Competencies for a Minister of Music in a Southern Baptist Church: Implications for Curriculum Development.

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COMPETENCIES FOR A MINISTER OF MUSIC IN A SOUTHERN BAPTIST CHURCH: IMPLICATIONS FOR CURRICULUM DEVELOPMENT

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COMPETENCIES FOR A MINISTER OF MUSIC

IN A SOUTHERN BAPTIST CHURCH:

IMPLIEDATIONS FOR CURRICULUM DEVELOPMENT

A Dissertation

submitted to the Faculty of the Graduate School of Louisiana State University and Agricultural and Mechanical College in partial fulfillment of the requirements for the degree of

Doctor of Philosophy

in

The School of Music

by

Donald Roland Bearden
M.C.M., New Orleans Baptist Theological Seminary
May, 1980

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ABSTRACT

The purpose of this study was to develop and validate musical and music related competency statements which would describe the needed skills, behaviors, and knowledge for a minister of music in a Southern Baptist church. In the development of the areas and items to be covered by the competency statements, several types of field research were employed. Three Goal Analysis Conferences were conducted with panels of church musicians giving scrutiny to the basic goals of the church music ministry. A Job Analysis was accomplished adapting the procedures developed by the U. S. Department of Labor -- interview and observation. A field study was undertaken of one minister of music over an extended period of time.

The data from these field research procedures were compiled with information gathered from Southern Baptist music leaders and church music educators and from curriculum outlines in church music from colleges and seminaries. A group of competency statements was designed and formed into a 116 item questionnaire which was
sent to a randomly selected group of church music educators, denominational music leaders, and ministers of music in fourteen states of traditional Southern Baptist territory. There were 303 respondents to the questionnaire (65 percent returned), including 35 educators, 27 denominational leaders, and 241 ministers of music.

The competency statements included in the questionnaire were rated on a five level scale as to their importance to a minister of music in a Southern Baptist church. These 106 competency statements were organized into twelve topic areas: (1) Philosophy and History; (2) Hymnody; (3) Worship Planning; (4) Musicianship; (5) Personal Musical Performance; (6) Vocal; (7) Choral Conducting; (8) Choral Planning; (9) Children's Music; (10) Other Music Training; (11) Instrumental Music; and (12) Church Music Administration. The respondents rated forty-one statements as of "very highest importance," thirty-eight as of "considerable importance," twenty-two statements as of "moderate importance," and only five statements as of "very little importance."

Conclusions

1. General Competency Statements can be designed for a minister of music in Southern Baptist churches. (Rephrased more specific statements should be designed for a particular situation.)

2. Areas of vital importance include: a philosophy of music related to the nature and purpose of the church; music education, worship leadership, and program administration are the primary functions; and
personal musical performance is desired, but of secondary importance.

3. The competency statements developed in this study constitute the major part of a music profile for a minister of music in a Southern Baptist church; additional musical competencies are indicated, while several are of doubtful importance.

4. Significant differences of assessed importance emerged between church music educators and denominational leaders/ministers of music for competency statements dealing with history and tradition in church music, and traditional musical skills.

5. Several important non-music competency areas emerged from the study including: communications and human relations, a concept of a spiritual ministry through music, general worship planning and leadership, and an educational and psychological background.

Implications for Curriculum Development. In addition to important areas listed above, a church music curriculum should have the following features: extensive supervised field experience; church music faculty with extensive full-time experience in churches; contacts and opportunities for communication with students in other areas of ministry preparation; and basic church music training in upper level of undergraduate program, with graduate level studies in seminaries or graduate schools.
CHAPTER I

INTRODUCTION

The organized music ministry among Southern Baptist Churches has experienced phenomenal growth, both in concept and size, during the past thirty years. The function of the music leader in the minds of Southern Baptist people seemingly has moved from that of a choir director and song leader to that of a minister who functions as the title suggests and who, in addition is an administrator, a music educator, and a worship leader as well as a performing musician. The number of full-time ministers of music in Southern Baptist Churches has increased from less than 200 in 1945 to nearly 4,400 in late 1975.¹

Along with the developing interest in and appreciation for the value of a strong music ministry, Southern Baptist churches are generally growing larger.² This tendency makes it possible for more churches to add ministerial staff members. The majority of churches which move


²Ibid., 40.
from a single minister to more than one tends to seek first a minister of music or a combination of music and youth.\textsuperscript{3}

A survey of the thirty-two Southern Baptist State Conventions taken during the fall of 1975 shows some 422 churches actively seeking full-time music leaders. These data were supplied by the state convention music secretaries and represent the number of churches actually known to be seeking music leadership, which is likely a rather conservative number.\textsuperscript{4}

In seeking a minister of music, churches have traditionally looked to the denominational seminaries. Nationwide, five Southern Baptist seminaries offer degree programs in church music. However, it has been indicated by graduation figures and seminary leaders that the number of graduates in church music from the seminaries is inadequate to supply the needs of the churches. In their search for trained music leadership, church leaders have frequently turned to the denominational colleges. Generally, these denominational colleges are found to be lacking in two areas: insufficient numbers of church music graduates and inadequate programs of preparation for the

\textsuperscript{3}Ibid., 39.

\textsuperscript{4}Donald R. Bearden, survey of music secretaries in Southern Baptist State Conventions, 1975.
student in church music. It must be noted that some Southern Baptist Colleges, such as Mars Hill College and Oklahoma Baptist University, have recently been active in efforts to strengthen their programs of church music.

A projection of the present need versus supply indicates the shortage in the number of adequately prepared church music leaders will continue and very likely become more acute. A recent statistical study projects approximately 2,450 additional full-time music leaders needed over the next five years in Southern Baptist Churches, not counting the number of replacements needed during this time.

Therefore, there is indicated a need for an intensified emphasis on the development of strong church music curriculums in Southern Baptist educational institutions.

Statement of the Topic Researched

This study describes the minister of music in a Southern Baptist church in terms of the specific competencies that he should possess. These competencies specify the particular understandings, skills, and

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behaviors needed to perform the task successfully. In developing these competencies, four approaches were used:

1. An analysis of the basic goals of the music ministry in a Southern Baptist church using techniques presented by Mager, and adapted by Weatherman and Dobbert
2. A job analysis which includes interviews, and on-the-job observations
3. An in-depth field study which includes observation over an extended period of time, and in-depth interviews with the subject minister of music and his associates; all with emphasis on the social aspects of behavior
4. A questionnaire survey sent to ministers of music, Southern Baptist denominational church music leaders, and Southern Baptist church music educators

The above approaches have been used in previous studies of competency and task identification. In combination, such approaches have tended to cross-validate each other.

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other and have provided means to obtain a more valid
description of the essential performances for a minister
of music. 10

Using these competencies as a guide, a curriculum
could be constructed which would be designed to provide
the means for one to gain the understandings, skills,
and behaviors needed for a minister of music.

Significance of the Study

As stated above, there exists today a great need
for a strengthening of the church music program in Southern
Baptist colleges. Yet, a detailed survey of the church
music programs in Southern Baptist colleges by Stephens
in 1964 revealed relatively little activity in this area. 11
A recent examination of college catalogs from a representa­
tive number of Southern Baptist colleges shows little
evidence of significant change in the church music programs
since 1964.

Before there can be a significant strengthening of
the curricula in church music in Southern Baptist colleges
and seminaries, a thorough look is needed at the job or

10 Weatherman and Dobbert, "A Field-Centered . . .
Model," 10.

11 Stephens, "Preparation of Ministers of Music
position, with its distinctive requirements. This study presents foundation material helpful for the creative design of a curriculum to prepare one as a minister of music in a Southern Baptist church.

**Delimitations**

The findings from this study have described and organized those competency areas which are musical and music related in the job of a minister of music. For example, musical areas such as choral conducting, and music-related areas such as designing worship services which used music effectively and planning the financial operation of the music ministry will be included in the study. However, non-musical areas, such as ministerial counseling and visitation, will not be included in this study. Therefore, the major end product of this study is a set of competency statements giving a detailed profile of the musical and music-related areas of the job of minister of music in a Southern Baptist church.

Some reference to a general level of accomplishment is necessary with some of the competencies in order to define the competency specifically. However, specific criterion levels are not included in the competencies. Also included are recommendations regarding development of church music curriculum, but no specific curriculum is prescribed.
Definition of Terms

Specific terms needing clarification or definition generally are treated as they occur in the report. However, several general terms used throughout this paper are defined below:

Minister of Music is that minister, employed by an individual Baptist church as a full-time staff member, who has as his major area of responsibility the music program or music ministry of the church. These responsibilities include his functions as a minister (or servant), a leader of worship, a music educator, a performing musician, and an administrator.

Competency is an understanding, skill, behavior, or attitude expressed in a manner that can be specifically demonstrated and measured in comparison to some standard (or criterion level).

Method of Investigation

The research method used in this study is descriptive with some statistical procedures employed. The duties of the minister of music in a Southern Baptist church are analyzed and described behaviorally, using various techniques (see pp. 3 - 4) in collecting data from music educators, church music leaders, and church musicians in the field.
Development of the Remainder of the Report

An outline of the material following this introductory chapter is given below.

Chapter II. A Survey of church music development among Southern Baptists and a Review of the studies and writings regarding music leadership for Southern Baptist Churches.

Chapter III. Analysis of the goals of the music ministry in a Southern Baptist Church, using three panels of church musicians in the field. The format for this procedure includes:
   A. general goals listed
   B. specific actions selected and edited to demonstrate each goal

Chapter IV. Detailed analysis of the job of the minister of music which includes:
   A. interviews of selected ministers of music
   B. observation of ministers of music in the field

Chapter V. Anthropological Field Study of a single minister of music which includes:
   A. observation over an extended period of time
   B. in-depth interviews with subject minister of music and his associates
C. logs of schedules and duties of subject minister of music

Chapter VI. Musical and Music-Related Competencies
organized by topical areas and sent as a survey to representative ministers of music, denominational church music leaders, and church music educators; an analysis of the results of the survey

Chapter VII. Summary, Conclusions, and Recommendations

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CHAPTER II

BACKGROUND OF CHURCH MUSIC AND SOUTHERN BAPTISTS

Baptists have represented a significant group in America since this country's earliest days. Although known for large congregations in urban areas of the South and Southwest, most Southern Baptist congregations (approximately 72 percent) are below four hundred in membership. Each local congregation is an independent church, cooperating voluntarily with other Baptist churches in local associations, state or multi-state conventions, national conventions, and the Baptist World Alliance. Leaders of the various organizations mentioned above serve to support the work of the local churches in such areas as mission work, education, and ministry efforts including medical and social welfare.

The emphasis on music in Baptist churches was very slight until the mid-twentieth century, although congregational singing has been considered important among Southern Baptists since the formation of the Southern Baptist Convention in 1845. There has been a considerable

increase in the size and formal organization of music programs, especially among the medium and larger sized churches (above four hundred in membership). As early as the 1920s, there was a realization among some denominational leaders that trained music leadership was needed for the churches.

Following is a Survey of Church Music Development among Southern Baptists and a Review of the Studies and Writings regarding Music Leadership for Southern Baptist Churches.

Survey of Church Music Development among Southern Baptists

The Southern Baptist Convention had its organizational beginning in May, 1845, as some three hundred representatives from Southern churches met at the First Baptist Church of Augusta, Georgia. Their purpose was to form a new organization "... to provide a strong, centralized direction for denominational affairs through boards, without infringing upon the rights of individual local churches."²

However, Baptist history in North America had its beginning much earlier (ca. 1639) in the colony of Rhode Island. Initially, there was the controversy over whether

²William L. Hooper, Church Music in Transition (Nashville: Broadman Press, 1963), p. 120.
music would be allowed in the churches at all, and if so, what was to be used? Probably psalm collections such as the Ainsworth Psalter, 1612, and later the Bay Psalm Book, 1640, and Tate and Brady's New Version, 1696, were used before the middle of the eighteenth century. Undoubtedly, the impact of efforts to improve the singing of the people "by note" through early singing schools, and the revival of religion known as the Great Awakening with its fervent singing of Calvinistic hymns was felt by the early Baptists. The first Baptist hymnbook in America, Hymns and Spiritual Songs, 1766, was published in Newport, Rhode Island. Its texts were a combination of contributions from English hymn writers and rather primitive works by American folk writers. Most probably standard psalm tunes and modified English folk tunes were used.

Although Baptists in America had suffered religious persecution during colonial times, after the Revolutionary War there was a popular movement toward religious freedom. In this environment Baptists began to practice their faith openly with churches being established in most of the original states. With an energetic program of evangelism

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and voluntary cooperation through associations of churches, the Baptist's strongest appeal was to the common people of the rural areas and in the South, where two-thirds of the Baptists in America were found. During the first part of the nineteenth century, many hymn collections were published by Baptists in almost every state of the young nation.

There seemingly developed, however, two distinct streams of religious expression among the Baptists, that of the Northern and Eastern Coastal (more urban) areas and that of the more rural South and Frontier. These streams are reflected in the music used in the various Baptist churches. For an illustration, the hymn collection *The Psalmist*, 1843, compiled by S. F. Smith and Baron Stow was received with great favor by churches in the North, but the Southern churches generally did not accept it. Many folk-song-type hymns were not included in *The Psalmist*, being replaced by hymns designed to elevate the "evangelical taste, the interest of worship, and the diffusion of a more fervent piety." During this same period, popular collections in the Southern churches reflected the use of folk-like tunes as illustrated in the very popular *Southern Harmony*, 1835, *Sacred Harp*, 1844, oblong "tune books" compiled by William Walker, and B. F. White and E. J. King, respectively. Also, the many editions of

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Rev. Dupuy's *Baptist Hymns and Spiritual Songs*, 1812-42, with its many religious ballads and "personal experience" songs were tremendously popular in the South and along the frontier.

When the Southern Baptist Convention was formed in 1845, there was activity on several fronts for the dynamic directing of denominational affairs, but the matter of music in the churches was largely unaffected by this organization through the remainder of the nineteenth century. However, there were two significant movements which did affect the music of Southern Baptist churches in the latter half of this century. The Sunday School Movement began its great growth in America during the first decade of the century and was embraced by Baptist churches in urban areas. These churches began to use teaching methods which included songs for teaching basic Christian doctrine in very simple language. Collections of songs for Sunday School use were compiled by Baptists William B. Bradbury, Robert Lowery, and William H. Doane between 1841 and 1879. Although the Sunday School songs were at first directed exclusively toward children, by 1870 many of the collections reflected the expansion of the schools to adults as well.⁶ Many of the Sunday

School songs are included in current hymnals under the general classification of gospel songs.

The mass evangelism movement of the last three decades of the century had a profound influence on the music of Baptist churches in the South. Contributions of folk-like and experience songs of the revivals and camp meetings combined with the simplicity of the Sunday School songs to form a popular style effective in the mass evangelistic efforts near the close of the century in America and the British Isles. Reynolds considers the gospel song in many respects to be "... a variant expression of American folk hymnody, and nowhere was there more fertile soil than among Southern Baptists." Appleby said that

... the gospel songs appeared as an answer to a specific need ... for a popular religious song with which the people could find immediate emotional identification and in which they could express their religious experiences.8

Although the development of the gospel song came largely through the efforts of evangelicals in the North, the continued use of the gospel song in churches has been more warmly received in the South than in the North.

7Ibid., p. 20.

When educational standards were low and cultural advantages meager, the absence of a traditional hymnody and the freedom and independence of the local congregation all joined together to provide a fertile climate for the gospel song.9

In 1883, a joint effort of the Northern and Southern Baptists resulted in the publication of The Baptist Hymnal, which contained a number of gospel songs and was accepted by many of the urban churches throughout the country. In 1926, the New Baptist Hymnal was published, again a joint effort of the Northern and Southern Baptist Conventions to replace the earlier work. Interestingly enough, although it did contain a section of gospel songs, it did not meet widespread favor among the Southern churches.10 Hymnals published by Robert H. Coleman of Dallas, Texas, a Baptist layman enjoyed far more popularity in the South. The Modern Hymnal, 1926, and The American Hymnal, 1933, with B. B. McKinney as musical editor, were especially popular with the Southern Baptist churches.

During the first three decades of the twentieth century, there arose several leaders deeply concerned with the state of music among the Southern Baptist churches. Most prominent among them were E. O. Sellers (1869-1952) of the music department at Baptist Bible

9W. J. Reynolds, Companion, p. 20.

10Ibid., p. 21.
Institute, New Orleans; I. E. Reynolds (1879-1949) of the Southwestern Baptist Theological Seminary; Fort Worth, Texas; and B. B. McKinney (1886-1952), who was very active as Coleman's music editor, faculty member at Southwestern Baptist Theological Seminary, and associate pastor at a large Baptist church in Fort Worth.

It is interesting to note complementary and almost conflicting emphases among these three Southern Baptist church music pioneers. E. O. Sellers emphasized the pastoral and organizational aspects as a route to better church music. I. E. Reynolds focused his emphasis on children's music education, traditional musical training, and higher musical standards for the churches. In this regard, there appears to be some strain in the long-time friendship between Reynolds and B. B. McKinney. ¹¹ Although Reynolds' early background had centered in the gospel music field, he came to strongly advocate the greater use of standard hymns and anthems in an effort to raise the musical standards of Southern Baptist people. He was very active in promoting his ideas on church music throughout the 1920s, and, as Southern

Baptists began plans for an organized program in church music, his concepts were used as its basis.\(^\text{12}\)

In contrast, the emphasis of B. B. McKinney was toward the total involvement of the congregation in the producing of music, and its resulting spiritual effect. As an example of his stance on church music, he gave answer to the question of good or bad in church music in this way.

Good church music is that music which produces the greatest spiritual results and continuous growth in a given church situation. Its final test is the salvation of the lost, the edification of the saved, and the worship of God.\(^\text{13}\)

It was significant that when, in 1935, the Southern Baptist Convention authorized the beginning of organized church music work, B. B. McKinney was chosen, first as music editor and then, in 1941, as Secretary of the newly formed Church Music Department of the Baptist Sunday School Board. McKinney's ability to motivate great masses of people musically and his own philosophy of the congregation's participation set the theme for the Convention's thrust in church music through the decade of the 1950s. There is no hint of

\(^\text{12}\) Hooper, Transition, p. 128.

\(^\text{13}\) B. B. McKinney, "The Church Music We Need", The Church Musician, October, 1950, p. 8
elitism in his writings or actions as music editor, minister of music, or denominational leader.

The formal preparation of trained music leadership among Southern Baptists had its beginnings in 1915 at the Southwestern Baptist Theological Seminary, Fort Worth, Texas, under the leadership of I. E. Reynolds and L. R. Scarborough. The curriculum featured a three-year program combining broad instruction in musicianship, practical application, and a deep evangelistic zeal. In 1919, the music department of Baptist Bible Institute in New Orleans was founded by E. O. Sellers with the primary emphasis given to pastoral training, specific church music instruction, and organizational skills. It was not until 1944 that the School of Sacred Music was founded at the Southern Baptist Theological Seminary, Louisville, Kentucky, under the leadership of Dr. Donald Winters. This brought to fruition the long work (since 1919) of music professor Inman Johnson. The program at Southern Seminary stressed individual musical performance and pedagogical skills for

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a graded choir program.\textsuperscript{16}

Today, there are departments or schools of church music in five of the six Southern Baptist seminaries. In four of these institutions (Southern Baptist Theological Seminary, Southwestern Baptist Theological Seminary, New Orleans Baptist Theological Seminary, and Golden Gate Baptist Theological Seminary, Mill Valley, California), the basic degree is the Master of Church Music with a fairly standardized curriculum. The Southeastern Baptist Theological Seminary, Wake Forest, North Carolina, in 1978, instituted a Master of Divinity program with a major in church music as its basic music degree.

With the formation of a Church Music Department in 1941 at the Sunday School Board and graduate degrees in church music being offered at various seminaries, the Southern Baptist Convention now had some means to train music leaders for the churches.

Prior to the establishment of the Church Music Department in 1941, books by Reynolds (\textit{A Manual of Practical Church Music}, 1923; \textit{The Ministry of Music in Religion}, 1929; and \textit{Church Music}, 1935) and Sellers (\textit{Elements of Musical Notation and Conducting}, 1938)

\textsuperscript{16}Hooper, "Master's Degree", p. 70.
served to set priorities for the preparation of church music leaders. These priorities included attention to basic musical competencies such as voice, music theory, conducting, music history, and hymnody; special emphasis on the practical as well as the theoretical; and the elements of a "good organizer."17

Two hymnals which were published during this period (Songs of Faith, 1933, and Broadman Hymnal, 1940) enjoyed great popularity among Southern Baptist churches. The Broadman Hymnal, compiled by B. B. McKinney, with some ten million copies being sold, constitutes one of the most widely used hymnals published in America. In organization, this hymnal had little sense of order or arrangement and contained a large percentage (56 percent) of gospel songs.18

In 1937, a group of church musicians met in New Orleans at the Baptist Bible Institute prior to the Southern Baptist Convention to draft a "memorial" (petition) to the Convention regarding the then-present condition of church music. This document, supported by many outstanding Baptist pastors and educators, requested a study be made of conditions and needs in

18W. J. Reynolds, Companion, p. 22.
Southern Baptist churches. As a result, the Convention that year appointed a study committee on worship and music consisting of four pastors and including Reynolds, Sellers, McKinney, and Inman Johnson. At the 1938 Convention, the committee's report included a request that the Sunday School Board be commissioned to lead in the development of worship ideals with music as an important part, and that a Convention-wide survey of church music priorities and practices be made.\(^\text{19}\)

Following the approval of this report, the Department of Survey, Statistics, and Information of the Sunday School Board conducted such a survey to discover that only 4.2 percent of church funds were used for the music program and that 52.2 percent of the churches spent nothing on the music program. In addition, gospel hymns constituted 68 percent of music used in the churches, while less than 20 percent of the churches had any children's or youth choirs. Only 21.6 percent of the music leaders were musically trained. (Some of these leaders could cite only a two-week singing school.) The study committee recommended that since trained leadership was the greatest need, training schools and conferences be planned throughout the Convention area.

\(^{19}\)Executive Committee, Southern Baptist Convention, Book of Reports, 1938, p. 20.
Also the committee recommended that suitable music materials, especially hymnals, be produced for use in the churches. In 1940, the study committee further proposed that a graded music education program be designed for the churches.

In 1942, the Convention began to turn to the newly formed Church Music Department in the Sunday School Board for the implementation of the recommendations from the study committee. At this same time, the various state Baptist Convention organizations were urged to form committees on church music to continue studies as to ways of assisting their churches toward goals of "better" music. In 1944, the Sunday School Board offered to pay one-third of the salary of a "state secretary of church music" in an effort to establish this means of leadership within the state convention organization. That year, Arkansas and Texas accepted the offer, and by the end of the decade,

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20 Executive Committee, Southern Baptist Convention, Book of Reports, 1939, p. 15.

21 Executive Committee, Southern Baptist Convention, Handbook of Southern Baptists, 1940, p. 20.

22 Executive Committee, Reports, 1939, p. 125.
eight state conventions had reported the employment of a secretary (or director) of church music.\footnote{Lynn E. May, Jr., "Resume of Events in the Background and History of the Agencies of the Southern Baptist Convention." (Nashville: Historical Commission, Southern Baptist Convention, 1961), p. 202.}

During the 1920s, there had been a series of "Better Church Music Conferences" at Ridgecrest Baptist Assembly in North Carolina.\footnote{Hooper, \textit{Transition}, p. 130.} This series of conferences was the forerunner of the week-long Church Music Leadership Conferences now conducted each summer at Ridgecrest and at Glorieta Baptist Assembly in New Mexico. At these conferences -- in addition to various leadership classes -- performances of large choral works with orchestra and professional soloists, and premieres of newly written and commissioned works are featured.

In its beginning, the major tasks of the Church Music Department were the promotion of church music through the Ridgecrest conferences and state-wide conferences, the publishing of pamphlets on various aspects of church music, and a drive to include music in every organizational aspect of denominational life. In 1946, W. Hines Sims joined the Church Music Department as Associate Secretary. An experienced and trained music educator, Sims gave guidance to the


\[24\] Hooper, \textit{Transition}, p. 130.
administrative program of church music, development of music education curriculum for the churches, and field promotion. 25

A survey in 1947 of the largest Southern Baptist churches revealed that in the churches with more than twenty-five hundred members, some 48 percent employed full-time music leaders, while 34 percent of the churches with membership between one thousand and twenty-five hundred had full-time music leadership. However, these churches constituted only a very small percentage (3.1 percent) of the total number of Southern Baptist churches, and a considerable number of the full-time leaders served as combination ministers, leading in another field, such as education, in addition to music. 26

The great majority of Southern Baptist churches have traditionally been small and in a rural setting. For example, in 1947, 81 percent of the almost twenty-five thousand Southern Baptist churches were below


three hundred in membership. 27 A report made in 1976 indicates the average size of Southern Baptist churches growing larger with only 63 percent of the thirty-four thousand churches below three hundred in membership. However, there are still only 6.6 percent (or 2256) of the churches with more than one thousand members each. 28

The Church Music Department, in 1950, began the publication of a monthly magazine, The Church Musician. Designed for music leaders of Southern Baptist churches, it contained articles for leaders; program organization plans; and sheet music for choirs, children's music groups, and the congregation. The Church Musician is still published today as a music leadership monthly.

In 1952, following the sudden death of B. B. McKinney, W. Hines Sims was named Secretary of the Church Music Department. During the decade of the 1950s, a program of comprehensive church music was developed to be implemented on a four-level basis . . . Convention-wide, state-wide, association-wide, association-wide, association-wide, association-wide, association-wide, association-wide, association-wide, association-wide, association-wide, association-wide, association-wide, association-wide, association-wide, association-wide, association-wide, association-wide, association-wide, association-wide, association-wide, association-wide, association-wide, association-wide, association-wide, association-wide, association-wide, associa-

27 The Quarterly Review, April, 1947, p. 62.

28 Tharp, "Paid Professional Staff . . .", p. 45.
and the local church, . . . but binding all these together would be a unity of purpose and thought."

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This program was to be accomplished through the combination of (1) financial and personnel cooperation between state and associational mission organizations, and the Church Music Department; (2) the publication of music, books, pamphlets, and periodicals designed for church music use; (3) a program of church music training using curriculum materials covering areas such as music fundamentals, church music philosophy, and methods for graded music programs; and (4) a call for the encouragement of a trained music ministry.30

This encouragement should take the form of (1) "Calling the talented to service." Leaders should issue calls for dedication of life to God through church music; (2) "Training them for service" through specially designed courses of study in our colleges and seminaries; and (3) "Providing tenure of service recognition" through means of churches providing financial support necessary to build a


30Ibid., p. 18.
music program and provide an adequate salary and other considerations for the church music director.  

A Standard of Excellence for the music program of a local church was designed by the Church Music Department with the following goals.

1. The establishment of an organized music program within the church
2. The election of local music leadership
3. The age-grading of choirs
4. The use of hymnals published by the denominational publishing houses
5. An organized program of music training
6. The planned use of music in evangelism
7. The securing of proper musical instruments and electronic equipment
8. Coordinating the local music program with the denominational emphasis
9. Ten percent of church membership enrolled in the church music program

In addition to the emphases mentioned above, the publication of a new hymnal in 1956 (Baptist Hymnal) 

Ibid., p. 19.

Church Music Department, Baptist Sunday School Board, Music Education in the Local Church (Nashville, 1956), pp. 18-22.
was a significant step. Although approximately 60 percent of the material in *The Broadman Hymnal* was retained, the new hymnal was well organized topically, had a larger proportion of standard hymns in comparison to gospel songs, and was designed primarily for congregational use with no section of choral works.  

It was during the decade of the 1950s when a significant number of trained music leaders began to serve local Southern Baptist churches. They were supplemented by a great number of part-time music directors, many of whom were trained through music workshops and conferences in their local associations, their states, or at the music leadership conferences at Ridgecrest or Glorieta.

The new decade of the 1960s brought a continued growth in numbers of trained music leaders in Southern Baptist churches. Studies on the nature, scope, and training needs for music leadership in the churches were made. A survey by the Church Music Department in 1967 revealed that more than 50 percent of the

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33 W. J. Reynolds, *Companion*, p. 22.
churches with over five hundred membership had a full-time music or combination minister. 34

In 1963, the Junior Musician, a quarterly magazine of children's music was first published. It was soon followed by Music for Primaries (younger elementary children) and The Children's Music Leader, both quarterlies. These materials provided music curriculum resources for a graded music program, ages four through twelve. Workshops in children's music methods, led by well-trained music educators, were sponsored regularly in many states and regions of the Convention. In order to promote participation and performance standards, choral festivals were conducted in associations and state-wide, with great success in many areas.

It was in the middle of the 1960s that the impact of secularization of religion in America was first seen in Southern Baptist churches. Sacred "folk" music in the popular style began to be sung by youth groups in the churches, and the "youth musical" came into being. A rather unsettled state of music usage

in the churches began then and has continued to the present time.

The decade of 1960s was a time of great growth in the church music organizations serving Southern Baptists. The Church Music Department developed a staff of editors and field consultants to direct an extensive program of music publication (including recording activities) and, in cooperation with state music leaders, a music leadership program. Most of the state conventions had a department of church music by the end of the decade.

Late in the decade, a comprehensive program was designed by the Church Music Department to guide the continued development of church music into the middle of the 1970s. This program referred to the music leader as music director and centered on the tasks of a music program for a Southern Baptist church. Four major task areas were assigned the music program. They were: (1) to teach music; (2) to train persons to lead, sing, and play music; (3) to provide music in the church and community; and (4) to provide and interpret information regarding the work of the church and denomination.\(^{35}\)

\(^{35}\) LeRoy McClard and others, "Church Music Program" Program Design Project of the Baptist Sunday School Board, No. 041 (Nashville: 1968).
With the beginning of the decade of the 1970s, W. Hines Sims announced his retirement as Secretary of the Church Music Department. A year later, William J. Reynolds was named to head the department. Reynolds had joined the Church Music Department in 1955, coming from Oklahoma City's First Baptist Church. He has been active as a composer and arranger of church music as well as author of several books, especially in the area of hymnody.

Early in the 1970s, a new generation of materials were produced for the church music program and music leaders in Southern Baptist churches. Included among these materials are periodicals for administrators of the music program and leaders of the graded choir program, and contain musical materials for each age group, early elementary through adult. Background handbooks were published for leaders of each age group. Books covering specific areas such as the instrumental program in the church, church music administration, and handbell programs also have been published.

The contents of a new hymnal, Baptist Hymnal, 1975, reflect many of the great changes in music in Southern Baptist churches since the middle 1950s. This new hymnal contains examples of the folk and
popular religious music of the 1960s, the addition of white and black American spirituals, and contributions of twentieth-century hymnody, while retaining approximately 60 percent of the contents of Baptist Hymnal, 1956.  

As the decade of the 1970s draws to a close, there is seen continued growth of music participation and activity in Southern Baptist churches. It is reported that more than 1,380,000 are enrolled in music groups in over thirty-five thousand Southern Baptist churches, with more than four thousand full-time music leaders serving.  

Summary of Studies and Official Writings on the Southern Baptist Minister of Music

The earliest writings regarding the qualifications and competencies of a music leader among Southern Baptists came during the 1920s through the efforts of I. E. Reynolds of Southwestern Baptist Theological Seminary and E. O. Sellers of Baptist Bible Institute. These expressions appeared first in the denominational magazines devoted to religious education.

36 W. J. Reynolds, Companion, p. 23.

leadership. Both men had studied at Moody Bible Institute in Chicago and were evangelistic song leaders and singers.

Although from a mass evangelism and gospel song background, Reynolds advocated raising the musical standards of Baptist people through exposure to "better music" and the training of a graded choir program. The music leader should be thoroughly competent "both in music theory and practical experience," and he should be an effective administrator and planner.\textsuperscript{38} Sellers echoed these areas of competency plus the added emphasis of pastoral training and program development.\textsuperscript{39}

The thoughts of B. B. McKinney on the qualifications of a church music leader can be summarized from his book \textit{Let Us Sing}, 1942. The musical qualifications centered on the practical use of music by a leader of people, with a congregation as well as choral groups. They include sight and score reading skills, a strong sense of interpretation and expression, and a drive to study and develop further.\textsuperscript{40}


\textsuperscript{39}Hooper, \textit{Transition}, p. 128.

\textsuperscript{40}B. B. McKinney, \textit{Let Us Sing}, p. 111.
An early study by McElrath in 1948 relating to music in worship in Southern Baptist churches refers obliquely to the competencies of the music leader as a leader of worship. It states that background in the historical development of worship -- including liturgies and hymnody -- are vital to the music leader. Planning and teaching skills are also important for the leader of worship. However, music for worship cannot be treated effectively outside a consideration of the entire worship service.

Beginning with the mid 1940s, the official emphasis of the denomination came primarily through the writing of W. Hines Sims of the Church Music Department. Sims outlined the qualifications of a music leader in a church in three broad areas. First, the "Director of Music" should be a skillful music educator, developing choral activities, graded children's music activities, and continuing (adult and youth) music training activities. Second, he must be an effective worship leader primarily through congregational and choral

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42Ibid., p. 8.

music channels. Third, he must be an efficient and organized administrator, both within the local church and in conjunction with denominational relationships outside the local church.\textsuperscript{44}

In an article written in 1955 to the denominational leadership,\textsuperscript{45} Sims echoed the earlier emphases and stressed the need for trained leadership, issuing a challenge to musically talented youth to dedicate themselves to church music in response to God's call. Important areas of musical competency mentioned included applied music, theory, conducting, choral literature, church music education, hymnology, and music history. Sims also stressed the importance of skills in religious education, church administration, and program organization. He concluded with the statement that "directing a church music education program involves more than being able to sing or play an instrument."\textsuperscript{46}

\textsuperscript{44}W. Hines Sims, "Planning Your Church Music Program", The Quarterly Review, January, 1950, p. 70-72.

\textsuperscript{45}Sims, "Southern Baptist Music Program", p. 12-22.

\textsuperscript{46}Ibid., p. 19.
A study by Benson\(^47\) in 1961 dealt primarily with music in Southern Baptist churches in the light of several contemporary views of music in worship. Basically a descriptive study, it did not directly address itself to the qualifications of a music director.

In 1962, a survey of non-liturgical church music practices by Quinn\(^48\) dealt with the discussion of a comprehensive music ministry, church music objectives, and types of training needed for effective church music leadership. Regarding music in church, Quinn said it is "a tool, but it must be developed in order to be an effective tool."\(^49\) A threefold program is needed including (1) getting acquainted with the tool (music training); (2) skillfully applying the tool (musical taste, selection and use of music); and (3) using the tool to fulfill basic spiritual objectives.\(^50\)

According to Quinn, the leadership must be skilled in


\(^{49}\) Ibid., p. 357.

\(^{50}\) Ibid., p. 364.
planning worship, planning a balanced diet of music, training others musically, and teaching a philosophy of church music.51

A descriptive study by Stephens52 in 1964 concerning the church music curricula found in Southern Baptist colleges offered several proposals relating to leadership competencies. Judgements and recommendations of the music faculties in fourteen Southern Baptist colleges as to competencies for a minister of music were summarized. A primary competency area stressed was related to skill in planning and leading worship. The level of musicianship should be at least equal to that of music teachers in the public schools. There should be evident skills in the efficient use of rehearsal time. The minister of music should be well equipped to deal with choral problems, and he should be competent as a voice teacher. A "broad acquaintance with /standard/ music literature," in addition to sacred literature and appropriate worship anthems was strongly recommended. Music education methods and materials, children's vocal techniques, 

51Ibid., p. 383.

52Genter Stephens, "Preparation of Ministers of Music by Southern Baptist Colleges" (Ph.D., George Peabody College for Teachers, 1964).
conducted, and keyboard skills were mentioned as important competency areas, but no specific statements or competency levels were cited.\textsuperscript{53}

Stephens recommends, in part, a list of "desirable competencies for persons serving in full-time church positions" to include the following: an ability to --

1. recognize choral or instrumental errors and omissions in a reading of the score
2. hear pitch differences and in-tuneness
3. distinguish and identify all types and positions of chords
4. recognize and hear modulations
5. sing at sight any voice part in anthems of moderate difficulty
6. gain a fair idea of the sound of music by silently reading the score
7. sing standard church solo literature with appropriate expression and tone quality, or . . . play solo literature for organ, piano, or orchestral instrument
8. develop effective choral singing
9. conduct effectively church anthems, cantatas, and oratorios, including orchestral accompaniment
10. make simple arrangements for typical choral groups, women's chorus, children's choirs, or combinations of these; to write a descant for a hymn or an anthem
11. play keyboard accompaniment for singing without benefit of notation; to improvise a simple accompaniment for a notated melody

\textsuperscript{53}Ibid., pp. 182-86.
12. transpose familiar hymns a half step or a whole step higher or lower.\(^{54}\)

A study by Pfleuger\(^{55}\) in 1964 of the undergraduate programs in Protestant church music of twenty-eight institutions organized the church musician's qualifications into four general areas -- personal, religious, musical, and church music. Within the musical area, "good all-around musicianship" and artistic performance were stressed.\(^{56}\) In the church music area, a sound philosophical base, a knowledge of the entire field of church music -- historically and currently, a solid background in hymnology and sacred music literature, and effectiveness as a church music program director were emphasized.\(^{57}\) In addition, music education methods for children's music, choral rehearsals, vocal pedagogy, instrumental methods, and musical training were recommended.\(^{58}\)

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\(^{54}\)Ibid., pp. 224-25.

\(^{55}\)Merle Robert Pflueger, "A Study of Selected Undergraduate Programs in Protestant Church Music and Implications for Improved Curricula" (EdD, Teachers College, Columbia University, 1965).

\(^{56}\)Ibid., p. 77.

\(^{57}\)Ibid., p. 79.

\(^{58}\)Ibid., p. 110.
In 1964, Kesterson\textsuperscript{59} conducted a study of the written job descriptions for the minister of music in selected Southern Baptist churches. The task analysis is organized into three parts -- administrative, music leadership, and worship leadership. However, this study does not state any specific music competencies.

A major study by Hooper\textsuperscript{60} in 1966, of the master's program in church music in ten Protestant Theological Seminaries, revealed substantial diversity in their emphases.\textsuperscript{61} Four Southern Baptist Seminaries were included in the study. Hooper states that "church music studies will become more professionally oriented when the seminaries know what skills and competencies are needed by graduates when they reach their field of service."\textsuperscript{62} A questionnaire to graduates of the seminaries revealed the following needs with respect to their preparation for the music ministry:

\begin{quote}
\textsuperscript{60}William Lloyd Hooper, "The Master's Degree in Church Music in Protestant Theological Seminaries of the United States" (Ph.D. dissertation, George Peabody College for Teachers, 1966).
\textsuperscript{61}Ibid., pp. 57-77.
\textsuperscript{62}Ibid., p. 154.
\end{quote}
1. more communication (dialogue) with students preparing for the pastoral and religious education ministries is needed

2. more training in counseling, applied psychology, and pastoral ministry is needed

3. a more practical approach is needed (related to actual situations in the church field)

4. more teaching faculty with full-time field experience in church music is needed

5. more emphasis on planning of total worship services is needed

6. a deeper insight of the relation of music to theology is needed

7. a higher standard of applied musicianship is needed

8. more guided field experiences are needed

Also in Hooper's study, a survey of Protestant church music authorities revealed the following thoughts related to the competencies of the minister of music. They felt that training in the psychology of worship and the function of music in worship is of central importance to the church musician. The church musician should be not only a mature musician, but also a mature churchman. The practical application of music theory and methods is of utmost importance.

63 Ibid., pp. 165-70.

64 Ibid., pp. 174-80.
In 1967, James C. McKinney of Southwestern Baptist Theological Seminary wrote a series of articles on the minister of music in a Southern Baptist church. McKinney divided the work of the minister of music into four areas or roles -- a Spiritual Leader, an Educator, an Administrator, and a Performer. As a Spiritual Leader, the minister of music must be "thoroughly grounded in (1) hymnology; (2) the uses of music in worship, proclamation, and Christian growth; (3) the manner and forms of worship for various church groups; and (4) the history of music in the Christian church." 

The minister must have skills and knowledges beyond those required of other musicians. As a Music Educator, the minister of music must have specific music skills and be able to use music methods and materials for each age group in the church. In addition, he must have a working knowledge of learning theories, group dynamics, and interpersonal relations --


all for the purpose that the program participants may worship, witness, and minister through music.67

As an Administrator, he must be able to (1) enlist, supervise, and train volunteer "workers" and music program employees; (2) purchase and maintain music and supplies, musical instruments, robes, and electronic equipment; and (3) plan the overall program of church music as a part of the total church life. In addition, the church music administrator must be able to deal with such matters as music budget preparation, music facility design, public relations and publicity, and special projects (radio programs and telecasts) that use music.68

As a Performer, the minister of music should function as a competent conductor, both chorally and instrumentally, with in-depth knowledge of church music literature and performance practices. Skills in music analysis and arranging, basic keyboard execution, and a knowledge of the problems and possibilities of accompanists and the organist are needed. Vocally, .


68 James C. McKinney, "The Minister of Music as an Administrator," The Church Musician, April, 1967, pp. 44-45
"the minister of music must sing adequately enough to demonstrate a good vocal sound to a choir and have a solid knowledge of vocal pedagogical techniques."^69

A study by Williams70 in 1967, sponsored by the Church Music Department, revealed a need for more and better trained music leadership for the churches. Areas of need receiving special mention were more in-depth keyboard training and more attention to instrumental competencies.71 Further research needs were indicated to determine the nature and scope of the work, and needed training for the minister of music.72

In June, 1968, several people were presented at the annual meeting of the Southern Baptist Church Music Conference in Houston, Texas on the subject


70Loren R. Williams, A Study of Church Music Ministry in Southern Baptist Churches: Implications and Suggestions for Program Utilization (Nashville: Church Music Department, Sunday School Board of the Southern Baptist Convention, 1967).

71Ibid., p. 17.

72Ibid., p. 21.
"A Philosophy of Church Music for Training Church Musicians." A panel of seminary church music faculty, Hugh T. McElrath, chairman, reported "though the true worth of a church musician rests primarily in his qualities as a teacher and administrator." Robert H. Young, Baylor University, contended that the church musician should be competent in general musicianship, organization and administration of a comprehensive program, conducting, and vocal pedagogy; with a firm foundation in the history and literature of church music and with a thoughtful and practical philosophy of worship in the free church tradition. Mrs. Frances W. Winters of William Carey College, speaking to the training responsibilities of Southern Baptist colleges and seminaries, and their needed curriculum, reported, that in addition to the essential areas of basic musicianship, history, literature, and applied music, the minister of music should (1) be competent in all practical areas needed.

74 Ibid., p. 14.
75 Ibid., p. 32.

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"to carry out a well balanced, relevant, spiritual, and educational program . . . on the level of the local church," (2) "understand the need for the leader to stay with his people, . . . but \[at the same time\] to lead them to grow," (3) "be 'at home' with all types of church music, . . . without prejudice . . . in order to best meet the worship needs, the spiritual hungers, the witnessing functions, and the fellowship longings in his particular situation."\(^{76}\)

In 1968, a committee from the Church Music Department, LeRoy McClard, chairman,\(^{77}\) produced a design project for the church music program of Southern Baptists which included the qualifications of music leaders in a church. These qualifications embraced (1) personal qualities such as Christian commitment, loyalty to the church, dependability, love for people and music, and an outgoing personality; (2) training and experience in general leadership skills; general and specialized but unspecified music skills; and (3) a knowledge of the assigned responsibilities, the constituency, and the organizational procedures.\(^{78}\)

\(^{76}\)Ibid., p. 40.

\(^{77}\)LeRoy McClard and others, 1968.

\(^{78}\)Ibid., p. D-3.
Another such design project was produced in 1971 with the same wording as to music leadership qualifications.79

In 1970, a study by Collins80 of the church music education program in selected Protestant churches stressed the minister of music's qualifications as a dynamic leader and efficient program administrator, but did not specify any musical competencies. A study by O'Brien81 that same year, of organists-choir directors in Massachusetts, revealed a preoccupation on their part with music performance to the neglect of their role as a music teacher and minister to people. Again, no specific musical competencies were listed.


In 1970, Hooper prepared a research report for the Church Music Department on a philosophy of church music. In it, Hooper concluded that the minister of music needs to conceive of a program in which music education is the entire framework, with these areas present: (1) education in music (attitudes, skills, appreciations); (2) education for music (music leadership techniques and skills); and (3) education through music (as a tool for reaching non-musical goals -- an educational force).

A study in 1971 by Roper on the background and training of Southern Baptist ministers of music, recommended the development of church music curriculum guidelines for Southern Baptist colleges and seminaries by a committee selected from the music faculties of colleges and seminaries, with representatives of the


83 Ibid., p. 52.

Local Church Division and the Denominational Division of the Southern Baptist Church Music Conference. Roper's study focused on the challenges and problems encountered by the minister of music functioning as a minister, "called to be a minister of Christ, sharing the Gospel, . . . and exemplifying the highest of Christian principles in his own life." Roper refers to a "decline in elementary public school music" in many areas of our country and its suggestion for an added significance of the music education aspects of the church music ministry, with an attendant expansion of the music education preparation of the minister of music.

In 1974, a study by Hardin, the roles of a Southern Baptist minister of music were organized into the categories of worship leader, administrator, administrator, and...
teacher, and minister. A difference between the local congregation's expectations of the minister of music and the church musician's view of himself causes conflicts and problems. 89 This study did not specify individual competencies, but dealt with tasks such as "guiding persons in learning experiences related to the use of personal talents and abilities," in the role of a teacher. 90

James C. McKinney 91 in 1975 wrote on the continuing education needs of church musicians. In his article, McKinney listed as important needs continued study as a musical performer, keeping abreast of new developments in music education, and maintaining administrative skills. 92

In 1977, Kearns 93 wrote on the role of the minister of music as a minister, emphasizing the musician's function as a minister through the music he plans and performs -- personally as well as with others.

89 Ibid., pp. 107-72.
90 Ibid., pp. 121-22.
92 Ibid., pp. 36-38.
93 Jacques Kearns, "The Church Musician as a Minister," The Church Musician, April 1977, p. 4.
Southern Baptists have expanded their programs in church music quite rapidly over the past thirty years. There has been much change seen in the concept and practice of church music in Southern Baptist churches this century. In the last twenty years there have been many studies, conferences, and workshops seeking to develop leaders and programs of church music for the churches. Today there is a need to continue this striving for a high quality in the church music ministry. There needs to be developed a music ministry in tune with the basic nature and purposes of the church.
CHAPTER III

GOAL ANALYSIS OF THE MUSIC MINISTRY

In seeking to identify the competencies needed for a minister of music in a Southern Baptist church, the program goals of the music ministry deserve study. These program goals in turn should direct one toward the skills and knowledge necessary for the director of the music ministry.

Goal Analysis is a process developed by Robert F. Mager and presented in his book by the same name. This process is designed to identify the goals of a program or individual job in terms of specific objectives, the attainment of which can be observed and measured.\(^1\)

Included in the process of Goal Analysis is identification of general goals, selection of appropriate behaviors, and setting of acceptable levels of attainment.\(^2\) This process is accomplished through an intensive study by a panel of authorities in the particular field under consideration.


\(^{2}\)Ibid., p. 72.
In applying the Goal Analysis process to the music ministry of a Southern Baptist church, three groups of professional church musicians were enlisted to take part in Goal Analysis Conferences. Each conference was scheduled to continue from three to five hours. The participants were asked approximately one week in advance to prepare for the conference by carrying out the following:

1. Determine the major areas in your church's music ministry (several suggested areas were listed)
2. List goals for each area you feel are of primary significance
3. Decide how you or someone else would be able to determine if you had achieved each goal
4. List these goals in order of importance or urgency

The three Goal Analysis Conferences were conducted with ministers of music from a metropolitan area, a large town, and several small towns in the same general area of a state, respectively. Each conference was recorded, notes were transcribed from the recordings, and a summary of these notes is presented below.

The summaries of the three Goal Analysis Conferences were then compared and the stated goals consolidated. This list of stated goals was then used in the development of the competency statements for ministers of music in Southern Baptist churches (see Chapter VI).
First Conference (large town)

There were six participants, five of whom were ministers of music in churches of a large town in the Mid-South area of the United States. The sixth participant was a denominational church music leader who had been a minister of music in this area several years earlier. The participants were divided into three groups and assigned the task of choosing several basic goals. The groups were given thirty minutes for their assignment.

Each group then presented its list of basic goals. A total of sixteen goals were named with several of them overlapping. These were consolidated and, by common consent, the following five goals were discussed in detail.

The first goal was "to have an actively singing congregation." With the scriptural admonition "I will sing . . . as I am inspired . . ., but I will sing intelligently too"\(^3\) in mind, the members of the Conference decided that enthusiastic participation as well as intelligent participation would be indications of the goal being achieved. The congregation's facial expression, volume of sound, sitting or standing posture, and manner of holding the hymnal would be sufficient demonstration of

\(^3\) 1 Cor. 14:15 (NEB).
enthusiastic participation. There was no clear indication as to how intelligent participation would be demonstrated.

The second goal was "to have every choir member a music reader." There was much discussion as to how this goal would be tested and the difference in criterion level for the various ages of choir members. It was agreed that this should be a goal for members of every choral group, but that the level of expectation would be modified for the particular age of the choir member. It was further agreed that these specific objectives should be stated in behavioral terms.

The third goal was "to have a music education program which provides for consistent (developmental) growth from preschool age through adult." The members of the Conference decided that a comprehensive developmental music curriculum and a program of leadership training would, in itself, contain the behavioral objectives. Curriculum in this context includes all program features such as meeting time and place, equipment and materials needed, and complete sets of behavioral objectives with evaluation procedures and instruments.

The fourth goal was "to have a program (or plan) for congregational training in hymnody and hymn singing." Discussion on this goal invariably returned to the method for attaining this goal, rather than explicit statements to describe the goal. It was finally stated that carrying

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out a planned program which included attention to (1) acoustical considerations, (2) the introduction of new hymns, (3) appropriate statements on the purpose of particular hymn choices, and (4) the presentation of background material on hymns would be evidence that this goal has been realized.

The fifth goal was "to have adequately trained choir leadership for all music groups, including children's music activity groups." The discussion of indicators which would demonstrate attainment of this goal centered on the "success" of the music group in question. These indicators included (1) good choir attendance (at least 75% of enrollment), (2) some growth in numbers, (3) impressive musical performance, (4) members in active participation at rehearsals (or music sessions), and (5) well-organized, written rehearsal plans. These rehearsal plans should contain activities which include attention to musical, spiritual, social, and physical curriculum goals.

Additional goals listed but not discussed included "to involve all the congregation in the music ministry, to use music to effectively reach out for church growth, to provide through music an opportunity for ministry, and to provide for spiritual growth through music."
Second Conference (small towns)

Five ministers of music from small towns who participated in this goal analysis conference ranged from the mid-twenties to nearly fifty years of age, and in length of service in their present church from less than one year to nearly ten years. After some preliminary discussion of procedure and definitions, the following five general areas in the church music program were presented, then later discussed more thoroughly.

1. Choral music and training. Basic considerations with regard to vocal production such as breathing, support, and clear diction were stressed as very important. This is normally done during rehearsal in the context of the choral music being prepared for worship services. Considerations for the developing of choir members' sensitivity to such matters as blend, balance, and meaningful interpretation were mentioned as important. The use of the choral rehearsal as an occasion to reinforce theological truths and encourage loyalty and commitment to worthy goals was also cited as important.

2. Instrumental music. With respect to the pianists and organists, to have better prepared keyboard performers and accompanists, to provide monetary support for further training, and to form a plan in the church for the encouragement and development of young keyboard performers were named as worthy goals. The use of English
handbells and recorders in the development of improved rhythmic and melodic reading was also named.

3. Congregational music (in Worship). With respect to hymn singing, to have some knowledge of the background and history of hymns, to participate in congregational singing "with spirit and with understanding," and to be able to use hymn singing as a means of worship to God were mentioned as important goals. For the congregation to recognize the music used in worship services and respond positively were cited as important, as well as to use music effectively in their spiritual growth.

4. Music education and training. Important goals included the incorporation of elements of basic musicianship such as musical notation, rhythmic feeling and dynamic sensitivity; the development of good vocal production in singers, keeping in mind the spiritual purposes for which they sing; and the development of loyalty and commitment through the music program. In the children's music program, the principal goals discussed included the learning of basic musical and vocal skills through an approach which makes these learning experiences enjoyable and fulfilling.

5. Ministry to people through music. Discussed was the importance of the needs of the people, both within and outside the active membership, when planning musical activities and worship. Music in the church does
not function as an end in itself, but as a means to minister to the needs of the people.

There was much discussion interspersed throughout the session regarding ways to accomplish the above goals, and some frustration was expressed in regard to progress in actualizing and motivating the people of the respective churches toward these goals. One of the participants expressed frustration in his seeking to carry out the work he had been called to do because of the inertia of the congregation.

**Third Conference (metropolitan area)**

This Goal Analysis Conference was conducted in a metropolitan area with four ministers of music from urban and suburban churches participating. The conference began with a discussion of the importance of congregational awareness of the basic purposes of the music ministry. Music was mentioned as a gift from God to use for worship, proclamation of the gospel, and for human enjoyment. One of the participants stated that "music is our God-given tool" and that "some (church) musicians seem to be dedicated to music, but not to the Giver of music."

Further discussion covered several areas in which music can serve God through the church. Included among these areas are (1) worship of God, (2) training and
education, (3) ministry to the needs of people, (4) choral and instrumental performance, and (5) administration of the church music program.

1. Worship was specified as the primary purpose of the music ministry. Worthy goals in the area of worship included using music as a means of helping people consummate their need to be involved in a corporate worship experience, and to use music meaningful to them in worship. The congregation in worship needs to sing with understanding as well as with spirit, which includes knowing the difference between various types and styles of music available to the contemporary worshiper, and the effective use of music as a means or vehicle for worship.

2. In the area of training and education, discussion centered around the musical training of children and of the congregation. Acquiring basic musical skills, combined with an approach to insure fulfillment and enjoyment through music, were mentioned as important goals in children's music education. In addition, vocal training and attention to the individual needs and potentials of each child were included as important aspects of the children's music program in the church. Training goals for the congregation included educating them in musical awareness and a basic body of worship music, as well as stressing the purpose of music as a means of worship.
3. The church music program must serve as a means of ministry to people if it is to fulfill its purpose. This ministry should include helping people to grow into a Christian lifestyle, and support the other program ministries of the church. This ministry should be led by a professionally (adequately) prepared minister who exhibits evidence of a sense of deep commitment to his calling.

4. In the area of choral and instrumental performance, discussion emphasized the inspiration and development of youth to use vocal and instrumental skills in the service of God and man. The participants agreed that normally there would not be much emphasis on band or orchestral instrument training in the church unless a specific need is seen by the leadership. However, using the training and abilities of instrumentalists in church-related service was regarded as very important.

5. The conference participants felt an increased denominational emphasis in the area of church music program planning and administration. Increasingly, goals were being articulated in terms of the music ministry as an organization established to fulfill its objectives through careful planning and the delegation of duties and responsibility. It was felt by the participants that there is a movement in the denominational leadership to magnify the
role of the minister of music as an administrator, as opposed to his role as an enabling minister to people in a personal sense.

The conference closed with a reminder from one of the participants, an experienced minister of music, that, despite the problems facing the music ministry today, the situation is better and the potential today is greater than ever before among Southern Baptists. The challenge of educating in musical awareness is a continuous one, and while music is a tool, this tool must be prepared to its finest potential in order that it may contribute in a worthy manner to the ministry of the church.

Summation of Goal Analysis Conferences

In compiling the goals presented in the Goal Analysis Conferences, fifteen different goals were discovered. These fifteen goals are listed below in three groups.

Goals mentioned in all three conferences:

1. To develop participation in congregational singing and meaningful use of music in worship
2. To develop in choir members traits of loyalty and commitment, and reinforce theological truths

Goals mentioned in two of the three conferences:

3. To develop the music reading ability of choir members
4. To develop a music education program which promotes consistent growth in its members.

5. To develop a program for training the congregation in hymnody and hymn singing.

6. To have choir members who use correct vocal technique.

7. To acquaint the congregation with the music used in worship by vocal, choral, and instrumental leaders.

8. To develop skills in basic musicianship of all members of the church music program.

9. To provide musical experiences for members of the church music program which result in fulfillment and joy.

Goals mentioned in one of the three conferences:

10. To train adequately volunteer music leadership.

11. To have a plan for the development of keyboard instrumentalists.

12. To minister to people's needs through music.

13. To give attention to the individual needs of each child in the graded music program.

14. To develop choir members sensitivity to choral blend, balance, and musical interpretation.

15. To fully utilize the musical abilities and training of church members.
An examination of the goals mentioned in the Goal Analysis Conferences reveals three broad areas within which the goals fit. Goals most mentioned fit into the area of musical skills and knowledge, including those for volunteer music leadership (see goals 2, 4, 5, 6, 8, 9, 10, and 14). The goals found in this area would generally imply that the church musician should be able to function as an educator and educational administrator, with skills in planning programs to implement musical training as well as music teaching skills.

The goals mentioned next most often fit into the general area of contributing to overall church goals. These goals relate to the basic purposes of the church such as the worship of God, the education of people, the proclamation of the Christian gospel, and ministry to human needs (see goals 1, 7, 11, 12, and 13). Skills as a churchman, a worship leader, and a minister would be important for a leader in the accomplishment of these goals.

The third general area into which goals, mentioned in the Conferences, fit have to do with the development of church programs (see goals 3, 4, and 15). The church musician should be skilled as an administrator in order to lead toward the accomplishment of these goals.
The preceding three areas and fifteen goals were used as one source in the formation of competencies for a minister of music in a Southern Baptist church.
CHAPTER IV

JOB ANALYSIS OF THE MINISTER OF MUSIC

In the process of identifying the skills needed for a minister of music in a Southern Baptist church, the procedures and experiences of the Manpower Administration, United States Department of Labor were examined. The primary tools used in Job Analysis by the Manpower Administration were interview and observation of the worker (minister of music) on his work (church) site. The United States Bureau of Employment Security defines Job Analysis as

The process of identifying, by observation, interview and study, and of reporting the significant worker activities and requirements and the technical and environmental facts of a specific job. It is the identification of the tasks which comprise the job and of the skills, knowledges, abilities, and responsibilities that are required of the worker for successful performance and that differentiate the job from all others.

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The following procedures were adapted from those recommended by the United States Department of Labor.

The initial procedure in a Job Analysis is background preparation by the analyst through a study of the vocation (church music) and the general work field or industry (Southern Baptist churches). This background information will enable the analyst to observe and evaluate job tasks and processes efficiently as well as to discuss these tasks and processes intelligently with the minister of music. In addition to drawing upon eight years experience as a full-time minister of music, the analyst consulted denominational church music leaders, research reports from the Church Music Department of the Sunday School Board and church music educators in colleges and seminaries in order to prepare for the Job Analysis procedure.

INTERVIEWS OF MINISTERS OF MUSIC

Forty ministers of music from twelve states were interviewed regarding their skills and concepts as church musicians. Those interviewed worked with churches and in communities having a wide range of size and location (see tables 1-3). In addition to their educational background and present church, the ministers of music were questioned

regarding (1) the important skills and knowledge needed by a church musician; (2) their church members' concept of them as a church musician compared with their own concept of themselves; and (3) their own philosophy of church music and its purposes.

TABLE 1
CHURCH MEMBERSHIP OF INTERVIEWED MINISTERS OF MUSIC

<table>
<thead>
<tr>
<th>Church Membership</th>
<th>Below 499</th>
<th>500-999</th>
<th>1000-1499</th>
<th>1500-1999</th>
<th>Above 2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ministers of Music Interviewed</td>
<td>3</td>
<td>13</td>
<td>10</td>
<td>9</td>
<td>5</td>
</tr>
<tr>
<td>(% of Total)</td>
<td>(7.5)</td>
<td>(32.5)</td>
<td>(25)</td>
<td>(22.5)</td>
<td>(12.5)</td>
</tr>
</tbody>
</table>

TABLE 2
SIZE OF CHURCH'S COMMUNITY OF INTERVIEWED MINISTERS OF MUSIC

<table>
<thead>
<tr>
<th>Community Size</th>
<th>City-Urban</th>
<th>City-Suburban</th>
<th>Town</th>
<th>Rural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ministers of Music Interviewed</td>
<td>8</td>
<td>16</td>
<td>15</td>
<td>1</td>
</tr>
<tr>
<td>(% of Total)</td>
<td>(20)</td>
<td>(40)</td>
<td>(37.5)</td>
<td>(2.5)</td>
</tr>
</tbody>
</table>
TABLE 3
LOCATION IN UNITED STATES OF INTERVIEWED
MINISTERS OF MUSIC

<table>
<thead>
<tr>
<th>Church/Community Location</th>
<th>Region of the United States*</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(1)</td>
</tr>
<tr>
<td>Ministers of Music Interviewed</td>
<td>14</td>
</tr>
<tr>
<td>(% of Total)</td>
<td>(35)</td>
</tr>
</tbody>
</table>

*Regions: (1)-Southern Appalachia, Piedmont; (2)-South Atlantic; (3)-Deep South; (4)-Gulf Coast; (5)-Southwest; (6)-Southern Florida

Referring to table 4, the music skills mentioned most often as important to the minister of music included choral performance and rehearsal methods, children's music education methods, choral conducting (including choral diagnostic skills and corrective procedures), and vocal methods and pedagogy. Also mentioned rather frequently were organization and administration of the children's music program, planning of the overall church music program, and music planning in worship. Non-music skills mentioned most often by the ministers of music as important to their work included worship planning and general program planning and administration (see table 5).

In asking the ministers of music to discuss the most important musical skills for a church musician, there was no attempt to suggest any particular areas or to ask leading questions regarding a particular area unless the minister of music first mentioned it as important. Also, there was no attempt to determine the minister of music's...
opinion regarding the most important single skill or a ranking of the important skills for a church musician.

**TABLE 4**

MUSIC SKILLS MENTIONED AS IMPORTANT BY INTERVIEWED MINISTERS OF MUSIC

<table>
<thead>
<tr>
<th>Music Skill</th>
<th>Times Mentioned</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A. Mentioned most often:</strong></td>
<td></td>
</tr>
<tr>
<td>1. Choral Performance and Rehearsal Methods</td>
<td>27</td>
</tr>
<tr>
<td>2. Children's Music Education Methods</td>
<td>23</td>
</tr>
<tr>
<td>3. Choral Conducting (including diagnostic skills and corrective procedures)</td>
<td>21</td>
</tr>
<tr>
<td>4. Vocal Methods and Pedagogy</td>
<td>20</td>
</tr>
<tr>
<td><strong>B. Mentioned frequently:</strong></td>
<td></td>
</tr>
<tr>
<td>5. Administering Children's Music Program</td>
<td>12</td>
</tr>
<tr>
<td>6. Planning General Music Program</td>
<td>10</td>
</tr>
<tr>
<td>7. Planning and Leading Music in Worship</td>
<td>8</td>
</tr>
<tr>
<td><strong>C. Mentioned less often:</strong></td>
<td></td>
</tr>
<tr>
<td>8. Personal Basic Musicianship</td>
<td>5</td>
</tr>
<tr>
<td>10. Knowledge of Sacred Choral Literature</td>
<td>4</td>
</tr>
<tr>
<td>11. Administering Instrumental Program</td>
<td>2</td>
</tr>
<tr>
<td>12. Teaching Basic Musicianship</td>
<td>2</td>
</tr>
<tr>
<td>13. Personal Vocal Performance</td>
<td>2</td>
</tr>
<tr>
<td>14. Children's Vocal Methods</td>
<td>1</td>
</tr>
<tr>
<td>15. Handbell Methods and Materials</td>
<td>1</td>
</tr>
<tr>
<td>16. Knowledge of Hymnology</td>
<td>1</td>
</tr>
</tbody>
</table>

The ministers of music were asked to evaluate their perception of the church members' view of the position and work of the church musician. Almost 33 percent of the ministers of music stated their church members viewed them as a minister through music, while 40 percent thought their members viewed them primarily as a choir or music director.
Almost 18 percent of the ministers of music thought their people's concept was primarily that of a Christian minister to people.

Table 5
NON-MUSIC SKILLS MENTIONED AS IMPORTANT BY INTERVIEWED MINISTERS OF MUSIC

<table>
<thead>
<tr>
<th>Non-Music Skill</th>
<th>Times Mentioned</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A. Mentioned most often:</strong></td>
<td></td>
</tr>
<tr>
<td>1. Worship Planning</td>
<td>20</td>
</tr>
<tr>
<td>2. General Church Program Planning</td>
<td>19</td>
</tr>
<tr>
<td><strong>B. Mentioned frequently:</strong></td>
<td></td>
</tr>
<tr>
<td>3. Interpersonal Relations</td>
<td>11</td>
</tr>
<tr>
<td>4. Counseling</td>
<td>10</td>
</tr>
<tr>
<td>5. Youth Program Leadership</td>
<td>9</td>
</tr>
<tr>
<td><strong>C. Mentioned less often:</strong></td>
<td></td>
</tr>
<tr>
<td>6. Biblical Knowledge and Teaching Skills</td>
<td>6</td>
</tr>
<tr>
<td>7. Leadership Training Methods</td>
<td>4</td>
</tr>
<tr>
<td>8. Christian Witnessing</td>
<td>3</td>
</tr>
<tr>
<td>9. Directing of Drama Program</td>
<td>2</td>
</tr>
<tr>
<td>10. Planning and Directing Financial Program</td>
<td>2</td>
</tr>
<tr>
<td>11. Planning and Directing Recreation Program</td>
<td>1</td>
</tr>
<tr>
<td>12. Conducting Public Relations</td>
<td>1</td>
</tr>
</tbody>
</table>

When asked how their people's concept of the church musician compared with their own view of themselves, only 42 percent felt there was substantial agreement. Some 63 percent of the ministers of music viewed themselves as ministers through music, while 33 percent considered themselves Christian ministers to people. None of the ministers of music interviewed thought of themselves primarily as choir or music directors.
When asked about their philosophy of church music, 63 percent of the ministers of music felt that church music existed to further the basic purposes of the church -- to serve as a channel of man's expression to God and for the Holy Spirit's communication to man. Almost 26 percent of the ministers of music interviewed thought the teaching and performance of music was of basic importance, but not as an end in itself.

As for the purposes of the church music ministry, the ministers of music gave answers which can be grouped into four basic areas: (1) worship, (2) education, (3) proclamation of the Christian gospel, and (4) the preparation and presentation of music for the church's worship and ministry program (see table 6). One hundred percent of the ministers of music mentioned education in and through music as one basic area, while almost 98 percent mentioned worship as a basic area. Using music as a means of proclamation of the Christian gospel was mentioned as one basic purpose of church music by 55 percent of the ministers of music. Providing music for services of worship as well as for other areas of the church's ministry was mentioned by 50 percent of the ministers of music interviewed. In addition to the above, almost 48 percent of the ministers of music interviewed felt that their job involved being an administrator of the music program which in turn contributed to the worship, educational, proclamation, and
musical functions of the church.

TABLE 6

BASIC PURPOSES OF THE CHURCH MUSIC MINISTRY AS CITED
BY INTERVIEWED MINISTERS OF MUSIC

<table>
<thead>
<tr>
<th>Basic Purpose:</th>
<th>Times Cited (percentage) as basic</th>
<th>most important</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. educational vehicle in and through music</td>
<td>40 (100)</td>
<td>14 (35)</td>
</tr>
<tr>
<td>2. proclamation of the Christian gospel</td>
<td>22 (55)</td>
<td>1 (2.5)</td>
</tr>
<tr>
<td>3. providing music for worship and other church programs</td>
<td>20 (50)</td>
<td>1 (2.5)</td>
</tr>
<tr>
<td>4. vehicle of worship</td>
<td>39 (97.5)</td>
<td>21 (52.5)</td>
</tr>
</tbody>
</table>

Inferring from the responses of these forty ministers of music regarding the primary skills needed and the basic purposes of the music ministry, the minister of music in a Southern Baptist church should function as an educator (teaching music and through music serving as an educational vehicle for other important areas of church concern), a worship leader, an administrator and program planner, and a musical performer and leader of performing groups. The principal areas of responsibility of the minister of music in a Southern Baptist church are those of an educator and a worship leader, according to the ministers of music interviewed.
Observations of Ministers of Music

Ten ministers of music were observed as they were involved in selected, short-term activities in their churches. These ministers of music served churches in city urban areas, city suburban areas, large towns, and small towns (see table 7). The short term activities included children's music activities, youth and adult choir rehearsals, instrumental ensemble rehearsals, and worship services. Notes were written for each activity and then edited for significant emphases and musical skills for each of the ministers of music.

<table>
<thead>
<tr>
<th>Ministers of music</th>
<th>Church members</th>
<th>Church descriptors</th>
<th>Enrolled in music</th>
<th>Activities Noted</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>500-999</td>
<td>city suburban</td>
<td>200+</td>
<td>X</td>
<td>X(child)</td>
</tr>
<tr>
<td>2</td>
<td>1000-1499</td>
<td>large town</td>
<td>200+</td>
<td>X</td>
<td>X(adult &amp; youth)</td>
</tr>
<tr>
<td>3</td>
<td>500-999</td>
<td>city suburban</td>
<td>150</td>
<td>X</td>
<td>X(adult)</td>
</tr>
<tr>
<td>4</td>
<td>above 2000</td>
<td>city urban</td>
<td>270</td>
<td>X</td>
<td>X(adult)</td>
</tr>
<tr>
<td>5</td>
<td>1500-1999</td>
<td>city urban</td>
<td>250</td>
<td>X</td>
<td>X(adult) (informal)</td>
</tr>
<tr>
<td>6</td>
<td>below 499</td>
<td>small town</td>
<td>80</td>
<td>X(formal X(adult &amp; informal)) &amp; child)</td>
<td></td>
</tr>
</tbody>
</table>
TABLE 7-Continued

<table>
<thead>
<tr>
<th>Ministers of music</th>
<th>Church members</th>
<th>Church Descriptors</th>
<th>Activities Noted</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Location</td>
<td>Enrolled in music</td>
<td>Worship</td>
</tr>
<tr>
<td>7</td>
<td>1000-1499</td>
<td>large town</td>
<td>180</td>
<td>X</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>above 2000</td>
<td>city suburban</td>
<td>1100</td>
<td>X</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>1000-1499</td>
<td>city suburban</td>
<td>200</td>
<td>X</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>below 499</td>
<td>small town</td>
<td>90</td>
<td>X(formal X(adult &amp; &amp; informal) child)</td>
</tr>
</tbody>
</table>

Sixteen different emphases and skills were identified in the observations (see table 8). Those emphases and skills noted most often by the observed ministers of music included (1) the teaching of basic musicianship, (2) attention to musical interpretation and performance practices, (3) careful planning for worship and music in worship, and (4) attention to correct vocal production in choral rehearsals. Additional emphases and skills noted in observing several of the ministers of music included the development of an esprit de corps in church music groups, careful planning of rehearsals, the involvement of the congregation in active worship through music, effective oral communication before assembled groups, and the preparation of choral
groups for leadership in worship services.

**TABLE 8**
EMPHASES AND SKILLS NOTED IN SHORT-TERM
OBSERVATION OF MINISTERS OF MUSIC

<table>
<thead>
<tr>
<th>A. Most often observed (on five occasions):</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Teaching basic musicianship</td>
</tr>
<tr>
<td>2. Skillful planning of worship</td>
</tr>
<tr>
<td>3. Stress on correct vocal production</td>
</tr>
<tr>
<td>4. Attention to interpretative aspects of music</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B. Observed quite often (on three or four occasions):</th>
</tr>
</thead>
<tbody>
<tr>
<td>5. Stress on congregational participation in music of worship</td>
</tr>
<tr>
<td>6. Emphases on development of esprit de corps in organized church music groups</td>
</tr>
<tr>
<td>7. Effective rehearsal planning</td>
</tr>
<tr>
<td>8. Effective oral verbalization before assembled groups in rehearsal and worship</td>
</tr>
<tr>
<td>9. Effective preparation of organized music groups for worship leadership</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>C. Observed less often (on one or two occasions):</th>
</tr>
</thead>
<tbody>
<tr>
<td>10. Emphasis on hymnology with assembled group</td>
</tr>
<tr>
<td>11. Effective congregational song leading</td>
</tr>
<tr>
<td>12. Effective choral conducting</td>
</tr>
<tr>
<td>13. Tasteful and effective worship leadership</td>
</tr>
<tr>
<td>14. Emphasis on choral ensemble (blend, balance, etc.)</td>
</tr>
<tr>
<td>15. Creative planning and leading of worship</td>
</tr>
<tr>
<td>16. Use of a wide variety of choral literature</td>
</tr>
</tbody>
</table>

In the short-term observation of ministers of music in Southern Baptist churches, a very balanced group of skills was noted. Skills which relate to abilities as a program leader and administrator, a music educator, a worship leader, and a leader in musical performance were all noted in nearly equal proportion. It must be noted that the observations listed above were of selected church music

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activities and should not be viewed as fully representative of the duties of these ministers of music.

Job Analysis Summary

A comparison of the skills mentioned by the forty ministers of music when interviewed and those skills noted when observing ten ministers of music reveal both correlated and complementary aspects. Of the seven skills mentioned as important by at least eight of the forty interviewed ministers of music (refer to table 4), four of these were noted in the short-term observation of the ten ministers of music (refer to table 8). These four most often mentioned and observed skills included (1) choral performance and rehearsal methods (mentioned skill one, observed skills seven and nine); (2) choral conducting (mentioned skill three, observed skill twelve); (3) vocal methods and pedagogy (mentioned skill four, observed skill three); and (4) music in worship planning and leading (mentioned skill seven, observed skills two and eleven). The other three skills mentioned often included (1) children's music education methods; (2) administering the children's music program; and (3) planning the general music program. Complementary skills noted often in observing ministers of music included (1) teaching basic musicianship; (2) attention to inter-
pretative aspects of music; (3) stress on (and success in) congregational participation in worship; (4) development of esprit de corps; and (5) effective oral verbalization before assembled groups.

The skills noted in short-term observation and those skills mentioned as important during the interviews were combined and organized according to the following topical classification.

TABLE 9
SUMMARY OF SKILLS MENTIONED BY AND NOTED FROM MINISTERS OF MUSIC

1. Choral Leadership
   a. choral methods in rehearsal
   b. effective choral conducting
   c. knowledge of sacred choral literature
   d. effective interpretation of choral music
   e. effective planning of choral rehearsal time

2. Vocal Methods and Pedagogy

3. Personal Musicianship

4. Effective Teaching of Musicianship

5. Children's Music Materials and Methods

6. Effective Use of Hymnology Materials

7. Effective Worship Planning, Using Music, and Leading in Worship

8. Church Music Administration
   a. planning general music program
   b. children's music program administration
   c. planning for musical performance
   d. administration of instrumental program

9. Personal Performance Skills

10. Instrumental music: Handbell Materials and Methods
The above summary of skills was used in the formation of musical and music related competency statements for a minister of music in a Southern Baptist church.
CHAPTER V

FIELD STUDY OF A MINISTER OF MUSIC

An anthropological field study is a description and analysis of a person or group from a cultural perspective. This field study focuses on one minister of music during a particular period of time. Attention is also given to those who customarily interact with the minister of music such as the pastor, other ministerial staff members, the music staff, choir members, members of the church, and ministers of music in other churches in the area. This study focuses on those human processes which are directly related to his position as a minister of music, but does not ignore the broader context in which he lives and works. This broader context, which may at first appear to be extrinsic to his role as a minister of music, may actually exert considerable impact. This study deals with real human beings and actual human behavior, with emphasis on social, rather than physiological or psychological aspects of behavior.

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In beginning the search for a minister of music to study, several criteria were used in the selection process. The minister of music studied should:

1. be a full time minister of music
2. have the music ministry in a local church as a career choice (not a stepping stone to another type of position)
3. have several years experience in this work and at this particular church
4. be a male (as are the great majority of ministers of music)
5. not have a prior association with the investigator
6. have the respect of his peers in the local area, denominational leaders, and local professional musicians
7. by all appearances approach his work with seriousness and integrity

Nomination of and opinions about possible candidates among the ministers of music in the geographical area in which the study was planned were solicited from several sources. After some preliminary observations of the possible subjects, the choice was narrowed to three ministers of music. The choice was further narrowed when one of the three ministers of music under consideration resigned to accept a similar position with a church in another state. The final choice of the minister of music for the study was made on three of the criteria above — he had been at this particular church longer, he was spoken of with respect by several professional musicians in the area, and he received
strong recommendations from several denominational church music leaders.

In securing his (and his church's) permission to conduct the study, the subject minister of music was asked to consider it carefully. He was assured that every effort would be exerted to protect the anonymity of the subject and his church, and that the purpose of the study was not evaluative, but descriptive.

After several weeks, the subject minister of music agreed to participate with a half-joking comment that the investigator would join the choir as a form of compensation for the agreement to the study. As it developed, this actually was an effective way to observe the minister of music without attracting excessive attention to the investigator.

The account of this field study will be organized into areas which include (1) the minister of music as a person; (2) the church and church field; (3) how the minister of music came to his present position; (4) what a minister of music does: the formal schedule; (5) what a minister of music does: the informal encounters and daily routines; (6) a typical week in the life of the minister of music; (7) staff associates' impression of the minister of music; and (8) a summary of ability and experience areas.

The study was accomplished through the use of several methods of field investigation. Written communications such
as notes and notices to music program participants, weekly and monthly bulletins to the church membership, and outlines of worship services were studied. A notation of the social interaction patterns of the minister of music was made for selected blocks of time at various days of the week and times of the day. There was extensive observation of activities in which the minister of music was a participant or leader. Numerous interviews and informal discussions were conducted with the minister of music. Tape recordings of meetings, rehearsals, and worship services were studied, as well as video tapes of the principal (Sunday morning) worship service over several months. Interviews were conducted with staff associates in the church and informally with church members having varying relationships with the church's music program. Through these means, the following data were gathered and summarized over a twenty-seven month period.

The Minister of Music as a Person.

He was born in a textile mill village near a medium size city in the Southeastern Piedmont area, the youngest son of hardworking parents who had left a small family farm to work in the mills. While still a very small child, his family moved to another (smaller) community approximately eighty miles away, where his father had the promise of a better job.
The subject's boyhood experiences were not unusual for one growing up in the partially urbanized South soon after the Second World War. As a teenager he had infrequent opportunities to experience formal musical performances at a nearby college. These he cherished as significant and memorable experiences.

Although there was a strong interest in music during these early years, the "realities" of the economic situation of the son of a poor textile worker dictated that "getting a job" and going to work after high school was the only way. However, the subject possessed a strong and clear tenor voice and was willing to use it in church. He was gradually given opportunities to lead singing for services in small local churches.

While still a teenager he married his childhood sweetheart and went to work in the local textile mill. During the next few years two children were born (a son and a daughter) and seemingly the young family began to settle down to the rather routine life in this small Southern textile town.

However, the early love for music and the willingness to use his natural musical abilities in service to God through the local churches planted the seed of changes to come. The young family man had received promotion to a responsible foreman's job in the textile mill. His two children were approaching school age. In this context,
there gradually came to him a conviction that he must pursue the service of God through music. After consultation with interested friends and ministers contact was made with a Southern Baptist seminary that had a program in church music. Although he had no college background, the seminary accepted him as a diploma student. So, with his wife and two small children, the future minister of music left the security of his home town, a good job, and friends. He moved to a distant city in another state, enrolled in the church music program at seminary, and sought ways to support his family while going to school. He completed the diploma work in church music in two and one-half years, and was called back to his home state by a medium sized church which agreed to allow him to attend (part time) classes at a local Baptist university.

After almost two years of church work and part-time college work, he was hired by a large church in a neighboring state. This church was located in the suburban area of a large town and had the challenge of many young families with their small children. It was here that the developing concepts of the child's voice and the experience as a father came together in the building of an outstanding graded music program featuring choirs with beautiful choral tone. It was also here that their third child, a daughter, was born.

After some six years in this successful ministry, there came the opportunity to move to a church in a large
metropolitan area of an adjoining state. There was the added chance to continue his college training at a nearby Baptist college. It was there that he completed his bachelor's degree in Music Education while serving the rather large suburban church.

Some eleven years ago, the subject was employed by his present church. He came to a church with an established graded choir program and a heritage of fine music—a large church with a dual urban/suburban character in a medium sized city less than one hundred miles from his place of birth.

The subject minister of music looked back on his past with a sense of God's providence. His son, the oldest child, is a seminary graduate in theology and a pastor in a middle Southern state. His older daughter is an elementary teacher and mother in another part of the state. His youngest daughter is a senior in high school.

The minister of music's wife has been quietly supportive and usually remained in the background. The family attempted to get away for an overnight camping trip every few weeks but were often unsuccessful.

The minister of music is a person with quiet resolve and intense dedication to the church music ministry as he conceptualizes it. He is a man who has found his place in life, but possesses a strong drive to realize greater possibilities through music in the church.
The Church and Church Field

The church was founded approximately one hundred and fifty years ago in the log home of an early settler, where four met together to worship. The first pastor was a young English blacksmith who had immigrated only two years before. The present metropolitan area was then a cluster of several log structures on the banks of the river, with generally wooded areas and a few struggling farms.

The church itself struggled for almost one hundred years, at times on the brink of financial disaster. Its worship services had music as early as the 1860's but it was sometime after the beginning of the twentieth century before records indicated the use of choral music in worship.

The present large building in which the church meets was erected in the late 1920s. There were many years of toil and discouragement surrounding the paying of the debt on this building. It was finally paid for in 1954.

The earliest record of a part-time music director was in the early 1930s with the mention of the presentation of Stainer's Crucifixion. In records from the early 1940s, there is mention of the choir director's teaching voice in a studio located in the church building. A few years later, near the end of the Second World War, graded choirs were mentioned.
In the early 1950s, the church employed its first full-time minister of music. Although there had previously been some musical activity, a graded music program was first begun at this time. Statistics two years later stated the music program had nine choirs with 270 persons enrolled!

The present minister of music inherited an active and comprehensive church music program in 1968. In the eleven years following his coming, the church has developed an expanded ministry with the Sunday morning worship service being televised as well as the television broadcast of seasonal musical programs.

The church has a highly developed and extensive ministry with urban mission centers, daily ministries to the elderly and young children, and a medical clinic for the urban poor. There is under construction a major building complex for recreational, social, and educational ministries. The music ministry has a staff of three including music assistant and organist, in addition to the minister of music.

The community surrounding the church has experienced a corresponding growth over the past century and a half. It is now an urban area of more than one hundred thousand people. The church's membership comes from all segments of the community, geographically as well as economically. Some active members travel as far as twenty miles to attend
the church. The majority of the membership is drawn from the upper middle class and families of professional people such as doctors, lawyers, and accountants. The church is the largest and most influential Baptist church in this metropolitan area.

Over the past fifty years, there has been strong leadership from three pastors, and the present pastor has carried on this stable tradition for some fourteen years.

In summation, this is considered a leading church in the denomination, both in the state and nation. The programs and ministries of the church are used as successful examples throughout the denomination, and the music ministry is no exception.

How the Subject Minister of Music Came to His Present Position.

The minister of music was serving a suburban church in a large Southern metropolitan area and finishing his college work when he was called in mid-winter by the pastor of this church. The church had been without full-time music leadership for eight months. His college work would not be completed until after summer school; so the subject explained the problem in considering a move at that time. Nevertheless, the pastor and personnel committee wanted to talk further with the minister of music. After a preliminary meeting at a nearby airport, the pastor and committee came to the city where the minister of music was
living and going to school. It was almost spring when the minister of music agreed to visit the church, rehearse the choir, and meet the congregation.

In April of 1968, the church called the minister of music, knowing he would not be able to function full time until August. The minister of music began part time in June, commuting by plane on weekends, but not moving himself or his family until August, 1968.

There was a strong determination on the part of the church leadership to follow through in calling the minister of music despite some major difficulties. This determination was based on a deep conviction that this was the man they needed to lead their ministry through music.

A Typical Week For The Minister of Music.

The normal week for most church ministers begins on Monday and comes to a climax with the Sunday worship services and activities. After a long and quite busy Sunday, there is usually very little incentive to be up and at the office early on Monday morning.

However, the minister of music is usually found getting into his six-year-old Chevrolet before 9:00 A.M. on Monday morning. Already yesterday's busy activities, musical triumphs, and frustrations are fading in his mind as he looks to the challenges of the new week. Monday morning is spent in evaluation of Sunday's services, rehearsals, and several significant contacts with key program
participants. There is an informal conference with the music ministry assistant, who is relatively new on the job. The deacons have their monthly meeting this Monday evening, and the minister of music is expected to present a report on the progress of several long-range music ministry projects. Monday evenings are usually reserved for leadership groups which meet monthly, and the minister of music is normally expected to be present. The day moves rather quickly with frequent telephone calls interrupting the music staff conference. Around mid-morning, the organist comes in to review plans for the coming Sunday's morning worship service, and then goes on to the sanctuary to do some preliminary preparation.

Lunch comes late on Monday as the morning activities extend longer than anticipated. The afternoon activities include the final preparation of the report for the deacons and the editing of the tape of the Sunday morning's worship service. In addition to the television broadcast of the Sunday morning worship service and a delayed FM radio broadcast of this same service on Sunday evening, the church offers a cassette tape recording of the worship service. The responsibility for preparing these tapes lies with the minister of music, usually handled by the music ministry assistant. The cassette tape is an edited version of the entire service tape, which is then available
for producing duplicates which are provided for a ministry to those in institutions as well as the home-bound.

The minister of music will go to supper around 5:30 P.M., but must hurry to return for a two-hour deacon's meeting at 7:30 P.M. Following the deacon's meeting, there is an unplanned conference with three deacons regarding the choice of hymns for the worship services. Monday's work day is finally over as the minister of music drives home at 10:15 P.M.

Tuesday morning involves informal staff conferences, including a session with the pastor and minister of education regarding the upcoming Sunday services. Also, there is a late morning meeting of a ladies' mission group, and the minister of music has been asked to arrange (and lead) several musical selections. A conference with the music assistant and the organist regarding the music plans for the Wednesday evening rehearsal and arrangements for a weekend youth choir retreat is concluded in time for the ladies' mission meeting. After a brief lunch, the minister of music sings for a senior citizens' group meeting and leads them in several songs. There follows a brief time of informal fellowship in which the minister of music is cornered by several of the senior citizens who request that the music used in the worship services include more of their "old favorites."
The minister of music finally returns to the music suite, with detailed rehearsal plans for two rehearsals on Wednesday yet to accomplish. He feels that making a detailed outline for rehearsals the day before (with an opportunity to "sleep on it") helps him to be prepared mentally to make the most of precious rehearsal time. Especially with the church choir, there are very regular performance demands. Usually there is less than one hour's rehearsal time for each choral selection presented in the worship services. A phone call from his wife reminds him that they are having dinner with friends among the church membership that evening. He reluctantly puts aside the almost completed rehearsal outlines and prepares to leave. Another telephone call from the director of one of the children's choirs (which meet late Wednesday afternoon) delays his departure. After discussing with her a problem regarding scheduling difficulties, the minister of music finally leaves, late for his dinner party.

Wednesday morning dawns with the realization that there are several matters to accomplish before the series of rehearsals, meetings, and services begin in the late afternoon. The minister of music arrives at the church at 8:45 A.M., ready to complete the detailed rehearsal outlines for the older children's choir and the church choir. This chore is followed by a review and marking of the choral music, particularly problem spots and places for
special emphasis. The minister of music has been asked by the publishers to premier a new work with the older children's choir and the music has not yet been printed in its final form. The manuscript copies used in rehearsal require intense study and conferences with the accompanist.

A routine check of the facilities for the four children's choir rehearsals reveals a need to see that one of the rooms be rearranged. There is usually a telephone call to each of the leaders of the younger children's choirs to offer support and share a reminder of upcoming activities involving their group.

Lunch is usually late on Wednesday and is followed by an hour or two of exercise or relaxation. The family night program at the church begins at 5:30 P.M. with the children's choir rehearsals. The minister of music will return to the church by 4:00 P.M. in order to see that all is ready for the music activities of the night. The four children's choirs meet for rehearsal in different parts of the church, with the older children assembling in the choir room of the music suite. This group of children, ages nine through twelve, are very special to this minister of music. He has devoted much time and concentration over the past twenty years in developing an approach to music with this age group. The rehearsal centers on correct vocal production, using a variety of musical repertoire. The children respond to the serious,
yet kind approach of their director with concentration seemingly beyond their years. Through the years, this group has excelled and is regularly asked to sing for civic occasions, denominational meetings, and it has made several professional recordings. They participate in short musical tours and are rewarded for their diligence by "scholarships" to summer music camps as well as two weekend retreats for the entire choir each year.

The older children's choir rehearsal is finished by a little past 6:30 P.M. and the children go to a light supper in the church's fellowship hall. For the minister of music, there is no time to visit with the children or parents. An informal service is scheduled in the chapel at 6:45 P.M. and there will be two hymns sung, led by the minister of music. This week there will be a solo by a member of the adult choir. This midweek worship service usually continues for thirty-five minutes.

Immediately following the midweek worship service, the minister of music must move back to the adult choir rehearsal. This rehearsal begins promptly at 7:30 P.M. and proceeds until 9:00 P.M., with the choir rehearsing six to eight musical selections. One of this Sunday's anthems has a rather involved organ accompaniment; so the rehearsal is completed in the sanctuary. After singing through the anthem with organ accompaniment, a chorale is sung without accompaniment.
Following the adult choir rehearsal, a large choral ensemble rehearses two selections for the Sunday evening worship service. Ensembles from the adult choir provide music for this service twice each month. There is some closing informal discussion on matters of interest regarding progress and the design of the new building. The evening ends with a brief conversation with the music assistant, who is also a church choir member, regarding the Thursday morning schedule. The minister of music arrives home just before 10:00 P.M.

Thursday is the minister of music's favorite work day. The day begins at 9:00 A.M. with a review of the previous evening's rehearsals. The material for Sunday's printed worship program is prepared and turned into the church office. Final details for the Sunday services are worked out with the organist and pastor.

A detailed outline for youth choir rehearsal is prepared and shared with the organist, who is accompanist for the group. Other administrative matters such as unanswered correspondence are attended to at this time. Usually, there are no church activities scheduled Thursday evening. The minister of music decides that several absent adult choir members should be contacted and writes a brief note to be sent. The day ends on a quiet note at 4:30 P.M.

Friday is usually a day away from work for the minister of music. Attending to home and family matters takes
the better part of the day. Some Fridays there is an attempt to go camping overnight in their small family motor home, leaving in the mid-afternoon. Approximately once each month, special activities at the church or a weekend retreat necessitates the minister of music to be at work on Friday.

Saturday is usually a work day, but it has no regular hours. The minister of music makes contact with the local television station regarding the live broadcast of the Sunday morning worship service. He also previews the music for the Sunday worship services. There is usually need to contact several members of the various music groups who are ill or have some other difficulty. Often one or two visits to some choir members complete the day. Saturday evening is usually spent at home to be ready for the busy Sunday.

Sunday morning activities begin at 9:00 A.M. as the minister of music arrives to insure all is ready before Sunday School begins. Today the minister of music leads a devotional service in one of the young adult Sunday School departments. The adult choir members begin to arrive at 10:15 A.M. The adult choir warms up soon after 10:30 A.M. and then sings through the two choral selections for the worship service. Since the service is broadcast, the timing of beginning as well as closing of the service is very important.
Following the Sunday morning worship, the minister of music goes to Sunday dinner with his family. There is some time for rest or relaxed activities with the family or friends before the beginning of the youth choir rehearsal at 4:00 P.M.

The youth choir rehearsal continues until approximately 5:10 P.M. This evening the adult ensemble is gathered by the time the youth choir rehearsal ends. The ensemble sings through the two selections for the 5:30 P.M. vespers service.

The Sunday evening vespers service, conducted in the church chapel, is rather informal and is completed by 6:30 P.M. The minister of music spends approximately forty-five minutes talking with church and choir members before leaving with his family for a late supper. He then relaxes for a while before preparing for bed, a typical week completed.

What a Minister of Music Does.

The minister of music is called upon to do many things, often informally, which seldom appear in a job description. In addition, there are numerous responsibilities and corresponding activities which are rather formally structured. Quite a few of both types (formal and informal) activities are mentioned in the section A Typical Week For the Minister of Music. Below is a
discussion of the responsibilities, activities, and human encounters which the minister of music must confront and deal with in his work.

1. **The formal schedule.** The minister of music in a Southern Baptist church is usually quite visible to the congregation as well as to the music program participants. Unlike the organist-choir master (a tradition in several denominations) who labors unseen to provide the music for worship, the Southern Baptist minister of music is usually in front of the congregation or the choir and very much seen. One of the primary functions of the minister of music in the majority of Southern Baptist churches is (often as a team effort with the pastor) the overall planning and leading of corporate worship.

The schedule calls for three services of worship weekly. A Wednesday evening worship service is rather informal with an emphasis on prayer and Bible study. Usually two congregational songs and a vocal solo or small ensemble constitute the music for the service. As there is no printed program, the ministers announce and lead each section of the service.

Likewise, on Sunday evenings, the service of worship is informal with no printed program. There is usually a choir or large ensemble from the adult choir which provides music for the service as well as aiding in the congregational singing. In both of these informal weekly worship
services, the minister of music announces the congregational hymns and introduces the choral or vocal music, with appropriate comments designed to relate the music to the other portions of the service. The minister of music is quite skillful in performing this function in a way which does not detract from the mood or atmosphere of worship.

The Sunday morning worship service is much more formal, with a printed program and instrumental and choral service music. Yet even in this service, the minister of music is expected to introduce congregational hymns with appropriate remarks and to lead in public prayer.

In addition to assuming a major role in the planning and leading of public worship, the minister of music has the sole leadership role in most of the organized music activities of the church. With the exception of the younger children's music education groups and the church's instrumental ensemble, the minister of music directly plans and conducts the rehearsals of the organized music groups in the church music program.

The groups for which the minister of music is directly responsible include such highly organized groups as the adult choir, the youth choir, and the older children's choir. In addition, groups which function in a less organized fashion such as a men's chorus (performs quarterly), a select choir formed for seasonal music services (usually videotaped), and ensembles of various sizes are organized and conducted by the minister of music.
Staff conferences are scheduled weekly to coordinate the programs and ministries of the church. In addition, conferences for the planning of special activities and emphasis are scheduled throughout the year. The music ministry functions as a support and resource agency to every other program ministry of the church. Consequently, the minister of music is called upon to participate in the planning of such diverse emphases as special mission efforts, the annual financial promotion, and evangelistic and spiritual renewal programs. The time spent in formal planning conferences each week consumes approximately 20 percent of the minister of music's working hours.

For the minister of music, the formal schedule is fairly simple but challenging. However, it is not the complete picture of his activities.

2. **Informal encounters.** Perhaps a large part of the significant progress of the music ministry at the church results from encounters and human interactions which are not planned ahead of time. The minister of music must be prepared at all times and in all settings to meet his constituency—the members of the church. In person and by telephone, the minister of music is challenged almost daily to defend and give reason for his program, decisions, and actions. This must be done with clarity and good humor. The church member who strongly feels that certain musical selections should be used more often, or conversely,
not used at all; the parent who feels his child has been unfairly treated; or the church leader who thinks the music program is spending too much money must be dealt with firmly but with respect. This requires a combination of tact and clear thinking. The purpose of each phase of the music program must be well thought out and clearly articulated.

It is interesting to note the number and frequency of telephone calls the minister of music receives on an average day. The purpose of the calls range from simple inquiries by music program participants to informal consultation with representatives of other churches. On an average weekday, the minister of music will receive between eight and twenty telephone calls.

The minister of music has for several years assumed the primary role for arrangements with the local television station regarding the broadcast of the Sunday morning worship service. In addition to weekly informal meetings with television personnel regarding particular aspects of the week's broadcast, the minister of music has been able to work with the station personnel in producing seasonal special services. These television "specials" primarily involve music and drama, with the minister of music becoming rather adept with the technical aspects of both video and audio recording. The church has its own professional audio equipment to record, edit, and duplicate live musical
performances. The minister of music has become an experienced audio technician.

In the day-by-day planning and administration of a comprehensive church music program, the minister of music must supervise and work effectively with the secretarial and custodial staff. Establishing and maintaining a good working relationship with the staff has been a vital part of his work. There is a sense of relaxed respect on the part of the staff toward the minister of music. The relationships within the church staff are characterized by a mutual respect and loyalty. This is not to say that there are no disagreements among the staff. There are sincere differences of opinion with regard to many of the programs and emphases of the church, and often these will not be resolved in agreement. However, this strong sense of mutual respect enables the staff to continue to work together in the midst of differences.

The minister of music works with a sizeable force of volunteer leaders in the church music program. These leaders work with the several children's choirs, the instrumental ensemble, and assist with the youth choir. As the leader of the church's music program, the minister of music supervises and is responsible for the work of these volunteers. As a minister of the church, he also works for the people in the church. There seems to be a certain tension created by this dual relationship. Planning conferences with the volunteer leaders are scheduled
in the late summer and approximately quarterly thereafter. Weekly informal conversations regarding the group's effectiveness, problem areas, and upcoming activities occur between the minister of music and each leader in an effort to give administrative support to his work.

The weekly planning of details of the worship services consumes a great deal of the minister of music's energy. This also involves conferences with the organist and pastor to discuss possible variations within the worship services. The minister of music considers the smooth operation of each part of a worship service as vital to his ministry. There is a considerable amount of self-imposed pressure on the part of the minister of music surrounding the "success" of each service of worship.

The minister of music is called on by representatives of the denomination both within the state and nationwide to participate in musical programs and workshops. His reputation as an effective developer of young voices has resulted in his children's choirs being asked to sing in choral workshops and premier performances of newly published works. He is also asked to lead workshops and conferences on various phases of the church music program. Each of these occasions necessitates much preparation, including informal conferences with either music editors or workshop organizers.
Associates' Relationship With The Minister of Music.

Church staff members were interviewed regarding their work with the minister of music and their view of him. Each staff member was asked to summarize his work, the activities which are conducted in conjunction with the music program, and his view of the minister of music.

During the course of this study, the church music assistant who had been employed for several years resigned and another assistant was hired to replace her. In interviewing both assistants, the response was somewhat the same. Their job consisted primarily of carrying out the organizational details of the music program. This included preparing letters and notices to the members of various choirs, contacting music program leadership regarding plans of upcoming activities, and handling arrangements surrounding special programs, retreats, and trips. They both worked very closely with the minister of music almost every day. The music assistant was expected to be present whenever any organized group of the music program was performing or meeting. This often involved irregular hours, some very long workdays, and attention to the many details of a smooth running activity. The music assistants viewed the minister of music as a perfectionist who drove those working with him very hard, as well as himself.

The church organist is a professional musician who divides his time between the church and a rather extensive
private studio teaching schedule, with students of piano as well as organ. The church provides approximately a half-time salary for the church organist and expects a high level of competence from him. The regular duties of the organist include playing for the Sunday morning and late afternoon vespers services, and adult and youth choir rehearsals on Wednesday and Sunday respectively. The organist's regular contact with the minister of music (in addition to the above mentioned services and rehearsals) includes planning conferences twice weekly. The organist finds his work challenging and exciting. He has experienced a wide range of musical styles at this church and enjoys working with a demanding musician such as the minister of music.

The minister to youth is involved with all aspects of the ministries to those between the ages of thirteen and eighteen. In this he coordinates activities for the youth in addition to working with other church program ministries that pertain to this age group. The minister to youth works with the minister of music in joint youth mission-music projects plus recreational activities. The minister to youth recognizes that the core of the youth in the church is found in the youth choir. The joint projects with the music and youth ministries have been very successful with detailed planning and complete cooperation being the principal ingredients for success.
The elementary director supervises the church's ministry to children, and their families, from birth to age nine. The church operates a weekly preschool program for children ages two through five. This program functions from 7:00 A.M. to 5:30 P.M., Monday through Friday. In addition, the church's education program for young children has weekly sessions on Sunday morning and evening and during the "family night" program on Wednesdays. Musical training for preschool children is a cooperative effort of the church music program and the elementary program. The elementary director meets weekly with the minister of music to plan the music for all educational sessions and music sessions for preschool children on a continuing basis. In this context, the elementary director looks to the minister of music for music education equipment, curriculum materials, and planning and music method expertise.

The pastor is responsible for the overall program of the church. The church membership looks to the pastor to provide leadership for the church's work through worship, education, Christian gospel proclamation, and social ministries. He views the music program as an important means to accomplish this work, particularly in worship and education. The pastor also views music as a medium to accomplish a third objective—that of fellowship among the church membership. He primarily views music as a vehicle to accomplish non-musical goals, but includes music education
and musical sensitivity as important areas of a church music program. The minister of music works with the pastor in the planning of all areas of the church's program, but primarily in the area of worship planning. There is an attempt to plan with the background and tastes of a heterogeneous congregation in mind. In the pastor's view, the people should be fed musically where they are at this particular time, while also seeking to lead them to grow musically. However, worship is not primarily an exercise in music education.\(^2\) There is disagreement as to the particulars of music selection for worship, but there is a mutual respect for the integrity and ability of the pastor and minister of music. These two men have been working together for more than eleven years with very successful results.

In addition to the above staff members, there were brief conversations with the director of buildings and maintenance, three secretaries, the church librarian, and the accountant for the church's fiscal records. With them all, there is a sense of respect for the competency and dedication of the minister of music. They do not relate to him as a close personal friend, but view him as a valued fellow worker.

\(^2\)Interview with subject minister of music's pastor, 8 August 1979.
A Summary of Skills and Emphases

The preceding pages describe the background, activities, and human interactions of the minister of music. There are abilities, interests, and emphases mentioned or implied in this description. Below, is a summary of these abilities organized into topical categories.

1. Planning and Administration. An emphasis on careful planning at several levels, from very general long-range projects to a detailed choral rehearsal plan is basic to the work of the minister of music. He is very conscious of the importance of thorough planning to the success of the church music program. The minister of music is successful in supervision of subordinate members of the church music staff in addition to his own individual work with administrative plans. The minister works closely with the pastor and organist in planning for the worship services of the church. This worship planning and the detailed preparation for worship consumes much of the time and energies of the minister of music. Although basic themes for the Sunday morning worship services are planned months in advance, many details of this service as well as the other services must be completed the week preceding. Perhaps no other activity is so vital to the long-term success of the organized church music program as planning and administration.

2. Personal Musicianship. The subject minister of
music considers his own musicianship to be quite important. There are four positive areas which deserve mention with respect to personal musicianship. First, the minister of music possesses a fine tenor voice, capable of performing challenging vocal literature. He sings solos in worship services approximately once every six weeks. Second, he possesses a keen musical ear. This skill is used very profitably in rehearsal for the detection and correction of musical problems in choral selections. Third, he has a very artistic, yet practical musical sense. His concept of musical line, dynamic shading, and expressive diction combines for very professional results with his choirs. Finally, the minister of music seemingly has a good estimate of his own musical ability and limitations.

3. Choral and Vocal Methods. The subject minister of music considers vocal production in a choral setting the center of his musical work. He has devoted much time and concentrated study in developing methods for effective vocal production, especially with children's voices. Although he uses warm-up vocalizes at the beginning of his rehearsals, the vocal training is primarily done in the context of the choral selections being prepared.

His rehearsals are well planned, especially for efficiency of time. There is a sense of intensity and complete absorption in the matter of the music during the rehearsal which carries over to the choir members (even
The children's music program is, in reality, two different programs. The preschool and younger children's groups are directed by volunteer leaders who basically use an activities approach with musical games and much movement. On the other hand, the older children's choir is basically a performance group with a great deal of intensive rehearsal and high expectations musically. This group's rehearsal is perhaps the most satisfying part of the weekly routine for the minister of music.

4. Worship Leadership. In addition to intensive planning for worship, the minister of music is expected to take an active part in its leadership. Not only does he direct the choral groups, he leads congregational singing, announces the hymns to be sung, and regularly leads in public prayer. This is accomplished with an atmosphere of quiet dignity very much in keeping with the worship atmosphere of this church.

5. Personal Attributes. The minister of music demonstrates a sense of purpose in all he does at church and has a strong drive to carry projects and programs to successful conclusions. There is a great deal of demand placed on the music program participants regarding time and energy. There is a single-minded determination to succeed which has resulted in recognition of this church music program as one of the finest in his state.

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CHAPTER VI

MUSICAL COMPETENCIES FOR A MINISTER OF MUSIC

Information on the scope and duties of the Southern Baptist minister of music has been drawn from several varied sources. A review of the development of church music among Southern Baptists plus studies and writings on music leadership in Southern Baptist churches was discussed in chapter II. Using the techniques of Goal Analysis, groups of Southern Baptist ministers of music were challenged to specify the important goals of the church music program (refer to chapter III). A job analysis was performed by interviewing and observing ministers of music throughout the South and Southwest (refer to chapter IV). Finally, a field study of one minister of music over a twenty-seven month period of time was accomplished (refer to chapter V).

In addition to the above sources of information on the job of the minister of music, several other sources were explored. Southern Baptist denominational leaders were consulted and asked to specify areas
of skills and knowledge which they felt were of partic­
ular importance. Church music educators in Southern
Baptist colleges and seminaries were interviewed in-
formally, seeking their contribution and suggestions.
Also, college and seminary church music curriculum
descriptions were used to explore the scope and content
of current academic preparation for church music leader-
ship.

Utilizing all the above sources, competency
statements were written using the following format. A
lead phrase was designed to begin each competency state-
ment saying "A minister of music in a Southern Baptist
church can . . . ." Following discussion with several
ministers of music in the field, it was determined
that an alternate wording should be presented in order
to add clarity to the lead statement. This alternate
lead statement is phrased "A minister of music in a
Southern Baptist church should be able to . . . ."
(instead of "can . . . .").

Next, the remainder of the competency statement
was designed, specifying the desired skill or knowledge.
Particular attention was given to the selection of an
active verb that would describe an action which could
be observed and which would in turn demonstrate the
desired skill or knowledge.

(In order to complete most of the statements,
the verb used /despite its being active/ needs qualifications, which specify conditions and qualities making it explicitly clear as to how the skill or knowledge is to be demonstrated. For example, Statement Three, "A minister of music in a Southern Baptist church can /should be able to/ discuss the development of evangelical church music in America" /see table 11/ is not complete as a functioning competency statement. In order for it to be useful in a practical situation, two questions would have to be answered, and these answers incorporated in the statement. These questions should include (1) under what circumstances would this discussion take place and (2) what quality or quantity of discussion would qualify as acceptable? After answering these questions, Statement Three could then take a form like this: "A minister of music in a Southern Baptist church can discuss /with one knowledgeable in the field/ the development of evangelical church music in America, /citing important movements, events, religious groups, and dates which help to describe its development, and tracing the evolution of significant forms, styles, and traditions which have made a contribution/." The completion of these competency statements would best be accomplished in reference to a specific application of situation.

As stated in chapter I, the competency statements
did not include specific reference to a level (or depth) of accomplishment or to detailed descriptions of circumstances surrounding the demonstration of the competency.

A list of church music and music related competency statements was devised and organized under twelve topical areas. This list was given to six ministers of music for their examination and suggestions on inclusion or deletion of items, or the modification of wording. After some minor modifications, the list of 106 statements (within twelve topical areas) was complete (see appendix B).

A questionnaire was designed to present the competency statements to a representative group of Southern Baptist ministers of music, denominational music leaders, and church music educators (in Southern Baptist colleges and seminaries). Data which could classify the respondents' present work, personal and educational background, and present church and program constituted the introductory portion of the questionnaire (see appendix A).

The classification data was followed by a paragraph giving instructions for the completion of the competency portion of the questionnaire. These instructions brought attention to the space provided under each competency statement for specific comments on that statement,
and space at the end of the questionnaire for general comments and suggestions of additional competency areas or statements.

This instructive paragraph was followed by an explanation of ratings, giving a definition of the five choices of importance to each statement. These rating choices included 1 - no importance; 2 - very little importance; 3 - moderate importance; 4 - considerable importance; 5 - very highest importance. After these instructive sections, the main body of the questionnaire, containing the 106 competency statements, was included.

The questionnaire ended with a brief reminder as to the purpose of the space provided at the end of the questionnaire, and with a word of appreciation for the respondents' cooperation in this effort.

At the beginning of the questionnaire, in the upper left corner, space was made for a "copy number," in order to facilitate follow-up procedures to encourage response from those to whom the questionnaire was mailed.

Mailing lists of full-time ministers of music (or combination ministers with music as a primary part of their work) were secured from the Departments of Church Music in fourteen Southern Baptist state conventions. These fourteen state conventions constitute the traditional areas of Southern Baptist activity where the cooperative work is well organized and there are a
significant number of large and established churches. Directors of the church music department in twelve of the Baptist state conventions responded with complete mailing lists of their full-time church musicians. Two of the church directors (those in Alabama and Texas) were unable to supply complete mailing lists, but did send a sampling which they selected at random from their in-house lists. The full-time ministers of music in these fourteen states constitute approximately 70 percent of the total number of ministers of music in the United States.

A random sampling of these ministers of music (approximately 15 percent) was selected to receive the questionnaire with a cover letter (see appendix C) requesting their cooperation in this research effort. This selected group of ministers of music numbered 387 (see table 10).

Also, a sampling of thirty-three Southern Baptist denominational church music leaders were selected to receive the questionnaire. These denominational church music leaders were employed by the Church Music Department of the Southern Baptist Sunday School Board or by the church music departments of fifteen Southern Baptist state conventions. A cover letter (see appendix C) explaining the research project and requesting their participation in the survey was included with the mailed questionnaires.
TABLE 10
FULL TIME MINISTERS OF MUSIC IN FOURTEEN STATES, QUESTIONNAIRES SENT AND RETURNED

<table>
<thead>
<tr>
<th>State</th>
<th>Number of Ministers of Music</th>
<th>Questionnaire Sent</th>
<th>Questionnaire Received</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Alabama</td>
<td>ca. 190</td>
<td>25</td>
<td>17</td>
</tr>
<tr>
<td>2. Arkansas</td>
<td>126</td>
<td>16</td>
<td>10</td>
</tr>
<tr>
<td>3. Florida</td>
<td>250</td>
<td>39</td>
<td>26</td>
</tr>
<tr>
<td>4. Georgia</td>
<td>272</td>
<td>48</td>
<td>28</td>
</tr>
<tr>
<td>5. Kentucky</td>
<td>122</td>
<td>16</td>
<td>14</td>
</tr>
<tr>
<td>6. Louisiana</td>
<td>73</td>
<td>17</td>
<td>12</td>
</tr>
<tr>
<td>7. Mississippi</td>
<td>190</td>
<td>27</td>
<td>13</td>
</tr>
<tr>
<td>8. Missouri</td>
<td>139</td>
<td>20</td>
<td>11</td>
</tr>
<tr>
<td>9. North Carolina</td>
<td>156</td>
<td>28</td>
<td>17</td>
</tr>
<tr>
<td>10. Oklahoma</td>
<td>98</td>
<td>13</td>
<td>4</td>
</tr>
<tr>
<td>11. South Carolina</td>
<td>230</td>
<td>33</td>
<td>20</td>
</tr>
<tr>
<td>12. Tennessee</td>
<td>225</td>
<td>34</td>
<td>23</td>
</tr>
<tr>
<td>13. Texas</td>
<td>ca. 450</td>
<td>53</td>
<td>32</td>
</tr>
<tr>
<td>14. Virginia</td>
<td>123</td>
<td>18</td>
<td>14</td>
</tr>
</tbody>
</table>

Totals          ca. 2644                  387      241

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Likewise, a sampling of forty-five Baptist church music educators in twenty-one colleges and five seminaries was selected to participate in the survey. In the same manner, as with the denominational church music leaders, a cover letter was written and mailed with the questionnaire.

The overall length of the questionnaire was questioned by several of the ministers of music reviewing the pilot form. They felt that a questionnaire with 116 items to be completed, and filling ten pages would discourage many potential respondents. As a result, the format of the questionnaire was revised in order to place the entire document on four pages (both sides of an eleven by seventeen inch sheet of heavy paper). Also, in order to encourage the serious consideration and completion of the questionnaire, hand-stamped envelopes were used to send out the material to the respondents with addressed and stamped envelopes included for the return of the questionnaire. With the inclusion of the "copy number" on each questionnaire, it was possible to determine which questionnaires had not been returned. Follow-up messages were sent approximately three weeks after the initial mailing. According to Oppenheim,¹ these measures encourage a higher percent-

The overall response to the questionnaire survey by the three groups (church music educators, denominational music leaders, and ministers of music) was 65 percent, with 303 usable returns. The group of forty-five church music educators had a response of 76 percent, with 35 completed questionnaires returned. The denominational music leaders surveyed responded with 82 percent and 27 usable questionnaires returned. The largest group, the ministers of music, responded with 241 usable questionnaires returned, a 63 percent response (see table 10).

Arrangements were made with the Mars Hill College Computer Center and the Triangle Universities Computation Center, Research Triangle Park, North Carolina, for the processing and computation of the data received in the returned questionnaires. The Statistical Package for the Social Sciences, a system of computer programs coordinated by the National Opinion Research Center at the University of Chicago was selected to be used in the handling of the data.

Following is a discussion of the data from the mail questionnaire and includes (1) the frequency response for the classification data and each competency statement; (2) an average median for each topic area (with two or more competency statements) and a comparison
of the medians for each statement; (3) a comparison of the means for each of the three respondent groups for each competency statement with review of those having significant differences; and (4) specific comments on each statement by the respondents. In addition, there is a discussion of the significance of the contrast in the reaction to several competency statements which showed the greatest difference in opinion among the three groups of respondents.

Classification Data

The introductory portion of the questionnaire form was designated "classification data" and includes personal data that describe the respondent, and data on his church's size, location, and music program. A discussion of the response to each item under "classification data" reveals a profile of the "typical" respondent, who is described at the conclusion of this section.

Personal Data

1. Present Position. The respondents were asked to designate the general classification of their present church-related position. Of the 303 respondents, 138 (46 percent) are ministers of music; 93 (31 percent) are a combination of music with youth; 12 (4 percent) are a combination of music with religious education; 60 (20 percent are classified as "other." This demonstrates
that the great majority (76 percent) of the respondents' responsibilities are either to the music ministry exclusively or to a combination of music and youth ministry.

2. Part-time or Full-time. Item two is designed to determine the number and percentage of respondents which are either part-time (20 respondents) or full-time (283) in their church-related work. The response confirms that while the great majority are full-time (93 percent), almost 7 percent of the respondents classify themselves as part-time.

3. Community Lived in as Youth. This item is designed to construct a profile of the size and type of community where the respondents lived as youth. The data show a rather even distribution with 72 (24 percent) having lived in an urban area, 93 (31 percent) from a suburban area, 92 (31 percent) from towns, and 41 (14 percent) from a rural area.

4. Highest Educational Level Attained. This item identifies the profile of educational background in a quantitative sense. The frequency results show 12 (4 percent) have attended college, 37 (12 percent) have graduated from college with bachelor's degree, 17 (6 percent) have attended seminary but did not graduate, 135 (45 percent) are seminary graduates, 18 (6 percent) have attended graduate school (are not graduates), and 82 (27 percent) have graduate degrees from
other than seminary. A high educational level is indicated with over two-thirds (72 percent) of the respondents having earned graduate degrees. Only 4 percent of the respondents were not graduates from college.

5. Principal Educational Field. More than one-half (55 percent) of the respondents indicated their principal field of education was church music. Some 35 percent of the respondents recorded their principal education field as music performance or music education (15 and 20 percent respectively). Ten percent indicated their principal education field was other than music.

6. Present Age. The median age range for the respondents was between thirty-six and forty-five, but the largest group was in the twenty-six to thirty-five age range. Only 7 percent were above fifty-five years of age, and only 5 percent were younger than twenty-five years of age.

Present Church Profile

1. Church's Geographical Location. The respondents' churches are distributed in five geographical areas of the United States. Thirty-two respondents (11 percent) are in the Mid-Atlantic region, 102 (55 percent) in the Mid-South region, 118 (40 percent) in the Deep-South region, twenty-seven (9 percent) in the Southwest, and thirteen (4 percent) in the Mid-West (primarily Missouri).
2. **Community of the Church Field.** More than two-thirds (70 percent) of the respondent's churches are located in the city, urban or suburban areas. Another 28 percent of the churches are located in towns, while only 2 percent were in a rural area.

3. **Size of Church Membership.** The churches ranged in size categories from below 499 to above 2,000. In the five size categories, 13 percent were below 499 in membership, 34 percent were between 500 and 999 in membership, 23 percent had between 1,000 and 1,499 members, 12 percent had between 1,500 and 1,999 members, and 18 percent had 2,000 members or above. The median size churches were those between 1,000 and 1,499 in membership, but the largest number of churches were those with a membership between 500 and 999.

4. **Church Music Program Enrollment.** The median size music program was between 100 and 199 in enrollment, but this category and the 200 to 399 enrollment group had virtually the same number of respondents (34 percent). Almost 20 percent of the churches were in the category with less than 100 in music program enrollment, while 13 percent were in the category with an enrollment of more than 400 music program participants.

In summary, the "typical" respondent to the church music questionnaire is a full-time minister of music,
age twenty-six to forty-five, who grew up and lived as a youth in either a city or town and who is a seminary graduate with a major in church music. The church he presently serves is located in a city or town in the Mid-South or the Deep-South with a membership of between 500 and 1,500. His church music program has between 100 and 400 participants enrolled.

Competency Statements

The 106 competency statements were classified into twelve topic areas with two to twenty statements in each area. A compilation of the data received from 303 respondents yielded a frequency count of the five levels of importance for each competency statement. A simple median and mode was computed for each statement and an average of the medians of the statements in each topic area was calculated. Since the data gathered in this portion of the questionnaire are ordinal, only statistical operations which compare values in terms of ranking order are appropriate for use. In the following discussion of the response to the competency statements, no attempt is made to determine relative (intervalic) quantities.

For example, the response to a certain competency statement can differentiate its relative importance in comparison to another statement, but it cannot specify how much more (or less) important it is except in the
most general sense. One statement may be judged as of "considerable importance," while another is rated of "moderate importance." One could safely judge the one more important than the other, but could not draw any conclusions as to how much more important it is in a quantitative way.

Although usually employed with intervalic data, the use of the means of the three respondent groups to compare the difference in the judged importance for a given competency statement is used to specify a ranking, and not to conclude any relative ratio values.

Approximately 50 percent of the completed questionnaires contained comments by the respondents. Many of these comments referred to specific competency statements. A brief discussion of the comments is included in the treatment of each topic area.

Topic Area I: Philosophy and History

The four competency statements which relate to the philosophy and history topic (see table 11) have an average median of three and one-half, which are classified as of "high moderate importance." In examining the responses to the individual statements, it is seen that three of the four statements (Statements Two, Three, and Four) are rated as of "moderate importance." However, Statement One has a median rating of "highest im-
importance," with 64 percent of the responses in the "very highest" category. This indicates that relating the church music ministry to the basic purposes and function of the church is viewed by the respondents as very important.

TABLE 11

PHILOSOPHY AND HISTORY STATEMENTS

<table>
<thead>
<tr>
<th>Statements</th>
<th>Responses (percentage)</th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>A MINISTER OF MUSIC IN A SOUTHERN BAPTIST CHURCH CAN . . .</td>
<td>194</td>
<td>84</td>
<td>20</td>
<td>4</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>1. relate the church music ministry to the basic purposes and functions of the church . . . . . .</td>
<td>(64%)</td>
<td>(28%)</td>
<td>(7%)</td>
<td>(1%)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. discuss the historical development of church music from New Testament beginnings to contemporary forms .</td>
<td>22</td>
<td>80</td>
<td>138</td>
<td>55</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(7%)</td>
<td>(26%)</td>
<td>(46%)</td>
<td>(18%)</td>
<td>(1%)</td>
<td></td>
</tr>
<tr>
<td>3. discuss the development of evangelical church music in America .</td>
<td>24</td>
<td>64</td>
<td>156</td>
<td>55</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(8%)</td>
<td>(21%)</td>
<td>(52%)</td>
<td>(18%)</td>
<td>(1%)</td>
<td></td>
</tr>
<tr>
<td>4. discuss in depth the history of the music ministry in Southern Baptist churches . . . . . .</td>
<td>18</td>
<td>60</td>
<td>140</td>
<td>74</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(6%)</td>
<td>(20%)</td>
<td>(46%)</td>
<td>(24%)</td>
<td>(4%)</td>
<td></td>
</tr>
<tr>
<td>AVERAGE . . . . .</td>
<td>64.5</td>
<td>72</td>
<td>113.5</td>
<td>47</td>
<td>5.5</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(21%)</td>
<td>(24%)</td>
<td>(38%)</td>
<td>(15%)</td>
<td>(2%)</td>
<td></td>
</tr>
</tbody>
</table>

TOPIC AREA I: AVERAGE OF THE MEDIANS -- 3.5

In comparing the means of each of the three groups of respondents, there is seen some difference in their relative responses. However, the differences between
any two of the three groups is not statistically significant at the 10 percent level.

With reference to specific comments, one respondent stated that the church's purposes should be spelled out, while another stated that the verb "relate" should be replaced by a more active verb in Statement One. In Statements Two, Three, and Four the verb "discuss" attracted attention and some discussion. However, no active (or action) verbs were suggested. One respondent suggested that in Statement Two the beginnings of church music should extend to the Old Testament, rather than just to the New Testament.

**Topic Area II: Hymnody**

The nine competency statements that relate to the hymnody topic (see table 12) have an average median of four and one-tenth, which refers to a rating of "considerable importance." An examination of the responses to the individual statements reveals four competency statements (Statements Seven, Nine, Ten, and Eleven) which closely correspond to the group average. These statements refer to hymn text analysis, hymn tune analysis, hymn tune quality evaluation, and effective use of the hymnal in hymn selection respectively. However, Statements Five and Six, referring to historical hymnology, had a response of only "moderate importance," while Statements Eight, Twelve, and Thirteen had a
response of "very highest importance." An examination of these three competency statements (Statements Eight, Twelve, and Thirteen) indicates competencies relating directly to practical demands on the minister of music, such as hymn selection and congregational hymn leading.

TABLE 12

HYMNODY STATEMENTS

<table>
<thead>
<tr>
<th>Statements</th>
<th>Responses (percentage)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>5</td>
</tr>
<tr>
<td>5. list and discuss the major historic traditions of Christian hymnody</td>
<td></td>
</tr>
<tr>
<td></td>
<td>38</td>
</tr>
<tr>
<td></td>
<td>(13%)</td>
</tr>
<tr>
<td>6. identify significant hymnists and hymn examples from these major historic traditions</td>
<td></td>
</tr>
<tr>
<td></td>
<td>31</td>
</tr>
<tr>
<td></td>
<td>(10%)</td>
</tr>
<tr>
<td>7. analyze a hymn (text) as to central thought, poetic structure, scriptural basis, theological teaching</td>
<td></td>
</tr>
<tr>
<td></td>
<td>104</td>
</tr>
<tr>
<td></td>
<td>(34%)</td>
</tr>
<tr>
<td>8. evaluate a hymn (text) with respect to the correctness of its theology, strength of expression, and appropriateness</td>
<td></td>
</tr>
<tr>
<td></td>
<td>176</td>
</tr>
<tr>
<td></td>
<td>(58%)</td>
</tr>
<tr>
<td>9. analyze a hymn tune as to form, meter, harmonic rhythm, and harmonic structure</td>
<td></td>
</tr>
<tr>
<td></td>
<td>43</td>
</tr>
<tr>
<td></td>
<td>(14%)</td>
</tr>
<tr>
<td>10. evaluate a hymn tune with respect to musical worth and compatibility with a given text</td>
<td></td>
</tr>
<tr>
<td></td>
<td>87</td>
</tr>
<tr>
<td></td>
<td>(29%)</td>
</tr>
</tbody>
</table>
### TABLE 12 (Continued)

<table>
<thead>
<tr>
<th>Statements</th>
<th>Responses (percentage)</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A MINISTER OF MUSIC IN A SOUTHERN BAPTIST CHURCH CAN . . .</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11. use the hymnal effectively in seeking hymnic information (such as topical/liturgical arrangement, page format, indices, etc).</td>
<td>132</td>
<td>107</td>
<td>49</td>
<td>14</td>
<td>1</td>
<td>(44%) (35%) (16%) (5%) (0%)</td>
</tr>
<tr>
<td>12. select appropriate hymns for various worship settings, topics, and occasions . . . . . .</td>
<td>240</td>
<td>62</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>(79%) (20%) (0%)</td>
</tr>
<tr>
<td>13. lead effectively in hymn singing and, where appropriate, clearly announce, and introduce a hymn. .</td>
<td>224</td>
<td>68</td>
<td>8</td>
<td>3</td>
<td>0</td>
<td>(74%) (22%) (3%) (1%)</td>
</tr>
</tbody>
</table>

**TOPIC AREA II: AVERAGE OF THE MEDIANS -- 4.1**

A comparison of the means of each of the three groups of respondents (see table 13) reveals some difference in their judgement of the relative importance of the hymnology competency statements. However, these differences are not statistically significant at the 10 percent level except for Statements Five and Six. There is a difference in response between group one (church music educators) and group three (minister of music) for Statement Five which is statistically significant at the 5 percent level. The church music educators consider "the major historic traditions of Christian hymnody" to be of "considerable importance,"
while the ministers of music judge it to be of "moderate importance." Referring to Statement Six (identification of significant hymnists and hymn examples from major historic traditions), the church music educators judge it to be of considerable importance, while the ministers of music appraise it to be of "fairly high moderate importance," a difference which is statistically significant at the 10 percent level.

### TABLE 13

STATEMENTS HAVING COMPUTED MEANS WITH SIGNIFICANT DIFFERENCES FOR THE THREE GROUPS OF RESPONDENTS

<table>
<thead>
<tr>
<th>Competency Statement</th>
<th>Group 1 (educators)</th>
<th>Group 2 (leaders)</th>
<th>Group 3 (min. of mus.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>5. Hymnody: major traditions of Christian hymnody</td>
<td>4.06</td>
<td>3.41</td>
<td>3.19</td>
</tr>
<tr>
<td>6. Hymnody: significant hymnists and hymn examples</td>
<td>3.88</td>
<td>3.41</td>
<td>3.29</td>
</tr>
<tr>
<td>15. Worship: music selection with liturgical year</td>
<td>3.85</td>
<td>2.96</td>
<td>3.29</td>
</tr>
<tr>
<td>17. Worship: music/history of major worship forms</td>
<td>3.56</td>
<td>3.19</td>
<td>3.00</td>
</tr>
<tr>
<td>23. Musicianship: music terms in several languages</td>
<td>4.29</td>
<td>3.51</td>
<td>3.53</td>
</tr>
<tr>
<td>24. Musicianship: analyze, harmonically &amp; formally</td>
<td>3.85</td>
<td>3.30</td>
<td>2.96</td>
</tr>
<tr>
<td>27. Musicianship: identify from score or hearing</td>
<td>3.85</td>
<td>3.04</td>
<td>2.86</td>
</tr>
<tr>
<td>28. Musicianship: major periods of western music history</td>
<td>3.79</td>
<td>2.63</td>
<td>2.74</td>
</tr>
</tbody>
</table>

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**TABLE 13 (Continued)**

<table>
<thead>
<tr>
<th>Competency Statement</th>
<th>Group 1 (educators)</th>
<th>Group 2 (leaders)</th>
<th>Group 3 (min. of mus.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>29. Musicianship: trends in musical development</td>
<td>3.62</td>
<td>2.59</td>
<td>2.53</td>
</tr>
<tr>
<td>30. Musicianship: relate music to major world events</td>
<td>3.12</td>
<td>2.59</td>
<td>2.34</td>
</tr>
<tr>
<td>31. Musicianship: general performance practices</td>
<td>3.94</td>
<td>3.04</td>
<td>2.95</td>
</tr>
<tr>
<td>32. Musicianship: examples of standard musical lit.</td>
<td>3.91</td>
<td>3.26</td>
<td>3.04</td>
</tr>
<tr>
<td>34. Musicianship: write 18th C counterpoint</td>
<td>3.00</td>
<td>2.33</td>
<td>2.32</td>
</tr>
<tr>
<td>35. Musicianship: adapt 16th &amp; 18th C counterpoint</td>
<td>3.00</td>
<td>2.33</td>
<td>2.23</td>
</tr>
<tr>
<td>37. Piano: play two parts of an open choral score</td>
<td>4.53</td>
<td>3.67</td>
<td>3.99</td>
</tr>
</tbody>
</table>

*Computed Mean Ranges (Absolute Range: 1.00-5.00)
below 1.75 -- almost no importance; 1.76-2.25 -- very little importance; 2.26-2.75 -- low moderate importance; 2.76-3.25 -- moderate importance; 3.26-3.75 -- high moderate importance; 3.76-4.25 -- considerable importance; 4.26-4.75 -- very high importance; above 4.76 -- very highest importance.

An examination of the specific comments directed to the hymnody statements reveals primarily positive comments as to the importance of Statements Five, Six, Seven, Eight, and Ten. Statement Thirteen had three comments relating to the manner of congregational hymn singing. However, there were no suggestions for modifying the wording of the competency statements or for additional statements.
Topic Area III: Worship Planning

Four competency statements relating to Worship Planning were included in the questionnaire (see table 14). This group has an average median of four, which is rated as of "considerable importance." However, this could be misleading without an examination of the response to the four individual competency statements. Statements Fifteen and Seventeen have a median of three which corresponds to "moderate importance." These statements refer to a knowledge and use of the liturgical year in worship planning, and to the historical development of major worship forms respectively.

TABLE 14
WORSHIP PLANNING STATEMENTS

<table>
<thead>
<tr>
<th>Statements</th>
<th>Responses (percentage)</th>
</tr>
</thead>
<tbody>
<tr>
<td>14. discuss in depth the criteria used in the selection of music for worship</td>
<td>166 (55%) 96 (32%) 34 (11%) 4 (1%) 1 (0%)</td>
</tr>
<tr>
<td>15. relate music selection for worship to the liturgical year</td>
<td>44 (15%) 92 (30%) 96 (32%) 59 (19%) 12 (4%)</td>
</tr>
<tr>
<td>16. design worship services which effectively use music throughout</td>
<td>190 (63%) 92 (30%) 18 (6%) 3 (1%) 0</td>
</tr>
<tr>
<td>17. discuss the relationship of sacred music to the historical development of major worship forms</td>
<td>23 (8%) 63 (21%) 138 (46%) 73 (24%) 5 (2%)</td>
</tr>
</tbody>
</table>

TOPIC AREA III: AVERAGE OF THE MEDIANs -- 4.0
Statements Fourteen and Sixteen are rated by the respondents as of "highest importance," with 55 percent and 63 percent respectively judging these statements of "very highest importance." These statements refer to the criteria used in music selection for worship and the effective use of music in worship design.

As examination of the means of each of the three groups of respondents (see table 13) reveals relatively little difference with statements Fourteen and Sixteen, but some significant differences in Statement Fifteen. Referring to use of the liturgical year, this statement shows a difference in judgement of importance between the church music educators (group 1), and both the denominational music leaders (group 2) and the ministers of music (group 3) which is significant at the 10 percent level. The church music educators rate this statement as of "considerable importance," while the denominational music leaders judge it of "moderate importance" and the ministers of music of "slightly high moderate importance."

Statement Seventeen, referring to the historical development of worship forms, shows a difference of assessed importance between the church music educators and the ministers of music which is statistically significant at the 10 percent level. The church music educators judge it to be of "high moderate importance," while the ministers of music rate it as of "moderate importance."
Statement Fifteen had eleven specific comments on the use of the liturgical year in worship planning. Several of these comments asked if the "liturgical year" referred to the denominational emphasis, the major season of the traditional church year, or to "every Sunday." Two respondents commented on the usefulness of the liturgical year in worship planning, even if the congregation were unaware of it. Three respondents commented that the pastor should decide the extent to which the liturgical year would be used in worship planning. There were five comments on the use of the active verb "discuss" in Statements Fourteen and Seventeen, with suggestions that a verb indicating "doing" rather than "discussing" be used.

Topic Area IV: Musicianship

Twenty competency statements relating to the personal musicianship of the minister of music were contained in the questionnaire (see table 15). The average of the medians for this topic area is three and two tenths, which corresponds to a rating of "moderate importance." An examination of the individual statements reveals a wide range of levels of importance. Nine of the statements are rated as of "considerable importance" by the respondents. These include statements on sight...
singing (Statement Eighteen), analytical listening (Statements Nineteen and Twenty), independent singing of harmony part (Statement Twenty-two), a knowledge of music directional terms (Statement Twenty-three) skills in musical transpositions (Statement Twenty-six), and skills in basic and choral keyboard technique (Statements Thirty-six and Thirty-seven).

The respondents rate eight of the musicianship statements as of "moderate importance." Statements reflecting skills in melodic and harmonic diction (Statement Twenty-one), harmonic and formal analysis (Statement Twenty-four), and part-writing (Statement Twenty-five) are judged as "moderately important." Statements relating to knowledge of musical styles, periods, and schools (Statement Twenty-seven), major periods of western music history (Statement Twenty-eight), trends in musical development in history (Statement Twenty-nine), and general performance practices of major periods and schools (Statement Thirty-one) also are judged to be "moderately important."

Four of the musicianship statements are judged as of "very little importance" to the minister of music in a Southern Baptist church. These include a statement on relating musical style to political and sociological events (Statement Thirty) and three statements related to
Sixteenth and Eighteenth century counterpoint (Statements Thirty-three, Thirty-four, and Thirty-five).

### TABLE 15
MUSICIANSHIP STATEMENTS

<table>
<thead>
<tr>
<th>Statements</th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>A MINISTER OF MUSIC IN A SOUTHERN BAPTIST CHURCH CAN ...</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18. sing at sight tonal choral music of moderate difficulty-any part ...</td>
<td>137</td>
<td>108</td>
<td>49</td>
<td>9</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>(45%)</td>
<td>(36%)</td>
<td>(16%)</td>
<td>(3%)</td>
<td></td>
</tr>
<tr>
<td>19. listen analytically to musical selections with particular concern for rhythmic melodic, harmonic ...</td>
<td>103</td>
<td>134</td>
<td>57</td>
<td>8</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>(34%)</td>
<td>(44%)</td>
<td>(19%)</td>
<td>(3%)</td>
<td>(0%)</td>
</tr>
<tr>
<td>20. aurally identify and follow specific parts in a choral or instrumental ensemble ...</td>
<td>141</td>
<td>118</td>
<td>40</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>(47%)</td>
<td>(39%)</td>
<td>(13%)</td>
<td>(1%)</td>
<td>(0%)</td>
</tr>
<tr>
<td>21. take melodic and 4-part harmonic dictation accurately ... ... ... ...</td>
<td>37</td>
<td>78</td>
<td>114</td>
<td>64</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>(12%)</td>
<td>(26%)</td>
<td>(38%)</td>
<td>(21%)</td>
<td>(3%)</td>
</tr>
<tr>
<td>22. sing (independently) a harmonic line in a 4-part tonal anthem of moderate difficulty ... ...</td>
<td>117</td>
<td>105</td>
<td>68</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>(39%)</td>
<td>(35%)</td>
<td>(23%)</td>
<td>(3%)</td>
<td>(0%)</td>
</tr>
<tr>
<td>23. interpret music directional terms from several languages ... ... ... ...</td>
<td>70</td>
<td>111</td>
<td>78</td>
<td>25</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>(23%)</td>
<td>(37%)</td>
<td>(26%)</td>
<td>(8%)</td>
<td>(6%)</td>
</tr>
<tr>
<td>24. analyze (in score) harmonically &amp; formally, music of the 17th-20th centuries ... ... ... ... ...</td>
<td>29</td>
<td>78</td>
<td>107</td>
<td>70</td>
<td>19</td>
</tr>
<tr>
<td></td>
<td>(10%)</td>
<td>(26%)</td>
<td>(35%)</td>
<td>(23%)</td>
<td>(6%)</td>
</tr>
<tr>
<td>25. part-write, in 4-voices and traditional harmonic style, a given melody line ... ... ... ...</td>
<td>37</td>
<td>85</td>
<td>120</td>
<td>48</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>(12%)</td>
<td>(28%)</td>
<td>(40%)</td>
<td>(16%)</td>
<td>(4%)</td>
</tr>
<tr>
<td>26. read and write transpositions accurately ... ... ... ... ...</td>
<td>47</td>
<td>111</td>
<td>100</td>
<td>40</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>(16%)</td>
<td>(37%)</td>
<td>(33%)</td>
<td>(13%)</td>
<td>(1%)</td>
</tr>
<tr>
<td>27. identify styles, periods, schools, &amp; probable composers from a score or hearing a performance ... ...</td>
<td>26</td>
<td>62</td>
<td>120</td>
<td>73</td>
<td>22</td>
</tr>
<tr>
<td></td>
<td>(9%)</td>
<td>(20%)</td>
<td>(40%)</td>
<td>(24%)</td>
<td>(7%)</td>
</tr>
<tr>
<td>Statements</td>
<td>Responses (percentage)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>------------</td>
<td>-----------------------</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>28. summarize the major periods of western music history, discussing contrasts and similarities</td>
<td>22 (7%) 53 (17%) 110 (36%) 93 (31%) 25 (8%)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>29. trace major trends in western musical development through history (example: rhythmic considerations)</td>
<td>14 (5%) 38 (13%) 113 (37%) 107 (35%) 31 (10%)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>30. relate musical styles and periods to the major political and sociological events</td>
<td>11 (4%) 26 (9%) 99 (33%) 121 (40%) 46 (15%)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>31. discuss general performance practices for major styles/periods from Renaissance to contemporary</td>
<td>34 (11%) 66 (22%) 111 (37%) 72 (24%) 20 (7%)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>32. identify examples of standard musical literature representing major periods, styles, and composers</td>
<td>34 (11%) 72 (24%) 123 (41%) 59 (20%) 13 (4%)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>33. write basic 16th century counterpoint through three parts</td>
<td>7 (2%) 22 (7%) 87 (29%) 128 (42%) 58 (19%)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>34. write basic 18th century counterpoint through three parts</td>
<td>9 (3%) 29 (10%) 91 (30%) 121 (40%) 52 (17%)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>35. identify and illustrate with examples adaptations of both 16th &amp; 18th century contrapuntal technique to 20th century practice</td>
<td>8 (3%) 19 (6%) 96 (32%) 125 (41%) 54 (18%)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(at the keyboard)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>36. play basic hymn and anthem accompaniments</td>
<td>70 (23%) 112 (37%) 91 (30%) 25 (8%) 4 (1%)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>37. play at least two parts of an open choral score</td>
<td>110 (36%) 115 (38%) 56 (19%) 20 (7%) 1 (0%)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TOPIC AREA IV: AVERAGE OF THE MEDIANS -- 3.2**

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An examination of the means of each of the three groups of respondents reveals many differences in judgement of the importance of the skills reflected by the musicianship statements (see table 13). Statements Twenty-seven, Twenty-eight, Twenty-nine, and Thirty-one stimulated differences in responses between the church music educators and both the denominational music leaders and the ministers of music which are statistically significant at the 1 percent and 5 percent levels respectively. The church music educators assign a much higher importance on these skills (considerable importance) than do the ministers of music and denominational music leaders (low moderate to moderate importance). Likewise, Statements Twenty-three, Twenty-four, Thirty, Thirty-two, and Thirty-five reflect a difference between the church music educators and the ministers of music which is statistically significant at the 5 percent level, while Statement Thirty-four shows a difference statistically significant at the 10 percent level. All of the five statements above are judged by the church music educators to be of higher importance than do the ministers of music.

A comparison of the responses of the church music educators with the denominational music leaders shows a difference in judgement of importance which is statistically significant at the 5 percent (Statements Twenty-eight and Twenty-nine) and the 10 percent (Statements...
Twenty-three, Twenty-seven, Thirty-one, and Thirty-seven) level. Also, with these comparisons between the church music educators' and the denominational music leaders' response, the former group considers the competency statements to be more important than did the latter. In this topic area as in all the other areas, there is no significant difference of response between the denominational music leaders and the ministers of music.

Twenty-four specific comments were written referring to the musicianship competency statements. Twelve of these comments are positive remarks as to the helpfulness of a particular skill mentioned in a statement. With reference to Statement Twenty-three (interpret musical direction terms), comments included suggestions to know where to find such information and to specify the languages (such as Italian and German). One comment with reference to Statement Twenty-seven remarked that they didn't understand the wording. A comment was made that Statement Thirty should be limited to church music rather than to music in general.

**Topic Area V: Personal Performance**

The personal performance topic contains two competency statements (see table 16) which have an average median of four, classified as of "considerable importance." In examining the responses to each of the two competency
statements, it is seen that the response to both statements coincides with the average median (considerable importance).

**TABLE 16**

**PERSONAL PERFORMANCE STATEMENTS**

<table>
<thead>
<tr>
<th>Statements</th>
<th>Responses (percentage)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>5</td>
</tr>
<tr>
<td>A MINISTER OF MUSIC IN A SOUTHERN BAPTIST CHURCH CAN . . .</td>
<td>117</td>
</tr>
<tr>
<td>38. publicly perform as a music professional in at least one area</td>
<td>(39%)</td>
</tr>
<tr>
<td>39. give musical instruction in at least one area/instrument . . .</td>
<td>79</td>
</tr>
<tr>
<td></td>
<td>(26%)</td>
</tr>
</tbody>
</table>

**TOPIC AREA V: AVERAGE OF THE MEDIANS -- 4.0**

A comparison of the means of each of the three groups of respondents reveals very little difference in the relative responses, and no statistical significance is found.

There were nine comments on these competency statements. Statement Thirty-eight had five comments, most of which said that conducting should be a part of personal musical performance. The other comments stressed the importance of musical performance. Statement Thirty-nine, which relates to pedagogy skills in applied music, had four comments stressing the importance of this skill, especially with vocal instruction.
Topic Area VI: Vocal

Six competency statements are included in the vocal topic area (see table 17) and have an average median for the area of four and five-tenths, which corresponds to the rating of "very high importance." An examination of the responses for each statement reveals three with a "considerable importance" rating, and three with a rating of "very highest importance." The competency statements rated as of "considerable importance" include those dealing with a knowledge of the physiology of the vocal mechanism, the meaning of tonal color, and effective work with the changing (maturing) voice (Statements Forty, Forty-three, and Forty-five). Statements with a "very highest importance" rating include those treating the relationship of posture and breathing to singing, the formation of vowels and consonants with their application to clear pronunciation, and producing of a vocal line with consistent tonal intensity (Statements Forty-one, Forty-two, Forty-four).

When the means of each of the three groups of respondents are examined, it is seen that there is little difference for any of the competency statements. Therefore, there is no statistically significant differences in the response of the three groups to the vocal area statements.
<table>
<thead>
<tr>
<th>Statements</th>
<th>Responses (percentage)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A MINISTER OF MUSIC IN A SOUTHERN BAPTIST CHURCH CAN . . .</td>
<td></td>
</tr>
<tr>
<td>40. discuss the physiological functions of the vocal mechanism in the act of singing . . . . . .</td>
<td>114 (38%) 133 (44%) 46 (15%) 10 (3%) 0</td>
</tr>
<tr>
<td>41. demonstrate and discuss details of posture &amp; breathing, and their relation to singing . . . . . .</td>
<td>191 (63%) 99 (33%) 13 (4%) 0 0</td>
</tr>
<tr>
<td>42. illustrate by example the specific formation of vowels &amp; consonants with their application to clear pronunciation . . . . . .</td>
<td>198 (65%) 91 (30%) 14 (5%) 0 0</td>
</tr>
<tr>
<td>43. discuss the meaning of tonal color (timbre) . . . . . .</td>
<td>143 (47%) 125 (41%) 32 (11%) 3 (1%) 0</td>
</tr>
<tr>
<td>44. demonstrate and discuss vocal line &amp; consistent tonal intensity.</td>
<td>155 (51%) 124 (41%) 20 (7%) 4 (1%) 0</td>
</tr>
<tr>
<td>45. work effectively with the special problems of the changing voice .</td>
<td>125 (41%) 135 (45%) 40 (13%) 2 (1%) 1</td>
</tr>
</tbody>
</table>

**TOPIC AREA VI: AVERAGE OF THE MEDIANS -- 4.5**

There were relatively few comments directed to the statements in the vocal topic area. The majority of the comments made were directed to Statement Forty-four (vocal tone and tonal intensity) and consisted of observations on the purpose and method of demonstrating this skill. Overall, the statements in the vocal topic area received high scores of importance with very little difference of opinion among the church music educators, the de-
nominational music leaders, or the ministers of music.

**Topic Area VII: Choral Conducting**

The choral conducting area has thirteen competency statements (see table 18), and an average median of four and eight-tenths, which corresponds to a rating of "very highest importance." A consideration of the individual competency statements reveals eleven of the thirteen also to be rated at "very highest importance." These competency statements relate to such skills as conducting with clear patterns (Statement Forty-six), with precision (Forty-seven), with expression (Forty-eight), with and without baton (Forty-nine), independently with both hands (Fifty), and with clear cues, attacks and releases (Fifty-one). Also, statements judged as of "very highest importance" include: a sense of style and interpretation in choral music (Statement Fifty-three), a clear concept of choral tone (Fifty-four), a knowledge of the principles of English diction (Fifty-five), an ability to hear and diagnose mistakes (Fifty-seven), and an effective use of choral methods (Fifty-eight).

The remaining two competency statements are judged to be of "considerable importance" (Statement Fifty-two), and "low moderate importance" (Statement Fifty-six) respectively. Statement Fifty-two refers to correct interpretation of choral music of various schools and

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periods, while Statement Fifty-six is concerned with choral diction in Latin and German. Of the five

TABLE 18
CHORAL CONDUCTING STATEMENTS

<table>
<thead>
<tr>
<th>Statements</th>
<th>Responses</th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>A MINISTER OF MUSIC IN A SOUTHERN BAPTIST CHURCH CAN . . .</td>
<td>246</td>
<td>51</td>
<td>6</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>46. conduct with clear patterns . . .</td>
<td>197</td>
<td>70</td>
<td>25</td>
<td>9</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>47. indicate with precision the &quot;point of the beat&quot; and subdivided beats</td>
<td>222</td>
<td>68</td>
<td>12</td>
<td>1</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>48. conduct with expression to reflect the musical mood and dynamic level.</td>
<td>230</td>
<td>66</td>
<td>7</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>49. conduct effectively with &amp; without baton . . . . . . .</td>
<td>244</td>
<td>52</td>
<td>7</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>50. conduct with both hands, independent of each other . . .</td>
<td>158</td>
<td>102</td>
<td>30</td>
<td>8</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>51. indicate clearly preparatory beats, cues, attacks &amp; releases, &amp; var-</td>
<td>244</td>
<td>52</td>
<td>7</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>ous types of pauses . . .</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>52. conduct with effective interpretation the choral music of various</td>
<td>136</td>
<td>97</td>
<td>59</td>
<td>9</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>schools/periods (17th-20th C) . . .</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>53. show sensitivity to the style of a choral work, interpret editions,</td>
<td>175</td>
<td>99</td>
<td>28</td>
<td>1</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>appropriate phrasings, etc. . . .</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>54. demonstrate a clear concept of choral tone (balance, blend, timbre)</td>
<td>220</td>
<td>72</td>
<td>11</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>55. outline basic principles of choral diction in English . .</td>
<td>189</td>
<td>91</td>
<td>21</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
</tbody>
</table>

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TABLE 18 (Continued)

<table>
<thead>
<tr>
<th>Statements</th>
<th>Responses (percentage)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A MINISTER OF MUSIC IN A SOUTHERN BAPTIST CHURCH CAN . . .</td>
<td>5  4  3  2  1</td>
</tr>
<tr>
<td>56. outline choral diction in Latin and German . . .</td>
<td>10 40 114 105 33</td>
</tr>
<tr>
<td></td>
<td>(3%) (13%) (38%) (35%) (11%)</td>
</tr>
<tr>
<td>57. hear and accurately diagnose choral problems and mistakes .</td>
<td>230 70 3 0 0</td>
</tr>
<tr>
<td></td>
<td>(76%) (23%) (1%)</td>
</tr>
<tr>
<td>58. use effective methods to correct problems of choral ensemble or sound</td>
<td>229 67 7 0 0</td>
</tr>
<tr>
<td></td>
<td>(76%) (22%) (2%)</td>
</tr>
</tbody>
</table>

TOPIC AREA VII: AVERAGE OF THE MEDIANS -- 4.8

comments on this statement, three question the use of Latin and German in Baptist churches, and the other two suggest specific occasions for the use of a foreign language.

The remaining comments are scattered among the remaining statements. Most of the comments relate to a reinforcement or commentary on a specific statement. One comment on Statement Fifty-seven concerning diagnosing choral problems and mistakes stresses the importance of this skill.

Topic Area VIII: Choral Planning and Background

The ten competency statements which relate to the choral planning and background area have a group (average)
median of four and one-tenth (see table 19), which corresponds to a rating of "considerable importance." There are four individual statements which also have an assessed rating of "considerable importance." These statements include Statements Sixty-three, Sixty-four, Sixty-five, and Sixty-eight which are concerned with utilization of sources of sacred choral literature, knowledge of major sacred choral works, a repertoire of appropriate choral literature for seasons and occasions of the church year, and the organization of a sacred choral performance library respectively.

In addition, four statements are judged to be of "very highest importance." They include efficiently planning a choral rehearsal and preparing a choral work for performance (Statements Fifty-nine and Sixty); preparing choral group(s) for a sacred music service (Statement Sixty-one); and having a wide grasp of sacred choral literature (Statement Sixty-two).

However, two statements in the choral planning area were judged to be less important. Rated as of "moderate importance" was the statement concerning choral arranging skills (Statement Sixty-six). The statement referring to the composition of original choral works (Statement Sixty-seven) was judged to be of "very little importance."

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<table>
<thead>
<tr>
<th>Statements</th>
<th>Responses (percentage)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A MINISTER OF MUSIC IN A SOUTHERN BAPTIST CHURCH CAN . . .</td>
<td></td>
</tr>
<tr>
<td>59. plan and effectively lead an efficient choral rehearsal for the</td>
<td>82% (51%) 4% 0% 0%</td>
</tr>
<tr>
<td>accomplishment of specific goals . . . . . . . . . . . . . . . . . . . . . . .</td>
<td></td>
</tr>
<tr>
<td>60. prepare with time efficiency a choral work for performance in</td>
<td>76% (63%) 6% 2% 0%</td>
</tr>
<tr>
<td>worship or concert . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .</td>
<td></td>
</tr>
<tr>
<td>61. plan and effectively prepare choral group(s) for a sacred music</td>
<td>79% (61%) 2% 1% 0%</td>
</tr>
<tr>
<td>service . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .</td>
<td></td>
</tr>
<tr>
<td>62. demonstrate an extensive grasp of a wide repertoire of sacred worship</td>
<td>60% (93%) 25% 4% 0%</td>
</tr>
<tr>
<td>music . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .</td>
<td></td>
</tr>
<tr>
<td>63. discuss effective means to utilize sources of sacred choral literature</td>
<td>29% (126%) 74% 14% 0%</td>
</tr>
<tr>
<td>(especially new issues, ed., etc.). . . . . . . . . . . . . . . . . . . . . . . .</td>
<td></td>
</tr>
<tr>
<td>64. show a broad background of significant sacred choral works to include</td>
<td>32% (120%) 75% 10% 1%</td>
</tr>
<tr>
<td>major oratorios, cantatas, etc. . . . . . . . . . . . . . . . . . . . . . . . .</td>
<td></td>
</tr>
<tr>
<td>65. discuss sacred choral literature appropriate for various occasions/</td>
<td>31% (130%) 76% 4% 0%</td>
</tr>
<tr>
<td>seasons in the church year . . . . . . . . . . . . . . . . . . . . . . . . . . .</td>
<td></td>
</tr>
<tr>
<td>66. write choral arrangements appropriate for use with average choirs.</td>
<td>5% (48%) 141% 86% 11%</td>
</tr>
<tr>
<td>. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .</td>
<td></td>
</tr>
</tbody>
</table>

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An examination of the means of the three respondent groups reveals very little difference in their responses. The three groups (educators, leaders, and ministers of music) appear to be substantially in agreement on the importance of the choral planning statements.

Thirty comments were made by the respondents on specific statements in the choral planning area. Most of the comments centered around Statements Sixty-seven and Sixty-eight, regarding choral composition and a choral performance library, respectively. With regard to choral composition, the comments were primarily to the effect that this skill is good to have, but not usually necessary. The comments on the choral performance library centered on the composition and variety that an extensive library should contain. Statement Sixty-three was not clear to one respondent. The verb "discuss" in Statements Sixty-three

<table>
<thead>
<tr>
<th>Statements</th>
<th>Responses (percentage)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A MINISTER OF MUSIC IN A SOUTHERN BAPTIST CHURCH CAN . . .</td>
<td></td>
</tr>
<tr>
<td>67. compose original choral works appropriate to the needs of a worship service . . . .</td>
<td>6 23 115 114 44</td>
</tr>
<tr>
<td></td>
<td>(2%) (8%) (38%) (38%) (15%)</td>
</tr>
<tr>
<td>68. organize &amp; maintain an extensive choral performance library. .</td>
<td>124 135 36 6 1</td>
</tr>
<tr>
<td></td>
<td>(41%) (45%) (12%) (2%) (0%)</td>
</tr>
</tbody>
</table>

TOPIC AREA VIII: AVERAGE OF THE MEDIANS -- 4.1
and Sixty-five was questioned as to appropriateness. Finally, comments on Statements Sixty and Sixty-two stressed the great importance of these skills.

**Topic Area IX: Children's Music**

Thirteen competency statements constitute the children's music area (see table 20). This topic area has an average median of four and seven-tenths, which places it in the "very high importance" category. Nine of the thirteen statements reflect skills which are judged to be of "very highest importance." These statements concern (1) graded choir organization, (2) age or grade grouping, (3) planning of behavioral objectives, and (4) effective use of methods and approaches (Statements Sixty-nine through Seventy-two). Also, included among this "highest importance" group are Statements Seventy-seven through Eighty-one, covering skills and emphases in (1) children's vocal production, (2) children's leadership training, (3) acquiring expanded skills in children's music, (4) using music in religious education of children, and (5) using music in the proclamation of the Christian gospel to children.

The remaining four competency statements in the children's music topic are judged to be of "considerable importance." These included statements on (1) current materials, (2) equipment, (3) objective achievement by
<table>
<thead>
<tr>
<th>Statements</th>
<th>Responses (percentage)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A MINISTER OF MUSIC IN A SOUTHERN BAPTIST CHURCH CAN . . .</td>
<td>244 (81%) 55 (18%) 3 (1%) 1 (0%) 0</td>
</tr>
<tr>
<td>69. plan a graded music organization to make best use of leadership,</td>
<td></td>
</tr>
<tr>
<td>facilities, and music education opportunities . . . . .</td>
<td></td>
</tr>
<tr>
<td>70. divide groups along age/grade lines which reflect in-depth understand-</td>
<td>195 (64%) 94 (31%) 11 (4%) 3 (1%) 0</td>
</tr>
<tr>
<td>ing of relative maturation levels . . . .</td>
<td></td>
</tr>
<tr>
<td>71. develop clear behavioral objectives which speak to needs/abilities of</td>
<td>158 (52%) 119 (39%) 24 (8%) 2 (1%) 0</td>
</tr>
<tr>
<td>various age groups . . . . . . . . .</td>
<td></td>
</tr>
<tr>
<td>72. use effectively current music methods &amp; approaches to achieve</td>
<td>167 (55%) 111 (37%) 22 (7%) 2 (1%) 0</td>
</tr>
<tr>
<td>objectives, both musically intrinsic and extrinsic . . .</td>
<td></td>
</tr>
<tr>
<td>73. discuss a variety of current materials for children's music educa-</td>
<td>124 (41%) 118 (39%) 55 (18%) 5 (2%) 0</td>
</tr>
<tr>
<td>tion . . . . . . . . . . . . . . . .</td>
<td></td>
</tr>
<tr>
<td>74. discuss sources and relative desirability of current equipment and</td>
<td>124 (41%) 122 (40%) 54 (18%) 3 (1%) 0</td>
</tr>
<tr>
<td>materials for children's music . . . . . . . . .</td>
<td></td>
</tr>
<tr>
<td>75. lead effectively a children's music group, using current ap-</td>
<td>146 (48%) 111 (37%) 43 (14%) 3 (1%) 0</td>
</tr>
<tr>
<td>proaches &amp; materials, and achieving a balance of intrinsic and</td>
<td></td>
</tr>
<tr>
<td>extrinsic objectives. . .</td>
<td></td>
</tr>
<tr>
<td>76. direct musical learning with informal instruments such as Orff</td>
<td>81 (27%) 141 (47%) 67 (22%) 11 (4%) 2</td>
</tr>
<tr>
<td>percussion, Autoharp, recorder . . . . . . . . .</td>
<td></td>
</tr>
</tbody>
</table>

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**TABLE 20 (Continued)**

<table>
<thead>
<tr>
<th>Statements</th>
<th>Responses (percentage)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>5</td>
</tr>
<tr>
<td>A MINISTER OF MUSIC IN A SOUTHERN BAPTIST CHURCH CAN . . .</td>
<td>181</td>
</tr>
<tr>
<td>77. teach effective vocal production with children's voices . . .</td>
<td>(60%)</td>
</tr>
<tr>
<td>78. plan and direct effective preparation/training activities for children's music leaders. . . .</td>
<td>191</td>
</tr>
<tr>
<td>79. utilize opportunities for further training in children's music for himself as well as volunteer leaders.</td>
<td>190</td>
</tr>
<tr>
<td>80. plan and lead in activities which effectively use music in the religious education of children. . . .</td>
<td>172</td>
</tr>
<tr>
<td>81. plan and lead in activities which effectively use music to proclaim the gospel to children . . .</td>
<td>194</td>
</tr>
</tbody>
</table>

**TOPIC AREA IX: AVERAGE OF THE MEDIANS -- 4.7**

children's music leadership, and (4) effective use of informal instruments with children (Statements Seventy-three through Seventy-six respectively).

An examination of the means of each of the three groups of respondents reveals some slight differences in judged importance, but these differences are not of a magnitude to be statistically significant. There is a generally consistent response to the importance of the competency statements included in the children's music topic area. This points to the significance placed on
children's music education by the majority of church music leaders among Southern Baptists.

Specific comments centered around Statements Seventy-five and Seventy-seven, concerning strong leadership of a children's music group, and effective vocal training with children, respectively. These comments were generally concerned with the relative effectiveness (with children) of men as opposed to women, the need to work with other children's leaders, and a concern that children's voices not be injured.

Ten additional comments were scattered among the remaining eleven statements of the children's music area. Primarily, these comments concerned the importance of various aspects of the children's music program (Statements Sixty-nine, Seventy-three, Eighty, and Eighty-one). One respondent, commenting on Statement Eighty-one, suggested the word "Christianity" instead of the "the gospel" (refer to table 20).

**Topic Area X: Other (Additional) Music Training**

This brief area consists of three competency statements concerning skills in the music training of members of the church congregation. This topic area has an average median of four and three-tenths, which corresponds to a rating of "very high importance" (see table 21). Two statements concerning skills in using music in the religious
education of the congregation and in the teaching of adults and youth musical skills are rated as of "very highest importance." The other competency statement on materials and methods for the musical training of adults and youth is judged to be of "considerable importance" by the respondents.

TABLE 21
OTHER MUSIC TRAINING STATEMENTS

<table>
<thead>
<tr>
<th>Statements</th>
<th>Responses (percentage)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A MINISTER OF MUSIC IN A SOUTHERN BAPTIST CHURCH CAN</td>
<td></td>
</tr>
<tr>
<td>82. plan and lead activities which use music in the religious education of a congregation</td>
<td>150 (50%) 113 (37%) 38 (13%) 2 (1%)</td>
</tr>
<tr>
<td>83. discuss materials and methods for the musical training of youth and adults</td>
<td>136 (45%) 125 (41%) 38 (13%) 3 (1%)</td>
</tr>
<tr>
<td>84. plan and effectively teach youth and adults musical skills and knowledges</td>
<td>163 (54%) 122 (40%) 14 (5%) 4 (1%)</td>
</tr>
</tbody>
</table>

TOPIC AREA X: AVERAGE OF THE MEDIAN -- 4.3

There is general agreement among the respondents from the three groups (educators, leaders, and ministers of music) regarding the importance of the skills mentioned in the music training topic. The denominational leaders give higher importance to these statements, but the difference was not statistically significant.
Comments were few and centered on the use of the verb "discuss" in Statement Eighty-three, the suggestion that "worship" be added to Statement Eighty-two, and that "attitudes and appreciations" be added to Statement Eighty-four.

**Topic Area XI: Instrumental Music**

This topic area contains fourteen statements and had an average median score of three and six-tenths, which corresponds to a rating of "high moderate importance" (see table 22). The instrumental music topic area can be divided into three sub-areas concerning church organs, handbells, and band/orchestral instruments respectively.

The sub-area on church organs (Statements Eighty-five through Eighty-seven) were rated as of "considerable importance" (average median of three and eight-tenths) with all three statements being judged to be in this same importance category.

The sub-area concerning handbells (Statements Eighty-eight through Ninety-two) are also judged to be of "considerable importance" (average median of three and eight-tenths) with each of the individual competency statements being placed into this same importance category, except for Statement Ninety-two. Statement Ninety-two, concerned with the relative merits of current handbell manufacturers, scored a rating of "moderate importance."
<table>
<thead>
<tr>
<th>Statements</th>
<th>Responses (percentage)</th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A MINISTER OF MUSIC IN A SOUTHERN BAPTIST CHURCH CAN</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>85. discuss the church organ, its performance possibilities, and make application with a specific instrument</td>
<td>52 123 104 21 1</td>
<td>(17%) (41%) (35%) (7%) (0%)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>86. show a understanding of organ registration, accompaniment problems</td>
<td>65 143 83 10 1</td>
<td>(22%) (47%) (27%) (3%) (0%)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>87. discuss the factors involved in the selection of a church organ</td>
<td>90 131 73 8 0</td>
<td>(30%) (43%) (24%) (3%) (0%)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>including comparison between pipe and electronic organs, pipe organ</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>actions, and various organ builders/manufacturers</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>88. show basic handbell technique</td>
<td>42 139 106 12 0</td>
<td>(14%) (46%) (35%) (4%) (1%)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>89. direct teaching activities with groups using handbells</td>
<td>42 143 101 14 2</td>
<td>(14%) (47%) (33%) (5%) (1%)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>90. demonstrate normal maintenance on handbells</td>
<td>48 128 106 17 3</td>
<td>(16%) (42%) (35%) (6%) (1%)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>91. discuss current handbell literature for teaching and performing</td>
<td>32 129 116 22 3</td>
<td>(11%) (43%) (38%) (7%) (1%)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>92. discuss current handbell manufacturers and their relative strong and</td>
<td>23 79 142 48 10</td>
<td>(8%) (26%) (47%) (16%) (3%)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>weak points</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>93. demonstrate basic playing technique for common band/orchestral</td>
<td>13 81 141 55 12</td>
<td>(4%) (27%) (47%) (18%) (4%)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>instruments</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>94. demonstrate tuning procedures on all instruments</td>
<td>37 90 98 60 17</td>
<td>(12%) (30%) (32%) (20%) (6%)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>Statements</th>
<th>Responses (percentage)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A MINISTER OF MUSIC IN A SOUTHERN BAPTIST CHURCH CAN . . .</td>
<td></td>
</tr>
<tr>
<td>95. discuss selection of instruments</td>
<td>26 (9%) 87 (29%) 124 (42%) 50 (17%) 9 (3%)</td>
</tr>
<tr>
<td>96. maintain all common instruments and accessories . . . . . .</td>
<td>32 (11%) 61 (20%) 124 (41%) 70 (23%) 14 (5%)</td>
</tr>
<tr>
<td>97. show awareness of and use instrumental literature for various ensemble combinations (such as brass quartet, woodwind quintet).</td>
<td>34 (11%) 133 (44%) 103 (34%) 29 (10%) 2 (1%)</td>
</tr>
<tr>
<td>98. plan and direct worship/performance activities for instrumental groups</td>
<td>52 (17%) 139 (46%) 94 (31%) 14 (5%) 2 (1%)</td>
</tr>
</tbody>
</table>

**TOPIC AREA XI: AVERAGE OF THE MEDIAN -- 3.6**

The third sub-area, pertaining to band/orchestral instruments (Statements Ninety-three through Ninety-eight) has a judged rating of "high moderate importance" (average median of three and three-tenths). Statements Ninety-three through Ninety-six, concerning playing techniques, tuning procedures, and selection and maintenance of instruments, has an importance assessment by the respondents of "high moderate," which corresponds to the overall sub-area rating. Statements Ninety-seven and Ninety-eight, which refer to skills in preparing and using instrumental ensembles in worship or performance, received a rating of considerable importance."
An examination of the relative importance ratings assigned to the instrumental music area competency statements by the three groups of respondents (educators, leaders, and ministers of music) reveals very little difference. While the relative response to a particular statement in the instrumental music area varies among the three groups of respondents, there is general agreement as to the overall importance level of the statements.

Comments on the specific statements in the instrumental music topic area were mainly opinions as to the significance and potential of an instrumental music program in the church. There were no suggestions for modification of the wording or content of any of the statements. Several respondents mentioned utilizing various instrumental specialists and the value of having contacts with these specialists. Statement Eighty-five, concerning the church organ, was mentioned as very important by two respondents.

**Topic Area XII: Church Music Administration**

The church music administration area had eight competency statements and an average of the medians of four and seven-tenths, which corresponds to a rating of "very high importance" by the respondents to the questionnaire survey (see table 23).
<table>
<thead>
<tr>
<th>Statements</th>
<th>Responses (percentages)</th>
</tr>
</thead>
<tbody>
<tr>
<td>99. demonstrate an understanding of the importance of and ability to involve (ing) others representative of the congregation in music program planning</td>
<td>131 (43%) 132 (44%) 34 (11%) 5 (2%) 1 (0%)</td>
</tr>
<tr>
<td>100. demonstrate an understanding of the steps and factors necessary in the planning and development of a comprehensive church music program.</td>
<td>214 (71%) 75 (25%) 13 (4%) 1 (0%)</td>
</tr>
<tr>
<td>101. plan and effectively direct the financial operation of a church music program</td>
<td>217 (72%) 76 (25%) 9 (3%) 1 (0%)</td>
</tr>
<tr>
<td>102. use existing facilities for the most efficient operation of a church music program</td>
<td>208 (69%) 87 (29%) 7 (2%) 0 (0%)</td>
</tr>
<tr>
<td>103. demonstrate a working knowledge of the musical and acoustical factors important to the design or modification of facilities.</td>
<td>138 (46%) 128 (42%) 34 (11%) 2 (1%) 1 (0%)</td>
</tr>
<tr>
<td>104. select, organize the use of, and maintain church music program materials and equipment</td>
<td>185 (61%) 99 (33%) 17 (6%) 2 (1%) 0 (0%)</td>
</tr>
<tr>
<td>105. suggest appropriate and current musical holdings for a church library</td>
<td>159 (53%) 101 (33%) 36 (12%) 5 (2%) 1 (0%)</td>
</tr>
<tr>
<td>106. discuss resources and organizations available for further personal, professional growth as a church musician</td>
<td>165 (54%) 103 (34%) 32 (11%) 3 (1%) 0 (0%)</td>
</tr>
</tbody>
</table>

**TOPIC AREA XII: AVERAGE OF THE MEDIAN -- 4.7**
A study of the response to each competency statement in the church music administration area reveals six with a median in the "very highest importance" category. These statements include: an understanding of planning for a comprehensive church music program; effective supervision of the finances; efficient use of facilities, church music equipment, and materials; a knowledge of needed music materials for a church library; and a useful acquaintance with professional organizations for church musicians (Statements One hundred through One hundred and six, excepting Statement One hundred and three).

Statements Ninety-nine and One hundred and three received a rating of "considerable importance" from the respondents. They are concerned with involving others in leadership and participation in music program planning, and a knowledge of musical and acoustical factors in facility design for the church respectively.

Overall, this topic area has one of the highest ratings of importance in the entire questionnaire. An examination of the relative importance ratings of each of the three respondent groups (educators, leaders, and ministers of music) reveals rather consistent responses. The group of denominational music leaders gave these statements a slightly higher rating than either of the
other two groups, but the difference is not statistically significant. One interesting observation: the denominational leaders were 100 percent in agreement regarding Statement One hundred; they gave it an unanimous rating of "very highest importance," the only statement in the questionnaire which received this type of support by any of the respondent groups. Statement One hundred concerns the planning and development of a comprehensive music program.

Comments on the competency statements in the church music administration area consisted of questions with a great variety of concerns. Two comments questioned the verbs used in Statement Ninety-nine and One hundred and six -- "demonstrate" and "discuss." Statement One hundred and two received a comment on its great importance. There were two comments suggesting that courses of instruction in financial planning for a church music program, and in the use of electronic audio and visual equipment be available to the church musician.

The Church Music Mail Questionnaire:
General Comments of Respondents

Approximately 20 percent of the respondents to the mail questionnaire included general comments with the
completed questionnaire form. These were in addition to the many specific comments made with reference to one or more of the competency statements. These general comments covered a wide range of topics including those regarding this research project, the questionnaire itself, a particular area of personal interest, and suggestions for additional areas or competency statements.

Written comments were made regarding additional musical and music related areas which should be considered in a competency profile for a minister of music in a Southern Baptist church. Listed below is a resume of these suggestions.

1. Have an awareness of the denominational services available to the music program and leadership of the local church

2. Develop a program for the music education of the congregation

3. Demonstrate instrumental conducting skills as well as choral

4. Utilize skills in teaching basic musicianship to adults and youth in the church (in addition to the music education emphasis in the children's music program)

5. Conduct choral ensembles using recorded accompaniment
6. Make effective use of an extensive repertoire of sacred solo literature

7. Plan special services such as weddings and funerals, making effective use of appropriate music

8. Apply the principles of acoustics to music in situations which may arise in church

9. Make effective use of current electronic audio and visual equipment

10. Plan music to effectively meet the needs of a particular congregation

11. Demonstrate a realization that music in church is primarily a means or vehicle for the achieving of other goals, rather than an end in itself

12. Teach hymnody to the congregation—all ages

13. Participate and lead others to participate in musical activities outside the local church program

14. Direct an effective program of publicity and public relations for the church and church music program

15. Develop professional contacts with sources of expert counsel in specialized areas of church music

16. Effectively utilize volunteers in a wide variety of leadership roles in the church music program

17. Demonstrate an awareness of the need for continued training in a personal music performance area

Several of the above suggestions were mentioned by more than one respondent. The additional competency areas mentioned most frequently included (1) skills in the use of audio-visual equipment (suggestion 9), (2) concern for the musical needs of a particular congregation (suggestion 10), (3) the development of contacts with experts in specialized areas related to church music (suggestion 15), and
(4) teaching the heritage of hymnody to the church (suggestion 12).

There were four comments concerning the need for practical field training (or internship) as part of the formal preparation of the minister of music. One of the respondents further expressed the need for a period of full-time field work in order to receive the day-by-day experience with a church music ministry.

There were many comments and suggestions regarding non-music areas and competencies. This was the case despite the stated purpose of this research project that only music skills and knowledge for the minister of music were being investigated. Several categories of these non-music suggestions emerged. The most frequently suggested area was that of an ability to relate and work with the pastor and church staff (suggested by twenty-six respondents). Several respondents asserted that this was the most vital single skill for a minister of music. Closely relating to this were many suggestions stressing the importance of and need for skills in communication and human relationships (suggested by twenty-two respondents).

Two additional non-music areas were suggested by numerous respondents. They were also related to each other. Acquiring the concept of the music ministry as a spiritual ministry to people was mentioned as important by fourteen respondents, while ten respondents suggested that in order
to be a successful minister of music, one must first possess a sense of ministry to God and man through music.

Several comments were received concerning the role of the minister of music as a worship leader and a teacher. The role of worship leader should include skills in the involvement of the congregation in active worship and in the creative planning of worship. Several suggested that skills and knowledge in psychology and learning theory, Biblical study methods, leadership training methods, and religious education are important to the minister of music in his educational functions.

There were several comments regarding the questionnaire itself. Four respondents expressed dissatisfaction with the verbs used in the competency statements. The verb "discuss" was again mentioned by these respondents as unsatisfactory. One respondent commented that the questionnaire was too long and therefore would not experience a good response.

Differences in the Respondent Groups' Assessment of Importance

Although the respondent groups of (1) educators and (2) leaders were relatively small in number (35 and 27 respondents respectively) compared to the respondent group of (3) ministers of music (241 respondents), a comparison of the response of these groups with each other gives an
interesting profile of the different perspectives between these three groups. It is interesting to note that there are relatively few topic areas and individual competency statements which show significant differences in assessed importance. The topic areas which have statements with significant differences in the response of importance by the three respondent groups are Topic Area II: Hymnody; Topic Area III: Worship Planning; and Topic Area IV: Musicianship.

In topic area II, there are nine competency statements on hymnody, and two of the nine have a significant difference in the relative responses from the three respondent groups. These statements deal with the historic traditions of Christian hymnody, and outstanding hymns and hymn writers (hymnists) from these traditions. The relative response to these statements by the three groups of respondents reveal the educators assigning them the highest importance and the ministers of music the lowest. The leaders' response lies between the other two, but nearer to the ministers of music than the educators.

In topic area III with four competency statements, there are significant differences between the three groups seen in two of these, Statements Fifteen and Seventeen. Here again the educators consider these more important than the leaders or the ministers of music. Statement Fifteen is concerned with music selection for worship using the
liturgical year. Statement Seventeen relates music to the
development of major worship forms.

In topic area IV, there are twenty competency
statements dealing with general musicianship. Of these
twenty statements, eleven have a significant difference
in the relative responses of the three respondent groups.
As in the previous cases with Topic Areas II and III, the
educators assign a higher level of importance to the
eleven statements than do the leaders or ministers of music.
Again, the leaders and the ministers of music show little
difference in their evaluation of these competency state­
ments. The eleven statements which have significant dif­
ferences in response can be arranged into three groups.
Statements Twenty-three, Twenty-four, Thirty-four, and
Thirty-five all relate to theoretical studies in music.
Statements Twenty-seven through Thirty-two relate to music
history and literature. Statement Thirty-seven deals with
keyboard skills.

A search for some common thread connecting the fif­
teen statements which have a significant difference in re­
response between the three groups reveals two principal themes.
Twelve of these statements deal with history and tradition
in the Christian church music, while the other three state­
ments are concerned with traditional skills in musicianship.
Since both of these themes are concerned with traditional values, there is some connection perceived between them.

An average of the means for each of the three groups of the fifteen statements which show a significant difference results in an overall difference of response of .72 between the educators and the leaders, and .80 between the educators and the ministers of music. The overall difference between the leaders and the ministers of music is .07. When these overall differences are compared to the absolute range of 4.00, it is seen that there is an overall difference in assessed importance of 18 percent between the educators and the leaders, and 20 percent between the educators and the ministers of music. The overall difference in assessed importance between the leaders and the ministers of music for these fifteen statements is only 2 percent. Because of the variation in the sampling size of the three groups, the overall means are quite close to the means of the ministers of music group.

Translated into the pre-designated labels used in the questionnaire, the average response of the church music educators is a quite "high moderate importance", bordering on "considerable importance." The response of the denominational leaders and the ministers of music is of "moderate importance." It should be remembered, however, that there was no significant difference in the importance
assessment between the three respondent groups for the
great majority of the competency statements, and no sig­
nificant difference at all in the statements contained in
nine of the twelve topic areas.

Summary of the Response Data

A summary of the response to the 106 competency
statements regarding their importance to the musical suc­
cess of a minister of music in a Southern Baptist church
is given below.

1. Competency statements having a median score of "very
highest importance."

A Minister of Music in a Southern Baptist church can . . .

Statement One: relate the church music ministry to
the basic purposes and functions of the church

Statement Eight: evaluate a hymn (text) with re­
spect to the correctness of its theology,
strength of expression, and appropriateness

Statement Twelve: select appropriate hymns for
various worship settings, topics, and occasions

Statement Thirteen: lead effectively in hymn singing
and, where appropriate, clearly announce and in­
troduce a hymn

Statement Fourteen: discuss in depth the criteria
used in the selection of music for worship

Statement Sixteen: design worship services which
effectively use music throughout

Statement Forty-one: demonstrate and discuss details
of posture and breathing, and their relation to
singing

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Statement Forty-two: illustrate by example the specific formation of vowels and consonants with their application to clear pronunciation

Statement Forty-four: demonstrate and discuss vocal line and consistent tonal intensity

Statement Forty-six: conduct with clear patterns

Statement Forty-seven: indicate with precision the "point of the beat" and subdivided beats when appropriate

Statement Forty-eight: conduct with expression to reflect the musical mood and dynamic level

Statement Forty-nine: conduct effectively with and without baton

Statement Fifty: conduct with both hands, independent of each other

Statement Fifty-one: indicate clearly preparatory beats, cues, attacks and releases, and various types of pauses

Statement Fifty-three: show sensitivity to the style of a choral work, interpret editions, appropriate phrasings, etc.

Statement Fifty-four: demonstrate a clear concept of choral tone (balance, blend, timbre)

Statement Fifty-five: outline basic principles of choral diction in English

Statement Fifty-seven: hear and accurately diagnose choral problems and mistakes

Statement Fifty-eight: use effective methods to correct problems of choral ensemble or sound

Statement Fifty-nine: plan and effectively lead an efficient choral rehearsal for the accomplishment of specific goals

Statement Sixty: prepare with time efficiency a choral work for performance in worship or concert
Statement Sixty-one: plan and effectively prepare choral group(s) for a sacred music service

Statement Sixty-two: demonstrate an extensive grasp of a wide repertioire of sacred worship music

Statement Sixty-nine: plan a graded music organization to make best use of leadership, facilities, and music education opportunities

Statement Seventy: divide groups along age/grade lines which reflect in-depth understanding of relative maturation levels

Statement Seventy-one: develop clear behavioral objectives which speak to needs/abilities of various age groups

Statement Seventy-two: use effectively current music methods and approaches to achieve objectives, both musically intrinsic and extrinsic

Statement Seventy-seven: teach effective vocal production with children's voices

Statement Seventy-eight: plan and direct effective preparation/training activities for children's music leaders

Statement Seventy-nine: utilize opportunities for further training in children music for himself as well as volunteer leaders

Statement Eighty: plan and lead in activities which effectively use music in the religious education of children

Statement Eighty-one: plan and lead in activities which effectively use music to proclaim the gospel to children

Statement Eighty-two: plan and lead activities which use music in the religious education of a congregation

Statement Eighty-four: plan and effectively teach youth and adults musical skills and knowledges

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Statement One hundred: demonstrate an understanding of the steps and factors necessary in the planning and development of a comprehensive church music program

Statement One hundred and one: plan and effectively direct the financial operation of a church music program

Statement One hundred and two: use existing facilities for the most efficient operation of a church music program

Statement One hundred and four: select, organize the use of, and maintain church music program materials and equipment

Statement One hundred and five: suggest appropriate and current musical holdings for a church library

Statement One hundred and six: discuss resources and organizations available for further personal, professional growth as a church musician

2. Competency statements having a median score of "considerable importance."

A Minister of Music in a Southern Baptist church can . . .

Statement Seven: analyze a hymn (text) as to central thought, poetic structure, scriptural basis, theological teaching

Statement Nine: analyze a hymn tune as to form, meter, harmonic rhythm, and harmonic structure

Statement Ten: evaluate a hymn tune with respect to musical worth and compatibility with a given text

Statement Eleven: use the hymnal effectively in seeking hymnic information (such as topical/liturgical arrangement, page format, indices, etc.)

Statement Eighteen: sing at sight tonal choral music of moderate difficulty - any part

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Statement Nineteen: listen analytically to musical selections with particular concern for rhythmic, melodic, harmonic, textural, and formal considerations

Statement Twenty: aurally identify and follow specific parts in a choral or instrumental ensemble

Statement Twenty-two: sing (independently) a harmonic line in a four-part tonal anthem of moderate difficulty

Statement Twenty-three: interpret music directional terms from several languages

Statement Twenty-six: read and write accurately transpositions

Statement Thirty-six: play basic hymn and anthem accompaniments

Statement Thirty-seven: play at least two parts of an open choral score

Statement Thirty-eight: publicly perform as a music professional in at least one area

Statement Thirty-nine: give musical instruction in at least one area/instrument

Statement Forty: discuss the physiological functions of the vocal mechanism in the act of singing

Statement Forty-three: discuss the meaning of tonal color (timbre)

Statement Forty-five: work effectively with the special problems of the changing voice

Statement Fifty-two: conduct with effective interpretation the choral music of various schools/periods (seventeenth through the twentieth century

Statement Sixty-three: discuss effective means to utilize sources of sacred choral literature (especially new issues, editions etc.)
Statement Sixty-four: show a broad background of significant sacred choral works to include major oratorios, cantatas, etc.

Statement Sixty-five: discuss sacred choral literature appropriate for various occasions/seasons in the church year

Statement Sixty-eight: organize and maintain an extensive choral performance library

Statement Seventy-three: discuss a variety of current materials for children's music education

Statement Seventy-four: discuss sources and relative desirability of current equipment and materials for children's music

Statement Seventy-five: lead effectively a children's music group, using current approaches and materials, and achieving a balance of intrinsic and extrinsic objectives

Statement Seventy-six: direct musical learning with informal instruments such as Orff percussion, Autoharp, recorder

Statement Eighty-three: discuss materials and methods for the musical training of youth and adults

Statement Eighty-five: discuss the church organ, its performance possibilities, and make application with a specific instrument

Statement Eighty-six: show a understanding of organ registration, accompaniment problems

Statement Eighty-seven: discuss the factors involved in the selection of a church organ including comparison between pipe and electronic organs, pipe organ actions, and various organ builders/manufacturers

Statement Eighty-eight: show basic handbell technique
Statement Eighty-nine: direct teaching activities with groups using handbells

Statement Ninety: demonstrate normal maintenance

Statement Ninety-one: discuss current handbell literature for teaching and performing

Statement Ninety-seven: show awareness of and use instrumental literature for various ensemble combinations (such as brass quartet, woodwind quintet)

Statement Ninety-eight: plan and direct worship/performance activities for instrumental groups

Statement Ninety-nine: demonstrate an understanding of the importance of and ability to involve (ing) others representative of the congregation in music program planning

Statement One hundred and three: demonstrate a working knowledge of the musical and acoustical factors important to the design or modification of facilities

3. Competency Statements having a median score of "moderate importance."

A Minister of Music in a Southern Baptist church can . . .

Statement Two: discuss the historical development of church music from New Testament beginnings to contemporary forms

Statement Three: discuss the development of evangelical church music in America

Statement Four: discuss in depth the history of the music ministry in Southern Baptist Churches

Statement Five: list and discuss the major historic traditions of Christian hymnody

Statement Six: identify significant hymnists and hymn examples from these major historic traditions
Statement Fifteen: relate music selection for worship to the liturgical year

Statement Seventeen: discuss the relationship of sacred music to the historical development of major worship forms

Statement Twenty-one: take melodic and four-part harmonic dictation accurately

Statement Twenty-four: analyze (in score) harmonically and formally, music of the seventeenth through the twentieth centuries

Statement Twenty-five: part-write, in four voices and traditional harmonic style, a given melody line

Statement Twenty-seven: identify styles, periods, schools, and probable composers from a score or hearing a performance

Statement Twenty-eight: summarize the major periods of western music history, discussing contrasts and similarities

Statement Twenty-nine: trace major trends in western musical development through history (example: rhythmic considerations).

Statement Thirty-one: discuss general performance practices for major styles/periods from Renaissance to contemporary

Statement Thirty-two: identify examples of standard musical literature representing major periods, styles, and composers

Statement Fifty-six: outline choral diction in Latin and German

Statement Sixty-six: write choral arrangements appropriate for use with average choirs

Statement Ninety-two: discuss current handbell manufacturers and their relative strong and weak points
Statement Ninety-three: demonstrate basic playing technique for common band/orchestral instruments

Statements Ninety-four: demonstrate tuning procedures on all instruments

Statement Ninety-five: discuss selection of instruments

Statement Ninety-six: maintain all common instruments and accessories

4. Competency Statements having a median score of "very little importance."

A Minister of Music in a Southern Baptist church can . . .

Statement Thirty: relate musical styles and periods to the major political and sociological events

Statement Thirty-three: write basic sixteenth counterpoint through three parts

Statement Thirty-four: write basic eighteenth century counterpoint

Statement Thirty-five: identify and illustrate with examples adaptations of both sixteenth and eighteenth century contrapuntal technique to twentieth century practice

Statement Sixty-seven: compose original choral works appropriate to the needs of a worship service

It is seen that the great majority of the competency statements received a very high rating, with Forty-one (38 percent) having a median of "very highest importance," and Thirty-eight (36 percent) having a median of "considerable importance," There are Twenty-
two statements which received an importance rating of "moderate importance," and only five statements that were rated as of "very little importance." None of the competency statements received an importance rating of "no importance."
CHAPTER VII

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

Over the past thirty years, the organized music ministry in Southern Baptist churches has experienced tremendous growth. As the average Baptist church grows larger, it seeks full-time leadership in church music. At present, there is an insufficient number of qualified church musicians to supply the demand of Southern Baptist churches. Therefore, there is a present need for more emphasis on the preparation of church music leaders.

In order to better prepare those for this work, there is needed an understanding of the duties and responsibilities required of the minister of music. This study has sought to identify the skills, knowledge, and behaviors needed by the minister of music in a Southern Baptist church.

Music in the church has been important among Southern Baptists since the forming of the Southern Baptist Convention in 1845. However, the organized music ministry...
in Southern Baptist churches is a relatively recent development. Pioneers in this development include B.B. McKinney, I.E. Reynolds, and E.O. Sellers, all of whom provided the impetus for an increased concern for church music among Southern Baptist.

The church Music Department of the Southern Baptist Sunday School Board was formed in 1941 with B.B. McKinney as its first secretary. In 1946, W. Hines Sims joined the Church Music Department and was named secretary after the sudden death of B.B. McKinney in 1952. Following the retirement of W. Hines Sims in 1971, William J. Reynolds became secretary.

The work of the Church Music Department has closely paralleled the developing music interest of the churches. Training opportunity for music leaders occur regularly in local, regional, and national conferences. Church music material developed by the Church Music Department provides sheet music, recordings, and guidance for leaders of choral, instrumental, and educational groups in the churches.

The formal training of church musicians for Southern Baptist churches is now accomplished through graduate programs in five Southern Baptist seminaries and through degree programs in many Baptist colleges and universities throughout the United States.
Studies of the work and responsibilities of the minister of music in a Southern Baptist church have been rather infrequent. There has been a general development in the concept of the minister of music from that of a gospel song leader in the early part of this century, through stages of emphasis on worship leadership and music education, to that of a comprehensive musician who also functions as a Christian minister. The church musician today serves as a worship leader, music educator, performing musician, and program administrator as well as a Christian minister.

An analysis of the basic goals of the music ministry in a Southern Baptist church was accomplished, using three panels of church musicians. The church musicians represented on the goal analysis panels served churches of varying size and location. A summary of the goals developed by each panel were organized into three broad areas. These areas included (1) teaching musical skills and knowledge, (2) contributing to overall church goals, and (3) administering for development of church programs. Fifteen goals were developed by the panels of church musicians.

A job analysis of the work and responsibilities of the Southern Baptist minister of music was made. Interviews were scheduled with forty ministers of music.
in churches located in ten states of the South and South­west, and ranging in size from four hundred to five thousand members. In addition to personal classifica­tion data, each interviewed minister of music was asked regarding (1) important skills and knowledge needed by a church musician; (2) a comparison of their member's concept of them as a church musician with their own con­cept of themselves; and (3) their own philosophy of church music and its purposes.

In addition, ten ministers of music were observed leading activities in their churches. These ministers of music also represented a wide range of church loca­tion and size. Sixteen emphases and skills were identi­fied in the observation.

The skills mentioned by the forty ministers of music were compared with those observed in the ten minis­ters of music. This comparison resulted in a correlated listing of skills organized in ten topical areas (refer to table 9).

A field study was conducted over a period of twenty­seven months of one selected minister of music in a Southern Baptist church. This field study not only observed the duties, functions, and professional skills of the minister of music, but also gave insight into the human interaction opportunities and challenges which
must be faced in his work. The field study included a background sketch of the minister of music and the church; a summary of the duties of the minister of music, an outline of a week in the life of the minister of music, and an account of interviews with each of the minister of music's staff associates. It concludes with a summary of ability and experience areas for this minister of music.

The data gathered in the goal analysis project, the job analysis, and the field study regarding the minister of music were used in the formation of musical and music-related competency statements. In addition to the above sources of data, Southern Baptist denominational leaders and church music educators were consulted, and college and seminary curricula were used for additional contributions.

Competency statements were written with a standard lead phrase, followed by an active verb, and closed with a description of the object of the specified action. The preliminary list of competency statements were screened by a group of ministers of music, modified slightly, and incorporated into a questionnaire form (see appendices A and B). These 106 statements were divided into twelve topic areas, and five response squares were placed beside each statement, indicative of the
five levels of importance, ranging from "no importance" to "very high importance."

The questionnaire consisted of a preliminary section seeking data on the background and present church of the respondent, instructions concerning the completion of the remainder of the questionnaire, and the competency statements. The questionnaire was mailed to 387 ministers of music in fourteen states as well as forty-five church music educators in Southern Baptist institutions, and thirty-three denominational music leaders.

There was an overall response to the questionnaire survey of 65 percent with 303 completed forms returned. The average median for each topic area and its comparison with the individual statement median was discussed. The following calculations were made: (1) a frequency response of the classification data; (2) a frequency response of the five levels of importance; (3) a simple median; (4) the average median for each topic area; (5) a mean; and (6) means of the response for each of the three respondent groups.

The classification data were discussed, and based on this data, a "typical" respondent was described. The competency statements were considered by topic areas and discussed with respect to their relative importance. The
The results of this survey indicated the rating of "very highest importance" for forty-one competency statements, "considerable importance" for the thirty-eight statements, "moderate importance" for twenty-two statements, and "very little importance" for five statements (refer to compilation, pp. 170-79). There were fifteen statements which had significantly different importance ratings among the three respondent groups of church music educators, denominational music leaders, and ministers of music (refer to table 13).

Specific comments by the respondents on individual competency statements were reported and briefly discussed. The majority of the comments made were regarding the choice of verbs in the competency statements, Baptists' use of the liturgical year, the need for choral music in Latin or German in Baptist churches, the importance of strong children's music leadership, the need for a strengthened instrumental music program, and the great importance of administrative skills. General comments were written on approximately 20 percent of the returned questionnaire. Seventeen suggestions for additional musical competency areas were recorded primarily covering the operation of audio-visual equipment, a sensitivity
to the needs of a particular congregation, the teaching of hymnody, and developing contacts with resource people in specialized music related fields. Many general suggestions were directed toward the need for skills in non-music areas such as being able to communicate and work with the pastor, staff, and the people of the church and community. Also, a concept of ministry to God and people through music were stressed by many respondents. An analysis of the different responses by the three groups (church music educators, denominational music leaders, and ministers of music) revealed substantial agreement in most of the competency statements. Fifteen statements, all within three topic areas, had significantly different responses from the three groups (refer to table 13). The educators group rated these statements of higher importance than did either the leaders' group or the ministers of music. After some study, the statements were grouped into two common themes, one having to do with history and tradition in Christian church music, and the other concerning traditional musicianship skills.

Finally, the competency statements were listed, being grouped according to their appraised importance by the 303 respondents.

Conclusions

The rapid expansion of Southern Baptist church
music in scope of program and numbers of participants, and a corresponding expansion of the need for qualified leadership suggested the appropriateness of a study of the Southern Baptist minister of music. An investigation of the skills, behaviors, and knowledge necessary to function successfully as a minister of music was needed. It should serve as a significant step in the development of (1) an awareness of the nature, scope, and level of expectations of the music ministry on the part of church and denomination leadership; and (2) objectives to be used in the evaluation of the training and performance of church musicians.

This study had as its primary objective the development of a group of statements (in behavioral terms) which describe the musical and music-related skills, behaviors, and knowledge needed by a minister of music. These statements would serve as a church music profile and check list in the preparation and evaluation of the minister of music.

**General Conclusions of Study**

Based on the findings of this study, it is concluded that:

1. A group of competency statements similar to that listed in Chapter VI can be formed and validated using
several complementary investigations and surveys. (However, these competency statements will be complete only as they are rephrased to meet the unique demands of a particular situation.)

2. The minister of music should develop a philosophy of church music within the framework of the church's overall ministry.

3. Music education as applied to the church music program (including music education material and methods) is a primary function of the minister of music.

4. Worship leadership and planning is also a primary function of the minister of music.

5. Administration and general music program planning, especially in collaboration with staff peers (including the pastor) and subordinates, is an essential part of the functioning of the successful minister of music.

6. Personal musical performance is a secondary, though highly desirable, function of the successful minister of music.

7. The competency statements, as developed in this study and contained in the questionnaire, constitute the major part of a music profile for the minister of music.

8. Areas of the practical application of musical knowl-
edge and music education especially in choral conducting and planning, children's music, and church music administration are most important as expressed by the church music questionnaire respondents.

9. The areas of doubtful value to the successful functioning of the minister of music include the composition of choral and contrapuntal works, a knowledge of major trends in western musical development and their relationship to political and sociological events, and diction skills in Latin and German.

10. Several additional competency areas need study and possible incorporation in the list of competency statements including music education of the congregation, instrumental conducting, sacred solo literature, special services (weddings and funerals), audio-visual equipment, and volunteer leadership in the church music program.

11. Significant differences in assessment of importance exist between church music educators and denominational leaders/ministers of music in such competency areas as history, and tradition in Christian church music, and several traditional musical skills (these areas are assigned a higher importance by the church music educators than either the denominational lead-
ers or the ministers of music)

12. There are several competency areas of great importance to the minister of music which are not musical or music-related (among them are communications and human relations, especially with respect to church staff and pastor; spiritual ministry to God and man; general worship planning and leadership; and educational and psychological background)

Finally, the Southern Baptist minister of music must have a concept of his ministry in a church which is concerned not only with such matters as the music to be performed and the choral sound to be attained, but beyond these to the music ministry's function as a channel in the transformation and development of people. Music, especially church music, exists to be used for man's benefit and aesthetic expression. The church musician must serve God and man through music, rather than serving music.

Implications for Curriculum Development

Implications for the development of new curricula in church music can be drawn from the findings of this study. They point toward the incorporation of an emphasis on the practical aspects of the church music ministry, solid philosophical foundations, and contact with mentors and field situations which provide authentic experiences.
In addition to a solid background in basic musical skills and knowledge, several vital areas of concentrated study are indicated. These areas include:

1. A study of the church, including its nature, mission, and channels for the realization of its mission

2. A philosophy of church music and its relationship to the church

3. The administration and planning of a comprehensive church music program which should include general organizational plans; financial considerations; enlistment of leaders and participants; use of facilities, equipment and materials; and organization of a music performance library

4. Choral conducting (plus experience in instrumental conducting), and methods and materials for the choral music program (including sacred worship literature)

5. Vocal production materials (with some attention to sacred solo vocal literature)

6. Children's music program organization, methods and materials (an emphasis on children's music education not just preparation for performance)

7. The purpose of worship, worship planning, and music selection for worship (including a background of hymnody)

A curriculum in church music should also include the following:
1. An extensive, supervised field experience under the direction of a competent professional church musician (minister of music) should be required.

2. Since there are strong indications of the need for more emphasis on the practical aspects of church music, church music educators in college and seminary should have extensive full-time experience in churches as a part of their background preparation.

3. Attention to musical areas such as instrumental techniques and program leadership (including handbells); personal performance in at least one music applied area; and historical studies of the church and music in the western world, in America, and among Southern Baptists.

4. Courses for the development of skills in communication and interpersonal relations should be provided.

5. Opportunity for meaningful contact and dialogue between church music students and other students preparing for Christian ministry areas should be provided and strongly encouraged (This should enhance skills in communicating with church staff members and pastors).

6. Church music training should begin in upper division studies of undergraduate degree programs, and be continued on the graduate level at seminaries and graduate schools where these studies are more...
specialized and in greater depth (This is similar to the training program in music education)

**Recommendations**

As a result of an analysis of the findings of this study, the following recommendations are made:

1. Further investigation and development of competency statements in several additional musical and music related areas should be undertaken. These include developing a repertoire of solo vocal literature, planning of services for special occasions (such as weddings and funerals), using audio/visual equipment, enlisting volunteer leaders, and educating the congregation in hymnody.

2. An investigation of non-music competencies for the minister of music should be accomplished. This may be done in a joint study of local church ministry positions in addition to that of music, and including that of pastor, minister of education, minister of youth, etc.

3. An adaptation of the competency statements developed in this study to a particular church or educational situation, be made with the inclusion of specific conditions and criteria with the statements.

4. The Education Commission of the Southern Baptist
Convention or the Southern Baptist Church Music Conference should form a commission or committee to standardize a denomination-wide recommended system of preparation for the music ministry. This commission should include church music educators, denominational music leaders, and ministers of music.

5. There should be established a regular schedule of conferences through the Church Music Department of the Baptist Sunday School Board and the various Baptist state music departments in order for church music educators in Southern Baptist colleges and seminaries to have meaningful dialogue with ministers of music as well as denominational leaders regarding the responsibilities and challenges of the music ministry.

6. There should be developed a program to inform Southern Baptists of the basic purposes of the music ministry, and including information on the present need for qualified leadership in church music.
SELECTED BIBLIOGRAPHY

Books


**Periodicals**


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Rosner, B. and Kay, P. M. "Will the Promise of C/PBTE Be Fulfilled?" Phi Delta Kappan, 55,5, 290-295.


Unpublished Materials


APPENDIX A

CHURCH MUSIC QUESTIONNAIRE:
CLASSIFICATION DATA
Church Music Questionnaire

CLASSIFICATION DATA
1. Your Present Position: Music [ ] Music with youth [ ] Education [ ] other

2. This is a part-time [ ] full-time [ ] position.

BACKGROUND
6. Where you lived, ages 6-16? City, urban [ ] City suburban [ ] Town [ ] Rural [ ].

Highest educational level attained?
3. College-attained [ ] Seminary-attained [ ] Graduate school-attained [ ] other [ ].

Principal Educational Field:

PRESENT CHURCH

10. Location in US: Mid-Atlantic [ ] Mid-South [ ] Deep South [ ] Southwest [ ] other [ ].

Type of community: City urban [ ] City Suburban [ ] Town [ ] Rural [ ].


12. (Resident) membership:

13. Church Music Enrollment: below 100 [ ] 100-199 [ ] 200-399 [ ] 400-699 [ ] above 700 [ ].
APPENDIX B

CHURCH MUSIC QUESTIONNAIRE:

COMPETENCY STATEMENTS
COMPETENCY DATA

Below are listed statements of performances or knowledge. Please respond to each statement by checking the appropriate box, indicating its relative importance to a minister of music in a Southern Baptist church. Space is provided under each item for comments on the statement, its wording, or a revision you would suggest. Also, space is provided at the end of the questionnaire for additional competency statements you feel important. Thank you for your help in this important research.

EXPLANATION OF RATINGS:

☐ - no importance; ☐ - very little importance;
☐ - moderate importance; ☐ - considerable importance; ☐ - very highest importance.

A MINISTER OF MUSIC IN A SOUTHERN BAPTIST CHURCH CAN . . .

PHILOSOPHY, HISTORY

1. Ability to relate the church music ministry to the basic purposes and functions of the church.

2. Discussion on historical development of church music from New Testament beginnings to contemporary forms.

3. Discussion on the development of evangelical church music in America.

4. Discussion on in-depth the history of the music ministry in Southern Baptist Churches.

HYMNODY

5. Ability to list and discuss the major historic traditions of Christian hymnody.

6. Ability to identify significant hymnists and hymn examples from these major historic traditions.

7. Ability to analyze a hymn (text) as to central thought, poetic structure, scriptural basis, theological teaching.

8. Ability to evaluate a hymn (text) with respect to the correctness of its theology, strength of expression, and appropriateness.

9. Ability to analyze a hymn tune as to form, meter, harmonic rhythm, and harmonic structure.

10. Ability to evaluate a hymn tune with respect to musical worth and compatibility with a given text.

11. Use hymnal effectively in seeking hymnic information (such as topical/liturical arrangement, page format, indices, etc.).

12. Select appropriate hymns for various worship settings, topics, and occasions.

13. Lead effectively in hymn singing and, where appropriate, clearly announce and introduce a hymn.
WORSHIP PLANNING

14. Discuss in depth the criteria used in the selection of music for worship. ........................................ 1 2 3 4 5 - 27

15. Relate music selection for worship to the liturgical year. ........................................ 1 2 3 4 5 - 28

16. Design worship services which effectively use music throughout. ........................................ 1 2 3 4 5 - 29

17. Discuss the relationship of sacred music to the historical development of major worship forms. ........................................ 1 2 3 4 5 - 30

MUSICIANSHIP

18. Sing at sight tonal choral music of moderate difficulty — any part. ........................................ 1 2 3 4 5 - 31

19. Listen analytically to musical selections with particular concern for rhythmic, melodic, harmonic, textural, & formal considerations. ........................................ 1 2 3 4 5 - 32

20. Aurally identify and follow specific parts in a choral or instrumental ensemble. ........................................ 1 2 3 4 5 - 33

21. Take melodic and 4-part harmonic dictation accurately. ........................................ 1 2 3 4 5 - 34

22. Sing (independently) a harmonic line in a 4-part tonal anthem of difficulty. ........................................ 1 2 3 4 5 - 35

23. Interpret music directional terms from several languages. ........................................ 1 2 3 4 5 - 36

24. Analyze (in score) harmonically & formally, music of the 17th-20th centuries. ........................................ 1 2 3 4 5 - 37

25. Part-write, in 4-voices and traditional harmonic style, a given melody line. ........................................ 1 2 3 4 5 - 38

26. Read and write accurately transpositions. ........................................ 1 2 3 4 5 - 39

27. Identify styles, periods, schools, a probable composers from a score or hearing a performance. ........................................ 1 2 3 4 5 - 40

28. Summarize the major periods of western music history, discussing contrasts and similarities. ........................................ 1 2 3 4 5 - 41
29. trace major trends in western musical development through history (example: rhythmic considerations).

30. relate musical styles and periods to the major political and social events.

31. discuss general performance practice for major styles/periods from Renaissance to contemporary.

32. identify examples of standard musical literature representing major periods, styles, and composers.

33. write basic 16th century counterpoint through three parts.

34. write basic 18th century counterpoint.

35. identify and illustrate with examples adaptations of both 16th & 18th century contrapuntal technique to 20th century practice.

(at the piano keyboard)

36. play basic hymn and anthem accompaniments.

37. play at least two parts of an open choral score.

PERSONAL PERFORMANCE

38. publicly perform as a music professional in at least one area.

39. give musical instruction in at least one area/instrument.

VOCAL

40. discuss the physiological functions of the vocal mechanisms in the act of singing.

41. demonstrate and discuss details of posture & breathing, and their relation to singing.

42. illustrate by example the specific formation of vowels & consonants with their application to clear pronunciation.

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| 43. | discuss the meaning of tonal color (timbre) | □ □ □ □ | 56 |
| 44. | demonstrate and discuss vocal line and consistent tonal intensity | □ □ □ □ | 57 |
| 45. | work effectively with the special problems of the changing voice | □ □ □ □ | 58 |
| CHORAL CONDUCTING | | | |
| 46. | conduct with clear patterns | □ □ □ □ | 59 |
| 47. | indicate with precision the "point of the beat" and subdivided beats when appropriate | □ □ □ □ | 60 |
| 48. | conduct with expression to reflect the musical mood and dynamic level | □ □ □ □ | 61 |
| 49. | conduct effectively with and without baton | □ □ □ □ | 62 |
| 50. | conduct with both hands, independent of each other | □ □ □ □ | 63 |
| 51. | indicate clearly preparatory beats, cues, attacks & releases, and various types of pauses | □ □ □ □ | 64 |
| 52. | conduct with effective interpretation the choral music of various schools/periods (17th-20th C.) | □ □ □ □ | 65 |
| 53. | show sensitivity to the style of a choral work, interpret editions, appropriate phrasings, etc | □ □ □ □ | 66 |
| 54. | demonstrate a clear concept of choral tone (balance, blend, timbre) | □ □ □ □ | 67 |
| 55. | outline basic principles of choral diction in English | □ □ □ □ | 68 |
| 56. | outline choral diction in Latin and German | □ □ □ □ | 69 |
| 57. | hear and accurately diagnose choral problems and mistakes | □ □ □ □ | 70 |
| 58. | use effective methods to correct problems of choral ensemble or sound | □ □ □ □ | 71 |
CHORAL PLANNING, BACKGROUND

59. Plan and effectively lead an efficient choral rehearsal for the accomplishment of specific goals. .................................................. 1 2 3 4 5 -72

60. Prepare with time efficiency a choral work for performance in worship or concert. ................................................................. 1 2 3 4 5 -73

61. Plan and effectively prepare choral group(s) for a sacred music service. ................................................................. 1 2 3 4 5 -74

62. Demonstrate an extensive grasp of a wide repertoire of sacred worship music. ................................................................. 1 2 3 4 5 -75

63. Discuss effective means to utilize sources of sacred choral literature (especially new issues, ed., etc.). .................................................. 1 2 3 4 5 -76

64. Show a broad background of significant sacred choral works to include major oratorios, cantatas, etc. .................................................. 1 2 3 4 5 -77

65. Discuss sacred choral literature appropriate for various occasions/seasons in the church year. .................................................. 1 2 3 4 5 -78

66. Write choral arrangements appropriate for use with average choirs. ................................................................. 1 2 3 4 5 -79

67. Compose original choral works appropriate to the needs of a worship service. ................................................................. 1 2 3 4 5 -80

68. Organize and maintain an extensive choral performance library. ................................................................. 1 2 3 4 5 -81

CHILDREN’S MUSIC

69. Plan a graded music organization to make best use of leadership, facilities, and music education opportunities. .................................................. 1 2 3 4 5 -82

70. Divide groups along age/grade lines which reflect in-depth understanding of relative maturation levels. .................................................. 1 2 3 4 5 -83

71. Develop clear behavioral objectives which speak to needs/abilities of various age groups. .................................................. 1 2 3 4 5 -84

72. Use effectively current music methods & approaches to achieve objectives, both musically intrinsic and extrinsic. .................................................. 1 2 3 4 5 -85

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<table>
<thead>
<tr>
<th>Number</th>
<th>Activity Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>73.</td>
<td>discuss a variety of current materials for children's music education.</td>
</tr>
<tr>
<td>74.</td>
<td>discuss sources and relative desirability of current equipment and materials for children's music.</td>
</tr>
<tr>
<td>75.</td>
<td>lead effectively a children's music group, using current approaches and materials, and achieving a balance of intrinsic and extrinsic objectives.</td>
</tr>
<tr>
<td>76.</td>
<td>direct musical learning with informal instruments such as Orff percussion, Autoharp, recorder.</td>
</tr>
<tr>
<td>77.</td>
<td>teach effective vocal production with children's voices.</td>
</tr>
<tr>
<td>78.</td>
<td>plan and direct effective preparation/training activities for children's music leaders.</td>
</tr>
<tr>
<td>79.</td>
<td>utilise opportunities for further training in children music for himself as well as volunteer leaders.</td>
</tr>
<tr>
<td>80.</td>
<td>plan and lead in activities which effectively use music in the religious education of children.</td>
</tr>
<tr>
<td>81.</td>
<td>plan and lead in activities which effectively use music to proclaim the gospel to children.</td>
</tr>
<tr>
<td>OTHER MUSIC TRAINING</td>
<td></td>
</tr>
<tr>
<td>82.</td>
<td>plan and lead activities which use music in the religious education of a congregation.</td>
</tr>
<tr>
<td>83.</td>
<td>discuss materials and methods for the musical training of youth and adults.</td>
</tr>
<tr>
<td>84.</td>
<td>plan and effectively teach youth and adults musical skills and knowledges.</td>
</tr>
</tbody>
</table>
85. discuss the church organ, its performance possibilities, and make application with a specific instrument.

86. show a understanding of organ registration, accompaniment problems.

87. discuss the factors involved in the selection of a church organ including comparison between pipe and electronic organs, pipe organ actions, and various organ builders/manufacturers.

88. show basic handbell technique.

89. direct teaching activities with groups using handbells.

90. demonstrate normal maintenance on handbells.

91. discuss current handbell literature for teaching and performing.

92. discuss current handbell manufacturers and their relative strong and weak points.

93. demonstrate basic playing technique for common band/orchestral instruments.

94. demonstrate tuning procedures on all instruments.

95. discuss selection of instruments.

96. maintain all common instruments and accessories.

97. show awareness of and use instrumental literature for various ensemble combinations (such as brass quartet, woodwind quintet).

98. plan and direct worship/performance activities for instrumental groups.
CHURCH MUSIC ADMINISTRATION

99. demonstrate an understanding of the importance of and ability to involve(ing) others representative of the congregation in music program planning. .................. 1 2 3 4 5 -112

100. demonstrate an understanding of the steps and factors necessary in the planning and development of a comprehensive church music program. .......... 1 2 3 4 5 -113

101. plan and effectively direct the financial operation of a church music program. .................. 1 2 3 4 5 -114

102. use existing facilities for the most efficient operation of a church music program. ............ 1 2 3 4 5 -115

103. demonstrate a working knowledge of the musical and acoustical factors important to the design or modification of facilities. ...... 1 2 3 4 5 -116

104. select, organize the use of, and maintain church music program materials and equipment. ........ 1 2 3 4 5 -117

105. suggest appropriate and current musical holdings for a church library. ...................... 1 2 3 4 5 -118

106. discuss resources and organizations available for further personal, professional growth as a church musician. ...................... 1 2 3 4 5 -119

Below is space provided for your general comments, and for additional areas or statements you feel would be needed to complete the musical competency profile of a minister of music. Again, thank you for your valuable assistance in this research effort.

Donald R. Bearden

______________________________

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APPENDIX C
COVER LETTERS TO CHURCH MUSIC EDUCATORS,
DENOMINATIONAL MUSIC LEADERS,
MINISTERS OF MUSIC
June 19, 1979

Dear Church Music Educator:

The enclosed questionnaire is part of a research project designed to determine needed musical competencies for a minister of music in a Southern Baptist church. It is being sent to a select list of church music educators, Southern Baptist denominational leaders, and ministers of music in fourteen states.

I would like to ask you, as a church music educator, to take a short time to complete the questionnaire, enclose it in the return envelope and drop it in the mail. Check items of Classification Data in a way appropriate to your particular position.

I do appreciate the interest and encouragement several of you have expressed for this work. Thank you for your invaluable assistance in this phase of my research!

Sincerely Yours,

Don Bearden

SPECIAL NOTES:

1. On the questionnaire, the introductory phrase "A MINISTER OF MUSIC IN A SOUTHERN BAPTIST CHURCH CAN . . ." could be rephrased to read, " . . . SHOULD BE ABLE TO . . ." (instead of "CAN"). Use the wording which best communicates to you the desired competencies.

2. You will notice a copy number in the upper left hand corner of your questionnaire. Its purpose is to facilitate follow-up procedures - to prevent you from receiving bothersome reminder letters. At no time will questionnaires (or data) be identified by respondent.
June 19, 1979

Dear Church Music Leader:

The enclosed questionnaire is part of a research project designed to determine needed musical competencies for a minister of music in a Southern Baptist church. It is being sent to a select list of ministers of music in a fourteen state area, church music educators, and Southern Baptist denominational church music leaders.

I would like to ask you, as a denominational church music leader, to take a short time to complete the questionnaire, enclose it in the provided return envelope, and drop it in the mail. Check items of Classification Data in a way appropriate to your present position.

I do appreciate the interest and encouragement of several of you with whom I have talked. Thank you again for your invaluable assistance in this phase of my research!

Sincerely Yours,

Don Bearden

SPECIAL NOTES:

1. On the questionnaire, the introductory phrase "A MINISTER OF MUSIC IN A SOUTHERN BAPTIST CHURCH CAN . . ." could be rephrased to read, " . . . SHOULD BE ABLE TO . . ."(instead of "CAN"). Use the wording which best communicates to you the desired competencies.

2. You will notice a copy number in the upper left hand corner of your questionnaire. Its purpose is to facilitate follow-up procedures - to prevent you from receiving bothersome reminder letters. At no time will questionnaires (or data) be identified by respondent.
Dear Church Musician:

You are one of almost 500 ministers of music in baptist churches being asked to participate in an important research project. The enclosed questionnaire is part of this research designed to determine those music skills and knowledges you need in order to function well as a professional church musician. This also may be the first study designed to seek in depth data from the church musician in the field—data which may influence the preparation of future church musicians.

I know you have a pressing schedule, but please take a short while to read over and check each item of the questionnaire. Also, a pre-stamped envelope is enclosed—just slip the completed questionnaire into it and drop it in the mail.

And thank you for your invaluable help!

Sincerely yours,

Don Bearden
Church Music Coordinator
Mars Hill College

DB/mb
enclosure

P.S. I so appreciate the encouragement and support of Dr. W. J. Reynolds. His letter of endorsement is reprinted on the reverse side of this sheet.

SPECIAL NOTES:

1. On the questionnaire the introductory phrase, "A MINISTER OF MUSIC IN A SOUTHERN BAPTIST CHURCH CAN-" could be rephrased to read, "... SHOULD BE ABLE TO-" (instead of "CAN"). Use the wording which best communicates the desired competencies.

2. You will notice a copy number in the upper left hand corner of your questionnaire. Its purpose is to facilitate follow-up procedures and to prevent you from receiving bothersome reminder letters. At no time will questionnaires (or data) be identified by respondent.

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VITA

Born in December 1934, the author was a resident of the Rome, Georgia area until 1958. He received a bachelor's degree in Aeronautical Engineering from the Georgia Institute of Technology where he served as President of the Georgia Tech Glee Club and in the student government organization. After two years employment with the National Aeronautics and Space Administration as a research engineer, he entered Howard College, Birmingham, Alabama and completed a bachelor's degree in music in 1962.

He served several churches in Alabama, Georgia, and Louisiana as minister of music between 1962-1972, while completing a master's degree in church music at the New Orleans Baptist Theological Seminary in 1967. While at New Orleans Seminary, he was a graduate assistant and served as chairman of the committee on Interseminary Communication.

Since 1976, he has served as Coordinator of the Church Music degree program and Assistant Professor in the Department of Music at Mars Hill College. While there, he has developed research projects in church music and has instituted annual church music workshops on the Mars Hill campus. He is a member of the National Association of Teachers of Singing, the American Orff-Schulwerk Association, the American Hymn Society, the Southern Baptist Church Music Conference, and Phi Mu Alpha Sinfonia.
EXAMINATION AND THESIS REPORT

Candidate: Donald Roland Bearden

Major Field: Music

Title of Thesis: COMPETENCIES FOR A MINISTER OF MUSIC IN A SOUTHERN BAPTIST CHURCH: IMPLICATIONS FOR CURRICULUM DEVELOPMENT

Approved:

[Signatures of approved individuals]

EXAMINING COMMITTEE:

[Signatures of committee members]

Date of Examination: December 6, 1979