel. The palate is lifted and the nasal port closed.

For the vowel /a/, as in the English word father, the tongue pulls backward to form an acoustic constriction in the oropharynx and a relatively large space in the front of the oral cavity. It is therefore classified as a back, open vowel. The palate is raised to prevent air leakage into the nasal cavity.

The vowel /o/, as in the English word boat, is another back vowel, but with greater posterior constriction than for /a/. Lip rounding is also required. The palate remains lifted and the nasal port closed.

/u/, as in the English word boot, is the most closed of the back vowels. The tongue is retracted, narrowing the oropharynx, and the lips are rounded into a small, cylindrical opening. The palate is lifted and the nasal port closed.<sup>97</sup>

Choir directors and singers must also provide special attention to *diphthongs* or compound vowels so that when they are sung, the first sound should be sustained with the second sound added at the release of the syllable.

---

<sup>95</sup> Ibid., 43.

<sup>96</sup> Ibid.

<sup>97</sup> Ibid., 44-45.

Articulation is controlled by the muscles of the tongue, pharynx, palate, jaw, and muscles of the head.<sup>98</sup> These articulatory structures are very complex and highly interactive. The formants of the vocal tract that are responsible for vowel definition are all dependent on correct tongue placement and shape. Consonants are always formed using the tongue and lips, with space between the upper and lower teeth. For optimal efficiency of phonation, the tongue muscles must be allowed to function with as little tension as possible because the accuracy of a vowel or consonant relies on where the tongue is placed and not how firmly it is held in position.<sup>99</sup>

The pharynx, composed of several different muscles intended by nature to assist with swallowing, is also responsible for the “open throat” used in singing and speaking, which is achieved through the release of tension in the constrictors.<sup>100</sup> The soft palate tends to receive significant attention in voice pedagogy as many singing teachers advocate for its active elevation, closing the nasal port and thus increasing resonance space in the oral cavity.<sup>101</sup> Other preferences include a relaxed, lowered position that opens the nasal port and engages nasal resonance as well as a midpoint, where the slight elevation of the palate with incomplete closure of the nasal port is encouraged, seeking to optimize and balance resonance factors in the oral and nasal cavities.<sup>102</sup>

Like palate, tongue, pharynx, and larynx, the jaw serves multiple functions in the body, including chewing and articulation of speech. Several muscles work to accomplish these functions, which can be categorized as opening and closing of the jaw.<sup>103</sup> The muscles that open

---

<sup>98</sup> Ibid., 136.

<sup>99</sup> Ibid., 137.

<sup>100</sup> Ibid., 138.

<sup>101</sup> Ibid., 139.

<sup>102</sup> Ibid., 140.

<sup>103</sup> Ibid., 141.

the jaw are relatively weak while the muscles that close the jaw are robust and so strong that, according to McCoy, they can produce enough energy to break one's own teeth.<sup>104</sup> This imbalance often creates pedagogical challenges to singers who attempt to control jaw movement through muscular antagonism,<sup>105</sup> resulting in excess tension and inhibition of free tonal production.<sup>106</sup> A method to check for appropriate release of jaw tension is sometimes called the *jaw juggle*. Using one's hand to rapidly move the jaw up and down, or gently tapping his/her teeth together without any resistive tension in the jaw, can minimize tension in all jaw muscles during phonation.<sup>107</sup>

Facial muscles lie primarily on the exterior of the skull and few have direct connections to the vocal tract. Although possibilities for inter-muscle influence are less acute than in articulatory systems, they do exist.<sup>108</sup> When working hard or intently watching the conductor, choral singers can unconsciously create excessive tension in their facial muscles. In addition to being potentially distracting for the congregation, this can trigger excess tension in the neck, jaw, tongue, and voice, which is unhealthy for singers.<sup>109</sup>

Although the productions of vowels and consonants sound methodical, understanding the mechanics of these productions can equip choral directors to practically explain how to control muscles in order to produce a unified sound. Despite the technicality of the physical process, careful listening is crucial for both directors and singers alike. Exercises in listening, matching vowels, and relaxation of articulators can be of tremendous benefit individual singers and the choir as a whole.

---

<sup>104</sup> Ibid.

<sup>105</sup> The opposing action between two muscles, such as the biceps and triceps.

<sup>106</sup> Ibid.

<sup>107</sup> Ibid., 143.

<sup>108</sup> Ibid., 146.

<sup>109</sup> Ibid., 146.



## 5. Acoustics

Acoustics play an important role in vocal approaches. The reverberation in a space influences sounds in several ways. During continuously flowing music in a reverberant room, listeners hear approximately the first ten decibels of the sound decay. If this early reverberation time is long enough, each note is prolonged, and the music takes on a singing tone. When the music stops abruptly, the listeners hear thirty-five or more decibels of the decay in the quiet interval. This longer reverberation adds both fullness of tone and volume and gives the listeners a sense of being enveloped by the sound.<sup>110</sup> This, of course, benefits choral singing. Because of the sound decay, it is very important to clearly articulate and unify placement of consonants so the sung text can be understood by the listeners. Allowing space within the music, such as releasing early or longer pauses so that the music can “breathe,” can be effective in the context of choral music. For example, the early release on the syllable “jah,” in addition to the emphasis on the syllable “lu,” in the example below helps create a natural word stress of the word “Hallelujah.” At the same time, it creates a space between the first word to the next that the reverberation of the first word may fade before the second one begins. In a live acoustic, the two words are very likely to overlap if the space between the two is too small.

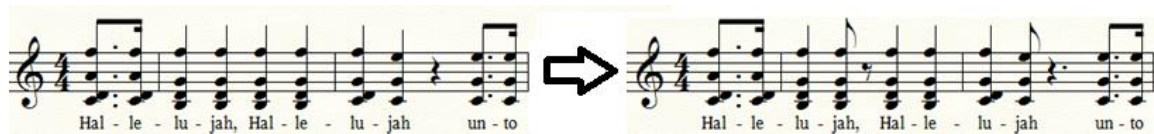


Fig. 2. 1. “Hallelujah” from *Christ on the Mount of Olives* by Ludwig van Beethoven.

In contrast, singing in a space with little or no reverberation can be challenging. In such space, nuances and errors, such as vowels that are not unified or consonants that are not together,

---

<sup>110</sup> Leo L. Beranek, “Music, Acoustics, and Architecture,” *Bulletin of the American Academy of Arts and Sciences* 45, no. 8 (May 1992): 26.

are easily detectable. Therefore, it is necessary to make sure that the singers' vowels are unified and their enunciation is clear. Without the reverberation that adds to the fullness of sound, nuances of musical inflection, phrasing, and articulation is often needed to produce a good choral sound.

It is always beneficial for the choir to practice in the performance space, especially if the choir has a separate rehearsal space. Doing so will not only help the choir director identify what adjustments he or she may need to make for the desired choral sound but also allows singers to get accustomed to their sound in that space. If there is a noticeable difference between the acoustic in the choir room and the worship space, choir directors can also record a rehearsal or run-through of a piece in both spaces and have singers listen and compare the two recordings.

## **6. Basic Music Literacy**

As leaders of the people's song, the choir is one of the several educational vehicles for teaching the Church's musical repertoire to the congregation. To do this well, a certain degree of basic music literacy is needed.

Too often, music literacy is only defined as one's ability to read or write musical notation. The Oxford dictionary defines *literacy* as having "competence and knowledge in a specific area."<sup>111</sup> With regard to language, the knowledge of grammar is necessary for one to be able to understand and construct sentences, even at a very basic level. Like the field of literature, musical literacy means more than just reading the notes. The choir director's understanding of contexts, both theoretical and historical, is important to avoid ambiguity and misconception

---

<sup>111</sup> *The Oxford Dictionary*, "Literacy," accessed July 2016, <https://en.oxforddictionaries.com/definition/literacy>.

about performance practice. This understanding allows the choir director to introduce concepts to the choir to increase their understanding and skill.

Ideally, all who desire to sing should be welcomed into the church choir. Unfortunately, this means that not all members of the choir will be at the same musicianship level. Some members may not be able to read musical notation, some may have basic knowledge of music theory but are not able to apply their knowledge to singing, and some may have advanced training in music theory. This diversity can present challenges to the choir director, especially when there are not enough people to have multiple choirs of different musicianship levels. Given the resources, establishing mentorship in the ensemble can be beneficial for all members and keep them engaged. This can be done through pairing singers who can read musical notation with those who cannot, dividing the group into sections and have them work on their parts separately with section leaders, or allowing knowledgeable singers to take turns explaining musical terms or topics when needed.

## **7. Eurhythmic Techniques**

One of the methods that can be utilized for an efficient rehearsal is Eurhythmic techniques. Eurhythmic techniques were developed by music educator Émile Jacques-Dalcroze as teaching strategies that incorporate kinesthetic movement into the musical learning model. Eurhythmic means “good rhythm” and Dalcroze’s method is based on the idea that “the source of musical rhythm is the natural loco motor rhythms of the body.”<sup>112</sup> Dalcroze believes that before adapting one’s nature to the movement and sound of an instrument, musicians should be

---

<sup>112</sup> Beth Landis and Polly Carter, “The Approach of Émile Jacques-Dalcroze,” *The Eclectic Curriculum in American Music Education: Contributions of Dalcroze, Kodaly, and Orff* (Reston, VA: Music Educators National Conference, 1972), 7.

able to experience rhythm through the movement of their own body.<sup>113</sup> This teaching model can be applied to choral rehearsals effectively, using natural movement techniques to vitalize singers' rhythmic internalization, breath energy, and phrasing.<sup>114</sup>

The goal of this method is to utilize the singers' bodies as readily as their voices<sup>115</sup> so that "whenever the body moves, the sensations of movement are converted into feelings that are sent through the nervous system to the brain which, in turn, converts that sensory information into knowledge"<sup>116</sup> and that knowledge will develop "the inner ear, the inner muscular sense, and creative expression."<sup>117</sup> The Eurhythmic approach consists of three different learning tools: movement, solfège, and improvisation, all of which can be enormously effective when integrated into every rehearsal.

## **8. The Use of Movement**

Moving in response to rhythm is a helpful strategy to internalize and maintain a consistent rhythm. This strategy can be used effectively during the choral warm-up and the rehearsal of the repertoire that follows. In general, an added element is always best introduced during the warm-up session before implementing it during the rehearsal of an actual piece. This is particularly important when the choir members are not receptive to change. Once the added element is introduced, choir directors can more easily refer back to that element in the middle of a rehearsal without having to spend too much time explaining. Examples of this strategy include:

---

<sup>113</sup> Émile Jacques-Dalcroze, *Eurhythmics, Art, and Education*, trans. Frederick Rothwell, ed. Cynthia Cox (New York: B. Blom, 1972), 106.

<sup>114</sup> Angela Crosby, "Dalcroze's Eurhythmic Techniques for the Choral Rehearsal: Moving to O Magnum Mysterium," *The Choral Journal* 48, no. 11 (May 2008): 31.

<sup>115</sup> Landis and Carter, 8.

<sup>116</sup> Lois Chosky, et al., *Teaching Music in the Twenty-First Century* (Upper Saddle River, NJ: Prentice Hall, 2001), 33.

<sup>117</sup> Virginia Mead, "More than Mere Movement," *Music Educators Journal* 82, no. 4 (February 1986): 44.

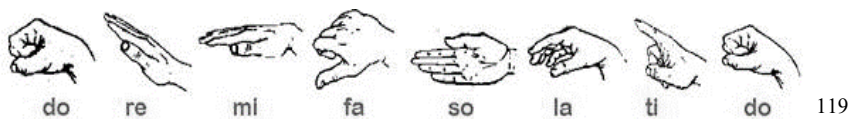
- Walking around the room or swaying to the pulse of a given piece.
- Subdividing macro and micro beats using physical movements, such as stamping the foot on stronger beats and tapping the fingers on weaker beats.
- Snapping on rests within a phrase or where singers are to end consonants.
- Imagining holding an imaginary beach ball that inflates and deflates to mimic the process of inhalation and exhalation.
- Imagining pulling taffy to sing with *sostenuto* or move hands slowly in the direction of the melodic contour of a phrase.

After exercising these movements, choir directors can stop conducting in order to encourage choir members to internalize rhythm. Taking responsibility for the heartbeat of the music encourages everyone to look up, listen to each other, and focus on the whole.

## 9. Solfège syllables and Curwen Hand sign

Learning solfège syllables and Curwen Hand Sign are tremendously helpful aids in teaching the concept of interval singing. This use of movable solfège syllables or pitch numbers, kinesthetically reinforced with hand signs, is the core element of the music reading system, often attributed to Hungarian music educator Zoltan Kodaly.<sup>118</sup> Like moving to music, it is best to introduce this system as a warm-up activity first, before adding this element to the rehearsal of a choral piece. Below is a suggested method of introducing this system to a choir for the first time:

- Have a poster of the Curwen hand-sign, indicating the half-steps within the scale.



<sup>118</sup> Alan C. McClung, "Sight-Singing Scores of High School Choristers with Extensive Training in Movable Solfège Syllables and Curwen Hand Signs," *Journal of Research in Music Education* 56, no. 3 (October 2008): 255.

<sup>119</sup> Adapted from *Curwen Hand Sign*, Kodály Music Education Institute of Australia, modified 2003, accessed August 12, 2017, <http://www.kodaly.org.au/wp-content/uploads/2015/12/handsign.pdf>.

- Before introducing the hand sign, use the scale below as one of the warm-up exercises.



- After singers are comfortable with the scale, use this warm-up to work on other techniques such as phrasing, breath control through the use of crescendo and decrescendo, changing articulations and rhythmic alterations. Varying the use of accompaniment to encourage desired variations is helpful as well.
- As the singer's comfort level increases, the choir director could also introduce the Curwen hand sign. If this is the first time that hand sign is introduced to the choir it is best to do a permutation of two or three intervals at a time and consistently repeating them for several rehearsals before introducing new ones.
- Solfège and hand signs can also be used at the end of the warm up session to introduce or drill difficult intervals or phrases taken from choral repertoire to be rehearsed later. This method is especially beneficial should a reminder of those intervals or phrases be needed in the middle of rehearsal or in subsequent rehearsals.

## 10. Improvisation

Teaching improvisation within a choral setting, though challenging, may lead to comprehensive musicianship. The practice, according to Lois Chosky's observations, seems to have "encouraged [singers] to grow in musical knowledge and skill at all levels of instruction by synthesizing the musical materials they are working with and by making conceptual connections through performance, analysis, and composition."<sup>120</sup> Exercises that require improvisation or techniques, such as having a volunteer sing a countermelody<sup>121</sup> or adding an element of rhythm by singing "du" on the fifth scale degree of certain warm-up exercises, can improve singers' aural skills, basic musicianship, and aesthetic development, while at the same time adding an element of fun.

---

<sup>120</sup> Chosky, et al., 201.

<sup>121</sup> Specific instructions, such as having a voice group sing parallel third to the melody or only utilizing certain pitches, may be needed to avoid conflicting intervals.

Being able to improvise in rehearsal is also an important skill for choir directors, especially when one is called upon to “think on one’s feet” in order to keep all singers engaged at all times. Two “rehearsal improvisations,” such as asking all to sing with one section as they drill their part or having one or several sections serve as the “metronome,” are excellent ways to spontaneously involve all.<sup>122</sup>

## 11. Extra music theory instruction

Choir members benefit from and, in some cases even seek out, extra music theory instruction. An introductory course in music theory before or after rehearsal can be a good option for those who desire to improve their skills in this area. The aging choir, in particular, presents us with a choir that maybe full of retirees who have time and interest in such pursuits as music theory study. Various choral training programs that include music theory education, such as Royal School of Church Music’s *Voice for Life* and Chorister Guild’s *Growing in Grace* curriculum, can be used or adapted for adult choir.<sup>123</sup>

In this age of technology, smartphone applications designed for music theory learning can also be found. Some assist with note-reading, such as *Music Staff* by Complete Think or *Vivace: Learn to Read Music* by Dreamhound Studios. Others have more advanced content, such as *Music Theory Helper* by Okram or *Music Theory* by myrApps s.r.o. These apps are especially beneficial to independent learners. Before recommending any of the apps, the choir director must explore the apps themselves in order to recommend one is the most appropriate for a particular group of singers. This, however, does not replace actual music instruction. Because these apps contain more drills and exercises than they do explanation, it is important that the choir director

---

<sup>122</sup> Janette Fishell, message to author, August 11, 2017.

<sup>123</sup> See Appendix A.

provide the basic knowledge and instruction needed for the singers to use these apps successfully.<sup>124</sup>

If there are choir members who have advanced training in music and are willing to take on teaching others music theory, delegation or a rotation system can also be established so that the choir director does not have to take on this extra voluntary work. Ultimately, delegation can be an effective way of reaching out as it invites others to step into the role of leadership.

### **C. AESTHETIC DEVELOPMENT: Discovering the Beauty of Church Music**

#### **1. Diversity in Musical Selection**

The stewardship of church music includes “managing” the huge array of musical repertoire that has been crafted and written for the church.<sup>125</sup> Taking into consideration the choir director’s resources, it is commendable to include a diversity of musical genres and styles, as well as historical periods and national schools, in his or her repertoire selection. Examples include canons, contrapuntal motets, chorale elaborations, quodlibets, responsorial chants, various kinds of harmonic structures, *a cappella* repertoire and that which is accompanied by a variety of instruments, straight text or aria forms, and anthems featuring soloists or instrumental descants. Through these pieces, the choir can not only comfort in the times of crises, praise in times of joy or inspire in times of apathy, but also extend their and the congregation’s worship experience and teach them about the Church’s rich heritage.

In addition to the diversity in its choral repertoire, the choir director can enlist the choir to introduce to the congregation the various ways that a Psalm can be offered. If the congregation is

---

<sup>124</sup> In the author’s experience, this is especially engaging for youth and younger adult singers. One can project these apps onto a monitor for brief exercises during warm-up sessions.

<sup>125</sup> Westermeyer, “The Stewardship of Church Music.”



new to the idea of responsive Psalm chanting, this practice can be modeled by the choir, either in alternation between a cantor and the choir or between two groups of singers within the choir. On successive Sundays, the choir can sing with the congregation when the Psalm is chanted responsively between a cantor and the congregation. In this way, the choir supports congregational singing. Eventually, the Psalm can be sung responsively between the choir and the congregation. This method can also be adapted to teach the congregation new musical and liturgical elements in worship.

Another example of sharing the wealth of the Church's repertoire is through the use of Masses, Cantatas, Oratorios, and Passions by the great classical composers in the context of worship. For example, one can use movements from Wolfgang Amadeus Mozart's *Mass in C* in place of the corresponding liturgical elements on a Festival Sunday. One can also use cantata movements as commentaries to the appointed readings of the week. For example, the choir can sing Johann Sebastian Bach's *Herz und Mund und Tat und Leben*, BWV 147, as a commentary to a dramatic reading of Luke 1:26-50 on the fourth Sunday of Advent.<sup>126</sup>

When selecting repertoire, it is important for the choir director to choose music that the choir can do well. It does not mean that the music should not be challenging. It means that the choir director must know the choir's ability, potential and rate of learning to sing with excellence.

---

<sup>126</sup> Dramatic reading of the Scripture can be done by assigning characters in the reading to different readers. It is important to select readers that are willing to rehearse the reading with the choir so that the flow of worship is undisturbed.

## **2. Music History in a Nutshell**

Choir members who understand even just a little bit about the historical nature of the music they sing will offer their praise more fully, thereby enhancing their musical offering.<sup>127</sup>

One of the ways church choir directors can help choristers make a deeper connection with the music that they sing is through comments and remarks about relevant historical information that affects performance practice. The best approach for making sure information is retained is to present one or two pieces of applicable information at a time and making sure that the information is relevant to the content of the rehearsal.

The choir director can also use bulletin notes and newsletter articles as platforms for extending this information to the congregation. This can be done by including a brief article in the bulletin or church newsletter providing historical information or remarks of musical elements that highlight the text regarding hymns of choir pieces. In an age when fewer people listen to classical music, attend live concerts of any type, or study an instrument, this platform can help the congregation know more, leading to an appreciation for the church's rich treasury of great music. One also needs to remember that people most clearly remember the first and last thing they learn in a given presentation. Repeating information in creative ways by changing the order and varying the method of presentation can help congregants retain information.

## **3. Fostering Critical-thinking Skills**

Questions can help encourage critical thinking and retention of information. For example, given a sung phrase in a warm-up, instead of instructing singers to crescendo on a given note or phrase, choral directors can ask what the most important word of the phrase is and how to

---

<sup>127</sup> Janette Fishell, message to author, January 29, 2018.

musically evoke that, inviting singers to think more critically. Fostering critical-thinking skills in rehearsals and/or other educational opportunities so that learners are empowered to control their own musical growth<sup>128</sup> is crucial. When music directors use their expanded education skills to personalize, deepen and intensify their members' learning journeys, the music may bring a different kind of meaning to their choir members.

#### **4. Exposure to Professional Performances**

Choir directors can be great facilitators of the choir's aesthetic development by exposing members to professional performances. Aesthetic development can be encouraged by playing a recording of professionally sung choral music at the beginning of choir rehearsal and allowing time to talk about musical interpretation or shape and form, providing a creative outlet for singers to explore their musical abilities. Choir directors can also encourage, or even require, singers to attend live performances of choral concerts or other musical events in and outside the church. They can also organize or perform in an artist series, or establish a partnership and perform with other churches or choir programs in the area.

#### **5. Self-assessment**

Recording rehearsals and performances can be a tremendous benefit to both the director and choir members. A study by Schön demonstrates that one's problem-solving and decision-making skills are utilized through reflection, classified as reflection-in-action and reflection-on-action.<sup>129</sup> Reflection-in-action refers to the decision-making that occurs during the act of

---

<sup>128</sup> Paul Woodford, "Developing Critical Thinkers in Music," *Music Educators Journal* 83, no. 1 (July 1996): 27.

<sup>129</sup> D. A. Schön. *The reflective practitioner: How professionals think* (New York: Basic Books, 1983).

directing, teaching or playing, whereas reflection-on-action refers to the type of reflection that occurs after the action has been taken.<sup>130</sup> While listening-in-action is very important in any ensemble, listening-on-action with the entire group can be a good exercise for self-assessment and evaluation. When done periodically, this kind of self-assessment can offer opportunities for conversations regarding musicianship or setting goals and objectives as a group.

#### **D. KNOWING THE LEARNERS: Working with Aging Voices**

Many would observe that the typical volunteer church choir in this country is comprised of a majority of older adults. The reasons for this are many, including a cultural pressure that perceives corporate worship as not inherently important, as well as overwhelmingly busy schedules of school-aged children, youth, and their parents.

The results of the cultural shift that was noted in the introduction include pluralism, individualism, and consumerism, all of which contribute to the graying members of today's church choirs. The first two, pluralism and individualism, contribute to the rise of those who deem themselves "spiritual but not religious." This is especially common in the younger generation as they express their opposition to being put "inside the box." In thinking that a personal encounter with the divine can be done anywhere and in one's own term, such as while lone-hiking in the woods or through meditation, many believe that corporate worship is less important. Thus, they are also less inclined to commit to church groups, such as the choir.

Additionally, people in today's society live overly busy lives. Most congregations have school-aged children and youth who cannot sing in the choir because they are overbooked with

---

<sup>130</sup> Charles R. Chaffin, "Perceptions of Instrumental Music Teachers regarding the Development of Effective Rehearsal Techniques," *Bulletin of the Council for Research in Music Education*, no. 181 (Summer 2009): 22.

extracurricular activities. Young parents and families are constantly on the road to get their children to sports practices, while younger adults work evening shifts, when rehearsals are conducted. In addition, it is common for businesses to be open, and busier, on Sundays, preventing many congregants from being able to go to Sunday morning worship. Consequently, most church choirs today often consist of aging members. Because of this, it is useful to understand the changes that aging singers experience in order to conduct a safe, healthy, yet engaging rehearsal.

As people age, their vocal apparatus, their vision and hearing, and their respiratory and cardiovascular systems change. These changes affect their singing.<sup>131</sup> According to Sataloff, Spiegel, and Rosen, the physical functions that deteriorate with age include “accuracy, speed, endurance, stability, strength, coordination, breathing capacity, nerve conduction velocity, heart output, and kidney function.”<sup>132</sup> Other changes include the slowing down of the body’s organ system, a reduction of strength and stability, and a decreased sense of coordination and endurance.<sup>133</sup> Aging adults also experience an overall loss of bone and muscle mass. The skeletal portion of the spine weakens with age, as well as the supporting muscles of the body, resulting in poorer posture and a decrease in the physical strength needed for singing.<sup>134</sup>

Research in the past three decades indicates that older adults can benefit from continued instruction in music, and those who actively perform are able to maintain musical ability that

---

<sup>131</sup> Kimberly Van Weelden, Abby Butler, and Vicki A Lind, “On the Voice: Working with the Senior Adult Choir: Strategies and Techniques for a Lifetime of Healthy Singing,” *The Choral journal* Vol 43, no. 5 (December 2002): 61.

<sup>132</sup> Robert T. Sataloff, Joseph R. Spiegel, and Deborah Rosen, “The Effects of Age on the Voice,” in *Vocal Health and Pedagogy*, ed. Robert T. Sataloff (San Diego: Singular Publishing Group, Inc. 1998): 128.

<sup>133</sup> Wojtek J. Chodzko-Zajko, and Robert L. Ringel, “Physiological Aspects of Aging,” *Journal of Voice* 1, no. 1 (1987): 19.

<sup>134</sup> Harry Hollien, “Old Voices: What Do We Really Know About Them?” *Journal of Voice* 1, no. 1 (1987): 11-12.

does not necessarily decrease with age.<sup>135</sup> Thus, aging musicians can learn or relearn skills if they have the desire to participate in music programs.<sup>136</sup> Although biological aging is unavoidable, older adults with music experience demonstrate the ability to perform musical tasks as well as younger adults.<sup>137</sup>

### 1. Voice pedagogy for the mature singers

Since sufficient air supply and management of breath are so important to the physical act of singing, understanding how the aging process interferes with the breathing process is crucial. Beginning at approximately the age of thirty, the condition of the abdominal muscles weakens, decreasing the amount of the air pressure available for good singing.<sup>138</sup> In addition, the lungs lose their elasticity and become more compliant with age, resulting in a reduction of the amount of recoil pressure available for supported speech and singing. Beginning at around age 40, our breath becomes less efficient because of a reduction in the vital capacity and the maximum volume of the lungs, combined with an increase in residual volume, the air remaining in the airways and air sacs at the end of the breathing.<sup>139</sup> By the time one reaches 80, our maximum capacity will have decreased by 40%.<sup>140</sup> Another change that affects breathing is the reduction of the vertical dimension of the rib cage.<sup>141</sup> For older singers, this means that they have to work

---

<sup>135</sup> Alicia C. Gibbons, "Music Aptitude Profile Scores in a Non-institutionalized, Elderly Population," *Journal of Research in Music Education* 30, no 1 (1982): 23-29.

<sup>136</sup> *Ibid.*, 28.

<sup>137</sup> Andrea R. Halpern, et al., "Aging and Experience in the Recognition of Musical Transpositions," *Psychology and Aging* 10, no. 3 (1995): 338-41.

<sup>138</sup> Harry Hollien, "Old Voices: What Do We Really Know About Them?" 11-12.

<sup>139</sup> Harry Hollien and E. Malcik. "Evaluation of Gross-Sectional Studies of Adolescent Voice Change in males," in *Speech Monographs* 34 (1967): 80-84.

<sup>140</sup> Hans von Ledin and David M. Alessi, "The Aging Voice," in *Vocal Arts Medicine: The Care and Prevention of Professional Voice Disorders*, eds. Michael S. Benniger, Barbara H. Jacobson and Alex F. Johnson (New York: Thieme Medical Publishers, Inc., 1994): 274.

<sup>141</sup> Daniel R. Boone, "The Three Ages of Voice: The Singing/Acting Voice in the Mature Adult," *Journal of Voice* 11, no. 2 (1997): 162.

harder just to breathe. Thus, older singers may find intonation on sustained notes, long phrases, and moving while singing, such as processions in a church setting, to be extremely difficult.

In her article “Enriching Choral Opportunities for Aging Voices,” Sarah Parks provides exercises that help sustain breath and support vocal lines. In general, simple tasks, such as speaking the alphabet, reading a short poem, and pretending to blow out candles all on one breath are effective ways to increase breath support and management. Aging singers should also be encouraged to practice breathing exercises at home throughout the week, with an additional challenge of slowing the tempo upon each repetition. Reinforcing the fundamentals of proper articulation is another area that needs constant review. Choral directors can include vocalises with a wide range of vowel colors and all consonants, both voiced and unvoiced, to help singers enunciate words clearly and properly. Vocalises that encourage freedom in the back of the jaw and tongue should be an important part of an adult choir rehearsal. Parks suggests that these exercises should include pairing an open, released jaw with articulation using the lips and the front part of the tongue. Often times, performing vocalises by step or skip on a rolled “R,” lip trill, and alternating vowel and consonant combinations can encourage more breath support and management.<sup>142</sup>



Fig. 2.2. Sample warm-up exercises.

---

<sup>142</sup> Sarah Parks, “Enriching Choral Opportunities for Aging Voices,” *The Choral Journal* 53, no. 11 (June and July 2013): 37.

Common vocal challenges of the aging chorister that cause pitch and blend problems in the entire ensemble include singing below the pitch due to lack of breath support, having an excessive vibrato, or having a strident tone in the upper register. Choral conductors can train singers to increase the amount of air they take into their bodies and teach them techniques to manage the air as it leaves their bodies.

In her article “On the Voice,” Van Weelden, Butler, and Lind suggest that older singers can overcome these challenges by isolating the individual components of good breathing technique into three main parts, namely deep low breathing, managing the breath, and connecting the breath to vocal production. Simple exercises may include asking the singers to take a deep breath without lifting the shoulder before slowly exhaling as if blowing through a straw until they feel no more air within their bodies. At this point singers can be instructed to immediately do a lip trill, vibrating the lips while phonating, until no air truly remains in the body. When singers finish this routine, their body will naturally take a very deep breath expanding the ribcage and diaphragm. While it is the deep breath that is the important part of the exercise, asking people to take a deep breath may not be enough to produce the correct results. In making a deep breath a natural reflexive process, choir members will automatically feel the expansion and begin to understand what low breathing really entails. Such exercises as laughing patterns, panting, and sustained blowing exercises are useful in strengthening the muscles involved in managing the breath as it leaves the body—working the muscles that directly impact how the air leaves the body.<sup>143</sup>

Breathing exercises alone may not be sufficient for encouraging singers to connect the breath to vocal production. Lip trill, or vibrating the lips while phonating, is an excellent way to

---

<sup>143</sup> Van Weelden, Butler, and Lind, 67.



start this transition. Because one cannot produce a lip trill without a great deal of air flowing through the voice, this technique is an excellent way to foster a greater connection to the breath. Some additional benefits of lip trills for older singers include less strain on the vocal folds which allows the singers to vocalize higher than their ranges. Presenting no consonants or vowels to complicate the process is particularly helpful for persons with dental or oral difficulties. Dynamic control is not an issue because the exercise lends itself to soft and light vocal production. Singers will not be able to “wobble” because the jaw and thyroid cartilage are not actively engaged. After singers can successfully execute lip trills, words may be added to add some challenge.

Just as the respiratory functions slowly decrease over time, the heart rate also declines with age.<sup>144</sup> Older adults will find physical tasks that were performed with relative ease during early and middle adulthood now take a great deal more energy to successfully execute. Many older singers find they are no longer able to speak or sing as many words per breath as they could when they were younger, due to these age-related changes in the respiratory system. Mature singers may still be able to inhale deeply but may sense a shortness of breath or the lack of air pressure needed to support lengthier vocal passages. Aging performers might also experience long-term health issues such as allergies, and the negative effects on both breath capacity and breath support caused by smoking or chronic infections.<sup>145</sup> All of these factors are very important to consider as choral conductors plan their programs, rehearsals, and performances.

---

<sup>144</sup> Susan Kraus Whitbourne, *The Aging Body: Physiological Changes and Psychological Consequences* (New York: Springer-Verlag, 1985), 36.

<sup>145</sup> Boone, 162-63.

## 2. Other concerns regarding Aging Voices

The vocal apparatus slowly deteriorates as one ages, resulting in problems with vocal flexibility, resiliency, agility, and pitch accuracy.<sup>146</sup> This occurs because of changes within the cartilages of the larynx. Changes within the larynx include alterations to the cartilage, joints, muscles, and nerves of the laryngeal area.<sup>147</sup> The stiffening of the laryngeal cartilage, a process that may begin as early as age 25, can alter the efficiency of vocal cord adduction in an aging voice. The vocal folds may also weaken and become stiffer as a result of losing both their elastic and collagenous fibers, producing changes in the voice such as breathiness and decreased volume.<sup>148</sup> All of these changes may result in voice tremor, increased volume, imprecise consonants, laryngeal tension, vocal fry, air loss, and a slower rate of articulation.<sup>149</sup>

Hormonal changes also affect the singing mechanism of aging singers. Even small disturbances in hormone levels can alter the size and shape of the vocal folds. Aging singers may encounter decreased range, a loss of vocal efficiency, and voice changes due to hormonal changes. For example, a low thyroid activity can result in hoarseness, loss of range, vocal fatigue, or a muffling of the voice.

On the other hand, too much thyroid hormone can also cause similar vocal disturbances. Estrogen deprivation, experienced by women who have reached menopause, can alter the mucosal lining of the vocal folds and weaken the muscles of the body.<sup>150</sup> Such changes may include hoarseness, breathiness, and a reduction in range, particularly in the top voice.<sup>151</sup> This is

---

<sup>146</sup> Harry Hollien, "Old Voices: What Do We Really Know About Them?" 2-17.

<sup>147</sup> von Ledin and Alessi, 272-73.

<sup>148</sup> Robert T. Sataloff, et al., "The Three Ages of Voice: The Aging Adult Voice." *Journal of Voice* 11 no. 2 (1997): 157.

<sup>149</sup> R. J. Kukol, "Perceptual Speech and Voice Characteristics of Aging Male and Female Speakers." (PhD diss., Wichita State University, 1979).

<sup>150</sup> Robert T. Sataloff, et al., "Laryngoscope: Hormones and the Voice" *NATS Journal* 50 no. 1 (1993): 43.

<sup>151</sup> Susan Kraus Whitbourne, *The Aging Body: Physiological Changes and Psychological Consequences* (New York: Springer-Verlag, 1985).

caused by swelling of the vocal folds and changes in the amount and consistency of the mucous membranes that line the vocal tract due to the decrease in estrogen level.<sup>152</sup>

Other physical changes such as problems with teeth, hearing, vision, and other medical conditions can lessen the enjoyment we derive from participating in a choral ensemble.<sup>153</sup> For example, dentures or other orthodontic work may cause changes to the oral cavity and affect timbre or resonance. Singers adjusting to new dentures may find articulation to be particularly challenging. Choral directors should encourage singers to let their dentists know they are singers as their dentist may be able to make suggestions that will help them overcome this initial discomfort.

Hearing loss has more obvious side effects, including distortions of sound quality, loudness, and pitch accuracy.<sup>154</sup> For some singers, hearing loss can cause vocal strain as they attempt to overcompensate what they can hear by singing louder.<sup>155</sup> Older singers may also have difficulty fine tuning their intonation and/or discriminating certain timbres because of hearing loss. Choral directors can help reduce noise by keeping windows and doors shut and adding carpet. Limiting the use of fans can also help singer focus on the rehearsal.

Vision changes are also very common in older singers; nearsightedness and less effective night vision are common problems for the elderly.<sup>156</sup> Conductors may need to choose large-print octavos, provide magnifiers or make enlargements of existing scores to accommodate these singers. People in the early stages of more serious diseases such as cataracts and glaucoma may experience blind spots or fuzzy vision.<sup>157</sup> Choral directors can accommodate their needs by using

---

<sup>152</sup> Ibid.

<sup>153</sup> Van Weelden, Butler, and Lind, 62.

<sup>154</sup> Ibid.

<sup>155</sup> Ibid.

<sup>156</sup> Ibid.

<sup>157</sup> Ibid.

bright light that is distributed evenly throughout the rehearsal room. It is also important to always check the lighting in hallways, stairways, and parking lots, and making access to the rehearsal hall as safe and comfortable as possible. This will encourage singers to continue to participate even if their eyesight is declining.

Choir directors can help older singers come to terms with their infirmities by treating them with respect, maintaining a good sense of humor, encouraging them to seek medical attention when warranted and, above all, by supporting their desire to continue to sing.<sup>158</sup> They can also help aging singers find healthy ways to lengthen their performance lives. By first becoming more familiar with the effects of aging and the research associated with it, choral directors can broaden their instruction and encourage healthy performance and practices for singers of all ages.<sup>159</sup> It is important that choral directors build an environment of trust into ensembles, where members are confident that instruction is for their benefit, as well as fostering relationships where aging adults in their ensembles feel confident enough to ask questions, risk moments of frustration, and experiment with physical tasks that might lead them out of their comfort zone.<sup>160</sup> In general, individuals and groups who believe they are being treated with respect will be much more trusting and open to trying new or enhanced vocal techniques. After all, singers, no matter what their age, are individuals who care very much about the music making process; this is the reason that most choir members minister in the way that they do.

---

<sup>158</sup> Ibid., 64.

<sup>159</sup> Parks, "Enriching Choral Opportunities for Aging Voices," 36.

<sup>160</sup> Ibid., 37.

### 3. Social and Emotional Benefits

The social and emotional aspects of an adult choir are also very important. Music is at the very essence of one's humanity. According to Hagen and Bryant, music's bonding effect, association with cooperative, collaborative group interactions, and its communicative power are complementary to language.<sup>161</sup> This is the reason that social interactions are important aspects of older adults' participation in choir. Senior singers often cite social enjoyment as one of the most beneficial aspects of choral music participation.<sup>162</sup> In addition, face-to-face social networks have been found to play a critical role in sustaining the quality of life amongst older people.<sup>163</sup> Older people who are actively engaged in musical social networks remain connected to their community. Developing new role relationships and salient emotional attachments with music making can help support subjective well-being by providing a rich context where individuals collaborate in a purposeful and valued activity, sharing in the joy of making music together.<sup>164</sup>

Choral directors must take into account the social and emotional needs of adult learners as this can lead to benefits such as reduced anxiety and alleviation of depression, emotional self-regulation, and communication. Musical engagement has also been linked with increased confidence, creative expression, reconnection with the past, and contributes to feelings of accomplishment and empowerment.<sup>165</sup> Choral directors can encourage this by providing an environment that is positive and that encourages older singers to participate.

---

<sup>161</sup> Edward H. Hagen and Gregory A. Bryant, "Music and dance as a coalition signaling system." *Human Nature*, 14, no. 1 (2003), 21-51.

<sup>162</sup> George W. Wise, David J. Hartmann, and Bradley J. Fisher, "Exploration of the Relationship Between Choral Singing and Successful Aging," *Psychological Reports* 70 (1992): 1175-83.

<sup>163</sup> Deirdre Heenan, "How local interventions can build capacity to address social isolation in dispersed rural communities: A case study from Northern Ireland," *Ageing International* 36, no. 4 (2011): 475-91.

<sup>164</sup> Andrea Creech, Susan Hallam, Maria Varvarigou, and Hilary McQueen. *Active Ageing with Music: Supporting wellbeing in the Third and Fourth Ages*. (London: Institute of Education Press, 2014), 32.

<sup>165</sup> Ibid.

Choir conductors should also note that emotions play an important role in one's posture and postural habits. In general, fear is perhaps the most undiagnosed trigger of tension. Tensions that tend to occur in singers are caused by (unconscious) concerns, such as long phrases, difficult melismas, pitches at the top of their range, or general performance anxiety. In addition to what happens in the choir room, each choir member comes to choir rehearsals and performances with his or her own baggage, some of which might cause tension that affects posture and vocal production. Alexander writes, "It is *impossible* to separate "mental" and "physical" processes in any form of human activity."<sup>166</sup> Being sensitive to these occurrences and making sure that choir members feel comfortable and invited to participate in rehearsals and performances may resolve postural problems that are caused by tension.

In summary, understanding how adults learn, their motivation for participating in activities, and the rehearsal organization that can best meet their needs is important in helping singers improve their vocal abilities and engage in meaningful music activities. Most adults have the capacity for continued growth and development and choral directors must recognize these adults' needs for learning.<sup>167</sup> Perhaps one of the most important considerations when working with adults is understanding what motivates them to learn. In general, adults are self-motivated; they seek experiences that will improve their quality of life. Many adults prefer self-directed experiences, such as ones that involve an inclusive teacher-student relationship.<sup>168</sup> While this may not always be possible in a church setting, choral directors can foster this type of relationship by avoiding the autocratic conductor or an authoritarian model. As choir directors

---

<sup>166</sup> Frederick Matthias Alexander, *The Use of the Self: Its Conscious Direction in Relation to Diagnosis* (California: Centerline Press, 1990): 3.

<sup>167</sup> David E. Myers, "Teaching Learners of All Ages," *Music Educator Journal* 79, no. 4 (1992): 23-26.

<sup>168</sup> Raymond Wlodkowski, *Enhancing Adult Motivation to Learn* (San Francisco, CA: Jossey-Bass Inc., 1999), 311-312.

assume their *pastoral* role, they need to remember that their work extends beyond learning effectiveness. Instead, they can assume the role of “assistant,” as singers are guided to a new understanding of the voice and music making. Encouraging singers to set personal goals, reminding them of the spiritual goals, and reflecting on their individual progress can be very motivating. Generally, adults enjoy learning subjects that are meaningful and directly apply to their own interest or needs, whether that be physical, emotional, or spiritual. Within the ensemble, singers can be given the opportunity to solve problems and set group goals by collaborating with other singers and with the director.

Finally, it is very important to remember that older adults are not immune to the fear of failure. When adults are asked to do something beyond their ability they may feel embarrassed, fearful, even infuriated. When this happens, the instinct is to escape from the situation. It is thus important to build success into each rehearsal, as success is a reward for the challenge a good choir director sets for the ensemble.

Choral directors should sequence activities so singers build upon what they already know and are able to do. By choosing warm-ups and music within the capability of the singers, the director will help every singer experience success and be more confident as they tackle increasingly difficult tasks. Choosing music that includes pieces with lower tessitura and limited vocal range can be very effective for older singers. Singers can also benefit from the use of rhythmic, homophonic works and some type of instrumental accompaniment that supports vocal line.<sup>169</sup> While it is possible to develop a musical program that will challenge and excite singers, it is also important to satisfy their need to feel successful.

---

<sup>169</sup> J. T. Barrier, “The Development of Criteria for the Selection of Age-Appropriate Literature for the Senescent Voice” (Doctoral diss., The University of Arizona, 1993): 1275.

## E. THEOLOGICAL IMPLICATION

The choir assumes a huge responsibility as they offer their music in worship. Singing beautifully takes a great deal of effort. This is the reason that music education in the choir room, as well as singers' commitment to learning, is important. Beautiful singing touches people's souls and allows them to experience a holy moment. Conversely, a musical offering that is not done well can be a distraction that prevents people from experiencing a holy moment. In their pastoral role, choir directors can constantly remind singers that the work that they do is important and meaningful, and that even the smallest musical details and nuances can make a difference in one's spiritual journey.

As part of the greater ministry of the church, a church choir also serves within the church for faith formation. Faith formation is the heart of a Christian life, where faith is formed, nurtured, and sustained. Consequently, it is the choir director's responsibility to not only provide musical direction, but also spiritual direction; that is, to ensure that the choir enacts the Word that is sung in singers' lives. Because choir members meet regularly to do work for God's glory and for the benefit of neighbor, taking care of each other also becomes their responsibility.<sup>170</sup> In caring for each other, the choir can be good model of a Christian community for the congregation. Isaiah 64:8 reads, "Yet, O LORD, you are our Father; we are the clay, and you are our potter; we are all the work of your hand."<sup>171</sup> Through learning and hard work, each choir member becomes clay to be transformed by the Holy Spirit and by one another. Ultimately, through its ministry to each other and to the congregation, the choir can help create a kind and loving community, through whom others may be reminded of God's formational presence.

---

<sup>170</sup> Brian Hehn, "The Four Functions of a Church Choir," *American Choral Directors Association*, November 27, 2016, accessed August 20, 2017, <https://www.choralnet.org/2016/11/526739/>.

<sup>171</sup> Isaiah 64:8 NRSV.



## CHAPTER II: THE CHILDREN'S CHOIR

Countless speeches, campaign slogans, and essays extol that children are the future of a nation. In many ways, churches have adopted this idea as well—that children are the future of the church. This was the impetus behind the Sunday School movement, which is, and has been, the most widely used educational ministry with children over the past two hundred years.<sup>172</sup> Unfortunately, it is sometimes forgotten that these children are also the *present* of the church. Children matter, not only because of the community's intimacy, but also because children's gifts of participation and faith are essential to the community's well-being and vitality in music.<sup>173</sup> Children's music can significantly contribute to the spiritual life of the church. Ministering to these children and helping them minister to others is crucial for the life of the congregation.

Most of the practices, functions, and strategies for the adult choir discussed in Chapter 1 apply to the children's choir as well. The only difference between the adult and the children's or youth choirs is the fact that each of these choirs consist of different age groups, and thus different learning styles and prior knowledge. If there is a general music curriculum in one's school district, the choir director can determine the musicianship levels and learning goals of children based on their ages, grades, and special needs through the general music curricula within the school districts. However, as funds for music education programs in public schools are less plentiful, it is no longer safe to assume the existence of a general music curriculum in a school district. In such cases, churches can expand their outreach by providing music education within

---

<sup>172</sup> Scottie May, et al., *Children Matter: Celebrating their place in the church, family, and community* (Grand Rapids, MI: Wm B Eerdmans Publishing Co.: 2005), 10.

<sup>173</sup> Epperly and Hollinger, 167.

their parishes, such as implementing pedagogical approaches and instructions for music literacy in the children's choir curriculum or providing individual or group music instruction.

### **1. Establishing a Children's Choir**

If given the opportunity to establish a children's choir program, church musicians are well-advised to formulate a statement that outlines the clear mission and vision for the choir. This statement will provide a strong sense of purpose for the choir, which should elicit the church-wide support needed for this group to succeed. A sense of purpose is essential to the morale of the choir leaders and members. A mission statement provides guidelines for how the choirs are organized, how they function within the church and worship, as well as the musical, spiritual, and interpersonal goals to be achieved.<sup>174</sup> Defining the purpose of a children's choir yields good results in countless ways, provided this fundamental philosophy is communicated to everyone involved in the ministry and the congregation as a whole. For its mission to be successful, every person who contributes to, or is affected by, the choir program must examine his/her ideas about children and their religious and musical education before determining the role of the church in fulfilling this education.<sup>175</sup> Working with other leaders in the church will help the congregation reach an understanding of the choir's basic function and how that function connects with the other groups involved in children's ministry.

Involving other church leaders in formulating goals can broaden the base of support for the program and serve as a valuable network of communication to interpret and promote the choir program. These leaders can include the children's program director, minister of faith

---

<sup>174</sup> Shirley W McRae. *Directing the Children's Choir: A Comprehensive Resource* (New York: Schirmer Books, 1991), 2.

<sup>175</sup> *Ibid.*, 3-4.

formation, Sunday school teachers, worship and music committee members, or lay leaders. The choir director can organize and teach more efficiently if the personal sense of direction, as well as the security born of collective planning and support, are established. In addition, an informed administration and congregation will be more appreciative and supportive of the achievements of the choir when they understand the choir's mission and goals. This is the reason that communication with the congregation and church leadership is very important and should be an ongoing process.

## **2. Aims and Core Values**

Articulating the aims and core values of the program means that one must know not only the goals, but also what is important for a meaningful journey. To successfully advocate for the program, this process is best done in a community. Such questions as “What do we believe God wants to accomplish in the lives of the children in our church?,” “What does Scripture teach about God's desires for children?,” “What experiences are important to spiritual formation during childhood?,” and “What do we know about child development and how children learn that suggests aims or values for curriculum?” are very important to be asked and pondered upon as a church community.<sup>176</sup> Rehearsal content and methods of delivery must be based on the established aims and core values, as well as learners.<sup>177</sup> A life-forming and transforming curriculum must be relevant to the children's lives. This includes experiencing God, coming to know and love the whole of God's story, connecting them with real life, and experiencing the joy of service.<sup>178</sup> Children's choir directors can easily apply this to their curricula and rehearsal

---

<sup>176</sup> May, et al., 199.

<sup>177</sup> In keeping the format consistent, a more thorough discussion about the learners will be provided later in the chapter.

<sup>178</sup> Ibid., 204.

planning in the way that they create their environment. The choir rehearsal should be a safe space for leaders and children to share Biblical stories, worship and liturgical experiences, as well as personal encounters with God. To accomplish this, children must first understand the music that they sing in the context of their faith.

#### **A. ART APPRECIATION: Understanding music in the context of faith**

As part of the greater ministry of and to the congregation, religious education should be the foundation for the children's and youth choir programs. In her book *Sound Advice*, McRae states, "If there is a theological basis for the children's choir, it surely rests in part upon our perception of children themselves and our responsibility to nurture them in the faith and the expression of that faith through music."<sup>179</sup> This can be done by sharing stories about the musical pieces that they sing. Hymn texts always tell a story, one that can be told in the context of history that children find fascinating. Likewise, hymn tunes and their composers' lives can be used to teach children much about faith and art.

William W. Lemonds writes that church music should be "an integrated musical element which must contribute richly to the development of Christian character" by which musical understanding and participation prepares younger members of the church to accept the opportunity and responsibility of their worship life.<sup>180</sup> Therefore, it is important to include worship training in the choir curriculum. It is important that members of children's and youth choirs are exposed to music that allows them to participate in songs of praise and thanksgiving to God, songs that convey personal commitment and dedication, and songs that express their

---

<sup>179</sup> McRae, 32.

<sup>180</sup> William W. Lemonds, "Church Youth Choirs," *American Music Teacher* 8, no. 2 (November-December 1958): 11.

prayers. As steward, the choir director must share with them a wide range of the Church's repertoire. To deny them the opportunity to sing music that embodies any of these characteristics can postpone their discovery of spiritual fellowship, preventing the development of this essential communication during the most formative and impressionable years of life.<sup>181</sup> Children will find worship participation meaningful when they understand the liturgical elements of the church, such as Mass parts, responsories, Psalm singing or chanting. The meaning of ritual, liturgy, or order of service can be introduced slowly in choir rehearsals. Enthusiasm and excitement about this knowledge can be helpful for young children's curious minds. The children's understanding of the liturgies and elements of worship makes authentic worship possible.

Regarding worship ritual, Leonel Mitchell suggests that many find religious symbols and rituals to be irrelevant in today's world.<sup>182</sup> Symbolic acts, such as bowing before the altar or making the sign of a cross, can dangerously become mere habits unless worshippers understand the meaning of those acts. Unfortunately, many worshippers find themselves disconnected with worship rituals because they have never been taught about the meaning of those acts. Nevertheless, human beings are ritualizing organisms. Where rituals, traditions, and habits are missing, people create them or seek them out in communities.<sup>183</sup> Rituals can help provide the comfort of history and regularity, which will, in turn, reinforce identity and a sense of belonging.<sup>184</sup> Creating a certain ritual within the rehearsal itself can help children understand, appreciate, and connect with the traditions and rituals in worship.

---

<sup>181</sup> Fortunato, 9.

<sup>182</sup> Leonel L. Mitchell, *The Meaning of Ritual* (Harrisburg: BSC Litho, 1977), 11.

<sup>183</sup> E. Bryon Anderson, "Worship and Formation for Ministry," *Common Worship in Theological Education*, ed. Todd Johnson and Siobhan Garrigan (Eugene, OR: Wipf and Stock, 2009), 172.

<sup>184</sup> Kara E. Powell and Chap Clark, *Sticky Faith: Everyday ideas to build lasting faith in your kids* (Grand Rapids, MI: Zondervan, 2011): 60-61.

For example, at Good Shepherd Lutheran Church in Wausau, Wisconsin,<sup>185</sup> the general structure of the Children's choir follows the format of a faith-based model called FAITH5:<sup>186</sup>

- **Share** highs and lows,<sup>187</sup>
- Practice vocal warm-ups and rehearsal of musical pieces
  - o At the end of the musical pieces, such as liturgical music, hymns, and anthem, children are given the opportunity to pick a passage, such as a hymn verse or a liturgical component like the Kyrie and **read** the text out loud,
- Allow five minutes at the end of rehearsal to **talk** about the chosen text,
- **Pray** for each other's highs and lows and closing with the Lord's Prayer,
- **Bless** each other by singing a benediction.

The choir director can relate these rituals and rules to expectations that children may have in their daily lives and worship. If children are nurtured to actively and sensitively participate in worship, they are more likely to appreciate the worship elements and traditions they would otherwise not understand or find meaningful.

## B. SKILL-BUILDING

### 1. Using the Voice

Kenneth Phillips, Assistant Professor of Choral Music Education at the University of Iowa, has researched the challenge of how to teach children to use their voices with

---

<sup>185</sup> The author's current place of employment.

<sup>186</sup> FAITH5™ (Faith Acts In The Home) is a faith practice that is designed for families to incorporate into a routine for five to ten minutes a night. This can easily be applied to curricula such as children's choir, Sunday School curriculum, Confirmation classes, or other faith formation group at a given church. The five steps are: **share** highs and lows, **read** a Bible verse or story, **talk** about the Bible reading that might relate to shared highs and lows, **pray** for one another's highs and lows, and **ble**ss one another. More information available at <http://www.faith5.org/>

<sup>187</sup> At this point, singers are invited to share the highlight and low-point of their week or their God-sighting experience. To make sure this does not take much of warm-up time, one can establish rotation and pick five children at a time to share their highs and lows, and limit sharing to five seconds per person.

confidence.<sup>188</sup> Phillips believes that the problem of uncertainty in singing might have been caused by the common use of the *song approach*, used in many school music programs, whereby large amounts of song literature are taught by rote, almost exclusively within the school system, neglecting such parameters as tone quality, registers, dynamic level, duration, and range, thus resulting in the lack of any directives to the actual training of the child voice outside of simple pitch-matching exercises.<sup>189</sup>

There is certainly a place for learning songs by rote in choirs, as this approach develops aural discrimination, which is the precursor to all pitch and rhythm reading.<sup>190</sup> However, rote singing alone deprives the choir on understanding of the fundamentals of voice production and music reading, such as the appropriate expressive quality of music.

## 2. Posture

Singing posture can best be taught in three different positions to children.<sup>191</sup> Position one, the “rest position,” is used when instructions are given and no one is singing. Position two, “seated singing,” is done with their backs away from the chairs and the head, shoulders and spine all comfortably aligned. One can use the phrase “Standing from the waist up” to instruct or remind singers of this position. Position three is “standing to sing.” In most cases, it is always easier to work on the standing posture first before working on seated singing. Having a poster of these positions can be very helpful to not only introduce but also efficiently remind singers of this concept at any time during rehearsals.

---

<sup>188</sup> Kenneth H. Phillips, “Training the Child Voice,” *Music Educators Journal* 72, no. 4 (December 1985): 19.

<sup>189</sup> *Ibid.*, 20.

<sup>190</sup> Mary Goetze, Angela Broecker and Ruth Boshkoff, *Educating Young Singers: A Resource for Teacher-Conductors* (New Palestine, IN: Mj & Associates, Inc., 2011), 98.

<sup>191</sup> Janice Smith, “Every Child a Singer: Techniques for Assisting Developing Singers,” *Music Educators Journal* 93, no. 2 (Nov 2006): 30.

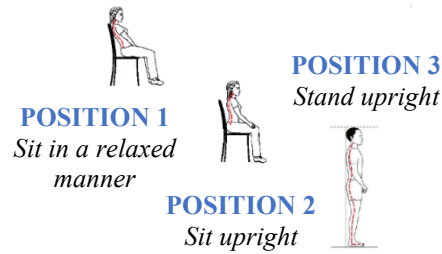


Fig. 3.1. Sitting position poster.

### 3. Warm-up activities

As discussed in Chapter 1, warm-up activities can be very important tools for improving voice production, efficient rehearsals, and healthy singing. Directions concerning posture, breathing, and vocal production, all of which are crucial for children’s vocal development, can be introduced and drilled during the warm-up sessions. Effective warm-up exercises should address aspects of vocal fundamentals, such as physical and mental preparation, alignment, breath management, phonation, resonance, vowels, range extension, flexibility, articulators and vertical tuning.<sup>192</sup>

Breathing exercises can be most engaging when introduced as a game or in a playful way, such as filling up a balloon or blowing candles. This applies to other aspects of warm-up exercises. As discussed, using visuals such as posters, props such as slide whistles or puffer balls, <sup>193</sup> or hand motions will boost children’s learning while at the same time keep them actively engaged.



Fig. 3.2. A slide whistle and a puffer ball.

<sup>192</sup> Goetze, Broeker and Boshkoff, 66.

<sup>193</sup> Slide whistles or puffer balls are great props for siren exercises. For example, music directors can ask children to echo the pitch of the slide whistle or do a lip-trill following direction of the puffer ball.



#### 4. Finding the head voice

In this day and age, much of the music that children hear comes from popular media and represents singing that may not encourage healthy vocal development and production.<sup>194</sup> Most trends in current popular music present a singing voice that is in the lower register, which makes it very tempting to use the chest voice. In contrast, some choir schools advocate for the sole use of the upper register. Modern research, however, shows that training children how to properly use their upper, middle-range and lower registers, including learning to switch quickly from one to the other, is important for their vocal health.

To help children explore their upper register, one can use exercises such as echo-speaking or singing of the different speech registers, descending scale patterns with vocal modeling to strengthen the head voice,<sup>195</sup> singing softly with continuous tone,<sup>196</sup> and focusing on the relaxation of the mouth and throat while exploring a higher range.

For example, the exercise below teaches several skills at once.



Fig. 3.3. Warm-up example for vowel unification and breath management.

The accompanist is to play an F chord, implying that the first note is the fifth of the chord. In holding the C on the same vowel, children learn to unify that vowel and tune to each other.<sup>197</sup> In holding it for four counts, children learn to count and manage breath. If tension

---

<sup>194</sup> Smith, “Every Child a Singer: Techniques for Assisting Developing Singers,” 28.

<sup>195</sup> T. Maskell Hardy, *How to Train Children’s Voices, Especially Written for School Teachers and Conductors of Ladies Choirs*, 5<sup>th</sup> ed. (London: J. Curwen, 1910), 20-26.

<sup>196</sup> Francis E. Howard, *The Child-Voice in Singing, Treated from a Physiological and a Practical Standpoint, and Especially Adapted to Schools and Boy Choirs* (London: Novello, 1989), 46-69.

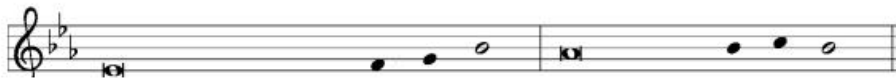
<sup>197</sup> The vowel “oo” on a higher register has been used as a tool for finding the head voice. One of the ways to get children to sing a closed “oo” vowel is to have them mimic the sound of an owl. If singers find difficulties in

occurs, the choir director can ask singers to put the palm of their hands on their cheeks to make sure that the jaw is relaxed.

Creative ways of developing the full range of one's register, such as using expressive speech and chant, can help develop children's innate musicality.<sup>198</sup> For example, a dramatic reading of passages from story Bibles, such as the Spark Bible, lets children explore and experiment with their high, medium, and low registers.<sup>199</sup> Chanting, singing, and responsively speaking the Psalm can also be a good exercise for experimenting with different registers.

Printed below are some examples of Psalm usage:

- Using a Psalm tone, an Anglican chant tone, or a plainchant melody to practice expressive chanting.<sup>200</sup> The choir director can select a verse or refrain that is familiar or easy to memorize and sing it in different keys as a warm-up exercise. For example:



This is the day that the LORD has made, let us rejoice and be glad.



Antiphon

Give thanks to the Lord for he is good, his love is ev-er - last-ing.

- Reading a Psalm together, using a different voice register for each verse. For younger children who cannot read, the choir director can have the children repeat a verse after him or her. If the children can read, the choir director and singers can read the Psalm responsively. This provides an excellent opportunity to share the historical information about responsorial Psalmody.

Another exercise that builds vocal flexibility, breath support, and management is the use of siren and lip trill.<sup>201</sup> The choir director can ask singers to mimic the sound of a siren from the

---

aurally matching their vowel, having them face each other and mimic each other's lip formation can be helpful in unifying vowels.

<sup>198</sup> Jane Frazee, *Discovering Orff* (New York: Schott Music Corporation, 1987), 15-19.

<sup>199</sup> Janice Smith, "Every Child a Singer: Techniques for Assisting Developing Singers," 32.

<sup>200</sup> First example: Psalm tone reproduced from *Psalm Tone for Worship Year C* © 2006 Augsburg Fortress. Used by permission for educational use only. Second example: Music written by Chrysogonus Waddell, OCSO, © 1986, GIA Publications. Used by permission for educational use only.

<sup>201</sup> Making the lips vibrate in a loose and flappy sound while singing a melody.

lowest note they can reach to the highest before going back down to the lowest. Drawing siren patterns on a piece of paper for children to mimic can create interest and engage younger children.

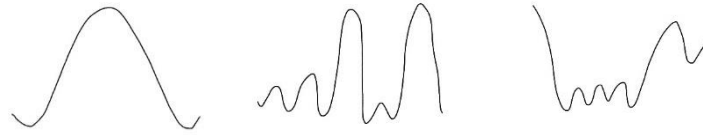


Fig. 3.4. *Siren pattern.*

These patterns can be used for lip trill exercises as well. Buzzing a melodic pattern on a lip trill is impossible unless the jaw is relaxed and the breath is supported. Thus, this exercise will work well not only as a warm-up activity but also for rehearsing specific phrases where relaxation and sustained breath are needed. For example, should a choir director want to drill a phrase within their repertoire for which better breath management is needed, he or she can have everyone buzz the melody on a lip trill before returning to singing the text. One can also learn a melody this way thereby ensuring that singers' jaws are relaxed and their breath is supported.

## 5. Music literacy

Reading skills foster independence in rehearsal and general music learning. Jean Bartle writes, "Teaching children music exclusively by rote in the choral rehearsal is equivalent to reading stories to a second- or third- grade class without ever letting the children read stories by themselves."<sup>202</sup> In every rehearsal, there must be opportunities for children to read independently, encompassing all levels of ability from the youngest choir member "in training"

---

<sup>202</sup> Jean Ashworth Bartle, "Developing Literacy," *Sound Advice: Becoming a Better Children's Choir Director* (New York: Oxford University Press, 2003), 46.

to the most advanced singer.<sup>203</sup> Like other vocal techniques, using warm-up exercises to teach and develop music literacy can be effective and engaging.

Examples of these warm-up exercises include:

- Modeling an ascending or a descending major and minor scale to be repeated by the choir afterward. One can do this using solfège and the Curwen hand sign. A poster of this hand sign can be a helpful visual for singers.
- Writing down the warm up melody or a scale on the board and pointing to the names of the notes as they are sung. This sequence can also work well in teaching a new piece, replacing the scale with the melody of the piece.
- Writing four measures of rhythmic patterns on the board, clapping those patterns, and have a singer point to the measure on which the choir director stops.
- Teaching sight-singing through the use of solfège or scale numbers. For example, the choir director can put the last four measures of the song in musical notation on the chalkboard, sing it to them in solfège syllables while pointing to the notes, and have singers repeat the melody.
- Guided questioning, such as asking one of the children to point to the highest, lowest, longest, or shortest note, can also help the children read the score.

The choir director should make reading skills relevant to the repertoire that the children are singing. Even at the earliest age, it is important for children to sing from some kind of tangible score with music and words, whether hand held or projected on PowerPoint. However, this can only work well with those who can read. To accommodate children who cannot yet read, the choir director can present the notes and/or rhythm without the words but marked with symbols, shapes, and color associated with certain phrases. While the words can be taught by rote and the symbols help children remember a melody, having the notes presented helps children recognize melodic patterns and gives them familiarity to musical notation.<sup>204</sup>

---

<sup>203</sup> Ibid.

<sup>204</sup> It is important to include both colors and shapes in such presentation as this in case there are singers within the group who are color blind.

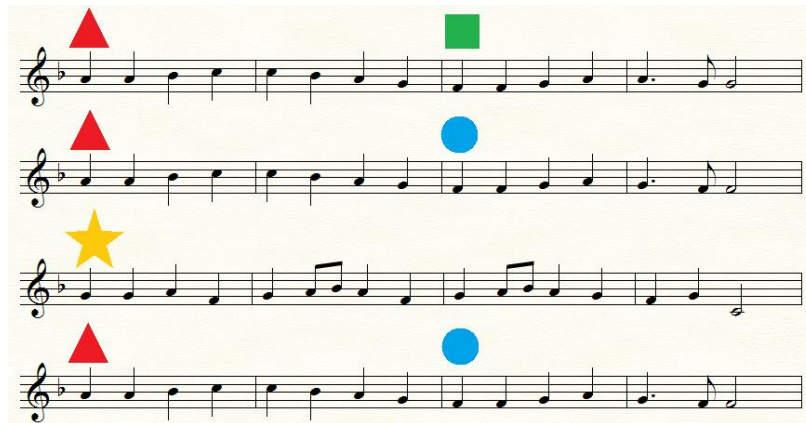


Fig. 3.5. “Joyful, Joyful, We Adore Thee.”



Fig. 3.6. An excerpt from a setting of Psalm 112 by Michael Burkhardt

In selecting repertoire, Bartle emphasizes the importance of choosing pieces from which the children can learn new skills in sight-reading. If the children normally sing pieces in simple meter, the conductor should find a way to introduce a compound meter, during which children must also be drilled on their new skills. For example, different blank rhythms in 6/8 time should be drilled at every lesson when first introduced. In pieces, such as “Non Nobis, Domine” by Byrd, several skills can be utilized that transfer to other pieces. For example, the concept of the dotted quarter note followed by an eighth note is always difficult for children to grasp. The choir

director can isolate it on the board and then count-sing the entire piece, asking the children to stand each time a dotted quarter is followed by an eighth note. This concept does not have to be mastered in one lesson, but as the children become more familiar with the piece, they will master an understanding of it.

### C. AESTHETIC DEVELOPMENT

*Aesthetic* refers to the love of beauty, to criteria for judging beauty, and to individual taste.<sup>205</sup> While most children may not have a highly-tuned aesthetic awareness, early childhood educators know that young children benefit from aesthetic experiences.<sup>206</sup> Children are fascinated by beauty: they love nature and enjoy creating, looking at, and talking about art. Therefore, exposing children to the work of fine artists and musicians is very important in enhancing their understanding and appreciation of art; the ability to experience great art enlightens in a special way and stretches the mind in the process.<sup>207</sup> The Arts, defined in the broadest sense, are the many and varied forms in which human beings express what is most precious to them. Art is a metaphor for all human creativity; religious art is a metaphor for all our response in worship, service, and mission to the supreme, self-giving Creator.<sup>208</sup> As a form of art, music has become a symbol of the harmony of God's created order, in which each element plays its own appointed tune.<sup>209</sup> Exposing children to and teaching them about the beauty of

---

<sup>205</sup> Stephanie Feeney and Eva Moravcik, "A Thing of Beauty: Aesthetic Development in Young Children," *Young Children* 42, no. 6 (Sept 1987): 7.

<sup>206</sup> *Ibid.*, 8.

<sup>207</sup> Elliot W. Eisner, "Why art in education," *Beyond Creating: The place for art in America's schools* (Los Angeles: Getty Center for Education in the Arts, 1985), 65.

<sup>208</sup> Colin P. Thompson, "Art in Christian Worship," *Singing the Faith*, ed. Charles Robertson (Norwich: The Canterbury Press, 1990), 31.

<sup>209</sup> *Ibid.*, 28.

music are ways of raising advocates for, and therefore preserving, the church music repertoire that church musicians “manage” as God’s stewards.

To do this, children’s choir directors can use similar methods to the ones discussed in Chapter 1. However, depending on the ages of children, one should vary this activity. For example, in explaining musical interpretation, the director can identify legato phrases with a smooth line or staccato phrases with raindrops. With older groups, discussions can have more depth, such as talking about how certain musical elements highlight certain text or imagery.

#### **D. ART INTEGRATION: Utilizing music outside of the choir room**

Unfortunately, with schedules that keep the parents and their public-school aged children and youth very busy, most children and youth members, or even families, are less likely to make church involvement their priority. One of the ways that church programs can keep their children and youth involved is through art integration. Lynne B. Silverstein and Sean Layne define art integration as “an approach to teaching in which [learners] construct and demonstrate understanding through an art form. [Learners] engage in a creative process which connects an art form and another subject area and meets evolving objectives in both.”<sup>210</sup> Art integration provides multiple ways for learners to construct and demonstrate understanding, that is, to make sense of what they learn and make their learning visible.<sup>211</sup> The goal of art integration is to use an art form to facilitate learning by connecting the art form and subject area of choice. This can be applied effectively in confirmation classes as a way of reaching out to children and youth members who may not usually be interested in events where music is the focus.

---

<sup>210</sup> Lynne B. Silverstein and Sean Layne, “Defining Arts Integration,” The John F. Kennedy Center for the Performing Arts, last modified 2010, accessed June 12, 2017, [http://education.kennedy-center.org/education/partners/defining\\_arts\\_integration.pdf](http://education.kennedy-center.org/education/partners/defining_arts_integration.pdf).

<sup>211</sup> *Ibid.*, 3.

For example, Good Shepherd Lutheran Church in Wausau, WI practices a “rotation” system within the confirmation curriculum in which the confirmands of different grades, in this case, sixth, seventh, and eighth grades, spend thirty minutes at three different stations: the lesson, worship and music, and art journaling. In the first session, the confirmands learn the books of the Old Testament. To assist this, they also learn a song whose lyrics consist of these Old Testament books during music time. As they become familiar with the songs and the names of the books, the groups are divided into subgroups, with each group assigned certain sections of the books, namely the law, history, poetry, major prophets and minor prophets. A goal, such as to memorize the song or to identify the parts of the books well, is set and made known to the confirmands so that by the end of the session, they can assess their own performance and set their next goal. Even though this was not a choir rehearsal, this confirmation music time always begins with warm-up sequences and constant encouragement for good posture and singing habits. This way, even if these students are not in the choir, they still have a chance to learn to sing healthily.

#### **E. KNOWING THE LEARNERS: Age Group, Placement, and Rehearsal Techniques**

One of the most important aspects of curricular planning is focusing on the learners. Understanding the general characteristics of children along with their developmental journey will assist in selecting subject matter, learning activities, and experiences that are likely to connect with most children.<sup>212</sup>

In her book *Organizing and Directing Children’s Choirs*, Madeline Ingram proposes three different groups divided by age groups and introduces various creative ideas and approaches related to teaching music, while incorporating all three of the forms of learning that a

---

<sup>212</sup> Ibid., 203.



choir director could incorporate during warm-ups and/or rehearsals. While dividing children into several choirs might not be possible in every church, knowing children's abilities and interests at certain ages will help in keeping all members engaged. Choir directors must also remember that the process of singing involves the three major forms of learning: cognitive (knowledge), psychomotor (skills), and affective (feelings and attitudes).<sup>213</sup>

### 1. Ages 5-6

The first group introduced by Ingram is the primary choir consisting of five- and six-year old children, who might just begin to match pitch. Children in this age group generally have good standing posture, allowing choir directors to focus on muscle relaxation exercises such as spinal stretch, shoulder roll, head roll, and knee flex. Proper application of the breath to vocal production is very important in this early age. Breathing exercises, such as inhaling without raising the shoulder, exhaling through a straw, and exhaling on a lip trill are great ways to sensitize singers to the role of the abdominal muscles. Singers must also be taught the difference between gasping and quick inhalation at this point. Choir directors can also teach exaggerated productions of unvoiced consonants such as p, t, k, ch. Exploration of the voice registers and dynamics using the exercises presented earlier in this chapter is also important at this early age.

Children in this age group can accurately sing descending five-note patterns and can normally sing between  $c^1$  and  $c^2$ ,<sup>214</sup> with their tessitura ranging from  $d^1$  to  $a^1$ .<sup>215</sup> It is also important to note that children in this age group are more interested in the words of the song, rather than the tune.<sup>216</sup> In response to pitch stimulus, they appear to choose comfortable vocal

---

<sup>213</sup> Kenneth Phillips, *Teaching Kids to Sing* (Belmont: Schirmer, 1996), 106.

<sup>214</sup> For the purpose of this dissertation,  $c^1$  = middle C.

<sup>215</sup> Phillips, *Teaching Kids to Sing*, 111.

<sup>216</sup> *Ibid.*, 72.

pitch rather than attempt to match the target. Choir directors can use Psalm tones, responses, liturgical music, and hymns whose melody move mostly by step and fit the range and tessitura of this age group, such as “Seek Ye First” (tune: *Seek Ye*) or “Joyful, Joyful We Adore Thee” (tune: *Ode to Joy*), in selecting their repertoire.

With regards to music reading, movement, such as going up and down for certain pitch contour, can help singers understand melody.<sup>217</sup> Children might enjoy imitating an elevator while going up and down the scale. Drawing a line on the board to indicate an express elevator as a visual aid for rising and descending pitches would be a good introduction to understanding contour and, in the long run, note reading.<sup>218</sup> After pitch accuracy is developed, the elevator may become a local with stops at three and five, introducing triads to the children.

## 2. Ages 7-8

The second group suggested by Ingram is the second primary choir, which includes seven- and eight-year old children. Children in this age group can be introduced to proper posture alignment as described in Chapter 1. Children in this age group tend to have better breath management and greater support for vocal production.<sup>219</sup> Exploration of deep breathing muscles, managing the breath stream as a continuous flow, or articulated breathing of air from the abdominal region to the vocal cord correct mouth opening and relaxed jaw positions while singing, are important for healthy phonation and resonance. Choir directors can use agility and range extension exercises or a combination of both.

---

<sup>217</sup> Madeline D. Ingram, *Organizing and Directing Children's Choirs* (Nashville, TN: Abingdon Press, 1959), 45.

<sup>218</sup> Ingram, 46.

<sup>219</sup> Phillips, *Teaching Kids to Sing*, 113-114.



Fig. 3. 7. Warm-up exercises for agility and range extension.

Children in this age group can accurately sing varied tonal patterns and singers can normally sing between  $b^b$  and  $e^{b2}$ , with their tessitura ranging from  $d^1$  to  $b^1$  or  $c^2$ . Most children in this age group can also identify up to six basic tempo markings and vary the tempo of vocal production for both speaking and singing.<sup>220</sup> Psalm tones, responses, liturgical music, and hymns that present triadic arpeggios and require agility in vocal production are appropriate for this age group. Children in this age group are capable of accurate singing and can generally hold their own melodies. Choir directors can introduce part singing through the use of canons, such as *Tallis Canon* or *Dona Nobis Pacem*, and partner songs, such as superimposing “All Night, All Day” and “O Lord, What a Morning.”

This age group would also be the appropriate group to begin using the hymnal, from taking the hymnal from the rack carefully, the content of the hymnal from liturgical settings, resources such as Psalm texts and prayers, and hymns. This will give the opportunity for the choir director to discuss using the hymnal in the context of personal devotion and corporate worship.

---

<sup>220</sup> Ibid.

Thus, children can learn longer songs and sing wider intervals.<sup>221</sup> A ladder drawn on the blackboard is a great device for learning intervals, as it gives children a visual aid to understanding the distance between notes. The elevator idea might still be useful at this stage of learning. Modifications, such as drawing a box and putting some lines across to indicate the first floor, second floor, and on up, will allow children to associate this with specific intervals. Children can start on the elevator and go up to the fifth floor, singing “loo” for each level or take an “express elevator” which comes from the fifth to the first floor without stopping on the way. This way, the choir can also listen to how it sounds and sing the interval from the “first” to the “third floor” without stopping on the “second floor.”

Children at this age are also becoming aware of rhythmic and melodic patterns as they fit words and tunes together. The choir will also begin to study more difficult rhythmic patterns by clapping them. The director should begin to have children read the patterns from notation on the blackboard. When appropriate, the director can extend their learning of note values and most of the rests by placing a metrical pattern of quarter notes and quarter rests. Knowing how many beats there are in each measure will also help the choir understand the meaning of time signatures, such as 3/4 and 4/4.

Gradually, this study of rhythmic patterns should lead into sight reading. Flash card exercises can be used to drill rhythms by having the choristers clap to singing “loo” on each note. The director can draw a staff on the board, put in the notes of a very simple hymn, hum each note as s/he points to it, and then have the children hum with him/her.<sup>222</sup> Slowly, the director can change to another simple tune using different notes and have the children practice sounding each note as the director points to it.

---

<sup>221</sup> Ingram, 51.

<sup>222</sup> Ibid., 53.

### 3. Ages 9-11

Ingram's third choral group is the Junior Choir, which includes nine- to eleven-year old students. Children of this age are normally perfectionists, so choir directors need to be careful not to present the junior choir for any service unless they can do a good job and will feel confident of themselves.<sup>223</sup>

With regards to posture, children in this age group should be able to align and prepare their physical bodies as singing instruments with added emphasis on facial mobility and expression.<sup>224</sup> Exercises, such as stretching using a fuller range of motion, animating the face such as raising and lowering of the eyebrows or widely opening the mouth and eyes in alternation with pursing the lips and furrowing the eyebrows, and active or mental posturing can be beneficial to encourage expressive singing. Active posturing concentrates on the development of energized posture, characterized by a feeling of alertness, buoyancy, and stretch in the physical body in response to music.<sup>225</sup> Examples of warm-up sequences include:

- Having children sing a triad pattern of 1-3-5-3-1. As they sing to scale degree 5, children are asked to extend and raise their arms with the palms of their hands facing up and to lean forward so that the weight of their body is transferred to the forward-positioned leg.<sup>226</sup> Children are to bring their arms down and transfer their weight back to the back-positioned leg as they go down the arpeggio.
- Having children step the pulse of the music in place or while walking to develop internal buoyancy.
- Using arm movements, such as free-flowing diagonal curves or slightly upward and downward pulsing of the arms, to express underlying pulse and metric flow.

---

<sup>223</sup> Ibid., 74.

<sup>224</sup> Phillips, *Teaching Kids to Sing*, 116.

<sup>225</sup> Ibid., 191.

<sup>226</sup> For proper initial posture, please see Chapter 1.

Mental posturing involves the thought processes for physical actions for singing and is based on the basic Alexander technique, previously described in Chapter 1. The three orders of this technique, including letting the neck be free, letting the head go forward and up, and letting the torso widen and lengthen, can help children be more aware of their bodies and unnecessary tension and help develop a habitual mental attitude toward healthy physical posture.<sup>227</sup> Exercises that can help with mental posturing include:

- Having children lie on the back or sit comfortably with their eyes closed, legs and arms outstretched, palms up, and fingers relaxed. Children are then directed to breathe deeply with the diaphragm, thinking of the breath as coming in on its own. They are then asked to use a slow and continuous breathing motion, after which, the director can direct singers to free themselves mentally of bodily tensions by addressing body parts, such as “Relax your feet, now your knees, hips, back, and shoulders.” The director should allow time between each statement for concentrated relaxation of the entire body.<sup>228</sup>
- Directing singers to tense or tighten the body in the following order: feet (curl toes), legs (lock knees), buttocks (squeeze), hands (make fists), arms (pull tightly to sides), shoulders and head (pull down). After this position is held for five counts, singers are directed to release, note the rush of relaxation as the tension is released, and shake their limbs loose.<sup>229</sup> This can also be applied to the facial muscles to make singers aware of tensions in facial muscles as they sing.<sup>230</sup>

With regard to vocal production, children in this age group demonstrate increased coordination of the breathing motion with a faster-paced inhalation-exhalation cycle.<sup>231</sup> Breathing exercises that require deep breathing and lengthen the time between inhalation and exhalation will help singers with breath management. Exercises that require pulsing the breath can also help with breath control. Children in this age group can better control their breath in singing legato passages, as well as demonstrate the skill of singing from the lower voice to the

---

<sup>227</sup> Chapter 1, 21.

<sup>228</sup> Phillips, *Teaching Kids to Sing*, 194.

<sup>229</sup> Ibid.

<sup>230</sup> Singers can be asked to purse their lips, frown strongly, or clench their jaw for five seconds and then release.

<sup>231</sup> Phillips, 116-119.

upper voice with an increasing upper quality in their vocal production.<sup>232</sup> Vocal exercises that require legato phrasing and such dynamic changes as crescendo and decrescendo within a phrase can contribute to expressive singing.

Vocal ranges of these children are more versatile and can be increased, providing opportunities to increase their reading ability. Generally, they can accurately sing between  $g$  or  $a^b$  and  $f^2$ , with their tessitura ranging from  $d^1$  to  $d^2$ . Hymn tunes with variety in meter and melodic patterns, such as *Sine Nomine* by Ralph Vaughn Williams or *Love Unknown* by John Ireland, may be challenging at first, but can be an effective tool in teaching expressive singing based on text, rhythmic pattern and meter, legato singing, and proper phrasing. Children of this age group are also capable of singing in parts simultaneously, so incorporating pieces with parts for any combination of sopranos and altos can be beneficial to the children's growth in music literacy and aural skills as they learn to listen to each other.

With regard to music literacy, choir directors can incorporate at least two or three elements of note and rhythm reading into warm-up activities, such as incorporating rhythm games, improvisation, and reading from a solfège ladder. Ideas, such as isolating melody or rhythm on the board or having octavos for children to read, also provide opportunities to develop music literacy skills, can also be utilized when teaching repertoire. If it is not possible to have more than one group of children's choirs, the director can pair the younger members with the older ones. The older members can point to the notes on the sheet music so the younger members can follow along. Introducing one element per rehearsal, or even per month, will give learning opportunities for all children involved.

---

<sup>232</sup> Ibid., 116.

#### 4. Ages 12 and older: The Adolescent Singer

The adolescent period is generally considered to begin at age twelve. This is a time of passage that bridges childhood and adulthood and is a period of maturation that can be fraught with insecurity as physiological and psychological changes require new ways of dealing with life.<sup>233</sup> The adolescent temperament is often mercurial and characterized by rapid and unpredictable changes of mood. It is important that choir directors recognize and understand these hormonal changes.

Another factor that occurs during this time of passage is the changing voice. All genders experience changes in their vocal folds, and therefore voice productions. However, because of the differences in physical and physiological functions of male and female bodies, the two changes should be explored separately.

#### 5. The Male Voice Change

During this transition, male adolescents experience significant increases in both the length and thinness of the larynx,<sup>234</sup> resulting in a voice that is approximately an octave lower in pitch, dramatically modified in timbre, and much stronger than the prepubescent voice.<sup>235</sup> It is important that choir directors understand that voice change in adolescence happens at different rates; some voices change slowly, some voices change radically and quickly, and some voices change only slightly or do not change during the adolescent years.<sup>236</sup>

---

<sup>233</sup> Ibid., 75.

<sup>234</sup> Richard Luchsinger and Godfrey Arnold, *Voice-speech-language clinical communicology: It's physiology and pathology* (Bemont CA: Wadsworth Publishing, 1965); Don L. Collins, *Teaching Choral Music*, 2<sup>nd</sup> ed. (Englewood Cliffs, NJ: Prentice Hall, 1999).

<sup>235</sup> Janice Killian, "A Description of Vocal Maturation among Fifth- and Sixth-Grade Boys," *Journal of Research in Music Education* 47, no.4 (Winter 1999): 357-358.

<sup>236</sup> This information is also applicable in female-to-male transgender adolescent, or adult, singers who are undergoing hormone replacement therapy as their voices will undergo similar changes as adolescent males soon



Because of the difference in the time frames in which voices change, one can only approximate the comfort zones regarding tessituras for male adolescent singers, which include:<sup>237</sup>

- Treble I and II (unchanged voice)  
Most junior high females and males, whose voices are not yet changed and who have a similar vocal quality, can sing within the soprano range if they feel comfortable sitting together. These singers' voices normally range between  $b^b$  and  $f^2$ , with the tessitura ranging from  $d^1$  to  $d^2$ .
- Youth Tenor I (unchanged voice)  
Most males with unchanged voices who are insecure and do not want to sit with the female singers are best to be called "first tenors." Tenor I can be seated by Treble II and sing the same parts. While there is no difference in range or tessiture between first tenors and treble voices, singers may find it important to them that they are called "tenors."
- Youth Tenor II (changing voice)  
The most noticeable voice change for male adolescents normally happens around the age of 13, even though voice change may begin much earlier or much later. The range given for the Youth Tenor II is for male adolescents whose voice changes rather slowly and gradually. This voice part normally ranges from  $g$  to  $g^1$ , with the tessitura ranging from  $b^b$  to  $f^1$ .
- Youth Tenor (newly changed voice)  
Some male adolescents' voices change more quickly and find the chest voice register that permits them to sing lower at an earlier point in puberty, commonly found in singers ages 13-14. While the range and timbre of this voice is closer to the mature tenor, it is still a young voice that is capable of more change. This voice normally ranges from  $d$  to  $g^1$ , with their tessitura ranging from  $g$  to  $d^1$ . In a SATB music, youth tenor can sing a higher tenor part or join with Tenor II or Bass on occasion.
- Youth Baritone (changing voice)  
Youth baritone normally has a narrower and lower range than Tenor II; this is a middle changing voice, with little top or bottom range. This voice is commonly found in singers ages 13-14. This voice part ranges from  $d$  to  $d^1$ , with the tessitura ranging from  $g$  to  $c^1$ . In two-part music, youth baritone may sing the soprano part down an octave or pivot between Tenor II or Bass voice parts.

---

after they start testosterone treatment [Alexandro N. Constansis, "The Changing Female-To-Male (FTM) Voice," *Radical Musicology* 3 (2008): 32].

<sup>237</sup> The terminology here is not to be confused with mature voice parts. For example, youth tenor I is not an equivalent to mature tenor I.

- Youth Bass (changing voice)  
Some voices change quickly and often exhibit a lower range, an upper range, but no middle range. This voice is sometimes found in 13-year-old singers but is more common in singers ages 14-15. The range of this voice normally lies between Bb and f, and a<sup>1</sup> and c<sup>2</sup>. In two-part music, this voice can sing the alto part an octave lower. Because the range is limited, singers may be asked to mouth the words and not to sing notes that are not present in their voices. Exercises that work this voice from the pure upper register to the lower register, such as descending scale patterns, can eventually help bridge the gap between registers.
- Bass-Baritone (newly changed)  
Some voices mature into the range and quality of bass-baritone as early as 14 years old but are more common in 15-year-old singers. Even though the bass quality may not occur at this age, the low ranges can occur when it is properly produced. The range normally lies between A and d<sup>1</sup>, with the tessitura ranging from c to g. Youth bass-baritone can sing the bass part of SATB music that is not too low, as well as the baritone part of SAB part that is not too high. This voice can also sing the alto or soprano parts an octave lower in two-part music.<sup>238</sup>

Over the years, a number of approaches have been recommended for male singers in their adolescent years, specifically during the voice-changing period. A number of researchers have written on the topic of male voice change. A list of resources for these approaches is provided in appendix B.

## 6. The Female Voice Change

In general, puberty begins earlier for females than males. Many female adolescents enter a time of rapid growth development at the age of ten or eleven. While the larynx of a female adolescent does not undergo as radical a change as that of the male, it does thicken and grow in a more lateral or rounded direction. The vocal folds of the female grow less than those of the male, averaging only a three- to four-millimeter increase. This growth, however, does result in a slight lowering of the speaking voice and lower the extension of the singing range.<sup>239</sup> This growth of

---

<sup>238</sup> Phillips, *Teaching Kids to Sing*, 60-62.

<sup>239</sup> Joel C. Kahane, "A Morphological Study of the Human Prepubertal and Pubertal larynx," *American Journal of Anatomy* 151: 11-19.

the female larynx also results in certain weaknesses and thickenings of the laryngeal muscles, causing some degree of huskiness or unsteadiness of the speaking voice, which may be accompanied by a certain amount of breathiness caused by air passing through the “mutational chink.”<sup>240</sup> This chink is a triangular gap that appears between the posterior ends of the vocal folds. The mutational chink describes a situation in which an oval opening is left between these folds when sound is being produced, which creates a breathy sound. One way of working with the adolescent female voice is to change the concept of tone from “loud and full” to “soft and pure.”<sup>241</sup> Emphasis on good vocal technique and realignment of the voice will encourage young women to improve their singing and understand the new sound as a temporary condition.

In a time when so much popular music is sung in a lower register (heavy mechanism) with a belting quality, it is imperative that young female singers learn to use all of their available range.<sup>242</sup> However, continued vocalization in the upper register is recommended for these singers to prevent singers from thinking that they have lost their ability to sing high. Because the voice is in the process of changing, young female voices should not be categorized as “altos” or even mezzo-sopranos at such an early age.<sup>243</sup> In the context of choral music, choir directors can assign parts for female singers based on strength and maturity of sound in both upper and lower range, vocal tessitura and voice quality.<sup>244</sup>

---

<sup>240</sup> Phillips, *Teaching Kids to Sing*, 83.

<sup>241</sup> Lynne Huff-Gackle, “The young adolescent female voices (ages 11:15): Classification, placement, and development of tone,” *The Choral Journal* 25, no. 8: 15.

<sup>242</sup> John Yarrington. *Building the Youth Choir: Training and Motivating Teenage Singers* (Minneapolis: Augsburg Fortress, 1990), 54.

<sup>243</sup> Robert L. Harris, “The Young Female Voice and Alto,” in *The Choral Journal* 28, no. 3: 21.

<sup>244</sup> Yarrington, 53.

### Comparison of the Male and Female Adolescent Voice

	Male Voice	Female Voice
<b>Laryngeal Growth:</b>	Greatest growth is posterior-anterior (length); protrusion of Adam's apple.	Comparatively, the overall growth is much less, but still the greatest growth is superior (height).
<b>Pitch: (LTP)* (UTP)**</b>	Lowers one octave; Lowers a sixth.	Lowers a third; Rises slightly.
<b>Range:</b>	Lowers and decreases; Ultimately increases again.	Stays within the treble range and ultimately increases; Tessituras decrease and greatly fluctuate.
<b>Voice Quality:</b>	Lacks clarity; has huskiness/breathiness; Changes dramatically.	Lacks clarity; has huskiness/breathiness; changes in <i>weight, color, or timbre</i> .
<b>Register Development:</b>	Transition notes/lift points change throughout development; falsetto becomes apparent.	Transition notes/lift points change throughout development; adult <i>passaggi</i> become apparent.
<b>Vocal Instability:</b>	Yes	Yes
* = Lower Terminal Pitch		
** = Upper Terminal Pitch		

Fig. 3.8. a comprehensive comparison of the male and female adolescent voice<sup>245</sup>

This period is also a crucial time to nurture singers in their faith journey. Adolescents, by their very nature, are skeptical. As a faith mentor, choir directors must work with great intuition and patience to create a special bond. As they transition into adulthood, adolescents need a great deal of guidance and encouragement. When a special bond and mentorship is created between the director and choir members, one can expect a dedicated and enthusiastic group of singers.

---

<sup>245</sup> Lynne Gackle, "The Adolescent Female Voice: Characteristics of Change and Stages of Development," *The Choral Journal* 31, no. 8 (March 1991): 19.

## F. THEOLOGICAL IMPLICATION

Proverbs 22:6 reads, “Train children in the right way, and when old, they will not stray.” Because children are in their formative stages of life, everything they are exposed to becomes incorporated into the individual and contributes to or interferes with, their development process. This includes both information and attitudes. Therefore, it is important that the music and worship that they experience form, nurture, and sustain their faith. McRae states that “music, by its very nature, is one of the most effective ways to involve all persons in the evolution and expression of their faith. A fulfilled theology will go beyond the worship experience into an active expression of the commitment of faith.”<sup>246</sup>

In some churches, the children who sing in choir do not go to Sunday School or youth group and may not even belong to the parish. Choir may be their only connection with the Church and the music director becomes their Christian educator. Music is an excellent tool for evangelism. Through the text of liturgical music, hymns, and anthems that they sing, children learn about God’s character and his redemption. In being part of a loving and caring community, children may hopefully understand God’s love and kindness.

Indeed, many 21<sup>st</sup> century music directors are faced with the challenge of having choristers who are not formally connected to any church. Children who may have joined the choir because of the quality of the music program may not be interested in faith and spiritual journeys or church participation other than what is required by the music program, at least initially. The choir director must consider and respect the needs of these children without making them feel left out. For example, when the choir partakes in the Eucharist as a group, the choir director may suggest that those who do not wish to take communion come up with the group for

---

<sup>246</sup> McRae, 33.

a blessing. This also applies to participation in worship or in prayer. For example, the director may excuse choristers from other worship participation such as symbolic acts or prayers as long as they remain quiet and respectful.

In working with the “unchurched,” church leaders, including choir directors, sometimes jump into formulating evangelism strategies too quickly. The immediate goal of the choir director should not be to convert the unchurched to become spiritual or Christian, but to let them be human alongside others. In this case, the choir director must first consider the possibility of relational transformation, that is, experiencing the presence of God in relational bonds between each chorister and other members in the choir, as well as the congregation.<sup>247</sup> To do this, the choir director must understand the heart of the theology of the incarnation: God becoming human in order to join us in the darkness of our personal and corporate hells, not only to influence us toward a certain end, but to be with and for us.<sup>248</sup> Simply put, the incarnation is not solely about influence, but also accompaniment. When children have deep relationships with others in the faith community, they are given a place in which to live and practice the faith that they may be learning. Hopefully, by being in relational bonds with others, children are invited to witness the discipleship of God’s people from wherever they are in their faith journey within the life of the community.

In their book *Creative Designs with Children in Worship*, Gobbel and Huber write that “in the gathered community are those words, stories, symbols, cultic acts and events which identify all of us together as Christian.”<sup>249</sup> The way that children understand those identifications intellectually and effectively is not the first concern at this point. Rather, children

---

<sup>247</sup> Andrew Root, *Revisiting Relational Youth Ministry* (Downers Grove, IL: InterVarsity Press, 2007), 172.

<sup>248</sup> *Ibid.*, 79.

<sup>249</sup> A. Roger Gobbel and Phillip C. Huber, *Creative Designs with Children in Worship* (Atlanta: John Knox Press, 1981), 4-5.

in the gathered, worshiping community are surrounded by those identifications which proclaim to them the reality of who they already are while pointing to that reality in new ways. Therefore, where children are involved in worship or in the activity of Christian education, the first task is not that of "making" Christians of them.<sup>250</sup> Instead, church leaders are responsible for their socialization within the Christian community, of ongoing conversion, and of assisting children to claim their baptism. The task is, then, to help our children to be who they already are and to learn what it is to be Christian together.

In addition, children are often excellent communicators and can speak in places and ways that adults cannot. In many instances, evangelism is only reserved for adults. However, Jesus said in Matthew 18:3-4, "Truly I tell you, unless you change and become like children, you will never enter the kingdom of heaven. Whoever becomes humble like this child is the greatest in the kingdom of heaven."<sup>251</sup> Children's voices can take the listener to a spiritual place that adult's voices do not. Through the music that they sing in the choir, children share the good news with the congregants. Through their humble presence, children remind the congregation of God's pure love.

---

<sup>250</sup> Ibid., 5.

<sup>251</sup> Matt. 18:3-4 NRSV.

## CHAPTER III: THE ROLE OF INSTRUMENTS, OTHER THAN ORGAN, IN WORSHIP

### A. A BRIEF HISTORICAL BACKGROUND

The role of instrumental music has changed over the centuries of Christian worship. The earliest account of the use of instrumental music in the Bible is recorded in Exodus 15:20-21, which reads,

<sup>20</sup> Then the prophet Miriam, Aaron's sister, took a tambourine in her hand; and all the women went out after her with tambourines and with dancing. <sup>21</sup> And Miriam sang to them: "Sing to the LORD, for he has triumphed gloriously; horse and rider he has thrown into the sea."<sup>252</sup>

Another account of the use of instrumental music in the Old Testament is recorded in 1 Chronicles 15:25,28, which reads,

<sup>25</sup> So David and the elders of Israel, and the commanders of the thousands went to bring up the ark of the covenant of the LORD from the house of Obed-edom with rejoicing. <sup>28</sup> So all Israel brought up the ark of the covenant of the LORD with shouting, to the sound of the horn, trumpets, and cymbals, and made loud music on harps and lyres.<sup>253</sup>

In these two accounts, musical instruments accompany the expression of strong emotions. However, the function of music in worship has changed in the course of history. In the Old Testament,<sup>254</sup> there is a gradual move away from this ecstatic dimension to liturgical music that is more formal, symbolic, and ritualized.<sup>255</sup> Throughout the centuries, this gradual shift, and the descriptions of worshipful acts without any mention of music in the Old Testament,<sup>256</sup> as well as the lack of an account of the use of instrumental music in the New Testament, have led some to

---

<sup>252</sup> Exodus 15:20-21 NRSV.

<sup>253</sup> 1 Chronicles 15:25, 28 NRSV.

<sup>254</sup> 2 Chronicles 29:25-29, Amos 6:5 NRSV

<sup>255</sup> Andrew Wilson-Dickson, *The Story of Christian Music* (Minneapolis: Fortress Press, 1992), 23.

<sup>256</sup> Exodus 25, Leviticus 16, 23, Numbers 7-9.



reject musical instruments in the context of worship. Early church Fathers spoke against musical instruments during and after the third and fourth centuries because they were “a symbol of lasciviousness and debauchery.”<sup>257</sup> For example, the organ and other loud instruments were used in gladiatorial contests in amphitheater or chariot races in circuses as early as the year 323.<sup>258</sup> In the succeeding centuries, only vocal music is documented to have been used in Early Christian worship services, as most of these services were underground, informal, illegal and in secret.

There is a documented occasion of an organ being sent from Byzantium to Pepin<sup>259</sup> in 757, and another to Charlemagne<sup>260</sup> in 812.<sup>261</sup> In a few decades later, Pope John VIII (872-882) wrote of an instrument installed in monastic schools to give instruction in the *musica*, part of the *quadrivium* in what would now be termed the liberal arts studies, that may have served the purpose of summoning people to church as bells do now.<sup>262</sup> By the 12<sup>th</sup> century, indisputable evidence of the use of organs in the liturgy appears and by the 15<sup>th</sup> century, organ music was a widely accepted dimension of worship. In the 15<sup>th</sup> century, the use of organ as a substitution for, and an elaboration of, chant was widely accepted by the Roman Catholic Church.

In the 16<sup>th</sup> century, the Reformation led to widespread disagreement about the use of instruments in worship. This led to the Catholics retaining instrumental and organ music offered only by professional musicians,<sup>263</sup> the Calvinists allowing only unaccompanied congregational

---

<sup>257</sup> James McKinnon, *The Church Fathers and Musical Instruments* (Ph.D. diss., Columbia University, 1965), 2.

<sup>258</sup> Walter Woodburn Hyde, “The Recent Discovery of an Inscribed Water-Organ at Budapest,” *Transactions and Proceedings of the American Philological Association* 69 (1938): 406.

<sup>259</sup> Pippin the Short, ruler of the Franks (741-768).

<sup>260</sup> Charles the Great, first emperor of the Holy Roman Empire (742-814).

<sup>261</sup> McKinnon, 276.

<sup>262</sup> *Ibid.*, 76.

<sup>263</sup> The congregation was not invited to sing.

Psalm singing,<sup>264</sup> and the Lutherans adopting a mix of instrumental and vocal music offered by both professional musicians and the congregation.

The 17<sup>th</sup> and 18<sup>th</sup> centuries saw the age of Enlightenment as the Church lost its leading position in society. The pursuit of knowledge, particularly scientific knowledge, took prominence over mysticism and ritual associated with the Church. During this period, music was approached from a humanistic point of view and was overtly influenced by secular forms and trends. Neither did theology reflect on the origin, nature, and purpose of music. Romanticism, which peaked in the first half of the 19<sup>th</sup> century, greatly affected the Protestant theology at the time; the culture of religion, and therefore its music, became individualistic and personalized.<sup>265</sup> During this period and into the 20<sup>th</sup> century, churches revisited their theology and doctrine through a more ecumenical lens. Today, most Christian congregations allow the use of instrumental music in the context of worship although some denominations, such as Church of Christ (Mennonite) and The Eastern Orthodox Church, have chosen not to include instruments in their worship services. In a Church that is increasingly diverse, the Praise Band, which stems from the older traditions of using the piano instead of the pipe organ in leading worship, is becoming increasingly more prevalent in the 21<sup>st</sup> century. This subject will be discussed in detail in Chapter 5.

## **1. Philosophical Basis**

One of the most important functions of instrumental music in worship is to support the Word. Romans 10:17 reads, “Faith comes from what is heard, and what is heard comes through

---

<sup>264</sup> The organ might have been played before and after the service but not as part of worship.

<sup>265</sup> Bradley P. Nystrom and David P. Nystrom, *The History of Christianity: An Introduction* (New York: McGraw-Hill, 2004), 319-320, 332-333.

the word of Christ.”<sup>266</sup> Because people come to know God through spoken word and sung proclamation, it is important that instrumental music that is text-based find its place in worship in a way that is engaging for the congregation. Providing a text-driven arrangement and accompaniments for assembly music, liturgy, and hymns is a great way to accomplish this.

Importantly, church music also serves as a tool, a facilitator, a mechanism for serving utilitarian functions, that is, to service the assembly.<sup>267</sup> Music can create atmosphere, celebrate the liturgy, and enhance prayers, scripture readings, and symbolic actions such as the preparation of the gifts and services around the altar. Instrumental music, whether or not it is related to a text, can play an important role in these contexts. Such compositions as an instrumental trio by Joseph Rheinberger or a beautiful slow movement of a trio sonata by J. S. Bach can express that which is inexpressible by words, thus enhancing the assembly’s worship experience.

Church music also serves as an offering, a sacrificial act to God. Because music is personal in nature, it is offered from the heart of the individual performer directly to the heart of God.<sup>268</sup> As an offering, music also reflects on the stewardship of the people. There are congregational members of all ages who may not feel comfortable singing in the choir but are able to play instruments. These musicians are also called to offer the fruits of their labor and the best of their abilities.

Because of the many possible permutations of combining musical instruments together, this chapter will focus on instrumental music other than the organ. This includes solo instrumentalists; ensembles that consist of different instruments, such as an orchestra or a band; and ensembles that consist of the same instrument, such a handbell ensemble or a flute choir.

---

<sup>266</sup> Romans 10:17 NRSV.

<sup>267</sup> Johansson, *Discipling Music Ministry*, 2.

<sup>268</sup> *Ibid.*, 3.

## **B. ART APPRECIATION: Liturgical Awareness in Non-Texted Music**

Whether or not their music is text-driven, instrumentalists often do not have any text written in their music as a reference for their specific function in worship. In the context of worship, however, their music still functions as a vehicle of the Gospel and to aid the assembly's prayer and praise. Therefore, their assignment must fit within the shape and flow of a worship service, and the instrumentalists themselves need to be aware of their function in that service, such as to accompany Psalm singing or as *alternatim*<sup>269</sup> practice with the congregation.

When accompanying or playing an arrangement of a hymn, it is crucial to discuss the hymn text, and its meaning, with the instrumentalists. If a musician's duty is to play the melody when the congregation is singing, he or she must observe punctuations within the text and breathe at the same time as the congregation. If an instrumentalist accompanies psalm singing or chanting, he or she must sustain their notes or chords well while also carefully following the text that is being sung or chanted. A good exercise for this is to have the instrumentalists sing or read the text out loud so that they understand the phrase structure of the hymn that they play.

When playing compositions that are not related to any text, it can be helpful to discuss with musicians how the pieces that they play evoke a certain atmosphere or make certain liturgical acts that they accompany more meaningful. As the facilitator, knowing how the liturgy works, its nuances, history, and seasons are very important in the proper selection of repertoire as well as the appropriate assignment of time and place for the instrumentalists to play.<sup>270</sup>

---

<sup>269</sup> The instruments are played in alternation with the congregational singing. Details on this practice will be provided in Chapter 4.

<sup>270</sup> James Frazier, Kermit Junkert, Donald Shier, Robert Strusinski, and Bonita Wurscher. *Handbells in the Liturgy: A Practical Guide for the Use of Handbells in Liturgical Worship* (St. Louis: Concordia Publishing House, 1994), 19.

### C. SKILL-BUILDING

In the context of group instrumental music, there are many influences that shape both the formulation of objectives as well as the delivery of instruction.<sup>271</sup> The church musician's role in group music instruction is not only as an educator but also as a minister. This role affects the teaching context of the instrumental music group that the church musician leads.

Context includes a greater professional community, curriculum, daily schedule, availability of facilities and resources, as well as the expectations from administrators and the greater assembly.<sup>272</sup> In a church setting, context deals with the players' abilities, needs, and interests; rehearsal space and schedule; availability of resources; as well as the needs, interests, and expectations of the congregation. The likelihood of diversity in players' abilities, needs, and interests in a church ensemble is high. Creating partnerships or building collegial relationships with other professional musicians in the region, as well as participating in professional development opportunities, can assist in the careful implementation of elements in rehearsal planning and technique.<sup>273</sup>

Different instruments lend themselves to different kinds of leadership in worship. Therefore, musicians in positions of leadership must know what works best for an instrument. For example, some hymns work better being led by a flute and others by the trumpet. It is important to discern the use of certain instruments in relation to the text and character of the hymns. It is extremely important to know the skills of the instrumentalists in order to choose or write music at their level of musicianship so that they can be successful. It is also beneficial for the music leader to have basic knowledge of the instruments with which they work.

---

<sup>271</sup> Chaffin, 21.

<sup>272</sup> William I. Bauer and Margaret H. Berg, "Influences on instrumental music teaching," *Bulletin of the Council for Research in Music Education* 150 (Fall 2001): 54.

<sup>273</sup> Bauer and Berg, 62-63; Chaffin, 22.

## **1. Ensembles of Different Instruments**

Quite often, because of the contextual diversity in an ensemble that consists of different instruments, music directors have not mastered every instrument that exists in their ensembles and may not have enough knowledge to help build their skills. Fortunately, instrumentalists often join certain instrumental groups with the training necessary to make music well. Nevertheless, music directors still have the responsibility of understanding the potential of those instruments as well as basic techniques, especially if they compose or arrange for such group. Music directors' knowledge of an instrument's comfortable range, fingerings or hand positions, tuning pitch, overtones, general volume, potential challenges, and specific terms and techniques for desired sound can be very helpful in rehearsal planning and leadership. Method books, such as Bruce Pearson's *Standard of Excellence*, Terry Shade's *String Basics*, O' Reilly and William's *Accent on Achievement*, and Hal Leonard's *Essential Technique*, can be very useful in acquiring foundational knowledge of various instruments.<sup>274</sup>

Collegial support can also be very beneficial in developing rehearsal technique. Connecting with local orchestra and band directors or teachers as well as observing rehearsals can provide ideas and insights that are applicable to the director's own rehearsals.

## **2. Ensembles of the Same Instrument**

Ensembles of the same instrument, such as handbell ensemble, flute choir, or ukulele choir, lend themselves to more efficient skill-building opportunity. The challenge of this group type occurs when members are at different levels and musical backgrounds. Regardless of the makeup of the ensemble, however, the goal of the church musician is to enable each member to

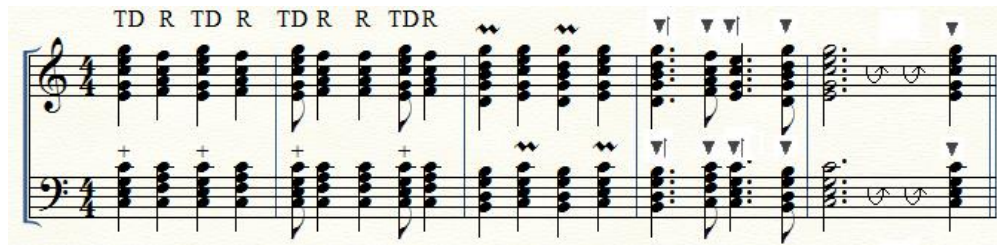
---

<sup>274</sup> See Appendix C for a list of resources, instruments' ranges, and tuning notes for band instruments.

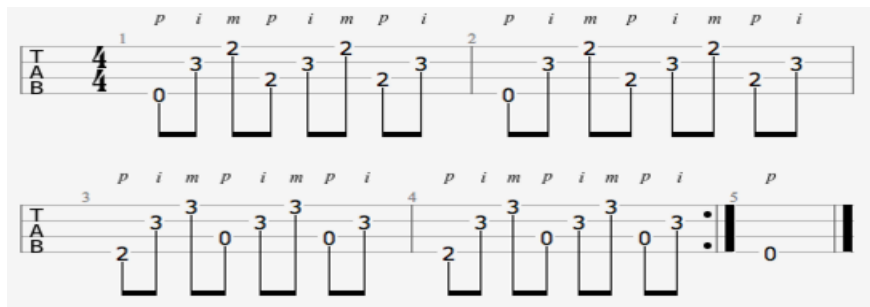
be fully participatory and experience success. This will require the director to know their musicians' abilities well and be able to adapt to their musicianship levels through part assignments, extra cues or directions, task analysis, or specific conducting gestures.

As “profitable stewards” of their talent,<sup>275</sup> members should be challenged from time to time to build skills together. Warm-up activities that include an introduction to new skills and advanced techniques, as well as drills of difficult passages of a performance repertoire can be a great opportunity for skill-building. For example:

- A handbell warm-up can include simple alternate ringing to varied conducting gestures, alternating techniques such as marting and thumb-damping, or passages that require sharing or passing bells back and forth between two ringers.



- A ukulele choir warm-up can include playing scales in different keys or new fingerpicking patterns, such as:



<sup>275</sup> See Introduction, p. 7.





In the context of instrumental ensembles, such as a church orchestra, band, or handbell ensemble, listening exercises can be beneficial in the members' understanding of musical balance as well as potential variations. Music listening is a crucial skill, not only for the benefit of performance but as its own area of proficiency.

Listening is also an inherent part of music making.<sup>278</sup> Depending on the makeup of the ensemble, an instrumental group will likely have a sound that is unique to that ensemble. Listening to different repertoire played by a similar makeup of an ensemble can help its members recognize their place and sound within the context of their ensemble. Listening to instrumental music played with different techniques and interpretation can spark creativity within the group members. If playing transcription or reduction of a composition, the group can benefit from listening to the original arrangement. As educators, music directors can create and incorporate listening activities to facilitate musical achievement, propelling members to higher levels of musicianship.<sup>279</sup> As discussed in Chapter 1, recording rehearsals and performances can also benefit both the director and ensemble members as it offers opportunities for self-assessment on various topics, such as musicality and balance, as well as for setting goals as a group.

### **Examples of Instrumental Music Use in Worship**

- Assembly Music: prelude, postlude, music during offering and communion
- To use as *alternatim* with hymn stanzas
- Accompany readings
- Accompany hymns, choral music, and Psalm verses

---

<sup>278</sup> D. Caverner, "Whole language and Music-Listening Instruction," *Music Educators Journal* 89, no. 5 (2006): 19-25.

<sup>279</sup> Stephanie Prichard, "Listening to Learn: The Status of Listening Activities in Secondary Instrumental Ensemble Classes," *Contributions to Music Education* 39 (2012-2013): 113.

- As descant or interlude to a hymn
- Produce sound effects, such as zymbelstern or the singing bell technique
- Random ringing of bells during chant singing

## **E. THEOLOGICAL IMPLICATION**

Instruments can play an important part in corporate worship, helping worshippers sing and even dance their faith. Instrumental music can serve as an extension of the human voice to express the inexpressible. Through the breadth of its variety and possibility, instrumental music can fully and clearly express the changing moods of Christian worship, from the leanness and sparseness of such seasons as Advent and Lent to the more exuberant character of the Easter and Christmas seasons.<sup>280</sup> Through songs without words, instruments can foster the communion between God and worshippers and affirm the totality of God's creation.

---

<sup>280</sup> Carl Schalk, *A Handbook of Church Music*, ed. Carl Halter and Carl Schalk (St. Louis, MO: Concordia Publishing House, 1978), 25.

## CHAPTER IV: THE USE OF ORGAN IN WORSHIP

Even in our changing times, it is probably still true to say that congregational singing in most Christian denominations is led primarily by an organ, either pipe or electronic. The organ, which in its truest form is a wind instrument, produces tone in the same way as the human voice through air vibrating through a tube. When used sensitively, the organ is able to evoke the most joyful praise and the quietest prayer, without the need for amplification, as well as provide for the largest variety of instrumental colors within one instrument.

The 16<sup>th</sup> century Protestant Reformation has had a powerful impact in encouraging and affirming congregational musical participation as a vital ingredient in corporate worship.<sup>281</sup> For Luther, music was next in importance to theology, a living voice of the Gospel (*viva vox evangleii*) and a gift of God to be used in all its fullness in Christian praise and prayer.

Congregational singing is at the heart of most Christians' worship. Singing shapes congregational life in several ways: it builds community and connects God's people with the universal Church—as Christians sing hymns, they are pushed to look beyond their tangible world, knowing that they are part of a larger family where many members may suffer.<sup>282</sup> Singing in worship also connects Christians with those who have journeyed before them. Singing hymns of faith has the power to tell the story of God's faithfulness in challenging times, enhance the words that are used in worship, provide healing and comfort, and bring hope.<sup>283</sup> Understanding the core character of each hymn, liturgical music, or assembly music is crucial in making congregational singing and corporate worship meaningful and engaging.

---

<sup>281</sup> Schalk, 17.

<sup>282</sup> Epperly and Hollinger, 36.

<sup>283</sup> *Ibid.*, 36-43.

In the context of congregational singing, the organ functions as the “living voice of the Gospel,” and its important role in most Christian denominations is to introduce and lead congregational singing of the hymns and the liturgy. Through the organists’ use of articulation, registration, tempo, and harmony, the organ proclaims the hymn’s text. Church organists also lead the congregation and the choir in singing the liturgy and present attendant music alone or in ensemble. Effective leadership can do much to make worship an exciting journey.

Some of the basic ways that the organ can help the congregation sing include establishing and maintaining the tempo, rhythm, and key; proclaiming and supporting the melody; providing musical shape to the phrasing of the melody; and helping the people breathe.<sup>284</sup> Treatments of text and melody through the introduction, the harmonic and rhythmic accompaniment, as well as registration of the organ can have a large effect on whether the congregation is encouraged to sing. With the resources and educational opportunities that are available, organists have the chance to enrich their knowledge and provide variety as they continually strive for meaning and originality, as well as deeper insights as they invite the congregation to sing.

#### **A. ART APPRECIATION: Aiding the People’s Prayer and Praise**

According to Roman Ingarden, appreciation happens in three phases: an initial grasping or overall impression of a unique entity, an exploration of a certain quality that exposes the possibilities offered by the work, and an admiration or respect for the newly-learned quality of the work.<sup>285</sup> Understanding these phases is especially important for organists because much of

---

<sup>284</sup> David M. Cherwien. *Let the People Sing!: A Keyboardist’s Creative and Practical Guide to Engaging God’s People in Meaningful Song* (St. Louis: Concordia Publishing House, 1997), 7.

<sup>285</sup> Roman Ingardem, “The Structure of Appreciation,” *Contemporary Aesthetics*, ed. M. Lipman (Boston: Allyn and Bacon, 1973), 307.

their work is not communicated by the spoken word, but rather through the experience of worshippers whom they serve.

In his book *Let the People Sing!*, David Cherwien identifies the main inhibitors of congregational singing as the DFA Syndrome: Doubt (“Are we supposed to sing now?”), which leads to Fear (“Am I going to get caught singing a solo?”), which then leads to Abstinence (“I’d rather not be embarrassed.”).<sup>286</sup> Factors, such as the consistency of the number of beats between stanzas, whether the harmonic progression is functional, consistency of tempo and having sufficient time to breathe in between phrases and sentences, directly affect congregational singing.

Italian philosopher Evandro Agazzi defines consistency as logical coherence or logical compatibility, creating logically coherent construction.<sup>287</sup> At any level, normative judgments are often conceived as being subject to norms of correctness and consistency.<sup>288</sup> Thus, consistency constructs a product that “makes sense” and is conceived as “normal.” In the context of hymn accompaniment, the space between stanzas must be clear so that people are confident in knowing when the next stanza begins. Otherwise, they will wait for someone else to start first, which gradually decreases the tempo of the song. Similarly, there is no time to breathe, they will not sing the first couple of notes. If the tempo varies, people will sing more quietly in hope that someone else will identify the tempo first.<sup>289</sup> Even in non-metric hymns such as Gregorian chant, a pulse still exists.<sup>290</sup> A confident downbeat, a clear pulse of a given hymn, careful study of the

---

<sup>286</sup> Cherwien. 12.

<sup>287</sup> Evandro Agazzi, “Consistency, Truth and Ontology,” *An International Journal for Symbolic Logic* 97, no. 1, The Legacy of Newton da Costa (February 2011): 8.

<sup>288</sup> Nick Zangwill, “Non-Cognitivism and Consistency,” *Zeitschrift für philosophische Forschung* 65, no. 4 (2011): 575.

<sup>289</sup> Cherwien. 12.

<sup>290</sup> *Ibid.*, 13.

text and phrasing, and consistency of the spaces between phrases or stanzas are very important in assuring that people are confident in their understanding of when to sing.

Many musicians tend to instinctively slow down at the ends of phrases or alter the tempo within phrases. This can be problematic if the pulse of the hymn is lost or becomes questionable. Organists need to make sure that the pulse or the bigger beat stays consistent when inflections or nuances are added. Very often, musicality exists in hymn playing through articulation and placement of arm weight, without having to alter the tempo at all.

As organists respond to the text and phrase structure, they should allow the people to breathe in the middle of a musical phrase when governed by the text. When this happens, it is important that the congregation is re-directed to the strong beat.



Fig. 5.1. *Diademata* by George Elvey, text by Matthew Bridges

This leads to the important subject of breathing. Breath communicates the start of a *tactus*, which informs people where the downbeat is.<sup>291</sup> Breath is especially important when it leads to a new stanza or a new phrase. In order to give the congregation enough time to breathe, the organists must intentionally breathe as if they were to sing in the same way that choral conductors must breathe when they invite their singers to sing. The consistency of the number of beats of rests in between stanzas are very important for the predictability that people may sing the first note confidently and in time.

---

<sup>291</sup> Ibid., 14.

Organists may also play musical pieces that are unrelated to a text while accompanying certain liturgical movements or as preludes and postludes. Congregants may benefit from program notes of such pieces describing its connection with the service, the mood it invokes, the history of the music, and, if applicable, the symbolic meaning of certain musical elements within the piece. This information can be made available in the bulletin, the parish newsletter, or online blogs.<sup>292</sup> An understanding of the rationale behind certain musical selections and guidance in listening for certain musical elements within a piece can promote an appreciation for the use of these pieces in the context of worship.

## **B. SKILL-BUILDING FOR THE CONGREGATION**

### **1. The Hymn Introduction**

The main function of a hymn introduction is to establish and introduce the key, the tempo, the meter or rhythmic design, and the melody of a given hymn. The organist should also take advantage of this opportunity to present the style and spirit of the hymn through a proper tempo, touch, volume and registration or tone. In addition, the organist must note the character of the hymn based on the text, composer, date of composition, as well as the function of the hymn.<sup>293</sup> The number of beats that the last note is held, as well as the space between the release of the last note in the introduction and the beginning of the first stanza, informs the congregants of what to expect in between each stanzas. Therefore, at the conclusion of the introduction, the organist must firmly establish the amount of time which will be allowed between all stanzas of the hymn.

---

<sup>292</sup> More information on reaching out to the congregation through bulletin insert and newsletter page can be found in Chapter 6.

<sup>293</sup> Jennifer Baker-Trinity, "Musicians and Cantors," *Leading Worship Matters: A Sourcebook for Preparing Worship Leaders*, ed. Melinda Quivik, et al. (Minneapolis: Augsburg Fortress, 2013), 181.

A hymn introduction can offer many teaching opportunities for the congregation. If the hymn is not familiar, organists can solo out the melody on a separate registration so that the congregants may listen to the melody before they sing it. As noted above, organists can also introduce the character of a hymn through the use of registration, articulation, tempo, and accompaniment pattern. Introductions that use rhythmic or melodic gestures from the hymn, especially when these gestures are potentially challenging elements of the hymn tune, can be helpful. These may include unusual rhythmic patterns, a melismatic passage, or a difficult melodic leap. Printed below are examples of hymn introductions based on the tune *Easter Hymn* and *Pace Mio Dio*.



Fig. 5.2. Introduction on *Easter Hymn*: an example of melismatic passages used in the hymn introduction.<sup>294</sup>

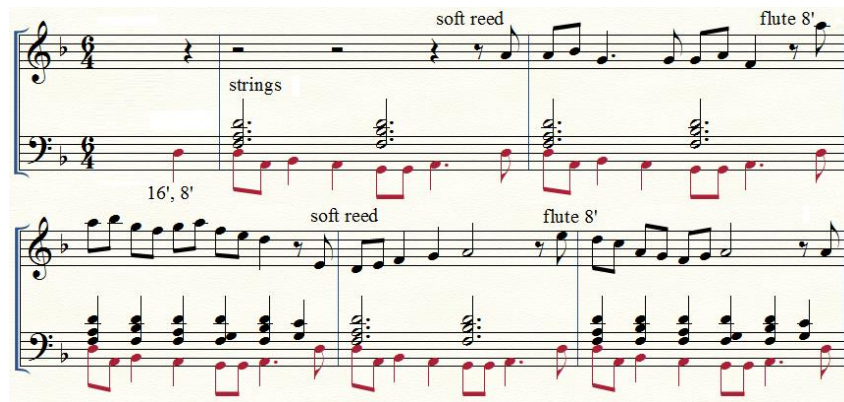


Fig 5.3. Introduction on *Pace Mio Dio*: an example of unusual rhythmic patterns in a hymn introduction.<sup>295</sup>  
Note the hemiola used in the second system.

<sup>294</sup> Source of tune: *Lyra Davidica* (London, 1708), Public Domain. Introduction composed by the author.

<sup>295</sup> Tune composed by Perry Nelson © 1996 World Library Publication. Source: Evangelical Lutheran Worship #700. Introduction composed by the author.



Knowing which hymns are, or are not, familiar for the congregation is very important before working on a hymn introduction. The ultimate goal is for the organist provide support which assists the congregation to sing together successfully and confidently.

Other forms of creativity that can be employed in the hymn introduction include the technique of melodic decoration with ornamental notes,<sup>296</sup> the use of the tune in canon or over a pedal point, or the use of the characteristic intervals from the tune in the harmonic fabric. While the tune need not be present in its entirety, it should be easily recognizable in the first and last phrases, especially with hymns that are less familiar.

## 2. *Alternatim* practice

The earliest surviving examples of liturgical organ music date from the end of the fourteenth century. A source of c1400, known as the *Faenza Codex*, contains the first extant settings for organ of the Kyrie and Gloria of the Catholic Mass, which are clearly intended to be used in alternation with voice. This is made clear in its setting of *Cunctipotens genitor Deus*, wherein the left hand carries a plainchant line against which a florid right-hand part provides an elaborate *discantus*. One can see the following alternatim plan emerge throughout the Kyrie and Gloria (the organ versets are in bold type):

**Kyrie eleison.** Kyrie eleison. **Kyrie eleison.** Christe eleison. **Christe eleison.** Christe eleison. **Kyrie eleison.** Kyrie eleison. **Kyrie eleison.**

[Intonation: Gloria in excelsis Deo]. **Et in terra pax hominibus bonae voluntatis.** Laudamus te. **Benedicimus te.** Adoramus te. **Glorificamus te.** Gratias agimus tibi propter magnam gloriam tuam. **Domine Deus, Rex caelestis, Deus Pater omnipotens.** Domine Fili, unigenite Jesu Christe. **Domine Deus, Agnus Dei, Filius deprecationem Patris.** Qui tollis peccata mundi, miserere nobis. **Qui tollis peccata mundi, suscipe nostram.** Qui sedes ad dexteram Patris, miserere nobis. **Quoniam tu solus sanctus.** Tu solus Dominus. **Tu solus latissimus, Jesu Christe.** Cum sancto spiritu. **In gloria Dei Patris. Amen.**<sup>297</sup>

---

<sup>296</sup> This should be done to hymns with which the congregants are familiar.

<sup>297</sup> Cited in *The Cambridge Companion to the Organ* (Cambridge: Cambridge University Press, 1998), 131.

This practice of presenting certain liturgical text is called *alternatim*, in which half of the text was subsumed by the *versets* played by the organist. In this context, the organ becomes an essential partner with the cantor or choir in the complete presentation of the text. The practice of *alternatim* has evolved over the centuries. *Versets* played in alternation with congregational singing or the choir can not only bring a new light to the hymn text but also serve as a teaching tool, especially for a hymn that is less familiar. Some of the ways this can be done include:

- Having the choir sing the odd stanzas and the congregation the even stanzas. During the choir's verses, the organ can play quietly in the background so that the melody can be heard. During the congregation's verses, the melody can be soloed out to make it audible for the congregants who are new to the melody.
- Having the organ play a short *verset* or interlude between the stanzas, introducing the character of the text that is about to come. This can be an exciting event if the organist is comfortable in spontaneous improvisation, because it affords an opportunity to review any parts of the melody, such as large intervals or unusual rhythm, with which the congregation may struggle the first time through. This will require careful listening and extreme familiarity with the hymn on the organist's part.
- Having the organ play an arrangement in place of a sung stanza, either alternating with the congregation or as a substitute for one of the stanzas. This can be an excellent way to bring the text alive if the congregation understands the relevance between the arrangement and the stanza's text. A brief explanation of the use of certain musical elements that highlight the text can help the congregation hear, sing, and appreciate the hymn in a new light.

### **3. Interlude**

An interlude is best begun during the final measure of the stanza as a forewarning for the congregation. A deceptive cadence, such as a vi or bVI, at the end of the stanza can be effective in adding a "surprise" element when not overused. A registration change or a change in dynamic, either a crescendo or diminuendo, will also signal to the congregation that the organist has

embarked upon an interlude.<sup>298</sup> It is crucial that the organist ends his or her interlude clearly, either on the tonic or dominant, so that the congregation knows when to breathe and sing. Using all or part of the hymn's final phrase can be useful in signaling the congregation that the interlude is about to end. If the interlude includes a modulation, it is important that the new key is established before the final phrase of the interlude to ensure confident congregational singing in the new key.

#### **4. Preludes and Postludes or Organ Voluntaries**

In a typical worship service, the organist is normally responsible for prelude, liturgical music and hymns, such assembly music as choral or instrumental accompaniment, and postlude. Each of these contributes to the form, shape, and flow of a worship service. Therefore, the organist's understanding of each of their functions is crucial in order to create a meaningful worship experience.

Music of any kind comprises a very specific and vivid set of memory cues. Because the multiple-trace memory models assume that context is encoded along with memory traces, the music that people have listened to at various times in their life is cross-coded with the events of those times.<sup>299</sup> A maxim of memory theory is that unique cues are the most effective at bringing up memories; the more items or contexts a particular cue is associated with, the less effective it will be at bringing up a particular memory.<sup>300</sup> Therefore, in an improvisation on any hymn, it is important to study the melody and its shape or form to understand what kind of memory cues it

---

<sup>298</sup> Janette Fishell, "God is in the Details: Service Playing Fundamentals and Flourishes," lecture handout, 3.

<sup>299</sup> Daniel Levitin, *This Is Your Brain On Music: The Science of Human Obsession* (New York: Plume, 2006), 166.

<sup>300</sup> *Ibid.*

has. This practice helps the organist determine and predict musical elements that may be difficult for the congregation to execute, know where significant and articulatory breaths or spaces are needed, and decide when to crescendo, decrescendo, or add any other musical nuances within a phrase as driven by the text. Using prelude music based on a hymn to be sung later in the service to drill parts of the hymn with large intervals, phrases, or rhythms can help congregational singing and highlight these challenging parts, which people need to remember.

At a pastoral level, organists should consider the capability of music to serve as memory cues in choosing the musical pieces that they play. Many familiar and well-loved hymns, such as “Amazing Grace” or “How Great Thou Art,” are meaningful for the congregation. For example, these hymns may serve as a reminder of God’s blessings in their lives or an assurance of God’s presence in difficult times they may be experiencing. Though that may not appeal to the intellectual or aesthetic side of all classical trained musicians, well-crafted simple voluntaries on these hymns are pastorally very important.<sup>301</sup>

### **C. SKILL-BUILDING FOR THE CHURCH ORGANIST**

In some ways, solo performance and service playing require a different kind of creativity and set of skills. While no one would suggest that playing repertoire is devoid of creativity, Routley observes that service playing demands a great deal of imagination.<sup>302</sup> There is a substantial amount of decision making required with regard to hymn playing and accompaniments because the organist is making music in ensemble with others—the congregation, choir, solo singers or instrumentalists. Most hymns are choral compositions and are written in four parts with the voice in mind. Very few hymns and anthem accompaniment are

---

<sup>301</sup> Fishell, message to author.

<sup>302</sup> Eric Routley, *Church Music and the Christian Faith* (Carol Stream: Agape, 1978), 102.

written on three staves. In addition, organists often play from a piano reduction or an orchestral score. Very rarely do anthem accompaniments have instructions for registration. While this allows organists to appropriate their arrangement according to the size of their congregation and the choir, it also demands extra work on the organists' part to arrange those pieces so that they are idiomatic to the organ. This requires organists to be extremely familiar with the instrument that they play.

Each organ is a unique instrument and no two organs are identical. Most organs are built to fit the space and the congregation where they are installed. They also have stylistic idioms that differ from one organ builder to another. Even two organs with the same stop list may produce completely different sounds due to tuning, voicing, or acoustics. Therefore, it is important for organists to be very familiar with the instruments with which they work by listening to each stop or experimenting with registration<sup>303</sup> and practicing dynamic changes using the swell box if the organ is under expression. This familiarity with the instrument will help efficiency in a hymn or anthem registration.

### **1. Hymns as an Art Form**

As a vehicle for the Gospel, the most important task of a church organist is to lead and highlight the people's *song*, both in leading congregational singing and in providing assembly music on behalf of the congregation. One should never play a hymn for a congregation without reading it first, reminding all that it is the text of a hymn that drives the music.

Austin Lovelace writes, "Hymn playing is an art—not a mechanical playing over of a tune four or five times. The organist, as an artist, must make as careful of the study of the form

---

<sup>303</sup> In some organs, certain stop combinations that may be unusual can produce a unique solo sound.

of a hymn tune as he does the form of a Bach fugue. As an intermediary between the composer and the congregation he is responsible for guiding the interpretation, and serving as an intermediary between the creative thought behind the text and the spiritual worship of God by the people.”<sup>304</sup> This means that the organist must study not only the text carefully but the compositional technique utilized by the composer of the hymn: rhyme patterns or poetic device, a melodic or rhythmic pattern that occurs within a hymn, harmonic progression or devices, and compositional style.

As a piece of choral music, insofar as hymns are ensemble vocal music sung by the entire congregation, most hymns demand legato playing.<sup>305</sup> Because the organ is not a percussive instrument, rhythmic security and clarity are crucial in projecting the metrical accent that gives hymn singing its vitality.<sup>306</sup> Using the arm weight and gesture to project the *hypermeter* of the hymn can be helpful to the congregation so they, too, can feel the bigger pulse. Generally, the organist can play two lines, one of which is the soprano,<sup>307</sup> legato as the lines would be sung, acknowledging breaths with an articulative break in proportion to the lift’s importance. Repeated notes in these voices can be re-articulated in these voice parts.<sup>308</sup> Repeated notes may be tied in the two remaining lines and only broken into the strong beats. Singing the inner line while practicing a hymn is an excellent exercise which will assist the organist in becoming more aware of the melodic shape of the voices other than the soprano.

Some exceptions, however, exist. Renaissance and baroque tunes may benefit from a pre-Classical approach to touch, or the Baroque “articulated legato.”<sup>309</sup> Moreover, because many

---

<sup>304</sup> Austin C. Lovelace, *The Organist and Hymn Playing, revised* (Carol Stream IL: Agape, 1981): 31.

<sup>305</sup> Exception to this rule will be discussed below.

<sup>306</sup> Fishell, “God is in the Details,” 1.

<sup>307</sup> For example, the soprano and bass lines, or the soprano and tenor lines.

<sup>308</sup> Close articulation through applying the arm weight in repeating these notes will help keeping the legato effect for which the organist strives.

<sup>309</sup> Fishell, 1.

Gospel and Folk hymns have a slow harmonic rhythm, repetition of notes can result in too many complete chordal breaks. In this case, tying repeated notes in the inner voices, using the bass line to determine the rhythm or tactus,<sup>310</sup> and, if available, soloing out the melody on another manual can bring out the stylistic character of these hymns. Finally, rules for re-articulation of accompanying voices may also be relaxed for hymns with more than four voices, so-called “unorthodox doublings” as in *Sine Nomine*, or chant, where careful control of legato is of utmost concern.<sup>311</sup>

The next item of consideration for hymn playing is the organist’s choice of tempo. It is important that the organist is able to feel both the macro and micro beat of a given hymn. In many instances, the harmonic rhythm helps determine the bigger pulse, or the macro beat, of the hymn. Hymn tunes containing notes of smaller denomination, such as eighth or sixteenth notes, demand the organist gauge a “singable” tempo for such note values in order to set a successful macro beat. It is also important for the organist to know the character of the tune. For example, a Renaissance dance requires a livelier tempo than a stately procession. Finally, the tempo must also be governed by the text. The organist should read and sing the text to identify a pace at which the congregants can sing the words comfortably and support their breath through a phrase. A hymn that is played too quickly may risk the congregants’ ability to sing all the words written or their awareness of the content of the text. On the other hand, a hymn that is played too slowly may prevent singers from feeling the bigger pulse of the hymn or having enough breath to support a phrase.

---

<sup>310</sup> When appropriate, the organist can also add a walking bass-line to such hymns as *Swing Low, Sweet Chariot, Go Down, Moses, or Standing in the Need of Prayer*.

<sup>311</sup> Fishell, message to author.

The organ can support the text through varying the registration, texture, and voicing. For example, it is appropriate to use thick texture and full organ registration for hymn stanzas about praise and quiet registration for stanzas that imply calmness. If pistons are available, setting general and divisional pistons in a graded crescendo can be helpful for easy access. For example, one can begin with a soft foundation chorus and gradually building up to full principal chorus, adding mixtures and reeds. In addition, the organist can also set a general piston for solo and accompaniment texture.

One of the most vital aspects of organ playing is the choice of timbres, controlled by registers, or organ stops, for different musical moods and textures.<sup>312</sup> This is one unique aspect of the organ that no other instrument has. The organist can use timbre to support the meaning and mood of each stanza of a hymn. Adding instrumental color can encourage vivid musical imagination as well as a sense of style. For example, a brighter sound that includes upper registrations and mixtures can be used to convey a brighter mood. In contrast, using the 16' in the manual or playing down an octave can express the concept of gravity or darkness.<sup>313</sup> Using registration that is sympathetic to the musical period in which the hymn tune was written can enhance the hymn's character. For example, the organist can use a combination of 8' foundations and lush strings for English Romantic tunes, or clear principal choruses for Baroque hymns. Stylistic diversity in hymn playing will not only add variety to congregational singing but also invite worshippers to travel through time, joining their voices with Christians who had gone before them.

---

<sup>312</sup> Kimberly Marshall, "The Fundamentals of Organ Playing," in *The Cambridge Companion to the Organ* (Cambridge: Cambridge University Press, 1998), 107.

<sup>313</sup> Fishell, 2.



Non-chord tones can add interest to hymn playing. This can be done by adding to the accompanimental voices (not the tune) non-chord tones such as passing tones, suspensions, escape tones or neighbor tones, and ornaments such as mordents and trills, pedal points in bass or inverted pedal points in soprano. Creative re-voicing of the tune happens when one plays the tenor or alto lines an octave higher, which creates a descant. In doing this, the organist must keep in mind the melody, the key, and the tempo. The organist must make sure that the melody can always be heard very prominently, especially if the hymn tune is less familiar. The organist must also keep the tempo in mind while adding non-chord tones. For example, in a fast-paced hymn, adding too many non-chord tones may make the hymn sound “too busy” or in a slow-paced hymn, adding lively ornaments may suggest an inappropriate mood for the text. Ultimately, the text should drive the kind of variation that the organist chooses.

In some stanzas, reharmonizations can help paint the text. The thrills, chills, and tears that people experience from music are the result of having their expectations artfully manipulated by a skilled composer and the musicians who interpret that music.<sup>314</sup> Establishing, and then foiling, expectations can be at the heart of music, and it is accomplished in countless ways, such as through violating rhythmic expectation or using deceptive cadences.<sup>315</sup> Even the smallest changes in a hymn can emotionally affect singers. Printed below are examples of these changes on the tune *Nun komm, der Heiden Heiland* and *Cwm Rhondda*. The only reharmonization in *Nun komm*, which is highlighted, can be used to stress the importance of the word “God” on stanza two of the Evangelical Lutheran Worship translation.<sup>316</sup> The second example consists of more changes in harmony.

---

<sup>314</sup> Levitin, 111.

<sup>315</sup> *Ibid.*, 112.

<sup>316</sup> *Evangelical Lutheran Worship* (Minneapolis: Augsburg Fortress, 2006), 263.

Not by hu - man flesh and blood, but the mys - tic breath of God,  
was the Word of God made flesh, fruit of wom - an, blos - som fresh.

Fig. 5.4. Re-harmonization on *Nun Komm der Heiden Heiland*.

Cure your chil - dren's war - ring mad - ness; bend our pride to Your con - trol;  
Shame our wan - ton sel - fish glad - ness, rich in things and pour in soul.

Fig. 5.5. Re-harmonization on *CWM Rhondda*

Like other aspects of hymn playing, one's choice of harmonic language must be relevant to the text, and the style of the hymn tune, be it to highlight certain words or enliven a certain text. Organists must remember that chromatic harmony is not always the most suitable, and that a subtler effect is gained by a judicious observance of the tonality suggested and the character of the words and the tune itself.<sup>317</sup> If the harmony that underlies the melody is non-functional, the next notes of the melody will be hard to find and people will less likely to sing. If stark or

<sup>317</sup> Walter G. Alcock, "On Varied Hymn Accompaniment," *The Musical Times* 51, no. 810 (August 1910): 502.

unusual harmonies have the potential to highlight certain text, organists must consider soloing out the melody so that the congregants are able to sing with confidence.

Modulation and transposition are very useful skills to have. For example, modulating on the last stanza of a hymn can add some thrill or excitement. If certain liturgical music, such as the doxology or responses, is in distantly related keys to the music that precedes or follows, a smooth modulation to the new key will be necessary to achieve harmonious unity. Before modulating to a higher key in hymns, organists must always keep in mind the range within which the congregation is singing. Modulation and transposition need to be done without putting congregational singing at risk. A simple solution to this would be to play the preceding music, such as the first few stanzas of the hymn or musical offering before the responses, in a lower key instead of playing what follows in a higher key.

Sometimes, the most impactful text can be highlighted by the absence of any instrumental accompaniment. There are times when an organist's best musical decision is to stop playing or remain tacet. One instance that this can be effectively done is in the second stanza of the hymn "Ah, Holy Jesus."

Who was the guilty? Who brought this upon thee?  
Alas, my treason, Jesus, hath undone thee!  
'Twas I, Lord Jesus! I it was denied Thee;  
**I crucified Thee.**

This very introspective petition ends with a confession, admitting one's part in Jesus' afflictions. Instead of singing the entire hymn *a cappella*, the organist can arrange to have the congregation sing in unison and accompany them in the first three lines. The organist can stop playing during the last phrase, leaving the congregation singing "I crucified Thee" in unison, unaccompanied. The sudden absence of an accompaniment can be powerful in highlighting the text, challenging singers to realize that it was their personal sins that put Jesus on the cross.

This strategy can also be done in reverse in the next stanza of the same hymn.

Lo, the Good Shepherd for the sheep is offered;  
the slave hath sinned, and the Son hath suffered.  
For our atonement, while we nothing heeded,  
**God interceded.**

The organist can arrange to have the congregation with the help of the choir to sing *a cappella* and in parts. The organist can either begin playing very quietly<sup>318</sup> and add a gradual crescendo to the last phrase or simply start playing on the last phrase. This can lead into a short interlude that leads to the next stanza as it reminds all of Jesus' death for the salvation of the people.

## 2. Exercising Creativity in Hymn Playing

A great tool for using improvisation to enliven hymn playing is the organ repertoire. For centuries, the construction of organs in churches, and their use in its liturgies, is the phenomenon to which is owed the existence of most of the organ literature.<sup>319</sup> Compositional elements, such as musical pattern, harmonic progression, stylistic idiom and rhetorical devices, can be adapted to hymn treatments and improvisations. A program note about such arrangement can be an educational tool that further enhances worshippers' musical experience.

For example, using the French Overture style in *ritornello* form as an introduction to Easter hymns, such as "Thine is the Glory" or "Crown Him with Many Crowns" highlights the regal and majestic characteristics of the hymns. Soloing out the melody in the soprano, alto, tenor, or even the bass, can also be a way of highlighting certain aspects of a hymn text, such as a single person's quote or command. Dance forms and registrations from a French Classic suite,

---

<sup>318</sup> For example, with only one or two soft string stops.

<sup>319</sup> Edward Higginbottom, "Organ Music and the Liturgy," *The Cambridge Companion to the Organ*, 130.

such as *Plein Jeu* and *Grand Jeux*, *Dialogue* and *Echoes*<sup>320</sup>, or *Tierce en taille*, can be creatively applied to hymn introductions or free improvisations for use throughout a worship service.

Practical suggestions for organists who would like to explore more creative hymn playing include:

- Diligent analysis of their own organ repertoire and implementation of compositional techniques found in a well-written organ work in their improvisation. Daily exercises of utilizing different forms, such as sonata form, the dance suite, ritornello, or *vorimitation*, as well as textures, such as a bicinium, trio, or a four-part chorale, help organists feel comfortable in using certain forms and textures in their improvisations.
- Daily exercise of harmonizing all 12 scales can be very useful in understanding and memorizing functional chord progressions. This can be a great resource for transposition.
- Practicing patterns found in a French toccata, such as Louis Vierne's *Final* from *Symphony No. 1* or Charles-Marie Widor's *Toccata* from *Symphony No. 5*, while adding familiar hymn tunes can add to the "bag of tricks" of an improviser.
- Practicing sequences between two keys can be useful in the event of modulation.
- Accompanying chant or other unison hymn tunes that have no keyboard harmonization.

### 3. Chant accompaniment

Another great exercise in hymn playing is to practice accompanying chant. Gregorian melodies are ideal vocal music. If well rendered, they give the effect of waves of sound rolling smoothly along in a perfect legato movement from the beginning until the closing cadence. To sustain these melodies with well-chosen soft-flowing chords, in perfect legato style, simple, subdued, and strictly modal, is the great art of the organist.<sup>321</sup> Cherwien explains the pulse in chant accompaniment occurs "on a downbeat of each phrase, letting the remainder of the phrase

---

<sup>320</sup> Use of multiple manuals of different registrations.

<sup>321</sup> Achille P. Bragers, *A Short Treatise on Gregorian Accompaniment according to the Principles of the Monks of Solesmes* (New York: Carl Fischer, Inc., 1934), 11.

float like a feather in the air. The downbeat is the puff of air that sends it back up [and] the breath is the cue for all to sing together with these hymns.”<sup>322</sup>

Because the rhythm in a plainsong is exclusively text-driven, the organist must be able to find the pulse for the words. The rhythm of the plainsong, then, is the rhythm of the words and its pulse must be reflected in the music in all forms of introductions, accompaniments, and arrangements of the chant. It is evident that the vast bulk of plainsong must present a correspondingly irregular rhythm – it is this freedom from the bondage of the regularly recurring accent which gives plainchant its flexibility and makes it peculiarly suitable for the prose of psalms, canticles, and mass, and at the same time marks it off as a thing apart from any other type of music.<sup>323</sup>

The manner in which the plainchant takes the rhythm of the words is precisely the manner in which the words deliver their rhythm, that is, by enunciating certain syllables with a stronger emphasis than others. One must read the text with its natural inflection and be able to chant it on one note before putting them in the context of the melody and harmony.

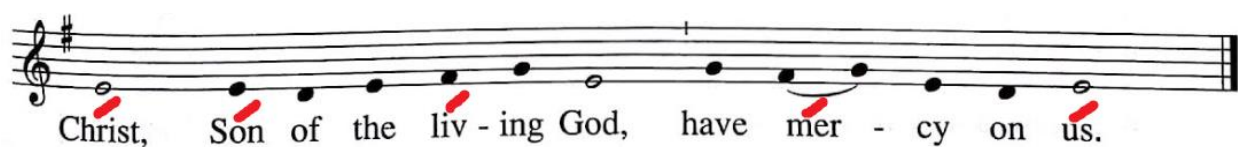


Fig. 5.6. Prayer response from *Liturgy of the Hours: Response to the Word of God*.<sup>324</sup>

---

<sup>322</sup> Cherwien, 11.

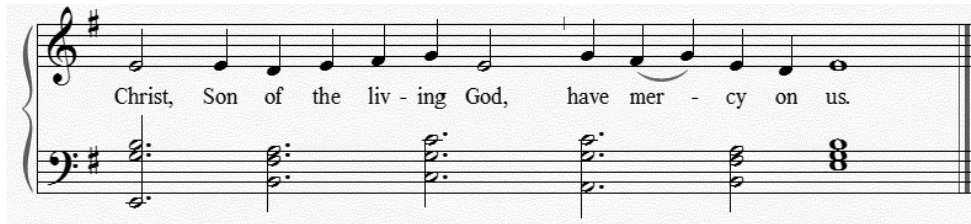
<sup>323</sup> Arnold, 11.

<sup>324</sup> Source of text: *Liturgy of the Hours* © 1974, ICEL. Tune composed by Robert LeBlanc © 1986, GIA Publication. *Worship* (Chicago, IL: GIA Publication Inc., 2011), 5.

Understanding word stresses and natural inflections in the language of the text, whether that be Latin or the vernacular language, is important for identifying the placement of rhythmic variation. The essential characteristic of any plainsong melody is its fluency so that the text flows easily as if it is spoken. Therefore, harmonizing each note of the chant may impede its flow.



When determining the harmonic rhythm in chant accompanying, the verbal and musical rhythm of the melody needs to be studied carefully. If the accompaniment introduces accents which are foreign, the rhythm of the melody will become clouded.



Knowing where the word stresses fall is important in identifying the ictus of the phrase. Rhythmic division brings out the characteristics of certain notes having the ictus<sup>325</sup> and placing chords only on the notes having the ictus will help singers and congregation feel the pulse of the chant.




---

<sup>325</sup> Bragers, 7.

#### 4. Musical growth

Relating to the second principle of stewardship, which is growth, organists must strive to advance in all aspects of musicianship. For example, organists can practice creative hymn playing through studying and pursuing collaborative playing of art songs. Working with vocalists can help organists understand breathing technique and vocal nuances better, which can enhance hymn playing in many ways. In addition, because of the poetic nature of the texts and depictive accompaniment that support them, accompanying art songs can provide an excellent tool in exploring possibilities of text painting. They also suggest compositional or improvisation devices, such as mode changes, repeated pitches or phrases, texture changes, use of sequences, or modified reprise.<sup>326</sup>

#### D. AESTHETIC DEVELOPMENT: Technical Excellence, Musicality and Quality

Technical excellence and musical quality are important factors in any assembly's worship experience. Attending to these factors is important in inviting the congregation to be advocates in the field of organ music. If the congregation has not had positive experiences with the organ, they will not likely be advocates for its use. Additionally, inaccurate playing can distract the people's prayer and praise, and thus prevent them from having a spiritual moment. Lovelace writes, "Until the technique has been mastered, artistic hymn playing is impossible, and until both technique and artistry are firmly established the organist can do little ministering to the needs of the congregation."<sup>327</sup> In his book *The Organist's Guide to Congregational Praise*,

---

<sup>326</sup> Examples in Schubert's *Wintereisse*: A mode change that accompanies "Das Mädchen sprach von Liebe" in *Gute Nacht*, a change in mode and texture accompanying "Wo find' ich eine Blüte" in *Estarrung*, and the use of sequence and articulation to portray the state of the brook in *Auf dem Flusse*.

<sup>327</sup> Lovelace, iii.



Routley writes that being able to play the hymn as written is very important, that is, playing with accuracy before inventiveness.<sup>328</sup>

Because the volume of the organ tone cannot be increased or accented by pressing the keys harder, phrasing, inflections, and rhythmic hymn playing are dependent on the articulation and touch at the organ. Lovelace writes that good hymn playing is not entirely a matter of playing as the spirit moves one; a foundation of sure technique enables the spirit to move with more effectiveness.<sup>329</sup> Good technical details of pitch, rhythm, dynamics, and phrasing will encourage good singing. However, these techniques are not enough to be inspiring; the playing and singing also need to be musical. This is the reason that the musicians' musical instinct, honest feedback from others, as well as self-assessment through the critique of live recordings are crucial for the musical growth of music leaders and all that are involved in worship.<sup>330</sup>

## 1. Acoustics

As discussed in Chapter 1, acoustics plays an important role in all aspect of music making. In the context of organ playing, the organist must determine the articulation, tempo, and release utilized based on the reverberation in the room, or lack thereof. For example, the organist will require more space between repeated notes and phrases in an acoustically live room. Musical patterns that require fast moving eighth or sixteenth notes, such as those found in Widor's *Toccata* from *Symphony V* or J. S. Bach's *Fugue in D Major BWV 532*, should be played with a generally more articulate touch in a reverberant space. In contrast, the organist will have to have closer articulations for lively musical figurations or apply the (over-)legato

---

<sup>328</sup> Eric Routley, *The Organist's Guide to Congregational Praise* (London: Independent Press, 1947), 9.

<sup>329</sup> Lovelace, 10.

<sup>330</sup> Paul Westermeyer, *The Church Musician* (Minneapolis, MN: Augsburg Fortress, 1997), 67.

technique for hymn melodies in an acoustically dry room. In hymn playing, the organist may have to choose a slower tempo and release early at the end of a phrase in a hymn stanza to allow space for breath before the next line in an acoustically live room. In contrast, he or she may choose a faster tempo and hold each note value for its full duration in an acoustically dry room.<sup>331</sup> Ultimately, every space is different, just like every organ is different. The organist must intuitively listen to the instrument, the space, and the impact of the space to the sound of the instrument before making any musical decision to bring the best out of these two unique entities.

### **A Case Study on Introducing a New Liturgical Setting through the use of the Organ**

The organ and assembly music play a very important role in teaching the congregation new hymns or liturgical music. In 2014, a decision was made at St. Charles Borromeo in Bloomington, Indiana to re-introduce a Mass setting that primarily uses Gregorian Chant, namely *Missa di Angelis*, in Advent and Lent seasons. This was done over the course of one and a half years, during which each of the Mass parts were individually introduced. The Sanctus was introduced in Advent of 2014, the Agnus Dei was introduced in Lent of 2015, and the rest of the Mass was introduced in Advent of 2015.

The plan to learn this setting was announced at the beginning of the choir season so that the musicians were aware that their leadership in teaching it to the congregation would be essential. As teaching artists, all church musicians were responsible for this teaching experience and the musical pieces that they played took part in familiarizing the congregation with the pieces being taught. Prior to, and throughout, Advent the melody of the Sanctus was played,

---

<sup>331</sup> One of the tricks of releasing a chord more smoothly in an acoustically dry room is by doing a reverse arpeggio release from the top note down. This can be effective at the end of hymn phrases or pieces as it creates similar auditory repercussion to a chord release in a room with reverberation.

improvised upon, and arranged by the organists and other musicians during the prelude, the Preparation of Gifts, and communion so that the congregation was familiar with the melody. Using similar strategies, the congregation learned *Missa di Angelis* setting in its entirety by Lent of 2016.

Similar strategies can be implemented to introduce new hymns or liturgical music before or after a worship service. For example, music leaders can take time before the prelude on Sunday mornings to rehearse new musical pieces with the congregation so that they feel comfortable singing them during the worship service. In this case, the organ and its ability to solo out melodies often play an important role in introducing new melodies, especially when the teaching time is limited. The practice of soloing out the melody can be helpful both in rehearsal and service, as it assists the congregation in hearing the tune. Some creativity such as playing the hymn melody in the soprano, alto or tenor range can add some interest to the hymn while still supporting and assisting the people's learning. Other approaches to hymn practice will be discussed in the next chapter.

## **E. THEOLOGICAL IMPLICATION**

Sacred music is perhaps the most primal music of all. It comes from a place deep inside every human being, leading the person in his or her quest to transcend the "bonds of earth," and to connect with the Divine in any form that they perceive it. As supporter and enlivener of the people's song, the organ can play an important part in this quest. In *De divina psalmodia*, Giovanni Bona describes the organ's ability to have a desirable effect on the faithful in the way that it "brings joy to the sorrowful soul, evokes the happiness of the heavenly city, rouses the

lazy, refreshes the watchful, induces love in the just, and brings the sinner to repentance.”<sup>332</sup>

Through careful study of the liturgy and the Church’s songs, purposeful exploration of the instrument and space, and creative and artistic execution of their skills, the organist can remind the congregation of that place deep inside their being and support them in their quest to connect with the Divine.

---

<sup>332</sup> Giovanni Bona, *De divina psalmodia* cited in Higginbottom, Edward “Organ Music and the Liturgy,” *The Cambridge Companion to the Organ*, eds. Nicholas Thistlewaite and Geoffrey Webber (Cambridge: Cambridge University Press, 1998), 130.

## CHAPTER V: THE PRAISE BAND IN WORSHIP

As a response to the cultural change discussed in the introduction, many churches have opened the door to discussions about the way that they conduct their worship services. In many cases, these discussions have led into the formation of two “fiercely polarized sides” on such issues as traditional versus contemporary forms of worship.<sup>333</sup> Unfortunately, congregations often split into competing camps in favor of one or the other and their arguments often reflect two different tendencies: the one that looks back to the roots of its tradition and practice and the one that looks forward to the future.<sup>334</sup>

The problem of this debate is that the reasoning behind the discussions on worship styles often misses the real issue and, consequently, is idolatrous. For example, some worshippers who defend traditional worship pridefully insist that the historic liturgy of the Church is the only way to do it right, while their counterparts, who advocate for contemporary worship, assume that the only way to reach out to the culture around them, and to grow their parish, is to simplify worship, even if that means forsaking its identity. The first reflects the idolatry of “we have always done it this way,” while the second reflects the idolatry of “attraction.” The first dangerously limits the work of the Spirit in worship, while the second dangerously risks the centrality of God in order to meet the expectations of the people and subcultures. Responding to this debate, Marva Dawn writes that “neither pride nor presumption can inhabit praise; both prevent God from being the subject and object of worship.”<sup>335</sup>

---

<sup>333</sup> Dawn, *Reaching Out Without Dumbing Down*, 4.

<sup>334</sup> Schalk, 9.

<sup>335</sup> Dawn, *Reaching Out Without Dumbing Down*, 93.

To make worship meaningful, churches must discover how to worship with integrity. To do so, it is important that churches first determine the nature of true worship that centers on God, glorifies Christ, involve the people's participation, expresses the people's praise, communicates the Biblical truth, encourages faith, promises redemption, reflects the incarnation, builds up the Church, instills vision, makes an offering, nurtures communion, and evokes an "Amen" in building worship of any style.<sup>336</sup> In the context of contemporary worship, it is crucial that musical selections and instrumental, or vocal, arrangements are based on these principles.

## **A. ART APPRECIATION**

As discussed in the previous chapters, theological education in the rehearsal room is extremely important for musicians to understand their role in worship. Because praise and worship songs emerge from popular music, whose main purpose was for entertainment, the music leader must remind band members that their purpose in worship is not to entertain, but to lead and support congregational singing, as well as to offer their musical gift to God.<sup>337</sup>

### **1. Text: Theological basis and poetic language in Praise Songs**

A music leader's repertoire selection reflects their theological, missional, as well as artistic values. Therefore, the music leader must fully understand the theology, the mission, and the liturgical practices of his or her church in order to choose the appropriate worship songs for worship. In the last two decades, praise and worship songs that are written with concerns for deeper theological ground and poetic language, as well as denominational resources regarding

---

<sup>336</sup> C. Welton Gaddy, *The Gift of Worship* (Nashville: Braodman Press, 1992), 200-20.

<sup>337</sup> See Chapter 1, p. 18-19 and Chapter 3, p. 92 for strategies of sharing the theological depth of musical selections within a musical group.

appropriate worship songs, are increasing in number. Listed below are examples of praise songs with deep theological ground, as well as poetic language:

- “Grace So Glorious” by Elevation Worship beautifully reflects atonement theology in a poetic way.

“Beneath the cross of Jesus Christ  
 No shadow remains for shame to hide  
 Redemption shone for all to see  
 Perfection bore our penalty  
 With a grace so glorious.

Immortal day the veil was torn  
 When mercy donned a crown of thorns  
 As law gave way to liberty  
 And freedom for humanity  
 With a grace so glorious.”<sup>338</sup>

- “Reign in Us” by Starfield is a prayer of consecration in light of God’s sovereignty. The second stanza acknowledges and can teach the congregation about the attributes and work of the Holy Spirit.

“Spirit of the Living God fall fresh again  
 Come search our hearts and purify our lives  
 We need your perfect love  
 We need your discipline  
 We’re lost unless you guide us with your light.”<sup>339</sup>

- “Bless the Lord” by Matt Redman  
 This song is a setting of Psalm 103, whose chorus may be appropriated as a Psalm refrain if Psalm singing is led by the Praise Band.<sup>340</sup>

<sup>338</sup> Chris Brown, Israel Houghton, and Steven Furtick © 2013, CCLI #701444

<sup>339</sup> Ben Glover, Jon Neufeld, and Tim Neufeld © 2008, CCLI #5207587.

<sup>340</sup> Matt Redman, *10,000 Reasons* (Sydney: SHOUT! Publishing, 2011).

- “Our Great God” by Fernando Ortega and Mac Powell covers the attributes of God:

“Eternal God, Unchanging, Mysterious and unknown.  
Your boundless love unfailing, In grace and mercy shown.  
Bright seraphim in endless flight around your glorious throne.  
They raise their voices day and night in praise to you alone.”<sup>341</sup>

The second stanza is a prayer for God’s protection against evil, which is not very often found within the Contemporary Christian Music genre.

“Lord, we are weak and frail, helpless in the storm  
Surround us with Your angels, hold us in Your arms  
Our cold and ruthless enemy, his pleasure is our harm  
Rise up, oh, Lord and he will flee before our sovereign God.”<sup>342</sup>

- “Behold the Lamb” by Keith and Kristyn Getty and Stuart Townend is a powerful reflection on the Eucharist:

“Behold the Lamb who bears our sins away  
Slain for us and we remember  
The promise made that all who come in faith  
Find forgiveness at the cross

Chorus  
So we share in this bread of life  
And we drink of His sacrifice  
As a sign of our bonds of peace  
Around the table of the King

The body of our Saviour Jesus Christ  
Torn for you; eat and remember  
The wounds that heal the death that brings us life  
Paid the price to make us one

The blood that cleanses ev'ry stain of sin  
Shed for you, drink and remember  
He drained death's cup that all may enter in  
To receive the life of God

And so with thankfulness and faith we rise  
To respond and to remember  
Our call to follow in the steps of Christ  
As his body here on earth.”<sup>343</sup>

---

<sup>341</sup> Chris Tomlin, Ed Cash, and Jesse Reeves © 2004, CCLI #4348399.

<sup>342</sup> Ibid.

<sup>343</sup> Keith Getty, Kristyn Getty, and Stuart Townend © 2007, CCLI #5003372.



Nevertheless, because the texts of many praise and worship songs are composed by Christian song artists who may not be theologically trained, the contents of these lyrics may be subjective and do not reflect the teachings of the Church. For example, the lyrics to the song “I Can Only Imagine” by Bart Millard entirely consists of hypothetical theology with no Scriptural basis.<sup>344</sup>

“I can only imagine what it will be like  
when I walk by Your side,  
I can only imagine what my eyes will see  
when Your face is before me.”

“Surrounded by Your glory, what will my heart feel,  
will I dance for You Jesus or in awe of you be still,  
will I stand in Your presence or to my knees will I fall,  
will I sing hallelujah, will I be able to speak at all.”<sup>345</sup>

While this song may be appropriately performed at a Christian music concert because of its religious nature, the song does not contribute to the church’s *teaching* ministry through worship. Because the text that is used in worship songs tell of the theology of a given church body, music ministers need to select songs that do not muddle theology. For example, the line “You make all things work together for my good”<sup>346</sup> in the song “Your Love Never Fails” by Anthony Skinner and Chris McClarney is a dangerous interpretation of Romans 8:28, which states “We know that all things work together for good for those who love God, who are called according to his purpose.”<sup>347</sup> The subjectivity in this text reflects a narcissistic worldview, suggesting that God works for the singers and puts them, instead of God, at the center of the universe. Because what we sing in worship reflects our theology, thus our worldview, song selections that are based on lyrics that are theologically accurate is crucial.

---

<sup>344</sup> This hypothetical theology is not unique to CCM and present in hymns, such as “In the Garden.”

<sup>345</sup> Bart Millard © 2002, CCLI #2978857.

<sup>346</sup> Anthony Skinner and Chris McClarney © 2008, CCLI #5337172.

<sup>347</sup> Rom 8:28 NRSV.

## **2. Music: Concerns for congregational singing**

After selecting a particular set of praise songs based on their text, music ministers must consider whether the music is conducive to congregational singing. Because praise and worship songs stem from popular music that is meant to be passively consumed as an entertainment, they are often soloistic and rhythmically complex. For example, the melodies and rhythms of the songs “I’m Trading My Sorrow” by Matt Redman and “Hungry” by Kathryn Scott are improvisatory in nature and highly syncopated, respectively. As a result, many of these songs are not conducive to healthy and confident congregational singing. One of the most effective tests for this type of music is to have the praise band members sight-read a selection of praise songs and choose only the ones that the band members can sing or play well for congregational use. If the band members, who are musically trained, are not able to learn the new song quickly, the congregation may not be able to learn it as well. Nevertheless, the praise band can still offer those pieces that are more challenging and require extensive rehearsal as assembly music.

In addition to praise and worship songs, there is a wide range of liturgical music and hymns that are adaptable to the Contemporary Christian Music (CCM) genre. The danger of most contemporary worship is that it limits worship music to repertoire that has been composed within the last few decades, which eliminates a huge percentage of the church’s musical treasure. As stewards, or “managers,” of the church’s musical repertoire, musical selection should not be limited to only those written by CCM artists.

## **B. SKILL-BUILDING**

### **1. Leading the Congregation in Songs**

When leading congregational singing, the most important task of the praise band is to ensure confident singing, which will ensure that the people's voice is heard. Because the sound of the assembly's voice is so important, instrumentalists should never make a liturgical music experience about themselves. This means that they need to make sure that their sound is not amplified so loudly that it overpowers the people's voice. No gathered community will compete with the sound of voices that drown out their own. While the leading singers should be heard in order to help the congregation learn the melody, the assembly must also be able to hear the sound of their own voices gathered together. If the songs are familiar to the congregation, singers can also turn off their microphones during congregational singing. This requires an active listening by all members of the praise band in making sure that the congregation's voice is heard at all times.

Additionally, it is important for the music leader to turn their attention to whether or not the congregants have difficulties following the music. Band members need to create a strategy on how to teach or assist with every congregational song that they lead. Knowing certain elements or sections of a song that the congregation may have difficulties with, such as a syncopated rhythm or a difficult interval, will determine the way they introduce and lead the song.<sup>348</sup> To offer variation, different members of the band can be assigned to help with different songs sung in a worship service.<sup>349</sup> Of course, this, too, needs to be carefully rehearsed. Printed below is a list of possible strategies for teaching or assisting with congregational singing of praise songs.

---

<sup>348</sup> Most of the leadership and teaching strategies for congregational singing that are discussed in Chapter 4 can apply to the Praise Band.

<sup>349</sup> This, however, depends on the ability of the musicians in the group. Musical leadership should be assigned only to advanced musicians.

- Having the band vocalists sing the song once through before the congregation joins in.
- Teaching the songs in sections. For example, one can begin by having the congregation sing only the chorus while the band members sing the stanzas before having everyone in the assembly sing the entire song.
- Doubling the melody of the song at the octave on the keyboard.
- Thinning out the texture of instrumentation so that the melody can be heard more clearly.
- Omitting any improvisatory element, such as a lead guitar part, so that only the melody can be heard.
- Having solo instrumentalists, such as the lead guitar, the fiddle, or the saxophone, play the melody.
- Having all singers sing the melody in unison until the congregation is familiar with the melody.

Like choir members and cantors, Praise Band vocalists are often times the most visible song leaders who must model healthy singing.<sup>350</sup> It is also important that all band members work together to practice strong musical leadership. For example, it is important that the Praise Band rehearse when and how to breathe before each musical entrances so that they can invite the congregation to sing. Tempi must also be selected with caution. It is common for people to associate joy with a fast tempo the same way they associate energy with loudness. The danger of this false analogy is that it can result in a Praise Band that plays fast and loudly all the time. As discussed in the previous chapters, the text, as the most important element in praise songs, as well as the liturgical context, must determine one's choice of tempo. Rehearsing each song with the determined tempo is important so that the tempo is consistent. Only musicians who lead with musical and technical security can instill confidence in congregational participation.

---

<sup>350</sup> See Chapter 1.

## **2. Understanding the Sound System**

In leading the Praise Band, music leaders must have some knowledge of the sound equipment that they use to amplify their sounds, such as the types of microphones and the basic operation of the soundboard. Music leaders must always keep in mind the balance of their instrumental and vocal volumes. Because not all of the instruments in the Praise Band are plugged into an amplifier, it is important to make sure that the amplified instruments do not overpower acoustic ones. Similarly, the acoustic instruments may need to be amplified using a microphone to reach a balanced volume. The music leader must also listen to the band from where the assembly would be gathered to make sure that the overall volume is well-adjusted to support congregational singing. Because of these reasons, it is crucial for the Praise Band to rehearse using all their sound equipment in the performance space so that musicians are used to what they can and cannot hear based on their location in relation to other musicians and through the monitor speakers.

## **3. Different Types of Microphones**

There are three main types of microphones based on their receiver patterns, each of which affects the quantity of soundwave that is picked up. These patterns are as follows:

- The omnidirectional pattern, which picks up sound equally from all directions.
- The figure-eight or bidirectional pattern, which creates a sound output that is proportional to the mathematical cosine of the angle between the microphone and the sound source. This microphone is best placed upright or upside down, rather than horizontally.
- The cardioid or unidirectional pattern, which picks up the sound source only from one direction.<sup>351</sup>

---

<sup>351</sup> Francis Rumsey and Tim McCormick, *Sound and Recording: An Introduction* (Waltham, MA: Focal Press, 2005), 46-54.

It is important for band members to understand these receiver patterns of the microphones because it affects the way that they locate themselves or their instruments in relation to their microphones. For example, it is best for instrumentalists to use omnidirectional microphones, also called area mics, for amplification of instruments because they pick up the sound of the space, in addition to the sound of the instruments. However, if only a cardioid microphone is available, instrumentalists can position themselves directly in front of the microphone's receiver. In contrast, it is usually best for vocalists to use cardioid microphones so that only their voices are picked up. Keeping the constancy of distance and directional positions between the musicians and the microphones are extremely important in producing a sound output that is consistent. Therefore, microphones should be used in every worship rehearsal.

#### **4. The Soundboard or Audio Mixer**

In its simplest form, the soundboard, or audio mixer, combines an array of audio inputs, which come from instrumental sounds and the singers' voices, into a few controllable audio outputs, such as volume, quality, and balance of sounds. For the purpose of this document, only two of its components will be discussed in detail, as they control the volume and frequencies of the sound input. The figure below is an example of an audio mixer.

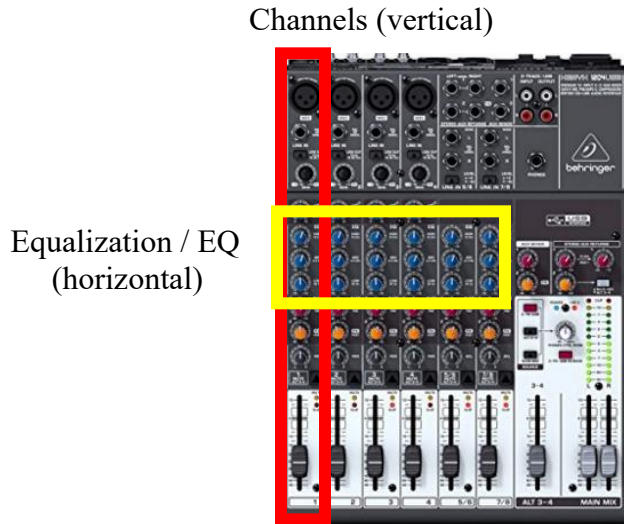


Fig. 6.1. The Soundboard or Audio Mixer.<sup>352</sup>

The most important aspect of understanding audio mixers is understanding the sound channels, marked in red. Generally, churches would have audio mixers of at least eight channels. Most channels are laid out in strips with the input coming into the back of the device either through cables or a Bluetooth signal. On almost all consoles, the volume control is located at the bottom of the channel strip in a form of a slider. Each slider controls the volume of a sound input, such as a singer's microphone or a plugged-in instrument. In most cases, this is the only component that musicians need to control.

Marked in yellow, Equalization, or EQ, refers to the control of certain frequencies in order to achieve a better sound or to eliminate feedback or unwanted noises. Each strip of EQ normally consists of at least three tone knobs for the low, middle, and high frequencies. Normally, EQ is only used for the instruments that are plugged into an amplifier to control their

<sup>352</sup> [https://www.amazon.com/Behringer-1204USB-BEHRINGER-XENYX/dp/B00871VO5Y/ref=sr\\_1\\_15?ie=UTF8&qid=1506056419&sr=8-15&keywords=audio+mixer](https://www.amazon.com/Behringer-1204USB-BEHRINGER-XENYX/dp/B00871VO5Y/ref=sr_1_15?ie=UTF8&qid=1506056419&sr=8-15&keywords=audio+mixer)

tone.<sup>353</sup> Many electronic instruments, however, including electric keyboards, synthesizers, electric guitars, and some electric-acoustic guitars, are now made with built-in EQs.

Given a sufficient number of channels, one can pre-set each of the controls within a channel the same way an organist would set a piston on the organ. Each of these channels can be assigned a number that is associated with the sound source. This method will help efficiency should any adjustment be made during a rehearsal or worship.

## **5. Musical adaptation**

Because every Praise Band is unique, it is impossible to precisely mimic the sound of recording artists and their technological resources. Therefore, the music leader must often arrange and adapt praise songs so that they can be done well by the musicians in their group. Additionally, context matters. When songs that are originally written for accompaniments with full instrumentation, such as “This is Amazing Grace” by Phil Wickham or “My Redeemer Lives” by Hillsong, are used for prayerful moments during the service, such as during communion or an altar call, a complete re-arrangement of the songs is necessary. For example, these songs can be accompanied only by an acoustic guitar or softly on the piano, and sung by a soloist or as a duet, instead of having all the band members play and sing. Consequently, it is important for the music leader to know the capability of each instrument and vocalist in his or her band. Only by knowing the ability and potential of each band member’s instrument or voice can the music leader appropriately arrange for them.

---

<sup>353</sup> This is equivalent to the voicing of the pipe organ.



### C. AESTHETIC DEVELOPMENT

Given the ability of the musicians, instrumental and vocal techniques need to be explored and utilized to its fullest capacity. Varying such elements as instrumentation, texture, distributions of vocal parts can highlight certain texts of the songs that are offered. For example, a guitarist can vary the texture and overall mood of a song accompaniment by utilizing guitar techniques, including strumming and finger-picking patterns. Delaying the entrance of percussion instruments until the chorus or the beginning of the second stanza of a song can have a major impact on the overall “feel” of the song. Having all instrumentalists stop playing for the final refrain can highlight not only the text of said refrain but also the voice of the congregation.

Another important element to consider for accompanying instruments is how active or “busy” their playing is. Sometimes simplifying the score by limiting the guitar to a single strum per measure or utilizing a simple combination of bass and snare drums allows the focus to remain on the singing assembly.

It is also important for instrumentalists to collaborate with each other. For example, sometimes pianists need to reduce the piano accompaniments found in most hymnals, which are intended for solo accompanying, into simpler ones that do not compete with other instruments. Similarly, if there are multiple melodic instruments, such as the violin or the saxophone, only one should be playing a melody, a countermelody, or a descant at a time. Instruments should complement one another and not compete with one another.

#### D. THEOLOGICAL IMPLICATION

As a microcosm of biblical intentions, in facilitating a contemporary worship that is led by the Praise Band, one must always be reminded that the church music program, the place where every member can discover, improve, and utilize musical gifts. However, it is only as one understands and appreciates the theological dimensions of musical actions that the true significance of that action, and of that gift, comes into focus.<sup>354</sup>

In order to truly enter into the world, the church needs to instill some amount of relevance into the culture of the world. However, the church is also to nurture and transform. Worship that strives to fulfill the people's expectation is shaped more by culture than the gospel. As part of the teaching ministry of the Church, worship must nurture the self-sacrificing life of the kingdom of God instead of fostering the self-indulgent tendencies of our culture. It is an offering, a longing to reflect God's glory instead of a consumption or expression of human taste. In that light, "doing what works" or "what feels good" should not determine the music director's choices.

However, because our congregations are linked to all God's people throughout space and time, the Church needs both the continuity of its heritage and constant reformation using the faithful new forms, words, and musical styles.<sup>355</sup> Contemporary church music, whose sound and character convey the Biblical truth in an honest way and with integrity, can be enriching for the congregations who embrace this form of expression. Through offering this music with excellence, the Praise Band can shed light on the vision of the Church from a ground that is relevant to the world around us.

---

<sup>354</sup> Johansson, *Music and Ministry, A Biblical Counterpoint*, 145.

<sup>355</sup> Dawn, *A Royal "Waste" of Time*, 66.

## CHAPTER VI: BRINGING THE CONGREGATION TOGETHER

This last chapter will discuss the creative use of readily available resources, as well as ideas for enhancing these resources, through the formation of new groups and outreach activities. For the purpose of this dissertation, these strategies will be classified within *The Six Basic Strands of the Art Learning Field*, as introduced in the previous chapters.

### A. Tools for Art Appreciation within the Context of the Church

#### The Bulletin as a Platform for Education

One of the simplest and most immediate ways of sharing information about worship and musical elements is through the inclusion of notes in the weekly worship bulletins. Surveys and studies show that parish bulletins often reflect what matters most in the life of a congregation. In his article “Parish Newsletters/Bulletins,” Alan Whelan identifies the different types of bulletins that he encountered in investigating dissimilarities among bulletins: “one which doubles up as a *missalette* containing the Sunday Scripture readings and some responses; a second, which contains an adult catechetical piece expounding upon the scriptures or explaining the significance of a liturgical occasion; and a third, which has both spiritual content and *missalette* input.”<sup>356</sup>

As an outreach tool, a user-friendly bulletin has proven to be desirable. Church visitors often appreciate the inclusion of readings and responses within the bulletin, especially in parishes where two or more hymnals and prayer books may be used throughout the service.

---

<sup>356</sup> Alan Whelan, “Parish Newsletters/Bulletins,” *The Furrow* 60, no. 11 (November 2009): 622.

As an educational tool, the inclusion of explanations of liturgical practices can be very beneficial, not only to visitors but also to regular worshipers who may need a refreshed understanding of their heritage. Example as follows:<sup>357</sup>

### **SCRIPTURE AND WORSHIP**

*Worship in the Christian assembly is biblical. From ancient times, the church has read publicly from the Old and New Testaments and has drawn upon the scriptures to shape the whole of worship. Biblical language and imagery have historically been adapted and shaped to form the language through which Gods people pray, sing, and address both God and one another.*

*Public reading from the Bible, using a translation that is both current and accessible, is the most direct use of the scriptures in worship. A common lectionary—a shared list of biblical readings—connects worshipping communities through the use of the same readings on the same day, while assisting the assembly in encountering the breadth of the scriptures.*

*Scripture readings are usually introduced with an announcement such as, “A reading from...” or “The holy gospel according to...” They may be concluded with “The word of the Lord” or “Word of God, word of life” or “The gospel of the Lord.” This framing sets the public reading of the Bible apart from other uses of biblical language and imagery in worship.*

*Scripture grounds not only the words but also the patterns and actions of worship. Even as the disciples learned from Jesus to pray, God’s command and promise, as witnessed in the scriptures, guide the church’s proclamation of the gospel and use of other sacraments.*

*We sing “Glory to God” with the angles from Luke’s gospel or “This is the feast” using images and language from Revelation. We sing psalms and pray the Lord’s Prayer. We gather around the table remembering “the night in which he was betrayed.” We share the peace of Christ and with that same peace we are sent to “share the good news.”*

A brief explanation of symbolism in hymn texts, program notes on assembly music, choral pieces and un-texted music, or a brief historical or contextual information on special liturgies, such a Taizé service, are great examples of how this platform can be used to reach out to members and visitors alike. Examples are as follows:

### **SENDING HYMN**

#### **“Jesus Calls Us”**

**ELW #696**

*In this hymn, the sea is a metaphor for the restlessness of our very lives. The second stanza features the call of Andrew by the Sea of Galilee, as does today’s gospel. The last stanza is a prayer that we will follow Christ, as Andrew, Simon, James, and John did. The hymn was written in 1852 by Cecil Frances Alexander, the wife of an Irish Anglican priest, for the commemoration of St. Andrew.*

### **PRELUDE**

#### **Gaelic Idyll: A reflection on “Be Thou My Vision”**

**Franklin Ashdown**

*This programmatic setting of “Be Thou My Vision” brings our imagination to the Irish countryside, where the tune originated. The calm “rocking motion” in the accompaniment that begins and ends the piece depicts an image of flowing water. The melody is first introduced by our organ’s Oboe stop to imitate a bagpipe sound. From then on, the music intensifies as the volume increases and the tempo moves forward. As soon as it reaches a climactic moment, however, the music stops and we are brought back to the flowing water imagery. The text can be found in With One Voice 776.*

---

<sup>357</sup> Adapted from *Evangelical Lutheran Worship*, 1154.

## **A NOTE ON TAIZÉ WORSHIP**

*Taizé worship is an ecumenical type of worship, meaning it reaches people worldwide as it promotes Christian unity. It originated in the small village of Taizé, which lies in the southern part of Burgundy, France, by a monk named Roger Louis Schutz-Marsauche. Since its founding, the practice has spread worldwide. Non-denominational in approach, it seeks to unite all forms of Christianity. Its peaceful, contemplative nature has drawn millions from all over the world to practice this kind of worship.*

*Repetition is an important part of Taizé worship because the service is about contemplation and being in touch with God and your spirituality. Repetition helps worshippers internalize the songs; they do not only sing but they become the song. According to the official Taize Community, the repetitive songs allow people to continue to pray the songs in their heads even after the service is over. This keeps prayer going all day long in the followers' minds and hearts.*

*While worship services rely on the song, silence is also an important part of Taizé services. At planned times the music ceases and allows the congregation to think about what they have just been singing and saying. "It is simply holding oneself in a presence and letting Christ, through the Holy Spirit, pray in us," according to the Evangelical Lutheran Church in America. Sometimes these silences last around ten minutes, which gives people a chance to reflect.*

*The music is simple in Taizé worship. It focuses on simple eight-bar phrases according to The Threshold, a church that holds Taizé services weekly. Psalms are often sung as songs in the services along with other hymns. Simple, powerful phrases are focused on and repeated to aid meditation. Essentially, the lack of complex songs allows people to focus on what they are singing and not what is coming next.*

### **Newsletter article or online blog**

Many churches send out monthly newsletters to their congregation or periodically post online blogs. These newsletters and blogs can become a very important platform for education and outreach. Music ministers can use this platform to address a variety of topics, including the elements of worship and their meaning, a brief history of composers and hymn writers, application of Psalm singing, the reason for choir participation, or sharing their own thoughts and experiences before raising thought provoking questions regarding worship and music. Like any other form of communication, style of delivery is important in getting the main points across. Therefore, knowing the readers is important so that the style and method of delivery may engage and inspire. Following up with the congregation, such as asking questions regarding the topics

discussed in certain articles, will invite healthy and hopefully fruitful discussions. Below is an example of a parish newsletter article.

August 2016

## CAN WE TALK?

No, you are not in trouble. “Can we talk?” is the title of an ELCA resource that is designed to accompany conversations about worship and culture in our context. This resource piques my interest in that it presents more questions than it does answers about conducting worship that is meaningful and authentic. The point made is that the answer to those questions *will* be different for every congregation as each church is culturally unique.

You all know (I hope you do!) that I am VERY appreciative of and thankful for all kinds of feedback regarding worship and music at Good Shepherd, from the most positive to the most constructive! I will certainly keep welcoming more feedback.

More than just feedback, however, I would love to have a **conversation** about worship! In many of the comments, I heard or read recently, I often see a perceived dichotomy of traditional vs. contemporary, mostly associated with the style of music offered within a worship service. This makes me feel curious about what we might *really* mean when we say “norm,” “upbeat,” “classical,” or “modern” ... I think you get the idea. Well, I’ll begin the conversation by sharing my thoughts on this first.

I think that worship needs to be both traditional and contemporary all the time. We are traditional in the way that we find meanings in our liturgical practices, in the faith statements or sincere prayers within the text of our hymns and praise songs, in the centrality of the sacraments, in our celebration of the Church year, and much more. We are contemporary in the way that we engage and connect with the culture of the people in our community, in the language we use in worship, in our use of new resources and talent, in our shared mission and vision to gather, grow and go into the world, making it a better place.

Now, what do you think? Perhaps, take a moment to think about the things that connect you with God and your faith community, as well as those that engage, inspire, and excite you in your everyday lives. I am sure that the answer will be different for each of us — that diversity is wonderful to have and worth sharing! If we want our corporate worship to be engaging, inspiring and transcending, we all need to discover what composes our unique faith family here at Good Shepherd and talk openly about it. Call me, email me, stop by at my office, or maybe gather a group of people for this purpose. So....

**LET’S TALK!**

## **B. Skill-Building within an Art Form**

### **Short-term commitment Musical Ensemble**

Many church music programs offer the opportunity for a pick-up or short-term commitment group, especially during the summer time when the regular choir schedule is not in session. This group normally meet on Sunday morning to rehearse the piece that they sing during worship on the same day. This can be a great opportunity for those who are interested in joining the choir but cannot make the commitment for weekday rehearsals, those who would like to try singing in the choir for the first time or, perhaps, for friends and family of choir members who might be visiting. In the author's experience, this "open door" practice has proven to be a successful way of engaging those who are not sure if the choir is for them but willing to give it a try.

There are several factors to be considered when planning rehearsal in order to make it a meaningful and successful experience for all who are involved.

#### **1. Extend invitation to choir members first**

Making sure that the choir members know that they are invited to be at these rehearsals and give them the opportunity of being kind and welcoming to those who are trying this out, especially for the first time. Knowing the dependable singers who will be attending will also give an idea of a musical selection that would be appropriate for the group.

## 2. Musical selection

It is important to keep in mind, however, that even if one has the most accomplished singers committed to singing in this choir, there may be people who are not able to read music. Therefore, the music director needs to be sensitive to the needs of those non-readers by choosing music easily learned by ear. Usually, the music director can get an impression of a new volunteer's background by asking questions such as, "Have you sung in choir before?" or "Do you play any musical instruments?"

Most of the time, unison or two-part pieces work very well with this type of choir. When music is simplified, the choir director can work with all members without spending too much time with one section exclusively. Easy to moderately easy unison and/or two-part anthems can quickly be learned by most singers. If the choir contains a few good sight readers, or if the tune is familiar, unison pieces can provide a great opportunity to work exclusively on the onset, tuning, vowels, breath management, and release.

Pieces that are based on familiar tunes, which are always present in one of the parts, are also desirable. If everyone in the choir is a great sight-reader, the choir director will be able to work exclusively on musical aspects of the piece. If there are some people in the choir who cannot read music, then, depending on their ability to follow the musical contour, the choir director can have them sing the melodic line while other members sing their respective parts.

## 3. The rehearsal

A detailed plan is crucial in making sure that the rehearsal process is efficient. At the same time, the choir director should still maintain the design, shape, and flow of



his/her regular choir rehearsal based on the mission and vision of the choir in order to give visitors a full experience.

Choir participation should nurture and inspire members physically, emotionally, and spiritually by providing a fun musical experience, meaningful participation in worship and opportunity for friendship and community building. Therefore, the design, shape, and flow of the choir rehearsal should reflect that. Each choir rehearsal begins with sharing of joys and concerns, or God-sighting<sup>358</sup> while choir members stretch. This is followed by a warm-up activity consisting of breathing exercises and vocalises. The great advantage of having only one piece to work on is that one or more of the warm-up exercises can focus on potential problem spots or specific techniques within the piece itself, which can save a lot of rehearsal time. A prayer can be offered either at the end of the warm-up sequence to give members a little break before rehearsing the piece or at the end of the rehearsal.

In rehearsing the musical piece itself, the choir director will have to use his or her own judgment whether or not it is best to run through the piece or to work on the difficult sections first. Because of the limited rehearsal time, it is important that each of the choir members has a pencil to mark all instructions and reminders. For most choirs, demonstration and modeling, as compared to verbal instructions, increases efficiency in learning the piece. If the regular choir has a benediction piece, the pick-up choir should also sing that benediction to give closure to the rehearsal and before spiritually preparing for the worship service.

---

<sup>358</sup> “Where do you see God this week?”

It is always helpful to talk about worship logistics in order for newcomers to feel prepared in the service. Sharing such information as when the anthem is offered, when to take communion, especially if that is when the choir sings, how to process and recess, when to stand up or sit down, etc. is very important, especially for visiting singers who do not regularly sing in the choir and may need guidance.

4. The musical offering

It may be appropriate to give quiet reminders regarding what is most important for the piece to be successful before the choir sings. A brief demonstration of vowel shapes or gestures that remind the choir of the character of the piece can refresh the singers' memories of what was worked on in the rehearsal. It is very important to connect and maintain eye contact as much as possible, if not at all times, during the musical offering itself. There may be several choir members who are less confident about things such as entrances or carrying of a phrase because of the limited practice time. Most encouragement for these singers can be done through the careful use of conducting gesture, facial expression, confident posture and, if appropriate, a smile. Thanking each of the choir members for participating is always important; this is especially important for visiting singers so that they know that their participation is appreciated and always welcomed.

### **Open Rehearsals**

While the concept of open rehearsals is quite common in the performing world, especially in the classical music realm, the idea of inviting observers to a church music rehearsal

has not been a common practice. Booth suggests that an open rehearsal has its own strength and weakness: while visitors get an immediate access to some of the authentic inner workings of music making, most people may not be able to tap very deeply into the experience.<sup>359</sup> Having an open rehearsal in the church setting, however, can serve as an educational opportunity for visitors who observe the rehearsal in progress as they are invited to witness, learn, and understand what goes on behind the scenes for musicians as they prepare for musical offerings.

There are several factors to consider while selecting a date for an open rehearsal:

1. Time and Place

It would probably be best not to have an open rehearsal at the start of a choir season. Most churches have their choirs and ensembles take a break during the summer and, therefore, the beginning of the choir season is often the time for members of the musical groups to “get back in the rhythm.” New members often join at the beginning of the season that the first few months after rehearsals resume may be spent to familiarize oneself with the groups of which s/he is a member as well as for the director to find the best sound out of each group.

The weeks leading up to such major feast days as Christmas or Easter may not be the best option also to have an open rehearsal. Busy times can lead to stress for the director as well as the members of the groups; there may not be much flexibility in the rehearsal plan to accommodate the visitors' needs as they observe rehearsals.

An open rehearsal should, then, be conducted at other time frames than the two that are mentioned above. Ideally, the director needs to ensure that an open rehearsal will

---

<sup>359</sup> Booth, 204.

be conducted when the group feels comfortable being observed. This may mean that the rehearsal should include pieces of which the group can sing or play almost accurately and whose form the group has understood. This will allow the director to work on difficult segments right away as well as on articulation, musicality, and interpretation.

## 2. Musical Selection

Regarding musical selection, it is best to include pieces that the group needs to rehearse to demonstrate an authentic learning process. It may be favorable that the rehearsed segment is short and that the pieces are not entirely familiar to the observers.<sup>360</sup> It is important, however, that if the rehearsed segment is only part of a movement, these pieces should stand alone well with a satisfying beginning, middle, and end. Presenting a section with clear formal structure will give both the choir and the observer a sense of the bigger picture of the piece, from which all members can understand on how each musical element fit together.

Selecting a variety of musical genres that demand different techniques, such as agility on sixteenth notes or articulation, can be appealing to visitors. The goal of an open rehearsal is two-fold: to show the wider congregation the process behind the musical product they hear on Sunday morning and to share what the church's musicians love about this music with them. It also exposes the wider faith community to the spirituality of the choir and for all these reasons, it promotes a fuller understanding and support of a church's music program.<sup>361</sup> Caring about the music will make musicians and visitors

---

<sup>360</sup> Ibid., 207.

<sup>361</sup> Janette Fishell, message to author.

engaged. When everyone is engaged, connections are made and observers will become participants.

### 3. Format

A typical open rehearsal format may include an introduction by the host, an overview of some rehearsal protocol, a run-through of the music or at least a part of it to orient everyone involved in the rehearsal, a discussion among observers what they may notice in the run through, the rehearsal itself, and a performance of the rehearsed segment.<sup>362</sup> It is important that the director brings his or her best, open, and authentic self; he or she should not be afraid of imperfection. After all, the open rehearsal is also meant for the observers to get a glimpse of what an actual rehearsal looks like.

It is also important for the director to follow up conversations with visitors. One can begin by asking if the visitors have any comments regarding the rehearsal, the things that they enjoy the most or least, if they have any suggestions or something they would like to discuss. Often, visitors appreciate the thought that their opinions matter and some of these questions may lead to conversations about music, worship or other important subjects. It is crucial for the directors and choir members not to take any criticism, if presented, personally.

---

<sup>362</sup> Booth, 207.

## Hymn Sing Practice

Hymn writer Brian Wren mentions a few reasons he believes congregational song is in trouble: individualism, which makes us less inclined to join a group and sing along; current popular music is soloistic, a concept related to individualism; live music is no longer the norm, so our role as listeners is reinforced; the quality of recorded sound persuades us that our own voice has little value; high amplification overwhelms the communal voice and discourages participation; and, finally, having no folk or community repertoire.<sup>363</sup> As the use of screens to project hymn or praise chorus words becomes more and more common in recent years, hymnals are now lesser known, or completely unknown, to younger church attendees. In his publication *Singing for Schools and Congregations*, John Curwen emphasizes the importance of teaching hymnody in Sunday schools,<sup>364</sup> especially if one wishes for this skill to be passed down to the next generation.

Hymn sing practice can be a great outlet for the congregation to be able to practice hymns together. If the situation allows, it is always best to have a time separate from the time right before a worship service so that the learning process is not rushed. This also allows the congregation to build a repertoire of hymns. However, if it is impossible to do so, hymn sing practice can easily be done during the time when most of the congregation members are already assembled, such as immediately prior to the prelude of a worship service, before or after a certain ministry meeting or during the educational hour if the church conducts more than one worship service on Sundays. It would be beneficial if the choir could lead a hymn-sing for the

---

<sup>363</sup> Brian Wren, *Praying Twice: The Music and Words of Congregational Song* (Louisville: Westminster John Knox Press, 2000), 50-54.

<sup>364</sup> John S. Curwen, ed. *Singing for Schools and Congregations*, 26<sup>th</sup> Ed (London: Tonic Sol-Fa Agency, 8, Warwick Lane, E. C., 1852), xxxvii.

congregation to assist the congregation in learning a variety of hymn tunes.<sup>365</sup> To do this well, then, choir members need to be equally skilled at their primary work of leading the hymns, psalms, and other liturgical music as they are in singing their anthems because they, too, are music leaders.<sup>366</sup>

Having a hymn of the month or season can also be a form of a hymn sing practice. In fact, some hymns are meant to be sung throughout an entire season with each of their stanzas highlighting the Gospel lesson of a given Sunday, such as “O Come, O Come, Emmanuel,” “Tree of Life, and Awesome Mystery” by Marty Haugen, and “Light One Candle” by Wayne Wold. As an example, stanzas of “O Come, O Come, Emmanuel” can be sung on the four Sundays in Advent. Musicians can vary the accompaniment to this hymn, such as using organ accompaniment on the first Sunday, having a string quartet accompany the congregation on the second Sunday, having the choir lead the congregation in singing the hymn unaccompanied on the third Sunday, and having the handbells accompany the congregation on the fourth Sunday. One can also use hymns, such as “Christ, be our Light,” during the lighting of the Advent Wreath.<sup>367</sup>

### **Story Cubes**

Rory’s Story Cubes originated as a creative problem-solving tool for adults in 2004.<sup>368</sup> This game helped players develop their creativity and problem-solving. Each game package

---

<sup>365</sup> Dawn, *Reaching Out without Dumbing Down*, 203.

<sup>366</sup> *Leading Worship Matters*, 183.

<sup>367</sup> One can sing the hymn before the lighting of the Advent candle, play softly during the candle-lighting litany and as the candles are lit, and sing the chorus one more time after the candles are lit.

<sup>368</sup> Rory’s Story Cubes, accessed September 1, <https://www.storycubes.com/story>.

contains nine cubes with different pictures on each side. After rolling the cubes, each player will select the icon that catches his/her eye first and begins telling a story that links all nine images.

This concept can serve as a great tool for equipping leaders because it encourages improvisation and imaginative thinking and can be adapted to fit the needs of any group. For example, one can create cubes with church symbols, such as baptism shell, doves, or an empty grave, that can be utilized by the children's choir to create a story of their own baptismal life. This activity can be done using a pre-rehearsal devotional time. To emphasize topics that are relevant to worship and music, one can also create cubes with images that relate to components of worship, such as a choir icon, communion image, or a person kneeling, and build a story that relates to worship experience. Playing this game can raise children's awareness of the symbols of the church and their relevance in their lives. In addition, children can also be assigned homework to share these stories with their parents. As mentioned in the previous section, many church members habitually "go through the motions" of worship with little understanding of the meaning behind rituals. Practicing this skill from a young age is, therefore, a very important way of nurturing Christians who not only love worship, but also understand the significance of worship practice.

Many church musicians, as well as lay leaders, are faced with questions regarding aspects of worship and music, such as how is the mission statement of the church applied in the music ministry or how can the pastor or faith formation leaders use the "children's sermon" time to also educate adults about subjects related to faith and worship. This game can be used as a practice tool to answer those questions during staff meetings, action team meetings, or even rehearsals. In the context of rehearsal, one can write such phrases as a tune name, hymn meter, the Creed,



Psalms, the Lectionary, and daily prayer on each side of the cube and players will need to identify where to find them in the hymnal.

### **Intergenerational Music Making**

While peer friendship is crucial, a variety of analyses suggests that intergenerational relationships are also incredibly important.<sup>369</sup> Churches with close intergenerational relationships show higher faith maturity and vibrancy. Within the music ministry, this can be done by combining the adult with the youth and/or children's choirs, inviting confirmation students and leaders to contribute a musical offering during worship, encouraging the participation of youth in instrumental ensembles, such as handbell choir, or creating a new ensemble such as an ukulele choir that involves all generations.

One of the benefits of having an intergenerational group is the establishment of mentorship. Mentoring can be defined as "creating an enduring and meaningful relationship with another person, with the focus on the quality of that relationship including factors such as mutual respect, willingness to learn from each other, or the use of interpersonal skills. Mentoring is distinguishable from other retention activities because of the emphasis on learning in general and mutual learning in particular."<sup>370</sup> Many mentorship programs have drawn on the apprenticeship model where an expert teacher passes on knowledge and skills to a protégé.<sup>371</sup> Having mentors in their field of interest allows youth members to have "go-to" individuals to whom they may

---

<sup>369</sup> Kara Powell, Jake Mulder, and Brad Griffin, *Growing Young: Six Essential Strategies to help young people discover and love your church* (Grand Rapids, MI: Baker Books, 2016), 173.

<sup>370</sup> Geri Salinitri, "The effects of formal mentoring on the retention rates for first year, low achieving students," *Canadian Journal of Education* 28, no. 3 (2005): 858.

<sup>371</sup> Andy Hargreaves, "Teaching quality: A sociological analysis," *Journal of Curriculum Studies* 20, no. 3 (1988): 211-231.

comfortably ask for feedback and directions in and outside of the choir room. In addition, this relationship can also be nurtured so that mentors and mentees may develop trust.

A newer model, introduced by John Spindler and Colin Biott, encourages collaborative efforts in the relationships adjusted from “structured support” to “emerging collegueship.”<sup>372</sup> This collegueship can further result in one-on-one discipleship, vocational guidance, or shared ministry work, in which adults and teens serve together in skill-specific fields in the church, such as children’s ministry, technology, or music.<sup>373</sup> In a rehearsal setting, the director can pair up an older youth in the children’s choir with a younger member. By doing this, the older youth can help the younger member with such things as following along the music score or moving in procession at the beginning of a service. In an intergenerational musical group, the director can set aside a few minutes when reviewing music theory or learning a new technique and pair up adults and children so they can work together and help one another. This kind of collegial relationship can be beneficial to younger members of the church as they are entrusted with responsibilities equal to their adult colleagues. Authors Powell, Mulder and Griffin writes: “Cross-generational discipleship is beneficial not only for young people but also for older generations who need the vitality of the young to inspire their faith just as much as the young need wise elders to ground theirs. Faith, after all, is not just passed down. it is passed around.”<sup>374</sup> While the focus here is ultimately faith, this also applies to the understanding and passion for what they do within the group, in this case, music making and appreciation.

---

<sup>372</sup> John Splinder and Colin Biott, “Target setting in the induction of newly qualified teachers: Emerging collegueship in a context of performance management,” *Educational Research* 42, no. 3 (2000): 281.

<sup>373</sup> *Ibid.*, 173-4.

<sup>374</sup> Powell, Mulder, and Griffin, 175.

## **C. Art Integration**

### **Using Music to Reach a Non-Musical Goal**

Thus far, most of the strategies discussed are centered around the music program. Involving music in general church venues can be very inviting and potentially inspiring for members of the church and community who are not normally involved in the music program. Scheduling a sing-along before church events, musical activities after a potluck lunch or dinner, or introducing a variety of sacred music through puppet ministry are only a few examples of how this can be practiced. Any prefatory remarks on musical pieces, including hymns, can be addressed as “fun facts.” As opportunity presents itself, those involved can bring what they have learned, sung, and played outside of the church building to reach out to the greater community.

For example, in August of 2016, two staff members at Good Shepherd Lutheran Church initiated a sing-along before movie nights, community breakfasts, or other ministries when appropriate, during which hymns and songs that support the church’s stance on social justice were taught and sung. Over the next month, the church started a ukulele choir in hope that members of this group would help lead a song circle. This group now meets regularly during which time members learn to play the instrument and music theory, practice hymns, songs and liturgical music, share creative ideas, arrangements, and compositions, as well as discuss research on certain writers, composers or performers. In addition to providing a musical offering during worship, the group has also performed in events such as an award banquet and the synod assembly. The goal for this group is not only to share the church’s musical resources with the community but also as an evangelism tool to share the faith of Good Shepherd Lutheran Church. This model for outreach can be used with any musical groups.

## Using Hymns in Teaching Ministry

Another form of art integration through music ministry is to use hymns in the Church's teaching ministry. For centuries, hymns have exerted a profound and lasting influence on the lives of many Christians. Many hymns are actually sung sermons that are written by theologians and preachers. One of the most important functions of hymns is their interpretation of the Scripture. Hymn writers take the living Word from its ancient cultural setting and interpret it in the context of their present world.

Because of its scriptural foundation in its hymns, the hymnal can aid in teaching the Bible, that is, a textbook in the church's teaching ministry. Many hymns are taken directly from scripture and set to music. A paraphrase of Bible verses set to music, such as the message of comfort in Isaiah 40:1-8 as found in the hymn *Comfort, Comfort Ye My People*, can bring fresh perspective to a familiar scripture passage.<sup>375</sup> The hymnbook of the Bible, the Book of Psalms, was the hymnal of the Early Church and the chief inspiration of the church's songs for centuries.<sup>376</sup> Its inclusion in many of today's hymnals helps people sing the scriptures "into" their hearts.

The hymnal can act as a tool in teaching theology because many of the great doctrines of the Christian faith have been incorporated into hymns. Most hymnals have a scriptural index as well as a topical index from which one can find hymns based concepts such as invitation, joy and celebration, justice and peace, stewardship, or witness. These are resources for both church leaders and laity to explore their hymnals as another source of spiritual enlightenment. A class on hymnody that covers both the music and text is a wonderful way for church musicians to further their teaching ministry. The subjective nature of music invites worshippers to express their

---

<sup>375</sup> Harry Eskew, "Hymns in the Church's Teaching Ministry," 3.

<sup>376</sup> Ibid.

theology in a manner that is less formal compared to reading a faith statement or the catechisms. Poetry humanizes the doctrine, making it more relatable to those who sing it.

Hymns can also be a vehicle for teaching how to worship. At times, one may find it difficult to find the right words to express the profundity of the worship experience. Hymns can be used for this purpose. One can find words to express the awe and wonder of God's power through such hymns as "O Worship the King" and "Praise to the Lord." One can express their need of forgiveness through such hymns as "Dear Lord and Father of Mankind" and "Ah, Holy Jesus." One can express the joy in Christ through such hymns as "Joyful, Joyful We Adore Thee" and "Blessed Assurance." All of these hymns are representative of the rich treasury of inspiration that can guide both personal devotion and corporate worship in the life of the congregation.

### **Dwelling in the Word through Hymn Text**

In recent years, churches of different denominations have used *Dwelling in the Word* as their missional practice.<sup>377</sup> The purpose of this practice is to listen to God and to one another in order to hear and discover God's direction by reading scripture and posing questions. This practice is not about gaining information about scripture but imagining how God is calling and sending us to embody and live the concerns and passion of Christ in their communities and the world.<sup>378</sup> The process includes selecting a scripture passage and questions for reflection that the

---

<sup>377</sup> *Dwelling in the Word: A Missional Practice*, accessed September 1, <https://static1.squarespace.com/static/57d21ca0f5e231551c69ac3f/t/57f1c216725e25e914ab120c/1475461655283/Dwelling+in+the+Word.pdf>

<sup>378</sup> *Ibid.*

leader provides to a group. The leader invites group members to discuss the text and share their reflections.<sup>379</sup>

There are different ways that this practice can be used within the context of music ministry and congregational outreach. At Good Shepherd, this practice has been used as a devotional tool for musical groups and action teams such as the Worship and Music Committee. While the original practice uses scripture, one can easily modify the process by using a hymn text, a mission or vision statement, or even passages from documents regarding worship practices as the text used for discussion. For example, the Chair of the Worship Committee may use summarized content or select passages from the Nairobi Statement<sup>380</sup> and ask probative questions regarding the worship practices at their church at the beginning of a meeting. This will develop critical thinking and allow members of the committee to mature their understanding about worship and become fluent in talking about worship.

### **Using Special Celebrations as Educational Opportunity**

There is no better educational opportunity to highlight certain church seasons than to integrate the subject matter with the seasons being celebrated or observed. For example, one can enter more deeply in the penitential seasons if one organizes a performance of an oratorio during Advent or Lent and share historical information regarding this genre.

---

<sup>379</sup> Examples of questions: “Is there a word, phrase, or image that causes you to pause or go deeper in your understanding of Christ’s mission?”; “If this text were written only for you, how does it speak to your life experience and invite you into Christ’s mission?”

<sup>380</sup> The Nairobi Statement on Worship and Culture presents four central principles of the relationship between worship and culture: 1) Worship is **transcultural** (Worship has certain dynamics that are beyond culture), 2) Worship is **contextual** (Worship reflects local patterns of speech, dress, and other cultural characteristics), 3) Worship is **counter-cultural** (Worship resists the idolatries of a given culture), 4) Worship is **cross-cultural** (Worship reflects the fact that the body of Christ transcends time and space).

In addition to the church seasons, there are festival days that are only celebrated by certain denominations such as World Communion Sunday and Reformation Day. These festival days provide excellent opportunities for the church to teach their congregation about their own heritage. For example, in celebration of the 500<sup>th</sup> Anniversary of the Reformation, the East Central Synod of Wisconsin designated a meeting hall for a Reformation Fair at their annual synod assembly. In this hall, stations, such as a nail art with explanations of the theology of the cross, a booth where one can time themselves copying a chapter of a book of the Bible,<sup>381</sup> a package of Lutheran prayer beads as a mnemonic device for Luther's Small Catechism, a slide show of Martin Luther's chorale-writing process, among other interactive displays, follows the timeline of Martin Luther's life and place his in the context of contemporary world events. In addition to the display, historical information and faith formation questions for reflection are also provided as learning tools. Churches can create similar displays as they celebrate special events within the life of their congregation.

#### **D. Community Arts and Extension**

##### **Artist Series and Educational Performances**

Organizing, conducting and/or participating in an Artist series can be a great outreach opportunity, and the way that it is structured can be a great educational platform for the community. To do so, one can add support materials, such as teacher's guides, preparatory workshops, verbal program notes, pre-recital lectures, post-performance events, and email exchanges with upcoming audiences, to educational performances.<sup>382</sup>

---

<sup>381</sup> This was done to give people perspective on how long it would have taken Martin Luther to translate the entire Bible to German.

<sup>382</sup> Booth, 219.

One of the most informative ways to share one's knowledge is to conduct workshops or seminars. Workshops and seminars, while giving some formality to the structure, allow more flexibility for presenters to share their knowledge in formats and methods of delivery that work best for them and the learners. These include lectures, presentations, panel discussions, Q&A sessions, a mock-worship service, or a combination of multiple formats.

Regardless of the structure that is used, it is important to keep workshops and seminars interactive and engaging. Identifying who the audience members are is important so that presenters can use language and activities that are appropriate to the targeted audience and setting. Enthusiasm and excitement about the subject matter are very important in keeping the attendees engaged.

One of the best uses of the workshop format as an educational tool is to share with the congregation subject matter related to the liturgical practice of the church. Regardless of the denomination, every church has its own liturgy, order of service, traditions, and rituals that are important. Unfortunately, not everyone in the congregation understands the meaning or symbolism behind worship ritual experienced every Sunday. Based on verbal surveys at a few churches where the author has taken leadership positions, many churchgoers followed certain liturgical practices and rituals because they had always done it, without understanding the action or ritual's underlying meaning. Conducting a workshop, teaching an adult forum class, delivering a lecture regarding certain liturgical practices, or presenting an order of worship with the function of each worship element explained, will undoubtedly result in a more meaningful and authentic worship experience for those who attend because the meaning and purpose behind certain worship movements will be understood.



## **Creating Partnership**

For a ministry to go beyond the church walls, leaders must be equipped to reach out to the community and create a partnership. Churches that are striving to be the best neighbors reflect a selfless mercy and compassion toward the people outside of their congregations—whether those neighbors are friends, strangers, or enemies.<sup>383</sup> This can mean using the church’s ministries to partner with different organizations that reach out and help people within the neighborhood. To succeed, the Church must know its neighborhood by understanding the demographics in the following ways: consulting community studies or census data, pursuing diversity at a level that matches the surrounding community, diversify contacts by creating a plan to help build relationships with those outside of the congregation, and brushing up on the culture of the neighborhood through systematic listening, taking a walk around the church’s property, and spending some time at the places where people gather.<sup>384</sup> For example, the music ministry at Good Shepherd has engaged with its community by partnering with local non-profit organizations to fundraise for a specific cause and with an assisted living facility to provide a musical visit once a month. This can also be done in partnership with other churches, uniting members for the greater ministry of the universal church. Providing these unconventional musical opportunities also extends the invitation to greater members of the congregation so that those who are not able to join choir can still contribute musically to the ministry at the church.

## **Community Events and Special Worship Services**

Organizing events or special worship services that involve the participation of the greater congregation and/or community such as hymn festivals or choir concerts can be effective

---

<sup>383</sup> Powell, Mulder, and Griffin, 240.

<sup>384</sup> *Ibid.*, 256-58.

outreach vehicles. Like short-term-commitment groups, this festival ensemble may attract members who may be interested, but can only commit to a limited amount of time. Because this type of ensemble is often assembled for a special event or celebration, musicians are often more motivated and willing to put extra effort and energy into working on more advanced materials. For churches with smaller-sized music programs, this may boost musical and interpersonal growth, both for the musicians involved and congregational members who witness it.

Special worship services, such as prayer around the cross liturgy, the commissioning of those dedicated to the global mission, or healing services, invite the greater congregation to share their non-musical gift even as they experience what it takes to prepare for such worship services. For example, having multiple readers and presiders rehearse their parts along with the musicians that accompany the readings give an understanding of the worship-building process and may lead to greater music and art appreciation.

#### **E. Knowing the learners: Working with Volunteers**

Music ministers work with people on a weekly, and sometimes daily, basis, including ensemble members, cantors, accompanists, instrumentalists, pastors, worship assistants, other ministry coordinators, and parishioners. The majority of these are volunteers. Learning how to effectively work with, manage, and lead these dedicated people is crucial to the success of the music ministry and the church. This section will focus on working with volunteers, such as directors, secretaries, or choir parents.

Like working with other staff members, interaction with these volunteers requires an understanding of the basic personality types. In assisting, motivating, and resolving conflicts with people, having some insight on their values, special skills, thought processes, and working

styles can be extremely helpful. Understanding one another's personality "types" or traits is an essential part of building a good working relationship. With other volunteer directors and co-workers, taking personality and leadership assessment test, such as the Myers-Briggs personality type indicator<sup>385</sup> or the I-Opt leadership report<sup>386</sup> can be mutually beneficial, as everyone involved becomes more self-aware.

In *6 Habits of Highly Successful Managers*, John Cioffi and Ken Willig write about "The three C's" of an effective system of managing, which stands for clarity, communication, and commitment.<sup>387</sup> In describing *clarity*, Cioffi and Willig explain that the system of management should provide a clear set of actions and goals that are to be accomplished daily. In music ministry, this may include sending out e-mail reminders, rehearsal set up, checking microphone batteries, or organizing music. Afterwards, effective *communication* between music ministers and their volunteers is needed to provide a clear path to accomplishing these goals. The next step is to nurture the spirit of *commitment* for everyone involved. A good music program cannot exist without a strong commitment by volunteers who participate week to week.

In generating goals and objectives of the tasks at hand, the music ministers need an understanding of the duties, priorities, and timeframe for the work to be done before delegating them. Music ministers must determine the most appropriate task for volunteers based on their knowledge not only about the volunteers' availability but also their passion, abilities, and working styles. For example, one will need a helper with close attention to detail for music filing, a crafty helper for poster making or help with worship arts, and a patient helper to assist

---

<sup>385</sup> "The Myers & Briggs Foundation," accessed September 2, 2017, <http://www.myers-briggs.org/my-mbti-personality-type>.

<sup>386</sup> <http://iopt.com/leadership-report.php/>

<sup>387</sup> John Cioffi and Ken Willig, *6 Habits of Highly Successful Managers* (Pomtom Plains, NJ: The Career Press, Inc., 2011), 174.

with a choir member with special needs. When working with volunteers it is important to ask oneself what volunteering means to him or her and if that would mean the same to the volunteers themselves.<sup>388</sup> The rationale for this is to assure that the goals, expectations, and priorities are the same for both parties.

Once the needs and goals for the ministry are created, it is the music ministers' task to properly communicate them to volunteers. Cioffi and Willis write about the importance of the "Golden Rule of Communication,"<sup>389</sup> which states that the rule "do unto others as you would have others do unto you" does not necessarily work in communicating with others. Because people hear, process, and respond to information differently, music ministers should communicate with others as others wish to have their ministers communicate with them. Knowing with whom one speaks and delivering the message in a manner that they can understand is, therefore, crucial.

Defined goals and good communication are best experienced only when a strong commitment is shared among the participants. Music ministers must create a meaningful and effective culture of commitment by eliciting a sense of ownership, accountability, and empowerment from members.<sup>390</sup> In her book *10 Steps to Empowerment: a common sense guide to managing people*, Diane Tracy describes how leaders can empower through delegating authority that is equal to the responsibility assigned.<sup>391</sup> After delegating tasks, ensuring that other members know other volunteers' responsibilities can avoid conflict that may be caused by stepping on someone else's toes. In addition, authority is a symbol of trust.<sup>392</sup> When properly

---

<sup>388</sup> Janet Lee, *You Can Have a Children's Choir* (Nashville, TN: Abingdon Press, 1988), 6.

<sup>389</sup> Cioffi and Willig, 239-241.

<sup>390</sup> *Ibid.*, 174.

<sup>391</sup> Diane Tracy, *10 Steps to Empowerment: a common sense guide to managing people* (New York: William Morrow and Company, Inc., 1990), 31.

<sup>392</sup> Tracy, 46.

implemented, a sense of authority can lead to a higher level of collegial relationship. Trust can also help volunteers believe in themselves and become more confident. The more people believe in themselves, the more power they have to achieve success.<sup>393</sup>

This commitment is not exclusive to those who volunteer. Music ministers must also show the same kind of commitment by putting the needs of their ministry first even when it pushes them outside of their comfort zone.<sup>394</sup> In putting their ensembles, their congregation, and their community first, music ministers can demonstrate courage to compromise and work together with the people involved, focus on their strength by pouring time, energy, and resources towards their growth or improvement.<sup>395</sup> Music ministers can also go the extra mile to help one's team to achieve excellence, which can be done through discipline in developing and following set priorities that will drive everyone involve towards a certain result,<sup>396</sup> and vision in meeting others' needs and adding values to the experience of all who participate in achieving the unified goal.<sup>397</sup>

Setting standards of excellence can enable people to reach their full potential and when asked to stretch beyond their self-imposed limits, people often discover powers they never knew they had.<sup>398</sup> This can be done by selecting music that is challenging or requires new skills. It is important to provide them with the skill, confidence, knowledge and information needed to meet this standard and make good and sound decisions. The goal is so that they eventually have little or no need for the trainer; that is, to coach independence.<sup>399</sup>

---

<sup>393</sup> Ibid., 121.

<sup>394</sup> John C. Maxwell, *The 21 Indispensable Qualities of a Leader* (Nashville, TN: Maxwell Motivation, Inc., 1999), 18.

<sup>395</sup> Ibid., 54.

<sup>396</sup> Ibid., 128-130.

<sup>397</sup> Ibid., 150-151.

<sup>398</sup> Tracy, 47.

<sup>399</sup> Ibid., 67.

## Being Good Leaders

As ministers, advocates, and educators, all church musicians are leaders in different capacities: they are leaders of their ensembles, their congregation, their coworkers and their peers in their specialized field. In *The McGraw-Hill 36-Hour Course: Organizational Development*, Stephen Balzac explains the difference between management and leadership as follows: “The job of a manager is to keep employees moving safely along well-traveled paths, to build their strengths, and to help them excel in their roles. The job of a leader is to take them off into unchartered territory and bring them back safely.”<sup>400</sup> In other words, management deals with setting goals, facilitating communication, and directing people to accomplish those goals, while leadership deals with the overall culture and direction of an organization. Leaders, in this context, build community and create a culture to accomplish a long-term goal.

Balzac also writes that, fundamentally, leadership is “the art of getting people to do what you want because it is what they want.”<sup>401</sup> This statement reveals an element of “shaping the desire within” that leaders can develop in others by keeping them excited and enthusiastic about doing their task. Believing that their work will make a positive difference in their community keeps volunteers excited and enthusiastic about the work that they do. This can be done by giving active feedback on performance, praising progress, and recognizing excellence of the volunteers’ work. By reinforcing positive performance and showing the person how and where improvement is needed, leaders can motivate the person to perform better as well as build pride

---

<sup>400</sup> Stephen R. Balzac, *The McGraw-Hill 36-Hour Course Organizational Development* (New York: The McGraw-Hill Companies, Inc., 2011), 104.

<sup>401</sup> *Ibid.*, 103.

in their area of excellence.<sup>402</sup> Recognition can enhance self-esteem and motivate people to consistently do excellent work.<sup>403</sup>

In *The 21 Indispensable Qualities of a Leader*, one of the traits of a good leader that John Maxwell identifies is the ability to make oneself the kind of person who attracts others.<sup>404</sup> In describing this quality, Maxwell explains that to create this impression, one must learn to be celebrators as opposed to complainers, expect the best from people, give people hope, and share oneself with others.<sup>405</sup> Good music leaders can attract members to be involved music ministry by demonstrating how the work of choirs and ensembles helps members fulfill their calling and enjoy life more fully while positively influencing the sung prayer of many other people.<sup>406</sup> Good music leaders make rehearsal time meaningful while contagiously infusing their passion within the group. They also deflect attention away from themselves while recognizing and affirming the gifts and talents within their members. Ultimately, leaders respect the voices of others while creating a positive and healthy climate that allows the ministry to soar.<sup>407</sup>

Ultimately, great church music leadership can be best achieved if music ministers are willing to be a servant-leader. Robert K. Greenleaf, the founder of the *Center for Servant Leadership*, defines servant-leadership as “a philosophy and set of practices that enrich the lives of individuals, builds better organizations and ultimately creates a more just and caring world.”<sup>408</sup> This means that a servant-leader pursues their leadership by serving those whom they lead; it is not rooted in power or desire for personal gain but in the needs that exist within the

---

<sup>402</sup> Tracy, 95.

<sup>403</sup> Ibid., 109.

<sup>404</sup> Maxwell, 10.

<sup>405</sup> Ibid., 10-12.

<sup>406</sup> Stephen Petrunak and Randall R. Phillips, *Managing Music Ministry: Beyond the Notes and Chords* (Chicago: GIA Publications, Inc., 2014), 30.

<sup>407</sup> Petrunak and Phillips, 30.

<sup>408</sup> What is Servant Leadership?, *Center for Servant Leadership*, accessed September 2, 2017, <https://greenleaf.org/what-is-servant-leadership/>

members and strives to satisfy those needs. As servant-leaders, music ministers prioritize the spiritual and emotional growth that their leadership style provides. In this case, a high musical expectation must be balanced with actions that demonstrate their deep caring for their members and firm instructions must be balanced with an approach that is thoughtful and loving. This approach can nurture a relationship with the people being led.

Maxwell explains this type of leadership as fitting into three categories: having a leader's head, heart, and hand.<sup>409</sup> By having a leader's head, a good leader will seek to understand the way his or her people feel and think, as well as recognize and acknowledge their accomplishment.<sup>410</sup> By having a leader's heart, a good leader will sincerely love the people he or she works with and have empathy for them.<sup>411</sup> One will more easily see the best in people if he or she truly cares and empathizes with them. Lastly, by having a leader's hand, a good leader will go above and beyond to encourage and help them be successful.

Servant-leadership can transform music programs and people who are involved in music ministry. Maxwell writes, "If your focus is on what you can put into people rather than what you can get out of them, they will love and respect you."<sup>412</sup> This approach creates a great foundation for building relationship.

Music ministers should also actively explain that both musical and non-musical gifts are needed for the success of this ministry. In his first epistle, Peter writes, "Like good stewards of the manifold grace of God, serve one another with whatever gift each of you has received."<sup>413</sup>

The parish administrator's work of creating programs for musical events or a confirmation's

---

<sup>409</sup> Maxwell, 106.

<sup>410</sup> Ibid.

<sup>411</sup> Ibid., 107.

<sup>412</sup> Ibid., 108.

<sup>413</sup> 1 Pet. 4:10 NRSV.



student's work of organizing music into choir binders are as important as the singers' or instrumentalists' work in providing musical leadership and offering. Active communication and feedback regarding the importance of their work can be motivating for volunteers and can be a source of empowerment. This example of working together for the benefit of the assembled community can serve as a reminder that every person in this ministry is needed and that every action has the potential to make a big difference in the life of the congregation and the community. Most importantly, it is a reminder that *liturgy* is the work of the people.

## CONCLUSION

*"In the end we will conserve only what we love;  
we will love only what we understand;  
and we will understand only what we are taught." – Baba Dioum<sup>414</sup>*

The nurturing of the unity of the Body of Christ is an important aspect of every small group and ministry in a parish. In his book *Worship Inside and Out*, Handt Hanson describes a church as an organism to be nurtured and not an organization to be built.<sup>415</sup> A nurtured small group can help nurture a larger group, which, in turn, can result in the nurturing of a whole congregation and eventually the greater community.

Many contemporary critics of worship maintain that building community requires a congregation to jettison the habits of the past and use new materials that are in the idiom of the culture.<sup>416</sup> This notion is dangerous in that Christianity is not simply an intellectual assent to a set of doctrinal propositions, nor is it merely having certain emotional or spiritual experiences. Rather, it is a way of life, a language, a set of habits, and an entire culture. Conforming worship too much to the prevailing culture can make it difficult for participants to learn the unique language of faith, to be formed by the community and the Word to be followers of Christ.<sup>417</sup>

“Many people leave churches that intend to offer deeper nurturing because they do not understand why we do what we do when the Church worships. This brings the problem of

---

<sup>414</sup> Baba Dioum, quoted by Janette Fishell, message to author.

<sup>415</sup> Handt Hanson, *Worship Inside out: Coloring Worship Outside the Lines* (Burnsville, MN: Changing Church, 1995), 8.

<sup>416</sup> Dawn, *A Royal "Waste" of Time*, 181.

<sup>417</sup> *Ibid.*

misinterpretation—that worship should be user-friendly: reduce worship services to a few songs that are simple to sing, a band that always plays in ways that sound familiar, and a preacher who does everything else.”<sup>418</sup> This creates the danger of over-simplifying worship and removing its substance. This is the reason that congregational education, no matter how slow and gradual, is very important for worship to matter to those who attend.

In explaining the way one’s brain works in music, Daniel Levitin describes that an attempt to appreciate new or unfamiliar music can be similar to contemplating a new friendship in that it takes time without any way to speed it up.<sup>419</sup> While worship is not all about music, this explanation is relevant to the learning process of a congregation. For example, not understanding symphonic form, or the sonata form, or the AABA structure of a jazz standard, is the music-listening equivalent of driving on a highway with no road signs: “you never know where you are or when you will arrive at your destination.”<sup>420</sup> In worship, not knowing the function and importance of worship elements can leave worshippers missing the meaning of those components. This is the reason that consistency in educating the congregation can be beneficial to the learning process of the congregation. This is also the reason that it is crucial for the music minister to know the congregation with whom they work. Music ministers must also remember that this commitment to education must be ongoing because the Church is always welcoming newcomers who need to hear the story. Often, musicians rely on the efforts made in the past, forgetting that there are those who have not heard the story.

The New Testament repeatedly emphasizes that the Christian community is a unity of diversity. Music is, in so many ways, a unifying factor in the church. Through participation in

---

<sup>418</sup> Ibid., 234.

<sup>419</sup> Levitin, 237.

<sup>420</sup> Ibid., 239.

musical ensembles, choral societies, or interdenominational music festivals, music has brought together people from different walks of lives and vocations who would not have been likely to meet. People who disagree with each other have made music together; people who speak different languages have sung together; and people who think they hate each other have enjoyed music together. Musical groups in the church have brought together people with different vocations and faith journeys who might have never met otherwise. In worship, strangers and families sing together in praise of and in prayer to God. This sense of community is best captured when God’s people learn to sing each other’s songs, when members of the Body help each other learn why their faith is nurtured and strengthened by particular sets of words and music, when different persons in the community contribute their gifts of playing musical instruments or singing, arranging, and composing.<sup>421</sup>

Ultimately, music is an important means to gain a sense of the entire Christian community throughout space and time—we learn the global and timeless dimensions of the people of God. God put his people in a community together to learn the real meaning of *agapé* – “that intelligent, purposeful love directed toward another’s need which comes first from God and then flows through us to our neighbor.”<sup>422</sup> Music ministers must lead by example of this love. This is hard work. It takes time, sacrifice, and commitment. Nevertheless, the love that is planted, nurtured, and generously shared can go a long way toward a missional church: the *body* that people become, not merely a *place* that they go to. Paul writes in his Epistle to the Romans, “For as in one body we have many members, and not all the members have the same function, so we, who are many, are one body in Christ, and individually we are members one of another. We have gifts that differ according to the grace given to us: prophecy, in proportion to

---

<sup>421</sup> Dawn, *A Royal “Waste” of Time*, 181.

<sup>422</sup> *Ibid.*, 180.

faith; ministry, in ministering; the teacher, in teaching; the exhorter, in exhortation; the giver, in generosity; the leader, in diligence; the compassionate, in cheerfulness.”<sup>423</sup> As faithful stewards, every person in the Christian community has the *responsibility* to extend this love to others and as members of the Body of Christ, every person has a *place* in extending this love. As part of the Church’s greater ministry, the music ministry has a place in planting, nurturing, and sharing this love: from the small community of musical ensembles, to the family of faith within their congregation, to the neighborhood where they reside, and to every person with whom they meet in the world. This is the ultimate goal of music ministry.

---

<sup>423</sup> Rom. 12:4-8 NRSV.

## **APPENDIX A – CHORAL TRAINING PROGRAMS**

*descriptions adapted from the institutional websites*

### **VOICE for LIFE (<https://www.rscm.com/voiceforlife/>)**

VOICE for LIFE is the Royal School of Church Music's guide to training choirs and singers of all ages. Its scheme provides a framework for choral singers to develop their vocal skills, their musical understanding, and their knowledge of the repertoire. Much of the training will become part of your usual rehearsal time; for example, the vocal exercises can be incorporated at the beginning of your rehearsal as warm-ups or to break up the rehearsal, and you can provide training on posture, breathing, diction, etc. The curriculum includes a structured guide and supporting resources to vocal training based on graded targets with informal assessments. It is designed for use in schools, churches, and other community choirs.

There are five levels in the VOICE for LIFE scheme providing training from beginners to advanced singers. The levels are designed to be used by both children and adults. Each level comes complete with teaching material in the Choir Trainer's book to enable the teacher or choir trainer to provide the appropriate training for each level, clear targets that state exactly what a singer should have achieved and be able to demonstrate in order to complete each level, singer's workbooks containing questions, exercises, and puzzles. On completion, the workbook is signed and dated by the choir trainer. Ribbons and medals/lapel badges are also available to award singers on completion of each level. For school choirs and other non-robed choirs, there are colored lapel badges. For church choirs and other robed choirs, medals can be worn on the appropriately colored ribbon. Each level is assessed informally by the choir trainer and the badge/ribbon and medal is awarded once the singer has reached the targets and finished the workbook.

#### **Resources for choral trainers include:**

- **How to Use VOICE for LIFE**
- **The VOICE for LIFE: Guide to Musicianship**

#### **Support materials for the ensemble include:**

- **Singers' workbooks**
- **Medals and badges**
- **Song Collections**
- **Wall-charts**

### **EVOKING SOUND SERIES ([http://www.giamusic.com/music\\_education/evoking-sound.cfm](http://www.giamusic.com/music_education/evoking-sound.cfm))**

The Evoking Sound Choral Series is the GIA Publishers, Inc.'s editions that are aimed toward choral music training for choir directors and singers. The goal of this series is to not only provide appropriate literature for church and performance use but also accessible literature to choirs that will help to enhance their vocal technique.

Compiler and editor of this series, James Jordan, is considered to be one of the most influential choral conductors and educators in America. His more than 25 books cover rehearsal and teaching pedagogy, conducting technique, and the spirituality of music making, as well as numerous DVDs and recordings, have brought about far-reaching pedagogical and philosophical

changes not only in choral music but also in the worlds of orchestral conducting, wind conducting, piano, and music education.

Choral resources for the conductor include:

- **The Choral Warm-Up**
- **The Choral Conductor Vocal Technique**
- **The Conductor's Aural Tutor**
- **The Choral Rehearsal**

Choral resources for ensemble use include:

- **Choral Ensemble Intonation Exercises**  
This method encourages the building of intonation skills within the confines of the choral ensemble rehearsal. This resource includes overall steps for reading a new work and teaches how solfège syllables can promote good intonation through proper diction. In addition, the authors provide techniques for maintaining a consistent tempo, running a choral warm-up, and using the accompanist to achieve better intonation.
- **Ear Training Immersion Exercises for Choirs (Ensemble edition)**  
Each exercise found in this edition provides a rich harmonic syntax for singers in all modes. For each mode, this one-of-a-kind resource includes exercises for intonation in the mode, intervals within the mode, modal tuning exercises, and a modal choral example. In addition, a CD of full accompaniments is provided to use as a classroom supplement or as an aural instruction resource. An ensemble edition for use by choirs is also available. These exercises should be used as an aural preparation for the music to be rehearsed as part of the choral warm-up.

## **MUSIC THEORY FOR CHOIRS**

Music Theory for Choirs by Lauren Larsen. A lesson a day or a lesson a week—it doesn't matter. Advance at whatever speed you desire; meanwhile, more experienced, or conservatory-bound, students can move at a faster, self-paced rate. This solfège-based course introduces all musical concepts through concise lessons, followed by short exercises for immediate reinforcement. Ear Training exercises include rhythmic, melodic and harmonic recognition and dictation based on the material introduced in each unit. Keyboard diagrams are used where applicable. A Teacher's Answer Key is included, which includes the answers to all exercises, reviews, quizzes and exams. Graded assignments and quizzes will make your grading system more objective.

## **GROWING IN GRACE**

<https://www.choristersguild.org/document/growing-in-grace-childrens-choir-curriculum/382/>

This curriculum is offered by Choristers Guild and targets children's music. It is an easy-to-use and fully comprehensive course that provides flexibility for use in larger or smaller programs and choir sizes. Materials included are based on a weekly, hour-long rehearsal, and the material can be adjusted for shorter rehearsal times. Anthems, activities, and printable materials are also included on the CD. **There are 3 levels: Preschool, Younger Children, Older Children.**

## APPENDIX B – CONTEMPORARY APPROACHES TO THE MALE CHANGING VOICE

### **Royal School of Church Music (Church of England)**

Johnson, Claude Ellsworth. *The Training of Boy's Voices*. Bryn Mawr, PA: Oliver Ditson, 1935.

### **Alto-Tenor Approach**

McKenzie, Duncan. *Training the Boy's Changing Voice*. New Brunswick, NJ: Rutgers University Press, 1956.

### **The Cambiata Approach**

Collins, Don L. *The Cambiata Concept*. Conway, AK: Cambiata Press, 1981.

Cooper, Irvin. *Changing Voices in the Junior High—Letters to Pat*. New York: Carl Fischer, 1953.

Cooper, Irvin and K. Kuersteiner, *Teaching junior high school music*, Boston, MA: Allyn and Bacon, 1965.

### **The Contemporary Eclectic Approach**

Cooskey, John. M. "The Development of a Contemporary, Eclectic Theory for the training and cultivation of the junior high school male changing voice." *The Choral Journal* 18, no. 2, 3, 4, and 5, Pt. 1, 5-14; Pt. 2, 5-16; Pt. 3, 5-15, Pt. 4, (October 1977-January 1978): 5-17.

—. *The Adolescent Voice*. Unpublished manuscript from the Iowa Choral Directors Association Summer Convention and Symposium, Mason City, IA: 1988.

### **The Baritone-Bass Approach (Frederick Swanson)**

Swanson, Frederick J. *Music teaching in the junior high and middle school*. Englewood Cliffs, NJ: Prentice-Hall, 1973.

—. *The Male Singing Voice Ages Eight to Eighteen*. Cedar Rapids, IA: Ingram, 1977.

### **Voice Pivoting Approach (Sally Herman)**

Herman, Sally. *Building a pyramid of musicianship*. San Diego, CA: Curtis Music Press, 1988.



## APPENDIX C – PRACTICAL RESOURCES FOR INSTRUMENTAL MUSIC

### Instrumental Use in Worship:

Allured, Donald E. *Mastering Musicianship in Handbells*. Nashville, TN: Broadman Press, 1992.

Frazier, James, Kermit Junkert, Donald Shier, Robert Strusinski, and Bonita Wurscher, *Handbells in the Liturgy: A Practical Guide for the Use of Handbells in Liturgical Worship*, St. Louis: Concordia Publishing House, 1994: 25.

Hopson, Hal. *The Creative Use of Handbells in Worship*. Carol Stream, IL: Hope Publishing Company, 1997.

—. *The Creative Use of Instruments in Worship*. Carol Stream, IL: Hope Publishing Company, 2000.

### Method Books:

Gillespie, Robert, Pamela Tellejohn Hayes, and Michael Allen, *Essential Technique*, Milwaukee: Hal Leonard.

Norman Lamb and Susan Lamb Cook, *Guide to Teaching Strings*, New York: McGraw-Hill, 2002.

O' Reilly, John and Mark William. *Accent on Achievement*. Van Nuys: Alfred Music, 1998-2000.

Pearson, Bruce. *Standard of Excellence: Comprehensive Band Method*. San Diego: Neil A. Kjos Music Company, 1993.

Shade, Terry and Jeremy Woolstenhulme. *String Basics*. San Diego: Kjos Music Company, 2011.

Westphal, Frederick W. *Guide to Teaching Woodwinds*. Sacramento: McGraw-Hill, 1990.

Whitener, Schott. *A Complete Guide to Brass*. Belmont: Thomson Schirmer, 2007.

### Orchestration and Arranging:

Adler, Samuel. *The Study of Orchestration*. 4<sup>th</sup> Edition. New York: Norton, W. W. & Company, Inc, 2016.

Nestico, Sammy. *The Complete Arranger*. CreateSpace Independent Publishing, 2015.

Piston, Walter. *Orchestration*. New York: W. W. Norton & Company, 1955.

Rimsky-Korsakov, Nikolay. *Principles of Orchestration*. New York: Dover Publications, 1964.

## Range of Instruments

Beginning                      Intermediate                      Advanced


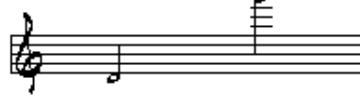

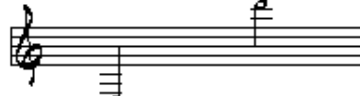


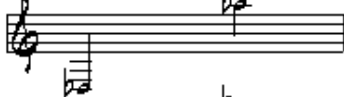
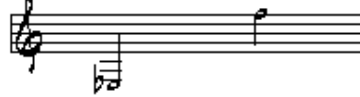
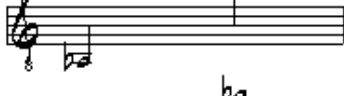
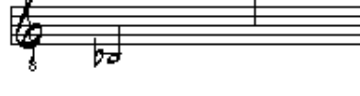
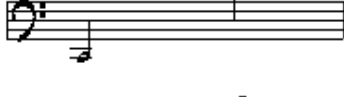
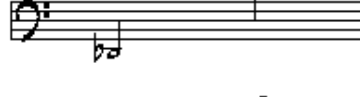
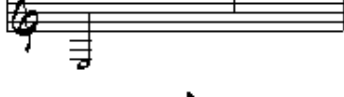

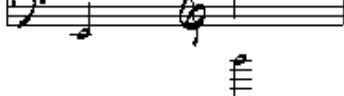
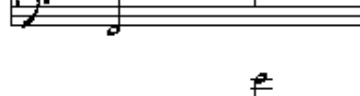


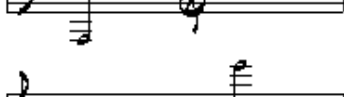

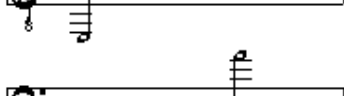
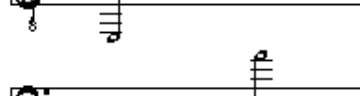


(Bass sounds 8va lower than written)

Norman Lamb and Susan Lamb Cook, *Guide to Teaching Strings*, New York: McGraw-Hill, 2002: 59.

Two Octaves (25 Bells)	G4 - G6
Three Octaves(37 Bells)	C4 - C7
Four Octaves (49 Bells)	G3 - G7
Five Octaves (61 Bells)	C3 - C8
Six Octaves (73 Bells)	G2 - G8

## Octave Configuration

	G6	C7	G7	C8	G8
Middle C in handbell music	25-bell range G4 to G6	37-bell range C4 to C7	49-bell range G3 to G7	61-bell range C3 to C8	73-bell range G2 to G8
C5	G4	C4	G3	C3	G2

	POSSIBLE	PRACTICAL	TRANSPOSITION
Flute			Concert
Clarinet			Up M2
Soprano sax			Up M2
Altosax			Up M6
Tenor sax			Up M9
Baritone sax			Up M13
Trumpet			Up M2
Trombone			Concert
Bass Trombone			Concert
Piano			Concert
Guitar			Up P8
Bass			Up P8

Pete Thomas. *Ranges and Transposition*. Accessed 14 January 2018.  
[www.tamingthesaxophone.com](http://www.tamingthesaxophone.com)

# Good Tuning Notes

The image displays musical notation for ten instruments, each with a specific note and tuning instructions. The notes are: Flute (C4), Oboe (B3), Bassoon (B2), Clarinet (B3), Saxophone (C4), Trumpet (B3), Horn (B3), Trombone (B2), Euphonium (B2), and Tuba (B1).

**Flute:** (or) (check for flatness)

**Oboe:** (or) for oboist who tend to pinch, this is good

**Bassoon:** (or) (check for flatness)

**Clarinet:** (tune barrel) (pull at middle joint) (check for flatness)

**Saxophone:** (or) (check for flatness)

**Trumpet:** young player older player puts it in context some do this

**Horn:** tune Bb side first, tune main slide tune F side, tune F slide check Bb side again some do this

**Trombone:** young player older player puts it in context some do this

**Euphonium:** young player older player puts it in context some do this

**Tuba:** young player older player puts it in context some do this

Fred J. Allen. *Tuning for intermediate and Middle School Bands*. Accessed 14 January 2018.  
[www.tsmp.org/band/band/allen-tuning-intermediatebands.html](http://www.tsmp.org/band/band/allen-tuning-intermediatebands.html)

## APPENDIX D – GLOSSARY OF TERMS

### Musical Terms

<i>A cappella</i>	Without instrumental accompaniment.
Articulated legato	Close articulation between notes wherein tones are separated but maintain a sense of relationship without being truly legato.
Assembly Music	Worship music that is offered on behalf of the assembly.
Count-singing	A choral rehearsal technique that involves singing the correct pitches but replacing the text with each note's beat position within a measure. In a 4/4 time, this would mean a sequence of quarter notes would be sung as "one and two and three and four and" rather than the actual text.
Counterpoint	One or more independent musical lines, each of which retains its linear character even when perceived as combining to form a vertical harmonic event.
Counter melody	A subordinate melody that is heard, played, or sung simultaneously with the principal melody.
Descant	An independent treble melody sung or played above a principal melody.
Finger-pick (string)	A method of playing a stringed instrument, such as the guitar or the ukulele, with the thumb and tips of the fingers rather than with a pick, producing a gentler sound.
<i>Figurenlehre</i>	The interrelationship between rhetorical figures of speech and analogous musical figures. Most closely identified with 16 <sup>th</sup> -18 <sup>th</sup> century composers who often used this technique to illustrate textual ideas and individual words with musical figures as a form of word-painting.
French Overture	A style of Baroque composition usually used as an introduction to a ballet, opera, or suite. The main characteristic of a work in this style is its three-part structure with "slow-fast-slow" tempi; the slow sections are typically "over-dotted" and the fast section is typically dance-like or fugal.

<i>Grand Jeux</i>	French classic registration that includes the reed chorus, typically composed of reeds and cornets, without mixtures and with minimal foundation stops.
Hypermeter	Metric groupings that are larger than the time signature.
Manual (organ)	A keyboard for the hands on a musical instrument that has a pedalboard, such as the organ or pedal piano.
Martellato (handbells)	The technique of gently driving a handbell into the foam table to create a gentle percussive sound. Often abbreviated as “Mart.”
Modulation	The process of changing from one key, or tonal center, to another.
Motet	A polyphonic choral composition on a sacred (usually Latin) text, most often without instrumental accompaniment.
<i>Plein Jeu</i>	French classic registration that includes principal-based full organ registration, typically composed of principals and mixtures, without manual reeds or cornet.
Pistons (organ)	“Pre-set” buttons that organists can use to save their registration, allowing them to make sudden registration changes. Many of today’s organs have combination with general and divisional pistons. The general pistons control the stops of the whole organ while the divisional pistons control the stops of a particular division or manual.
Registration (organ)	A combination of pipe organ stops, the drawknobs or tabs on an organ that engage a row of pipes sounding a characteristic “voice.” or sound.
Reverberation	The persistence of a sound after its source has stopped, caused by multiple reflection of the sound within a closed space.
<i>Ritornello</i>	A recurring passage in Baroque music for orchestra or chorus, equivalent to the modern-day refrain or interlude.
Scale degree	The name given to a particular note of a scale to specify its position relative to the tonic.
Singing bell (handbells)	The singing bell is a sound resulting from a technique that requires the musician to rub a wooden dowel around the rim of the handbell.
Solfège	A system of singing notes using solmization syllables (do re me fa so la ti do).

<i>Sostenuto</i>	A sustained or prolonged manner.
<i>Tactus</i>	A principal accent or rhythmic unit.
Tessitura	The range of a piece in which the majority of pitches fall.
<i>Tierce en taille</i>	A form in 17 <sup>th</sup> -18 <sup>th</sup> century French organ composition in which a highly decorated melodic line is played in the tenor voice using a solo stop, such as a reed stop or cornet.
Thumb damp (handbells)	A technique of placing the thumb on the bell casting while ringing the bell to produce a “stopped sound,” often indicated by <b>TD</b> or dots over or under each note requiring a thumb damp.
Transposition	Playing or writing music in a different key, making it sound higher or lower.
Quodlibets	A musical composition in which several well-known melodies are combined, either simultaneously or, less frequently, sequentially. It can also refer to an amalgamation of different song texts in a vocal composition.
Versets (organ)	A brief Renaissance and Baroque organ composition or improvisation which replaced verse that would have been sung by the choir.
Voluntary (organ)	A piece of music that is played as part of worship, such as the music played before and after the service.
Zymbelstern (organ)	An organ stop in the form of a star or wheel on which several small bells are mounted. When engaged it rotates, producing a continuous tinkling sound.
<u>Physiological terms</u>	
Abduction	The action of opening the glottis to stop phonation and for inhalation.
Adduction	The action of the vocal folds when drawn together to close the glottis in order to initiate and sustain phonation.
Constrictor	A muscle whose contraction narrows a vessel or a passage.
Diaphragm	A dome-shaped muscle that separates the thorax from the abdomen. In this location, it serves as the floor to the thorax. It plays a major

role in breathing. On contraction, the diaphragm lowers and becomes somewhat flatter, increasing the volume capacity of the thorax and so inflates the lungs.

Formants	The resonance of the vocal tract that results in vowels and changes in timbre.
Glottis	The part of the larynx consisting of the vocal cords and the slit-like opening between them. It affects voice modulation through expansion or contraction.
Kinesthetic	The sensation of movement or strain in muscles, tendons, and joints.
Larynx	Colloquially called the voice box, it is the hollow muscular organ forming an air passage to the lungs and holding the vocal cords.
Muscular antagonism	The phenomenon that occurs when two or more sets of muscles contract in opposing directions. For example, to hold the arm steady in an outstretched position, the biceps gently contract to bend the forearm <i>proximally</i> toward the body while the triceps exert a resistive pull in the <i>distal</i> direction. Muscular antagonism is important in breathing for singing, where the muscles of inspiration are contracted to resist the action of the muscles of expiration to help control pitch and loudness in singing and stabilize the position of the larynx.
Nerve conduction velocity	The speed at which an electrochemical impulse propagates down a neural pathways. Conduction velocities are affected by a wide array of factors, including age, sex, and various medical conditions.
Onset	The initiation of vocal tone.
Palate	The roof of the mouth, separating the oral cavity from the nasal cavity
Pharynx	The throat, a membrane-lined cavity positioned behind the nose and mouth and connecting them to the esophagus.
Primary control	A term coined by Frederick Matthias Alexander, founder of the Alexander technique, to describe dynamic relationship between the head, neck, and back that affects the coordination of the entire body's mechanisms and movement.



Thorax	The chest, or ribcage, that houses the lungs and heart. It includes the cavity enclosed by the ribs, breastbone, and dorsal vertebrae, and contains the chief organs of circulation and respiration.
Thyroid cartilage	A large ductless gland in the neck that secretes hormones regulating growth and development through the rate of metabolism.
Vocal folds or vocal cords	Formally known as the thyro-arytenoid muscles, these muscles project inward from the sides of the larynx to form a slit across the glottis in the throat. Their edges vibrate in the airstream to produce the voice.
Vocal fry	A way of speaking or singing in which the voice is very low-pitched, resulting in a characteristically rough, creaking sound.
Vocal tract	The cavity where the sound that is produced at the sound source is filtered. It consists of laryngeal cavity, the pharynx, the oral cavity, and the nasal cavity.

### Theological and Philosophical Terms

Catechetical renewal	A movement, started in central Europe in the 1930s, in search for a better method for renewed instructional method (catechism) for the Catholic Church.
Christian Catechism	A religious instructional method or a summary of faith principles in the form of questions and answers.
Christian Doctrine	A set of beliefs held and taught by a church.
Christian Sacrament	The act of the Christian Church that is regarded as an outward and visible sign of inward and spiritual divine grace. Sacramental acts in Roman Catholic and many Orthodox churches include the rites of baptism, confirmation, Eucharist, penance, anointing of the sick, ordination, and matrimony. Sacramental acts in Protestant churches include baptism and the Eucharist.
Consumerism	A social and economic order and ideology that encourages the acquisition of goods and services in ever-increasing amounts.
Ecclesiological	The branch of theology that is concerned with the nature, constitution, and functions of a church.
Eucharist	The commemoration of the Last Supper in which bread and wine are consecrated and consumed. Also called the Lord's Supper or Holy Communion.

Hermeneutics	The study of the methodological principles of Biblical interpretation.
Incarnation	The person who embodies in the flesh a deity, spirit, or abstract quality.
Individualism	A social theory favoring freedom of action for individuals over collective or state control.
Liturgical Renewal	Description applied to various movements in the Christian Church from the 19 <sup>th</sup> century forward which attempted to understand the true meaning, nature, and essential characteristics of liturgy by returning to early Church practice.
Liturgy	A form or formulary according to which public religious worship is conducted.
Modernism	A deliberate philosophical and practical estrangement or divergence from the past in the arts and literature occurring most notably in the course of the 20 <sup>th</sup> century and taking form in any of various innovative movements and styles.
Post-Christendom	The absence of the formal or informal alliance of church and state.
Postmodernism	A late 20 <sup>th</sup> century style and concept in the arts, architecture, and criticism that represents a departure from modernism and has at its heart a general distrust of grand theories and ideologies, as well as a problematical relationship with any notion of “art.”
Pluralism	A conviction that various religious, ethnic, racial, and political groups should be allowed to thrive in a single society: the holding of two or more positions or beliefs at the same time.
Prophecy	Divinely inspired prediction, instruction, or exhortation.

## BIBLIOGRAPHY

### *Sources on Theology and Church Music*

- Anderson, E. Byron. "Worship: Schooling in the Tradition of Jesus." *Theology Today* 66, no. 1 (April 2009): 21-32.
- . "Worship and Formation for Ministry." In *Common Worship in Theological Education*. Edited by Todd Johnson and Siobhand Garrigan. Eugene, OR: Wipf and Stock, 2009.
- Bennett, Charles A. "Worship and Theism." *The Journal of Religion* 6, no. 6 (Nov 1926): 570-85.
- Bornkamm, Heinrich. *The Heart of Reformation Faith*. Trans. John W. Doberstein. New York: Harper and Row, 1965.
- Darcy-Breube, Françoise. *Religious Education at a Crossroads: Moving On in the Freedom of the Spirit*. New York: Paulist Press, 1995.
- Dawn, Marva J. *A Royal "Waste" of Time: The Splendor of Worshiping God and Being Church for the World*. Grand Rapids, MI: William B. Eerdmans Publishing Company, 1999.
- . *Reaching Out without Dumbing Down: A Theology of Worship for the Turn-of-the-Century Culture*. Grand Rapids: William B. Eerdmans Publishing Company, 1995.
- Dawson, Lisa Fauntleroy. "Attitudes, opinions and beliefs of musicians serving Church of God (Anderson, Indiana) congregations within the United States regarding continuing education in music and worship arts." PhD diss., Ball State University, 2008.
- Day, Thomas. *Why Catholics Can't Sing: The Culture of Catholicism and the Triumph of Bad Taste*. 2nd ed. New York: The Crossroad Publishing Company, 2013.
- Epperly, Bruce G., and Daryl Hollinger. *From A Mustard Seed: Enlivening Worship and Music in the Small Church*. Herndon, VA: The Alban Institute, 2010.
- Gabby, C. Welton. *The Gift of Worship*. Nashville, TN: Broadman Press, 1992.
- Gobbel, A. Roger. "Christian Education: An Exercise in Interpreting." In *Education for Christian Living*. Edited by Marvin L. Roloff. Minneapolis, MN: Augsburg, 1987.
- Gobbel, A. Roger, and Phillip C. Huber. *Creative Designs with Children in Worship*. Atlanta, GA: John Knox Press, 1981.
- Hanson, Handt. *Worship Inside Out: Coloring Worship Outside the Lines*. Burnsville, MN: Changing Church, 1995.

- Johansson, Calvin M. *Discipling Music Ministry*. Peabody: Hendrickson Publishers, 1998.
- . *Music & Ministry: A Biblical Counterpoint*. 2<sup>nd</sup> ed. Peabody, MA: Hendrickson Publishers, 1998.
- Krych, Margaret A. "The Gospel Calls Us." In *Lifelong Learning: A Guide to Adult Education in the Church*. Edited by Rebecca Grothe. Minneapolis, MN: Augsburg Fortress, 1997.
- Labberton, Mark. *The Dangerous Act of Worship*. Downers Grove, IL: InterVarsity Press, 2007.
- Lathrop, Gordon W. *Central Things: Worship in Word and Sacrament*. Minneapolis, MN: Augsburg Fortress, 2005.
- Leading Worship Matters: A Sourcebook for Preparing Worship Leaders*. Edited by Quivik, Melinda, Suzanne Burke, Martin A. Seltz, and Julie O'Brien. Minneapolis, MN: Augsburg Fortress, 2013.
- McKinnon, James. "The Church Fathers and Musical Instruments." PhD diss., Columbia University, 1965.
- Mitchell, Leonel L. *The Meaning of Ritual*. Harrisburg, PA: BSC Litho, 1977.
- Nettl, Paul. *Luther and Music*. Translated by Frida Best. Philadelphia, PA: Muhlenberg Press, 1948.
- Nystrom, Bradley P., and David P. *The History of Christianity: An Introduction*. New York: McGraw-Hill, 2004.
- Powell, Kara, Jake Mulder, and Brad Griffin, *Growing Young: Six Essential Strategies to Help Young People Discover and Love Your Church*. Grand Rapids, MI: Baker Books, 2016.
- Robertson, Charles, ed. *Singing the Faith: Essays by Members of the Joint Liturgical Group on the use of hymns in liturgy*. Norwich, CT: The Canterbury Press, 1963.
- Routley, Erik. *Christian Hymns Observed: When in Our Music God is Glorified*. Princeton, NJ: Prestige Publication, Inc., 1982.
- . *Church Music and the Christian Faith*. Carol Stream: Agape, 1978.
- . *The Organist's Guide to Congregational Praise*. London: Independent Press, 1947.
- Pratt, Waldo Selden, and Henry Ainsworth. *The Music of the Pilgrims: A Description of the Psalm-Book Brought to Plymouth In 1620*. Boston, MA: O. Ditson, 1921.
- Schalk, Carl. *A Handbook of Church Music*. Edited by Carl Halter and Carl Schalk. St. Louis, MO: Concordia Publishing House, 1978.

- Scholes, Percy A., *The Puritans and Music In England and New England: A Contribution to the Cultural History of Two Nations*. New York: Russell & Russell, 1962.
- Schultz, Thom and Joani. *The Dirt on Learning: Groundbreaking Tools to Grow Faith in Your Church*. Loveland, CO: Group Publishing, Inc., 1999.
- Stam, Carl, and John D. Witvliet. "Worship Transformed: A Time of Change for Choral Musicians in Christian Churches." *The Choral Journal* 38, no 8 (March 1998): 55-62.
- Steere, Dwight. *Music in Protestant Worship*. Richmond: John Knox Press, 1960.
- Steinhäuser, Martin, and Seipolt Jens. "Kirchenmusik als Gemeindepädagogik." In *Kirchenmusik als religiöse Praxis: Praktisch-theologisches Handbuch der Kirchenmusik*. Leipzig: Evangelische Verlagsanstalt, 2005: 182-89.
- Temperley, Nicholas and Stephen Banfield. *Music and the Wesleys*. Urbana, IL: University of Illinois Press, 2010.
- Wentz, Richard E. *American Religious Traditions: The Shaping of Religion in the United States*. Minneapolis, MN: Fortress Press, 2003.
- Westermeyer, Paul. *Te Deum: The Church and Music*. Minneapolis, MN: Fortress Press, 1998.
- . *The Church Musician*. Minneapolis, MN: Augsburg Fortress, 1997.
- . "The Stewardship of Church Music." *Stewardship*, October 13, 2006. Accessed July 28, 2017. [www.luthersem.edu/stewardship/default.aspx?stew\\_redirect=resource&post=3985](http://www.luthersem.edu/stewardship/default.aspx?stew_redirect=resource&post=3985).
- Whelan, Alan. "Parish Newsletters/Bulletins." *The Furrow* 60, no. 11 (Nov 2009): 621-26.
- White, James F. *Documents of Christian Worship: Descriptive and Interpretive Sources*. Louisville, KY: Westminster/John Knox Press, 1992.
- . *Introduction of Christian Worship*. Nashville, TN: Abingdon Press, 2000.
- Wilson-Dickson, Andrew. *The Story of Christian Music*. Minneapolis, MN: Fortress Press, 1992.
- Wren, Brian. *Praying Twice: The Music and Words of Congregational Song*. Louisville, KY: Westminster John Knox Press, 2000.
- Young, Carlton R. *Music of the Heart: John & Charles Wesley On Music and Musicians*. Carol Stream, IL: Hope Publishers Co., 1995.

*Sources related to Performance of Church Music and Music Education*

- Alcock, Walter G. "On Varied Hymn Accompaniment." *The Musical Times* 51, no. 810 (August 1910): 502-03.
- Barrier, J. T. "The Development of Criteria for the Selection of Age-Appropriate Literature for the Senescent Voice." Doctoral diss., The University of Arizona, 1993.
- Bartle, Jean Ashworth. *Sound Advice: Becoming a Better Children's Choir Director*. New York: Oxford University Press, 2003.
- Bauer, William I., and Margaret H. Berg. "Influences on instrumental music teaching." *Bulletin of the Council for Research in Music Education* 150 (Fall 2001): 53-66.
- Benham, John L. *Music Advocacy: Moving from Survival to Vision*. Lanham: Rowman & Littlefield Publishers, Inc., 2011.
- Bertalot, John. *Immediately Practical Tips for Choral Directors*. Minneapolis, MN: Augsburg Fortress, 1994.
- Boone, Daniel R. "The Three Ages of Voice: The Singing/Acting Voice in the Mature Adult." *Journal of Voice* 11, no. 2 (1997): 161-164.
- Booth, Eric. *The Music Teaching Artist's Bible: Becoming a Virtuoso Educator*. Oxford: Oxford University Press, 2009.
- Bragers, Achille P. *A Short Treatise on Gregorian Accompaniment according to the Principles of the Monks of Solemnnes*. New York: Carl Fisher, Inc., 1934.
- Burkhardt, Michael Arvin. "An Instructor's Manual for Teaching Hymn Playing and Beginning Hymn-Based Improvisation." DMA diss., Arizona State University, 2000.
- Cavner, Delta. "Whole Language and Music-Listening Instruction." *Music Educators Journal* 89, no. 5 (2006): 19-25.
- Chaffin, Charles R. "Perceptions of Instrumental Music Teachers regarding the Development of Effective Rehearsal Techniques." *Bulletin of the Council for Research in Music Education*, no. 181 (Summer 2009): 21-36.
- Cherwien, David M. *Let the People Sing!: A Keyboardist's Creative and Practical Guide to Engaging God's People in Meaningful Song*. St. Louis, MO: Concordia Publishing House, 1997.
- Chodzko-Zajko, Wojtek J., and Robert L. Ringel. "Physiological Aspects of Aging." *Journal of Voice* 1, no. 1 (1987): 18-26.

- Chosky, Lois. *The Kodály Method: Comprehensive Music Education from Infant to Adult*. Englewood Cliffs, NJ: Prentice Hall, Inc., 1974.
- Chosky, Lois, Robert Abramson, Avon Gillespie, David Woods, and Frank York. *Teaching Music in the Twenty-First Century*. Upper Saddle River, NJ: Prentice Hall, 2001.
- Collins, Don L. *Teaching Choral Music*. 2<sup>nd</sup> ed. Englewood Cliffs, NJ: Prentice Hall, 1999.
- Crosby, Angela. "Dalcroze's Eurhythmic Techniques for the Choral Rehearsal: Moving to O Magnum Mysterium." *The Choral Journal* 48, no. 11 (May 2008): 30-41.
- Curtis, Emilie Christina. *Children's voices: how harmed and how helped*. New York: John Church, 1895.
- Curwen, John. *Singing for Schools and Congregations*. Clifden, Ireland: Boethius, 1985.
- Dahl, Karin L. "Challenges in Understanding the Learner's Perspective." *Theory into Practice* 34, no. 2 (Spring 1995): 124-30.
- Daichendt, G. James. "Redefining the Artist-Teacher." *Art Education* 62, no. 5 (Sept 2009): 33-38.
- Demarest, Clifford. *Hints on Organ Accompaniment*. London: Novello & Co., 1910.
- Dweck, Carol S. *Mindset: The New Psychology of Success*. New York: Random House, Inc., 2008.
- Dwyer, Terence. *Teaching Musical Appreciation*. London: Oxford University Press. 1967.
- Eisner, Elliot W. "Why Art in Education." In *Beyond Creating: The place for art in America's Schools*. Los Angeles, CA: Getty Center for Education in the Arts, 1985.
- Feeney, Stephanie and Eva Moravcik. "A Thing of Beauty: Aesthetic Development in Young Children." *Young Children* 42, no. 6 (Sept 1987): 7-15.
- Fishell, Janette. "God is in the Details: Service Playing Fundamentals and Flourishes." Lecture Handout.
- Floyd, Heather. "The Role of the Artist in Art Education, at a Community Level." *Circa* 110 (Winter 2004): 42-45.
- Flynn, Darlene. "Music in selected church and temple schools in metropolitan Rochester: a comparative study." DMA diss., University of Rochester, 1978.
- Fortunato, Connie. *Children's Music Ministry: A Guide to Philosophy and Practice*. Elgin, IL: David C. Cook Publishing Co., 1981.

- Fraze, Jane. *Discovering Orff*. New York: Schott Music Corporation, 1987.
- Frazier, James, Kermit Junkert, Donald Shier, Robert Strusinski, and Bonita Wurscher. *Handbells in the Liturgy: A Practical Guide for the Use of Handbells in Liturgical Worship*. St. Louis: Concordia Publishing House, 1994.
- Gackle, Lynne. "The Adolescent Female Voice: Characteristics of Change and Stages of Development." *The Choral Journal* 31, no. 8 (March 1991): 17-25.
- Gibbons, Alicia C. "Music Aptitude Profile Scores in a Non-institutionalized, Elderly Population." *Journal of Research in Music Education* 30, no. 1 (1982): 23-29.
- Goetze, Mary, Angela Broeker, and Ruth Boshkoff. *Educating Young Singers: A Resource for Teacher-Conductors*. New Palestine, IN: Mj & Associates, Inc., 2011.
- Gordon, Edwin E. *Learning Sequences in Music: Skill, Content, and Pattern*. Chicago: GIA Publication, Inc., 1989.
- Hagen, Edward H., and Gregory A. Bryant. "Music and Dance as a Coalition Signaling System." *Human Nature* 14, no. 1 (2003): 21-51.
- Halpern, Andrea R., James C. Bartlett, and W. Jay Dowling. "Aging and Experience in the Recognition of Musical Transpositions." *Psychology and Aging* 10, no. 3 (1995): 338-41.
- Hardy, T. Maskell. *How to Train Children's Voices, Specially Written for School Teachers and Conductors of Ladies Choirs*. 5<sup>th</sup> ed. London: J Curwen, 1910.
- Haroutounian, Joanne, and Shirley A. Raut. "Teaching the Artist Within." *American Music Teacher* 42, no. 3 (December/January 1992/93): 20-23, 75-80.
- Harris, Robert L. "The Young Female Voice and Alto." *The Choral Journal* 28, no. 3: 21-22.
- Heenan, Deirdre. "How Local Interventions Can Build Capacity to Address Social Isolation in Dispersed Rural Communities: A Case Study from Northern Ireland." *Ageing International* 36, no. 4 (2011): 475-91.
- Hehn, Brian. "The Four Functions of a Church Choir." *American Choral Directors Association*, November 27, 2016. Accessed August 20, 2017. <https://www.choralnet.org/2016/11/526739/>.
- Henderson, A. M. "Widor and His Organ Class." *The Musical Times* 78, no. 1130 (April 1937): 341-45.
- Higginbottom, Edward. "Organ Music and the Liturgy." *The Cambridge Companion to the Organ*. Cambridge: Cambridge University Press, 1998.



- Hollien, Harry. "Old Voices: What Do We Really Know About Them?" *Journal of Voice* 1, no. 1 (1987): 2-17.
- Hollien, Harry, and Ellen Malcik. "Evaluation of Cross-Sectional Studies of Adolescent Voice Change in Males." *Speech monographs; research annually published by the National Association of Teachers of Speech* 34: 80-84.
- Howard, Francis E. *The Child-Voice in Singing, Treated from a Physiological and a Practical Standpoint, and Especially Adapted to Schools and Boy Choirs*. London: Novello, 1989.
- Huff-Gackle, Lynne. "The Young Adolescent Female Voices (ages 11:15): Classification, placement, and development tone." *The Choral Journal* 25, no. 8 (April 1985): 15-18.
- Ingram, Madeline D. *Organizing and Directing Children's Choirs*. Nashville, TN: Abingdon Press, 1959.
- Jacques-Dalcroze, Émile. *Eurhythmics, Art, and Education*. Trans. Frederick Rothwell. Ed. Cynthia Cox. New York: B. Blom, 1972.
- James, Jimmie, Jr. "The church music program." In *Collected Work: Methods and Perspectives in Urban Music Education*. Lanham, MD: University Press of America, 1983: 431-43.
- Kahane, Joel C. "A Morphological Study of the Human Prepubertal and Pubertal Larynx." *American Journal of Anatomy* 151: 11-19.
- Killian, Janice. "A Description of Vocal Maturation among Fifth- and Sixth-Grade Boys." *Journal of Research in Music Education* 47, no. 4 (Winter 1999): 357-69.
- Krapf, Gerhard. *Liturgical Organ Playing*. Minneapolis, MN: Augsburg Pub. House, 1964.
- Kukol, R. J. "Perceptual Speech and Voice Characteristics of Aging Male and Female Speakers." PhD diss., Wichita State University, 1979.
- Landis, Beth, and Polly Carter. "The Approach of Émile Jacques-Dalcroze." *The Eclectic Curriculum in American Music Education: Contributions to Dalcroze, Kodaly, and Orff*. Reston, VA: Music Educators Journal Conference, 1972.
- Lee, Janet. *You Can Have a Children's Choir*. Nashville, TN: Abingdon Press, 1988.
- Lemons, William W. "Church Youth Choirs." *American Music Teacher* 8, no. 2 (November-December 1958): 11, 18-20.
- Lovelace, Austin C. *The Organist and Hymn Playing*. Carol Stream, MD: Agape, 1981.
- Luchsinger, Richard, and Godfrey Arnold. *Voice-speech-language clinical communicology: Its physiology and pathology*. Belmont, CA: Wadsworth Publishing, 1965.

- Marshall, Kimberly. "The Fundamentals of Organ Playing." *The Cambridge Companion to the Organ*. Cambridge: Cambridge University Press, 1998.
- May, Scottie, Beth Posterksi, Catherine Stonehouse, and Linda Cannel. *Children Matter: Celebrating Their Place in the Church, Family and Community*. Grand Rapids, MI: Wm B. Eerdmans Publishing Co., 2005.
- McClung, Alan. "Sight-Singing Scores of High School Choristers with Extensive Training in Movable Solfège Syllables and Curwen Hand Signs." *Journal of Research in Music Education* 56, no. 3 (October 2008): 255-66.
- McCoy, Scott. *Your Voice: An Inside View*. Princeton, NJ: Inside View Press, 2004.
- McKinney, James. *The Diagnosis and Correction of Vocal Faults: A Manual for Teachers of Singing and for Choir Directors*. San Diego, CA: Singular Press, 1982.
- McRae, Shirley W. *Directing the Children's Choir: A Comprehensive Resource*. New York: Schirmer Books, 1991.
- Mead, Virginia. "More than Mere Movement." *Music Educators Journal* 82, no. 4 (February 1986): 38-41.
- Myers, David E. "Teaching Learners of All Ages." *Music Educator Journal* 79, no. 4 (Dec 1992): 23-26.
- Nastal, David T. *Children's Choir Basics: Handbook for Planning, Developing, and Maintaining a Children's Choir in the Parish Community*. Portland, OR: Pastoral Press, 1999.
- Parks, Sarah. "Enriching Choral Opportunities for Aging Voices." *The Choral Journal* 53, no. 11. (June and July 2013): 32-41.
- Petrunak, Stephen, and Randall R. Phillips. *Managing Music Ministry: Beyond the Notes and Chords*. Chicago, IL: GIA Publications, Inc., 2014.
- Phillips, Kenneth. *Teaching Kids to Sing*. Belmont, CA: Schirmer, 1996.
- . "Training the Child Voice." *Music Educators Journal* 72, no. 4 (Dec 1985): 19-22, 57-58.
- Pontiff, Elizabeth, ed. *Spotlight on Teaching Chorus: Selected articles from state MEA Journals*. Reston, VA: Printed for MENC, 2002.
- Pound, Linda, and Chris Harrison. *Supporting Musical Development in the Early Years*. Buckingham, UK: Open University Press, 2003.
- Powell, Kara E., and Chap Clark. *Sticky Faith: Everyday Ideas to Build Lasting Faith in Your Kids*. Grand Rapids, MI: Zondervan, 2011.

- Prichard, Stephanie. "Listening to Learn: The Status of Listening Activities in Secondary Instrumental Ensemble Classes." *Contributions to Music Education* 39 (2012-2013): 101-15.
- Pucciani, Linda. "Public Relations for Invisible Programs." *Music Educators Journal* 69, no. 7 (March 1983): 52-53.
- Reimer, Bennett. *A Philosophy of Music Education: Advancing the Vision*. Upper Saddle Ridge, NJ: Prentice Hall, 2003.
- Roach, Donald W. *Handbook for Children's and Youth Choir Directors*. Garland, TX: Choristers Guild, 1987.
- Rohwer, Debbie A. "Church musicians' participation perceptions: Applications to community music." *RIME: Research and Issues In Music Education* 8, no. 1 (September 2010).
- Sataloff, Robert T., Joseph R. Spiegel, and Deborah Rosen. "The Effects of Age on the Voice." In *Vocal Health and Pedagogy*. Edited by Robert T. Sataloff. San Diego: Singular Publishing Group, Inc., 1998.
- Sataloff, Robert T., Deborah Rosen, Mary Hawkshaw, and Joseph R. Spiegel. "The Three Ages of Voice: The Aging Adult Voice." *Journal of Voice* 11, no. 2 (1997): 156-60.
- Sataloff, Robert T. "Laryngoscope: Hormones and the Voice." *NATS Journal* 50, no. 1 (1993): 43-45.
- Sherwin III, Ronald Glynn. "The Church Music Program: The Effect of Moving From Performance-Based to Education-Based Emphasis in a Church Music Program." PhD diss., The University of Maine, 2004.
- Schmidt, Jan. *Basics for Singing*. 5<sup>th</sup> Ed. Belmont, CA: Schirmer, 2003.
- Smith, Brenda, and Robert T. Sataloff. *Choral Pedagogy*. 2<sup>nd</sup> ed. San Diego: Plural Publishing Inc., 2006.
- Smith, Janice. "Every Child a Singer: Techniques for Assisting Developing Singers." *Music Educators Journal* 93, no. 2 (Nov 2006): 28-34.
- Snow, Michelle. "Community Music Perspectives: Case studies from the United States." *International Journal of Community Music* 6, no. 1 (March 2013): 93-111.
- Stam, Carl, and John D. Witvliet. "Worship Transformed: A Time Change for Choral Musicians in Christian Churches." *The Choral Journal* 38, no. 8 (March 1998): 55-62.
- Sydnor, James Rawlings. *Introducing a New Hymnal: How to Improve Congregational Singing*. Chicago, IL: GIA Publications, Inc., 1989.

- Taylor, David C. *The Psychology of Singing: A Rational Method of Voice Culture based on a Scientific Analysis of all Systems, Ancient and Modern*. New York: The Macmillan Company, 1917.
- Van Weelden, Kimberly, Abby Butler, and Vicki A. Lind. "On the Voice: Working with the Senior Adult Choir: Strategies and Techniques for a Lifetime of Healthy Singing." *Choral Journal* 43, no. 5 (December 2002): 61-66.
- Von Ledin, Hans, and David M. Alessi. "The Aging Voice." *Vocal Arts Medicine: The Care and Prevention of Professional Voice Disorders*. Ed. Michael S. Benniger, Barbara H. Jacobson and Alex F. Johnson. New York: Thieme Medical Publishers, Inc., 1994.
- Walter, Samuel. *Basic Principles of Service Playing*. Nashville, TN: Abingdon Press, 1963.
- Warner, Brigitte. *Orff-Schulwerk: Applications for the Classroom*. Englewood Cliffs, NJ: Prentice Hall, 1991.
- Westphal, Frederick W. *Guide to Teaching Woodwinds*. Sacramento, CA: McGraw-Hill, 1990.
- "What is Teaching Artist." Association of Teaching Artists. Last modified 2017. Accessed June 26, 2016. <http://www.teachingartists.com/whatisaTeachingArtist.htm>.
- Whitbourne, Susan Kraus. *The Aging Body: Physiological Changes and Psychological Consequences*. New York: Springer-Verlag, 1985.
- Windsand, Orville Marshall. "Art Appreciation in the Public Schools from 1930 to 1960." PhD diss., University of Wisconsin-Madison, 1961.
- Wise, George W., David J. Hartmann, and Bradley J. Fisher. "Exploration of the Relationship Between Choral Singing and Successful Aging." *Psychological Reports* 70 (1992): 1175-83.
- Woodford, Paul. "Developing Critical Thinkers in Music." *Music Educators Journal* 83, no. 1 (July 1996): 27-32.
- Wright, Ruth, and John Finney. "Culture, Society, and Music Education." In *Sociology and Music Education*. Edited by Ruth Wright. Burlington, VT: Ashgate Publishing Company, 2010.
- Yarrington, John. *Building the Youth Choir: Training and Motivating Teenage Singers*. Minneapolis, MN: Augsburg Fortress, 1990.

### *Other Sources*

- Agazzi, Evandro. "Consistency, Truth, and Ontology." *An International Journal for Symbolic Logic* 97, no. 1 (February 2011): 7-29.
- Alexander, Frederick Matthias. *Constructive Conscious Control of the Individual*. New York: E. P. Dutton and Company, 1923.
- . *The Use of Self: Its Conscious Direction in Relation to Diagnosis*. California: Centerline Press, 1990.
- Balzac, Stephen R. *McGraw-Hill 36-Hour Course Organizational Development*. New York: The McGraw-Hill Companies, Inc., 2011.
- Beranek, Leo L. "Music Acoustics, and Architecture." *Bulletin of the American Academy of Arts and Sciences* 45, no. 8 (May 1992): 25-46.
- Brennan, Richard. "The Origin of the Technique." In *Change Your Posture, Change Your Life: How the power of the Alexander technique can combat back pain, tension and stress*. London: Watkins Publishing, 2012.
- Chrysgonous Waddell, OCSO*. Chicago, IL: GIA Publications, 1986.
- Cioffi, John, and Ken Willig. *6 Habits of Highly Successful Managers*. Pomtom Plains, NJ: The Career Press, Inc., 2011.
- Daichendt, G. James. "Redefining the Artist-Teacher." *Art Education* 62, no. 5 (Sept 2009): 33-38.
- Evangelical Lutheran Worship*. Minneapolis, MN: Augsburg Fortress, 2006.
- Feeney, Stephanie, and Eva Moravcik. "A Thing of Beauty: Aesthetic Development in Young Children." *Young Children* 42, no. 6 (Sept 1987): 7-15.
- Hargreaves, Andy. "Teaching Quality: A Sociological Analysis." *Journal of Curriculum Studies* 20, no. 3 (1988): 211-31.
- Ingardem, Roman. "The Structure of Appreciation." *Contemporary Aesthetics*. Ed. M. Lipman. Boston: Allyn and Bacon, 1973.
- Jain, Sanjiv, Kristy Janssen, and Sharon DeCelle. "Alexander technique and Feldenkrais method: a critical overview." *Physical Medicine and Rehabilitation Clinics of America* 15 (2004): 811-25.
- Johansen, Per. "A Mode for Teaching Art Appreciation." *Review of Research in Visual Art Education* 7, no. 1 (Winter 1981): 64-76.

- Levitin, Daniel. *This is Your Brain on Music: The Science of Human Obsession*. New York: Plume, 2006.
- Matarasso, François, and John Chell. *Vital Signs: mapping community arts in Belfast*. Stroud, Ireland: Comedia, 1998.
- Osborne, Harold. "Two Paradoxes of Aesthetic Education." *The Journal of Aesthetic Education* 10, no. 3 (July-October, 1976): 39-43.
- Pentland, Alex. "To Signal is Human: Real-time data mining unmask the power of imitation, kith and charisma in our face-to-face social networks." *American Scientist* 98, no. 3 (May-June 2010): 204-11.
- Root, Andrew. *Revisiting Relational Youth Ministry*. Downers Grove, IL: InterVarsity Press, 2007.
- Salinitri, Geri. "The Effects of Formal Mentoring on the Retention Rates for First Year, Low Achieving Students." *Canadian Journal of Education* 28, no. 3 (2005): 853-73.
- Schön, Donald A. *The Reflective Practitioner: How Professionals Think*. New York: Basic Books, 1983.
- Splinder, John, and Colin Biott. "Target Setting in the Induction of Newly Qualified Teachers: Emerging Collegueship in a Context of Performance Management." *Educational Research* 42, no. 3 (2000): 275-85.
- Sylverstein, Lynne B., and Sean Layne. "Defining Arts Integration." The John F. Kennedy Center for the Performing Arts. Last modified 2010. [http://education.kennedy-center.org//education/partners/defining\\_arts\\_integration.pdf](http://education.kennedy-center.org//education/partners/defining_arts_integration.pdf).
- Tracy, Diane. *10 Steps to Empowerment: a common sense guide to managing people*. New York: William Morrow and Company, Inc., 1990.
- "What Is Servant-Leadership?" Center for Servant Leadership. Last modified 2016. [www.greenleaf.org/what-is-servant-leadership/](http://www.greenleaf.org/what-is-servant-leadership/).
- Willingham, Daniel T. "Students Remember ... What They Think About." *American Educator* 27, no. 2 (2003): 37-41.
- Wlodkowski, Raymond J. *Enhancing Adult Motivation to Learn*. San Francisco, CA: Jossey-Bass Inc., 1999.
- Zangwill, Nick. "Non-Cognitivism and Consistency." *Zeitschrift für Philosophische Forschung* 65, no. 4 (2011): 465-84.