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THE SCHOOL OF PERFORMING ARTS AT BELLEVUE  
BAPTIST CHURCH AS A MODEL OF THE  
CHURCH-BASED ARTS ACADEMY

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A Dissertation  
Presented to  
the Faculty of  
The Southern Baptist Theological Seminary

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In Partial Fulfillment  
of the Requirements for the Degree  
Doctor of Musical Arts

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by  
Hae Eun Kim  
May 2014

**APPROVAL SHEET**

THE SCHOOL OF PERFORMING ARTS AT BELLEVUE  
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Hae Eun Kim

Read and Approved by:

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Esther R. Crookshank (Chair)

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Thomas W. Bolton

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Joseph R. Crider

Date \_\_\_\_\_

To my parents, who gave me life,  
to the Christian musicians, who search the truth with me,  
to my loving husband, who will walk the way with me forever,  
and  
to my Lord, Jesus Christ, who is the Way, the Truth, and the Life.

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## LIST OF ABBREVIATIONS

BBC	Bellevue Baptist Church
PAC	Performing Arts Center
SBC	Southern Baptist Convention
SPA	School of Performing Arts



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## PREFACE

I desire to express my appreciation to Bellevue Baptist Church and the School of Performing Arts for its support of and devotion to children's music education. I also appreciate the staff and the church music educators who completed the questionnaires and the Minister of Instrumental Music, Rev. Carter Threlkeld, who allowed me to visit the church and took time for the personal interviews, thus making this dissertation possible. Furthermore, the librarian of Bellevue Baptist Church, Terry Moore, provided important information related to the history of the School of Performing Arts.

I am also indebted to Dr. Thomas Bolton, Dr. Joseph Crider, and the committee chair, Dr. Esther Crookshank, for their patience, suggestions, and assistance in the entire project. I am especially grateful to Dr. Crookshank for her ongoing encouragement and inspiration. I also thank Dr. Douglas Smith provided a great deal of information for my dissertation. In addition I want to note the gratitude I owe to Linsey Harris, for her proofreading and to Ms. Marsha Omanson for her helpful feedback. They helped to make this work better than it otherwise would have been.

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Hae Eun Sylvia Kim

Louisville, Kentucky

May 2014

## CHAPTER 1

### INTRODUCTION

The purpose of this research project was to record and document the development of the School of Performing Arts of Bellevue Baptist Church, Cordova, Tennessee, from the founding of the school until the present day.

#### **Thesis**

Bellevue Baptist Church, Cordova, Tennessee, (henceforth referred to as BBC) has enjoyed the benefits of the School of Performing Arts (SPA), a church-based music academy, since 1984. This academy was selected as the basis for the present study primarily because of its long history (about 30 years) and size (more than 300 students enrolled). Furthermore, the School of Performing Arts not only has contributed to the spiritual and musical health of its members throughout its history, but has also exhibited high standards of excellence in church music to the surrounding community.

This study begins with a brief overview of the history and philosophy of church music in the Southern Baptist Convention with attention to the rise of music education in the church in twentieth century, and how music is used in the megachurch. It also surveys instrumental programs and initiatives launched in the SBC at seminaries and in select local churches.

Research into the School of Performing Arts of BBC sought to answer questions including: (1) What have been the roles of prominent individuals in the School of Performing Arts? (2) What influences have facilities had on the School of Performing Arts? (3) What instruments have been studied at the School of Performing Arts? (4) What special music projects (performance or other) have been undertaken by the School of

Performing Arts? (5) Who has provided the professional music leadership for the School of Performing Arts? (6) What have been the contributions of the School of Performing Arts to Bellevue Baptist Church, to the community, and to SBC church music in general?

The conclusion identifies factors in the school's longevity and success. By way of application in another cultural context, it also addresses possible applications overseas. How might the school of Performing Arts at Bellevue Baptist Church provide a model for furthering the goals of discipleship, worship and evangelism in the Korean evangelical church, in view of the current church music scene?

### **Clarification of Terms**

“School of Performing Arts” is another name for a fine arts academy, which, in the case of Bellevue Baptist Church is church-based. According to instrumental music specialist John Parker, “A fine arts academy is a ministry of the local church which provides excellent training in the arts to individuals of varying ages and levels of talent, by qualified instructors.” He has stated that historically the church has been a leader in the fine arts, and it can carry over through the implementation of a fine arts academy today.<sup>1</sup>

### **Delimitation of Study**

This study was limited to the School of Performing Arts at Bellevue Baptist Church because this school has developed the leading model of a church-based academy in the U.S. in terms of its organizational structure, personnel, resources and commitment necessary for the task. The period to be covered by the study was limited to the thirty years from its establishment in 1984 until 2013.

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<sup>1</sup>John Parker, *How to Start a Fine Arts Academy in Your Church* (Keller, TX: Parker Publications, 2005), 3.

## Review of Related Studies

Several dissertations deal with music academies in churches in the United States. In 1970, Donnie Lee Collins wrote “Principles and Practices Prevailing in Church Music Education Programs of Selected Protestant Churches of America.”<sup>2</sup> Collins, then a music minister of Southern Baptist church, felt the need for study of general and specific guidelines for new and emerging programs of church music education. This study seeks to determine common principles and practices prevailing in music education programs in selected churches of the Methodist, Baptist, Lutheran, Episcopal, and Presbyterian denominations in the United States. He uses comparative analysis and interpretation of current practices in selected exemplary programs from fifty churches, ten from each denomination, as bases for the guidelines. This study includes reviews of the historical evolution of church music education as well as denominational philosophies and objectives pertaining to church music education.<sup>3</sup> He concludes that in many ways, the success of the program depends on the ingenuity of the director to understand his particular situation, and how to apply the ingredients from other successful programs to his situation.

Wai-Chun Sabrian Li’s “Prevailing Principles and Practices in Church-Affiliated Music Academies of Selected Southern Baptist Churches in the United States” (2001)<sup>4</sup> describes the prevailing principles and practices in church-related music academies of selected Southern Baptist churches in the United States. The church-affiliated music academy is defined as a ministry of a church that offers private music training to individuals of various ages and talent levels, taught by qualified instructors. Li

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<sup>2</sup>Donnie Lee Collins, “Principles and Practices Prevailing in Church Music Education Programs of Selected Protestant Churches of America” (Ph.D. diss., Florida State University, 1970).

<sup>3</sup>Collins, “Principles and Practices,” 1.

<sup>4</sup>Wai-Chun Sabrina Li, “Prevailing Principles and Practices in Church-Affiliated Music Academies of Selected Southern Baptist Churches in the United States” (D.M.A. diss., University of Houston, 2001).

follows Collins' basic methodology in collecting data, although the focus of this study is church-affiliated music academies, instead of church music education programs as a whole. As a background, Li examines the philosophies and objectives of Southern Baptist churches pertaining to church music since the establishment of the Church Music Department of the Baptist Sunday School Board in 1941. Data were obtained by questionnaire from 35 Southern Baptist Churches located in 14 states and by personal interviews from seven church-affiliated music academies.

Elizabeth Carol King-Chipman in "A Study of Three Church-Related Applied Music Programs in Shelby County, Tennessee"<sup>5</sup> (1996)<sup>5</sup> describes the origins, philosophy, and internal operations of three church-related applied music programs in Shelby County, Tennessee, namely Germantown Baptist Church, Central Church, and Bellevue Baptist Church. These music programs were created under different circumstances and related to distinct philosophies and purposes since Germantown and Bellevue churches are members of Southern Baptist Convention and Central church is a non-denominational church. The research is conducted using a two-part methodology: interviews of a prepared questionnaire and surveys using a review of pertinent data from each of the three churches. King-Chipman also studies the impact of these programs on the area public and private school instrumental music programs. He includes quotations of select band directors in Shelby County, discussing what they view as the positive and negative effects of these church-based music programs on instrumental school music programs.

Althea Renae Lindt's "A Case Study of Schools of Music Operating in Baptist Churches"<sup>6</sup> (2000) investigates the church music school and discusses two trends that are responsible for the development of the church music school: changes in public school

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<sup>5</sup>Elizabeth Carol King-Chipman, "A Study of Three Church-Related Applied Music Programs in Shelby County, Tennessee" (D.M.A. diss., University of Memphis, 1996).

<sup>6</sup>Althea Renae Lindt, "A Case Study of Schools of Music Operating in Baptist Churches" (D.M.A. diss., University of Missouri-Kansas City, 2000).

systems regarding the arts and changes in the church's role regarding education in society. Lindt creates the research questions for a survey and gathered information from fifteen schools of music in Southern Baptist Churches. The survey is based on research questions related to administrative policies, guidelines concerning faculty, lessons, finances, and publicity. This analysis serves as a model for investigating this type of institution and offers a basis for future research.

### **Justification for Study**

Historically, the church has played a significant role in training musicians, because the church itself needs musicians for the worship service. In recent decades in the U.S., some churches have assumed larger roles in music education as public schools have experienced a declining role in arts education. Nevertheless, because both U.S. and Korean evangelical churches have had difficulty recruiting spiritually faithful and trained instrumentalists in the church, they have engaged non-believing musicians. Recognizing the problem of placing these musicians in faith-based worship leadership positions, many music ministers began to devote time and resources to the goal of training instrumentalists for the church through a church-related music academy. John Parker has identified four important benefits of the church-related music academy: (1) it can be an outreach tool for the church; (2) it can help to develop students in the areas of self-esteem, social interaction, personality, skill, and accomplishment; (3) it can provide quality training for future church musicians including pianists, organists, choir members, instrumentalists, worship leaders; and (4) it can raise fine arts awareness and excellence in the community, placing the church in an influential leadership role.<sup>7</sup>

Since the School of Performing Arts at Bellevue Baptist Church has been one of several excellent examples of a church-related music academy, it is helpful to trace its

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<sup>7</sup>Parker, *How to Start a Fine Arts Academy in Your Church*, 4.



history and development in order to understand how a church operates a music academy successfully.

### **Background**

Since ancient time, education in general and music education in particular have been within the purview of religion. Jews of the Old Testament began music education (Exod. 15:1.20, 21) and they used music to worship God as all men and women were involved in praising Him. Mark and Gary have stated that this part of Hebrew culture provided a model for universal participation in music and music education, especially in the education system of the United States.<sup>8</sup> During the Middle Ages the Catholic Church was an important place to train musicians for the service of the church.<sup>9</sup> Even in the era of the Reformation, music was widely and variously used in the Anglican Church. Long stated:

From the first *Prayer Book* of 1549 to the death of Purcell in 1695 the history of English cathedral music was one of growth, experiment, innovation and development; of achievement, new influences, change and fresh achievement. By the time of Purcell's death all the main forms had been evolved.<sup>10</sup>

In England, the use of instruments in public worship was well established and widely practiced. In the cathedral setting, the Anglican Church made contributions to excellent choral and instrumental music through the anthem. According to Long, many of these anthems were composed for the Chapel Royal, and stringed instruments were played in the service of the Chapel Royal.<sup>11</sup> William Byrd, the most important English composer in the era of the Reformation, was an organist and choirmaster at Lincoln

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<sup>8</sup>Michael L. Mark and Charles L. Gary, *A History of American Music Education* (New York: Schirmer Books, 1992), 5.

<sup>9</sup>Donald Jay Grout and Claude V. Palisca, *A History of Western Music*, 7<sup>th</sup> ed. (New York: W.W. Norton & Company, 2006), 49.

<sup>10</sup>Kenneth R. Long, *The Music of the English Church* (London: Hodder and Stoughton, 1971), 285.

<sup>11</sup>Long, *The Music of the English Church*, 180.

Cathedral and the Chapel Royal.<sup>12</sup> According to Long, the main function of the orchestra was not only to accompany the voices but also to alternate with them. Sometimes instrumental parts (ritornelli) were too long to perform in the service and were played separately as independent works.<sup>13</sup>

During eighteenth century, musicians had primarily existed for either church or patrons.<sup>14</sup> It is hardly surprising that the German priest Martin Luther wanted all teachers to be musicians, because graduates of medieval German universities were expected to begin their teaching careers by lecturing on music. Since music was the principal subject taught by the Spanish priests in the mission schools of the American West, it is likely they were musicians too. The ideas of these historic figures influenced the system of music education in the United States.

### **History of Church Music Education in America**

In the United States, during the eighteenth century, diverse immigrant populations brought their religious music with them. Two groups especially were important for their music: the Puritans of New England and the Moravians of Pennsylvania and North Carolina. American music education was begun by the Puritans in the New England colonies. Because they were Calvinists, their use of music in worship was centered on metrical psalm singing. The first edition of the *Bay Psalm Book* (1640), the first book published in North America, contained no music, but the ninth edition included thirteen psalm tunes. Congregations were taught and encouraged to read notes and not to depend simply on rote learning.<sup>15</sup>

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<sup>12</sup>Grout and Palisca, *A History of Western Music*, 223.

<sup>13</sup>Long, *The Music of the English Church*, 226.

<sup>14</sup>Althea Renae Lindt, "A Case Study of Schools of Music Operating in Baptist Churches" (DMA diss., University of Missouri, 2001), 8.

<sup>15</sup>James A Keene, *A History of Music Education in the United States* (Hanover, NH: University

By 1650, most British congregations could not read music due to lack of education. These early churches did not have a professional in charge, but it was dependent upon laity to lead the music. The need for a trained musician in church led to the establishment of the singing school. For better singing in churches, Puritan ministers published the first American music instruction books and instituted the first American music school, the singing school.<sup>16</sup> As Li has noted: “The primary goal of organizing singing schools was to train the congregation to be more proficient in the worship of God through music.”<sup>17</sup>

In the singing schools, the church singers were to sing psalm settings and anthems in parts by traveling singing masters. Since they composed and performed music, the singing masters were not only teachers but also musicians. Mark stated that singing schools became a model for the further development of a formal system of music education in America.<sup>18</sup> Moreover, the singing school was the public school of music education, which led to the improvement of church music by training singers and to the development of church music leadership.<sup>19</sup> The singing school offered “singing lectures” which consisted of a concert by the students and a sermon by a minister. “Tune books,” containing psalm tunes and anthems, were the text books in singing schools. By the end of the eighteenth century, some singing schools masters began to teach people to play instruments as well. Samuel Holyoke (1762-1820, Massachusetts) taught voice and clarinet; and Andrew Law (1749-1821, Connecticut) taught violin and flute.<sup>20</sup>

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Press of New England, 1982), 7.

<sup>16</sup>H. Wiley Hitchcock, *Music in the United States: A Historical Introduction* (Englewood Cliffs, NJ : Prentice-Hall, 1988), 7.

<sup>17</sup>Li, “Prevailing Principles and Practices,” 15.

<sup>18</sup>Mark and Gary, *A History of American Music Education*, 105.

<sup>19</sup>Donald P. Hustad, *Jubilate II: Church Music in Worship and Renewal* (Carol Stream, IL: Hope Publishing Company, 1989), 78.

<sup>20</sup>Lindt, “A Case Study of Schools of Music Operating in Baptist Churches,” 13.

Churches provided the framework by which singing school was established. The rapid expansion of interest in the singing school can only be understood in relation to the growth and expansion of churches in America. According to Li, the singing school movement spread through the songs sung during revival and campmeetings through the South and Midwest.<sup>21</sup> Stephen Marini has traced the transition through that the Great Awakening in the American colonies from 1734 to 1745 from the church's tradition of strict psalm sing to the incorporation of hymns and spiritual songs in a diversity of musical styles.<sup>22</sup> According to McElrath, the Great Awakening especially helped turn Baptists from a strict metrical psalmody to the psalm paraphrases and hymns of Watts.<sup>23</sup>

Singing masters were generally itinerant as the increasing popularity of singing schools created a shortage of qualified teachers.<sup>24</sup> Ultimately the singing school movement spread the music of New England throughout the South. Singing masters composed new tunes and published new songs in collections such as *Kentucky Harmony* (1816), *The Southern Harmony* (1835), and *The Sacred Harp* (1844). *The Sacred Harp*, the most popular collection, included some spiritual songs and others used in Southern revival meeting. The tradition of performing this music is known as *shape-note singing*, in which the musical notes were assigned shapes corresponding to solmization syllables to help sight-reading in parts.<sup>25</sup>

In contrast to the Puritans, the Moravians received European-style music

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<sup>21</sup>Li, "Prevailing Principles and Practices," 16.

<sup>22</sup>Stephen Marini, "Rehearsal for Revival: Sacred Singing and the Great Awakening in America," in *Sacred Sound: Music in Religious Thought and Practice*, ed. Joyce Irwin, Journal of the America Academy of Religious Studies, 50, ed. Robert P. Scharlemann (Chico, CA: Scholars Press, 1983), 79.

<sup>23</sup>Hugh T. McElrath, "Turning Points in the Story of Baptist Church Music," *Baptist History and Heritage* 19, no. 1 (1984): 9.

<sup>24</sup>Mark and Gary, *A History of American Music Education*, 91.

<sup>25</sup>Hitchcock, *Music in the United States*, 21.

training in the colonies because of their heritage of musical training in Germany and the importance of music in their daily community lives. Moravians were German-speaking Protestants originally from Bohemia who settled in Pennsylvania and the Carolinas.<sup>26</sup> The Moravians also brought a strong choral and instrumental tradition to settlements in North Carolina and Pennsylvania from Germany and by the eighteenth century were using organs, strings, and other instruments in church. One of most renowned composers of the Moravians, Johannes Herbst (1735-1812), was a pastor in Pennsylvania who wrote hundreds of sacred songs and anthems. Since most of their musical activities were related to worship, music played an important role in Moravian life. Because church leaders wanted religious life to remain strong, they wanted their congregation to be sufficiently educated in music to support the church service; they considered music education to be important to maintain their religious practices. For example, because children sang hymns and chorales almost every day in Moravian school, they became familiar with the music of the church service and naturally participated in it. However, when public education included music in the curriculum, the Moravian music education tradition began to weaken by the middle of the nineteenth century.<sup>27</sup>

The music of the singing school represented an important early popular tradition, commonly called New England Style. However, as the economy grew and a more refined urban culture developed, some people wanted to enjoy what they deemed to be best of European musical culture. The style of the New England music and shape-note singing were considered crude and primitive by musicians trained in European art music.<sup>28</sup> A new reform movement, against the Yankee music style, began to develop. However, the decline of the singing school was caused by not only the change in musical

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<sup>26</sup>Hitchcock, *Music in the United States*, 23.

<sup>27</sup>Mark and Gary, *A History of American Music Education*, 51.

<sup>28</sup>Keene, *A History of Music Education in the United States*, 58.

taste but also the growing belief that music should be included in the curriculum of the public schools.<sup>29</sup> Lowell Mason (1792-1872) was the most significant figure in replacing the New England style with the European style in music education.

As superintendent of music for the Boston public schools, Lowell Mason introduced music into the regular curriculum and established the American tradition of music education in schools. Under his influence music education in the public schools in the United States began in Boston in 1838.<sup>30</sup> One of the reasons that Boston became the first city to approve music as a subject of the public school curriculum is that Boston had many church choirs and singing schools offered by singing masters.<sup>31</sup> Lowell Mason was not only an active church musician who improved church music remarkably but also a renowned music educator whose influence on American musical life was profound and long lasting.

By the beginning of the twentieth century, the music education profession had developed and expanded. Music had become a public school subject, or at least a normal school activity, throughout the country.<sup>32</sup> World War I significantly increased the number of military bands, and with the rise of athletic culture in the U.S. after the war, eventually local bands and school band became common everywhere. Later, the popularity of bands fostered more band players than string players in the church.

However, music education in public school system experienced difficulties beginning in the middle of twentieth century, which gradually necessitated the church once again to become more involved in music education. During the World War II, instruments became expensive to purchase because the government put an excise tax on

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<sup>29</sup>Mark and Gary, *A History of American Music Education*, 100.

<sup>30</sup>Carol Pemberton, *Lowell Mason: His Life and Work* (Ann Arbor, MI: UMI Research Press, 1985), 114.

<sup>31</sup>Pemberton, *Lowell Mason*, 179.

<sup>32</sup>Mark and Gary, *A History of American Music Education*, 329.

musical instruments (as it did on many other items).<sup>33</sup> In the late 1950s and early 1960s, the curriculum of the public schools became primarily focused on practical subjects directly related to the needs of American society because of the competition with the Soviet Union in space technology.<sup>34</sup> Music and the other arts were considered less important than science and mathematics. Also, the loss of tax revenue to public schools caused them to eliminate music programs in both choral and instrumental music.<sup>35</sup> In 1988 music educator C. R. Hoffer noted that “according to an annual survey by *The Instrumentalist*, only 34 percent of the funds for high school bands come from public sources; 66 percent come from fundraising.”<sup>36</sup> Furthermore, according to a report issued by the National Center for Education Statistics released in 1995, even though music is offered in 97 percent of public elementary schools in the United States, only About half (56 percent) of the elementary schools that offer music include general, instrumental, and vocal music in their instructional programs.<sup>37</sup> The decline of public school music education encouraged the church’s increased role in music education. According to Li, many church-affiliated music academies were started in order to meet the needs of congregation and to fill the growing need for trained instrumentalists created when area public school systems cut instrumental programs.<sup>38</sup>

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<sup>33</sup>Mark and Gary, *A History of American Music Education*, 346.

<sup>34</sup>Lindt, “A Case Study of Schools of Music Operating in Baptist Churches,” 2.

<sup>35</sup>Glen Martin and Gary McIntosh, *The Issachar Factor: Understanding Trends That Confront Your Church and Designing a Strategy for Success* (Nashville: Broadman and Holman Publishers, 1993), 47.

<sup>36</sup>C. R. Hoffer, “Critical Issues in Music Education,” *Music Educators Journal* 75, no.1 (1988): 20.

<sup>37</sup>National Center for Education Statics, “Arts Education in Public Elementary and Secondary Schools, 1995,” accessed October 4, 2013, <http://nces.ed.gov/surveys/frss/publications/95082/>.

<sup>38</sup>Li, “Prevailing Principles and Practices,” 61.

## **Review of the Literature on Church Music Education in the SBC ca. 1900-1980**

During the twentieth century, as the significance of music ministry has been increased, no church denomination has strengthened its emphasis on music education than Southern Baptists.<sup>39</sup> In midcentury, SBC music pioneer Hines Sims wrote that the more the SBC leaders realize the importance of music in worship, education, and evangelism, the more they also began to keenly realize the shortage of church musicians.<sup>40</sup> William J. Reynolds, an important educator and writer in the SBC, has pointed out that the SBC used promotional ideas and techniques in its two main religious education programs Sunday School (founded in 1891) and Training Union (founded in 1895).<sup>41</sup> The ideas and techniques developed in biblical education were valuable assets to the SBC leaders of church music, which could be adapted into education of church musicians.

Isham E. Reynolds, director of the School of Sacred Music at Southwestern Baptist Theological Seminary from 1915 to 1945, had laid the foundation for a Southern Baptist philosophy of church music education and practice in his important book *Church Music* of 1935. He wrote; “It is well that Christians study the fine arts— . . . . Music is believed to be a part of man’s nature by which he expresses thoughts otherwise inexpressible.” He further argued that since young people are developed and trained for the church through the teaching and training department, the musical program of the Sunday School and the Training Union should be a worthy one. He insisted, “The development is not of a theoretical and technical nature, but results in growing ideals,

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<sup>39</sup>William J. Reynolds, *Building an Effective Music Ministry* (Nashville: Convention Press 1980), 5.

<sup>40</sup>W. Hines Sims, *Church Music Manual* (Nashville: Convention Press, 1957), 2.

<sup>41</sup>Reynolds, *Building an Effective Music Ministry*, 6.



higher standards, and an increasing appreciation for good music.”<sup>42</sup> In 1915, after he founded the School of Gospel Music at Southwestern Baptist Theological Seminary in Fort Worth, Texas, programs of education in church music were established at all six Southern Baptist seminaries. Legendary Southern Baptist church music scholar and educator Hugh T. McElrath saw the establishment of the Schools of Church Music as the turning point in the SBC toward the emergence of the trained professional ministers of music who today fill their strategic roles on the staffs of thousands of churches.<sup>43</sup> Reynolds was equally concerned for educating the laity; he suggested music training should be given in the church for many people who could not otherwise obtain it in order to improve the church’s music programs such as a Church Music Training School and Planning Church Music Festivals.<sup>44</sup>

The Southern Baptist denomination was a pioneer in church music education among evangelicals by establishing a Department of Church Music in 1941 and appointed B.B. McKinney as the first Secretary of Church Music Department.<sup>45</sup> Church Music Leadership Conferences have been scheduled annually at the SBC conference centers at Ridgecrest (North Carolina) and Glorieta (New Mexico) since the 1940s.

Walter Hines Sims, the second Secretary of the Church Music Department, defined the music ministry of a church as an “agency existing on an organized basis for the purpose of developing a comprehensive music education program that will minister to all areas of church life.”<sup>46</sup> He considered music education as the most important role of music ministry because the music education has a dual purpose for worship as well as

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<sup>42</sup>Isham E. Reynolds, *Church Music* (Nashville: The Baptist Sunday School Board, 1935), 110.

<sup>43</sup>McElrath, “Turning Points in the Story of Baptist Church Music,” 14.

<sup>44</sup>Isham E. Reynolds, *Ministry of Music in Religion* (Nashville: Sunday School Board, 1929), 177, 178.

<sup>45</sup> Ruth Nininger, *Church Music Comes of Age* (New York: C. Fischer, 1957), 77.

<sup>46</sup>W. Hines Sims, *Church Music Manual* (Nashville: Convention Press, 1957), 4-5.

discipleship, i.e., “to serve as a vehicle for the impression and expression of religious concepts and as a means of personal growth and development.”<sup>47</sup> Sims summarized the six points of recommendations presented during the Southern Baptist Convention meeting in Atlanta for the future direction of the Church Music Department in his *Church Music Manual* (1957):

1. We can't have better church music until we train our people.
2. We note with satisfaction the growing tendency on the part of states, associations, and churches to do something definite about church music.
3. We reaffirm our belief in graded choirs.
4. We urge our Baptist Colleges, universities, and seminaries to place in their curriculum a Department of Church Music and that certain definite courses be required of all ministerial students.
5. We urge states to consider a church music setup equal in scope to the other departments of church activity fostered by our states.
6. We feel that Southern Baptists are justified in asking that a considerable amount of the profits received from the sale of songbooks and other music be expended in a worthy church music education program. Therefore, realizing the dire need of, and the Macedonian call for, a better church music program for Southern Baptists, we recommend that the Sunday School Board be instructed to increase the personnel of the Department of Church Music sufficiently to prepare and set going a constructive, educational program of church music among Southern Baptists.<sup>48</sup>

The SBC Church Music Department encouraged each state to establish its own Department of Church Music Education. The first duty of the State Music Departments was to help establish music programs in churches in the form of music schools.<sup>49</sup> Sims and Downey have stated roles of music programs in Southern Baptist churches in their book, *Church Music Administration*:

1. Teach music.
2. Train persons to lead, sing, and play music.
3. Provide music in the church and community.
4. Provide and interpret information regarding the work of the church and the denomination.<sup>50</sup>

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<sup>47</sup>W. Hines Sims and Charles H. Downey, *Church Music Administration* (Nashville: Convention Press, 1969), 5.

<sup>48</sup>Sims, *Church Music Manual*, 3.

<sup>49</sup>Lindt, “A Case Study of Schools of Music Operating in Baptist Churches,” 16.

<sup>50</sup>Sims and Downey, *Church Music Administration*, 13.

The major roles of music programs in Southern Baptist churches are teaching and training church musicians, because music programs in a church provide people with opportunities for performance and music education. The values of musical participation can be built when students apply musical skills to service.<sup>51</sup> The opportunities of performance not only involve participation in music performance but also focus on the musical and spiritual development of the individual. McDonough has stated that participants in the music programs use their musical skills through structured educational and performance activities that result in personal development, Christian growth, and the use of talents to support the mission of the church.<sup>52</sup> Musical participation and performances are traditional and essential elements in our worship today in that the music program, as an organization, has both participating and performing responsibilities with participation frequently being expressed in worship.<sup>53</sup>

Li has stated that if a church desires to have the best results for the church music program, an energetic, forward-reaching program of promotion is necessary.<sup>54</sup> The most predominant source of music education in the SBC was the children's graded choir (age-group choir) program which included music fundamentals. *The Church Musician* was a monthly (became a quarterly magazine in 1991) periodical first published in 1950 and included teaching sources for leaders of children's choirs.<sup>55</sup>

As various instruments were added and actively used in the worship service, the importance of music education was even more seriously considered in Southern

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<sup>51</sup>Dale Topp, *Music in the Christian Community* (Grand Rapids: William B. Eerdmans Publishing Company, 1976), 151.

<sup>52</sup>Reginald M. McDonough, *A Church on Mission: An Intentional Response to the Needs of the Eighties* (Nashville: Convention Press, 1980), 138.

<sup>53</sup>Sims and Downey, *Church Music Administration*, 11.

<sup>54</sup>Li, "Prevailing Principles and Practices," 40.

<sup>55</sup>Mabel Warkenton Sample, "Impressed for Service," *Proceedings of the Southern Baptist Church Music Conference* (1983): 11.

Baptist churches. The power of influence of church music education is well described in *Jubilate II* by Donald P. Hustad, a former professor of church music at Moody Bible Institute and The Southern Baptist Theological Seminary and a recognized leader in evangelical church music:

John H. Westerhoff is widely known for his belief that Christian education is better accomplished in the experience of public worship than in church school classes. Church Music education offers both experiences (in public worship and church school classes) in what could be a model for relating the classroom to the worship setting: the “class” context of the rehearsal prepared individuals to both experience and to lead worship services.<sup>56</sup>

In churches, instrumental music education initially was limited to keyboard accompanists giving private lessons. Later, as orchestras and bands became popular, music leadership added instrument ensembles to enhance church music education programs. According to Li, even though many things have been changed in the music education area of Southern Baptist churches, they have never lost the passion of the pioneering vision to train church musicians.<sup>57</sup> The School of Performing Arts at Bellevue Baptist Church is one of the great examples which reflect the continuation of the pioneering vision to train church musicians.

### **Rise of Instrumental Music Programs in the SBC**

In spite of biblical interpretation and theological tenet, the use of instruments was gradually accepted in the SBC, from the installation of the first organ in the First Baptist Church of Baltimore in 1853, bass viols, small orchestras, and finally to the keyboard.<sup>58</sup> As early as 1929, in his book, *Ministry of Music in Religion*, I. E. Reynolds, described the church orchestra as “fast becoming a very important factor in church music,

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<sup>56</sup>Hustad, *Jubilate II*, 445.

<sup>57</sup>Li, “Prevailing Principles and Practices,” 48.

<sup>58</sup>David W. Music and Paul Akers Richardson, *I Will Sing the Wondrous Story: A History of Baptist Hymnody in North America* (Macon, GA: Mercer University Press, 2008), 107.

especially in the Sunday School. In revival meetings it has become very popular . . . . Every church and Sunday school ought to have its orchestra. ”<sup>59</sup> By 1939, according to W. Hines Sims, associate secretary of the Department of Church Music in the SBC, in 1939, a survey of Southern Baptist churches revealed that over 1700 churches were maintaining a church orchestra. Sims stated six reasons why churches have a church orchestra:

1. A church orchestra utilizes music talent for Christ.
2. Church receives dividends on music training. Church is in a position to receive valuable dividends on music program which are made by her members by the formation of a functioning group of her own.
3. A church orchestra makes a more attractive music program.
4. It uses more individuals in places of responsibility
5. It inspires congregational singing.
6. It adds to church services.<sup>60</sup>

According to William J. Reynolds, by the 1970s, the music activities in Southern Baptist churches had been strengthened by three significant forces: academic church music education courses and degree programs at the seminaries; the music publications, curricula, and field services of the Church Music Department of the Sunday School Board; and the vigorous promotional activities of the state convention music departments.<sup>61</sup> As all these brought unusual resources and attention to the local church, the 1970s became a decade in which instrumental music flourished in the church. The following Table 1 is the chart of participation compiled from Uniform Church Letters (currently the Annual Church Profile) by the Research Services Department of the Sunday School Board.<sup>62</sup> It shows how many SBC churches which had instrumental ensemble had increased during 1970’s.

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<sup>59</sup>I. E. Reynolds, *Ministry of Music in Religion* (Nashville: Sunday School Board of the Southern Baptist Convention, 1929), 120.

<sup>60</sup>W. Hines Sims, *Instrumental Music in the Church* (Nashville: The Sunday School Board of the Southern Baptist Convention, 1947), 71-74.

<sup>61</sup>Reynolds, *Building an Effective Music Ministry*, 6.

<sup>62</sup>Joseph A. King, “Instrumental Music in Southern Baptist Life,” *Baptist History and Heritage* 19, no. 1 (January 1984), 52.

Table 1. Number of SBC churches with instrumental ensembles and handbell ensembles

Year	Total Number of Persons Involved in Ensembles		Churches Responding to Survey	
	Instrumental Ensembles	Handbells	Instrumental Ensembles	Handbells
1968	4,400 (combined)		409	97
1972	10,888	2,084	2,084	700
1976	16,789	20,125	2,894	1,023
1981	23,065	31,065	3,565	1,565

Between 1969 and 1981, the number of instrumental ensembles documented by the survey grew by about 800 percent and handbell ensembles by 1500 percent. The growth of handbell choirs especially helped people to accept instruments as tools for worship and demonstrated their value in Christian education by developing attitudes of commitment among players.<sup>63</sup> In 1968, a survey of approximately 2,000 churches with over 1,000 members revealed that 409 of those churches felt that they had a functioning instrumental ensemble.

Southern Baptist seminaries initiated instrumental programs in their curriculum officially with the addition of G. Douglas Smith to the faculty at Southern Baptist Seminary in 1975 and expanded the program with the appointment of A. Joseph King as director of instrumental activities at Southwestern Seminary in 1978.<sup>64</sup> Smith studied at the University of Michigan under legendary band leader and professor William D. Revelli.<sup>65</sup> Smith’s vision was to bring Revelli’s legendary musical excellence and

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<sup>63</sup>King, “Instrumental Music in Southern Baptist Life,” 51.

<sup>64</sup>King, “Instrumental Music in Southern Baptist Life,” 52.

<sup>65</sup>University of Michigan Heritage, “Revelli: The Long Note,” accessed February 3 2013, <http://heritage.umich.edu/story/revelli-the-long-note//The-Maestro>.

precision to Southern Seminary through the Seminary Winds and ultimately into the SBC churches through his graduates. From the Seminary Winds, more instrumental ensembles were formed. Seminary Winds played concerts while Chapel Orchestra played in Chapel and the Seminary Orchestra played traditional orchestra repertory under the auspices of the institution. Among his graduates, Charles Krause, the first full-time SBC minister of instrumental music, began his ministry at the First Baptist Church, Roanoke, Virginia, in 1977.<sup>66</sup> In typical Southern Baptist churches, instrumental ensembles have usually consisted of more winds than strings because of popularity of bands in the United States. Douglas Smith coined the term “churchestra” for such instrumental ensemble based on the centrality of a brass choir and its use in the church.<sup>67</sup>

Although instrument ensembles had increased, it was not easy to recruit instrumentalists in the church. While choir singers have been trained through the graded choir in the Southern Baptist Churches since the 1930’s, for instrumentalists, there was not such a regular training program in the Southern Baptist Church. According to Smith, singers have been training practically in the church, but church instrumental players have been trained outside the church.<sup>68</sup> After they learned outside the church, when they became proficient enough on their instruments, they were allowed to play in the church. Because there were not enough proficient players in the churches, many churches hired advanced players for the special music productions such as Easter and Christmas services. This paucity of instrumental resources led many churches to set up training programs like the School of Performing Arts at Bellevue Baptist Church.

In the beginning of 1980, as church orchestra and instrumental ensembles were actively used in worship services, The Church Music Department of the Sunday School

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<sup>66</sup>King, “Instrumental Music in Southern Baptist Life,” 52.

<sup>67</sup>Hustad, *Jubilate II*, 508.

<sup>68</sup>Douglas Smith, “The British Brass Band and the American ‘Churchestra’,” *The Church Musician* (April 1988), 38.

Board recognized the importance of orchestral instruction as a tool to reach out to the community.<sup>69</sup> Under Wesley L. Forbis, head of the Church Music Department, the Church Music Department launched as the department's church music emphasis for the year 1983-84, "Reaching People through Instrumental Music."<sup>70</sup> To lead instrumentalists to grow spiritually in various ways, there were five goals in the program:

Goal 1: to have 25 percent of the churches participating in projects designed to improve understanding appropriate instrumental music for congregational services.

Goal 2: to have 10 percent of the churches providing increased opportunities for instrumentalists to serve in some areas of church life and to develop in total dedication of life and talent.

Goal 3: to have 25 percent of church instrumentalists participating in at least one music mission project.

Goal 4: to have 5 percent of the instrumentalists earning a church Study Course award.

Goal 5: to have 10 percent increase (1) in the number of churches reporting one or more instrumental groups and (2) in the total number of instrumentalists reported.<sup>71</sup>

In the 1980s, church orchestras and instrumental ensembles grew rapidly. The Department leaders believed that many lay people who may never have been involved before could be brought into the churches with their instruments. This became one of first principles for establishing schools of performing arts in church.

### **Rise of Rock Rhythm section in SBC Worship**

During the last half of the twentieth century, the term "blended worship" became widely used for a mixture of traditional congregational hymns and more popular contemporary elements, Southern Baptist Churches experienced a new type of worship service which tended to be less structured and in which usually a set of drums and an electric bass and guitar were added. At first, those particular instruments such as guitars

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<sup>69</sup>Lindt, "A Case Study of Schools of Music Operating in Baptist Churches," 18.

<sup>70</sup>King, "Instrumental Music in Southern Baptist Life," 53.

<sup>71</sup>Richard Ham, "Church Music's Denominational Emphasis, 1982-83," *The Church Musician* (July 1982), 16-17.



and drum were difficult to accept in worship because of their association to rock music. However, the rise of folk music and folk rock styles in the Southern Baptist Church brought about the use of rock rhythm sections in worship. Especially, according to McElrath, the first Southern Baptist folk musical, *Good News* (1967), accompanied by guitars and drums, represented a culmination of the various secular trends that had already begun influencing the music of Baptists during the 1950's and 1960's.<sup>72</sup>

While this rhythm-based contemporary worship became an important part in many churches' worship, there were still many Southern Baptist congregations who continued to value art music traditions such as choral and orchestral music. In 1980 for full-time instrumental music ministers in all church denominations, the annual Metro Instrumental Conference was started in Jacksonville, Florida.<sup>73</sup> Most churches that added "praise bands" did not drop church orchestras as they tried to balance these two traditions. Reynolds also stated that church instrumental ensembles not only offer good opportunities to use musical talents in the churches, but also furnish an inspiring accompaniment for the congregational singing.<sup>74</sup> Southern Baptist churches have had a long commitment to excellence in church music. Even with all the cultural changes in the recent decades, there is still interest in art music use of orchestral music in the SBC.

### **Music in the Megachurch Movement**

By 2007 Thumma and Dave Travis defined "megachurch" as "a Protestant church that averages at least two thousand total attendees in their weekend services."<sup>75</sup> Many megachurches are influencing the Christian culture of American churches in many

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<sup>72</sup>McElrath, "Turing Points in the Story of Baptist Church Music," 14.

<sup>73</sup>Metro Instrumental. "Policies," accessed February 1 2013, [http:// metroinstrumental.org/index.php?option=com\\_content&task=view&id=13&Itemid=2](http://metroinstrumental.org/index.php?option=com_content&task=view&id=13&Itemid=2).

<sup>74</sup>Reynolds, *Church Music*, 94.

<sup>75</sup>Scott Thumma and Dave Travis, *Beyond Megachurch Myths: What We Can Learn from America's Largest Churches* (San Francisco: Jossey-Bass, 2007), xviii.

ways. They share many characteristics with other churches and use various methods of spreading the Gospel particularly Passion plays or pageants. They have created a performance-oriented culture in the church by using tools such as banners and a “Living Christmas Tree” productions. For example, banners encourage worship by presenting an aspect of God’s character drawn from the Bible.

Since megachurches consist of a variety of people, worship takes first priority to bring together a diverse congregation. The primary way of connecting various congregations to the church is through worship.<sup>76</sup> In many large churches, a full orchestra is used regularly and often engages a full-time instrumental music director. That is one of reasons why megachurches concentrate on music education more. They, according to Longino, have used orchestras to accompany singing mostly on Sunday nights, and orchestra is used most actively around Christmas and Easter to accompanying cantatas and even plays some instrumental specials.<sup>77</sup>

Because of the needs of not only church members but also the local community, most megachurches throughout the week offer programs and events as outreach. Lindt has stated that the establishment of a church music school is part of this outreach into the community at the same time that it addresses the need for music education.<sup>78</sup> Many large churches have established a church-based applied music program not only to equip enough church musicians to play for their worship services but also to use this tool to evangelize the community as well. This approach echoes the vision Reynolds expressed in 1931, of young people being developed and trained for the church through a musical program.<sup>79</sup> Reynolds also stated that church instrumental ensembles not only offer good

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<sup>76</sup>Thumma and Travis, *Beyond Megachurch Myths*, 141.

<sup>77</sup>Frank Longino, *The Orchestra in Worship* (Mobile, AL: Selah Music Ministries, 1987), 32.

<sup>78</sup>Lindt, “A Case Study of Schools of Music Operating in Baptist Churches,” 2.

<sup>79</sup>Reynolds, *Church Music*, 110.

opportunities to use musical talents in the churches, but also furnish an inspiring accompaniment for the congregational singing.<sup>80</sup> The members of the community are welcome to enroll in private lessons through the churches; one of the first music lesson programs at Shades Mountain Baptist Church in Birmingham became a predecessor of the School of Performing Arts. Many of the participants in the programs became proficient, active musician in their churches.

### **The Current Music Situation in the SBC**

There has been a remarkable decline in the support of local churches for the area of orchestral music ministry over the past decade, and the thrust has been toward rhythm-based “contemporary worship.” Craig Adams, a director and publisher at LifeWay Worship, has stated that due to the rise in popularity of Contemporary Christian music over the course of the past several decades, the music ministry in the church has been facing an identity crisis.<sup>81</sup> The demise and stark changes in the music periodicals published by the SBC is partial evidence of this. The leadership magazine for Southern Baptist musicians, *Church Musician Today* (formerly entitled *The Church Musician* and renamed in 1997) ceased publication in 2002.<sup>82</sup> There is also a resulting change in church music education as a result. The Southern Baptist Theological Seminary has changed curriculum by combining the School of Church Music and Worship and the School of leadership and Church Ministry into School of Church Ministries in 2009. Both youth choirs and children’s choirs have been decreasing in the church. Larger churches that had orchestras are gradually replacing them with worship bands. Former dean and professor of the School of Church Music and Worship at The Southern Baptist Theological

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<sup>80</sup>Reynolds, *Church Music*, 94.

<sup>81</sup>LifeWay Worship is the church music and worship division of LifeWay Christian Resources. Craig Adams, “He Keeps Me Singing: A Close Look at Congregational Praise and Worship,” *Let’s Worship* (Fall 2008), 6.

<sup>82</sup>Jere V. Adams, “From the Editor,” *The Church Musician* (February 2002), 2.

Seminary, Thomas W. Bolton, in his capacity as President of the Southern Baptist Church Music Conference, noted in his president's address in 2008 in New Orleans that this infiltration of the new worship style of music into the church in large part spawned the "worship wars." Bolton said that "this is not so much a war about worship as it is about culture and what is 'appropriate' in church."<sup>83</sup> Carter Threlkeld, minister of instrumental music at Bellevue Baptist Church believes the church can provide a wholesome culture to children through the School of Performing Arts. The School of Performing Arts at Bellevue Baptist Church in Cordova, Tennessee, is one of the most effective church-based arts academies in the country.

### **Methodology**

A significant School of Performing Arts has developed at Bellevue Baptist Church. Documents and records exist which constituted primary sources for the present research. The methodology chosen to research the history of the School of Performing Arts at Bellevue Baptist Church included two types of documentary research.

The first type of documentary research was conducting and recording interviews. Through interviews of past and present faculty including founder Rev. Carter Threlkeld, Minister of Instrumental Music, administrators, alumni, current students, and parents of students, information was gained to supplement data from written historical documents. Since personal interviews have included in the research, those interviewed have provided significant information related to the specific programs which will be studied.

The second type of primary source research was the examination of all extant print materials related to the operation of the school including budget records, concert and recital programs, faculty contracts, promotion materials and others found at Bellevue

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<sup>83</sup>Thomas W. Bolton, "Rebuilding the Wall: Reclaiming Music as Ministry" (President's Address, Southern Baptist Church Music Conference, New Orleans, June 15 2008), 11.

Baptist Church and in the possession of individuals who have had significant involvement with this school. In particular, the School of Performing Arts promotional booklet, *Instruments of Praise*,<sup>84</sup> which described its history and operation, provided many ideas for framing the questions, such as ideas relating to its philosophy, its organization, and its administrative procedures. Also, both *Students Handbook*, and *Teacher Handbook* provided many valuable resources on operation of the school.

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<sup>84</sup>*Instruments of Praise*, School of Performing Arts introductory booklet, Bellevue Baptist Church, Cordova, TN, 2000.

## CHAPTER 2

### CHURCH MUSIC TRADITION AT BELLEVUE BAPTIST CHURCH: RISE OF A TRADITION

#### **Origin of Music Ministry**

Bellevue Baptist Church, with a twenty-thousand plus membership, is one of the largest Southern Baptist churches in the United States. In 1903, BBC was founded by Central Baptist Church as a small mission church in the midtown area of Memphis on Bellevue Street. In 1989, the church relocated to its current massive structure, which seats 7,000, on a 376 acre campus in Cordova, a suburb of Memphis.<sup>1</sup> BBC has been led by only four senior pastors since 1927: Robert G. Lee (1927 -1960), Ramsey Pollard (1960-1972), Adrian Rogers (1972-2005), and Steve Gaines (2005- present).<sup>2</sup>

The mission statement of Bellevue Baptist Church is “Love God, Love People, Share Jesus and Make Disciples.” This simple statement is intended to guide everything the BBC does, including music ministry.<sup>3</sup> The music ministry exists primarily to help the BBC congregation express their love to God through genuine worship. In addition, the School of Performing Arts helps the music ministry practically fulfill its mission statement in various ways by providing music education for children/adolescents in the weekday music life of the Church and supporting a sanctuary orchestra that serves as an

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<sup>1</sup>Randall Herbert Balmer, “Bellevue Baptist Church near Memphis,” *Christian Century* 110, no. 15 (May 1993), 484.

<sup>2</sup>Bellevue Baptist Church, “History of Bellevue,” accessed April 5, 2013, <http://www.bellevue.org/historyvision>.

<sup>3</sup>Bellevue Baptist Church, “Our Vision,” accessed August 26, 2013, <http://www.bellevue.org/ourvision>.

out-reach ministry.<sup>4</sup> The SPA has become a great tool to fulfill the mission statement of the BBC.

### **The Bellevue Philosophy of Music Ministry**

Make a joyful shout to the Lord, all ye lands!  
Sing for the honor of His name; make His praise glorious!  
(Ps 66:1-2)

#### **Music Philosophies of Senior Pastors at BBC**

In 1927, Robert G. Lee became the church's fourth pastor and at the time he retired in 1960, Bellevue Baptist Church was the second largest church in the Southern Baptist Convention.<sup>5</sup> The program of Christian education had already been an outstanding feature of the ministry of BBC. In the middle of the nineteenth century, BBC had the largest Sunday School in the SBC and each Sunday evening nearly a thousand members met in the Baptist Training Union to study Christian faith and work.<sup>6</sup> In 1948, Thomas P. Lane, the music minister, under Lee's supervision, built a comprehensive music program and music education programs for children. Lane has stated Dr. Robert G. Lee's view on church music in an article in *The Church Musician* of 1953 co-authored by two men. Lee recites a series of truisms about the power of music to enhance worship and to unite humankind:<sup>7</sup>

We all agree with all the things said in praise of music and the ministry of music.  
We agree when wise folk tell us that music and singing are an aid to faith, that

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<sup>4</sup>Carter Threlkeld, Minister of Instrumental Music, Bellevue Baptist Church, Cordova, TN, interview by author, December 11, 2012.

<sup>5</sup>Margaret Evelyn, "Bellevue Baptist, Memphis," *Christian Century* 67, no. 16 (April 1950), 490.

<sup>6</sup>Margaret Evelyn Singleton, "Great Churches of America: IV Bellevue Baptist, Memphis," *The Christian Century* 67, no. 16 (April 1950), 495.

<sup>7</sup>Thomas P. Lane and R. G. Lee, "Music at Bellevue," *The Church Musician* (May 1953), 6-7.

music and singing is worship putting on her garments of praise that a church without vocal music is like a bird without songs, that the joy of Christian faith utters itself in noble music, that there is nothing in the world so much like prayer as music, that music united mankind by an ideal bond, that music is the only art of earth which the redeemed take to heaven . . .

Also, in Lee's statements in the article, his philosophy of church music is well described:

Lack of recognition of the worth of real singing on the part of the choir and preacher and congregation can—and does—hurt.

Lack of consecration on the part of choir members can make the ministry of song limp as those who hobble on crutches.

Lack of prayer for the Holy Spirit to use vocal and instrumental music for the worship of God can—and does—hinder the service of choirs and choir leaders and congregations in the glorious privileges of worship.

Lack of reverent attention on the part of congregations to the service of the choir in music and song can—and often does—please the devil and displease God.<sup>8</sup>

In the beginning of the 1950s, since Lee had a concrete philosophy of music ministry, BBC already had one of the most efficiently equipped music departments to be found; its facilities were practical and usable. In 1951 Bellevue's drama ministry was organized which became the first drama ministry in the SBC. The ground floor of the 1952 sanctuary was designed for Christian theatre presentations "The Robe" (1957, 1959) and "Ben Hur" (1961).<sup>9</sup>

The most famous leader of Bellevue Baptist Church, Adrian Rogers, served as senior pastor of BBC from 1972 to March 2005, during which time, the church's membership grew from 8,000 to over 29,000.<sup>10</sup> The strong spiritual influence he exerted on every program in the church's music ministry resulted in praise and exaltation of the Lord Jesus throughout the church's music ministry. Roger's vision of praise and worship brought spiritual motivation to the leaders of the Bellevue music ministry. In his autobiography *Love Worth Finding: the Life of Adrian Rogers and His Philosophy of*

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<sup>8</sup>Lane and Lee, "Music at Bellevue," 7.

<sup>9</sup>Lane and Lee, "Music at Bellevue," 4.

<sup>10</sup>Joyce Rogers, *Love Worth Finding: The Life of Adrian Rogers and His Philosophy of Preaching* (Nashville: Broadman & Holman Publishers, 2005), 88.



*Preaching*, he elaborated on the importance of praise.

Corporate worship should be designed to create an atmosphere of expectancy within the congregation. When we sing and praise God, there is created within the congregation a sense of buoyancy, a sense of victory, a sense of militancy, and a sense of expectancy. I've built this premise upon God's promise found in Psalm 22:3, which reads: "But thou art holy, O thou that inhabitest the praises of Israel." This verse I would interpret to mean that praise creates an environment in which God can interact with His people. Praise is the key mechanism to bring God dynamically present within a worship service.<sup>11</sup>

In 1987 Rogers founded the television ministry "Love Worth Finding" to bring people to Christ and mature them in the faith. As of June, 2013 it could be seen and heard worldwide on more than 14,000 television outlets and 2,000 radio stations in the United States and in more than 120 countries according to its official website.<sup>12</sup> It has contributed to the growth of various ministries of BBC, especially the beginning and growth of the church's orchestra. Without the senior pastors' vision and support to the music ministry, a successful church music ministry cannot flourish.<sup>13</sup>

### **Ministers of Music at BBC**

At Bellevue Baptist Church there have been three full-time ministers of music before Mark Blair, the current minister of music, Thomas P. Lane (1948-1986), James D. Whitmire (1987-2005), and Jamie Parker (2006-2008).

**Thomas P. Lane.** Lane was the first full-time minister of music in the Southern Baptist Convention and had the longest tenure (thirty eight years) of any SBC ministers of music.<sup>14</sup> Under his supervision, Bellevue had already built a comprehensive

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<sup>11</sup>Rogers, *Love Worth Finding*, 180.

<sup>12</sup>Love Worth Finding, "about us," accessed June 15, 2013, <http://www.lwf.org/site/PageServer?pagename=aboutus>.

<sup>13</sup>Betty McLellan Jones, "A Music Ministry to Glorify God: Bellevue Baptist Church Memphis, Tennessee," *The Church Musician* (July 2000), 17.

<sup>14</sup>Lane served under three pastors. "Rogers Choice Called Honor by Associates," *The Commercial Appeal* (June 13, 1979).

music program for children through adults by 1948 and presented 38 consecutive performances such as Handel's *Messiah* and Mendelssohn's *Elijah* not only for the Bellevue congregation but also for the community according to Lane and Lee.<sup>15</sup>

**James D. Whitmire.** James D. Whitmire, the former longtime minister of music at BBC, worked with Rogers for forty years from 1964 to 2005. The two had worked together as pastor and minister of music at First Baptist Church in Merritt Island, Florida, and reunited at Bellevue with Whitmire's coming as minister of youth music in 1975. As Rogers's vision motivated Whitmire, Whitmire had influence on the foundation of the Bellevue School of Performing Arts through that vision. He sought to glorify God through every aspect of music. It is important to note the prominent leadership role which he assumed.

The Bellevue Baptist Church benefited immeasurably from Whitmire's leadership in music ministry. At FBC Merritt Island, Whitmire had found that he could work even more effectively with the youth than adults even though he had no experience and training before. He made himself useful to Rogers with the youth. Rogers called Whitmire to Bellevue because he wanted to start a youth choir at BBC.<sup>16</sup> Whitmire did not inherit a youth choir but "built it one kid at a time," in his words.<sup>17</sup> He started a handbell ensemble with middle schoolers, which not only taught them music theory but also attracted youth and children to music life eventually to the SPA. He always tried to seek new avenue of service and use the multitude of talented people in his area of influence. He encouraged people to use whatever talents they have to glorify God. Under his leadership, Bellevue initiated an annual Singing Christmas Tree tradition, an annual

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<sup>15</sup>Lane and Lee, "Music at Bellevue," 5.

<sup>16</sup>James D. Whitmire, "Music Ministry" (Guest Lecture, The Southern Baptist Theological Seminary, Louisville, KY, October 17, 2013).

<sup>17</sup>James D. Whitmire, "Music Ministry" (Guest Lecture, The Southern Baptist Theological Seminary October 17, 2013).

Easter Pageant, and a Fourth of July Extravaganza.<sup>18</sup>

Like all church programs, growth is essential to music ministries. To Whitmire, growth was achieved through faithfulness and perseverance. He believed it would take at least five years to see any beginnings of what it was accomplishing and after about ten years, there would be changes. That is why it is so important for ministers to establish longevity in one place of service. In a lecture at SBTS, Whitmire spoke about this principle in terms of “The law of the harvest,” which is (1) one reaps what one sows, (2) one reaps later than one sows, and (3) one reaps more than one sows. He insists that a minister of music has to plant, water, and grow musicians to have a thriving ministry.<sup>19</sup> God’s children must develop talent for praise to God. He believes that the principles he uses to build a music ministry will work in any size church. Because of his desire to be a faithful servant who uses all his resources to glorify God, his ministry has been extremely blessed. He learned early in ministry that adoration of God through music leaves no room for personal or professional pride.<sup>20</sup>

James D. Whitmire had a biblical basis for every aspect of ministry. According to 1 Chronicles 23 and 25, he explains, David set aside 4,000 to be musicians out of 38,000 Levites to praise God with instruments, both in the morning and evening, and set aside 288 as instructors. His point is that Levites were constantly growing and training musicians for future generations to serve in and lead temple worship. Whitmire relates the School of Performing Art’s philosophy to this biblical model. He considered the applied music program essential to Bellevue’s area of Tennessee when consideration was given to budget cuts in local school music programs. He believed that Bellevue, especially after becoming a large church, that Bellevue had a responsibility to grow

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<sup>18</sup>Jones, “A Music Ministry to Glorify God,” 9.

<sup>19</sup>James D. Whitmire, “Music Ministry” (Guest Lecture, The Southern Baptist Theological Seminary October 17, 2013).

<sup>20</sup>Jones, “A Music Ministry to Glorify God,” 8.

musicians—to multiply the talents it had been given, as Christ said that to whom much had been given, much would be required (Luke 12:48). Bellevue must be responsible for the creation of and the instruction of any part of its music activities, including its own church orchestra he argues.<sup>21</sup> Throughout his philosophy he emphasizes the biblical principle of sowing and reaping. From this the SPA get its biblical pattern for a Ministry of Music and a mandate to teach.

## **Vocal Ministries**

**Singing Christmas Tree.** Bellevue’s music ministry has various programs which keep people motivated and active, all of which have continued after Whitmire left Bellevue. Youth choirs have presented the Singing Christmas Tree for almost fifty years and it has literally kept the youth choirs alive. The results of their efforts keep them committed to the ministry of church. The Singing Christmas Tree has become a tradition and the children look forward to being in junior and senior high school when they can be in the Singing Christmas Tree; college students stand around the base. The Tree is a youth-only production; no adults are included except in the cast. By participating in these performances, the youth are also actively joining in the church’s evangelism through the music program.<sup>22</sup> In 1999, according to Whitmire, 1,740 people made professions of faith during the Singing Christmas Tree performance. The Passion Play, which is presented by the adult choir each year around Easter, resulted in 2,638 professions of faith the same year. From their inception and the year 2000, 77,267 people have accepted Christ as their Savior after viewing these performances. These youth and adults are committed to ministry according to Betty M. Jones’ article in *The Church Musician of*

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<sup>21</sup>Elizabeth Carol King-Chipman, “A Study of Three Church-Related Applied Music Programs in Shelby County, Tennessee” (D.M.A. diss., University of Memphis, 1996), 40.

<sup>22</sup>Carter Threlkeld, Minister of Instrumental Music, Bellevue Baptist Church, Cordova, TN, interview by author, December 11, 2012.

2000.<sup>23</sup>

**Graded choirs.** Bellevue's large graded choir program, Music Arts for Children (MAC), offers age-specific music programming designed for children from four years old through the fifth grade. Similarly, K-WOW 100.4 is a Wednesday night music program for children from pre-kindergarten to fifth grade. Chi Alpha (Christ-sent ones) is the auditioned singing ensemble for Bellevue's fourth and fifth graders. These music groups help children grow in the worship arts, discipleship, and ministry. Each choir addresses six areas of training: singing, rhythm, listening, music reading, creativity, and instruments. MAC uses age-appropriate songs, games, and worship to give children a solid music experience.<sup>24</sup>

**Other choir activities.** All choirs (students and adults) sing in several special productions throughout the year, including The Glory of Easter and The Majesty of Christmas. The Glory of Easter is the Passion Play at Easter and The Majesty of Christmas is more classical in nature than the Singing Christmas Tree.

The students are given many opportunities throughout the year to share their musical talents with the community at large, besides the Singing Christmas Tree, including a summer choir tour and the Summer Student Choir Music Mission Projects. Bellevue Baptist Church tries to use young people in as many aspects of church life as possible. Sunday night worship services are exciting because the junior high, senior high, and preteen choirs rotate service responsibilities. The church leadership's goal is that each group sings once a month while the adult choir sings on fifth Sundays and on the Lord's Supper Sundays every other month.<sup>25</sup>

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<sup>23</sup>Jones, "A Music Ministry to Glorify God,"13.

<sup>24</sup>Bellevue Baptist Church, "Music Ministry," accessed April 5, 2013, <http://www.bellevue.org/musicartsforchildrenk-wow>.

<sup>25</sup>Bellevue Baptist Church, "Music Ministry," accessed April 5, 2013, <http://www.bellevue.org>

## **Instrumental Ministries**

**Bellevue Orchestra.** Conducted by Carter Threlkeld, a Minister of Instrumental Music, Bellevue Orchestra is made up of members of BBC. The Bellevue Orchestra has three main roles: (1) to lead in praise and worship, (2) to make God's praise glorious, and (3) to provide a ministry opportunity for church members with musical talent. Many regular members of Bellevue Orchestra began their music study as students of the Bellevue School of Performing Arts or are currently instructors. Along with the Bellevue Sanctuary Choir, the Bellevue Orchestra regularly leads the congregation in worship on Sunday mornings. Its regular weekly rehearsal is held Wednesday nights in the Orchestra room. The Bellevue Orchestra plays in several special productions throughout the year such as Starlight Spectacular, Evening of Elegance, Music Quest, Singing Christmas Tree, and Majesty of Christmas.<sup>26</sup>

The Starlight Spectacular is the annual church-wide patriotic picnic held on the Bellevue lawn. The orchestra plays a variety of pop and patriotic music in a program that features major Christian recording artists and ends with a fireworks show. Over 26,000 people of all ages attend annually to enjoy an atmosphere of fun and fellowship. Evening of Elegance is the church's annual classical music concert held in October for the Bellevue congregation and the larger community since 2004. The Music Quest is an educational live concert for school children begun in 2010. Every year, this concert draws over 3,000 students from Memphis area schools on a different "music quest" in creative ways such as experiencing the different inspirations for composer like Holst, Bach, Sarasate, Tchaikovsky through their music and journeying through the unique styles of music from the movies. The Singing Christmas Tree, featured student choirs which are accompanied by the Bellevue Orchestra each December. This event, according

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/bellevuestudentchoirsandensembles.

<sup>26</sup>Bellevue Baptist Church, "Music Ministry," accessed April 5, 2013, <http://www.bellevue.org/bellevuestudentchoirsandensembles>.

to Bellevue official website, “incorporates drama, choreography, and holiday music to present a dramatic story that includes elements of the birth of Christ and the true meaning of Christmas. The Majesty of Christmas is one-night-only Christmas worship concert led by the Bellevue Orchestra and Choir usually in the week before Christmas; it is a musical celebration of the birth of Christ”.<sup>27</sup>

**Ensemble ministry.** The ensemble ministry is an essential feeder program for the overall instrumental music ministry at Bellevue. It provides developmental instruction in a group setting, grows instrumentalists for the Sanctuary Orchestra, and provides opportunities for community ministry. Players are provided appropriate opportunities according to their playing ability by establishing appropriately-graded bands.<sup>28</sup>

There are two bands: the beginning band and the intermediate marching band. The beginning band is the learning center for the other bands that follow. This band is for any student in the fifth grade and up, who has never had lessons or band experience. The intermediate marching band is usually comprised of students in grades nine to twelve with at least two years of band or private lessons. Players of bands who are taught outside of the School of Performing Arts are welcome to join in all the bands. The bands are avenues in which the gospel can be presented in the form of parade, reaching the people in the street.<sup>29</sup>

**Bellevue’s School of Performing Arts.** Bellevue’s School of Performing Arts is an organization through which adults and children can learn and develop musical skills in a nurturing environment. Its purpose is to provide opportunities to develop and use

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<sup>27</sup>Bellevue Baptist Church, “Music Ministry,” accessed April 7, 2013, <http://www.bellevue.org/bellevueorchestra>.

<sup>28</sup>*Instruments of Praise*, School of Performing Arts introductory booklet, Bellevue Baptist Church, Cordova, TN, 2000.

<sup>29</sup>Carter Threlkeld, Minister of Instrumental Music, Bellevue Baptist Church, Cordova, TN, interview by author, December 11, 2012.

music talents as worshipers in church and for outreach ministry to the community. Church orchestra and band members generally enroll through the SPA for private lessons. Since the church's string ensembles require audition for admission, students are incentivized to take lessons in the SPA so that they can pass the audition. Students from the SPA are also encouraged to play in the Sunday worship services.<sup>30</sup>

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<sup>30</sup>*Instruments of Praise*, School of Performing Arts introductory booklet, Bellevue Baptist Church, Cordova, TN, 2000.



## CHAPTER 3

### HISTORY OF THE SCHOOL OF PERFORMING ARTS

The history of the School of Performing Arts can be divided into two periods as defined by the school's change of name: Performing Arts Center (1984-2005) and School of Performing Arts (2005-present).

#### **Performing Arts Center (1984-2005)**

##### **Carter Threlkeld**

Carter Threlkeld, minister of instrumental music at BBC, holds the degrees of Bachelor of Music Education and trumpet performance at University of Michigan. After graduation, he realized there were not enough opportunities to play the trumpet in classical surroundings. Since he loved jazz and contemporary music, he was playing the trumpet in a jazz band in night clubs although he had studied to be a classical player before converting to Christianity. Threlkeld recounts that after he met Jesus as his Savior, he felt he could no longer play the trumpet, in a secular context in order to obey God's calling him out of the world. He began to read the Bible every day starting with Genesis. Since he found no avenue to glorify God with his trumpet, which he loved to do in church, he got a job as physical education teacher, teaching physical education to children. While he was attending a Baptist church in northwest Arkansas, a music minister asked him to play special music on the trumpet for Easter; it was then, recalls Threlkeld that he realized God was beginning to put the trumpet back in his hands. After he joined the music ministry, he developed a church orchestra to give children and opportunity to play their instruments in the church. He began writing music and arranging music for them.

He started a violin school in northwest Arkansas, using the Suzuki Institute as his model.<sup>1</sup>

In November 1983, Threlkeld came to Bellevue, at which time a church orchestra was unusual. No church in the Memphis area, a very few churches in the South had a church orchestra. He perceived that Bellevue considered instrumental music as the “devil’s tool” because of its relation to secular culture. Even though he felt that most of the Bellevue congregation held stereotypes about church musicians as second-class musicians, he viewed these musicians as worshipers who received music as a gift from God and thought they are obligated to use their gift for God. In 1984 he started a sanctuary orchestra in order to help instrumentalists use their music gifts in the church and a Performing Arts Center in order to set higher musical standards in the church. Eventually the school helped the Bellevue congregation radically change their way of thought about instruments in a religious setting.<sup>2</sup>

When Threlkeld began the church orchestra at Bellevue, his first orchestra consisted of a four-member brass choir; a timpanist was added a week later. As the result of his efforts, for the 1983 Christmas production, only string musicians were hired for the church orchestra. Before his arrival, Bellevue had always hired instrumentalists for their large and seasonal musical productions.<sup>3</sup> After Suzuki string instruction was added to the Performing Arts Center, string musicians eventually began to progress to the church orchestra. Threlkeld still conducts the orchestra and leads the entire band program.

Threlkeld’s mission of life has been to provide opportunities for instrumentalists to use their instruments for God’s glory in the church. He especially wants children to come to church and find good friends, good associations, and good

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<sup>1</sup>Carter Threlkeld, Minister of Instrumental Music, Bellevue Baptist Church, Cordova, TN, interview by author, December 11, 2012.

<sup>2</sup>Elizabeth Carol King-Chipman, “A Study of Three Church-Related Applied Music Programs in Shelby County, Tennessee” (D.M.A. diss., University of Memphis, 1996), 38.

<sup>3</sup>King-Chipman, “A Study of Three Church-Related Applied Music Programs,” 39.

purpose because he believes that people children associated with, places children go, and things children put in their minds will determine their destiny in this life. His whole reason behind his founding of the church orchestra was to establish a church instrumental music culture at the church.<sup>4</sup>

### **Performing Arts Center**

In 1988, the Performing Arts Center officially began at Bellevue Baptist Church when they added string instruction to their curriculum through the Suzuki method. Threlkeld was assisted in the PAC administration by Steve Davis and Ruth Ann Shelton. The PAC was the first program of its kind in west Tennessee. At that time the only other church-related applied music program known to Threlkeld was at Shades Mountain Baptist Church in Birmingham, Alabama but he did not pattern the PAC after this program. Every year the school doubled in size and in five years there were about 100 students. The school began to add lessons in voice, piano, saxophone, clarinet, trumpet, trombone, and flute. The teachers came out of the orchestra and enjoyed teaching children and reading orchestra music together as their students progressed.<sup>5</sup>

The Performing Arts Center was founded with four purposes: (1) to provide various levels of instrumental and music theory instruction; (2) to grow instrumentalists for the Sanctuary Orchestra; (3) to provide practical discipleship for teens interested in teaching music; and (4) to provide opportunities for leadership training.<sup>6</sup> The four purposes are achieved through three steps in the maturing of the PAC students which Threlkeld has outlined as “learning to walk,” “living out a witness,” and “leading in

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<sup>4</sup>Carter Threlkeld, Minister of Instrumental Music, Bellevue Baptist Church, Cordova, TN, interview by author, December 11, 2012.

<sup>5</sup>Carter Threlkeld, Minister of Instrumental Music, Bellevue Baptist Church, Cordova, TN, interview by author, December 11, 2012.

<sup>6</sup>*Instruments of Praise*, School of Performing Arts introductory booklet, Bellevue Baptist Church, Cordova, TN, 2000.

worship.” “Learning to walk” he describes as learning the basics of an instrument by beginners. “Living out a witness” is the phrase for his goal that students minister to others through what they have learned. The student “lives out a witness” by seeking to expand his/her musical learning by participating in one of the bands and/or ensembles. The bands and ensembles play at nursing homes, prisons and other community outreach contexts where they are able to interact with many people and proclaim the saving grace of Jesus Christ through their performances of sacred, usually hymn-based instrumental music. Finally, after maturing through private instruction and participating in band and ensembles, the student begins playing in the adult orchestra where they actually serve in the capacity of “leading in worship.”<sup>7</sup>

By 1996, 250 students were involved in the Performing Arts Center, including some of the original orchestral members who were still performing with the church orchestra. In 1998, Steve Davis became Director of the PAC. Working under Davis’ supervision the school grew to have 34 teachers and 340 students. The instrumental ensembles had grown into Victory Violins, High Strung (strings), Clarinet Crusaders, Redeeming Rhythm, Advanced Band, Savior’s Strings, Flutes of the Spirit 1 and 2, Shepherds’ Saxophones, Beginning Band, Victory Marching Band, Fiddles of Faith, King’s Brass, Intermediate Band, and the Bellevue Orchestra.<sup>8</sup>

In 2000 the school added harp instruction. This department grew dramatically and has become the largest church-based harp school in the country. They also played together in church and in nursing homes, special Christmas events, and wherever they were asked to go. According to Threlkeld, many who began their harp instruction at Bellevue are now serving as harpists in other churches, as hospital assistants that play

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<sup>7</sup>*Instruments of Praise*, School of Performing Arts introductory booklet, Bellevue Baptist Church, Cordova, TN, 2000.

<sup>8</sup>Betty McLellan Jones, “A Music Ministry to Glorify God: Bellevue Baptist Church Memphis, Tennessee,” *The Church Musician* (July 2000), 10.

harp for the sick, and as teachers.<sup>9</sup>

As a result, the PAC had a direct impact upon the start of the church's two Sanctuary Orchestras, the Youth Orchestra and the Jazz Band. The PAC supplied young string instrumentalists to the church's orchestral ensembles. It also provided opportunities for better performers to began to teach. Through the goals for the PAC, students were grown as musicians into the orchestra and taught to use their God-given talents for ministry. The outreach ministries of the PAC in schools and nursing homes have taken music training outside the church and given the school a worthy goal, "ministry with a mission," as Betty M. Jones has stated.<sup>10</sup>

### **The String Program**

Threlkeld's first goal for the PAC after its founding was to build a string section for the Bellevue Orchestra, using the Suzuki method as a model. The initial step toward a comprehensive string education program at PAC was taken in June 1984 with the formation of a class of nine six-year-olds directed by Suzuki teacher Lisa Love. It had been Love's dream to develop a quality string program for the church with a focus on Christ and ministry. Threlkeld wrote all the string arrangements used in the string program and Love developed its curriculum.<sup>11</sup>

The program developed was an augmented Suzuki method. She used many of the fundamentals from Suzuki and added music ministry opportunities that are focused on praising and worshipping the Lord. The Suzuki method is based on learning by ear—imitating a teacher's playing in class, supplemented by imitating recorded performances

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<sup>9</sup>Carter Threlkeld, e-mail message to author, April 24, 2013.

<sup>10</sup>Jones, "A Music Ministry to Glorify God," 10.

<sup>11</sup>Carter Threlkeld, Minister of Instrumental Music, Bellevue Baptist Church, Cordova, TN, interview by author, December 11, 2012.

at home—and delays the reading of music until about the age of eight years.<sup>12</sup> This method allows for a concentration on listening and intonation, which helps to overcome basic technical difficulties.

The Suzuki method was found to be a valuable addition to the school's teaching program when taught to appropriately motivated children with sympathetic parental support. The philosophy behind the Suzuki method is loving parental involvement. A Parent is required to be present at private lessons and the group lessons. Active involvement of parents in listening to the recordings and daily practice with the child is foundational in the Suzuki philosophy to the students learning and enjoyment of the instrument.<sup>13</sup>

The main elements in the string program were weekly private lessons, weekly group lessons, and ensembles. As students advanced, they would progress into ensembles available on several levels.<sup>14</sup> In 1990, Threlkeld took his more advanced students who were ages eight to eleven and formed the "Victory Violins," an ensemble whose purpose was to minister in nursing homes once a month. These provided extra music, performances, and ministry opportunities. In three years the school had two more groups, the "Savior's Strings" and the "Fiddlers of Faith," formed to feed into the upper groups and also to minister in the nursing homes and hospitals. The school incorporated student recitation of required Scripture memory verses into its graduations and recitals and the groups began to play in church at least once a year.<sup>15</sup>

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<sup>12</sup>Ray Landers, *The Talent Education School of Shinichi Suzuki – an Analysis: The Application of Its Philosophy and Methods to All Areas of Instruction*, 3<sup>rd</sup> ed. (New York: Exposition Press, 1984), 13.

<sup>13</sup>Suzuki Association of the Americas, "About the Suzuki Method," accessed March 3, 2013, <https://suzukiassociation.org/teachers/twinkler/>.

<sup>14</sup>*Student Handbook*, School of Performing Arts introductory booklet, Bellevue Baptist Church, Cordova, TN, 2002-2003, 4.

<sup>15</sup>Carter Threlkeld, e-mail message to author, April 24, 2013.

## **The Band Program**

In 1992, Threlkeld created a beginning band that grew into beginning, intermediate, and advanced bands in the next three years.<sup>16</sup> The band program was founded to fulfill six purposes: (1) to provide varied levels of instrumental and music theory instruction; (2) to grow instrumentalists for the Sanctuary Orchestra; (3) to provide practical discipleship for teens in music ministry; (4) to provide a vehicle for taking Jesus to the streets and to the community; (5) to provide ministry opportunities for the musical talents of teens; and (6) to provide opportunities for leadership training.<sup>17</sup> This program similarly distinguished Bellevue as the only church in the Tennessee area with concert and marching band programs. From the start, band members were grouped by playing ability instead of grade and age. The beginning band was PAC learning center which beginner student can learn how to play in the band for the other bands that followed. Any student in the fifth grade and up who had never had lessons or band experience was eligible to be a part of this band.<sup>18</sup>

A marching band was formed that began playing parades and festivals, high school half-time shows, even at an area football games.<sup>19</sup> These bands were mostly composed of home-schooled children who would otherwise not have opportunities for large ensemble instruction, along with other students who were also members of other private and public school bands. The PAC students were combined into several small ensembles which perform once a month in nursing homes and other out-reach venues. The Savior's String, Fiddlers of Faith, Flutes of the Spirits, Clarinet Crusaders, Shepherds' Saxophones, King's Brass, and Redeeming Rhythm were ensembles created by Threlkeld

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<sup>16</sup>Carter Threlkeld, e-mail message to author, April 24, 2013.

<sup>17</sup>*Instruments of Praise*, School of Performing Arts introductory booklet, Bellevue Baptist Church, Cordova, TN, 2000.

<sup>18</sup>*Instruments of Praise*, School of Performing Arts introductory booklet, Bellevue Baptist Church, Cordova, TN, 2000.

<sup>19</sup>Carter Threlkeld, e-mail message to author, April 24, 2013.

for one purpose only, to glorify Christ through instrumental music. The church building in Threlkeld's words became full of musicians from ages four to eighty-four.<sup>20</sup>

### **School of Performing Arts (2005-present) and Current Philosophy**

In order to accomplish its goals of teaching and maturing young musicians musically and spiritually, the PAC offered an increasing variety of lessons, classes, and performance opportunities. The drive for musical excellence and spiritual maturity prompted Threlkeld to change the name from Performing Arts Center to the School of Performing Arts in the fall of 2005. Threlkeld explains that by change of title from "Center" to "School" more accurately reflects the mission and goals of the applied music program at Bellevue Baptist Church: teaching people to praise God with instruments and voice.<sup>21</sup> The new name, School of Performing Arts, reflects Threlkeld's solid educational desires and ambitions for the program.

The mission statement of the School of Performing Arts is "to help boys and girls, men and women to discover and develop their God-given talents and experience the joy of using those talents in service and worship."<sup>22</sup> The SPA model has advanced the goals of family-based ministry in the church even though musical training is organized by age groups. Timothy Paul Jones, a professor of discipleship and family ministry at the Southern Baptist Theological Seminary, stresses the vital role of the church in fallen world. The church should support and assist the parents and family in providing spiritual development when it is absent in the home.<sup>23</sup> This model reflects the new paradigm in

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<sup>20</sup>Carter Threlkeld, e-mail message to author, April 24, 2013.

<sup>21</sup>Carter Threlkeld, Minister of Instrumental Music, Bellevue Baptist Church, Cordova, TN, interview by author, December 11, 2012.

<sup>22</sup>*Teacher Handbook*, School of Performing Arts Teacher Handbook, Bellevue Baptist Church, Cordova, TN, 2002-2003, 2.

<sup>23</sup>Timothy Paul Jones, *Perspectives on Family Ministry: Three Views*, ed. Timothy Paul Jones (Nashville: B&H Publishing Group, 2009), 44.



discipleship training and religious education now widely advocated in Southern Baptist churches and seminaries and a shift away from the strictly age-specific children and youth ministry paradigm of the latter half of the twentieth century. When students gain proficiency on an instrument and can articulate the church's basic philosophy of worship in the context of their applied music study, they may participate with adults and other young people playing in their church orchestra, where they receive both spiritual and musical mentorship and role models in an intergenerational setting.

### **Administration**

The Bellevue Baptist School of Performing Arts does not have a board or official governing body. The SPA is a self-sustaining ministry. The minister of instrumental music, Carter Threlkeld, oversees the entire instrumental music program of the church, directs rehearsals, recruits, develops, and trains orchestra and worship band members. He is the official writer-arranger for worship services and special events.<sup>24</sup> The director of the SPA, Jim Holcomb, has been in charge of the organization of the SPA since 2012. He serves as administrator for the SPA, supervises the registration and accounting functions of the SPA, oversees the school's part—time financial assistant and SPA teaching faculty, gives direction to the instrumental music coordinator as needed, serves as visionary for new programs within the SPA, works with the minister of instrumental music in interviewing and hiring SPA teachers as needed, maintains teacher personnel files and contracts, ensures compliance with government regulations, analyzes budget and financial data of the SPA on an on-going basis, and prepares projections and salary recommendations for SPA personnel.<sup>25</sup> The instrumental music coordinator,

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<sup>24</sup>*Job Audit for Minister of Instrumental Music*, School of Performing Arts Job Description, Bellevue Baptist Church, May 19, 2005, Cordova, TN.

<sup>25</sup>*Job Audit for Director*, School of Performing Arts Job Description, Bellevue Baptist Church, March 28, 2012, Cordova, TN.

Cynthia Nowell, assists the minister of instrumental music, conducting some of the string ensembles as a string director. Additionally, she serves as point of contact for the minister of instrumental music and assists him in overseeing the instrumental ministry in all general and pastoral duties, serves as liaison between instrumental ministry and other ministry areas with the overall music ministry, aids in the registration functions of the SPA, and provides administrative support to the SPA Director.<sup>26</sup> Casey Combs, the SPA Assistant, provides secretarial support for the program and for the orchestras. Additionally, Combs schedules the ensembles for performances at area nursing homes and edits the newsletter *Instrumental Music Ministry*.

Threlkeld consults the SPA's teachers, professional people, and other church members when he needs advice. Threlkeld answers to Mark Blair, the Minister of Music in matters concerning the SPA. Blair, in turn, reports to Drew Tucker, Associate Pastor. Tucker has three people under him, to whom he delegates oversight of the church's ministries. Tucker then reports to the Senior Pastor, Steve Gaines. The School of Performing Arts does not submit an annual fiscal report. Expenditures are computer tracked monthly by the finance committee.<sup>27</sup>

### **Faculty and Hiring Requirements**

As of the Spring Semester 2013, the School of Performing Arts employed forty teachers with the greatest concentration in string instrument instructors. Table 2<sup>28</sup> illustrates the number of faculty in each instructional area.

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<sup>26</sup>*Job Audit for Instrumental Music Coordinator*, School of Performing Arts Job Description, Bellevue Baptist Church, September 7, 2010, Cordova, TN.

<sup>27</sup>Carter Threlkeld, Minister of Instrumental Music, Bellevue Baptist Church, Cordova, TN, interview by author, December 11, 2012.

<sup>28</sup>Bellevue Baptist Church, "Music Ministry," accessed April 8, 2013, <http://www.bellevue.org/spateachers>.

Table 2. School of Performing Arts faculty of instruction in 2013

Area of Instruction	Number of Instructors	Area of Instruction	Number of Instructors
Violin	12	Piano	6
Cello	1	Percussion	1
Guitar	2	Voice	5
Harp	2	Band Director	1
Flute	1	Musical Theatre Choreography	1
Trumpet	1	Kindermusik	10

In keeping with the high musical and pedagogical standards of the SPA, all teachers are required to hold at least the bachelor's degree and many hold master's and doctorate degrees. However, teaching in the SPA is more than maintaining a high standard in musical education and performance. The SPA teachers are considered by Bellevue Baptist Church to be lay ministers. According to the *Teachers Handbook*, the teachers often act as "soft spiritual guides" to their students by incorporating religious ideas into their teaching. The SPA has a variety of teachers proficient in their specific instrument. They are not only skilled musicians and teachers, but also Christians who strive to equip their students with right tools to help them excel in their praising God in everyday life.<sup>29</sup>

**The hiring process and evaluation.** Applicants must fill out an application form, submit a written conversion narrative, and provide three references including one from his/her Sunday school teacher. They must also complete an interview with Threlkeld, the minister of instrumental music. Since the SPA tries to keep highly qualified teachers to maintain a standard of excellence in the school, the applicants are

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<sup>29</sup>Bellevue Baptist Church, "Music Ministry," accessed April 8, 2013, <http://www.bellevue.org/spateachers>.

required to demonstrate four skills:

1. Professionalism by being punctual, returning calls promptly, dressing appropriately, maintaining an aura of being a teacher, and preparing lessons.
2. Proficiency in structuring a lesson by listing the basic areas each lesson should cover, preparing lesson plans consistently, knowing when to adjust lesson plans, knowing how to pace a lesson (how fast or slow to move, when to stay on a piece, and when to move on), knowing how to motivate a student to learn and practice, and maintaining records.
3. Ability to function as a team member by attending teachers' meetings, reading notices and mail left in teacher's folder, following instructions and date deadlines for things like recital sign ups and graduation auditions.
4. An interest in developing teaching ability by completing the Bellevue Teacher Training Program, responding to suggestions from teaching supervisors.<sup>30</sup>

Even though the teachers are not formally or regularly evaluated by Threlkeld, he informally evaluates teachers by frequently attending studio recitals and small ensemble performances. Students are provided with teacher evaluation forms to complete at the conclusion of each semester. All teachers are expected to be on time to lessons, keep records of lessons, and present annual studio recitals. All string teachers not certified in Suzuki pedagogy must attend Suzuki certification classes which are held at the church twice a year.

**Alumni teachers.** Six of the violin instructors indicated in Table 2 are alumni who began their instrumental studies at the Bellevue School of Performing Arts. Piano instructors are the only instructors not actively involved in the church music ministry. Threlkeld stated that since they grew up in the SPA and participate in monthly nursing homes outreach ministry, they see music as a ministry.

### **Students and Scheduling**

**Recruitment.** Currently, 80 percent of the students enrolled in the School of Performing Arts are members of the Bellevue congregation. One reason for this is that a large population of Bellevue's children are home-schooled and do not attend public or

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<sup>30</sup>*Teachers Handbook*, 8.

private schools. Without the SPA, these students would not have an opportunity for instrumental instruction – especially in concert and marching band. The SPA was originally created and continues to operate mostly for the congregation at Bellevue.<sup>31</sup>

In general, the program does not advertise. However, the program often promotes concerts and other events in the church newsletter. Major productions like Christmas pageantry and a patriotic performance on July 4 featuring the SPA ensembles attract students. Also, the small ensembles and orchestras perform in church as a form of advertisement. The program offers instrumental workshops in the summer which often attract non-church members.<sup>32</sup>

**Schedule.** The SPA calendars is divided into four semesters: fall semesters, winter intersession, spring semester, and summer semester. The lessons are held weekly and offered at BBC. Both fall and spring semester consists of sixteen lessons.

On the other hand, winter and summer semester provides fewer lessons as wanted/needed, usually fewer than ten lessons. Additionally, there are various summer camps during summer. All summer camps are held daily for four to five days in June at from 9am to 3pm, except Kindermusik Camps (for newborn to seven years) which are held for about one month or more.<sup>33</sup>

## **Policies and Procedures**

**Missed lesson policy.** If a student cancels a lesson for illness, death in the family, or school activity, as a courtesy, teachers try to make up one lesson per semester. However, this is not mandatory on the part of the teacher. If a teacher cancels a lesson it

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<sup>31</sup>Carter Threlkeld, Minister of Instrumental Music, Bellevue Baptist Church, Cordova, TN, interview by author, December 11, 2012.

<sup>32</sup>Carter Threlkeld, Minister of Instrumental Music, Bellevue Baptist Church, Cordova, TN, interview by author, December 11, 2012.

<sup>33</sup>Bellevue Baptist Church, “Music Ministry,” accessed April 7, 2013, <http://www.bellevue.org/sparegistrationandschedulingpolicy>.

will be made up although unexcused absences will not be made up. It is recommended to trade lesson times with another student if a lesson has to be changed. Teachers should be notified as soon as the student/parent knows they must miss a lesson. If a teacher is not informed that a student will miss his/her lesson, it will be counted as an unexcused absence and will not be made up. In an emergency, students can call the teacher or the SPA office at least two hours before the scheduled lesson time to be given credit for an “excused absence” if the teacher chooses.<sup>34</sup>

Teachers are required to extend the same courtesy when canceling a lesson. Lessons should not be rolled over to the next term for student absences whether excused or unexcused. Tuition is not refunded for the student absence because in registering for a lesson slot the teacher reserves that time for the student. Teachers extend the same courtesy in informing students of scheduled lessons they have to cancel. Teachers should make up all lessons they miss before the beginning of the next term. In extenuating circumstances, a teacher may “roll over” lessons she/he has missed to the next term with written permission from the School Director.<sup>35</sup>

**Changing instructors.** Once the semester has begun a student may not change instructor. If the student wishes to change instructor at the end of semester, She/he can call a school director after informing her/his current teacher of this decision.

**Bad weather policy.** In the event of inclement weather, the SPA follows the policies of the church rather than the school system. If the church is closed, the SPA is also closed. The SPA informs students of the status of the church’s offices through the main Bellevue website or school *Facebook* page and sends an email to all students if the

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<sup>34</sup>Bellevue Baptist Church, “Music Ministry,” accessed April 7, 2013, <http://www.bellevue.org/sparegistrationandschedulingpolicy>.

<sup>35</sup>Bellevue Baptist Church, “Music Ministry,” accessed April 7, 2013, <http://www.bellevue.org/sparegistrationandschedulingpolicy>.

SPA decides to close. If weather conditions improve during the day, and the church opens late, teachers may contact students and teach. Lessons missed for weather conditions are made up. If students decide to miss a lesson but the church and teacher are still open, the teacher is not obligated to make up that lesson.<sup>36</sup>

**Insurance and liability.** The Church subsidizes salaries of full—time staff members and provides and maintains instruments such as drums, organs, and piano, as well as the facilities. Students’ fees pay for the rest of the expenses of the school. Since the teachers are regarded as independent contractors, no tax deductions are taken from their salaries. The SPA is covered under Bellevue Baptist Church’s insurance policies; therefore, all insurance costs are spared the SPA.<sup>37</sup>

**Security accountability and safety.** No teacher is allowed to be in the Bellevue building alone with a student. Another person must be present, for example, parent, friend, or other relative during every lesson and the lesson must be given in a visible place.<sup>38</sup>

### **Finances and Accounting**

Since the school is a financially self-supporting and non-profit organization, the SPA makes efforts to keep tuition affordable. The school is to be fiscally responsible so that expenditures do not exceed income. At the same time, the SPA makes every effort not to increase lesson fees. The program at Bellevue strives to remain competitive with the other church programs in the Memphis area, as well as those at the local music

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<sup>36</sup>Bellevue Baptist Church, “Music Ministry,” accessed April 7, 2013, <http://www.bellevue.org/sparegistrationandschedulingpolicy>.

<sup>37</sup>Carter Threlkeld, Minister of Instrumental Music, Bellevue Baptist Church, Cordova, TN, interview by author, December 11, 2012.

<sup>38</sup>Carter Threlkeld, Minister of Instrumental Music, Bellevue Baptist Church, Cordova, TN, interview by author, December 11, 2012.

store.<sup>39</sup>

**Tuition and payment.** The SPA prefers all tuition to be paid in full at time of registration. An additional \$15 is added for any late payments. However, there is a four—payment installment plan per semester for returning students only. All students must pay the yearly registration fee of \$25 per person with a \$50 maximum per family. If in the middle of the semester students choose not to continue their lessons, they are still held accountable to complete all payments. The semester consists of sixteen weeks of lessons and string instruments and percussion students also have fourteen weeks of group classes. Appendix 3, REGISTRATION FORM outlines lesson fees and describes the policy of tuition and fees. There are three lesson time lengths available within 30-minute, 45-minute, and 60-minute options.<sup>40</sup>

**New family plan.** Families who have been a part of the SPA for at least one year are eligible for a new family discount. Any family with more than one student registering for lessons will receive a ten percent discount off their final total.<sup>41</sup>

**Instructor salaries.** Teachers are paid monthly seventy percent of what the students is charged. They are not paid additional compensation for instructing the small ensembles created through the School of Performing Arts.<sup>42</sup> They do not receive bonuses during the course of the program’s year. Most of the teachers are involved in the larger

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<sup>39</sup>Carter Threlkeld, Minister of Instrumental Music, Bellevue Baptist Church, Cordova, TN, interview by author, December 11, 2012.

<sup>40</sup>Bellevue Baptist Church, “Music Ministry,” accessed April 3, 2013, <http://www.bellevue.org/sparegistrationandschedulingpolicy>.

<sup>41</sup>Bellevue Baptist Church, “Music Ministry,” accessed April 3, 2013, <http://www.bellevue.org/sparegistrationandschedulingpolicy>.

<sup>42</sup>Carter Threlkeld, Minister of Instrumental Music, Bellevue Baptist Church, Cordova, TN, interview by author, December 11, 2012.



music ministry at Bellevue by performing in the orchestra or in one of the choirs.

## **Curriculum**

All private lessons in brass, woodwinds, percussion, guitar, piano and harp and voice are offered once a week. Brass, woodwinds, and percussion studio offer private lessons on various instruments such as clarinet, flute, French horn, saxophone, trombone, trumpet, and tuba. Group lessons are also offered once a week for one hour. The musical literature studied at the SPA is about 90 percent standard repertoire such as baroque, classical, and romantic period music, augmented with hymns, praise songs, patriotic, seasonal, and other favorites.<sup>43</sup>

The SPA focuses on quality not quantity. Students spend much time perfecting a piece rather than moving rapidly to next step. Focus should never be on what piece or book a student is studying, but on good posture, good tone, perfect intonation, and musicality. Each student is respected and allowed to progress at his/her own rate.<sup>44</sup>

**Marching band studio.** Beginning, intermediate, and advanced band are offered at the SPA. Students also receive the chance to serve in and outside of the church at various nursing homes, special events, and the community. The marching band also participates in various community parades. According to *Instruments of Praise*, Bellevue bands “make it possible to have church without doors,” which is like “a street church.”<sup>45</sup> People come out to hear the music and see what is going on.

**String studio.** Private violin, viola, and cello lessons and group lessons are offered by the string studio. Students receive one private lesson a week as well as one

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<sup>43</sup>*Students Handbook*, 3.

<sup>44</sup>*Students Handbook*, 4.

<sup>45</sup>*Instruments of praise*, School of Performing Arts introductory booklet, Bellevue Baptist Church, Cordova, TN, 2000.

group lesson. The SPA string program teaches the Suzuki method which works with parents to guide them as they help their child succeed and excel in his/her instrument. During the fall and spring semesters, students receive the opportunity to perform in solo recitals, string graduation and final concert, as well as a Bellevue worship service, The Singing Christmas Tree, Music Quest, and Solo Festival. There are three different ensembles: Fiddlers of Faith, Savior Strings, and Victory Violins. The ensembles practice once a week and can participate in major music events at the church. They also minister regularly through their music around the community. Auditions for these ensembles are held every August.

The SPA offers Suzuki group classes for all levels included in its tuition. Students in the Suzuki violin books 1-3, viola students, and cello students focus on improving their foundational skills that they are learning in their private lessons. They learn the importance of playing with a group, theory, and sight-reading. Students in violin books 4 and up and advanced viola and cello students receive the opportunity to take part in *1600s Club* and *1700s Club*. In these groups they not only build upon their foundational skills but also begin developing their repertoire and abilities with chamber music.<sup>46</sup>

**Musical theatre choreography.** Musical Theatre Choreography is offered once a week for all ages. It gives the student a foundational knowledge of ballet and jazz. Because many styles of dance are performed in musical theatre, students are introduced to a fun variety of styles that are taught in combos and short routines throughout the semester. Along with strong technique, students gain stage presence, performance poise and some acting techniques as well.<sup>47</sup>

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<sup>46</sup>Bellevue Baptist Church, "Music Ministry," accessed May 5, 2013, <http://www.bellevue.org/sparegistrationandschedulingpolicy>.

<sup>47</sup>Bellevue Baptist Church, "Music Ministry," accessed May 3, 2013, <http://www.bellevue.org>

**Music theory studio.** Music theory lessons are offered once a week for one hour. Theory tests are administered during the week of Solo and Ensemble. They are graded and recorded in the Festival folder in order to be counted as part of the total adjudication score.<sup>48</sup>

**Kindermusik.** Kindermusik is a music class for children age zero to seven years who must be accompanied by a parent. Kindermusik in the SPA has been recognized by Kindermusik International as one of the top five percent of enrolment of all Kindermusik studios worldwide.<sup>49</sup>

**Visual arts studio.** Visual arts are offered twice a week. Start with Art is an introductory art class that explores using drawing and painting techniques with a very classical approach. This instruction coupled with practice brings about independent, creative and confident artists. The official website states that this is like the apprentice system used in the days of the Renaissance. Acrylic Artistry is an introduction to acrylic painting class that explores all the major techniques and media. Students are taught how to paint both representational and abstract images using portraiture, still life, genre' and landscape as the subject matter. Instruction aims to enthuse, encourage, and stimulate student's ideas and to be a source of inspiration for their personal style of acrylic painting. High school students have the opportunity to develop quality artwork that can be used for a portfolio submission to fine arts colleges and adults can expand on their foundational art-making experience.<sup>50</sup>

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/sparegistrationandschedulingpolicy.

<sup>48</sup>Bellevue Baptist Church, "Music Ministry," accessed April 7, 2013, <http://www.bellevue.org/sparegistrationandschedulingpolicy>.

<sup>49</sup>Bellevue Baptist Church, "Music Ministry," accessed April 8, 2013, <http://www.bellevue.org/sparegistrationandschedulingpolicy>.

<sup>50</sup>Bellevue Baptist Church, "Music Ministry," accessed April 8, 2013, <http://www.bellevue.org/sparegistrationandschedulingpolicy>.

**Summer camps.** Two string camps are held to help students extend their abilities based upon their knowledge of scales, arpeggios, sight-reading and theory as they learn these contemporary techniques of playing: the Building a Bridge for string players of age seven through twelve and The Fiddlin', Jazz and Rock Alternative String Camp, for intermediate through advanced players. Students experience contemporary music such as rock, blues, jazz, country, etc and a wide variety of styles of playing in these string camps. All students perform in a camp jam session in the evening of last day of the camps.<sup>51</sup>

There are two camps for students age ten through high school, Musical Theatre Camp and Percussion Camp. The Musical Theatre Camp is designed to improve participants to the next level. It covers audition trips, songs/scene selection, acting, dancing, singing and new techniques to make students competitive in the world of theatre. All students perform in a showcase on the final evening. The Percussion Camp includes drum set, drum line, concert percussion, world drumming, and trash can/bucket ensemble.<sup>52</sup>

### **Recitals and Performances**

The SPA students have the opportunity to join with other students in the All-West Band and Orchestra Festival and Solo and Ensemble Festival. They also receive the chance to serve in and outside of the church at various nursing homes, special events, and community. Recitals are common throughout the year, and the string program has an annual graduation. A Solo and Ensemble Festival is for anyone involved in the SPA or band program. In this Festival, students involved in the music program play or sing for a

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<sup>51</sup>Bellevue Baptist Church, "Music Ministry," accessed June 19, 2013, <http://www.bellevue.org/sparegistrationandschedulingpolicy>.

<sup>52</sup>Bellevue Baptist Church, "Music Ministry," accessed June 20, 2013, <http://www.bellevue.org/sparegistrationandschedulingpolicy>.

rating before a judge.<sup>53</sup>

**Recitals.** Students gain valuable experience performing before an audience by presenting recitals. Recitals are held during scheduled group times throughout the year. Students are encouraged to compete and memorize recital pieces at least three weeks prior to the recital so as to allow time for polishing and memory stabilization, and to help the student feel more confident about playing before a large group. Before recitals, students prepare a recital audition for practicing the piece and working on stage presence as well as evaluating their readiness to perform the piece. The purpose for the audition is to help ensure success and allow the student to leave the recital feeling victorious.<sup>54</sup>

**String graduation.** String graduation proceeds like a recital. Students must audition to qualify for graduation. However, students are expected to do more than just memorize pieces in order to pass. They are required to develop the skill to play it with proficiency that comes from many months of work on pieces beyond the graduation piece, which are selections in the Suzuki Books that mark milestones in the student's musical progress. Those qualified students play their graduation piece as a group with others graduating from the same piece. The *Teacher Handbook* outlines six requirements for string graduation:<sup>55</sup>

1. Every piece in the Suzuki Books up to the graduation piece must be memorized and polished.
2. The graduation piece must be memorized and polished.
3. The student should have completed and be working at least three pieces beyond the graduation piece.
4. Theory assignments for current level must be complete.
5. If these requirements have been met, the student is eligible to audition for graduation. Eligibility will be determined by a panel of adjudicators.

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<sup>53</sup>Carter Threlkeld, Minister of Instrumental Music, Bellevue Baptist Church, Cordova, TN, interview by author, December 11, 2012.

<sup>54</sup>*Student Handbook*, 34.

<sup>55</sup>*Teacher Handbook*. 34.

6. Adjudication will include: Scales, Theory Test, Paper, and Performance of Graduation piece. (Minimum passing score of each is 80%).

**Solo and Ensemble Music Festival.** The Solo and Ensemble Music Festival is an instrumental music festival held once a year to improve the musical skills of the students. Students play a well-prepared piece such as solos and etude for an adjudicator and are evaluated on the various aspects such as theory and scales of the piece. The process of preparing and playing under pressure helps students develop music skills at an accelerated pace. Medals are given to those passing the adjudication: Pass (minimum score of 60 percent), Pass with Merit (minimum score of 80 percent), and Pass with Distinction (minimum score of 90 percent).<sup>56</sup>

### **Ensembles**

The music used in the various ensembles is designed to be at their playing level and slightly above. The music used is a mixture of hymn arrangements, lively spirituals, and classical pieces, along with occasionally show tunes if appropriate. Students are challenged to memorize the music as soon as possible. This will be difficult at first, but there are some good reasons behind memorizing. First, the more they memorize their music the better they learn to memorize. Second, memorizing will eventually allow students to perform without music stands and allow them to focus on musicality. This prepares them for adult orchestra.<sup>57</sup>

Each group has its own uniform. These are selected to complement the style of the group. The uniforms are intended to make them look and feel special. Performance opportunities come as the group matures. Performance opportunities should also be a matter of weekly prayer at rehearsal time.<sup>58</sup>

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<sup>56</sup>*Teacher Handbook*, 45.

<sup>57</sup>*Teacher Handbook*, 52.

<sup>58</sup>*Teacher Handbook*, 53.

## Conclusion

The documents and recorded interviews gathered regarding the SPA reveal how the SPA has developed from the founding of the school until the present day. The history of the SPA can be divided into two periods as defined by the school's change of name. The name was changed from Performing Arts Center (1984-2005) to School of Performing Arts (2005-present) in order to reflect more accurately the mission and goals of the applied music program at BBC: teaching people to praise God with instruments and voice.

Bellevue Baptist Church has enjoyed the benefits of the SPA in that the SPA can feed new participants into the church's music program which eventually results in continual growth of the church's ministry. In the *SPA Teacher Handbook*, the concept of the circulation of participants of program is effectively described, "the orchestra and the choir are not machines, rather they are living bodies and must be nurtured the same as any other living thing."<sup>59</sup> The ensemble ministry developed through the SPA is an effective and biblical way to feed the church's orchestra and choirs. The ensemble ministry affords an excellent opportunity for music students to invest their talents and to develop skills along with the Word of God wherever they play. Most SPA music groups begin their outreach ministry by playing at nursing homes. The participants, mostly young people, bring blessing through their music and they receive a rich sense of having ministered to others. They learn about worship and ministry and are taught that wherever they go they are playing to others for the glory of God and are representing Christ.

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<sup>59</sup>*Teacher Handbook*, 52.

## CHAPTER 4

### CONCLUSION: THE BELLEVUE MODEL AND POSSIBLE APPLICATION TO KOREAN CHURCH MUSIC PROGRAMS

The power of music is a tremendous force in the spiritual development of children. When children learn music combined with the truth of God's word music makes truth memorable, applicable, and expressible.<sup>1</sup> In the School of Performing Arts, children learn biblical concept through quality music that makes truth memorable. The school is creating opportunity for the Holy Spirit to work in children's lives through musical activities in the school. Children learn how to express the depth of their hearts to God in the SPA. The Bellevue Baptist Church School of Performing Arts offers a new model for church-related applied music programs not only in the Memphis area but nationwide. Combining the concept of church and nurturing musicians is not new, but in 1984 this was the first music academy organized in this way in the United States. Children can learn how to express the inexpressible God through music. Music can be a way for them to communicate with God. In addition, there are several visible results of the SPA.

First, Bellevue Baptist Church has become self-sufficient in training its own church musicians because of the SPA. The long-term success of the Bellevue music ministry lies in its ability to train new participants into its programs. William J. Reynolds has stated, "Training is an essential activity in the continuing life and growth of any organization, whether it is in industry, government, education, commerce, or religion. It

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<sup>1</sup>Allison Smith, "The Power of Music in the Spiritual Development of Children," *Let's Worship* (Summer 2008), 12.



is essential in music ministry.<sup>2</sup> The best way to train members of a church orchestra is through youth ensemble ministry. Young musicians in the SPA ensembles receive valuable musical training above and beyond their private instruction through the coaching from qualified coaches which prepares them for performing in orchestra. The SPA serves as a feeder program for the adult orchestra and choir at the church. The Figure 1 below shows how the components of (Ensemble Ministry, SPA, and Adult choir and Orchestra) cooperate with each other to serve worship services and events in the church. Reynolds has stated, “Good leaders and members of service choirs are grown, not born. It is true that the potential one has in musical abilities is inherited, but the realization of that potential comes through training. The training must be regular. The training must be systematic.”<sup>3</sup> The SPA prepares musicians and trains them as church musicians by helping them use their talents for ministry. The SPA participants use what they have learned to minister to their church, city, country, and to the ends of the earth. Because of their exceptional teaching program, Bellevue has not had to hire any musicians to play in the orchestra for decades. This is a direct result of the success of the SPA.

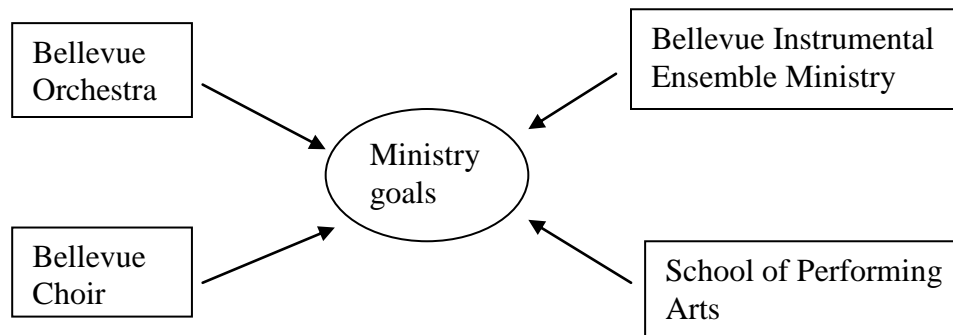


Figure 1. A cooperative music ministry in the church<sup>4</sup>

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<sup>2</sup>William J. Reynolds, *Building an Effective Music Ministry* (Nashville: Convention Press 1980), 92.

<sup>3</sup>Reynolds, *Building an Effective Music Ministry*, 88.

<sup>4</sup>*Instruments of praise*, School of Performing Arts introductory booklet, Bellevue Baptist Church, Cordova, TN, 2000.

Second, the continuation of the Bellevue “musical family” is seen in the School of Performing Arts. The SPA model is advancing the goals of family-based ministry in the church even though musical training is organized by age groups with very young children. When students gain proficiency on an instrument and have learned the basis of philosophy of worship in the context of their applied instruction, they may participate with adults and other young people playing in the church orchestra. Eventually, they receive both spiritual and musical mentorship and role models in intergenerational oral setting. The SPA has started a legacy in the church, and it is evident that this legacy will long remain in the hearts of members as its members are used in church services.

Unlike musical ensemble programs in the public schools, the church context allows the leadership of church music activities, especially the conductor, to form close and long term relationships with the participants due to low membership turnover. In the SPA, many former students are participating in a program as teachers.<sup>5</sup> Today there are hundreds of SPA graduates teaching and serving as music and worship ministers that began their instrumental training at Bellevue’s School of Performing Arts.<sup>6</sup>

As the ministry of Bellevue focuses on ministering to the whole body of Christ’s congregation and to the whole person spiritually and physically, Threlkeld views music as being a part of the whole person. The school draws in families to become a part of the music ministry and, the church leadership hopes, a part of the church. Threlkeld believes that music is part of the joy and glory of salvation, and describes the music created by children in corporate worship as “perfect praise.” He enjoys hearing the testimonies of the children in his program—how they describe experiences of God having

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<sup>5</sup>Elizabeth Carol King-Chipman, “A Study of Three Church-Related Applied Music Programs in Shelby County, Tennessee” (D.M.A. diss., University of Memphis, 1996), 39.

<sup>6</sup>Carter Threlkeld, e-mail message to author, April 24, 2013.

“used them” to touch others through music. Threlkeld delights in the joy expressed by a child when she or he discovers a hidden musical talent through the SPA. “Whatever the gift . . . give it to the Lord and watch it grow . . . and transfer it to others,” is a lesson which Threlkeld tries to pass on through the SPA to the children in his care.<sup>7</sup>

Third, Threlkeld believes the church can provide a wholesome culture to children through the SPA. In American culture and in the Memphis area, children can be exposed to all sorts of inappropriate secular music and harmful aspects of life such as violence, exploitation, abuse, deprivation. In the SPA, children not only study various musical styles under teachers’ guidance but also serve residents of nursing homes once a week with friends who share the same mission. Threlkeld views performing with the church orchestra as a positive situation in which students can participate. He wants the program’s students to view instrumental music as fun and to experience the joy of performing in a worship service. Children can be in wholesome, safe surroundings and have a godly worldview as context for their music-making in the SPA.

According to Threlkeld, the SPA has used the Bible to establish a biblical culture for children. When false philosophies and rebellion filter into the hearts of children through the vehicle of music, the SPA in church can be an effective defense for the hearts of children along with learning God’s Word. That is why it is important that the SPA develop opportunities to use students’ musical talent for God. Sunday worship service does not provide young people sufficient opportunity to share their musical gifts and develop significant relationships. Young people need more participation in church life than just one hour on Sunday morning.

Fourth, the SPA provides practical Christian discipleship to children. It demonstrates how the Lord has worked into students’ lives for ministry when they use their talents with God’s word for His glory. Hines Sims’ explanation of children’s need

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<sup>7</sup>King-Chipman, “A Study of Three Church-Related Applied Music Programs,” 40.

of instruction in church music continues to be relevant today:

We teach music so that man, through improved musical understandings, attitudes, and skills, can better experience the presence of God and realize more fully the indescribable mysteries of God.

We teach music to children to help them become more actively involved in the life of the church and to participate as learners and doers in a happy musical experience. God wants and deserves the best from each person. Children, therefore, must receive instruction in church music as well as other religious instruction, not only for their personal growth and enjoyment, but also that they may offer to God their highest and best praise and adoration. Music is one of the ways children can give something of themselves to God.

We teach music to Children also because music helps to meet their spiritual, physical, social, mental, emotional, and aesthetic needs.<sup>8</sup>

In the SPA, according to its founder Carter Threlkeld, maturing a student is a long term investment and involves three phrases: Learning to Walk (play or sing), Living out a Witness (which can include performances in nursing homes, schools rescue missions, block parties, prison trips, civic events, and other community ministries), and Leading in Worship (through participation in the adult orchestra and choir). To teach and mature young musicians, the SPA offers a wide variety of lessons, classes, and performance opportunities. Involvement in private lessons in conjunction with the ensembles and bands, young musicians catch the vision of using their gifts and talents for the Lord.

### **Attitudes toward Western Music Pedagogy in Korean Culture**

In Korean society today, the music education market for children and youth is very limited because most Korean public schools do not provide private instrumental music instruction to students. In fact, most Korean middle schools and high schools focus on teaching academic subjects geared to college admission. They adopt longer school days and after-school programs and many students also receive hours of private tutoring

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<sup>8</sup>W. Hines Sims and Charles H. Downey, *Church Music Administration* (Nashville: Convention Press, 1969), 15-16.

each school day. Hye-Deuk Kim has stated in his dissertation on piano pedagogy in Korea Arts schools that because Korea is one of the most densely populated countries in the world, the competition for advancement and social status is intense. According to Kim, most Koreans think a more educated person can be in a better position to achieve high status in Korean society.<sup>9</sup> Kim, has stated in his dissertation, “The willingness of the parents to make any sacrifice to promote the success of their children is an important constituent in the lives of children.”<sup>10</sup> Korean children receive music education in western instruments from either music academies or private music teachers although many teachers at music academies are not qualified to teach music and private lessons are expensive. This leads to a lack of creativity and high stress level from a highly competitive educational environment.

### **Church Music Education in Korean Evangelical Churches**

In Korean protestant evangelical churches including Presbyterian, Methodist, and Baptist because church musicians have mostly majored in voice, organ, or choral conducting, they are not seriously thinking about playing instruments in the church and training students to play them in the church. Many Korean evangelical churches have extensive church music programs but lack the music education programming across all ages groups, especially for instrumental music instruction, found in the Bellevue model. This concept of the church as nurturing the spiritual and musical development of musicians should be studied and adopted by Korean evangelical churches both for the church and children.

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<sup>9</sup>Hye Deuk Kim, “A Case Study of Piano Teaching in Arts Schools in Korea: Structures, Contents, Pedagogies, and Aesthetics” (PhD diss., University of Illinois at Urbana-Champaign, 2009), iii.

<sup>10</sup>Kim, “A Case Study of Piano Teaching in Arts Schools in Korea”, iii.

## **International New Praise Support Society (INPSS) Youth Hymn Composition**

A significant youth church music movement was started in South Korea in 2001. Founded by Myungwhan Kim (born 17 February 1959-), the New Praise Support Society (NPSS) began as a children's hymn competition in South Korea for children ages five to thirteen on piano and strings. The event has been held annually since 2001 in South Korea. Kim practiced dentistry from 1984 to 1987 in South Korea, 1990 in Austria. Obeying what he believed to God's calling, he left dentistry to become a church music composer: studied composition in Vienna, received a diploma and a Master of Composition at University of Music and Performing Arts (Hochschule für Musik und darstellende Kunst) in Vienna in 1991. He completed a Master of Divinity in worship in 2007, and subsequently became ordained as a worship pastor in Louisville, Kentucky in 2008. He earned his doctoral degree of music in composition (Doctor of Musical Arts) at The Southern Baptist Theological Seminary in 2010. He has taught music at various institutions including The Southern Baptist Theological Seminary from 2008 to 2010 and served as a music minister at Vine Street Baptist Church in Louisville from 2006 to 2012. Kim has composed many anthems and hymn arrangements for solo instruments, small ensemble, and orchestra, many of which have been published, especially for children and youth, with the goal that young people will have a greater repertory with which to express praise in worship.<sup>11</sup>

Kim started the hymn-based performance competition for children ages five to eighteen in order to provide students the opportunity to cultivate their musical talents and compete at a high level within the church, to teach them traditional hymn tunes effectively, and to develop future praise musicians to serve in the church. After the organization's name was changed from New Praise Support Society (NPSS) to

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<sup>11</sup> International New Praise Support Society, "Who We Are," accessed September 10, 2013. <http://newpraise.org/Vision%2060-2020.htm>.

International New Praise Support Society (INPSS) in 2004, competition spread to USA, China, Brazil, and Cambodia.<sup>12</sup> The INPSS uses the concept of an annual international competition to motivate children and their parents to join the hymns competition. When children compete with others, they do their very best to win the competition. This concept is an appropriate way to start a praise movement among children and youth in Korea because education in Korea is seen as the most important key to success and the entire society is highly performance-driven and competitive. Musical competition is consequently very heated. Since high ratings in a competition can be an advantage for acceptance at a prestigious Korean university, which is actually the main purpose of most high schools in Korea, some Korean parents may be tempted to misuse the INPSS hymns competition. I was invited to perform as a guest soloist in the competition regional concert in Louisville in 2007 and 2012. Because of the competitive nature of the Korean educational system and the pressure of the international music competition it may be easy for student participants to focus more on the competition itself and enjoying a festive mood with other students than on the praise of God.

International New Praise Support Society (INPSS) cooperated with the parent's association to come up with more effective countermeasures to respond to all kinds of natural problems. This cooperation with the parents of students contributed to the improvement of the quality of the hymn competition and making this competition a festival. As the INPSS movement has continued to spread internationally, it has changed its title from Children's Hymn Competition to "International Youth Hymn Festival" in 2008 because the new title with "festival" shows better the nature of the work and the positive effects of the competition, according to Myungwhan Kim.<sup>13</sup>

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<sup>12</sup>International New Praise Support Society, "Why We Do This," accessed September 11, 2013, <http://newpraise.org/new2/english/index.html>.

<sup>13</sup>Myungwhan Kim, e-mail message to author, November 22, 2013.

### **How INPSS differs from the SPA model.**

There are many common reasons why the SPA and the INPSS were begun. Both agree that music can be a very effective and necessary tool for children to learn Jesus' love and biblical truth. Most importantly, regular church music education can effectively provide a foundation for creating Christian culture among teenagers, which can protect them from the dangerous influence of the world culture.

The SPA has incorporated the concept of a music festival more effectively into its programs. The SPA sponsors "a Solo and Ensemble Festival" once a year to improve the musical skills of students. Students play a well-prepared piece and are evaluated by adjudicators. However, this festival is not really a competition in that there is not just one winner selected from among participants. In fact, SPA students do not compete with other students; they "compete" with themselves to receive medals which are given to those passing the adjudication.

### **Conclusion**

I recommend using a festival model rather than competition because of former's positive effects. In nineteenth century Great Britain, the peak of the choir festival era raised the level of excellence in Anglican churches and produced some new hymns.<sup>14</sup> According to Hustad, in hymn festivals, a lot of hymns are presented and participants can learn the meaning of hymn texts and composers can introduce new hymns.<sup>15</sup> Also, at The Southern Baptist Theological Seminary, the Seminary Winds hosted a Seminary Winds Choir Festival from the late seventies until 1985. A former professor of SBTS, Dr. G. Douglas Smith recalls it was one of the most rewarding projects of the school. Several students would bring their choirs and each would sing two

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<sup>14</sup>Donald Jay Grout and Claude V. Palisca, *A History of Western Music*, 7<sup>th</sup> ed. (New York: W.W. Norton & Company, 2006), 651-52.

<sup>15</sup>Donald P. Hustad, *Jubilate II: Church Music in Worship and Renewal* (Carol Stream, IL: Hope Publishing Company, 1989), 369.



anthems of their own choosing, conducted by the director who brought them. The annual Churchestra Praise-Fest, a similar performance night featuring instrumental ensembles succeeded the Seminary Winds Festival from 1985 to 2007.<sup>16</sup>

In conclusion, The INPSS Youth Praise Festival is a great way to launch a praise music movement among children and youth in any area because it is an easier approach than starting a new music school. However, for consistent and effective church music and worship education for the young musician, an annual event such as a praise festival needs a permanent foundational understructure like the SPA. When the churches join the “praise music movement” for children and youth by starting a church-based arts academy like the SPA, the churches can create a solid praise culture for teenagers and provide many beneficial things which the SPA students have been already experiencing.

Although there has been a remarkable decline of support for the churches in the area of music ministry over the past decade the resulting reaction against more traditional musical expression in the church, the School of Performing Art at Bellevue Baptist Church has been growing in enrollment since its founding in 1984. Based on their skill level, students experience a wide range of musical activity through many opportunities for performance, community outreach, worship leadership and occasional music camps at SPA. The SPA even provides a respectable reference for those who intend on entering the teaching profession. Multiple factors may be cited to account for its phenomenal success by economic, musical, and longevity criteria. First of these would be the biblical and pedagogical vision and musical skill of its founding director Carter Threlkeld and vision of its founding pastor Adrian Rogers. Its leadership has not been afraid to introduce new ideas and put innovation into the program through experimentation. They try constantly to question and improve on traditional methods of teaching, of training orchestras, and of how children learn. They constantly strive for the

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<sup>16</sup>Douglas Smith, e-mail message to author, November 21, 2013.

improvement of standards of teaching and playing, the raising of the general efficiency both on the musical and administrative sides, and the raising of the level of enjoyment of its students. The School of Performing Arts wants the program to continue in growth and appropriate change without ever losing sight of the school's original purpose, philosophy, and mission.<sup>17</sup>

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<sup>17</sup>Carter Threlkeld, Minister of Instrumental Music, Bellevue Baptist Church, Cordova, TN, interview by author, December 11, 2012.

APPENDIX 1  
HISTORICAL TIMELINE

1903—Bellevue Baptist Church is established

1927-1960—Dr. Robert G. Lee, pastor

1961-1971—Dr. Ramsey Pollard, pastor

1972—Dr. Adrian Rogers is called to lead BBC.

1983—Rev. Carter Threlkeld, minister of instrumental music, comes to the Bellevue Baptist Church and begins church orchestra with four-member brass choir

1984—Bellevue Baptist Church Performing Art Center is founded by Carter Threlkeld.

1989—BBC is relocated in Cordova, a suburb of Memphis from midtown area of Memphis.

1995—Employs 24 faculty members

1996—School changes name from Performing Arts Center to the School of Praise.  
Uses a computer database to schedule lessons for each studio.

2000—353 students, 36 teachers

2005—Dr. Steve Gaines becomes pastor of BBC.

School changes name from the School of Praise to the School of Performing Arts.

APPENDIX 2  
INTERVIEW QUESTIONS

BACKGROUND OF MINISTER OF INSTRUMENTAL MUSIC

Name of Minister of instrumental Music:

What are your roles in the SPA:

No. of years served at the church:

Professional Education and/or Degree(s) held:

Undergraduate College(s) attended:

Seminary or Graduate School(s) attended:

Special continuing education obtained since completion of last degree:

EDUCATIONAL BACKGROUND OF DIRECTOR OF SPA

Name of Director of SPA:

What are your roles in the SPA

No. of years served at the church:

Professional Education and/or Degree(s) held:

Undergraduate College(s) attended:

Seminary or Graduate School(s) attended:

Special continuing education obtained since completion of last degree:

EDUCATIONAL BACKGROUND OF MUSIC COORDINATOR

Name of Director of Music Program:

What are your roles in the SPA

No. of years served at the church:

Professional Education and/or Degree(s) held:

Undergraduate College(s) attended:

Seminary or Graduate School(s) attended:

Special continuing education obtained since completion of last degree:

## ORIGIN AND HISTORY

How was this school started?

What are the purposes of this school?

Do you have paper documents to describe its history and operation?

How often the title of this school changed?

Did you know of any existing organization helping churches to set up this school? If yes, which one?

Have you changed anything structurally since the program's origination, if yes, what?

How many students and faculty participated in the program originally?

Do you have data representing the programs growth over the years?

What is the size of your church's congregation?

## PHILOSOPHY

What is your program's philosophy or statement of purpose?

What role does this program play in the overall ministry of the church? (the main contributions of the SPA to the churches' growth/music program)

What effect does SPA have on the church orchestra?

Do you foresee any change in the role of SPA in the future?

## STRUCTURE

Who are the faculties of SPA?

How often does faculty meet?

What is the administrative hierarchy of the program to that of the church staff?

How much control does the church have over the SPA?

How much contact does the church have with the faculty and students?

## FINANCES AND FEES

Total annual budgets for the school, including appropriations and the source of income?

Is this program financially connected to the church? i.e. included in the church budget;

How do you use surplus money?

How did you arrive at this figure (tuition amount and time [private and group])?

Does the instructor receive all of this money? If not, how much does the instructor receive and where does the rest go? (The methods of collecting lesson fees and paying teachers)

Do you have different classifications of instructors? If so, does this affect their salaries?

Does the school or church give scholarships for underprivileged students?

Is the tuition tax-deductible for parents?

## FACULTY

How many instructors do you have?

What are the qualifications for instructors at SPA? (Must your faculty be members of this church or member of a Southern Baptist church and hold music degree(s)?)

How many instructors have master degree and doctoral degree?

What are the responsibilities of the instructors?

How are your faculty supervised and evaluated?

Do you have faculty meetings? If so, how often?

Do you interview your faculty?

How do you keep in contact with your faculty?

What supplies do you provide your faculty?

Has a faculty member ever been asked to leave? If so, what were the circumstances?

What steps do you take to insure faculty retention in your program?

Are your faculty allowed to operate their studios? If yes, why?

Do you provide faculty benefits or bonus pay? Why or why not?

## POLICIES AND PROCEDURES

The calendars of the music academies:

How do you choose which instruments to offer?

Does the applied music program function on a twelve-month basis? If not, what months is it in operation?

What church facilities are used for lessons (The equipment and facilities maintained for SPA)?

Are student and faculty recitals presented? How often (The scheduling of recitals and other musical programs)?

What types of music do your students perform? i.e. Classical, religious.

Is this program accomplishing the original intent? If not, what is lacking?

If you had unlimited control, what would you change about this program?

## RECRUITMENT

How is this program advertised (how often)?

Method of recruiting and hiring teachers (recommendation from?)?

What is the total number of student who studies in this program?

The percentage of the congregation of this church that is students:

APPENDIX 3  
REGISTRATION FORM





**School of  
Performing Arts**  
Bellevue Baptist Church

**Student Registration 2012-2013**

Lesson Type \_\_\_\_\_ 30 - 45 - 60 minutes

Teacher \_\_\_\_\_ New Student \_\_\_\_\_

Name: First \_\_\_\_\_ Middle \_\_\_\_\_ Last \_\_\_\_\_

Date of Birth \_\_\_\_\_ Grade \_\_\_\_\_ School \_\_\_\_\_

Bellevue Member (not required): Student Yes \_\_\_ No \_\_\_ Family Yes \_\_\_ No \_\_\_

Are you active in another local church: Yes \_\_\_ No \_\_\_ If "Yes" where? \_\_\_\_\_

Parent's Name \_\_\_\_\_

Street Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Home Phone \_\_\_\_\_ Cell \_\_\_\_\_ Cell \_\_\_\_\_

E-Mail Address \_\_\_\_\_

Emergency Contact \_\_\_\_\_ Phone \_\_\_\_\_

How did you hear about the Bellevue SPA? \_\_\_\_\_

**Responsible Party & Billing Information** (if other than parent or self)

Name: \_\_\_\_\_ Relationship to Student \_\_\_\_\_

Street Address \_\_\_\_\_

City/TN/Zip \_\_\_\_\_ Email Address \_\_\_\_\_

**Agreement to Policies**

1. Tuition & fees must be paid in advance of lessons (see other side for rates).
2. Tuition & fees are calculated each semester. Entire amount is due and payable to the School of Performing Arts.
3. No refund or account credit will be given if a student misses or cancels a lesson.
4. Signature below signifies agreement to policies.

\_\_\_\_\_  
Responsible Party

\_\_\_\_\_  
Date

## 2012 – 2013 Tuition and Fees

	30 min.	45 min.	60 min.	
Guitar, Piano, Voice, Harp, All Band Instruments				
9 Private Lessons	\$200	\$ 300	\$400	\$ _____
Violin, Viola, Cello, Percussion				
8 Private Lessons + 7 Group	\$200	\$300	\$400	\$ _____
Group Only (Violin, Viola, Cello, Percussion)			\$125	\$ _____
Piano Group (Circle One): Adult, Student, Chords, Keyboards & Praise			\$125	\$ _____
Music Theory 101			\$125	\$ _____
Art (Circle One): Drawing I, Painting I			\$250	\$ _____
Kindermusik			\$200	\$ _____
Beginning Band			\$175	\$ _____
Instrument _____				
Intermediate Band			\$250	\$ _____
Instrument _____				
Annual Registration Fee per Student.....			\$25	\$ _____
(Maximum \$50 per Family)				
Returning students have the option to pay tuition in 2 equal installments for a fee of ..... \$15				
				\$ _____
Credits:				<b>TOTAL DUE</b> \$ _____

----- Office Only -----

Payment			Payment			Payment		
Date	Amount	Method	Date	Amount	Method	Date	Amount	Method
		Cash Receipt #			Cash Receipt #			Cash Receipt #
		Check #			Check #			Check #
		ERC / Credit Card			ERC / Credit Card			ERC / Credit Card
		Online/CMS #			Online/CMS #			Online/CMS #

	<b>Full / 1 of 2</b>	<b>2 of 2</b>	
Total Due	_____	_____	_____
Total Due	_____	_____	_____
Total Due	_____	_____	_____

TL   
TC

APPENDIX 4  
SUMMER BROCHURE



## SUMMER 2013

### 2013 - 2014 Schedule

**Fall Semester**  
August 12 - December 6  
Consists of 16 lessons

**Winter Intercession**  
(extra lessons as wanted /needed)  
Dec. 9<sup>th</sup>, 2013 - Jan. 10<sup>th</sup>, 2014

**Spring Semester**  
January 13 - May 9  
Consists of 16 lessons



CONTACT US

2000 Appling Road  
Memphis, TN 38016  
(901) 347-5711  
[www.bellevuespa.org](http://www.bellevuespa.org)



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(901) 347-5711  
[www.bellevuespa.org](http://www.bellevuespa.org)

## Lessons

The Bellevue School of Performing Arts (SPA) offers **individual instruction** in:

- Guitar
- Electric Bass
- Keyboards & Piano
- Harp
- Violin
- Viola
- Cello
- BassViol (string bass)
- Voice
- Flute
- Clarinet
- Saxophone
- Trumpet
- Horn
- Trombone/Baritone
- Tuba
- Percussion

### Group Instruction

- Art
- Band-Beginning through Advanced
- Dance
- Kindermusik (newborn -7 yrs)
- Music Theory
- Music Theatre
- Vocal Ensemble

### Private lessons – Tuition (Summer 2013)

- Once a year \$25.00 registration Fee
- 30 minute - \$25.00
- 45 minute - \$37.50
- 60 minute - \$50.00

## CAMPS

### Kindermusik Camps

May 28<sup>th</sup> – July 10

*Village Busy Days* (newborn – 18 months)  
*Our Time Creatures at the Ocean* (18 months – 3 ½)  
*ABC Music & Me Fun at the Beach* (3 ½ - 5 yrs.)  
*Family Time Creatures at the Ocean* (all ages)  
*Young Child Around the World* (5 – 7 yrs.)  
\*See Kindermusik Brochure for detailed information  
Or visit: <http://www.kindermusikwithmsannette.com>

### Musical Theatre Camp

June 17 – 21

Ages 10 through high school

9 am – 3 pm daily

This camp is designed to “move” participants to the next level. We will cover audition tips, song /scene selection, acting, dancing, singing and new techniques to make them competitive in the world of theatre.

All students will perform in a showcase at Friday evening June 21 @ 6:30 pm.

Tuition: Early Bird \$195 (on or before June 7<sup>th</sup>)  
Regular \$225 June 8 – 17

- 10% discount for family members after first registration

### Fiddlin’, Jazz and Rock Alternative STRING Camp

June 17 – 20

Intermediate through Advanced players

9 am – 3 pm daily

Join us as we dive into the world of Rock, Blues, Jazz, Country and other alt styles of music! This camp will help students extend their abilities based upon their knowledge of scales, arpeggios, sight-reading and theory as they learn these contemporary techniques of playing. All students will perform in a camp Jam session Thursday evening June 20 @ 6:30 pm.

Tuition: Early Bird \$175 (on or before June 7<sup>th</sup>)  
Regular \$200 June 8 – 17

- 10% discount for family members after first registration

### Percussion Camp

June 17 – 21

*“Just Beat It : From Cans to Congas”*  
Ages 10 through high school

9 am – 3 pm daily

June 17 – 21

Classes will include drum set, drum line, concert percussion, world drumming, and trash can/ bucket ensemble.



### String Camp “Building a Bridge”

Ages 7 through 12

June 17 – 20

Beginners or 1<sup>st</sup> & 2<sup>nd</sup> year players

9 am – Noon daily

We will jump into the world of contemporary music and study a wide variety of styles of playing. Students will build upon their knowledge of scales, arpeggios, sight-reading and theory as they learn to bridge from technical skills to contemporary musicality.

Tuition: Early Bird \$150 (on or before June 7<sup>th</sup>)  
Regular \$195 June 8 – 17

- 10% discount for family members after first registration



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## ABSTRACT

### THE SCHOOL OF PERFORMING ARTS AT BELLEVUE BAPTIST CHURCH AS A MODEL OF THE CHURCH-BASED ARTS ACADEMY

Hae Eun Kim, D.M.A.  
The Southern Baptist Theological Seminary, 2014  
Chair: Dr. Esther R. Crookshank

The School of Performing Arts founded at Bellevue Baptist Church in Cordova, Tennessee is one of most successful examples of a church-related music academy in a Protestant or evangelical church in the United States. This dissertation is a study of its history and development from its founding in 1984 through the present in order to understand how a church-based music academy may be successfully operated. The methodology draws on interviews of prominent individuals in the School of Performing Arts and primary source documents related to the operation of the school since its founding.

Chapter 1 establishes the historical background of the Academy in the larger context of church music education in the United States since the nineteenth century and specifically in Southern Baptist church life after 1941, when the denomination's Church Music Department was created. This chapter gives an overview of the leaders, philosophies, and objectives of church music education in the Southern Baptist Convention by decade.

Chapter 2 documents the origins, philosophy, and development of the overall music ministry of Bellevue Baptist Church and the rise of its tradition of excellence in music education and performance. Since its founding, the School of Performing Arts has advanced the goals of family-based church ministry through the intentionally intergenerational nature of its ensembles.

Chapter 3 traces the history of the School of Performing Arts in two periods: 1984-2004 and 2005 through the present, corresponding with the school's changes of name. From Performing Arts Center (1984-2005) to School of Performing Arts (2005-present), the name was changed in order to reflect more accurately the mission and goals of the applied music program at BBC: teaching people to praise God with instruments and voice.

The conclusion, chapter 4, seeks to identify key factors and principles in the school's success and longevity despite the shift in recent years away from orchestral worship music in many Southern Baptist churches. This chapter also addresses possible applications of the Bellevue model to evangelical churches in Korea, many of which have extensive church music programs but lack educational programs, especially for instrumental music instruction, found in the American Southern Baptist model.

## VITA

Hae Eun Kim

### EDUCATION

B.A., Korea Baptist Theological University, 2001  
Diploma, School of Youth Ministry in English, 2002  
M.C.M., Southern Baptist Theological Seminary, 2006

### ORGANIZATIONS

The National Flute Association

### ACADEMIC EMPLOYMENT

Instructor in Academy of Sacred Music, The Southern Baptist Theological Seminary, 2003-05

### MINISTERIAL EMPLOYMENT

Minister of Youth and Children, Jumunjin Baptist Church, Kangneung, Korea, 2001-03  
Minister of Music and Sunday School Teacher, Korean Baptist Church, Indianapolis, Indiana, 2003-04  
Minister of Music and Young Adult, First Korea Baptist Church, Louisville, Kentucky, 2005-10