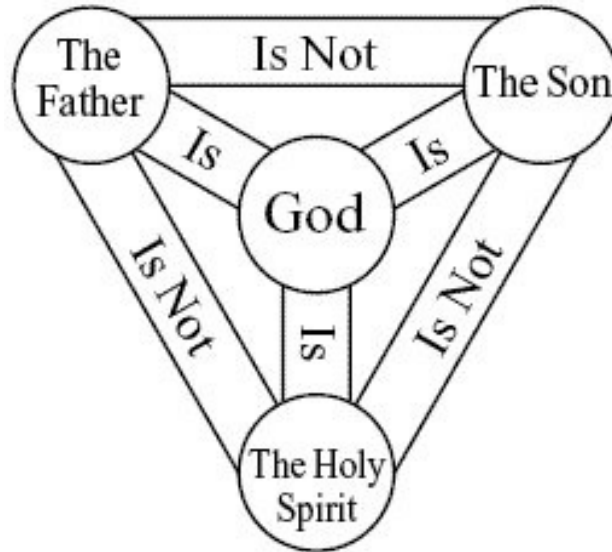


MU-474 MUSIC MINISTRY OVERVIEW

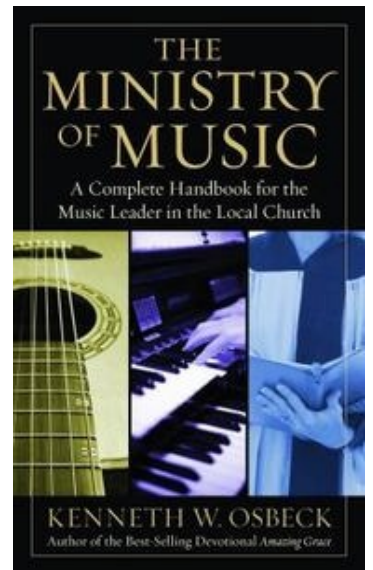


Training For Battle in the 21st Century

*New Generation Theological Seminary
New Generation Bible College
New Generation Institute of Biblical Studies*

Course Study for **Music 474** – Music Ministry Overview

Text: "**The Ministry of Music**" by Kenneth W. Osbeck, Published by Kregel publications, Grand Rapids, Michigan, 49501.



1. Explain the term "evangelical church."
2. Discuss the Egyptians and music.
3. Explain what the author has to say about the Greeks and music.
4. Summarize the authors viewpoints on the Hebrews and their Music.
5. How many times are music related words used in the Bible? How many books of the Bible contain references to music?
6. Give Chapter and Verse of examples of music used in the early church.
7. What was the chief source of Christian Music? Give examples.
8. What was most important in the middle ages? Explain.
9. On page 21, discuss the mass and its sections.
10. The medieval period saw the growth of what? Explain.
11. Congregational singing was a powerful force. Did it help gain converts? Discuss.
12. On page 24, discuss what the author has to say about the anthem.
13. According to the author, what was the 18th Century ready for?
14. Give Isaac Watts ideas on songs. Name three of his more famous works.
15. Discuss the Wesleyan movement as found on page 25.
16. List (12) twelve other well-known 18th Century composers and one hymn for each.
17. The oratorio came into existence in the 18th Century. Name three important composers and their works.
18. Who were some of the important hymn writers of the 19th Century and give an example of their work?
19. List the (6) six types of Hymn writers of the Victorian Era.
20. Explain "High Church Hymn Writers of the Victorian Era".
21. Discuss "The Evangelical or Low Church Hymn Writers of the Victorian Era".

22. Summarize, "The Broad Church Hymn Writers of the Victorian Era".
23. What does the author have to say about "The Dissenting Church Hymn Writers of the Victorian Era"?
24. Explain, "The Post-Victorian Church Hymn Writers".
25. Summarize the authors views on "Russian Choral Music".
26. What did the early settlers use for music in their churches?
27. Define "Gospel Music" according to Edmund Lorenz.
28. List five (5) important Gospel Song writers of the past and five (5) present day ones.
29. List twelve (12) important American Song writers of the 19th and 20th Centuries.
30. What three (3) things did 19th and 20th Century hymn writers express in their works?
31. Looking to the present and future, what promising things are taking place?
32. What should be the ultimate objectives of the church music program?
33. What must a church have to have an effective total music program?
34. What three (3) main areas must a church music director be qualified in?
35. What spiritual characteristics must the music director have?
36. List the personal traits needed for a music director.
37. A music director must not only lead his organizations but he must also do what?
38. A director must have a factual and thorough grasp of music fundamentals. These should include what three (3) things?
39. A church music director must be trained in spiritual and musical discernment for choosing appropriate music for each type service and program. List and define the different types of sacred music.
40. The mark of a good conductor is what?
41. Define the church year calendar.

42. A director needs the basic beat pattern as shown on pages 42 through 46. He also needs to give clear attacks and cues. How can this be obtained?
43. Explain the wrist action in cues on page 49.
44. List the four (4) types of singing voices and the sub classes within each.
45. What is the two-fold responsibility of a church music director?
46. What should be the spiritual objectives of a song service?
47. John Wesley had good directions for congregational singing. List and discuss each suggestion.
48. Who is to blame for a lack of enthusiastic congregational singing and why?
49. In a formal service, what influence should the music director exhibit over the congregation?
50. Name one other important music person in the church. Discuss his/her importance.
51. List and briefly explain the specific suggestions offered to song leaders to encourage better congregational singing.
52. List ten (10) ways a song leader can begin a service.
53. Explain why it is important for a song leader to maintain interest.
54. List some helps in maintaining interest in a song service.
55. Give five (5) suggestions for choosing and teaching new gospel choruses.
56. List the seven (7) procedures for teaching a short chorus.
57. Discuss ways of teaching a longer chorus.
58. Briefly summarize the conclusion.
59. What is the starting point for building a strong music program in the church?
60. What are the prerequisites that are basic for a director of a children's choir?
61. At what age should a beginner's choir begin?

62. Discuss behavior patterns and characteristics of this age group.
63. Briefly discuss beginning choir music and the ideal leaders voice.
64. List the ten (10) steps in the suggested procedure for teaching rote songs to beginners.
65. Discuss the problem of children who cannot sing on pitch.
66. Explain the use of rhythm and bodily responses in the beginner choir.
67. Briefly summarize the choosing of songs for the beginners choir.
68. Explain the age limits of the primary choir and the behavior patterns of the students involved.
69. Should the primary choir sing songs with more variety? Summarize head tones and diction.
70. On page 75 through 78, summarize rhythm and the use of rhythmic activities.
71. Briefly describe ways of teaching letter names of notes to primary choir children.
72. In listening for appreciation, what suggestions would be of importance to the music director?
73. For what age group is the Junior Choir? Briefly discuss what to do with the boys with changed voices.
74. Discuss the ten (10) points in teaching a new songs by note rather than by rote.
75. What other musical areas can a director develop at this age group?
76. What theory work should be continued in junior choir?
77. Summarize what further theory training for the junior choir should include.
78. List the more complicated rhythm patterns that should be introduced to the junior choir.
79. From pages 84 and 85, explain various ways of teaching the complex rhythms shown.
80. A good activity for the students is a notebook containing the things they have and are learning. List ten (10) things this might include.
81. A good way to encourage enthusiasm is to have a point system to earn an award. List ten (10) things that can be used in such a point system.

82. Using the techniques and activities discussed in this chapter, arrange a junior choir rehearsal.
83. From page 87 and 88, summarize the suggestions for having a successful rehearsal.
84. List some ways of reward for a good year and to build enthusiasm.
85. Discuss the importance of the spiritual content of the songs a director chooses.
86. List some suggested names for the Junior Choir. Include some of your own choosing.
87. From the "Materials and Helps" on page 89, list some of the collections that can be of assistance to the Junior Choir director.
88. Briefly summarize part singing.
89. On pages 91 and 93 the author discusses "Monotonism". Explain what it is and what the director can do to help the child.
90. Give suggestions for starting and promoting a new children's choir in a church.
91. What causes discipline problems in children's choirs?
92. What suggestions are offered by the author regarding discipline of the children's choir?
93. Briefly discuss choir Mothers and Sponsors.
94. What are the benefits of having robes?
95. The author gives suggestions for making your own robes. List them.
96. What other considerations should be kept in mind regarding robes?
97. Summarize the miscellaneous suggestions that the author gives regarding children's choirs.
98. Discuss why it is best to have just one choir for the thirteen through high school age. If necessary, however, where should you divide the group?
99. Discuss the physical and emotional changes in the junior high school age student.
100. Summarize the directors choice of songs. Why is his choice so important?

101. Discuss what happens when a boys voice changes. Give three (3) signs a director can look for to characterize this change.
102. The children's voices have a difficult time singing regular SAD arrangements. The author has written his own collection of arrangements. List the features of his collections that can help you.
103. Discuss the senior high level choir.
104. What suggestions are offered with respect to conducting a successful rehearsal for a teen-age choir?
105. List the definite don't's that should be headed!
106. Summarize from pages 106 and 107, a sample rehearsal.
107. What officers and policies should the teen-age choir have?
108. List some possible distinctive names for the senior high choir.
109. Briefly summarize the handbell choir.
110. What two things must a director continually remind himself of with this particular group? Explain.
111. What are some of the collections and individual numbers suggested by the author.
112. The Senior choir should epitomize the efforts of the entire music program. What characteristics should
113. List the problems of administration of the Senior choir.
114. Under "Recruiting and selecting new members", discuss age and the recruiting of new members.
115. Since the spiritual effectiveness of any church choir is directly proportionate to its loyalty and morale, a director must work constantly against the factors that can undermine this. List some of these factors.
116. From page 114, discuss the social chairman and some of the functions that can help maintain interest.
117. Discuss what officers are needed and the organizational structure of the Senior choir.

118. Explain the two (20) main methods of storing music and the importance of a card file.
119. What are the various ways of introducing new music to a choir?
120. List the seven (7) typical problem places where average singers will make mistakes.
121. Give a brief outline of a sample rehearsal.
122. Discuss briefly the miscellaneous suggestions regarding rehearsals.
123. Explain briefly "Matters of Performance"
124. List seven (7) other basic concepts regarding performance that a director must try to impress upon each member of the choir.
125. Under "Group Musicianship" list seven (7) areas that need further development.
126. What three (3) principles should the director keep in mind when working out various problems?
127. There are several basic concepts regarding sight reading that the director should try to develop with his singers. Name and briefly discuss each.
128. What is the first step of teaching sight singing technique?
129. Briefly discuss the eight (8) sections of the second stage in teaching sight singing.
130. What are the seven (7) characteristics of a non-confident choir?
131. List the seven (7) basic fears that most beginning singers have.
132. Discuss briefly several fundamental concepts that a director must teach his choir regarding looking and sounding more confident.
133. How can the section on "Lack of Confident Singing" be summarized?
134. Proper vocal technique for tone production, whether for choir or solo singing, is dependant upon what three (3) main factors?
135. Summarize some factors that effect intonation. Also give some ways of improving intonation.
136. List the seven (7) characteristics that a good tone possesses.

137. There are several important factors that specifically contribute to poor blend. List all seven (7).
138. Discuss vibrato.
139. The problem of good diction can be generalized for volunteer singers with two fundamental concepts. Name them.
140. Good diction is dependent upon what?
141. There are several basic concepts regarding good diction that choir members should be taught. List and discuss each briefly.
142. Theoretically, what should the proportion of voices be in an adult choir?
143. List the basic concepts regarding meaningful interpretation.
144. There are several general considerations that should be noted for the director himself. List and discuss each.
145. Summarize the section on "Materials".
146. Briefly explain the criteria for choosing new music. List ten (10) things to look for.
147. What are five (5) suggestions offered for preparing special music programs?
148. The list on pages 148 through 150 is an excellent list of music for the Senior choir. The collections are good if you have a limited budget. List the ones you are familiar with.
149. Summarize the instrumental program.
150. Briefly discuss each of the string instruments as to range, clef, and transposition.
151. Summarize each of the woodwind instruments as the clef, range, and transposing or non-transposing.
152. Explain briefly about each brass instrument.
153. List the percussion instruments and briefly summarize the section on percussion.
154. A church music director should be acquainted with the various terms and expressions used by instrumentalists. What are some of these terms? Explain.
155. What are some of the ways the author suggests for beginning an instrumental program?

156. For congregational singing, how can the four parts of a hymn be distributed among the instruments?
157. A good balance for a medium-sized church orchestra should consist of what instruments? Also how many of each?
158. Explain ways of dealing with an over balance, in for example, the brasses.
159. Briefly summarize the section on "Rehearsal Suggestions".
160. What important considerations regarding the instrumental program should a director know?
161. Instruments can be used in many interesting ways in a church music program. Name seven different ways.
162. Discuss the Materials that are available to the director for instruments.
163. What people should be included on an active music committee?
164. What are the four (4) main responsibilities of this committee?
165. In addition to its various graded choirs and instrumental organizations, a church music program should also include what other types of groups?
166. Summarize men's groups. Include three (3) collections for men's voices.
167. Discuss the use of various ladies groups in the church.
168. List some of the various combinations of instruments to make instrumental ensembles.
169. List five (5) benefits of a radio ministry.
170. What should be considered when making plans for a church service broadcast?
171. A church planning to embark upon a studio broadcast ministry to its local community should first consider six (6) factors. What are they?
172. Define the spiritual objectives for the broadcast.
173. In choosing the type of program, what questions need to be addressed?
174. Summarize the Facilities for the Broadcast.

175. With regard to choosing music and developing musical talent for the radio broadcast, what suggestions are offered by the author?
176. Summarize "Writing the Script".
177. Briefly discuss announcing and speaking. Include the authors eight (8) suggestions for effective radio speaking.
178. What two-fold function does the church have to perform?
179. Summarize "Old Testament Worship".
180. Explain "New Testament Worship".
181. What is "Corporate Worship? Define and explain.
182. An individual's general attitude of worship is largely determined by his concept of the Godhead he is worshipping. Explain.
183. There are several basic truths regarding a proper attitude for worship that a leader should try to teach a congregation. List and explain.
184. According to Ilion T. Jones in his book, " A Historical Approach to Evangelical Worship", list the basic needs of worshipers to be satisfied by the service.
185. Discuss briefly the seven (7) suggestions offered by the author on choice and use of congregational songs.
186. Good ushering is important to a service. Ushers should be instructed in what four (4) areas?
187. Summarize the conclusion.
188. Briefly tell how this book and course can help you in your work in the church.