



*Music Ministry  
Conference  
Workshop*

*Dr. Doris Spooner-Hall*

*Professor of Music Education/Adjunct*

*Alabama A&M University*

*Huntsville Bible College*

Presented by  
**Dr. Doris Spooner Hall**

Alabama A&M University  
Normal, Alabama

Email: [doris.hall@aamu.edu](mailto:doris.hall@aamu.edu); [dh3111@aol.com](mailto:dh3111@aol.com)  
Website: <http://www.dorisspoonerhallmusic.com>

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(256) 479-4693 or (256) 200-0181 Fax (256) 372-5974

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# *Dr. Doris Spooner Hall*

## **Biography (Music-Flute)**

*Flute, Teacher, Educator, Conductor, Flute Private Lessons*



***Dr. Doris S. Hall*** was born in New Orleans, Louisiana. She was raised in Baton Rouge, Louisiana where she attended private and public schools and received her high school advanced diploma from Capitol Senior High School. She was a member of the marching, symphonic/concert, jazz band, and chamber ensemble in the band program.

***Dr. Doris S. Hall*** is an Associate Professor of Flute at Alabama A&M University, and has been recognized throughout the country by a number of diverse organizations and associations. A graduate of Louisiana State University in Baton Rouge, Louisiana where she received the Bachelor of Music Education and Masters of Music Education in Instrumental Music. She received the Education Specialist in Administration and Supervision from Alabama A&M University in Huntsville, Alabama, Doctor of Education in Organizational Leadership from Nova Southeastern University in Fort Lauderdale, Florida. In addition, Dr. Spooner-Hall received her Ph.D in Music Education and D.M.A. from Wiltshire University in London, England. Her major teachers included Everett and Jean Timm. She has also studied in masterclasses and privately with Julius Baker, and attended masterclasses with Jean-Pierre Rampal, James Pellerite, Shaul Ben Meir, and Harold Jones.

***Dr. Doris S. Hall*** has served in the higher education teaching and learning process with dedication and distinction. She has been a private teacher of students in the elementary, middle, and high school age group. Dr. Hall has been a Director of Summer Youth Programs, the College Board Program for teachers, and a professor at two and four year colleges and universities. She has taught masterclasses and performed solo recitals in the Alabama area. For several years she has served as a part-time lecturer and teacher at the University of Alabama in Huntsville, and at Oakwood College. Dr. Hall served as principal flutist for several years in the Huntsville Symphony Orchestra, and played in the Orchestra for a total of eighteen years. In

addition, Dr. Hall has served as an adjudicator for flute festivals and band festivals along with other competitive events, such as: solo and ensemble, Huntsville Symphony Youth Concerto Competition, Huntsville Youth Orchestra Solo Competition, and all state/ all city in the Alabama area. She has taught Woodwinds class, music history, music appreciation, flute choir, conducting, and private woodwind instruments. She has professionally conducted woodwind ensembles, and has conducted marching and concert bands. Moreover, she has served as a clinician and consultant for band directors.

***Dr. Doris S. Hall*** has made many presentations in the State of Alabama. She has given over 100 or more presentations and lectures to a variety of organizations along with playing solo compositions on Flute. These organizations include: Alabama Educational Association/National Educational Association, Chamber of Commerce, Elementary, Middle, and High Schools; 2 year colleges, 4 year colleges, and universities; church and other religious organizations; Kiwanis, Rotary, Alpha Kappa Alpha Sorority, Incorporated; NAACP, Economic Development Organization; Political Groups; Greek Organizations; Youth Groups; Parenting Groups; and other community organizations.

***Dr. Doris S. Hall*** has served as an online adjunct faculty in education in higher education. She has done diverse work with many students to provide a comprehensive understanding of the skills, attention to detail, and follow through needed to execute various positions on varied levels. In addition, she brings a global understanding of academic and business related expectations and individual creativity to the table. Having been in educational and business facilities in China (Beijing, X'ian, Shanghai), Italy (Rome, Florence, Venice), Spain (Madrid, Seville, Granada, Toledo), France (Paris), Greece (Patmos, Rhodes, Padras, Ehphesus, etc.) Czech Republic (Prague), Budapest-Hungary, Helsinki-Finland, 5<sup>th</sup> Slovenian Flute Festival, Easter Vigil at St. Patrick's Cathedral in New York City, New York (USA), and others. She understands the diverse needs of students and the educational, systemic facets of education/diversity.

***Dr. Doris S. Hall*** has recorded flute and harp solos arranged by Dr. Hall. The recording is "*Flute Duo and Harp*" by Dr. Doris Spooner-Hall and Dr. Sandra Wang-Harris (Harpist and Flutist). The music include: *Medieval to Contemporary*. In addition, Dr. Hall has recorded with the International Flute Orchestra in San Diego, California. The recording is a memorial dedicated to the husband of Nancy Clew (wife, board member of the NFA and Director of the traveling trips for the International Flute Orchestra).

***Dr. Doris S. Hall*** has logged several accomplishments via the American Biographical Institute. The honors listed under ABI include the American Medal of Honor, Great Minds of the 21<sup>st</sup> Century, Universal Award of Accomplishment, Research Board of Advisors, Great Women of the 21<sup>st</sup> Century; One Thousand Great Americans and The Genius Elite. Through The Cambridge, England based International Biographical Center, Dr. Hall has garnered the following distinctions: International Women of the Year, 2004; Living Legends, 2004; Lifetime Achievement One Hundred; International Order of Merit; The Order of International Fellowship; International Educator of the Year, and the Hall of Fame. The Music Educator is listed in Who's

Who in America, Who's Who of American Women, Who's Who in American Education, Who's Who in the World, and Who's Who of Professionals.

***Dr. Doris S. Hall*** is a Yamaha Artist for the Yamaha Corporation of America.

She performs with a YFL 881 Flute. She has been an Artist-In-Residency and touring artist with the Alabama State Council on the Arts. She has performed under the batons of Marx Pales and Taavo Virkhaus in Huntsville, Alabama as well as Shaul Ben Meir, Alan Leech, and John Bailey of the International Flute Orchestra (American Flute Orchestra).

***Dr. Doris S. Hall***' philosophy is...She believes that institutions should be committed to providing quality music education and musical performance. She welcomes the challenge of giving and sharing leadership that supports these goals. She further believes that by uniting our energies and supporting our music educational and musical performance systems we will be able to keep our students musically challenged, and our citizens better prepared for life.

***Dr. Doris S. Halls' Motto is ...A Strong Voice for Music Education and Music Performance for Our Children, Parents, School Administrators, Teachers, and Friends***"

***Dr. Doris S. Hall*** is married to Dr. Morris D. Hall, a professional educator and administrator for Alabama A&M University. The couple has two children. Amy Evon Hall is a graduate of The Juilliard School performing on Broadway Productions, teaching classes as an adjunct faculty in higher education in New York City, credits from NBC, ABC, and Movie Cinema. She was a 2004 Rockette, is an actress, singer, and dancer. Presently, Amy performs with the "The Little Mermaid" at the Fontane Theatre in New York City. As of September of 2009, she is with the Broadway musical "Memphis." She is also a law student at Fordham Law School in New York City in Entertainment Law. Mrs. Hall's son, Alex Earnest Hall, is a graduate of Alabama A&M University. He majored in Human Development and Family Relations and is currently employed at The Phoenix Center in Huntsville, Alabama.

# The Music Ministry



The purpose of the Music Ministry is to share the gospel of Jesus Christ through song, encourage believers in their walk with Christ, lead the congregation in worship and provide an avenue through which individuals may share their gift and be an integral part of the worship.

The Music Ministry spreads the Word of God through music experiences.

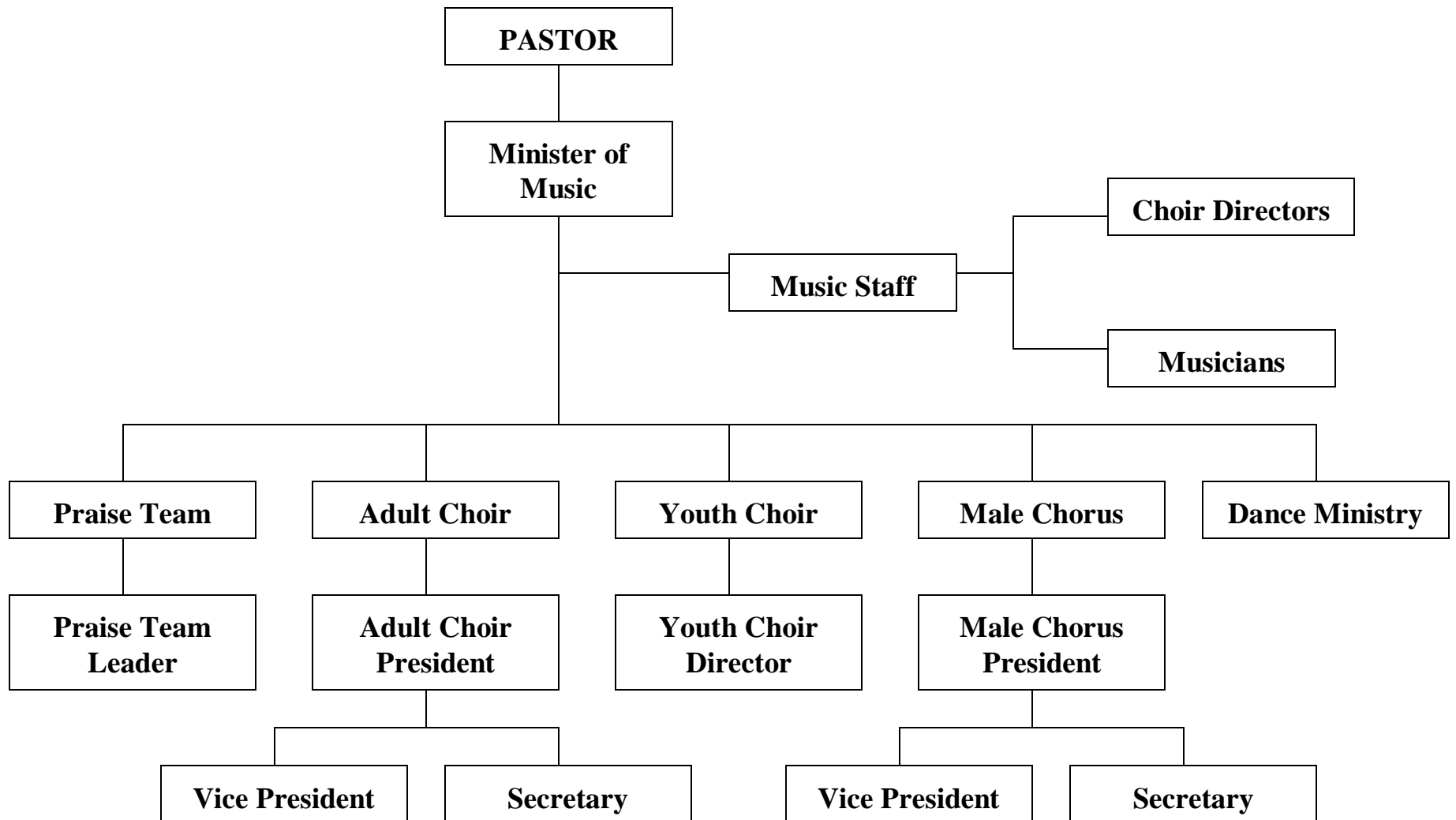
*"A leader is best when people barely know he exists; not so good when people obey and acclaim him; worse when they despise him; but of a good leader, who talks little, when his work is done, his aim fulfilled, they will say: We did it ourselves. " - Lao Tsu*

# The Musician's Prayer

To God, who created every song, note, and key  
All glory and praise, I offer the Thee  
Before the clap of the hand, or the tap of the shoe  
The concept of rhythm, it started with You  
You composed melodies for the birds to sing  
And anointed their songs with the joy that they bring  
So before You, the author of music, I bow  
I'm asking that You would bless me now  
With the understanding of this perfect gift  
This ministry You have blessed me with  
That Your glory will always be my goal  
That You will be the musician within my soul  
Whether it be with my voice, my hands, or my feet  
With wind, strings, pipes, or a steady beat  
Without Your spirit to touch and anoint  
The sweetest sounds become mere noise  
But to play like David, to calm and to soothe  
And most of all, to be pleasing to you  
Let this be my motive and the source of my drive  
That Your name will ever be glorified  
Please let my praise be a sacrifice  
Offered to You, no pretense or disguise  
Let my life be a song more precious than words  
Sweeter to you than any note ever heard  
Let it ring out strong, and true to the end  
I ask in Jesus' name Amen

*Inspired by God, Written by Vanessa L. Miller*

# Music Ministry Organizational Chart





# Decorum

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Decorum is the appropriate rendering of a character, action, speech, or scene. It is necessary to retain unity.

(Ref: Britannica.com)

## Why do we need it?

1 Corinthians 12:12-26 Paul compares the body of Christ to a human body. Each has a specific function that is necessary to the body as whole. The parts are different for a purpose and in their differences they must work together. The church is composed of many types of people from a variety of backgrounds with a multitude of gifts and abilities. It is easy for these differences to divide people. That is why it is important for the choir to represent unity. And in doing that, we must follow these simple rules in order for our choir not to draw attention away from the church service. We should dress as one signify one part of the body of Christ.

- No gum or large pieces of candy
- Sit properly
- No passing of notes
- Proper hygiene
- No flashy appeal
- No sleeping
- No talking
- Don't come late to service
- Don't walk up to the choir if you are late
- No pants hanging out from under the robe-unless your collective agree on one color
- No earrings
- Don't leave the choir before church is over – unless you notify the president
- No beepers and phone ringing
- No eating in the choir
- Wear the right color shoes
- Use good posture when sitting in the choir
- Make sure the church we are visiting will allow pants
- Don't sit on the front row if you are a new member

## **1. Why we want to be uniform in our attire?**

A choir is a body of believer coming together with many different gifts as a unit. Uniforms signify unity.

## **2. Earrings: when is it okay to wear them?**

It is really not a good thing to wear earrings or any flashy jewelry while Ministering to God's people. Jewelry is flashy and can cause a weak or strong Christian to take their mind off the music ministry. No matter how slight, that brief moment may cause the message being delivered in to be lost.

## **3. Pants: Why ladies generally don't wear them in the choir stand; what to do if you wear them under robes**

Many churches require ladies to wear a skirt or dress into the sanctuary. There is no scripture reference stating ladies should not wear pants. However, if the Music ministry is in agreement with pants being worn under the robe, the color should be black so that the color does not draw attention. I suggest if you are singing at another church that your choir President call to make sure it is ok to wear pants.

## **4. Open-toe shoes: Should they ever be worn when singing? If so, when is it appropriate?**

Once again we get into a borderline area. Closed-toe shoe is a way of being in uniform. It is a sign of unity. Please, choir member, take note when you attend other churches. Pay close attention to the choir's attire. A well-dressed, structured body is pleasing to the eye and, once again, signifies unity. We should not be so concerned as to why but obedience is better than sacrifice. We have leaders in our music ministry that have been trained well to transfer knowledge to each choir member. Unity, on Body in Christ is what its all about.

## **5. Following the director: standing, sitting, and clapping**

It is very important that everyone follow his or her director. Everyone cannot be in charge. Your directors are Spiritual facilitators who have been trained to teach and introduce music, show you breathing techniques, and teach choir decorum.

You must sit up straight in the choir stand as not to draw attention to yourself. If the choir director is asking you to clap, again, as a sign of unity, we should all clap. When you stand you should stand straight, head and shoulder up, so your voice will project outward. Please don't put your hands in your pocket, cross them nor put them on your hip.

## **6. Paying attention/talking: during rehearsal, during the teaching of songs, during announcements, in the vestibule, during service?**

This is not acceptable. Once you have devotion, your mind should be on ministering it song. Talking distracts the choir director, and it starts a chain reaction of conversation. If you are in the choir stand, the congregation can see you, and you may cause them to focus on you, rather than the WORD.

## **7. Hygiene tips**

Personal hygiene is very important in a choir. You must take out the time to cleanse every part of your body before entering the choir stand. Bad odor from the body and breath will cause your fellow choir members to loose focus. A suggestion is to keep disposable washcloths in the choir room along with deodorants, baby powder & Listerine strips so you can refresh yourselves between services.

## **8. Entering & exiting the choir stand during service: when, how, for what reasons, etc**

Once you have entered the choir loft, you should not leave unless it is absolutely necessary. Waling in and out of the choir stand is not acceptable. It is very distracting to your fellow choir members as well as the Pastor and congregation. If you do have to leave, make sure you first inform your choir president ahead of time, and arrange yourself in the choir stand so you don't have to cross over a lot of people to exit. Leave at a time when you won't draw attention to yourself (i.e. after the choir sings its last selection before the sermon). Do not walk out of the choir stand and walk down the center aisle to make your exit. If you are late and the choir has already entered the choir stand, please use the side doors to enter, and enter at a time when there is movement in the congregation (i.e. Alter Call). Please don't make leaving early and entering late a habit.

## **9. Drinking water/eating mints/passing notes/etc. during service: It is ever okay? If so, when it's okay and how to do it.**

Carrying water bottles has become a FAD. Drinking water does not help your vocal chords, as a matter of fact; cold water on a warm throat can damage your vocal chords, as well as eating a lot of candy with sugar in it. So, if you need water, drink it before entering the choir loft, and after you exit. Water should only be used if you have a medical condition that requires you do drink minimum amount of water through out the day. Of course if you are choking the Ushers can bring you some water. If you are singing you should drink warm water, it should never be cold.

I believe we all need a mint or two after we sing, because singing causes dry mouth, which leads to an odor. A small mint or cough drop in the mouth after you sing is ok. But remember, too much sugar on your vocal chords will cause vocal problems in the end.

Do not visibly pass mints or cough drops in the choir. Please do not sing with gum or mints in your mouth. You may choke or cause it to get logged in your throat.

## 10. Hair Ornaments

Please don't wear a lot of different hair ornaments in the choir stand, it is also distracting. No hats or bows. If you have to put your hair up, make sure you sue something black.

### When to Keep Your Mouth Closed

1. In the heat of anger – Proverbs 14:17
2. When you don't have all the facts – Proverbs 18:13
3. When you haven't verified the story – John 7:50
4. If your words will offend a weaker brother – 1 Corinthians 8:9
5. If your words will be a poor reflection of the lord of or your friends and family – Philippians 1:27
6. When you are tempted to make light of holy things – Matthew 12:36
7. When you are tempted to joke about sin – Proverbs 14:9
8. If your words would convey a wrong impression – Proverbs 17:27
9. If you would be ashamed of your words later – Proverbs 8:8
10. If the issue is none of your business – Proverbs 14:10
11. When you are tempted to tell an outright lie – Proverbs 4:24
12. If your words will damage someone's reputation – Proverbs 16:27
13. If your words would destroy a friendship – Proverbs 16:28
14. When you are feeling critical – Romans 14:4
15. If you can't speak without yelling – James 1:20
16. When it's time to listen – Proverbs 18:21
17. If you've already said it more than one time (then it becomes nagging) – Proverbs 19:13
18. When you are supposed to be working instead – Proverbs 14:23
19. When you are tempted to flatter a wicked person – Proverbs 24:24

“Who so keepeth his mouth and his tongue, keepeth his soul from trouble.”  
Proverbs 21:23

## Guidelines

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### Adult, Male, Youth Choirs

The choir provides worshipful music for assigned church worship services and special services outside the church.

## **Membership**

Adult Choir – The membership of the Adult Choir shall consist of individuals, minimum age according to the choir’s bylaws, who have accepted Jesus Christ as their Lord and savior and possess a desire to serve God through the music ministry.

Male Chorus – The membership of the Male Chorus shall consist of male Adult Choir members.

Youth Choir – The membership of the Youth Choir shall consist of individuals, minimum 3 years of age.

## **Attendance**

1. Members are expected to be present and on time for all rehearsals and performances. When this is not possible, it is the member’s responsibility to contact the President/Coordinator and advise them of the situation.
2. After two consecutive absences from rehearsals, an individual will not sing with the choir at the next performance.
3. After numerous consecutive absences the choir member’s name will be deleted from the active choir roll, following communication stating such from the choir officer.
4. Members are expected to remain in the choir stand for the duration of the worship services, performance, or rehearsal.
5. Members are expected to arrive not less than ten (10) minutes before serving, in order to participate in a period of consecration.

## **Performance**

1. Members are expected to be on time for all performances.
2. No member shall enter the choir stand after the choir has processed and worship has begun.
3. Members are expected to refrain from gum chewing, eating, unnecessary talking or note passing during rehearsals, worship, or performance.

## **Choir Discipline**

1. Any event or engagement extended to or concerning a choir must be approved by the **Minister of Music, and/or Pastor**.
2. Cleanliness of choir robes and other uniforms are essential and the responsibility of the member.

# **Praise Team**

The praise team encourages each individual in the body of Christ to make “His” glorious praise by leading the congregation in a corporate time of praise.

## **Membership**

1. The membership of the Praise Team shall consist of dependable Adult Choir members.
2. Must be an example of worshippers in public and private life.
3. Must have a “freedom” to praise God openly.

4. Members must attend regularly church services and a Bible Study of the church.
5. Must have leadership qualities (ability to take initiative).
6. Must arrive at services and functions on time.

## Job Descriptions

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### Minister of Music

**Principal Function:** Responsible to the Pastor and to the church for planning, coordinating, conducting, and evaluating a comprehensive music ministry.

**Responsibilities:**

1. Assist the Pastor in planning congregational services and be responsible for the selection of all music.
2. Coordinate the Church Music Ministry with the calendar and emphases of the church.
3. Be aware of wedding, funerals, and/or other events to be held at the church, be available for counsel and arrange for music for special projects, ministries, and other church related activities in cooperation with appropriate individuals or groups.
4. Direct music groups and congregational singing.
5. Be responsible for enlisting and training leaders for the Music Ministry.
6. Supervise the work of all leaders in the Music Ministry, delegate work and responsibility as needed.
7. Give counsel and direction to song leaders, accompanists, and other musician, who serve in the church.
8. Conduct yearly choir election of officers.
9. Coordinate the performance schedule of music groups and individuals in the functions of the church.
10. Perform other duties as assigned.

### Musician

**Principal Function:** Responsible to the minister of Music and Pastor for playing of congregational services and special services as assigned.

*Musicians will be allowed 2 Sundays paid leave to be schedule in cooperation with the Minister of Music and the Pastor.*

**Responsibilities:**

1. Play for services of the church as assigned.
2. Assist the Minister of Music in planning congregational services, rehearsals, and special music events.
3. Serve as accompanist for choirs and soloists during worship services and scheduled appearances outside of the church.

4. Assist the Minister of Music as requested in appraising and selecting music.
5. Be responsible for overseeing the regular maintenance of the church's instruments.

## **Choir Directors**

### **Responsibilities:**

1. Direct music during service and rehearsals.
2. Assist the Minister of Music in planning congregational services, rehearsals, and special music events.
3. Attend musicians' rehearsals.
4. Conduct choir rehearsals in the absence of the Minister of Music.
5. Be responsible for the selection of music in the absence of the Minister of Music.

## **Choir Officers**

### **President/Coordinator**

1. Conduct choir business meetings. All business meetings will be held during the first ten (10) minutes of the scheduled rehearsal.
2. Approve in cooperation with the Minister of Music and Pastor of invitations to engagements outside of the church.
3. Recruit new members.
4. Communicate with the secretary rehearsal times.
5. Contact choir members in regards to rehearsal changes.
6. Contact absent members.
7. Advise members of dismissal from the choir.
8. Responsible for the planning and coordination of all choir functions (i.e., musicals, programs).
9. Plan choir fellowships, outings, and inreach/outreach activities.
10. Provide all new members with a copy of the choir's guidelines and order choir robes as needed.

### **Vice President**

Assist the choir president with duties as assigned.

### **Secretary**

1. Maintain an up-to-date membership roll for the choir.
2. Record attendance of members. Advise president of repeat absentees.
3. Record Minutes of Choir Meetings.
4. Collect money and maintain records for purchases if necessary (i.e., robes, flowers, etc).

# Plan Your Choir Rehearsal

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God is a God of order. Everything we do, we do, for his glory. His Word calls us to excellence. “Let all things be done decently and in order” (1 Corinthians 14:40). Why is it then, during our choir rehearsals, things seem so-----o-----o...Out---of---Order!

Have you ever left a rehearsal feeling you made no accomplishments? Has there been no order, direction, or plan? Choir rehearsals should be planned.

Haphazard rehearsals produce a haphazard ministry. It is important for you to plan on paper. Many of us fool ourselves into believing that we will remember every detail of what we need to accomplish. It is very important that we get into the practice of writing down what we plan to accomplish. There is nothing wrong with having a plan...there is nothing right about wasting time.

We must be considerate that others with families and jobs are volunteering their time.

*Here is an outline of a rehearsal plan. Minutes are approximate.*

1. **Worship (prayer and praise, 5 minutes, {or as directed by the Holy Spirit})** – Prayers of praise & thanks to God, as well as prayers for the request of choir members.
2. **Business (5 minutes)** - Choir president presides. More time is allowed if you are preparing for a special event. Depending on how often you meet, determines how much new business to discuss.
3. **Devotional Thought (5 minutes)** – A brief, prepared devotion, or humorous story related to music ministry – or – testimony from a choir member. Also, if you plan to do a lyric study of new music, you may skip the devotional thought. Devotions should be pre-assigned to choir members or the choir’s chaplain can be responsible.
4. **Evaluate the last worship service (5 minutes)** – This is optional and not done during each meeting. Evaluate at least once a month. Honest evaluation of the ministry as a whole is expected. We do not single out individuals. No “put-downs” or hidden agendas.
5. **Vocal Warm-up (10 minutes)** – A brief but thorough warm-up is needed to get a choir’s sound focused.
6. **Rehearse Selections (30-45 minutes)** – Musicians & directors should be familiar with the songs before rehearsal time. Time is wasted when one has to figure out lyrics, chords and/or choir parts during the rehearsal.
7. **Final Run (15 minutes)** – Sing through song list without stopping. This helps a choir and musician to learn how to “cover up” mistakes during the worship.



# Good Stewards Ministry

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## The Choir Member's Preparation

Being a choir member is not only about singing songs to a congregation. The church choir member sings praises to the Almighty and communicates the love of Christ to the listener. As a member of the choir you are ministering to people. Just as a preacher prepares a sermon and himself prior to a worship service, you must prepare in order to be effective in your ministry. Are you a prepared choir member?

On these two pages you will find helpful preparation tips. They may seem elementary, but we all have things that we need to do to get our hearts ready for such a sacred time as worship.

**Pray (consistently, that is)** The effectual fervent prayer of the righteous man availeth much (James 5:16b)

Many of the problems we face within the music ministry would decrease, or possibly cease, if only the members of the ministry, musicians, singers, directors & leaders, would pray (consistently & persistently). If we would be honest with ourselves, many within the ministry only pray in the "huddle". That is, we pray when we huddle together during rehearsal, and again on Sundays, in the choir room, before the worship service. Rarely do we spend meaningful one on one time with the Lord. Each day you should pray for at least one of your ministry's needs. Here are some things you can pray for?



**Monday** – Your Pastor & the Message

**Tuesday** – The ministry's Leadership) minister of Music, Directors, Officers)

**Wednesday** – Soloist for the week

**Thursday** – Special needs of ministry members.

**Friday** – God's Shekinah glory to fill your place of worship

**Saturday** – People are saved, delivered, and set free...a life changing experience for all!!!

**Sunday** – Sensitivity to the Holy Spirit & that the music ministry will heed to God's directives.

## Getting Ready on Saturday

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1. Sing through your choir songs and worship songs. Sing while you:
  - Work outdoors
  - Drive
  - Are cleaning

Get the song in your heart. If possible, tape the rehearsals and sing along with it. This helps with memorization of lyrics. Get the music and spirit of praise in your heart.

2. Schedule your day's activity & outings so that you can relax, pray, and worship on Saturday evening.
3. Get all Sunday morning details taken care of on Saturday:
  - Select clothes on Saturday. Make sure shoes are shined, clothing is ironed, etc., on this day. Make sure your children's clothes are also ready.
  - Get transportation ready. Gas up the car. Don't wait until Sunday morning to wash your vehicle. Make arrangements to be picked up ahead of time.
  - Prepare meals.
  - Place keys, handbags, bibles, and other items you need to take with you to church at a central location. I have often found myself in a rush because of misplaced keys.
4. Go to bed with praying and praising God. Whatever is on your mind when you go to sleep will be on your mind when you arise.
5. Go to bed at a decent hour. Don't stay up too late. You will need your rest.
6. Be careful of the types of television programs you watch. Don't allow Satan an opportunity to poison your heart and mind.

## It's Sunday Morning

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1. Get up early. Allow yourself an ample amount of time to pray, eat, dress and drive in.
2. Arrive at church early enough to pray with your choir. Avoid rushing.
3. Sing on the way to church. This is an opportunity for you to get your heart and your voice warmed up.

**These are sample, common sense things that should not be taken for granted. We cannot enter into worship casually. God deserves and requires our wholehearted praise! Music preparation is a gig deal, but heart preparation is of the utmost importance. Satan wants nothing more than to get our hearts distracted and to keep us from encountering God in worship. SUNDAY'S COMIN'! The words T.D. Jakes made famous are appropriate...**

**GET READY, GET READY, GET READY**

# Music and Its Ministry

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**Goal:** Every Christian Singing unto the Lord!

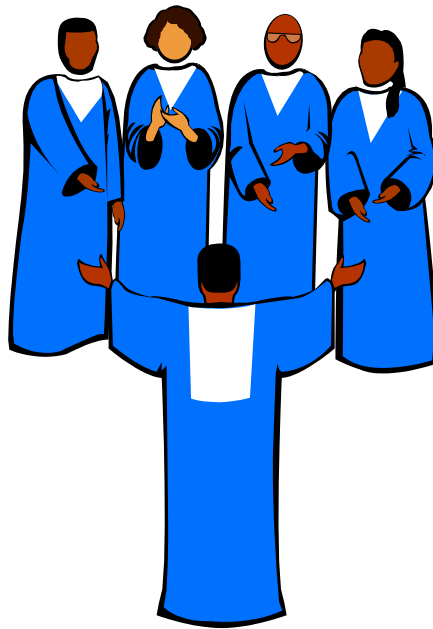
He commands us to sing:

Psalm 84:1, Psalm 100:1-2. Ephesians 5:18, Colossians 3:15-17. Psalm 150, and all through the Bible

There are many, many more scriptures – Please add....

- Music heightens the God-consciousness.
- Music/singing lifts the worshippers into the very presence of God.
- Music/singing prepares the worshipper for the Spoken Word
- A song has a direct influence in knowing God.
- Music helps in learning basic spiritual truths.
- Music unifies people
- Music/singing ministries to the total person
- Singing serves the purposes of God and the church
- Singing is a vital and vibrant means of communication and inspiration for assembly.
- Singing glorifies God and edifies people.
- Singing serves as a supportive force.

Psalm 34:1 states that we must “bless the Lord at all times. His praise shall continually be in [our mouths]” *This is and should be true for every Christian.*



## Beatitudes for the Choir

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**B**lessed are the choir members who are faithful at rehearsal and worship service alike.

**B**lessed are they who come to rehearsal and service on time, ready to sing.

**B**lessed are they who are cheerful and cooperative.

**B**lessed are they who are not jealous when another member is invited to sing a solo part and who do not covet a special place in the choir.

**B**lessed are they who pay attention to their leader both at rehearsal and during the song service.

**B**lessed are they who do not talk when they should be singing or listening to the director or uniting their hearts with others in prayer.

**B**lessed are the singers who remember that they are leaders of church music and a vital part of the worship service.

**B**lessed are they who do not whisper, giggle, or squirm, remembering that the congregation can see their action.

**B**lessed are the singers who do not seek to take all the credit themselves, remembering that their voices are gifts from God.

**B**lessed are they who sing with joyful hearts and faces, for the congregations finds them pleasing to the eye as well as the ear.

# How to Kill Your Choir

---

1. Don't Come.
2. If you do come, come late.
3. When you come, come with a grouch.
4. At every rehearsal, ask yourself, "What do I get out of this?"
5. Never accept an office. It is better to stay outside and criticize.
6. Visit other choirs' rehearsals about half the time to show your director that you are not tied down to him or her. (There's nothing like independence).
7. Sit pretty way in the back and never sing. If you have to sing, sing out of tune and behind everybody else.
8. Never encourage the director. If you like a song, keep mum about it. Many directors have been ruined by flattery. (Don't let his or her blood be on your head).
9. If there happens to be a few zealous workers in the choir, make a tremendous protest against the choir being run by a clique.
10. If your choir unfortunately happens to be harmonious, call it apathy or indifference or lack of zeal, or anything under the sun except what it is.

## Do we rally mean what we sing?

---

The singing of a hymn should be great experience for Christians. A hymn can be a prayer, testimony praise, or an invitation to others.

Many of us apparently don't take the words we sing very seriously.

We sing "Sweet Hour of Prayer" and pray only a few minutes a day.

We sing "Onward Christian Soldiers" and wait to be drafted.

We sing "Oh, for a Thousand Tongues to Sing" and don't use the ones we have to speak for Christ.

We sing "Blest Be the Tie" and let the slightest offense sever it.

We sing "I Love to Tell the Story" and seldom mention Jesus to anybody.

We sing "Cast Thy Burden on the Lord" and then worry ourselves into a nervous breakdown.

We sing "The Whole Wide World for Jesus" and never invite our next-door neighbors to church.



# 12 Ways to Get the Most Out of Rehearsal Time

---

1. Plan to use every minute.
2. Plan what you're going to do, in what order, and for how long.
3. Know before you start what you want to accomplish, and how you will attempt to accomplish it.
4. Be set up and ready to start on time, regardless of the number of people there at starting time. People will plan to come at the time you usually start-if you start late consistently, they'll arrive late consistently.
5. Have music to be used in the rehearsal distributed before hand to avoid losing time passing music, in and out.
6. Using accompaniment tapes? Leader your tape of use your tape meter to know exactly where to find the sections you will be working on.
7. Keep your talking to a minimum whenever possible, demonstrate rather than explain.
8. Avoid keeping the whole group sitting while a narrator, soloist, or small ensemble works on a part, which doesn't involve the whole choir. These should be prepared outside of choir time, to be added at the appropriate time before performance, fully prepared.
9. If you need to work extensively with the ladies, split and let the men work on their parts separately, and vice versa.
10. Counteract boredom by changing activities often. Change songs; alternate note learning with polishing, faster numbers with slower ones, etc.
11. Finish the rehearsal when it is scheduled to be over. Respect your singer's schedules and they will respect yours.
12. Remember: Our volunteer choirs GIVE to us hours of their valuable time. We owe them the best use of it. If we waste it, we don't deserve it.

**Choir Rehearsal**

**Be On Time**

## Six Abuses to the Voice

---

Not warming up\_\_\_\_\_

The voice needs warming up as any other muscle group of the body.

Drinking ice-cold liquids-----

The vocal mechanism suffers shock or constriction when suddenly exposed to liquids significantly below temperature.

Dehydration or dryness-----

Drink 8 to 12 glasses of water daily.

“Pushing” the Voice-----

The voice was not created to be used in yelling and screaming.

“Clearing” the throat-----

Swallow instead of “clearing” the throat.

Using an unnatural speaking voice-----

Absolutely refrain from speaking below or above the optimal (normal) pitch for your voice.

SOME SCRIPTURAL SUPPORT-----

Romans 12:1

Helping us to be the very best – for HIM!

## The Mechanics of Good Singing for the Choir Member

---

Getting the mind & body ready to sing

1. At home
  - a) vocalize
  - b) breathing exercises
  - c) use the mirror
  - d) use a tape recorder or an ear your can trust
2. Before rehearsal
  - a) don't “cram” during the day
  - b) “remember” you have a rehearsal or service later
  - c) vocalize on the way to rehearsal
  - d) arrive on time

3. At rehearsal
  - a) devotional period (mental/spiritual preparation)
  - b) know your voice part
  - c) vocal exercises
  - d) relaxation exercises (physical preparation)
  - e) correct sitting/standing postures for singing
  - f) cooperative spirit

## Good Rehearsal/Singing Technique

---

1. Sing only for yourself
2. Be aware of fatigue & react to it
3. Stay alert (don't go "out to lunch!" when other voice parts are singing).
4. Don't freeze/burn your voice during breaks
5. Don't be afraid to use your voice to the fullest potential

## Good Singing Posture

---

- A. Sitting Always sit forward in the chair  
Keep your back perpendicular to the floor.  
Hold music directly in the line of vision to the director
- B. Standing Hold your feet apart at a comfortable position  
Roll shoulders forward, up, and down towards your back.  
Keep your head straight up.

## Breathing Exercises

---

- A. Lie on your back on the bed or floor  
Let your breathing become completely natural (as when sleeping)  
Watch your lungs/abdominal area expand and go down
- B. Stand in front of a mirror  
Place your hands a little above your waist (thumbs in back)  
Take deep breaths (DON'T move your shoulders, upper chest or eyebrows!)  
While inhaling, try to push hands apart
- C. With mouth open, inhale: first, fill lungs only  
Then give extra expansion pull on diaphragmatic area  
(Notice the creation of more air space).
- D. With mouth open, inhale quickly to fill all air space completely



- Hold your breath for a few seconds
- Release air on a steady stream of hissing sound
- Hiss until lungs completely emptied
- E. With mouth open, inhale quickly to fill all air space completely
- Hold your breath for a few seconds
- Release air in six puffs, using an unvoiced “huh” sound

## Appropriate Church Music

---

### MUSIC THAT IS APPROPRIATE FOR CHURCH SHOULD:

1. Bring glory to God and assist us in acceptably worshiping Him
2. Uplift and purify the Christian’s thoughts.
3. Effectively influence the Christian in the development of Christ’s character in his life and in the lives of others.
4. Have a text that is in harmony with the scriptural teachings.
5. Reveal a compatibility between the message conveyed by the words and the music avoiding a mixture of sacred and secular
6. Shun theatricality and prideful display.
7. Give precedence to the message of the text which should not be overpowered by accompanying musical instruments.
8. Maintain a judicious balance of the emotional, intellectual, and spiritual elements.
9. Never compromise high principles of dignity and excellence.
10. Be appropriate for the occasion and the setting for which it is intended.

## Worship through Music

---

### MUSIC AS WORSHIP

#### Should be:

1. The expression of a complete and coherent idea which is consistent with Biblical revelation
2. An experience of adoration, confession, and praise
3. A method of edification
4. A way to bring a straying attention to sharp focus
5. A medium for the teaching and strengthening of our faith
6. A firsthand creative experience and the spiritual necessity of us all
7. The embodiment of spiritual truth and the illumination of a text rich with meaning.
8. A means by which God ministers to us
9. An element of coherence in worship
10. A method to combat the influence of our spiritually impoverished culture.

**Should not be:**

1. Ornamentation added like frosting to make the service pretty
2. Merely a lesson in critical appreciation
3. A time of entertainment
4. A cove-up for the seating of latecomers, the movement of ushers, or friendly conversation
5. Art merely for the sake of art
6. The expression of just a few talented people
7. An attempt to salvage a weak idea with a spectacular sound
8. A purely musical experience
9. An attempt to merely link different parts of the service
10. A means to invite the trite and worldly into the sanctuary.

## Questions for Reflection in YOUR Music Ministry

---

1. Music rehearsals are held weekly	Yes	No
2. A NEW worship guide is available each week for church members and guests	Yes	No
3. The minister of music (director) is in contact with the Pastor weekly.	Yes	No
4. The church has a mission statement.	Yes	No
5. The music ministry has clear/concise policies/procedures.	Yes	No
6. The ministry sponsors regular workshops/seminars	Yes	No
7. The music ministry is included in the church's budget.	Yes	No
8. The musicians are salaried employees of the church	Yes	No
9. The musical instruments are maintained regularly	Yes	No
10. The sound system is adequate for music ministry's needs.	Yes	No
11. More than one person is trained to sing most solos.	Yes	No
12. Members of music ministry support most church services	Yes	No
13. Rehearsals are generally less than 2 hours.	Yes	No
14. Songs during the time of invitation are flexible	Yes	No
15. The services are recorded through the sound system	Yes	No
16. There is a continual record of the music repertoire	Yes	No
17. Various styles of church music are offered	Yes	No

- |     |   |     |    |
|-----|---|-----|----|
| 18  | The Pastor supports the music ministry enthusiastically | Yes | No |
| 19. | There is a sense of God's presence during rehearsals    | Yes | No |

## Relaxation Exercises

---

1. Roll your head all the way around, letting it fall forward, sideways and backward as it will go.
2. Massage your own neck and shoulders
3. Roll your shoulders in circular direction repeat, rolling in opposite direction.
4. "Chewing"

## Warming Up

---

1. The shower?
2. Mi, me, ma, mo, mu
3. Ah
4. Lightly humming a familiar tune

## The ABC's of Effective Music Ministry

---

### **A**

**Acknowledge** Church Leadership (Pastor, deacons, trustees, etc)

**Allocate** proper space and time for ministry

**Advocate** for fair consideration for ministry

**Audition** participants for ministry

### **B**

**Balance** time with ministry, family, community, and regular church activities

**Broaden** musical taste with ministry and congregation

**Bridge** cultural musical gaps in church experience

### **C**

**Commit** to specific goals for ministry

**Communicate** effectively with all members of the ministry

**Create** environment conducive for effective worship

## *D*

**Discuss** with church leadership progress of ministry

**Develop** new talent as often as possible

**Discover** available musical talent from church community

## *E*

**Evaluate** current ministry and changes as they occur

**Explain** to church leadership and congregation direction of ministry

**Encourage** the weaker members of the ministry to reach new levels

## *F*

**Finance** the Ministry

**Feature** several talents in ministry

## *G*

**Guard** each other's reputation in ministry

## *H*

**Heighten** awareness by presenting new paradigms in ministry

## *I*

**Introduce** new material to congregation before presenting the music

## *J*

**Judge** the effectiveness of new material by response from congregants

## *K*

**Keep** rehearsals timely and effective

## *L*

**Limit** the time spent on each selection in rehearsal

## *M*

**Maintain** accurate records of repertoire, membership, performances

## *O*

**Operate** as an organization and organism, but part of the whole

## *P*

**Pray** regularly for the success of the ministry

**Promote** the brightest and best for leadership

**Plan** each aspect of the music ministry

## *Q*

**Question** lovingly the continuation or discontinuation of musical selections

**Quiet** negative opinions by offering intelligent and prayerful responses

## **R**

**Recruit** participation from congregation

**Rehearse** each selection until ready for perfect presentation

## **S**

**Strive** for excellence

**Survey** ministry and congregation regularly

## **T**

**Train**, train, train

## **U**

**Undertake** new goals and objectives yearly

## **V**

**Value** the participation of each member of the ministry

**Vary** the soloists on songs as much as possible

## **W**

**Worship** in Rehearsal

## **X**

**x-alt** the Lord

**x-press** his Gory

**x-haust** every means to worship

## **Y**

**Yearn** for HIS presence in every thing

**Yield** to HIS leading through prayer and fasting

## **Z**

**Zoom** in on problems promptly and seek to resolve

## **Vocal Music Technique**

---

### **Posture:**

Singers should stand straight but not stiffly, feet slightly apart and not parallel, shoulders relaxed, the weight of the shoulders and the head resting on a midpoint of the back without tension. The ears are approximately over the shoulder seams of the clothing. The body feels light. The lowest two ribs remain slightly up and out throughout the breathing process.

**Reservoir:** Although air is obviously stored in the lungs, there is a feeling of expansion between the waistband and the bottom two ribs – the floating ribs – which grows when breath is taken properly. Singers should learn the feeling of the proper balance of these abdominal muscles and learn to rely upon the feeling of support they can give. The diaphragm automatically descends upon inhalation. The singer is concerned with how fast it returns. (Sip)

**The Pump:** This is the steady stream of air maintained by the action of the abdominal muscles (Hiss)

**Phonation:** Sound is actually made at the level of the vocal cords. (Sah)

**Resonance:** After the sound has been made, it is filtered and strengthened so that it may be projected and heard.

**Diction:** Vowels are produced by changing the shapes of the resonators. Consonants are produced by a freely moving tongue and articulate lips. (San, Oh, Ay, E, Ooh) (Mah, Moh, May, Me, Moo)

**The Ear:** continual training of the ear is very important, because the ear monitors and corrects both the conscious and unconscious processes of vocal production.

**Breath support:** The ability to keep the rib cage in an easy high position, without the use of shoulder tension, against the pull of gravity. (Endurance)

**Breath control:** The ability to regulate the exhalation of air by the abdominal muscles, again without unnecessary tension through the high chest area and the throat. (Soft “Hiss”)(Endurance)

**The Bottom Line:** Vocal technique is based on the skill of mastering breath support and breath control in balance with proper sound production. Without a steady stream of breath there will be very little good tone, and without the proper support for the stream of breath the singer will use muscle tension that will ultimately strain the tone quality. The process of breathing must be considered at all levels of vocal growth. As the body matures, and as the sound of the singer improves, he/she must review the quantity and quality of breathing and look closely at the continual rebalancing of resonance and support. This means fairly constant attention to a very basic problem. Often such problems are slighted because people get bored with the mechanics involved (work). It would be wise of God’s singers to be sure to pay regular attention to breathing problems both in the privacy of the home, rehearsals and public worship (discipline).

**Notes:**\_\_\_ Bless Me Today, Bless Me Today. When I woke up early this morning and I saw a brand new day, I thank the Lord for my blessing today. Brand new mercy everyday. Strength for tomorrow everyday. Food on my table everyday. Hope for tomorrow everyday. When I woke up early this morning and I saw a brand new day, I thank the Lord for my blessing today (Words and Music by Byron Johnson)

# Leaders Are Disciples

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## Objectives

- A. To help leaders understand the biblical teaching concerning a disciple in terms of both characteristics and responsibilities.
- B. To encourage each leader to be a leader for Christ by first becoming a disciple.

## A Definition of Discipleship

(Matthew 28:18-20)

And Jesus came and spake unto them, saying, All power is given unto me in heaven and in earth. Go ye therefore, and teach all nations, baptizing them in the name of the Father, and the Holy Ghost. Teaching them to observe all things whatsoever I have commanded you: and, lo, I am with you always, even unto the end of the world. Amen.

## Goals of Discipleship

- A. Make disciples
- B. Baptize
- C. Teach
- D. Observe all things

## Characteristics of a Disciple

- A. A disciple is committed to Christ above all others including his own desires or preferences. (Luke 14:26,27,28)
- B. A disciple is committed to the church (Ephesians 5:25, 26)
- C. A disciple is committed to the Word of God (John 8:31)
- D. A disciple is committed to other Christians (John 13:35)
- E. A disciple reproduces himself in those who will reproduce others also (John 1:1-8; Timothy 2:2)

## Leaders are Disciple Makers

- A. Because Jesus set the example
- B. Because spiritual gifts demand it
- C. Because of the multiplication principle
- D. Because it is cost effective.

## Application

- A. Every disciple is a Christian leader in some area. Regardless of your degree or maturity, there are always others less mature who need your help, encouragement and leadership.
- B. Even the new Christians can become involved in the process of discipleship by leading others to a saving knowledge of the Lord Jesus Christ or bringing them to someone who can lead them to Christ.

- C. Jesus set the example by His commitment to us, and He wants us to follow His example by committing ourselves to others. It is not enough to just be a disciple (follower), Jesus wants you to become a leader, a disciple maker.

## The Christian View of Leadership

---

### Objective

- A. To help leaders to understand the Christian view of leadership through insight into the lives of past leaders and an orientation of the cost involved in becoming a leader.
- B. To guide the student toward a place of service for which God has gifted and called them.

### A Biblical Scope of Leadership

- A. Christian leaders are followers (Matthew 4:18-2; 9:9; John 1:43)
- B. Christian leaders are servants (Matthew 20:27; Mark 10:44, 45)
- C. Christian leaders must lead (Hebrews 13:17)

### God's Leaders of the Past

- A. Moses – The great deliverer  
And lawgiver of Israel  
(Exodus 2:2)
- B. Isaiah – A prophet of Israel  
(Isaiah)
- C. Esther – A Jewess who risk  
Her life for her people.  
(Esther)
- D. John the Baptist- a Prophet,  
the Forerunner of Jesus (John  
1:5-66)
- E. Paul – He became the Leading  
missionary of early Christianity  
(I Cor. 3:9)
- F. Jesus – both God and man  
(Matthew 1:20-23)

### Counting the Cost

Leadership does not come without a price. The Christian leader must be willing to lose himself in the work and person of Jesus Christ (Acts 20:24). He must be willing to bear a great burden of responsibility and remain faithful to it (Luke 9:62). He must, like his lord, be willing to accept a life of loneliness, realizing that he is never alone (John 16:32).

### Finding a Place of Service

### Application

- A. Before any Christian can be a leader he must learn to follow Jesus Christ with devotion, dedication and without question (Romans 12:1)
- B. The way to become a leader is to be a servant. "Like attracts like and like produces like." Christians serve best under the leadership of one who has a servant's heart and attitude.



- C. God has a place of leadership for you. It may be in some full-time Christian service, or it may also be through your profession, employment, politics, school or home.
- D. Begin today to determine what your gifts are. List them. Determine where they can best be put to use in your present circumstances, and get to work in the leadership role that God has given you under Pastor's leadership. (I cor. 7:20-22)

## The Change Model

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In the beginning of the church's calendar year the Music Ministry should select a goal to work toward. The CHANGE model is designed (Life Innovations, Inc) to help discuss the necessary steps to achieve that goal. The six steps in the CHANGE Model are Illustrated below:

### **Commit to a specific goal**

Increase non-performance times with the members of the ministry by spending time during the week focusing on positive aspects of the ministry and rehearsing the specific goal.

### **Habits Break old and start new**

Review new routines and habits each week until they become natural occurrences. Denounce with Christian love the old habits that crop up from time to time.

### **Action take one step at a time**

The new routine should be tried for a time certain, before any new changes are implemented.

### **Never give up...lapses might occur**

Old habits are hard to break, and people naturally dislike changes, even if they are for the good. Stick to the plan!

### **Go for the Goal....focus on the positive**

Compliment should be generated within the ministry when the new routine is established and the new habit works.

### **Evaluate the change**

At intervals, after the new routine settles, discuss with the group the effectiveness of the change. If the new routine works, the new habit sticks, then make it policy.

# Choir Performance Observation Profile

---

## Positive Qualities

Uniform rising, sitting, standing, holding music, even and balanced physical arrangement.

Focuses attention on director, instrumentalist or congregation during performance.

Relatively uniform and conservative attire.

Little or no evidence of widespread Communication, entering and leaving choir between performances.

No overt reaction to performance errors

Each voice section clearly heard and Easily differentiated.

Balanced harmony; No one section or person over-riding others unless intended

Attention given to the relationship between dynamics and message.

An abundance of talent represented.

Leading and background voices complement each other.

Out of tune voices not readily discernable.

## Negative Qualities

Spasmodic rising, sitting varied standing profiles, little attention given to holding and handling music

Random focus of attention evidenced

Varied and “mod-type” attire.

Very evident and wide-spread talking, movement, entering and leaving the choir when not performing.

Verbal and/or nonverbal evidence of performance errors

Many members riding “piggy-back”; little or no distinction between voice sections.

Unbalanced harmony; One section or person predominates.

Little attention given to dynamics and expressions as related to message.

Limited number with high level talent/quality.

Background voices over-ride leading voices or the reverse.

Out of tune voices quite noticeable.

# A Choir Director's Beatitudes

By John Clayton

---

*A*nd, seeing the long Church year before them, and knowing the awesome role that music must play in the worship services that lay ahead, the Choir Director called together the singers and spake to them, saying.

*B*lessed are the poor in spirit, those who are willing to blend their voices into a harmonious ensemble, for theirs is the music of heaven.

*B*lessed are they that mourn when forced to miss rehearsal, but call to inform the Director of their anticipated absence, for in these faithful few shall the Director find comfort.

*B*lessed are the meek, who submit themselves to following the Director, for they shall merit great worth.

*B*lessed are they which do hunger and Thirst after rehearsals are concluded, bringing with them neither gum nor goodies, for they shall be filled with music.

---

John Clayton is a retired Presbyterian minister who lives in East Clayton, Connecticut.

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*B*lessed are the merciful, who take pity on the music's composer, careful to read the original notes. Follow the original time, proclaim resoundingly the original message for they shall obtain mercy for discriminating critics.

*B*lessed are the pure in pitch, in tone, in enunciation, for their voices shall blend in moving harmonies, enabling others to envision God.

*B*lessed are the music-makers, for they shall be called heralders of God.

*B*lessed are ye singers when the Director shall seem to persecute you for the sake of the final rendition; be patient and rejoice, for of such perfection is the music of heaven.

*B*lessed are ye when other choirs shall revile you, and turn their ears from you, and say all manner of evil against you jealously. Rejoice, and be exceeding glad, for great is your reward in heavenly satisfaction that you have sun faithfully and well—for so disparaged they the great singers who were before you. . . .perhaps even that Bethlehem choir of Angel voices!

**JESUS CHRIST, M.D.  
SAVIOR  
12 Mansion Drive  
Throne of God, Heaven 37337**

Phone: (800) THE-HOLY

LIC# SON-OF-GOD

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Rx INEFFECTIVE IF NOT BACKED BY THE WORD OF GOD

Renew \_\_\_\_\_ In The Word \_\_\_\_\_ Daily

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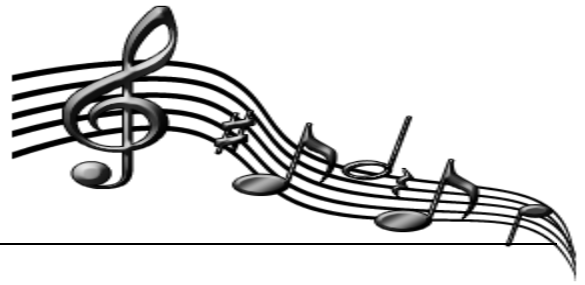
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FOLLOW THE WORD AS WRITTEN

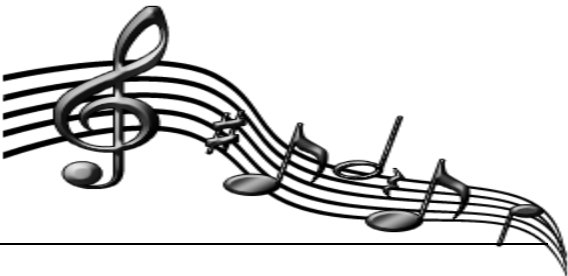
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# Choir Notes



A series of 20 horizontal lines for writing musical notes, spanning the width of the page below the title.

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A series of 20 horizontal lines for writing musical notes, spanning the width of the page below the title.