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TRAINING THE CHURCH PIANIST: PIANO PEDAGOGY
IN SOUTHERN BAPTIST CHURCH MUSIC FROM THE
ERA OF THE *BROADMAN HYMNAL* (1940) THROUGH
THAT OF THE *BAPTIST HYMNAL* (1975)

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Amy Lorraine Perigo Valle

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I dedicate this dissertation to Adam Thomas Valle, a husband in the true sense of the word.

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PREFACE

When the student's "light bulb" turns on, the novice teacher becomes an addict and will persevere to satisfy the craving. I am grateful to have enjoyed such persevering piano teachers while pursuing my education: Margie Perigo (my mother), Dr. Jeanell Wise Brown, Anne Glass, and Dr. Maurice Hinson. The grace that the Southern Baptist Theological Seminary faculty has extended to me can only be imitated, not exceeded. Drs. Ronald and Sandra Turner, Dr. Esther R. Crookshank, Dr. Mozelle Clark Sherman, Dr. Douglas Smith, Dr. Thomas Bolton, and Dr. Hinson have greatly shaped my understanding of music within the church and within myself.

Amy Valle

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CHAPTER 1
BRIEF HISTORY OF SOUTHERN BAPTIST EARLY
CHURCH MUSIC EDUCATION

Introduction

Music plays a large role in the worship of the church. Leroy McClard, author of the hymn “Jesus is Lord of All,” referred to music as “a discipline which . . . extends the range of comprehension and emotional response beyond that of man's cognitive word system.”¹ The task of training and raising up future leaders in the church is incumbent on the leaders of each generation. In the days of King David, Levites were appointed to be the singers “who should play loudly on musical instruments, on harps and lyres and cymbals, to raise sounds of joy.”² This Davidic order devoted to serving the Lord with music was maintained in the reforms of Jehoiada as described in 2 Chronicles 23.³ From this passage and from 1 Chronicles 25:8 it may be inferred that in Old Testament times, elder musicians actively instructed the younger worship leaders.⁴ In a similar way, this document seeks to learn from the past in order to affect the future. At the current time, many music directors are relying on public school music programs and on the personal

¹Leroy McClard, “The Role of Music in the Life and Work of a Church,” *Search* 5, no. 3 (Spring 1975), 7.

²“David also commanded the chiefs of the Levites to appoint their brothers as the singers who should play loudly on musical instruments, on harps and lyres and cymbals, to raise sounds of joy” (1 Chr 15:16 ESV).

³“And Jehoiada posted watchmen for the house of the Lord under the direction of the Levitical priests and the Levites whom David had organized to be in charge of the house of the Lord, to offer burnt offerings to the Lord, as it is written in the Law of Moses, with rejoicing and with singing, according to the order of David” (2 Chr 23:18 ESV).

⁴“And they cast lots, ward against ward, as well the small as the great, the teacher as the scholar” (1 Chronicles 25:8 AV).

initiative of musicians to seek out training in music. In the past, this was not the case. Churches in the Southern Baptist Convention played a major role in a large part of the training of their musicians. Larry McClard observed that musical leaders recognized that instrumentalists needed to “play skillfully, artistically, as an accompanist, sympathetically.”⁵ Also, he noted that the education provided was “incomplete without music performance.”⁶ Prior to World War II, most full-time church musicians in the United States were employed by Episcopal churches as organist-choirmasters.⁷ Leading twentieth-century scholar of evangelical worship Donald P. Hustad noted that after World War II, with the revivals of Billy Graham and the growing number of college graduates in the performing arts, there was an effort in many denominations to improve their congregational, instrumental, and choral music by “mov[ing] to a professional ministry of music.”⁸ Some formed professional organizations to provide conferences and to publish educational materials.⁹ The Southern Baptist Convention’s Music Department and the Music Departments of Southern Baptist state associations, with their vast influence on the local churches yet often limited budgets for church music, educated generations of pianists and organists in the arts of accompanying and service playing.

Institutional support of church music within the Southern Baptist Convention began officially in 1915, with the hiring of Isham E. Reynolds (1879-1949), formerly an evangelistic singer, to teach church music in the School of Gospel Music of Southwestern Baptist Theological Seminary.¹⁰ In 1926 this school was reconstituted as the School of

⁵McClard, “Role of Music,” 11.

⁶Ibid.

⁷Donald P. Hustad, *Jubilate II* (Carol Stream, IL: Hope, 1993), 262.

⁸Ibid., 262, 278.

⁹Ibid., 78.

¹⁰Floyd Patterson, *Pioneering in Church Music* (Waco, TX: Baylor University Press, 1949),

Sacred Music with a curriculum based on conservatory standards, though the music studied and performed was sacred in character.¹¹ The new school offered degrees at the diploma, baccalaureate and graduate levels.¹² From 1925-1939 some Baptist undergraduate institutions including Simmons University, Baylor University, Hardin-Simmons University, and Howard Payne College began offering courses in sacred music, but no sacred music degrees.¹³ The Southern Baptist Theological Seminary began offering church music degrees in 1944, though hymnology was covered as a component of homiletics courses since the institution's first academic year (1859-60).¹⁴

In 1925, Isham E. Reynolds requested that Southern Baptist Convention “appoint a committee to investigate the character of music used in the average church and to bring suggestions for improvement.”¹⁵ He was subsequently appointed chair of the Committee on Better Church Music and held that position for years.¹⁶ In 1935, he published his book *Church Music*, which became the first church music text for the Baptist Training Union Study Course.¹⁷

Isham E. Reynolds promoted sacred music education throughout the state of Texas, particularly through the Baptist General Convention. During the 1928 convention, a resolution that he spearheaded was passed which stipulated that “all Sunday School and

¹¹Ibid., 15.

¹²Ibid, 15-16.

¹³Ibid., 16.

¹⁴Esther R. Crookshank, “The Minister and His Hymnbook: John A. Broadus as Hymnologist,” in *Minds and Hearts in Praise of God*, ed. by Michael Raley and Deborah Carlton Loftis (Franklin, TN: Providence House Publishers, 2006), 134.

¹⁵Hugh T. McElrath, “A Tribute to Three Great Southern Baptist Musicians,” *Search* 5, no. 3 (Spring 1975): 17.

¹⁶Bill F. Leach, “Church Music Vocations: The Expanding Horizon,” *Search* 5, no. 3 (Spring 1975): 22; McElrath, “Tribute,” 17.

¹⁷Isham E. Reynolds, *Church Music* (Nashville: The Sunday School Board, 1935).

B.Y.P.U. Training Schools, Encampments, Assemblies, and Conventions” be provided with “classes, conferences, and lectures dealing with the music programs used in connection with the Church and its related activities.”¹⁸ The resolution also proposed to use the size and strength of the Baptist General Convention to “induce the Sunday School Board . . . to establish a Department of Church Music.”¹⁹ The Sunday School Board was the publisher for the curriculum of the Southern Baptist Convention.

Reynolds provided the impetus for the establishment in 1940 of Church Music Emphasis Week at Ridgecrest, the denomination’s conference center in North Carolina, in 1940 and also for the founding of the convention’s Church Music Department in 1941. This department, a division of the Sunday School Board, was led first by Baylus Benjamin McKinney (1886-1952) and later by Walter Hines Sims (1907-1997) following McKinney’s untimely death. State conventions subsequently began to establish Church Music Departments, following the lead of the Southern Baptist Convention and its financial encouragement.²⁰

In 1935, the Sunday School Board published Reynolds’s *Church Music*. In it, Reynolds issued a call the SBC churches to educate and train their music leaders just as “competent superintendents, teachers, Training Union leaders, and other officers are secured. . . . This can be done through music study courses, lectures, and conferences in religious education training schools in the local churches and in summer assemblies and encampments.”²¹ In the book, Reynolds specifically championed formal music training for accompanists. Their training was crucial, Reynolds contended, because “the music in

¹⁸McElrath, “Tribute,” 17, 18.

¹⁹Ibid.

²⁰Julian Suggs, “The Program of Church Music Leadership Training for the Volunteer/Part-Time Director as Administered by State Music Departments of the Southern Baptist Convention” (D.M.A. diss., The Southern Baptist Theological Seminary, 1980), 59-60.

²¹Isham E. Reynolds, *Church Music* (Nashville: The Sunday School Board, 1935), 109.

any department will be a failure without an accompanist who is thoroughly competent, who is a good sight-reader and knows the art of playing hymns and gospel songs.”²²

In the same year, the Sunday School Board hired B. B. McKinney as its Music Editor. By 1937, the Southern Baptist Convention had again organized a committee to investigate the “present conditions and needs affecting our Church Music.”²³ McKinney was elected secretary of the newly-organized Department of Church Music in 1941, with his associate and later successor W. Hines Sims coming on staff in 1946.²⁴ The year 1941 also saw the publication of McKinney's manifesto *Let Us Sing*, in which he pled for “a church-wide program of music.”²⁵ In 1942, Isham E. Reynolds published *Music and the Scriptures* as part of the Church Music Curriculum. The work is primarily a tightly organized compendium of scriptures relating to worship, with relevant quotations from seven other authors. The book went through four print runs by 1947, proving its topic to be of wide interest.²⁶

In 1943, after considering and adopting the report on Church Music and Worship, the Southern Baptist Convention directed the Sunday School Board to produce a Church Music Training Course.²⁷ This course eventually included books directed to musically experienced adults and intermediate-level young musicians. The Church Study Program, graded and well-designed, was a highly effective method of disseminating ideas

²²Ibid., 108.

²³McElrath, “Tribute,” 18.

²⁴T. L. Holcomb, “Progress in Church Music,” *The Church Musician* 1, no. 1 (October 1950): 3.

²⁵Ibid.

²⁶Isham. E. Reynolds, *Music and the Scriptures*, rev. ed. (Nashville: Convention Press, 1947), preface.

²⁷Ibid.

and knowledge to congregation members.²⁸ The church member would purchase or borrow a book, study it individually or in a group, and receive credit upon demonstrating mastery of material. Credits could be accumulated for diploma awards.

By 1945, Louisiana became the seventh state to have a Department of Church Music employing a full-time director.²⁹ These states encouraged their associations to add associational music directors. Some state-wide music leadership conferences also became annual educational events.³⁰ These efforts were viewed as necessary for the church because the state of music in some churches had become, in the disparaging words of one writer, “little more than ragtime.”³¹

In October of 1950, *The Church Musician* began publication, adding to publications such as *The Builder*, *The Baptist Student*, and *The Quarterly Review* to complete the offerings of the Sunday School Board educating the church leadership and congregants.³² Twenty years later, the Church Music Department would publish one monthly magazine (*The Church Musician*) along with four quarterlies (for adult, senior adult, youth choir, and junior high school choir, respectively) to support the work of individual churches.³³

In the journal’s first issue, the only help the keyboard accompanist was given was a list of suggested resources (printed music).³⁴ In one article by Loren Williams, the

²⁸Ibid.

²⁹Lowell Alexander, “Church Music Education in Louisiana,” *The Church Musician* 1, no. 2 (November 1950): 27.

³⁰Ibid., 31.

³¹Eugene Daily, quoted by Eugene F. Quinn, “Illinois Develops a Church Music Program,” *The Church Musician* 1, no. 3 (February 1950): 27.

³²Jerome O. Williams, “Music – and the Masses,” *The Church Musician* 1, no. 1 (October 1950): 4.

³³William M. Anderson, Jr., “New!” *The Church Musician* 21, no. 2 (February 1970): 46-47.

³⁴“For the Accompanist,” *The Church Musician* 1, no. 3 (December 1950): 32.

music minister was encouraged to keep the accompanist informed of musical plans.³⁵ In the second issue, W. Hines Sims recognized the growing emphasis on music education in the church, including “classes for organists, pianists, singers and directors,” predicting that it will bear “tremendous fruit.”³⁶

The associations of churches were also to be active in promoting music education for the benefit of the congregation. Sims, basing his recommendations on the “study made by church music specialists,” recommended that each association hold a school for area congregants annually, in addition to summer music schools.³⁷ Churches were also encouraged to hold annual music schools for the members.³⁸

Training materials in revivalistic piano style appeared early in the Church Music Department of the Southern Baptist Convention with its 1950 publication of *Gospel Songs and Hymn Playing* by Blanche Lee Riddle, a “qualified field worker in the Department of Church Music, Baptist General Convention of Texas.”³⁹ Her recommendations are consistent with the piano alone accompanying a larger congregation. Other compilers offered traditional piano literature. Donald P. Hustad noted on this topic “Many mainline groups adopted the music literature of the former revivalists; on the other hand, certain evangelical churches cast their lot with traditional literature and well-developed music education in church.”⁴⁰ The variety of authors whose didactic work the Church Music Department editors chose to publish shows the

³⁵Loren R. Williams, “Objectives for 1951,” *The Church Musician* 2, no. 1 (January 1951): 5.

³⁶W. Hines Sims, “Reaping,” *The Church Musician* 1, no. 2 (November 1950): 2.

³⁷W. Hines Sims, “Music Education Program in the Association,” *The Church Musician* 3, no. 7 (July 1952): 2, 3, 32.

³⁸Ruth Nininger, “Planning Your School of Church Music,” *The Church Musician* 1, no. 1 (October 1950): 28.

³⁹Blanche Lee Riddle, *Gospel Song and Hymn Playing* (Nashville: Broadman Press, 1950), title page.

⁴⁰*Ibid.*, 269.

department's overall leaning towards traditional, rather than revivalistic piano music. However, the influence of revivalism was present.

In 1964 Sims submitted the Church Music Department's Study Program for approval to the Long-Range Planning Committee in response to the 1958 directive of The Southern Baptist Convention to quantify the progress of its agencies. It included a history of music from antiquity to the 1956 edition of the *Baptist Hymnal*, emphasizing music in the church. The program's educational goals were to be accomplished by

- a) Listening to music
- b) Moving to music
- c) Making music by means of singing and playing instruments
- d) Creating music⁴¹

In this curriculum, instrumental music is defined as “another way of perceiving and expressing, both in the individual sense and in common participation, those subtle meanings which help in clarifying human ideals and experience.”⁴²

Thesis

This dissertation is a historical study of initiatives within the Southern Baptist church music education movement to improve piano playing in worship through a systematic examination of denominational pedagogical publications for the church pianist. It traces the origins, rise, musical values, influence, and spread of the movement through a study of pedagogical materials, hymn arrangements and musical works, articles, lectures, and periodicals published from ca. 1940 through ca. 1980. It also traces educational objectives and philosophy of music in worship beginning in 1935 with the seminal work of Isham E. Reynolds (1879-1949) and the writings and lectures of other

⁴¹Church Music Department of the Baptist Sunday School Board, “Study Program of Church Music” (paper presented to the Long-Range Planning Committee, Education Division, Baptist Sunday School Board, February 28, 1964), 49.

⁴²*Ibid.*, 50.

pioneers of the movement.⁴³ By extending the terminus to ca. 1980, the study investigates the work of the second generation of leaders in the field, primarily William J. Reynolds, B. B. McKinney, and others. The height of the movement in the middle decades of the twentieth century saw a widespread effort on the part of church musicians and music administrators to self-educate and provide music education to lay members of the congregation from children through adults. This led to a steady stream of musically competent, skilled leaders within Southern Baptist churches, who could assist in choirs and congregations in directing and accompanying. The situation of Southern Baptist church music is currently quite different.⁴⁴ In view of the current denominational situation, the conclusion will suggest ways to improve music education for pianists within the church drawing from best practices of the past.

Methodology

I explored publications available in the James P. Boyce Centennial Library at the Southern Baptist Theological Seminary, the Southern Baptist Archives, and other collections, private and institutional. The focus was on publications by Southern Baptist Convention entities, such as the Sunday School Board later renamed LifeWay, the Church Music Department and the Southern Baptist Church Music Conference and others.

This dissertation systematically examines educational materials for piano instruction, including those covering technical skills and repertory, and general resources on church music beginning in 1935 with the seminal writings of Isham E. Reynolds to the approximate closing date of 1980. The included bibliography does not purport to be

⁴³Isham E. Reynolds, *Church Music* (Nashville: Sunday School Board of the Southern Baptist Convention, 1935).

⁴⁴Greg Howlett, "Are You a Parent?" accessed July 23, 2013, <http://www.greghowlett.com/dvdrecommend.aspx>.

comprehensive but a survey of representative materials. The study traces expected large-scale shifts in viewpoints during the period under examination, as church pianists moved toward gospel-style playing. For example, early instruction in hymn accompaniment stressed that notes, particularly non-harmonic tones, should not be added, nor should re-harmonizations be used. Later instruction not only permitted but encouraged these additions.

A limited examination of current educational offerings (at conferences and workshops) by state conventions reveals a stronger emphasis on guitar skills and technology than piano skills which are now combined with digital keyboard skills.⁴⁵

Terminology

B.Y.P.U. The initials B.Y.P.U. stands for Baptist Young People's Union.

Gospel hymn or song. In this work, the terms "gospel song" or "gospel hymn" are used interchangeably for the genre which Esther Rothenbusch Crookshank has defined in her dissertation on the subject as a

strophic religious poem, evangelical in doctrine and usually evangelistic in focus. It is often repetitive, subjective, describes personal experience, is directed toward others, and employs the language of contemporaneous popular poetry. It often has one of several refrain types, especially a four-line chorus. The musical setting is homophonic in texture except for the chorus, which frequently contain "call-and-response" technique. Its harmonies are simple and move slowly except for characteristic (especially cadential) formulas. The mode is nearly always major. The melodies and rhythms are easily singable by the general public, appealing, repetitive and memorable; certain conventions such as march-like dotted rhythms prevail. The general musical style is that of secular and instrumental music of the day, especially the march, waltz, and parlor song. . . . The term has been and continues to be used to describe a musical (and textual) genre and style, as well as a musical and religious movement in the late nineteenth and early twentieth centuries.⁴⁶

⁴⁵"Music and Worship Workshops," accessed July 18, 2013, <http://www.churchequippingconference.com/index.php/workshops/workshops/item/85-music-and-worship-workshops>; "Church Music Workshop North," accessed July 18, 2013, <http://www.caworship.com/north.html>; Southern Baptists of Texas Convention, "Innovate Praise," accessed July 18, 2013, <http://www.cvent.com/events/innovate-praise-north-houston/custom-19-159c49895b52477991c68147e0fa537d.aspx>.

⁴⁶Esther H. Rothenbusch, "The Role of *Gospel Hymns Nos. 1 to 6* (1875-1894) in American Revivalism" (Ph. D. diss., University of Michigan, 1991), 14.

Instrumental music. It is defined as “another way of perceiving and expressing, both in the individual sense and in common participation, those subtle meanings which help in clarifying human ideals and experience.”⁴⁷

Intermediate. Intermediate(s) refers to person(s) who are 13-16 years of age.

Junior. Junior(s) refers to person(s) who are 10-12 years of age.

Messengers. The term refers to “any church member that is formally elected by their congregation to serve as a messenger to the annual meeting.”⁴⁸

Music festival. Occurring annually, these were opportunities for adjudication against a standard.

Music missionary. Music missionary refers to the leader of the music department of the state convention or association.⁴⁹

Music secretary. Music secretary refers to the leader of the music department of the Southern Baptist Convention or the respective state convention.

Octave-chord structure. Bass or root note in octaves followed by inversions in the left hand. The term was popularized by Robert Harkness.⁵⁰

Offertory. The music played during the portion of a worship service when the congregants present a monetary offering.

Southern Baptist Convention. The official name for the denomination which defines itself as a cooperating body of churches in missions and ministry. The group further defines itself as follows:

The term "Southern Baptist Convention" refers both to the eleven ministry entities

⁴⁷Church Music Department, “Study Program of Church Music,” 50.

⁴⁸Florida Baptist Convention, “Florida Baptist State Convention: Messenger Registration,” accessed August 6, 2013, www.flbaptist.org/about/state_convention/FBSC_2008_messengers.htm.

⁴⁹“Keith Hibbs: Full Bio,” Alabama Baptist Convention State Board of Missions, accessed July 25, 2013, <http://www.alsbom.org/who-we-are/baptist-building-staff/keith-hibbs/>.

⁵⁰Robert Harkness, *The Harkness Piano Method of Evangelistic Hymn Playing*, ed. and rev. by Sidney Cribbs, Floyd W. Hawkins, and R. W. Stringfield. (Kansas City, MO: Lillenas, 1962), 87-88.

supported by Southern Baptists and to the annual meeting when messengers to the Convention assemble in a host city to transact the business of the Convention. Working in cooperation with 1,174 local associations and 42 state conventions, Southern Baptists share a common bond of basic Biblical beliefs and a cooperative commitment to proclaim the Gospel of Jesus Christ to the entire world.⁵¹

Sunday School Board. The Sunday School Board, renamed LifeWay Christian Resources in 1998, is the educational and publishing arm of the Southern Baptist Convention.⁵²

Training Union. An educational movement of the Southern Baptist Convention for all ages, the Training Union was originally called the Baptist Young People's Union and strictly a youth program until 1934. In the 1970s, the name was changed to Church Training Department, and later still to Discipleship Training Department. Meetings generally occurred on Sunday evenings.

⁵¹“About Us – Meet Southern Baptists,” accessed July 17, 2013, <http://www.sbc.net/aboutus/default.asp>.

⁵²Steve Achord, “Sunday School Board Gives First Report as LifeWay Christian Resources,” *Baptist Press*, June 10, 1998, accessed July 23, 2013, <http://www.bpnews.net/BPnews.asp?ID=4355>.

CHAPTER 2
EDUCATIONAL INITIATIVES OF OTHER
DENOMINATIONS AND INDIVIDUALS

Mainline Denominations

In 1965, the Lutheran Society for Worship, Music and the Arts produced study courses for three branches of American Lutheranism: the American Lutheran Church, the Lutheran Church in America and the Lutheran Church – Missouri Synod. These courses were in use at the Music Institutes of these denominations.¹ Copies of the text were disseminated prior to the annual institute to attendees to be studied in advance.² The keyboardist was instructed to avoid using the instrument as “background or mood music” because it is “for the glorification of God and the edification of man.”³ The musician, in the role of “taste-maker” for the congregation, was also urged to bear in mind the level of musical literacy of the congregants, and select music “with which the congregation can empathize, but which will also lead them to new levels of encounter and response in worship.”⁴ The instrumental music may be “related to a text, or else [be] a free expression of response to God –an expression of prayer, praise, and thanksgiving.”⁵

Lutheran colleges train music teachers to teach in secondary parochial schools;

¹Don Myrvik, Charles R. Anders, and James Strand, *Outlines of Music in Lutheran Worship, the Lutheran Liturgy, and Basic Music Theory*, (St. Paul: Lutheran Society for Worship, Music and the Arts, 1965), title page.

²Ibid., 2.

³Ibid., 35.

⁴Ibid.

⁵Ibid., 3.

these teachers may also direct music in the parish church.⁶ The Lutheran Church in America also produces curriculum in their Consult Series. Other sources include the *Journal of Church Music*, *Music Resource Book* (1967) and the hymnals, *Young Children Sing* (1967), and *Church School Hymnal for Children* (1964). Don Hinkle emphasized the importance of instructing the younger congregants in music when he wrote in 1969, “Music should be at the very center of our Christian education. For unless children are continually exposed to this heritage, instructed in it, and learn to love it, the church will gradually lose it.”⁷ The Lutheran Church in America’s Parish Education Curriculum is graded through adulthood, and the music education focuses primarily on hymn singing and study, though hymn and hymn-tune writing are also encouraged.⁸ Each church is to have a “music advisor,” not always the choir director, who oversees the graded program. Hinkle assumes that this advisor would circulate through the program on a bi-weekly basis, in order to know where each class stands.⁹ Instrumental participation in classroom settings is limited to autoharp and rhythm instruments. While piano, guitar and even flute and recorder are welcomed as accompanying instruments, they are not part of the curriculum.¹⁰

The Presbyterian Association of Musicians holds four annual conferences. Presbyterian Church (U.S.A.) publishes *Reformed Liturgy and Music* the quarterly periodical through its Ministry Unit on Theology and Worship, which “has been designated by the Presbyterian Association of Musicians as its official journal.”¹¹ In

⁶Donald P. Hustad, *Jubilate II* (Carol Stream, IL: Hope, 1993), 78.

⁷Don Hinkle, *Music in Christian Education* (Philadelphia: Lutheran Church Press, 1969), 10.

⁸Ibid., 57-58.

⁹Ibid., 73, 75-76.

¹⁰Ibid., 65-67.

¹¹Hustad, *Jubilate*, 79.

addition, a group of concerned “clergy, laypersons, and musicians” collaborated together in 2010 to form the Church Music Institute. According to its website, the Institute exists to meet the need (among others) to educate and “develop musical leadership for all churches, and especially for mid-sized and smaller churches.” It intends to do this by providing “keyboard training to organists and pianists who want to give voice to congregations’ musical prayer.”

The Methodists have historically had the Fellowship of United Methodist Musicians, now the Fellowship of United Methodists in Music and Worship Arts. According to their website, the Fellowship’s educational initiatives include an annual conference (with interdenominational cooperation), training events held by local chapters, and a magazine (*Worship Arts*, formerly *The Music Ministry*) which contains articles and music recommendations.

In 1962, Abingdon Press, the imprint of United Methodists, published William S. Mathis’s book, *The Pianist and Church Music*. Mathis strongly contended for the importance of music in the worship service.

There is much confusion about the use of music, particularly in nonliturgical churches. With the emphasis on instruction, the “word,” whether spoken or sung, has taken precedence over all other factors. This should not be. If the word is of more importance, then the poetry of the hymn should be replaced with prose text, read clearly and concisely. If the text is the determining factor there appears to be no criteria for determining appropriate instrumental music for worship services. And if purely musical criteria are developed the obvious objection is why, then, include texts at all. . . .

Therefore, the music is not just a vehicle for conveying the text. The most important contribution music can make is its own emotional communication. . . . It is the music that creates the atmosphere of unanimity. The text, however significant, assumes a secondary role.

Indeed, much of the pianist’s responsibility is with music that has no text. Therefore, the music must be selected solely on the basis of what it says, that is, what kind of mood it sets.¹²

Mathis noted that unless the organ is appropriate for the church, the pianist

¹²William S. Mathis, *The Pianist and Church Music* (New York: Abingdon, 1962), 57-60.

should be the primary instrumentalist.¹³ The pianist should be engaged only after an audition to determine “the musical understanding and performance ability of the prospect, as well as general personality traits and Christian convention.”¹⁴ He expected the pianist always to improve, for “if Christian service can become an excuse for mediocrity, it is time to reexamine the demands of Christianity.” The pianist, in Mathis’s mind, must “become a scholar in his approach to musical study. . . . [the pianist must] carefully examine the structure, the melodic contour, the harmonic implications, the rhythmic devices, and the relationship of all of these factors in each new piece.”¹⁵ He would judge improvement in the pianist’s skill by the selection and performance of “the voluntaries in the service” the contribution to the “unity of the service” and the “continuity of the service” and helping “others to catch a glimpse of the important role of music within the worship service.”¹⁶ Mathis’s work contains many useful ideas in a theoretical sense in the first half. The third quarter of the volume deals with service playing. The pianist should not alter the harmonies because, Mathis states, “nothing will discourage part singing quite so quickly as an accompaniment that is not faithful to the harmonic structure in the hymnal. In many instances, particularly among men, the change of harmony will altogether discourage singing.”¹⁷ Mathis was particularly critical of the common methods of accompanying gospel songs:

In this gross over-use of chromatic harmonic and melodic idioms and over emphasis of a regular rhythmic accompanying figure, it is difficult to determine where the style of the current popular song leaves off and hymn playing begins. . . . Such playing entertains the public, and very often a congregation will express admiration for it; but it is doubtful that entertainment of focusing of attention of the piano

¹³Ibid., 15.

¹⁴Ibid., 25.

¹⁵Ibid., 36.

¹⁶Ibid., 67.

¹⁷Ibid., 73-74.

playing will do much toward bringing people to the “threshold of grace.”¹⁸

Select Other Denominations

The Seventh-Day Adventists occasionally drew on the church music expertise of the Southern Baptists in their *Ministry* magazine, directed towards all ministers. W. Hines Sims authored an article in 1961, not listed as a republication, regarding singing and church music education.¹⁹ In order to produce a singing congregation, Sims maintained that the “leaders must organize and maintain a comprehensive music training program, . . . develop organists, pianists, and instrumentalists, conduct regular classes in music as well as music training schools and special music emphasis weeks.”²⁰

The Moravian Music Foundation publishes the *Moravian Music Journal* to promulgate their “research and publications.”²¹ This group was founded in 1956 for preservation and research of the past, and, according to its website, also publishes new music written or arranged by its members.

Anecdotally, the Central New York Diocesan Commission of the Episcopal Church in 1952 deplored the popularity of the common wedding marches because “they are of secular feeling and origin . . . [and] are often played in a manner that adds little dignity and solemnity to the marriage ceremony.”²² Additionally, the Commission “advised against any light or trivial music when the dignity of the marriage partners’ new relationship before God deserves to be glorified beyond the romantic attraction of the

¹⁸Ibid., 75.

¹⁹W. Hines Sims, “Let the People Sing!” *Ministry* 34, no. 1 (January 1961), accessed April 9, 2014, <https://www.ministrymagazine.org/archive/1961/01/let-the-people-sing>.

²⁰Ibid., 31.

²¹Hustad, *Jubilate*, 79.

²²Helen S. Neal, “Choosing the Wedding Music,” *The Church Musician* 5, no. 3 (March 1954): 7.

couple.”²³

Other Influences

Concurrent with the rise of radio and television, black gospel piano style began to be widely circulated and popularized outside primarily African-American congregations and radio audiences. Pianists playing in the black gospel style came from backgrounds as disparate as classical and jazz. Thomas A. Dorsey is credited by Horace C. Boyer with creating the “gospel beat” by changing the 4/4 meter to 12/8.²⁴ According to gospel music scholar Boyer, Roberta Martin gave to church pianists the practice of chord substitution. Instead of I-V-I, for example, Martin would play: I-V/ii-V7/V-V7-I. She was also known for her re-harmonized “gospelized” hymn tunes such as her rendition of FINLANDIA which opened with the progression: I-ii⁶-V/vi⁶-ii. Boyer noted further that some of her listeners claimed she played “with the nuances of a Horowitz, the inventions of an Ellington, and the power of an Errol Garner, all the while playing ‘straight from the church’.”²⁵

Independent authors also published methods for pianists to develop revivalist styles. The pioneer was Robert Harkness, the promising Australian concert pianist who joined the renowned revival team of Reuben A. Torrey. Bringing a new level of pianistic technique and formal training to revival playing, he published in 1941 *The Harkness Piano Method of Evangelistic Hymn Playing: A Home-Study Course* to assist other musicians in the field. This massive text deals with advanced pianistic technique, memory (at the piano and solely away from the piano), tone production, improvisation

²³Ibid., 32.

²⁴Horace Clarence Boyer, “Take My Hand, Precious Lord, Lead Me On,” in *We’ll Understand It Better By and By: Pioneering African American Gospel Composers*, ed. Bernice Johnson Reagon (Washington, DC: Smithsonian Institution Press, 1992), 149, 156.

²⁵Horace Clarence Boyer, “Roberta Martin: Innovator of Modern Gospel Music,” in *We’ll Understand It Better*, 284-86.

(melodic, chromatics, harmonic), interpretation, phrasing, accompanying soloists and choirs, sight-reading, and improvisation.²⁶

Henry Slaughter, a member of the original Imperials vocal group, wrote a six-volume curriculum *The Henry Slaughter Gospel Piano Course* published in 1969. This course assumed knowledge of hymns and progressed through more challenging keys.²⁷

Though he wrote no methods, Billy Graham Crusade pianist Tedd Smith published scores of hymn arrangement collections. His position with the Billy Graham team for decades and his excellent arranging skills made him a lasting influence.

Most church pianists were traditionally taught only classical music. Any expansion into other styles depended on the pianist's own interest, availability of aural influence (through recordings or live performance), and accuracy of ear. In 1945 Lee Roy Abernathy, the first to publish sheet music of shaped-note gospel songs, offered a mail-order course in gospel piano playing.²⁸ He was "ridiculed" for his pioneering efforts, but they found a market.

Piano lessons by correspondence remains unusual. However Duane Shinn and Dianne Hoffman in 1965 produced a course that was "designed to turn you into an exciting and creative player."²⁹ This course included demonstration cassettes, which were not available to the author. Lessons were sent every two weeks to the student. Hoffman and Shinn used humor to teach Harkness's octave-chord method, scales, seventh, diminished, and augmented chords, intervals (sixths, ninths, tenths), arpeggios,

²⁶Robert Harkness, *The Harkness Piano Method of Evangelistic Hymn Playing*, ed. and rev. Sidney Cribbs, Floyd W. Hawkins, and R. W. Stringfield (Kansas City, MO: Lillenas 1962).

²⁷Henry Slaughter, *The Henry Slaughter Gospel Piano Course*, 6 vols. (Nashville: Harvest Time, 1969).

²⁸W. K. McNeil, ed., *Encyclopedia of American Gospel Music* (New York: Routledge, 2005): 2.

²⁹Dianne Hoffman and Duane Shinn, *How to Make Hymns and Gospel Songs Come Alive* (Medford, OR: Duane Shinn Publications, 1965), 1.

introductions, modulations, chord substitutions (free harmonization), and playing by ear. It includes a “bonus section” on organ. The piano portion of the method begins at a much lower level than the Harkness method, and ends by recommending Hanon exercises.³⁰ Shinn is still active as a teacher of online courses, as are other piano teachers.³¹

David Smither, founder of Trinity House Publishing, was a major influence on church pianists in the evangelical style through his workshops (primarily requested through Baptist churches).³² He also authored the *Rules for Evangelistic Improvisation (runs and fill-ins): The Intervallic System* and *The Evangelistic Piano Hymnal*, containing over 270 single-stanza hymn arrangements.³³ The latter was widely distributed, and the arranger published several spin-off books for developing pianists and a smaller volume for organists.³⁴ His catalog was later purchased by Genevox, but is no longer available.³⁵

Flora Jean Garlock and Judy Swaim co-authored a twelve-volume curriculum, *The Hymnplayer*.³⁶ This assists pianists from the beginning of piano study through a late intermediate level to understand how to expand the hymn score in a revival-influenced style. This method is in print after more than thirty-five years.

These non-denominational courses were highly influential especially for pianists serving small revivalistic churches between ca. 1950 through 1980. Particularly

³⁰Ibid.

³¹According to Schinn’s website, accessed May 6, 2014, www.duaneshinn.com.

³²David Smither, e-mail message to author, February 27, 2014.

³³David Smither, *The Evangelistic Piano Hymnal* (Lubbock, TX: Trinity House, 1976); David Smither, *Rules for Evangelistic Improvisation (Runs and Fill-ins): The Intervallic System* (Lubbock, TX: Trinity House, 1978).

³⁴These included *My First Piano Hymnbook*, *My Second Piano Hymnbook*, *The Country Gospel Piano Book*, *The Piano Hymnal*, and *The Evangelistic Organ Hymnal*.

³⁵“Bestselling Hymns for Piano,” accessed February 26, 2014, <http://www.trinityhouse.com/bestsellers/top.html>

³⁶Flora Jean Garlock and Judy Swaim, *The Hymnplayer*, 12 vols. (Taylors, SC: Praise Hymn, 1976).

for those pianists who could not easily play by ear (that is, learn to replicate embellishments heard on broadcasts or recordings), these methods were the primary educational source for their service playing.

CHAPTER 3

THE ERA OF THE *BROADMAN HYMNAL*, 1940

Beginnings of the Church Music Education Movement

In 1915 Southwestern Baptist Theological Seminary added to its School of Theology a department of “gospel music” with Isham E. Reynolds as its founding chair.¹ By 1921, the department was expanded to become one of the schools of the seminary. This School of Gospel Music underwent name changes first to School of Sacred Music, then to the School of Church Music.² Of the six seminaries of the Southern Baptist Convention, Southwestern Baptist Theological Seminary was the first to offer a degree in music, beginning with a Diploma of Gospel Music (1915), followed by a Bachelor of Gospel Music (1918), and then a Master of Gospel Music (1922). The school added a Doctor of Church Music degree in 1961 which later became the Doctor of Musical Arts. Southeastern Baptist Theological Seminary did not offer music degrees until after 1961. By 1961 New Orleans Baptist Theological Seminary offered both undergraduate and graduate degrees in music, including one with a focus on church music education and administration.³ Golden Gate Theological Seminary offered, in 1961, a Bachelor of Church Music and a Master of Religious Education.⁴

¹“History and Heritage,” Southwestern Theological Seminary website, accessed August 3, 2013, <http://www.swbts.edu/about/history/>.

²Ibid.

³“We Train Southern Baptist Church Musicians (New Orleans Theological Seminary),” *The Church Musician* 12, no. 6 (1961): 15.

⁴“We Train Southern Baptist Church Musicians (Golden Gate Theological Seminary),” *The Church Musician* 12, no. 8 (1961): 12.

Efforts of the Southern Baptist Convention

B. B. McKinney edited the 1940 *Broadman Hymnal*.⁵ The *Broadman Hymnal* was a tremendous success, despite the difficulties in acquiring copyright permissions and the resultant emphasis on McKinney's hymns.⁶ In 1942, B. B. McKinney and Allen W. Graves (1915-1991) co-authored *Let Us Sing*, a manifesto for an improved music program among churches allied with the Southern Baptist Convention.⁷ Here McKinney strongly advocated that all keyboardists called to a life of church service should have seminary training; he was writing even before the Southern Baptist Theological Seminary had a full music department. He believed that conservatory training was not enough to prepare a church servant.⁸ According to McKinney,

The accompanist should possess the following special qualifications: a redeemed soul, a well-trained mind and heart, a keen sense of rhythm, ability to read and transpose at sight, ability to improvise from harmonies given for voice parts, a strong firm technique, ability to memorize, ability and willingness to follow the conductor implicitly, a willingness to give time and talent to all departments of the church as opportunity may present itself.⁹

McKinney's concern regarding qualifications seems to have sprung from experience, as Graves wrote:

There was a time [in Southern Baptist life] when it was felt that worship, in order to be real, must be unprepared. This attitude probably sprang from eagerness to escape the dry formalism of the ritual found in some religious bodies. Fortunately, however, few of our leaders continue to hold this view. They have come to realize that the haphazard casual service inevitably fails to accomplish its purpose.¹⁰

The 1944 annual Convention of the Southern Baptists was the most influential

⁵B. B. McKinney, ed., *The Broadman Hymnal* (Nashville: Broadman Press, 1940).

⁶T. L. Holcomb, from a transcript of a conversation between T. L. Holcomb, W. Hines Sims, and William J. Reynolds taped at the Hermitage Hotel, Nashville, TN, on September 20, 1965, Archives and Special Collections, James P. Boyce Centennial Library, The Southern Baptist Theological Seminary, Louisville, Kentucky

⁷B. B. McKinney and A. W. Graves, *Let Us Sing* (Nashville: Broadman Press, 1942).

⁸*Ibid.*, 119.

⁹*Ibid.*

¹⁰*Ibid.*, 91.

one for the historic turning point for the establishment of music education within the Southern Baptist Convention. The Music Committee recommended, and the Convention adopted, that “we believe in the graded choirs, we believe that every Baptist school and seminary should have a department of music to train musicians for our churches . . . [and] begin a music education program equal in scope and set up to what we are trying to do in the other educational organizations.”¹¹ Donald P. Hustad, longtime professor at the Southern Baptist Theological Seminary and Moody Bible Institute and organist for the Billy Graham crusades, wrote “We should bring God *our best* sacrifice—the best performance of the best words and music which *our* church can produce and understand—because that is good stewardship of the talents God has given us, as well as our faithful response in devotion and dedication.”¹² Thomas Luther Holcomb (executive secretary of the Sunday School Board 1935-1953) remarked in an historic conversation with W. Hines Sims and William J. Reynolds that Southern Baptist church music leaders “had come to the day of realizing that we had to render a service to the entire convention” (in music education).¹³ In January of 1946, a committee of eight people chaired by B. B. McKinney met to plan the music education program for the Southern Baptist Convention. During the session, the Music Training Course was planned.¹⁴

State music department organization began in earnest in the 1940s. The Illinois Convention began by holding weekend church music clinics for choirs and built the

¹¹W. Hines Sims, from a transcript of a conversation between T. L. Holcomb, W. Hines Sims, and William J. Reynolds taped at the Hermitage Hotel, Nashville, TN, on September 20, 1965, Archives and Special Collections, James P. Boyce Centennial Library, The Southern Baptist Theological Seminary, Louisville, Kentucky.

¹²Donald P. Hustad, *Jubilate II* (Carol Stream, IL: Hope, 1993), 55.

¹³T. L. Holcomb, from a transcript of a conversation between T. L. Holcomb, W. Hines Sims, and William J. Reynolds taped at the Hermitage Hotel, Nashville, TN, on September 20, 1965, Archives and Special Collections, James P. Boyce Centennial Library, The Southern Baptist Theological Seminary, Louisville, Kentucky.

¹⁴Clifford A. Holcomb, “Through These Ten Years,” *The Church Musician* 7, no. 1 (January 1956): 47.

program up to an annual five-day state-wide music school, “countless conferences by the state music secretary,” and the central music school (an educational initiative at the associational level).¹⁵ The Baptist Foundation also provided leaders who understood the importance of an organized system of music education within each congregation.¹⁶ Louisiana hired its first state music director in 1947, two years after a committee recommended to the Louisiana Baptist Convention that such a position be opened. The director, Lowell Alexander, began urging the selection of associational music directors and organized music schools and festivals. In a festival, the vocal groups and “hymn-players” competed against a standard at the associational, district, and state levels.¹⁷

In 1945, only one Southern Baptist church in Oklahoma, Emmanuel Baptist Church, pastored by Allen W. Graves, had a full-time minister of music. The church called as music minister R. Paul Green who, in addition to expanding the choir program, added a rhythm band for the five- to eight-year olds.¹⁸ This would have given them an excellent foundation in music reading, as rhythmic security is a necessary skill.

Music Schools

By the late forties the establishment of music schools at the local church level was promoted by the Southern Baptist Convention leaders to help congregations launch a church music education program. The week-long classes would meet nightly for two hours or less. One of several textbooks produced by the Church Music Department and printed by the Sunday School Board would be used. These were typically books from the Church Music Training Course which by 1950 included: Ruth Nininger’s *Growing a*

¹⁵Eugene F. Quinn, “Illinois Develops a Church Music Program,” *The Church Musician* 1, no. 3 (December 1950): 27, 30.

¹⁶Ibid., 27.

¹⁷Lowell Alexander, “Church Music Education in Louisiana,” *The Church Musician* 1, no. 2 (November 1950): 27.

¹⁸Inez Waldenmaier, “Five Fruitful Years,” *The Church Musician* 2, no. 3 (March 1951): 6-7.

*Musical Church, Let Us Sing, Gospel Piano and Hymn Playing, and Practical Music Lessons: Part One and Two.*¹⁹ Nininger details this in *Growing a Musical Church*.²⁰

Publications

W. Hines Sims's 1947 book *Instrumental Music in the Church*, a part of the Church Music Training Course, included a brief section on the art of hymn-playing. His suggestions include (1) study the song and its text in order to express the text in an interesting manner, (2) playing introductions which should be short, include opening melody and ending perfect cadence, (3) full note values especially at phrase endings, (4) follow the song leader, (5) memory and transposition, (6) volume matching the size of the crowd, and (7) work for higher standards.²¹ Sims's recommendations on hymn memorization and transposition are rare in sources by church musician from his era. He strongly believed that keyboardists should "memorize as many hymns as possible," because it is a "distinct benefit and a mark of musicianship."²² Transposition skills, he argued, also should be "mastered" so the keyboardist can "meet any emergency."²³ He recommended choosing a memorized hymn and then playing "it in as many keys as possible just for the fun of it. Not only is such a practice beneficial, but it affords one an immense amount of satisfaction."²⁴

In 1950, Blanche Lee Riddle, identified in her publication as a "qualified field worker in the Department of Church Music, Baptist General Convention of Texas," wrote

¹⁹Eugene F. Quinn, "A Music School in 1951," *The Church Musician* 2, no. 1 (January 1951): 7.

²⁰Ruth Nininger, *Growing a Musical Church* (Nashville: Broadman Press, 1947).

²¹W. Hines Sims, *Instrumental Music in the Church* (Nashville: The Sunday School Board, 1947), 64-67.

²²*Ibid.*, 66.

²³*Ibid.*

²⁴*Ibid.*

the first book of the Church Music Training Course geared exclusively to the church pianist: *Gospel Song and Hymn Playing*.²⁵ Despite the focus on gospel songs, Riddle states that “a morning service prelude is usually taken from the classic selections of Bach, Handel, Chopin, and many others.”²⁶

Riddle organized her method around meter, since her primary focus was rhythmically subdivided elaboration or “fill-ins” and the pianist’s choices for embellishments are based on tempo and the duration of the beat. She demonstrates passing tones in various patterns. When the tempo is rapid, she recommends just octaves be added, rather than passing chords with the explanation, “syncopation and boisterous music do not fit sacred words.”²⁷

Like Sims, Riddle advocates hymn tune memorization and self-training in transposition. “The surest way to transpose is to memorize the song, thoroughly mastering the chord analysis, then play it in all keys. Close your eyes and think the chord changes by FINGER positions degree-wise. All the notes and chords of the new key must be in the same relation to the new key as the original ones to the old key.”²⁸

John Hamilton, a senior preaching pastor, writing on piano selection strongly recommended as early as 1952 the grand piano for churches instead of the then-popular spinet pianos, decrying the post-1935 “flooding of the market with small uprights.”²⁹ Loren R. Williams, later the keyboard consultant for the Sunday School Board, noted the availability of young musicians being trained in the public schools by 1951. On the other

²⁵Blanche Lee Riddle, *Gospel Song and Hymn Playing* (Nashville: Broadman Press, 1950), title page.

²⁶Ibid., 28.

²⁷Ibid., 2.

²⁸Ibid., 96.

²⁹John J. Hamilton, “If I Were Buying a Piano for My Church,” *The Church Musician* 3, no. 1 (January 1952): 32.

hand, he urged the local church whose school district did not offer musical training to view itself as having “a double responsibility to its youth. . . . It is in a more advantageous position to assume leadership in providing a wholesome music program for the youth of the community.”³⁰

For some authors, the piano and the organ were equally approved for use in the worship service. An anonymous article in *The Church Musician* (1952) suggested that the size of the auditorium be the guide for the selection of instrument to play through the hymn tune before the congregation sings.³¹ Edwin McNeely by 1953 observed that in some areas, revivals were assumed to need “*big noise* . . . playing all over the piano,” but noted that things were changing and that the music “has been raised to a level equal to that of the preaching.”³² He observed that “accompanists have been trained to make the piano sound as a church instrument should sound. Since the advent of the electronic organ, a great number of churches have both piano and organ. This has aided in making the song service more dignified and worshipful.”³³

For revival services, Sims, writing in 1952, urged use of the piano over that of the organ, stating that two pianos are “more effective” than the piano and organ combination.³⁴ This is unusual, since the piano was still coming into its own as a church instrument. Sims noted that the pianist needs to be able to “read music readily and accurately, and should possess a keen sense of rhythm.”³⁵ Here Sims indicates that the

³⁰Loren R. Williams, “Correlating the Music of the Home, School, and Church,” *The Church Musician* 2, no. 3 (March 1951): 30.

³¹“Organ Notes,” *The Church Musician* 3, no. 10 (October 1952): 29.

³²Edwin McNeely, “The Evangelistic Song Service,” *The Church Musician* 4, no. 9 (September 1953): 29.

³³Ibid.

³⁴W. Hines Sims, “Gospel Music in Revivals,” *The Church Musician* 3, no. 2 (February 1952): 25.

³⁵Ibid.

revival pianist is unlikely to have advance knowledge of the planned hymns. This aspect of a pianist's skill, sight reading, is the most overlooked in the instructional writing. However, it and memorization (also rarely discussed), were required in the hymn-playing tournament conducted in Arkansas in conjunction with the Youth Choir Festival.³⁶

Blanche Lee Riddle proposes the method of training new pianists within the church through piano classes and by accompaniment of hymn singing in Sunday schools or Training Unions. She urges the teaching pianist to have the students “sing or count or clap” while a student pianist plays in the class.³⁷ Riddle is the only author to recommend that “Juniors” publicly accompany during Sunday school or Training Union sessions, advising simply that “the tempo of the song may have to be slowed down for a while to accommodate the beginning accompanist.”³⁸ She instructs that the developing pianists should learn to play a hymn three different ways: first as written (for young beginners, perhaps with a simplified bass line), secondly “enlarged” with “octaves and full chords” (only for Intermediate-level players and above) without changing the “harmony, melody, rhythm, or key,” and finally, with “ornamentation such as scale passages and arpeggios in addition to the full chords and octaves” of the second method, and appropriate only for “special music” and offertories.³⁹ If the church offered studio space to a pianist who would teach these techniques, Riddle felt that “all the needs of the church for pianists would be met.”⁴⁰ The church, in Riddle's view, should hold a music school, but instead of the pianist and organist teaching, the author suggests they attend along with all department pianists. This implies the school would be taught by guest clinicians. The

³⁶Ruth Nininger, “The Value of Youth Music Festivals,” *The Church Musician* 3, no. 2 (February 1952): 31.

³⁷Blanche Lee Riddle, “We Need Pianists,” *The Church Musician* 3, no. 8 (August 1952): 29.

³⁸Ibid.

³⁹Ibid, 29-30.

⁴⁰Ibid., 30.

instruction provided in the usual ten 45-minute sessions would “fill a pupil’s practice time for months.”⁴¹

By 1955, Martha Moore Clancy also suggested that the church hire or provide space to a piano teacher in order to meet the growing need for department pianists. The church, according to Clancy, should “provide adults with opportunity for further study” and “grow and train pianists, as we are learning to grow and train choirs.”⁴² Paul T. Langston recommended organists find “*at least one* pupil chosen from the church membership.”⁴³ He also noted that music being played as the service transitions from one point to another (i.e., seating or offering) is “*not* a musical interlude. It is a type of ‘call to worship,’ regardless of where it may occur in the service.”⁴⁴

Teacher education of pianists was occasionally covered in the pedagogical articles. Glenn Quilty, a Boston-area pianist and composer, developed a shortened-lesson concept for teaching many children piano skills, which he called the “capsule lesson.”⁴⁵ In twenty minutes, with a minimum of verbal conversation, a teacher would instruct a student by hearing and correcting the performance of the old piece, and briefly preparing the student to sight-read the new work. Practice time would be the same length of time as that required in a traditional piano lesson. Quilty recommended use of the Thompson books, without utilizing the etudes.⁴⁶

Quilty also, in pleading for improved teaching, urged the effective use of the

⁴¹Ibid.

⁴²Martha Moore Clancy, “Does Your Church Need Department Pianists?” *The Church Musician* 6, no. 8 (August 1955): 3-4.

⁴³Paul T. Langston, “The Organist,” *The Church Musician* 8, no. 11 (November 1957): 45.

⁴⁴Paul T. Langston, “Modulation and Improvisation During the Worship Service,” *The Church Musician* 9, no. 1 (January 1958): 45.

⁴⁵Glenn Quilty, “The Capsule Piano Lesson,” *The Church Musician* 6, no. 10 (October 1955): 5-6.

⁴⁶Ibid.

hour-long lesson with a parent in attendance, a lesson notebook, and a practice record. On the business side of teaching, he made the point that teachers offer their time. The student who reserves it, owes the teacher whether or not the student attends the lesson. To create and maintain the teacher/pupil bond, Quilty hosted “piano parties,” where students and teacher played. He suggested the division of the hour into three segments of twenty minutes (scales, etude, and solo piece), and cautioned against the excessive or insincere use of praise. Quilty encouraged practice with pedal alone on piano, with “counting aloud for each measure.” He suggested as one practice technique “playing in miniature,” that is, quietly without expression, as if “seeing a picture in a shadow box.” The author cautioned against over-practicing before a performance since “new mistakes show up as a piece wears thinner and thinner under panic, fatigue, and nervousness.”⁴⁷

In the column “Organ Notes” in 1952, a reader complained about the common practice of “add[ing] notes to our songs and hymns. Some organists fill in the harmony, some change the harmony, and some add as many notes as possible. Don’t you think the organists ought to stick to what is written?” The anonymous editor responded that alterations to the harmony should only be considered for preludes and offertories, while noting that some hymns are greatly improved by the harmonic substitutions (tonic and dominant “becomes tiresome”). However, the author states that

under no condition, should the harmonies be changed while the congregation is singing with the organ. Many folk read the music as it is written and any change results in confusion. I suggest that any change while accompanying the four-part singing be confined only to filling out the existing chord structure.⁴⁸

Nonetheless, in the very next issue of the magazine, the editor responds to another reader: “In gospel songs, when the harmony is the same, you could change the

⁴⁷Glenn Quilty, “Improve Your Teaching Methods,” *The Church Musician* 7, no. 7 (July 1956): 6-7.

⁴⁸“Organ Notes,” *The Church Musician* 3, no. 8 (August 1952), 32.

harmony if the people are singing in unison.”⁴⁹ This distinction between organ playing and gospel song accompaniment is a telling indicator of the bifurcated nature of congregations in Southern Baptist churches at mid-century.

On the introduction of new hymns to the congregation, Sims urged all musicians to obey the instruction in Psalm 33:3 to sing a new song.⁵⁰ While he encouraged the song leaders to introduce a new hymn each month, the pianist and organist were to “follow a like procedure, except that new material will be presented each Sunday if possible and repeated only after several months have passed.”⁵¹

E. Edwin Young (1895-1980), British evangelist Gypsy Smith’s pianist, noted that in large meetings for the pianist to play only the four parts as printed in the hymnal would seem “ridiculous.”⁵² Young also emphasizes: “Except when the pianist is playing a solo, he has no moral right to change one note of the harmony.”⁵³ Notes might be added on unaccented beats, provided they were pitches in the given chord. Even when playing a keyboard introduction for a congregational hymn, Young argued, the pianists should not vary a note “unless specially called upon to do so.”⁵⁴ For accompaniments of solo selections, Young describes having been disappointed on many occasions by the pianist, for “too many hymn players who have attained only a moderate amount of knowledge and a very mediocre technique attempt to display their meager virtuosity through the use

⁴⁹“Organ Notes,” *The Church Musician* 3, no. 9 (September 1952), 29.

⁵⁰“Sing unto him a new song; play skillfully with a loud noise” (Psalm 33:3 AV).

⁵¹W. Hines Sims, “Sing a New Song . . . Play Skillfully,” *The Church Musician* 3, no. 11 (November 1952): 2.

⁵²E. Edwin Young, “Playing for Congregational Singing,” *The Church Musician* 4, no. 1 (January 1953): 3.

⁵³*Ibid.*

⁵⁴E. Edwin Young, “Variations on Hymn Tunes,” *The Church Musician* 4, no. 11 (November 1953): 29.

of broken chords and chromatic scales.”⁵⁵

Anyone who desires to re-harmonize a hymn should have a deep knowledge of harmony, and passing tones and the like should not be added unless one has made a study of counterpoint. Such a pianist should learn Gottschalk’s “Last Hope” from which comes the hymn, “Holy Ghost, with Light Divine” and Tschaikowsky’s “Theme and Variations.” . . . Very few scales and arpeggii have been employed by Tschaikowsky in his variations. Rather, his general scheme seems to be a system of development. Let us maintain the majesty and beauty, as well as the spiritual trend of the hymns, and lessen the showmanship in favor of more real artistry.⁵⁶

His plea against superfluous notes would be echoed by church keyboard trendsetters in the following decades. Young preferred the developing pianist to be trained to “follow the director, help encourage the people to sing, and contribute generally to the spiritual atmosphere.”⁵⁷

Instructions in *The Church Musician* for organ improvisation are no less demanding. Kenneth Pool (1925-1980) authored an excellent essay on what the organist should know, which included such comments as: “Keyboard harmony should be pursued diligently, both in its simplest and more complex forms, before one can have adequate insight into improvisation and modulation,” and recommending Marcel Dupré’s two-volume work on the subject.⁵⁸ Since the latter was available only in the original French, however, Pool conceded it would not be useful for the beginning organist.⁵⁹

In “Suggested Helps for the Church Pianist” (April 1953) textbooks from the Sunday School Board’s Broadman imprint were listed as well as selections from five other publishing houses.⁶⁰ At that time, Broadman had not yet released any solo scores

⁵⁵Ibid.

⁵⁶Young, “Playing for Congregational Singing,” 30.

⁵⁷Young, “Variations,” 29.

⁵⁸Kenneth Pool, “What Every Organist Should Know,” *The Church Musician* 4 no. 6 (June 1953): 7, 28, 32; Marcel Dupré, *Cours Complet d’Improvisation*, 2 vols. (Paris: Alphonse Leduc, 1925).

⁵⁹Kenneth Pool, “What Every Organist Should Know.”

⁶⁰“Suggested Helps for the Church Pianist,” *The Church Musician*, 4, no. 4 (April 1953): 4. The publishing houses are Theodore Presser, Lorenz, Rodeheaver, Simon and Schuster, and Moody.

for piano or organ. "Materials and Helps for the Church Organist" appearing in June, 1953 follows the same lines, but the items selected were for "the organist with little experience and training." As the author noted, congregations were purchasing electronic organs, and transferring the pianist to the organ bench.⁶¹ Beginning organists needed help with registration for the Hammond and Wurlitzer organs, explained the author the next month in "More Helps for the Church Organist." This article contained a listing of hymn-tune arrangements, general selections, and organ and piano arrangements.⁶²

In discussing the duties and qualifications of the church organist, the latter states that it was acceptable for churches to engage Christians who were not necessarily Baptists, as long as they "possess a sympathy for the program of the church and the type of worship services it has."⁶³ The organist should also "not be jealous of his position nor of the instrument he plays, but allow promising young people in the church the use of the organ for practice."⁶⁴ Riddle previously suggested this for pianists; both writers encouraged generosity in staff musicians.⁶⁵

In an article on embellishing congregational hymn accompaniments entitled "How Much Shall I Add?" of January, 1954 John J. Hamilton maintains that "there seems to be no justification for restricting a piano, with all its possibilities for full chord harmony, to the four voices [of a hymn tune]."⁶⁶ While he quoted McKinney's preference for "full octave chords alone for congregational accompaniment," Hamilton suggests that

⁶¹"Materials and Helps for the Church Organist," *The Church Musician* 4, no. 6 (June 1953): 6, 32.

⁶²"More Helps for the Church Organist," *The Church Musician* 4, no. 7 (July 1953): 28.

⁶³"Organ Notes," *The Church Musician* 4, no. 4 (April 1953):28.

⁶⁴Ibid.

⁶⁵Riddle, "We Need Pianists" (August 1952).

⁶⁶John J. Hamilton, "How Much Shall I Add?" *The Church Musician* 5, no. 1 (January 1954): 27.

“additions are in good taste only as long as they lend support to the volume, rhythm, and spirit of the singing.”⁶⁷ He urges pianists to determine how much to add to the printed score by six criteria. First, “the size of the group” must be considered, with larger groups able to “absorb a certain amount of artistic embellishment.”⁶⁸ Second, the type of service, for “most worship services would be disturbed by distasteful additions, but . . . additions for evangelistic services contribute definitely to the spirited singing conducive to revival.”⁶⁹ Third, for Hamilton, “the type of leadership,” that is, musical leadership, determines the amount of additional figuration. A director with strict tempi permits the pianist to gauge how much additional material is appropriate.⁷⁰ If the pianist does not know how long the note will be held past the notated value, the pianist cannot decide how much or where the added material should be.

A fourth factor for Hamilton was the style of the hymn tune itself. For example, he argues that “Fairest Lord Jesus” would sound “sacrilegious” with additions, but “He Lives” could embrace a sizeable number of them. Fifth, he advises the pianist to consider to what the congregation is accustomed. Some congregations are used to highly embellished playing, and they enjoy that in worship. Finally, the pianist’s ability must be considered. Some are so skilled that their additions are a “joy to the congregation and a contribution to the song service.”⁷¹

The point Hamilton emphasizes most is that the pianist, when deciding how much extra material to add, should “stop a step before the point of distraction” from the message of the music. However, he was opposed to changing the written harmonies for

⁶⁷Ibid.

⁶⁸Ibid.

⁶⁹Ibid.

⁷⁰Ibid.

⁷¹Ibid., 27.

congregational singing. Solo accompaniment may rarely contain an altered harmony, but only without “disturb[ing] concentration on the message of the hymn.”⁷²

Samuel W. Shanko, in a regular column in 1955 on “The Accompanist,” notes that sometimes the accompanist has more training than the song leader. The accompanist must therefore judge between musicianship and leadership as to which is the most important for the group. For the Sunday morning congregation, Shanko advises leadership must be the most important consideration; for the developing music ensemble, musicianship must be pre-eminent.⁷³ The accompanist can often “do more in maintaining the tempo of the hymns than the song leader can.”⁷⁴ However, Shanko notes that “the accompanist and song leader must be a ‘team,’ working together to give out the *message* of the hymns and gospel songs.”⁷⁵ An editor similarly commented in response to a query that “if the song leader is just a person standing up in front of the people but not really leading them, the organist could assume the role of the leader.”⁷⁶ When accompanying a choir, the director should be followed like a soloist. Disagreements should be resolved in private, not before the choir.⁷⁷

Some organists of the era were concerned about the propriety of playing hymn tunes for preludes and offertories. One editor responds that it was “perfectly alright.”⁷⁸ Shanko remarks that as the notes of the hymn tune were written for voices, it is “in order

⁷²Ibid, 28.

⁷³Samuel W. Shanko, “The Accompanist,” *The Church Musician* 6, no. 9 (September 1955): 42; the question posed was “When playing for congregational singing, should the organist or the song leader try to speed up the singing if it tends to drag or slow down?”

⁷⁴Samuel W. Shanko, “The Accompanist,” *The Church Musician* 6, no. 10 (October 1955): 42.

⁷⁵Ibid.

⁷⁶“What’s Your Question?” *The Church Musician* 6, no. 9 (September 1955): 43.

⁷⁷Samuel W. Shanko, “The Accompanist,” *The Church Musician* 7, no. 2 (February 1956): 42.

⁷⁸“What’s Your Question?” (September 1955).

for the pianist and organist to add notes to the chords to make them sound good on these instruments, if they do it correctly and in good taste.”⁷⁹ The pianist should add notes or even complete chords when the musical setting has only one voice singing (for example, the refrain of “Softly and Tenderly,” “I Will Sing the Wondrous Story,” and “It Is Well With My Soul”). This practice will “keep the congregation from feeling that the accompanist has dropped out.”⁸⁰ Some gospel songs were written with piano accompaniment in mind, so the organist must add notes.⁸¹

Octave displacement of the tune is another possible approach discussed by Shanko. The pianist must alter the octave for some hymn tunes, he argues, to give the proper effect. For example, Shanko suggests the opening chord of “Onward, Christian Soldiers” be played with left hand down an octave and the right hand, with a full chord, be placed up an octave. He cautions the pianist to avoid “destroy[ing] any one of the three elements of music: melody, rhythm and harmony. . . . How many times do we hear the melody so ‘dressed up’ with octaves, accidentals, and arpeggios, that it is scarcely recognizable. Extreme care must also be taken to maintain proper rhythm.” Shanko notes that when the pianist changes the meter (2/4 to 4/4 or 6/8 to 3/4), unexpected things can occur, as when he once heard “Jesus, Keep Me Near the Cross” transformed into a “waltz, not a hymn of devotion.”⁸²

Conferences. The first annual Music Week held at the Southern Baptist Convention’s conference center in Ridgecrest, North Carolina occurred at the initiative of

⁷⁹Shanko, “The Accompanist” (October 1955).

⁸⁰Samuel W. Shanko, “The Accompanist,” *The Church Musician* 7, no. 1 (January 1956): 42.

⁸¹Ibid.

⁸²Samuel W. Shanko, “The Accompanist,” *The Church Musician* 6, no. 11 (November 1955): 42.

T. L. Holcomb, the Secretary of the Sunday School Board.⁸³ By 1952, there were beginning and advanced classes in piano, organ, and even theory.⁸⁴ Ridgecrest Music Week offered an orchestra for the first time in 1954. Also, the classes were divided into elementary, intermediate, and advanced sections for voice, theory, piano, organ, and conducting.⁸⁵ The first annual convention-wide Southern Baptist Church Music Conference (later the Baptist Church Music Conference) held at Ridgecrest in 1951 drew more than eighteen hundred musicians.⁸⁶

Glorieta Conference Center, located in Glorieta, New Mexico and no longer held by the Southern Baptist Convention or its entities, hosted its first Music Week in 1953.⁸⁷ It boasted the same offerings as Ridgecrest, which in the keyboard area consisted of both elementary and advanced classes.

Overview of State Convention-Sponsored Music Initiatives

The Southern Baptist State Convention of Georgia established a Department of

⁸³T. L. Holcomb, from a transcript of a conversation between T. L. Holcomb, W. Hines Sims, and William J. Reynolds taped at the Hermitage Hotel, Nashville, TN, on September 20, 1965, Archives and Special Collections, James P. Boyce Centennial Library, The Southern Baptist Theological Seminary, Louisville, Kentucky. "They appointed a committee. . . . I met with them for a few minutes and made a request and an announcement. The announcement was that the Board would foster a music week at Ridgecrest. That wasn't premeditated, didn't anyone know anything about that. The Board would foster a music week at Ridgecrest the following summer and would get the best cooperation possible from the Southern and Southwestern Seminaries. We would also make a special effort to get the head of the music department in every Baptist college. Now that's the way it started."

⁸⁴"Convention-Wide Church Music Conference," *The Church Musician* 3, no. 7 (July 1952): 4.

⁸⁵W. Hines Sims, "Music Week at Ridgecrest," *The Church Musician* 5, no. 8 (August 1954): 2.

⁸⁶"Making Music in the Mountains," *The Church Musician* 3, no. 6 (June 1952): 4.

⁸⁷Glorieta Conference Center, "History," accessed August 6, 2013, <http://glorietaconferencecenter.org/history#.UgG0x6x33Fw>; "LifeWay trustees approve Glorieta Sale to Christian Camp Ministry," accessed August 6, 2013, <http://blog.lifeway.com/factsandrends/2013/06/13/lifeway-trustees-approve-glorieta-sale-to-christian-camp-ministry/#.Ubn0tWdkU1>.

Church Music in 1951.⁸⁸ *The Church Musician* lists nine state conventions offering summer training for youth and/or adults in 1952.⁸⁹ Twelve state conventions including California had a church music department by 1952.⁹⁰ Writing in November 1960 Frank Bozeman claimed that by 1960, “almost every state now has a summer music camp for Intermediates.”⁹¹

As one of the earliest states to open a Church Music Department in the State Convention, Arkansas saw tremendous growth in musical literacy. The summer music schools enabled hundreds “capable of reading music at sight, counting time accurately, following a director, and themselves acting as song leader or accompanist.”⁹² By 1951, there were thirty-two associational music departments (out of forty-two associations). These departments sponsored hymn-playing eliminations for the “statewide hymn-playing tournament.” The hymn list was selected in October. The requirements were as follows: (1) “Five hymns memorized and played as written,” (2) one additional hymn played at sight, (3) an understanding of key and time signatures used, (4) “suitable introductions,” and (5) playing for a singing group with a conductor.⁹³

Adjudication was based on criteria of memorization, mood, tempo, phrasing,

⁸⁸James W. Merritt, “The State Executives Say—,” *The Church Musician* 4 no. 5 (May 1953): 26.

⁸⁹Arkansas, Florida, Georgia, Illinois, Louisiana, Mississippi, Missouri, Oklahoma, Texas. W. Hines Sims, “Planned for You,” *The Church Musician* 3, no. 6 (June 1952): 2.

⁹⁰“California Adds State Music Director,” *The Church Musician* 3, no. 8 (August 1952): 26. The twelve conventions are as follows: Arkansas, California, Florida, Georgia, Illinois, Louisiana, Mississippi, Missouri, New Mexico, Oklahoma, Tennessee, and Texas. There were twenty-two state conventions at the time.

⁹¹Frank Bozeman, “To Chop, to Saw, to Sing,” *The Church Musician* 11, no. 11 (November 1960): 49.

⁹²Ruth Nininger, “Church Music Education in Arkansas,” *The Church Musician* 2, no. 3 (March 1951): 25.

⁹³*Ibid.*, 29.

and posture. The age span of contestants ranged from nine to twenty-four.⁹⁴ Instead of being divided by skill level, it was recommended that the student pianists be divided by age: 9-10, 11-12, 13-14, 15-16, and 17-24. This was in order to make the comparisons “equitable.”⁹⁵ Nininger stated that the tournaments were patterned after the project of the National Federation of Music Clubs, which holds like annual festivals.⁹⁶

The Music Director of the Florida Baptist State Convention arranged for an exhibit of the Music Training Course books and also literature for the messengers at the annual meeting.

The state of Mississippi is listed as “re-activating” a music department in 1950.⁹⁷ At that time, only three associations out of seventy-four had a musical arm of ministry.

Begun in 1945, the state music department of Oklahoma offered music schools to the congregations and a summer music camp for Juniors and Intermediates. The department also ran a monthly publication, *The Tuning Fork*.⁹⁸

Louisiana in the early 1950s held an annual Pastor-Music Director Conference, in addition to two state music festivals, Church Music Leadership School, and the Church Music Training Course.⁹⁹

Three years after the establishment of the Church Music Department, Georgia

⁹⁴Ibid.

⁹⁵Ruth Nininger, “The Value of Youth Music Festivals,” *The Church Musician* 3, no. 2 (February 1952): 31.

⁹⁶Ruth Nininger, *Church Music Comes of Age* (New York: Carl Fischer, 1957), 99.

⁹⁷Chester L. Quarles, “Our State Music Departments,” *The Church Musician* 2, no. 9 (September 1951): 5.

⁹⁸Ira C. Prosser, “Church Music Education in Oklahoma,” *The Church Musician* 2, no. 4 (April 1951): 25-26.

⁹⁹Floyd B. Chaffin, “Church Music in Louisiana,” *The Church Musician* 5, no. 8 (August 1954): 8.

employed two state workers and was holding an annual State Music Festival and several “statewide music clinics . . . designed to meet the needs of churches of every size and situation.”¹⁰⁰

Illinois offered a state music school, associational educational offerings, and the College of Bible adjacent to the Southern Illinois University under the charge of the state secretary of music.¹⁰¹

In Tennessee, an annual State Evangelistic Conference exposed the pastors and evangelists to music appropriate for revival meetings. It was planned by the state music secretary (Frank Charton held the office during the 1950s and 1960s), with choirs presenting by invitation and a state Baptist college showcasing its students.¹⁰²

The Church Music Department for the Texas Baptist General Convention was staffed with nine workers, published a quarterly bulletin, kept a roster of evangelistic singers, available music directors, churches in need of a music director, and served as a consultant on organs and pianos.¹⁰³

With Arkansas and Texas leading the way, these state conventions made strong investments into music education programs. State music schools and clinics encouraged churches and associations to hold additional schools and classes. The availability of summer workers gave churches the impetus (or lack of excuse) to improve the local music program, and thus, support the church’s worship. The keyboard and choir festivals provided musicians with recognizable goals and rewarded their accomplishments.

¹⁰⁰James W. Merritt, “Church Music in Georgia,” *The Church Musician* 5, no. 10 (October 1954): 5.

¹⁰¹Noel M. Taylor, “Church Music in Illinois,” *The Church Musician* 5, no. 12 (December 1954): 7.

¹⁰²“Revival in Progress at Trace Creek,” *Waverly (TN) News-Democrat*, March 15, 1967, accessed October 14, 2013, <http://ndw.stparchive.com/Archive/NDW/NDW03151967P01.php>; Frank Charton, “Music in our State Evangelistic Conference,” *The Church Musician* 12, no. 1 (January 1961): 5.

¹⁰³Forrest C. Feezor, “Church Music in Texas,” *The Church Musician* 6, no. 5 (May 1955): 29.

Efforts within Local Associations and Churches

Writing in June 1956, an associational Music Education director publishing under the name Mrs. Albert Moore describes having supervised five music schools around her (unnamed) association. At two of them, Blanche Lee Riddle's *Gospel Song and Hymn Playing* was used as the teaching material.¹⁰⁴

In addition to the election of a volunteer director of music, the association was also encouraged to elect an associational pianist, who was to be a "well-qualified instrumentalist, conscientious, and interested in better church music."¹⁰⁵ Responsibilities included playing "at all general associational meetings," and serving on the "music education committee of the association."¹⁰⁶ This committee was responsible for organizing a one-week associational music school, an annual church music festival, a quarterly hymn-sing, and an annual carol sing.

By the mid-1950s, some churches were replacing the name "Music Committee" with the name "Music Education Council." An editor clarified a reader question regarding the issue: "The Church Music Department of the Baptist Sunday School Board suggests two groups or committees to serve and work with the minister of music in planning, activating, and promoting a music department – church music education council and the church music committee."¹⁰⁷ The former consists of those who are doing the work: "director of church music (choir director or minister of music), directors of other choirs, Church Choir president, church organist, church pianist, orchestra director, and chairmen of the various choir mothers and sponsors'

¹⁰⁴Mrs. Albert Moore, "5 Music Schools," *The Church Musician* 7, no. 6 (June 1956): 45.

¹⁰⁵W. Hines Sims, "Music Education Program in the Association," *The Church Musician* 3, no. 7 (July 1952): 3.

¹⁰⁶Ibid.

¹⁰⁷"What's Your Question?" *The Church Musician* 7, no. 5 (May 1956): 43.

organizations.”¹⁰⁸ The music committee contains three to five members who “are not always musically trained but do have an appreciation for the ministry of church music and have a vision concerning it.”¹⁰⁹

Eugene Knotts, a music minister in Decatur, Georgia, included piano classes in hymn-playing at the youths’ initiative. The classes did have some ground rules: (1) one year of private instruction had to be completed, (2) pianists were required to audition for entry and accept the assigned class, (4) beginner and advanced classes were provided, (5) pianists had to continue private instruction, (6) annual goals were established for each pianist, (7) advanced pianists were required to accept a departmental or accompanist position.¹¹⁰

Some churches adopted the habit of monthly or weekly meetings for the department pianists, who joined with the department song leaders at the meeting’s conclusion.¹¹¹ Others held weekly meetings with the departmental pianist and song leaders but chose to hold “private conferences” for advanced musicians.¹¹²

From the genesis of the Church Music Department through this point, the necessary resources were created to help each church make an impact on music education. *The Church Musician* was a valuable resource showing churches what educational initiatives were being accomplished and how to achieve them. The establishment of Keyboard Festivals provided standards and incentives for developing Intermediate and Junior pianists. Ridgecrest and Glorieta Music Weeks provided some

¹⁰⁸Ibid.

¹⁰⁹Ibid.

¹¹⁰Eugene Knotts, “We Grow Our Pianists,” *The Church Musician* 11, no. 3 (March 1960): 11.

¹¹¹“Church Study Course for Training and Teaching: How to Use the Music Texts,” *The Church Musician* 11, no. 1 (January 1960): 18.

¹¹²Jack Day, “Improving Departmental Music,” *The Church Musician* 12, no. 1 (January 1961): 7.

instruction for adult pianists. The church music education movement among Southern Baptists began as a grass-roots effort lead by Isham E. Reynolds. The Church Music Department, backed by the leadership of the Sunday School Board, provided excellent resources of printed textbooks, Ridgecrest Music Week, and Baptist Music Conference to all Southern Baptist churches.

CHAPTER 4
THE ERA OF THE *BAPTIST HYMNAL*, 1956

Initiatives of the Southern Baptist Convention

W. Hines Sims, just one year after his 1952 appointment as secretary of the Church Music department, began planning a new Baptist hymnal. William J. Reynolds cited “growing significance of music in the churches, increasing influence of music education within the curriculum of Southern Baptist Seminaries, and the appearance of better trained church music leadership” as the impetus behind the new hymnal.¹ Gospel songs, according to Hustad, were such a part of Southern Baptist worship that when publishers chose to limit copyright usage, the denomination could not publish a “successful hymnal.”² The Sunday School Board’s procurement of the more than 800 copyrights held by Robert H. Coleman prior to his death enabled them to include many more hymns in later hymnals.³ In 1956, Southern Baptists produced their first denominationally-designated hymnal. The same year saw the inaugural meeting of the Southern Baptist Church Music Conference and the offering of doctoral degrees in music at The Southern Baptist Theological Seminary.⁴ The Southern Baptist Church Music Conference was held two days before the Southern Baptist Convention, and provided

¹William J. Reynolds, “Baptist Hymnody in America,” *Handbook to “The Baptist Hymnal”* (Nashville: Convention Press, 1992), 46.

²Donald P. Hustad, *Jubilate II* (Carol Stream, IL: Hope, 1993), 459.

³J. Michael Raley, “Sing Unto the Lord a New Song,” in *Minds and Hearts in Praise of God: Hymns and Essays in Church Music in Honor of Hugh T. McElrath*, ed. by J. Michael Raley and Deborah Carlton Loftis (Franklin, TN: Providence House Publishers, 2006), 197.

⁴“We Train Southern Baptist Church Musicians,” *The Church Musician* 12, no. 9 (September 1961): 11.

papers and performances geared primarily to educate and inspire music ministers.

The Church Musician expanded in 1955 to fifty-two pages. In 1958, *The Church Musician* increased to “sixty-eight pages, including a twenty-four page removable music insert.” By 1963, the magazine enjoyed a circulation upwards of 90,000.⁵ In 1960, the Church Music Department hired Samuel W. Shanko, Jr. as instrumental specialist. He was to edit, compile, and arrange the instrumental music published by *The Church Musician* and the imprints of the Sunday School Board and to be available to churches for consulting on organ installation.⁶

Instruction in *The Church Musician*

In the 1960s, *The Church Musician* contained monthly articles educating both the pianist and the organist. Regular contributors to the pianist’s column included G. Maurice Hinson, Bill Trantham, and Louis O. Ball, Jr. Their topics covered broadly such information as how to buy and maintain a piano, develop a sense of rhythm, transpose, and modulate.

Lydia F. Lovan, acceded to the principle of not changing the “harmonies from the printed score of a hymn,” but felt that “a very pleasing effect can be obtained in a hymn of several stanzas by singing one stanza in unison, affording the accompanist an opportunity to change the harmonies to different chord progressions.⁷” The alterations may be of underlying chords, an obbligato, or a dramatic register change (melody in tenor). Lovan also mentioned that the pianist is, at varying times, a partner, follower and leader. When leading congregational singing alone, the keyboardist might need to play “a little in advance of the congregation. This must be done cautiously, however, to avoid

⁵William J. Reynolds, “Happy 30th Birthday to *The Church Musician*,” *The Church Musician* 32, no. 1 (October 1980): 5.

⁶“Instrumental Specialist,” *The Church Musician* 11, no. 10 (October 1960): 18.

⁷Lydia F. Lovan, “The Accompanist,” *The Church Musician* 7, no. 9 (September 1956): 44.

ragged poor singing.”⁸

Lovan also referenced the effect radio and television has had on congregational expectations of high-quality musicianship. She urged that “the church accompanist should practice preludes, offertories, and solo or anthem accompaniments until they are practically memorized.”⁹ High musicianship and education is required of accompanists, because they must understand the instrument or voice they are accompanying.¹⁰ Additionally, Lovan was concerned about professional appearance, both physical and the appearance of preparedness or calm state of mind. Preparation of the service music should include placing it with any necessary markings in the order of service on the instrument to avoid confusion during worship.¹¹

When accompanying congregational singing, the pianist needs “a strong firm touch so that the chords may be clear and clean, and played with much precision.” While changing the harmonies should be reserved for times when the congregation has been requested to sing in unison, Lovan urged that “octaves and harmonies should be discreetly added to the printed score.”¹² She noted that the organ does this automatically with its multitude of stops. However, she cautioned that the pianist should avoid the constant use of “embellishing arpeggios, running passages, and/or rhythmic ‘swing bass’ in *all* hymn playing” because the members of the congregation find the additions “so attractive that they cannot sing the hymn because all their attention is diverted to the accompaniment.”¹³ This applied, in Lovan’s mind, solely to the worship service. Such

⁸Ibid.

⁹Lydia F. Lovan, “The Accompanist,” *The Church Musician* 7, no. 10 (October 1956): 44.

¹⁰Ibid.

¹¹Lydia F. Lovan, “The Accompanist,” *The Church Musician* 7, no. 11 (November 1956): 44.

¹²Lydia F. Lovan, “The Accompanist,” *The Church Musician* 8, no. 1 (January 1957): 44.

¹³Ibid.

additions would be appropriate in “evangelistic song periods, youth fellowship meetings, or informal group settings . . . in order to help create an enthusiastic atmosphere such as the occasion may demand.”¹⁴ For preludes and offertories, Lovan suggested choosing a group of key-related hymns around a topical theme and joining them. Majestic hymns, like “A Mighty Fortress is Our God” and “The Church’s One Foundation,” were recommended as effective postludes as they “will prove to be a source of inspiration long after the service is over.”¹⁵

Hudson D. Howell, an arranger and accompanist from Tucson, Arizona, in an article directing organists on piano playing in case of a power outage or organ failure, commented that one should “use the lower octave bass in left hand, adding the chord fifth on accented beats (*c-g-c*).”¹⁶ The right hand would supply the additional chord factors, and “with a strong chorale style of playing, this amplified sound will be surprisingly full, and will offer an excellent foundation for congregational singing.”¹⁷

Howell presented accompaniment suggestions for piano and organ over three months in the accompanist’s column.

1. Remember that hymn scores are usually arranged for four voices and not as accompaniments. When accompanying a soloist, play one chord and then sustain it instead of re-striking the same chord rhythmically.
2. Avoid overuse of dominant sevenths (the notes of *g-b-d-f* in key of C).
3. In the key of C, experiment with substituting chords like the *a-c-e* instead of *c-e-g*, *d-f-a* instead of *f-a-c* and *e-g-b* or *e-g#-b* instead of *g-b-d*. This same procedure can be followed in all keys.
4. Experiment with a pedal-point bass which is a sustained low C in the bass when the chords above it change to F or G or A minor, etc.
5. Occasionally, transpose the accompaniment up or down an octave. This, however,

¹⁴Ibid.

¹⁵Ibid.

¹⁶ Hudson D. Howell, “The Accompanist,” *The Church Musician* 7, no. 4 (April 1956): 42.

¹⁷Ibid.

must be done with a keen sense of balance and unity of musical form.

6. Do use occasional passing thirds and single scalewise, passing tones in any voice. Do not use the chromatic or half-step passing note between adjacent scale steps of a melody.

7. On a single stanza, do use the alto or tenor line as the accompaniment melody. If the soloist has a thorough knowledge of his music, he will appreciate the contrast. Organists should experiment by playing tenor on Great and the right hand on softer swell stops, with bass in pedals.

8. In accompanying a soloist or small group, avoid overuse of full chords and octaves. These should be used only to help sustain or augment the voice. Instead try an accompaniment of only two voices or parts; i.e., bass and soprano, tenor and alto, etc.

9. Make one stanza (preferably the last) a simple variation – improvisation – of some type by employing a counter melody, changes in chord construction, change of *style* of accompaniment, occasionally a change to the minor mode, and/or by transposition to a new key. As a rule, when any of these devices are used in playing for congregational singing, the stanza should be sung in unison. The song leader and accompanist should confer on this plan for it to be most effective.

11. [*sic*] When accompanying hymns for congregational singing, at no time after the stanza has begun should all voices on the instrument be silent. At least one or more tones should be sustained throughout the cadence, when singers breathe, and until the final perfect cadence. Only then does a break occur before the next stanza begins.

12. In playing the plagal or ‘Amen’ cadence after the final stanza, sustain the key tone (*c* in the key of C, upon which the soprano melody ends) as the chord changes to the F chord (IV chord in the key of C) underneath.

13. For grand and martial hymns, the organist should begin with a moderately light registration, and on successive stanzas increase the brilliance until Full Organ is in use for the finale.

14. Occasionally, use a free arrangement for accompanying the last stanza in congregational unison singing. See *Free Organ Accompaniments to One Hundred Well-Known Hymn Tunes* by Noble (J. Fischer).

15. Try one stanza of a gospel song with congregation humming parts while organist plays parts lightly and the melody on solo with Tremulant. At no other time should Tremulant be used in congregational singing.¹⁸

H. Max Smith addressed free hymn accompaniments: typically played on the last stanza, often in a higher key, with increased dynamic, possibly slower tempo, “subtly

¹⁸Hudson D. Howell, “The Accompanist,” *The Church Musician* 7, no. 3 (March 1956): 42; Hudson Howell, “The Accompanist” (April 1956); Hudson Howell, “The Accompanist,” *The Church Musician* 7, no. 5 (May 1956): 42.

introduced”¹⁹ and sparingly used. The musician has three options for the modulation: (1) use tonic note in the dominant-seventh of the new key, “this may be done ornamented without breaking the rhythm,”²⁰ (2) a modulatory interlude, (3) suddenly playing the new key without preparation. When the keyboardist raises the key, it is helpful for the accompaniment to be just the transposed harmony, until the congregation settles into the new key, and then altered harmonies may be used. If the musician is writing an original accompaniment, the “deviation from the familiar harmonies” should be gradual, so as not to startle the worshippers.²¹ The melody should remain in the top voice, for security, though Smith says that “later, it will be possible to add a completely new accompaniment as long as the hymn tune fits into the harmonic scheme.”²²

When accompanying single gender groups, the pianist should play the melody in the octave in which it will be sung.²³ For children, the pianist should consider playing the melody both in the sung octave and an octave lower. Shanko admits the parallel octaves, but supports the practice, writing, “it is most important to help our children get started correctly.”²⁴ Additionally, pieces sung by female groups should have only single notes in the bass; Shanko cautions the pianist “not [to] add chords in the left [hand], unless for a special effect.”²⁵ If a singer is singing flat, the accompanist should assume the accompaniment is not heard by the singer (though this is by no means the only possible cause), and should emphasize the melody in the appropriate octave for the

¹⁹H. Max Smith, “The Accompanist,” *The Church Musician* 8, no. 7 (July 1957): 44.

²⁰Ibid.

²¹Ibid.

²²Ibid.

²³Samuel W. Shanko, “The Accompanist,” *The Church Musician* 6, no. 10 (October 1955), 42.

²⁴Samuel W. Shanko, “The Accompanist,” *The Church Musician* 6, no. 12 (December 1955): 42.

²⁵Shanko, “The Accompanist” (October 1955).

singer's range.²⁶

The skill of transposing by changing the key signature was briefly mentioned by Shanko.²⁷ He gave a simple modulation example, explaining that it “is thrilling to hear a great congregation sing and to hear the organist ‘put up’ the last stanza a half-step. It makes a climax to help express the inner feeling given by the hymn.”²⁸ Shanko gave examples for modulations by common (enharmonic) tone.²⁹ In a later article, he gave examples utilizing the circle of fifths.³⁰

Dorothy D. Horn suggested that musicians write descants for use in the worship service and provided a five-point checklist:

1. Begin by following the chord tones on each beat. Be sure that these do not double any of the lower voices for more than three tones and the soprano for no more than two. Also avoid consecutive fifths with the soprano. Skips of thirds in the descant between beats may be filled in with off-beat passing tones.
2. Generally speaking, when the melody has notes of longer duration the descant should move. Conversely, with the melody moves in eighth notes the descant should employ quarters or halves. Don't use sixteenth notes! An exception might be an occasional dotted eighth followed by a sixteenth.
3. If the melody skips over a third the descant should remain stationary or move by step. If the melody moves in half notes the descant may make fairly wide skips between quarters.
4. Be careful about crossing soprano and descant. This is sometimes very effective, but you had better try it out with actual voices unless you are absolutely sure how it will sound.
5. Above all, remember that a descant is a *counter-melody*. It should make a good tune by itself.³¹

Howell dedicated two columns to sight-reading. He compared the general ability to read the written word silently to the ability to read the music at sight and

42. ²⁶Samuel W. Shanko, “The Accompanist,” *The Church Musician* 6, no. 11 (November 1955):

²⁷Shanko, “The Accompanist” (December 1955).

²⁸Samuel W. Shanko, “The Accompanist,” *The Church Musician* 7, no. 1 (January 1956): 42.

²⁹Ibid.

³⁰Shanko, “The Accompanist” (February 1956).

15. ³¹Dorothy D. Horn, “Write Your Own Descant,” *The Church Musician* 8, no. 5 (May 1957):

discovered that “unless we are the exception, there really is usually no comparison. . . . We rarely take time out to understand or analyze the full content of that music. We pound out the notes, and if the tonal result sounds acceptable we are usually satisfied.” Unfortunately, he notes that “here is where most of us stand: both our sight reading ability and musical comprehension fall too far behind our physical technique of performance.” The more mature musician should have the basic analytical skills for “chord structure, key changes, rhythm, tempo and form.” However, for noticeable improvement in this area, the pianist should be prepared to “set . . . a comfortable margin, say three to five years” to work on the skill.³² He offered, over the course of several issues, ten aids for sight-reading:

1. Choose varied material graded several levels below playing ability.³³
2. Study, without playing, the “tonality, key, time signature, style, tempo, mood, interpretation possibilities, dynamics, musical form, and melodic content. Then play each selection as though your life might depend on a fluent execution. . . . Keep the rhythm and tempo going, regardless of the difficulties encountered, and use the full range of dynamics called for in the music.” Mistakes should be noted, the piece again studied without playing, then play twice more, and, leaving the work alone, proceed to the next piece.³⁴
3. Choose varied music, and emphasize weak points with more reading in that style. Howell recommends the “easier Mozart and Haydn sonatas and the Clementi sonatinas,” adding that “semi-contrapuntal styles” are usually weakest.³⁵
4. Review music fundamentals. Howell enumerates the fundamentals as: “written and keyboard harmony, ear training, rules of composition, and visual-aural analysis.” He also recommends *Creative Harmony and Musicianship* by Howard Andrew Murphy and Edwin John Stringham Murphy, a Prentiss Hall textbook.³⁶
5. Choose some diatonic tunes with only three chords. Playing the melody with the right hand and chords with the left. Play them by ear in all twelve keys in order to gain

³²Hudson D. Howell, “The Accompanist,” *The Church Musician* 7, no. 6 (June 1956): 42.

³³ Hudson D. Howell, “The Accompanist,” *The Church Musician* 7, no. 7 (July 1956): 42.

³⁴Ibid.

³⁵Ibid.

³⁶Ibid.

“key familiarity,” with a by-product skill of transposition.³⁷

6. Add tunes with the secondary triads to the practice list. Place the chords, with melody above in right hand and single bass notes in the left hand. Transpose to all keys.³⁸
7. “Imitate or fake difficult technical passages” to keep the music going.³⁹
8. Sightread through every hymnal, since the skill is just “*anticipation*. . . . [The pianist] anticipates or rereads notes, groupings, melodic passages, and rhythmic figures.”⁴⁰
9. Stay humble through the confidence of your improved abilities.⁴¹
10. Advance to higher levels of study and practice.⁴²

Accompanists also have duties in weddings and funerals. Weddings, particularly, challenge accompanists in persuading brides to avoid secular tunes in a church service. Lovan suggested such works as Tchaikovsky’s Andante symphonic movements, Mendelssohn’s Andante sonata movements, Bach’s “Arioso” and “Jesu, Joy of Man’s Desiring,” with the hymn “Angels from the Realms of Glory” for a processional. The trend in funerals, Lovan observed, was a service without singing, for “less emotional strain on the bereaved.” If hymns are not requested, Lovan advised “Bach chorales and ‘Retrospection’ and ‘Consolation’ from Mendelssohn’s *Songs without Words*.”⁴³

Children’s choirs require a different accompaniment approach. In 1957 H. Max Smith recommended either playing the melody (in the sung octave) with single note (contrapuntal) accompaniment or using a “light harmonic outline” with primary chords.⁴⁴

³⁷Ibid.

³⁸Hudson D. Howell, “The Accompanist,” *The Church Musician* 7, no. 8 (August 1956): 44.

³⁹Ibid.

⁴⁰Ibid.

⁴¹Ibid.

⁴²Ibid.

⁴³Lydia F. Lovan, “The Accompanist,” *The Church Musician* 8, no. 2 (February 1957): 44.

⁴⁴H. Max Smith, “The Accompanist,” *The Church Musician* 8, no. 3 (March 1957): 44.

The youngest choir will need just the single note even for performance, at first, but may progress to a “two-part accompaniment.”⁴⁵ The older children’s choir may be accompanied by a four-part setting. Before the choir is introduced to part-singing, the accompanist may add a descant to acclimate the children to counter melodies.⁴⁶

Smith offered his opinion on playing for congregational singing: “The most important element in hymn playing is a steady, rhythmic pulsation which should be maintained throughout the hymn.” Unlike most writers on the topic, Smith directed that the pianist should be informed that they “do not lead and do not follow the congregation, but listen for the total ensemble and make your spirited rhythm contagious.”⁴⁷ Hymn tunes, not “operatic arias” are the most appropriate basis for service music, according Smith.⁴⁸

Kenneth LaRowe, a professor of organ at Tift University and Hardin-Simmons University, urged accompanists achieve “technical mastery” which assumes knowledge of “keys, cadences, scales, various tempi, and a variety of rhythmic devices.”⁴⁹ Experience should be gained by accompanying “grade school and high school vocal programs, together with music for Sunday school and Training Union.”⁵⁰ The pianist should have the “firm support and proper balance of choir or soloist” as a “prime concern.”⁵¹ This is for the purpose of “enhanc[ing] the worship experience of every other

⁴⁵ Ibid.

⁴⁶ Ibid.

⁴⁷ H. Max Smith “The Accompanist,” *The Church Musician* 8, no. 4 (April 1957): 44.

⁴⁸ H. Max Smith “The Accompanist,” *The Church Musician* 8, no. 8 (August 1957): 44.

⁴⁹ Kenneth LaRowe, “The Fine Art of Accompanying,” *The Church Musician* 8, no. 2 (February 1957): 5.

⁵⁰ Ibid.

⁵¹ Ibid., 6.

participant and every listener.”⁵²

All these skills are for the purpose of encouraging the saints in corporate worship. Congregational expectations for corporate worship were influenced by the worship services broadcast on radio and television. H. Max Smith noted that these services are marked by continuity and suggested ways that keyboardists integrate that into the local church worship. These include (1) modulations with “smooth progressions” that “maintain the rhythm,” (2) gradual dynamics changes, (3) thematic material from previously played music included in interludes, (4) timing of the prelude to end right on time, (5) introductions begun on time, (6) the prelude and prayer underscore which modulates to the call to worship and invitation respectively, (7) observation of the pastor to cue for the invitation’s introductory chord, and (8) use of “smooth modulations, intelligent improvisations and gradual dynamic changes” during the offering to avoid that time becoming “the most disrupting part of the service.”⁵³

Helen T. Midkiff noted that the pianist should be a well-rounded musician, capable of leading a full choir rehearsal, directing small ensembles, and training the inexperienced pianist.⁵⁴ Jack Day suggested that young people be enlisted to train as directors and accompanists, serving the younger choirs. His church conducted weekly classes for the departmental music directors and accompanists, which provided a venue for educating the next generation. He found the willing members of the next generation via a church-wide music survey.⁵⁵

For accompanying congregations, Midkiff suggests two styles: “the *organ* or

⁵²“Mathis Heads School of Music,” Hardin-Simmons University, *Range Rider*, 11, No. 13 (July 1957), accessed September 09, 2013, <http://texashistory.unt.edu/ark:/67531/metaph116924/>.

⁵³H. Max Smith, “The Accompanist,” *The Church Musician* 8, no. 6 (June 1957): 44.

⁵⁴Helen T. Midkiff, “Duties of the Church Pianist,” *The Church Musician* 8, no. 8 (August 1957): 7-8.

⁵⁵Jack Day, “Young People as Song Leaders and Accompanists,” *The Church Musician* 9, no. 10 (October 1958): 46.

choral style and the *free improvisation* style.”⁵⁶ The first is “full octave chords in the right hand and octaves alone in the left hand, with the exception of adding the fourth or fifth on the strong beat of the measure or phrase.”⁵⁷ This accompaniment style is recommended for stately and meditative hymns for groups up to the size of small congregations. The latter style is for large congregations and hymns of praise. Midkiff uses the example of “Praise Him! Praise Him!” with full right hand chords (where the rhythm allows it) and left hand octaves on the down-beat with full chords on the secondary beat.⁵⁸ Proper interpretation of a hymn includes an understanding of phrasing, the meaning of the words, and knowledge of accent placement and emphasis, according to Midkiff.⁵⁹ Modulations should be written out beforehand by the novice pianist, and beginning improvisers should use only “a simple melodic phrase and harmonize this with regular harmonic triads of the diatonic scale. Later, . . . altered chords may be introduced in the harmony and embellishments added to the melodic line to give color and interest.”⁶⁰

Nyra Turbeville Sawyer in 1958 developed the concept of the “sounding fingers” being lead by the “listening ears” which are to be “ahead.”⁶¹ She coins the concept “aheadness.”⁶² It “is *not* tonal tension in the musical lines of a selection; but the resultant tensions mentally, manually, and musically *are* heightened by ‘listening ahead.’”⁶³ The exercise she prescribed is as follows:

⁵⁶Helen T. Midkiff, “The Pianist,” *The Church Musician* 8, no. 9 (September 1957): 44

⁵⁷Ibid.

⁵⁸Ibid.

⁵⁹Helen T. Midkiff, “The Pianist,” *The Church Musician* 8, no. 11 (November 1957): 44.

⁶⁰Helen T. Midkiff, “The Pianist,” *The Church Musician* 8, no. 12 (December 1957): 44.

⁶¹Nyra Turbeville Sawyer, “Sound,” *The Church Musician*, 9, no. 4 (April 1958): 44.

⁶²Ibid.

⁶³Ibid.

Take a familiar hymn. Listen to the first scale tone. Try to hear the first chord before playing. Play it. Does the sound reflect the anticipated sound is the appropriate sonority, in dynamic quantity or quality? *Think the sound* of the second chord. Play it. Did this chord “grow out of” aheadness in thinking, as well as out of the first chord? If the sounds are not satisfying, keep playing at this slow – or slower – tempo until the *sensation* of ‘before-hearing’ and “after-hearing” has been *felt* and *heard*. Increase the tempo to that needed for a church service, but keep with the two types of listening.⁶⁴

Style, according to Sawyer, is “the framework for a musical picture.”⁶⁵ A “specific style” is what denotes each individual piece; this is not to be confused with “personalized style” – which “leads the accompanist toward performing all music ‘his’ way so that it will have marked identity. And ‘marked music’ it will be, but not without ‘short-circuiting’ its musical power.”⁶⁶

Louis Montgomery wrote extensively on five-finger exercises, scales, arpeggios, pedal exercises, octaves, and touch. He recommended Charles-Louis Hanon’s *Virtuoso Pianist*, Cornelius Gurlitt’s *School of Velocity*, and Carl Czerny’s Op. 299 (another *School of Velocity*).⁶⁷ For piano-based texts, he recommended Gerald Moore’s *The Unashamed Accompanist* and Charles Cooke’s *Playing the Piano for Pleasure*.⁶⁸ Arpeggio patterns were recommended for improvising and transposition practice “if you will listen carefully and memorize the sounds of the various chords. Then practice playing *by ear* the complete patterns in all keys.”⁶⁹ His pedaling instructions centered around syncopated pedaling.⁷⁰ The pianist, Montgomery cautioned, should avoid “*rolling*

⁶⁴Ibid.

⁶⁵Nyra Turbeville Sawyer, “Style,” *The Church Musician* 9, no. 7 (July 1958): 50.

⁶⁶Ibid.

⁶⁷Louis Montgomery, “Educating the Fingers,” *The Church Musician* 9, no. 9 (September 1958): 50.

⁶⁸Louis Montgomery, “Arpeggios,” *The Church Musician* 9, no. 11 (November 1958): 48.

⁶⁹Ibid.

⁷⁰Louis Montgomery, “Pedals,” *The Church Musician* 9, no. 12 (December 1958): 18.

– striking one finger slightly before the other” when playing octaves.⁷¹

Writing to revival pianists, Shanko cautioned against overplaying. He noted that “many pianists try to copy something they heard on the radio that sounds like piano variations accompanied by choir and congregation.”⁷² Organists were encouraged to avoid use of the tremolo in revival song services.

As public school instrumental programs produced young instrumentalists, the church benefitted from their training. Instrumental groups ranging in size from small ensembles to church orchestras began in churches. Most pianists do not have experience in such ensembles; however, a pianist may have to assume responsibility for this. *The Church Musician* published a short list of organizational and musical resources.⁷³

David P. Appleby recommended a practice schedule for the one-hour daily session dividing the time between technical exercises, repertoire and sight-reading.⁷⁴ For technical exercises, he endorsed the following weekly schedule: (1) major scales, (2) arpeggios, (3) transposition of simple accompaniments up and down one step, (4) chord progressions in all keys, (5) modulation, and (6) minor scales.⁷⁵ On the subject of service music, Appleby wrote, “Appropriate classical compositions are also valuable as long as they do not have strong secular associations.” He queried why “church pianists feel forced to ‘do something’ to a familiar hymn” and suggested that pianists chose a “fine hymn tune” outside the *Baptist Hymnal* and use it as written, or even borrow from

⁷¹Louis Montgomery, “Octaves,” *The Church Musician* 10, no. 1 (January 1959): 48.

⁷²Samuel W. Shanko, “The Revival Accompanists,” 10, no. 4 (April 1959): 6.

⁷³“What’s Your Question?” *The Church Musician* 8, no. 9 (September 1957): 46.

⁷⁴David P. Appleby, “The Daily Practice Schedule,” *The Church Musician* 10, no. 4 (April 1959): 50; David P. Appleby, “Daily Practice and Sight-Reading,” *The Church Musician* 10, no. 7 (July 1959): 50.

⁷⁵David P. Appleby, “Daily Practice and Technical Drill,” *The Church Musician* 10, no. 5 (May 1959): 50.

chorales written for organ.⁷⁶

Most authors writing for *The Church Musician* assumed an intermediate level of musicianship at minimum. Few were directed to the beginning pianists. However, Olive B. McLeod wrote three articles geared toward the less-experienced keyboardist. She gave inexperienced pianists direction on what to include in an introduction.⁷⁷ She also provided guidance on one of the most basic skills: how to find the key signature.⁷⁸ McLeod also recommended extra rhythm practice: marking beats or marching while listening to music, noticing rhythm in nature or surroundings, and marking rhythm in old hymnals. These may be followed by mentally thinking the rhythm prior to playing a hymn and requesting a friend to conduct.⁷⁹

Bill Trantham stated, “If we only duplicate those notes [of the hymn] in our playing, we may not be a factor in helping to encourage the singing. If we can add other notes which the members of the congregation can hear, they may sing better.” He went on to suggest adding bass octaves.⁸⁰ Should the tempo permit, Trantham recommended doubling the melody with the rest of the harmony placed in the right hand.⁸¹ Trantham admitted that more notes could be added when the pianist is arranging the hymn for a solo, but reserved sharp criticism for one apparently popular habit:

⁷⁶David P. Appleby, “The Church Pianist and Hymnody,” *The Church Musician* 10, no. 8 (August 1959): 50.

⁷⁷Olive B. McLeod, “Paging All Pianists: Part One,” *The Church Musician* 10, no. 7 (July 1959): 21.

⁷⁸Olive B. McLeod, “Paging All Pianists: Part Two,” *The Church Musician* 10, no. 8 (August 1959): 13.

⁷⁹Olive B. McLeod, “As a Pianist, Do You Feel the Rhythm?” *The Church Musician* 13, no. 11 (November 1962): 17.

⁸⁰Bill Trantham, “What Is Your Basis?” *The Church Musician* 10, no. 11 (November 1959): 50.

⁸¹Bill Trantham, “What’s Your Melody?” *The Church Musician* 10, no. 12 (December 1959): 20.

Broken chords or running arpeggios should be used sparingly. Often, pianists play some sort of arpeggiated notes at each pause in the hymn and especially at the end of each stanza. These flashy *wrong* notes [emphasis mine] cannot add to the effectiveness of a hymn. To maintain the feeling of rhythm, it would be much better to play inversions of the sustained chord with the left hand in the lower middle section of the piano, progressing upward.⁸²

Trantham noted that some hymns can easily be played to sound like waltzes. To avoid this, he recommended “adding a low bass note on the second or third beat at irregular intervals.” When the pianist is the only accompanist, the tempo may be increased as follows: “play the melody one octave higher and play the bass rather lightly, never using more notes than an open octave in the bass. If one needs to decrease the tempo of a hymn, he should emphasize the bass and minimize the treble.”⁸³

Educational articles on other topics such as brief composer biographies, types of piano to consider for purchase, the proper method of playing Lutheran chorales, the history of the piano and encouragements for personal study were included in the *The Church Musician*.⁸⁴ Articles of a biographical slant were occasionally included. Glenn Quilty recalled for readers the time he observed Paderewski practice and also Rachmaninoff for the insights for church pianists.⁸⁵ The hints given in “How Great Organists Practice and Perform” are applicable also to pianists who perform from memory because they provide “musical insurance of the highest kind.”⁸⁶ The suggestions included the keyboardist pausing the notes while mentally retaining the tempo (hearing

⁸²Ibid.

⁸³Bill Trantham, “Rhythm and Tempo in Hymn Playing,” *The Church Musician* 10, no. 10 (October 1959): 50.

⁸⁴Nyra Turbeville Sawyer, “Predecessors of the Piano,” *The Church Musician* 8, no. 8 (August 1957): 3-4, 14; Helen Midkiff, “Interpreting the Chorale,” *The Church Musician* 9, no. 2 (February 1958): 44; Joe N. Privette, “Be Good to Your Piano,” *The Church Musician*, 8, no. 8 (August 1957): 5-6, 52; Nyra Turbeville Sawyer, “Study,” *The Church Musician* 9, no. 3 (March 1958): 44.

⁸⁵Glenn Quilty, “Watching Paderewski Practice,” *The Church Musician* 5, no. 7 (July 1954): 5-7; Glenn Quilty, “How to Practice Like Rachmaninoff,” *The Church Musician* 6, no. 3 (March 1955): 6-8.

⁸⁶Glenn Quilty, “How Great Organists Practice and Perform,” *The Church Musician* 7, no. 10 (October 1956): 9-10.

the work in the mind) then resuming the piece in the correct place in tempo.⁸⁷

The piano was not fully accepted as an aid to congregational worship during this time. T. W. Dean, writing in 1960 in favor of the use of piano with organ, recounted that “many pastors and musicians speak in strong disapproval of this practice, usually on the grounds that the piano is musically and aesthetically inappropriate.”⁸⁸ An organ may need assistance because of (1) faulty installation where the organ does not “speak properly or directly into the choir loft and auditorium,”⁸⁹ (2) “a limited stop specification and/or poor registration . . . with no sensation of mass or power,”⁹⁰ and (3) “A dead auditorium [which] destroy[s] nearly all the existing upper harmonics and leaves the organ sounding ‘smothered’ by the congregational singing.”⁹¹ The contributions of the piano are: “rhythmic definition . . . linear clarity and distinction . . . and balance.”⁹² The “linear clarity,” Dean stated is “far more important than the dazzling ornamentation of the harmony or the bass, which contributes more to the personal gratification of the pianist than to the singing of the congregation.”⁹³ The debate appears to have been conducted in multiple denominations as William Mathis addressed his interdenominational audience with the opening line: “Every church wants an organ!”⁹⁴ He went on to clarify that some instruments sold as organs “fall far short of producing organ tone” and that “it is

⁸⁷Ibid.

⁸⁸T. W. Dean, “Piano and Organ Combination,” *The Church Musician* 11, no. 12 (December 1960): 20.

⁸⁹Ibid.

⁹⁰Ibid.

⁹¹Ibid.

⁹²Ibid.

⁹³Ibid.

⁹⁴William S. Mathis, *The Pianist and Church Music* (New York: Abingdon, 1962), 11.

impossible to play organ music on them.”⁹⁵ Mathis felt, consequently, that “only when an organ can do what it is supposed to do should it replace the piano already in use in the church or be chosen in preference to the piano.”⁹⁶ He listed advantages to the choice of a piano over an organ: “A good piano reasonably priced is a complete instrument, . . . it requires no special installation Good piano instruction is more readily available than good organ instruction. . . . Good pianists are more plentiful, therefore, than are good organists.”⁹⁷

Piano practice has not been historically limited to pianists; organists also benefit much from it. Earl W. Miller, writing to organists with limited practice time, recommended Charles-Louis Hanon, Isidor Philipp, and Frederic Chopin’s *Etudes*.⁹⁸ He also had practical recommendations for learning improvisation:

Play a simple tune, and then sing it without playing it. Listen to it in your mind. Then play a bass part with it. Play in three parts, transposing into many keys. Take many original tunes and play them in the aforementioned ways. Always play in rhythm and always be conscious of the harmonic direction. Keep the texture clear, and space the parts widely enough to be heard individually.⁹⁹

By the 1960s, almost all homes had a radio, and many contained televisions and record players. Marjorie Lewis urged the local churches (either individually or collectively) to hold music schools for the musicians and use it as a beginning point for weekly classes. One reason for urgency was that the popularity of radio, television, and recordings had created “an increasingly high level of musical discernment.”¹⁰⁰

⁹⁵Ibid.

⁹⁶Ibid.

⁹⁷Ibid., 15-16.

⁹⁸Earl W. Miller, “Do You Know How to Practice?” *The Church Musician* 11, no. 12 (December 1960): 21.

⁹⁹Earl W. Miller, “Modulation and Improvisation,” *The Church Musician* 12, no. 1 (January 1961): 51.

¹⁰⁰Marjorie Lewis, “Why Have Music Schools?” *The Church Musician* 11, no. 4 (April 1960): 6.

Congregations expected musicians to be trained to a higher standard. Dewey Kyle, a minister of music, lamented the mistaken idea that one must be a professional to enjoy making music, for “we all use our voice to converse, although few of us would qualify as radio announcers or dramatic actors. Why impose professional standards on an activity that can be enjoyed and shared with family and friends? Enthusiasm is a prime qualification.”¹⁰¹

Emily Dance Burgin expressed that “a tune does not become worship material only because some sacred words have been set to it. No opera, theater, or concert selections are appropriate for worship material.”¹⁰² She contended just as vehemently against exhibitionism: “The display of one’s accomplishments as a musician is not appropriate in the worship service. The pianist as an individual must remain in the background.”¹⁰³ In practicing, avoid the time-waster of rehearsing the accomplished passage at the expense of the rough one. In worship, the accompanist must use the introduction to give “a contagious element of confidence” and “boldly pronounce each first chord [of successive stanzas] with strength and confidence,” while breathing with the phrasing and considering the dynamics in proportion to the size of room and congregation.¹⁰⁴ In a rare article regarding piano and organ accompanying, Burgin states that the pianist may be both “freer” and “more restrained” in this situation.¹⁰⁵ The accompanist may be freer, because a “less restricted accompaniment” may be used. For

¹⁰¹Dewey Kyle, “Home is Where One Starts From,” *The Church Musician* 12, no. 2 (February 1961): 18.

¹⁰²Emily Dance Burgin, “Using the Piano in Worship,” *The Church Musician* 11, no. 3 (March 1960): 50.

¹⁰³Ibid.

¹⁰⁴Emily Dance Burgin, “The Piano in Congregational Singing,” *The Church Musician* 11, no. 5 (May 1960): 50.

¹⁰⁵Emily Dance Burgin, “Using the Piano with the Organ,” *The Church Musician* 11, no. 6 (June 1960): 50.

example, the pianist may “leave out the melody for a time and use only full chords on the strong beats of the measure.”¹⁰⁶ Burgin uses the term, “more restrained,” because the pianist must always be alert for the actions of the organist.¹⁰⁷ For example, if the organist is using “heavy stops,” the pianist would “do well to emphasize the upper register of the piano.”¹⁰⁸ Additions the pianist may make are as follows: “full chords in each hand . . . running octave bass passages . . . raising or lowering the right hand an octave . . . unison octaves in each hand . . . full chords in the right hand and the melody in octaves in the bass . . . two-part harmony.”¹⁰⁹ For the first suggested treatment, “When I Survey” is recommended; for the latter treatment, she suggested “What a Friend We Have in Jesus” and “Sweet Hour of Prayer.”¹¹⁰ It was stated in the same issue that “it is quite necessary for the pianist and organist to work together for some time in order to establish a ‘rapport’ essential to best results.”¹¹¹ A listing of available piano/organ duets featured Ethel Smith, Lorenz and Clarence Kohlmann arrangements.¹¹²

Burgin also wrote regarding the acquisition of a new sanctuary instrument, that the baby grand was inappropriate for worship; a six-foot grand piano was the smallest that should be considered because artificial “amplification of a piano is quite undesirable under most circumstances.”¹¹³ Loren Williams observed that “there is probably no other single piece of furniture in the home, church, or school that is given treatment and care so

¹⁰⁶Ibid.

¹⁰⁷Ibid.

¹⁰⁸Ibid.

¹⁰⁹Ibid.

¹¹⁰Ibid.

¹¹¹“Materials for Organ-Piano Duets,” *The Church Musician* 11, no. 6 (June 1960): 66.

¹¹²Ibid.

¹¹³Emily Dance Burgin, “Selecting a Church Piano,” *The Church Musician* 11, no. 8 (August 1960): 50.

out of proportion to its value and dollarwise investment” than the piano.¹¹⁴

Introductions may have one of four common arrangements: entire stanza, opening phrases, closing phrases, or a combination of opening and closing phrases.¹¹⁵ John Laverty writes that “no shorter method [than the entire stanza] will work in every situation, except the method of partial improvisation in the course of the introduction.”¹¹⁶ The introduction should be constructed by: (1) “a good beginning” often the composer’s opening phrase, (2) “smooth continuity throughout; avoidance of any awkward sounding changes,” particularly when moving to a non-adjacent phrase, and (3) “ending on the tonic triad, usually in the position of the final chord of the hymn.”¹¹⁷ The most common exception is the employment of a half cadence, which “is usually used when the hymn begins on the upbeat dominant note or chord, when the introduction is designed to lead immediately into the singing of the hymn, and most especially when there is a song leader to direct the congregation in beginning after such an introduction.”¹¹⁸

When accompanying children’s choirs, Burgin recommends the accompanist not always play, as “children need to sing frequently without accompaniment. . . . When sight-reading, they should have the piano accompaniment only as a source of confidence—not as a crutch to lean upon.”¹¹⁹ Accompanying children’s choirs is, Burgin wrote, an excellent opportunity for developing pianists. “In training accompanists, as in training graded choirs, it is well to remember that what the person does to the music is not so

¹¹⁴Loren Williams, “The Piano Deserves Intelligent Care,” *The Church Musician* 11, no. 10 (October 1960): 9.

¹¹⁵John T. Laverty, “Playing Hymn Introductions,” *The Church Musician* 11, no. 7 (July 1960): 11.

¹¹⁶*Ibid.*

¹¹⁷Laverty, “Playing Hymn Introductions,” 12.

¹¹⁸*Ibid.*

¹¹⁹Emily Dance Burgin, “The Piano with Children’s Choirs,” *The Church Musician* 11, no. 7 (July 1960): 50.

important as what the music does for the person—that he may minister as well as be ministered unto.”¹²⁰

Dewey Kyle’s article gives insight as to how the church music festivals were organized at the district level. Only one hymn player or song leader could represent a church. Therefore, he suggested hosting a small church music festival, either for one church, or a group of two or three churches. Holding a festival so locally enables the congregation to clearly see the church’s music department.¹²¹

T. W. Dean, a theory professor at Southwestern Baptist Theological Seminary, observed that the pianist can only control two of the four aspects of sound: “‘artistic control’ of duration and intensity” (the other two being pitch and timbre, which Dean must view as unchangeable regardless of pianist).¹²² The intensity may be controlled by the voicing of the chord and use of the damper pedal. Dean discussed the harmonics available in a triad with the damper pedal depressed.¹²³ When preparing hymns for congregational singing, the pianist should sing the melody in order to understand the intended phrasing. Dean urged, when playing the melody, that the pianist utilize the melody note an octave lower, instead of an octave higher. The inclusion of the tenor and alto harmony “must be, first and foremost, an accurate adaptation of the parts as written. Any failure at this point violates the written voice parts and discourages part singing.”¹²⁴ The oft-made decision to double the soprano in “upper octaves and chords tends to destroy, by its brilliance, the richness of sound which can best be effected with the longer

¹²⁰Ibid.

¹²¹Dewey Kyle, “Why Not Have Your Own Music Festival?” *The Church Musician* 11, no. 9 (September 1960): 5.

¹²²T. W. Dean, “The Piano in Worship,” *The Church Musician* 11, no. 9 (September 1960): 50.

¹²³Ibid.

¹²⁴Ibid.

strings of the middle register.”¹²⁵ The left hand would play the bass note as written and at the octave below, usually without any other additions because of “the richness and power of these low octaves.”¹²⁶ In a later article tracing the historical development of the hymn tune, Dean identified three major periods: “The classical hymn of the late eighteenth and early nineteenth centuries [DUKE STREET], the romantic hymn of the Victorian era [ST. CHRISTOPHER], and the so-called gospel song of the late nineteenth century [WORDS OF LIFE].” In the last tune type, Dean permitted upward doubling of the melody, but decried the tendency of the “simple chords often allowing too much opportunity for the ornamentation of both the bass line and the harmony. Such excesses on the part of a church pianist may cause criticism of the gospel song itself rather than its uncultivated style of performance.”¹²⁷

A pianist may be requested to make an accompaniment for solo or choir out of a hymn selection. Dean gave two principles and a suggestion. Firstly, eliminate the “reiteration of repeated notes in all voice parts except at points of strong accent,” noting that “repeated notes in the solo line are seldom more than the provision for an additional syllable of text without moving the melody.”¹²⁸ Secondly, add a “duet line to the accompaniment to give richness and emphasis to the solo line;” this may be an existing voice part, or a newly composed descant.¹²⁹ He suggested that all “soft accompaniments” be in the “middle or lower register,” avoiding the higher register because it “lacks resonance and support” and gives “an illusion of loudness because of [the] higher pitch

¹²⁵T. W. Dean, “Music Style and Performance,” *The Church Musician* 11, no. 11 (November 1960): 50.

¹²⁶T. W. Dean, “The Hymn Tune in a Piano Idiom,” *The Church Musician* 11, no. 10 (October 1960): 50.

¹²⁷Dean, “Music Style.”

¹²⁸T. W. Dean, “Solo and Choir Accompaniment,” *The Church Musician* 12, no. 1 (January 1961): 50

¹²⁹Ibid.

frequencies.”¹³⁰

Rose Ashman observed that “to be able to participate in ensemble playing . . . [a pianist] must be quite proficient.”¹³¹ Pauline Stringer wrote an article on the student and hymn-playing. She classified the difficulty of most hymns as “second- or third-grade music.”¹³² Before a student is ready for four-part hymns, two- and three-part music must already be familiar. A “solid foundation in fingering” is a prerequisite, for “proper hymn playing depends on being able to reason out logical fingering.”¹³³ Williams noted that “the pianist, to a large degree, determines the success or failure of any song service.”¹³⁴ Trantham recommended a knowledge of chords to aid in reading ahead.¹³⁵ Trantham stated that “A plan plus work can equal fewer fingering problems for the pianist.” He viewed the best plan to be excellent scale fingering. In a hymn, the pianist should find the highest and lowest notes and arrange the fingering around them, trying to “play several notes under each hand position.”¹³⁶

Developing inexperienced pianists. When encouraging pianists to gain experience and confidence, the leaders must give enough time to prepare. The younger, or more inexperienced the pianist, the more time he or she will need to learn and perfect

¹³⁰T. W. Dean, “Solo and Choir Accompaniment,” 51.

¹³¹Rose Ashman, “Which Instrument Should I Give My Child?” *The Church Musician* 12, no. 2 (February 1961): 8.

¹³²Pauline Stringer, “When Should We Assign Hymns?” *The Church Musician* 11, no. 10 (October 1960): 66.

¹³³Ibid.

¹³⁴Loren R. Williams, “Here Is The Answer,” *The Church Musician* 11, no. 11 (November 1960): 11.

¹³⁵Bill Trantham, “What’s Ahead?” *The Church Musician* 12, no. 4 (April 1961): 50.

¹³⁶Bill Trantham, “Building and Fingering Scales,” *The Church Musician* 12, no. 6 (June 1961): 50.

the music.¹³⁷ However, Frank Bozeman urges the music minister to make use of outstanding instrumentalists in the Intermediate age group to lead music in worship, in order to “help correct such erroneous thinking” that “no one really cares what they [the Intermediates] think or how they feel.”¹³⁸

Bob Burroughs in the early 1960s encouraged church leaders to permit young people to use church pianos, take piano lessons, to offer music scholarships to Baptist colleges, keep in touch via a “Young People Away department,” and “encourage our talented young people to consider a church-related vocation as a career, and pray that God will move their thought to this high calling.”¹³⁹

Louis O. Ball, Jr. wrote on the advantages of class piano instruction: “Human nature compels us to do our best in front of our friends,” class instruction saves time for the teacher and money for the students, and gives the opportunity for pianists to play in ensembles (a required skill for an accompanist).¹⁴⁰ He recommended technique, scale, piano piece, “by-ear playing,” and an individual assignment (such as departmental pianist’s hymns for Sunday, or anthems assigned to a children’s choir accompanist) to be assigned each week.¹⁴¹

Ball taught playing by ear using the primary chords first with a list of hymns using only those chords (“There is a Name I Love to Hear,” “What a Friend We Have in Jesus,” “Blest Be the Tie,” “I Surrender All”), then later with hymns temporarily tonicizing the dominant (“Faith of Our Fathers,” “Take Time to Be Holy,” and “Jesus

¹³⁷Bill Trantham, “Sow the Seed,” *The Church Musician* 11, no. 2 (February 1960): 50.

¹³⁸Frank Bozeman, “Utilize Their Talents,” *The Church Musician* 11, no. 9 (September 1960): 49.

¹³⁹Bob Burroughs, “Help Wanted,” *The Church Musician* 12, no. 8 (August 1961): 18.

¹⁴⁰Louis O. Ball, Jr., “All Together, Play!” *The Church Musician* 13, no. 12 (December 1962): 18.

¹⁴¹*Ibid.*

Shall Reign”).¹⁴²

Maurice Hinson, long-time professor of piano at the Southern Baptist Theological Seminary, wrote in 1961 that “developing an acute sense of rhythm is more important than most church pianists realize. . . . [Rhythm] influences listening habits, coordinates expert timing, develops a feeling for formal structure, and is the basis of good sight reading. In short, rhythm brings life to music.”¹⁴³ He gives concrete paths to improve a pianist’s rhythm: “very short and loud counting. . . Count aloud until you can count every beat without being confused.”¹⁴⁴ Hinson noted that the pianist who chooses to count “mentally . . . usually does not count at all.”¹⁴⁵ Two more suggestions: “Practicing with one hand while marking the beats with the other. . . . Walking in time and clapping rhythm helps clear up many knotty rhythm problems. Another method calls for the student to count the basic meter and clap the rhythm. This method helps one turn from the strictly mathematical rhythmic approach to the bodily response and motion approach.”¹⁴⁶

Hinson urged articulation as it “helps make a pianist’s playing ‘come alive’” and observed that “the majority of mistakes in rhythm are cause by carelessness in holding notes and in observing rests.”¹⁴⁷ For inexperienced department pianists, he recommended scale practice in differing rhythmic groups (“one octave, emphasizing each note, then two octaves, emphasizing every other note; then three octaves, emphasizing

¹⁴²Louis O. Ball, Jr., “Don’t Fear the Ear,” *The Church Musician* 14, no. 2 (February 1963): 50.

¹⁴³Maurice Hinson, “Develop a Sense of Rhythm,” *The Church Musician* 12, no. 10 (October 1961): 50.

¹⁴⁴Ibid.

¹⁴⁵Ibid.

¹⁴⁶Ibid.

¹⁴⁷Ibid.

the first note of every group of three; and finally four octaves with slight accents on the first note of each group of four”).¹⁴⁸ The damper pedal, Hinson felt, should be completely released with the changes of harmony, for “better too little pedal than too much.”¹⁴⁹

Hinson believed that classical music (defined as “music which accepts certain basic conventions of form and structure and employs them as a natural framework for the expression of musical ideas”) “can and should be used in the worship service” though the pianist must use a “cautious selection and evaluation” process. For example, it should not have an association outside absolute music.¹⁵⁰ His parameters for evaluation of a classical work are: (1) “does it have a flowing melodic line?” This could assist the pianist to “create an atmosphere of peacefulness,” (2) “syncopation should not be obvious” as that could be distracting but “the church pianist can help by not overemphasizing syncopation that may be present,” (3) the pianist should “use music with more consonance [which “suggests repose”] than dissonance [which “points up stress”]. . . . The average ear appreciates music with more [consonant intervals than dissonant],” and (4) “good formal structure is essential. . . . What is not balanced or well thought out will not make structural sense to the ear.”¹⁵¹

Hinson recommended that the pianist answer quite a few questions regarding a classical piece: “When and where was it written? Under what circumstances was it written? Is there any particular significance attached to the composition by the composer or by you? Why do you or do you not like it?”¹⁵² He edited three volumes of music

¹⁴⁸Maurice Hinson, “Developing Department Pianists,” *The Church Musician* 13, no. 2 (February 1962): 50.

¹⁴⁹Ibid.

¹⁵⁰Maurice Hinson, “Classical Music in Worship,” *The Church Musician* 12, no. 12 (December 1961): 18.

¹⁵¹Ibid.

¹⁵²Ibid.

entitled *Classical Music for the Church Pianist*, published by Alfred Music circa 1989, for the early- to late-intermediate pianist and one volume with Pat Boozer published by Schirmer entitled *Classical Music for the Worship Service*.

In addition to including classical music, Hinson recommended having a repertoire of memorized hymns. He suggested including “Just As I Am,” “Footsteps of Jesus,” “Blest Be the Tie,” “Amazing Grace,” “Blessed Assurance, Jesus Is Mine,” “Faith of Our Fathers,” “Have Thine Own Way, Lord,” “Jesus, Keep Me Near the Cross,” “We Praise Thee, O God,” “Sweet Hour of Prayer,” “What a Friend We Have in Jesus,” “Doxology,” “The Lord Is in His Holy Temple,” “Glory Be to the Father,” and “Hear Our Prayer, O Lord.”¹⁵³ In order to memorize these, Hinson suggested learning first the melody, for then “the battle is mostly won in learning to memorize the chordal accompaniment.”¹⁵⁴ The pianist who can play “by ear” is to be envied. Hinson defined the ability as “a person . . . can hear the melody before it is played and can select the proper notes on the instrument to produce what has been heard.”¹⁵⁵ Knowing the melody by scale degrees can help choose the accompanying chords because the three primary chords also “contain all the scale steps of any one key.”¹⁵⁶ The pianist should also “be sure of the count on which the hymn begins,” and the key signatures.¹⁵⁷

Louis Montgomery in 1962 dealt with the “mind’s ear”: the “mental association of the way music looks with the way it sounds.”¹⁵⁸ In order to study this,

¹⁵³Maurice Hinson, “A Memorized Repertoire,” *The Church Musician* 13, no. 1 (January 1962): 50.

¹⁵⁴Ibid.

¹⁵⁵Ibid.

¹⁵⁶Ibid.

¹⁵⁷Ibid.

¹⁵⁸Louis Montgomery, “Do You Listen Well?” *The Church Musician* 13, no. 4 (April 1962): 50.

Montgomery recommended three things:

1. As a pianist, you should be thoroughly familiar with the harmonics of music – the interval and chord structures. You should be able to recognize the primary chords of each key for what they are, whether you hear them or see them.
2. You should be able to distinguish the varying degrees of tempo and rhythm. If you are thoroughly familiar with the various tempo markings and rhythm patterns, you can hear and feel these changes instantly without the help of an instrument.
3. You should be thoroughly familiar with the dynamic element of music. Often a pianist overlooks the dynamics, thereby missing one of the most important elements that appeal directly to the emotions of the listener. Too many pianists hear only the rise and fall of a melodic line and play it in one monotonous way.¹⁵⁹

Montgomery also mentioned breathing musically with the phrase.¹⁶⁰ He also urged utilizing rubato, “the elasticity and flexibility in tempo and rhythm.”¹⁶¹ Noting that accompanists are sometimes requested to transpose, Montgomery recommended “the best thing to do in such a case is to refuse, unless there is ample time to prepare for it. Better to have the music a little too high or too low than to have the whole presentation ruined by a stumbling, unsure accompaniment.”¹⁶² Writing out a transposition should be checked by scale degrees (numbering the original, then the transposition for accuracy).¹⁶³ Montgomery recommended avoiding what he termed “*fortissimo thumbosis*” by strengthening other fingers, practicing passages in varying rhythms, strengthening the thumb (to enable it to be held back dynamically), and varying dynamic practice.¹⁶⁴

¹⁵⁹Ibid.

¹⁶⁰Louis Montgomery, “The Art of Phrasing,” *The Church Musician* 13, no. 7 (July 1962): 50.

¹⁶¹Louis Montgomery, “How Important is ‘Rubato’?” *The Church Musician* 13, no. 6 (June 1962): 50.

¹⁶²Louis Montgomery, “Transposition,” *The Church Musician* 13, no. 8 (August 1962): 50.

¹⁶³Ibid.

¹⁶⁴Louis Montgomery, “Fortissimo Thumbosis,” *The Church Musician* 13, no. 11 (November 1962): 50.

Hymn playing. Pianists often look for new ideas to add variety to hymn playing. Trantham suggests playing the melody in the tenor range with the right hand and using the left hand to provide the bass note and crossing over the right hand to supply the harmony in such a hymn tune as MAITLAND (“Must Jesus Bear the Cross Alone”).¹⁶⁵ He also suggested learning to voice different lines to aid in bringing out a counter melody. A good tone could be produced by “compress[ing] the strong tone from under the fingers as you would squeeze a lemon with a very fast motion. . . . In connection with the spontaneous movement for loud tones, learn to relax immediately after striking the keys.”¹⁶⁶ Montgomery also recommended learning to bring out different voices as an exercise to learn to emphasize the melody.¹⁶⁷

Trantham urged pianists to play preludes, prayer meditations, and invitation times (when not accompanying singers) “much slower than the speed would be for singing” in order to create “an appropriate atmosphere for [a] worship service.”¹⁶⁸ He encouraged pianists to breathe with the vocal phrasing of the soloist or choir. In order to do this, the accompanist must read the text along with the singer(s). The pianist must also adhere to the rhythm, without rushing to the next entrance of the vocalist(s).¹⁶⁹ Trantham remarked, “One of the easiest things to do in music is to wait for the rhythm to march by,” and the congregation may be helped in its observation of the rhythm by the accompanist’s playing the harmony in inversion or repeating the bass note.¹⁷⁰

Emily Dance Burgin stated that the pianist should be able to play any choral

¹⁶⁵Bill Trantham, “Variety! Yes, Variety!” *The Church Musician* 11, no. 1 (January 1960): 50.

¹⁶⁶Bill Trantham, “Piano Tone Production,” *The Church Musician* 12, no. 3 (March 1961): 50.

¹⁶⁷Louis Montgomery, “Melodia Marcato,” *The Church Musician* 13, no. 10 (October 1962): 50.

¹⁶⁸Bill Trantham, “Creating Atmosphere,” *The Church Musician* 12, no. 8 (August 1961): 50.

¹⁶⁹Trantham, “Variety!”

¹⁷⁰Ibid.

voice part “singly or in combination with any other part” and be able to “stress a particular voice part.” In addition, the accompanist should develop “accurate reading ability . . . [for] reading the accompaniment and voice parts concurrently so that there can be complete correlation between the choral and the instrumental rendition.”¹⁷¹

Instruction in the Church Music Training Curriculum

In 1957, the Church Music Department released two books in the revised Church Music Training Course relevant to the keyboardist: *The Church Pianist* by Helen T. Midkiff, and *The Beginning Organist* by Samuel W. Shanko. Midkiff’s volume focuses on accompanying, while Shanko’s instructs pianists in playing hymns on the organ.¹⁷²

Midkiff’s background was as pianist, organist, and director of music prior to her position in the Church Music Department. Her viewpoint held that classical music should be used, though the pianist should “be versatile” in selecting the works.¹⁷³ The postlude was, in Midkiff’s observation, “usually a classical composition of majestic yet joyous nature;” however, she stated that “oftentimes it is better to play a hymn-medley or an arrangement after the choral or pastoral benediction.”¹⁷⁴ Midkiff believed that the tempo of the introduction should be kept until the final bars of the concluding stanza when a *ritardando* would be appropriate.¹⁷⁵

Midkiff advocated a strict adherence to the written harmony for congregational

¹⁷¹Emily Dance Burgin, “The Piano in Rehearsals,” *The Church Musician* 11, no. 4 (April 1960): 50.

¹⁷²Loren R. Williams, “What’s New in the Church Music Training Course?” *The Church Musician* 8, no. 8 (August 1957): 12-14.

¹⁷³Helen Trotter Midkiff, *The Church Pianist* (Nashville: Convention Press, 1957), 3.

¹⁷⁴*Ibid.*, 4.

¹⁷⁵*Ibid.*, 10.

singing, stating that

these alterations and embellishments should be reserved for instrumental selections, and even then they should be used sparingly. Harmonic changes in the vocal score are permissible *only* when the director has indicated such a change, and the group has been rehearsed as to changes in the structure of the hymn. Occasionally, when the entire congregation is singing in unison, the pianist and director may wish to use some improvisation and altered harmony.¹⁷⁶

The reason she gave is that “nothing can be more disconcerting to those participating than an accompanist who continuously alters the harmonic structure of the hymns.”¹⁷⁷ Arrangements that do follow the harmonic structure “should be clear, uncluttered, and worshipful.”¹⁷⁸ The church pianist, Midkiff noted, must also “have a thorough understanding of time and its effect upon the rhythm and singability of hymns.”¹⁷⁹

She further cautioned that the pianist should not consider “freedom” as a “free for all” as the “very versatility and unlimited range of the piano could be the pianist’s pitfall when playing church music,” and the pianist should always recall that “you are accompanying the congregation or choir, not competing with it. Always play in such a sincere majestic way that all will want to sing for the glory of God.”¹⁸⁰ She particularly warned against over-use and inappropriate use of Harkness’s “octave-chord structure,” the playing of the bass note or root of the chord on the strong beat and inversions on the weak beats of the measure. The bass line, she believed, should be kept intact by playing the bass “in octaves on the first beat of each measure and whenever the bass note changes, thereby giving depth, foundation, and dignity to the whole.”¹⁸¹ Only when the

¹⁷⁶Ibid., 12.

¹⁷⁷Ibid., 22.

¹⁷⁸Ibid., 23.

¹⁷⁹Ibid., 47.

¹⁸⁰Ibid., 12.

¹⁸¹Ibid., 14.

bass is “holding or repeating a note” should the chord be added in the left hand.¹⁸²

Midkiff dealt with modulation, improvisation and transposition not as “cruel and sinister enemies of the musical world” but as “kind and dependable helpers, adding variety interest and delight to the art of music.”¹⁸³ She defined “improvisation” as the “art of performing music extemporaneously or without previous preparation. In a more restricted sense, improvisation is the art of introducing improvised details into a written composition, adding to the printed music as one performs.”¹⁸⁴ She recommended beginning with a

simple melodic figure and the basic I—IV—I six-four—V-seven—I harmonic pattern. Then gradually enlarge the motif and further enhance this by venturing into other chords chord progressions such as I—VI—IV—V-seven—I or I—III—IV—I-six-four—V-seven—I. Still another progression lending even more variety would be I—V—III—IV—I-six-four—V-seven—VI—IV—II—I-six—II—I-six-four—V-seven—I.¹⁸⁵

For transposition, Midkiff recommended the pianist examine three things: “First, the melodic figure, determining what intervals occur and where; second, the harmonic structure, noting what triad harmonies occur and on which beat; and third, the rhythmic design of the original key. Think through the key signature and triad harmonies of the new key, and transfer the original pattern to it.”¹⁸⁶ She suggested “There Is a Fountain” and “What a Friend We Have In Jesus” as beginning hymns for transposition practice for the simple harmonic structure.¹⁸⁷ She noted that “it is most important to remember the necessity for (1) a through knowledge of the structure of the composition to be transposed, and (2) established familiarity with all diatonic scales and their

¹⁸²Ibid.

¹⁸³Ibid., 49.

¹⁸⁴Ibid., 60.

¹⁸⁵Ibid., 62.

¹⁸⁶Ibid., 65.

¹⁸⁷Ibid.

corresponding triad harmonies.”¹⁸⁸

For hymn playing, Midkiff gave a list of rules.

1. Play a good introduction to each hymn, always beginning at the first of the hymn to establish the melody and always closing on a tonic chord to establish the key.
2. Thoroughly acquaint yourself with the message of the text so that you can determine and establish the mood of the hymn.
3. Set a definite tempo, and help maintain this steady rhythm by making no *ritardando*. until the last stanza.
4. Allow sufficient time between each stanza for both the choir and the congregation to get a good breath, remembering that the instrument is not dependent on breath control.
5. Never alter the harmony of the hymn for congregational singing.
6. Define the melody clearly in octaves, filling in the remainder of the chord with the alto and tenor parts. In instances where the soprano and alto have the same note, the bass voice may be added to the chord an octave higher.
7. Play the bass in octaves on the first beat of each measure and wherever the bass part changes.¹⁸⁹

In 1959, Convention Press introduced four books to the Church Study Course for Teaching and Training (which was a merger of the Sunday School Training Course, the Graded Training Union Study Course, and the Church Music Training Course). One was Loren R. Williams’s book *Hymn Playing*. Covering everything from a staff-to-keyboard reference chart to transposition, this 150-page volume was designed to help the pianist to progress from being “one [who] usually reads a note at a time. . . , but with study, application, and practice, he is soon able to read several measures at a glance.”¹⁹⁰ Williams emphasized technique, utilizing Josef Hofman’s recommendation of dividing one’s practice time among three areas: one-fourth technique, one-half specific difficulties, and one-fourth repertoire.¹⁹¹ His procedure for altering a hymn tune into a piano accompaniment was as follows: (1) move tenor voice to right hand and double the bass in left hand, (2) double soprano (giving the right hand four notes to play, including

¹⁸⁸Ibid., 66.

¹⁸⁹Ibid., 82-83.

¹⁹⁰Loren R. Williams, *Hymn Playing* (Nashville: Convention Press, 1959), 4.

¹⁹¹Ibid., 5.

tenor voice), (3) moving the right hand up an octave, (4) adding chords in inversions on weak beats (the octave remains on the first beat and harmonic changes), and (5) sustaining repeated notes.¹⁹² These were not just steps to an acceptable accompaniment, though they may be employed in that way. These treatments might be used for any stanza, for as Williams says, “Nothing is more monotonous than to hear each stanza played in precisely the same manner, regardless of the text.”¹⁹³

Introductions should be played at the tempo desired for singing, wrote Williams.¹⁹⁴ Memorization he considered a prerequisite for transposition success. Secondly, the chord structure of the hymn must be “thoroughly master[ed].”¹⁹⁵ Williams cautioned that “transposition and modulation are both fine arts within themselves. The pianist should spend hours practicing transposition and modulation before attempting to use them in a service.”¹⁹⁶ One of the best aspects of Williams’s book is the plethora of examples and lists of hymns on which particular treatments for introductions would work.

Official Encouragement of Associational Programs

The Church Music Department of the Southern Baptist Convention published pamphlets and articles encouraging the establishment of associational departments of music. These pamphlets were available for free and included: “Associational Music Director,” “Recommended Music Education Program for the Local Church,” and “Recommended Music Education Program for the Association.” Holcomb noted that

¹⁹²Ibid., 60-73.

¹⁹³Ibid., 79.

¹⁹⁴Ibid., 125.

¹⁹⁵Ibid., 137.

¹⁹⁶Ibid., 141.

“several hundred” associations have music departments.¹⁹⁷

A goal of the associational music director, according to Clifford A. Holcomb (Sims’s assistant), was the promotion of a music department in every church, the annual music school (discussed below), and the quarterly hymn-sing.¹⁹⁸

Each church was encouraged to hold its own school of music. These were generally one week in length. Salaried state workers could be obtained to teach, as potentially, could other workers recommended by the state director of music.¹⁹⁹ The availability of the state workers enabled churches to hold schools of music without a great financial outlay.²⁰⁰

In 1957, the meeting of the state secretaries and Southern Baptist Convention Church Music Department adopted a change in terminology. Instead of “department,” the division of Church Music within the church should be viewed and named as a “ministry.” There was confusion regarding music’s place in the church. Churches were seen to have four main emphases of equipping their people: Sunday school, Women’s Missionary Union, Training Union, and Brotherhood. For some, a departmental designation for music was an indicator that music wanted to be one of the main training grounds of the church, separate from the others. Sims maintained instead that the music arm of the church is “available to all organizations, agencies, and activities of the church.”²⁰¹

One activity sponsored by the Church Music Department to encourage growth in local church music ministries was “Music Expansion Week.” This week was set

¹⁹⁷Clifford A. Holcomb, “Room to Grow,” *The Church Musician* 7, no. 8 (August 1956): 47

¹⁹⁸Clifford A. Holcomb, “The Associational Officer,” *The Church Musician* 4, no. 7 (July 1953): 29.

¹⁹⁹“Planning and Operating a School of Church Music,” *The Church Musician* 3, no. 7 (July 1952): 31.

²⁰⁰Ibid.

²⁰¹W. Hines Sims, “Important Change in Music Terminology,” *The Church Musician* 8, no. 8 (August 1957): 2.

annually for the third week of August, and was designed for the leadership to be ready to recruit during September, which was designated as “Church Music Month.”

In 1947, Sims wrote that parents are “investing great amounts of money in record libraries and are equipping the home with the latest in radio and television thereby providing opportunity for great musical experiences.”²⁰² By the 1956 era, those children were teenagers (Intermediates, in the terminology used at the time). This shift may have influenced the decision to revise the Church Music Training Course offerings to overtly include Intermediates. Five books were renamed for the “You Can!” series, while still being available in the original title: *Song Leading*, *Hymn Playing*, *The Beginning Music Reader*, *The Beginning Vocalist*, and *The Beginning Organist*.²⁰³ The book, *Hymn Playing*, renamed *You Can! Play Hymns*, was “not a piano instruction book. As a prerequisite . . . the student must have a fair knowledge of music fundamentals, knowledge of the piano keyboard, and some dexterity in playing piano literature of easy to medium-difficult grade.”²⁰⁴

In addition to the week-long conferences at Ridgecrest and Glorieta, the Church Music Department began in 1960 to sponsor clinics, one on each side of the Mississippi. These were designed for “every worker” and included music materials, a music festival, teaching, and demonstrations.²⁰⁵

Conclusion

The middle decades of the century, which began with a new denominational hymnal, had seen the effects of a massive Southern Baptist church music education

²⁰²W. Hines Sims, *Instrumental Music in the Church* (Nashville: The Sunday School Board, 1947), 3.

²⁰³“Church Study Course for Teaching and Training: Announcing the ‘You Can!’ Series,” *The Church Musician* 11, no. 2 (February 1960): 19.

²⁰⁴“Describing the ‘You Can’ Series,” *The Church Musician* 11, no. 3 (March 1960): 13.

²⁰⁵“A First! A Must! Attend One!” *The Church Musician* 11, no. 5 (May 1960): n. p.

movement, and the highest attendance numbers the denomination would have. The articles the editors compiled for publication in *The Church Musician* were extensive and informative. Church pianists benefitted greatly from the articles in *The Church Musician* during this time, as the amount of instructional material published would not be matched in subsequent decades. If these articles were studied in combination with the Church Music Training Course, a pianist could have received an excellent grasp of the responsibilities of church pianist. The Church Music Training Course offerings provided an outstanding background, alongside the *Baptist Hymnal*, 1956, for inexperienced pianists to study for increased musical development.

CHAPTER 5
THE ERA OF THE *BAPTIST HYMNAL*, 1975

**Changes to and Publications by the Southern Baptist
Convention**

By 1970, the Church Music Department had fully integrated the New Church Study Course. It was divided into lay and leadership tracks. Its purpose was three-fold:

1. Courses of study assist Adult and Youth church members toward maturity in Christian living and competence in Christian service. Provision is made whereby members measure their progress in developing the understandings and skills needed for them to be effective church members.
2. Church leaders are provided a comprehensive series of courses that are complete with appropriate learning aids, study guides, and reference materials. Through study, they develop the understandings and skills needed to make them effective leaders.
3. Children and Preschoolers are provided with units of various lengths designed to give them additional opportunities for foundational learning.¹

In addition to the New Church Study course, program plans were published in the periodicals (both monthly and quarterly), with overviews in the *Music Director's Planbook*, 1970-71 and *Sourcebook* 70-71.²

In October, 1970, *The Church Musician* changed its format (and volume numbering) to remove the choral music. That content was published instead in four new quarterlies: *Choral Tones*, *Choral Overtones*, *Opus One* and *Opus Two*.³ Additionally, a campaign called "Shaping the '70's" trickled down the vision for the decade.

Conferences of that title were held at the state, associational, and eventually church

¹W. Hines Sims, "The New Church Study Course," *The Church Musician* 21, no. 8 (August 1970): 58.

²John R. Chandler, "Got My Bag," *The Church Musician* 21, no. 8 (August 1970): 53.

³William M. Anderson, Jr., "New!" *The Church Musician* 21, no. 2 (February 1970): 46-47.

level.⁴ Church Music program texts were updated. Also, *Church Music Administration* was published as a kind of sequel to Sims's original text, *Church Music Manual*.⁵ More emphasis was given to the Music Program Achievement Guides.⁶ A correlated curriculum was developed over all aspects of religious education, including music. Eight music quarterlies began publication along with the publication of five leadership manuals, four methodology books and four books on "understanding the individual" at each age range.⁷ For the youth, the quarterlies *Opus One* and *Opus Two* included basic music theory and sight-singing and also instruction on the "importance of music in worship and the preparation required for a polished performance."⁸ The quarterly publications of the Sunday School Board were re-graded to serve the children in larger groups; instead of six age groupings for minors, there were three: Pre-school, Children, and Youth.⁹ One new addition to the music portion of the "New Church Study Course" was James C. McKinney's *Mastering Music Reading*, which was designed to be used after *Fundamentals of Music*. It was recommended that the "musically experienced youth" be taught the book's principles, which included major, perfect and minor intervals, minor key signatures, and the subdivided beat.¹⁰

After the tenure of W. Hines Sims, William J. Reynolds became secretary of

⁴Clifford A. Holcomb, "This is the Year," *The Church Musician* 21, no. 2 (February 1970): 49-50.

⁵A. Monroe Williamson, "Church Music Administration: The New Book for the New Decade," *The Church Musician* 21, no. 2 (February 1970): 50.

⁶Clifford A. Holcomb, "Bonuses," *The Church Musician* 21, no. 3 (March 1970): 49.

⁷W. Hines Sims, "Curriculum for the 70's," *The Church Musician* 21, no. 3 (March 1970): 58.

⁸R. B. Easterling, Jr., "Opus One and Opus Two," *The Church Musician* 21, no. 4 (April 1970): 6.

⁹W. Hines Sims, "The New Group-Grading Plan," *The Church Musician* 21, no. 4 (April 1970): 58.

¹⁰"Using the New Church Study Course," *The Church Musician* 22, no. 5 (February 1971): 33.

the Church Music Department. He saw the need for a new hymnal that reflected the music actually used in churches. Under the influence of popular culture, more personal experience songs had been written in “chorus-only,” unison format. Many titles included were nearly new, and did not stand the test of time.

Occasionally, articles from other journals were reprinted in *The Church Musician*. Ralph Lewando’s essay on the value of rounds first published in the *Music Journal* was deemed to be of use to the music leadership and was included in the convention’s journal less than one year after it first appeared in print.¹¹ Lewando urged all the instrumentalists and singers to participate in a round group, citing British groups regularly meeting for more than 100 years.¹² The editor also chose to include an excellent article first presented in the sister publication, *Church Administration*, “Quit Wasting Your Time.”¹³ However, the articles focusing on the skills necessary to church pianists were quite scarce. Instead, the editors chose to include arrangements of hymns for piano or organ in each issue. These arrangements appear to have been previously unpublished.

Broadman Press began increasing music in its output. In 1971, there were advertised seven volumes in print for the piano, one for piano-organ duets, and seventeen for organ.¹⁴ *The Church Musician* continued its practice of publishing instrumental music within its pages, with one page of comments on the scores. Instructional articles appeared rarely. The popularity of these arrangements spawned *Pedalpoint*, a quarterly magazine for pianists and organists begun in 1981, containing music and instruction or essays on keyboard interests.

¹¹Ralph Lewando, “Rounds,” *The Church Musician* 21, no. 4 (April 1970): 9.

¹²Ibid.

¹³Joseph W. Gawthrop, “Quit Wasting Your Time,” *The Church Musician* 29, no. 1 (October 1977): 9-10, 46-47.

¹⁴“Resources for Church Music Instrumentalists,” *The Church Musician* 22, no. 10 (July 1971): 29.

In 1979, the Church Music Training Course added *Hymn-Playing Kit for Pianists* by Louis O. Ball. This book was shortened and revised in 1984, being republished as *Five Practical Lessons for Church Pianists*. The “five lessons” concept was extended to organ and voice, in a revamping of the Church Music Training Course.

In the first lesson, reading the hymn in all possible combination of voice parts is encouraged, with note-rearranging as required. Efficient fingering should enable the pianist to play the hymn with the least number of position changes, so the pianist’s eyes may remain on the score. Ball recommends the pianist slowly play the difficult passages with the metronome.¹⁵

The second lesson helps the pianist begin to expand the hymn to an arrangement suitable for congregational singing. Like many of the aforementioned authors, Ball encourages the doubled bass note and the tenor note in the right hand, calling it a “two by three” setting. Where Ball’s effective pedagogy enters is in his examples. He places the hymn as written, then the hymn arranged as he wants it played, then directs the student to look at the written hymn and play it in his arrangement. Most books either direct one to play it from the hymnal (requiring a constant shuffling at the piano between hymnal and text) or direct the pianist to play from an included arrangement. Ball is also sympathetic to the developing pianist’s challenge of looking at one thing and playing another. “Genuine mastery may take several days since you are actually learning a new response to the written notes. If you get discouraged, just remember how long it took you to learn to read music initially (and be patient).”¹⁶ The author continues to expand the hymn arrangement by adding the doubled soprano, remarking that the tenor note may need to be raised an octave to be placed between the

¹⁵Louis O. Ball, *Five Practical Lessons for Church Pianists* (Nashville: Convention Press, 1984), 5-8.

¹⁶*Ibid.*, 9.

doubled soprano notes. Then Ball urges raising the right hand an octave, dubbing this the “flying two-by-four.” He does recognize, as T. W. Dean often observed twenty-five years prior, that this treatment of the hymn “provides a brilliant, even brittle accompaniment,” which should be used for “a large congregation when the piano must lead the way.”¹⁷

The third lesson deals with a fundamental that is sometimes overlooked in piano lessons: proficiency in playing chords and inversions. After mastery of this skill, the pianist should add chord inversions in the left-hand to the right hand’s “flying four” notes. Ball notes that at first the pianist will sound “studied and unmusical” and progress will come “slowly.” The inversions can aid in another aspect of musical accompaniment: rhythmic security. Congregations tend to rush through longer notes; playing the chord in inversions through the length of the melody note can keep the congregation with the rhythm of the hymn.¹⁸

The fourth lesson involves expanding the repertoire prudently, increasing musicianship through phrasing, bringing out the melody, and better pedaling. Writing on the 1975 *Baptist Hymnal*, Ball noted that the keys of “F, E-flat, G, and A-flat . . . comprise 65 percent of the total hymns.” In the absence of phrasing marks, Ball turns to the text, not the music. “Phrasing in hymns is inseparable from the text and *changes with each stanza*. No decision regarding phrasing can be made apart from the text.”¹⁹ When teaching a student to play one voice louder or more emphasized than another, most teachers use one note in one hand at a time. Ball begins with playing one hand louder than the other, switching hands to emphasize until the pianist can predict and control the relative strength of tone for each hand. He then proceeds to the typical exercises within one hand: releasing the harmony note immediately, subsequently playing it legato, while

¹⁷Ibid., 12.

¹⁸Ibid., 16-17.

¹⁹Ibid., 20.

placing it dynamically underneath the melody; the pianist must use this technique while re-mastering the “two by three” arrangement through the “flying four-by-four” arrangement. The mastery of this technique is useful for small congregations, solo and ensemble accompanying, and introductions. Ball observed that when accompanying large congregations, the pianist will find that “the subtlety of melodic stress will be lost in strong group singing.”²⁰ A brief pedaling discussion concludes the chapter.

The fifth chapter deals with “accompanying congregational singing” from introductions, differing stanza treatments based on text, the interval between the stanzas, and modulations, both between stanzas and hymns, and finally descants. Regarding introductions, Ball suggests the following: (1) begin with the opening measures, (2) end on a perfect authentic cadence (similar to the final chords), (3) use complete phrases, usually four or eight measures in length, (4) play in the exact tempo in which the congregation will sing, (5) play in the mood of the opening line of the first stanza, and (6) phrase properly, according to the text.²¹

Ball is the only Convention Press author to deal with “the interval between the stanzas.” This is rarely addressed in evangelical worship literature. The accompanist can make congregational worshippers breathe like runners or enjoy their song.

This interval is necessary in order for the singer to take a fresh breath and to find the opening words of the next stanza. To assign a specific number of beats to this interval is unsatisfactory since each hymn may move in a different meter, but in many instances, about one and a half to two beats of silence is correct. One way to judge the interval is for the pianist and the director to sing the last phrase, hold out the last note, release and breathe, and *begin singing the next stanza*. Practice this in private even if you cannot sing while accompanying in public.²²

In designing a modulation, the pianist should choose either “a rhythmic idea from the hymn *or* . . . a melodic fragment, even a whole phrase” to create a smooth

²⁰Ibid., 22.

²¹Ibid.

²²Ibid., 25.

modulation. Ball included a modulation chart, but cautions the pianist to prepare ahead of time and “never attempt to play from the modulation chart in the service.”²³ When composing descants, the pianist should place them far from the melody in range; more rhythmic movement in the descant is usually reserved for the longer notes of the melody.

New Publications

In the last quarter of 1981, the Church Music Department added another magazine, *Pedalpoint*, a quarterly for pianists and organists. It provided “24 pages of service music (preludes, offertories, postludes, modulations, free harmonization, etc.) . . . as well as several instructional and inspirational articles.”²⁴ Later in the decade, some instructional articles were republished in *The Pedalpoint Accompanist* and *The Pedalpoint Organist*; both books were added to the Church Study Course.

Sally Karen Bass brought up the harmonic structure of “choruses,” urging pianists to choose music with more complex harmonic structure, as “the congregation will soon grow tired of songs that ‘sound the same.’”²⁵

Jerry Aultman preferred the piano and the organ together for accompanying congregational singing. “In accompanying hymns the ideal is singing supported by a sufficient amount of organ sound. In such a setting the pianist is free to provide interesting accompanimental patterns that add vitality as well as the rhythmic drive needed to keep things moving along.”²⁶ He went on to write regarding the expansion of the pianist’s sound when accompanying without an organ, basing much of his work on Ball’s *Five Practical Lessons*, discussed above. For hands able, but unaccustomed, to the

²³Ibid., 27.

²⁴Martha Kirkland, *The Pedalpoint Organist* (Nashville: Convention Press, 1990): 5.

²⁵Sally Karen Bass, “The Pianist . . . A Worship Leader,” in *The Pedalpoint Accompanist* (Nashville: Convention Press, 1989): 5.

²⁶Jerry Aultman, “A Bigger Sound for Pianists,” in *The Pedalpoint Accompanist* (Nashville: Convention Press, 1989): 12.

stretch of a tenth, Aultman recommended Johannes Brahms's *Fifty-one Exercises for the Piano*, number 9a through 13.²⁷

Other articles included in *The Pedalpoint Accompanist* cover topics such as: pianist warm-ups, simplified modulation, open-score reading, choral rehearsal accompanying, transposing hymns, and practice time management.

Donald P. Hustad, while on the church music faculty at The Southern Baptist Theological Seminary, contributed to *The Pedalpoint Organist* a thoughtful essay on classical versus hymn-based music. In preludes,

the strength of non-hymn-related music is that it allows individuals to meet their differing needs in preparation. . . . Whenever we play music based on a hymn, we will remind folk of the hymn's words. . . . Of course, the hymns' words will be helpful to many in worship preparation, but they may not meet everyone's individual need. If the organist/pianist uses one prelude based on a hymn tune, it is suggested that it be balanced by use of a chorale prelude (based on a German hymn whose words may not be so familiar) or a nonhymnic piece. This would offer the opportunity for each believer/priest to approach God according to personal needs and desires. We should not push people through our door into God's presence, but allow them to choose their own entrance!²⁸

To organists whose churches are accustomed to hymns, he recommended beginning with "a short classical piece" every "second or third Sunday" to minimize complaints. Hustad does note that the simplest place to begin the inclusion of classical music is in the postlude, as fewer congregants listen. However, "in time, perhaps without realizing it and without any formal music education, most folk would be learning to understand the spiritual significance of the new sounds and forms." Hustad felt that both classical and hymn-based music "can make a distinctive and significant contribution to the worship experience."²⁹

Ruth Stairs, in an article reprinted from *Music Journal*, wrote of some

²⁷Ibid., 13.

²⁸Donald P. Hustad, "Preludes: Hymns or Classics?" in *The Pedalpoint Organist* (Nashville: Convention Press, 1990), 7.

²⁹Ibid., 8.

churches' refusal to "grow musically. They want salvation songs at every service and a more rounded choice appalls them. . . . Brahms's *German Requiem* presents the Christian philosophy of death and eternal life more completely than the hymn 'In the Sweet Bye and Bye' can."³⁰ By comparing an art music choral masterwork with Webster's gospel hymn tune, Stairs was aligning herself with European musical values and embracing these as being culturally superior to those of United States vernacular traditions. Decades later, Hustad addressed the same dichotomy in spiritualized terms: God made a standard of "best" that is variable according to circumstances: the wealthy bring a different purification sacrifice than the poor. A pianist should, therefore, choose the "best offering of praise . . . and should present it in the very best manner," whether it is "a David Clydesdale arrangement, or something even simpler."³¹

Conferences and Continuing Education. The Music Leadership Conferences at Ridgecrest, North Carolina and Glorieta, New Mexico began to include orchestral opportunities in this decade.³² Robertson urges the music leaders to continue to apply and further the skills learned in school.³³ The conferences changed their focus from all musicians to advertising themselves to be "for music LEADERS only."³⁴ The Southern Baptist Church Music Conference was held just after the Southern Baptist Convention (June 5-6, 1970).³⁵ There were also Leadership Readiness Conferences for the "Plan-

³⁰Ruth Stairs, "Where is Church Music Going?" *The Church Musician* 21, no. 3 (March 1970): 8-9.

³¹Donald P. Hustad, *Jubilate II* (Carol Stream, IL: Hope, 1993), 55.

³²Festus G. Robertson, Jr., "Praise Him with Instruments," *The Church Musician* 21, no. 5 (May 1970): 4-5.

³³Festus G. Robertson, Jr., "The Music Minister Continues His Education," *The Church Musician* 21, no. 7 (July 1970): 52-53.

³⁴"Ridgecrest? Glorieta?" *The Church Musician* 21, no. 1 (January 1970): 51.

³⁵Clifford A. Holcomb, "Bonuses?" *The Church Musician* 21, no. 3 (March 1970): 49.

Train-Launch” effort.³⁶

Revivals. Revivals give keyboardists opportunities to play many selections. Letha Cole recommended choosing familiar hymns, since, in her opinion, people are more receptive to the familiar.³⁷ Cole encouraged choosing both the purchased and the personally accomplished arrangement (including piano/organ duets) and preparing an over-abundance of them, until the revival song-leader or evangelist states preferences.³⁸ E. Powell Lee understood revival song leaders to be of the consensus that “only gospel songs and hymn arrangements dealing with salvation and Christian experience should be used.” A “five-minute prelude” should consist of “familiar gospel songs.”³⁹

Training beginners. Hope Marston gave a personal example of training. She chose two people, likely children, from the congregation to be taught by the pianist and/or organist. These children had no previous piano experience and were chosen solely by attendance. There were four guidelines in place: 1) the attention of the parents to the child’s daily practice 2) daily practice of 30 minutes for beginners and longer as progress is made 3) perfect playing (i.e., self-discipline to practice until perfect) 4) public performance of a simplified hymn in a worship service as soon as it is feasible.⁴⁰

F. Tanner Riley urged every child to be involved in the church’s music program, citing child psychologist Haim G. Ginott, “The main purpose of music education in childhood is to provide an effective outlet for feelings. . . . Music is one of

³⁶“Your Second Chance: An Editorial,” *The Church Musician* 22, no. 10 (July 1971): 66.

³⁷Letha Cole, “What Shall I Play?” *The Church Musician* 21, no. 2 (February 1970): 48.

³⁸*Ibid.*, 48, 49.

³⁹E. Powell Lee, “Preparing Music for Your Revival,” *The Church Musician* 12 no. 2 (February 1961): 19, 20.

⁴⁰Hope I. Marston, “Where is the Organist?” *The Church Musician* 21, no. 3 (March 1970): 52-53.

the best avenues of release: it gives . . . shape to joy.”⁴¹Riley adds that as music is an activity done in heaven, children should learn it on earth.⁴²

Becoming a church pianist. Willodene Hunter in 1970 enumerated six things one must know to be a church pianist. First, Hunter stated, “It requires untold hours of hard practice.”⁴³ Mastery of the keyboard takes time. Second, she noted, “You must be a perfectionist, but not too much so. . . . If we refuse to allow ourselves a small margin of error, we will never achieve anything worthwhile. A church pianist must try not to err, but when he does, he must take it in stride.”⁴⁴ Hunter had a student who would stop and start over on every mistake, never finishing the piece. Third, she urged: “A church pianist must learn to expect the unexpected.”⁴⁵ An unexpected visitor of personal importance may come, and the pianist must not be mentally unnerved. Fourth, she observed, “A church pianist must meet crises without disintegrating.”⁴⁶ She and the choir were once using entirely different scores during a worship service, and the pianist had to remain at the bench and play for the rest of the service. Fifth, she cautioned: “A church pianist must not be afraid of work.”⁴⁷ Choral singers get to rest while other sections are rehearsed, but the pianist continues to play. Finally, Hunter writes, “Being a church pianist is not exactly a picnic. . . .But those with a gift for music can find no better service for the King

⁴¹Haim G. Ginott, quoted by F. Tanner Riley, “Your Child is Musical,” *The Church Musician* 21, no. 7 (July 1970): 10.

⁴²F. Tanner Riley, “Your Child is Musical,” *The Church Musician* 21, no. 7 (July 1970): 10-11.

⁴³Willodene M. Hunter, “How to Be a Church Pianist,” *The Church Musician* 21, no. 6 (June 1970): 45.

⁴⁴*Ibid.*, 46.

⁴⁵*Ibid.*

⁴⁶*Ibid.*, 47.

⁴⁷*Ibid.*

of kings than to prepare themselves to officiate at the piano or organ – and to be available and ready when a need arises.”⁴⁸

The Church Music Department experimented with printing new scores for keyboardists in *The Church Musician*, without many articles relevant to accompanists. Sharon Lyon, Gerald Armstrong and others later envisioned *Pedalpoint* magazine, begun in 1981, to provide both instruction and music. Martha Kirkland, keyboard consultant at the Church Music Department and editor of *Pedalpoint*, called the realization of their vision a “tremendous success.”⁴⁹ The magazine reaches beyond Southern Baptists as a resource and has continued to meet the needs of accompanists.

⁴⁸Ibid.

⁴⁹Martha Kirkland, *The Pedalpoint Accompanist* (Nashville: Convention Press, 1989), 4.

CHAPTER 6

CONCLUSION

W. Hines Sims specifies that “the church progresses musically only in proportion to its program of music leadership training.”¹ His vision was that the church, association, and state conventions working together with the home can provide a complete program of musical education. Sims includes in the recommended church educational offerings such weekly classes as song leading, hymn playing, voice and theory, Vacation Bible School clinics, excellent music selection during Youth Week and revivals, and encouragement of attendance in co-operational training offerings.²

In the early twentieth century, Hustad and others have noted, American musicians still looked to European music as the standard bearer. Church musicians admired Europe’s church organ, acoustic, and musical standards. This admiration and desire to emulate was a driving force behind the church music education movement. Leaders wanted to raise the standards of music performed in the churches to something that would be recognizable as excellent, both to God and to man. The era of the world wars pressed the leaders into recognizing the importance of a legacy that was bigger and longer lasting than their own efforts singly could have been.

The legacy of B. B. McKinney and Isham E. Reynolds will be the vision behind the request of the Southern Baptist Convention to place its considerable weight behind the need for music education. The movement became widespread, placing

4. ¹W. Hines Sims, “Developing Future Leaders,” *The Church Musician* 11, no. 3 (March 1960):

²Ibid.

resources in the hands of those previously unable to afford them but with excellent ability to use them wisely. The Southern Baptist Convention endorsed a graded choir program, and later graded handbells program were also used to teach theory.

Revivals and evangelistic crusades were broadcast first on radio and later television. Christians heard the music that was being produced, and it gave musicians a common understanding of church music. Some decried the revivalist styles, but the fervor and passion that accompany one who observes the conversion of a soul brought such excitement, that the musicians loved to recreate it in their churches each Sunday.

Radio stations also broadcast quartet music, including music by Stamps-Baxter sponsored quartets. The popularity of quartet music has led to schools being formed and active until the present day. The Stamps-Baxter School of Music, the Alabama, North Georgia, and Texas Schools of Gospel Music, the Cumberland Valley School of Gospel Music, according to their websites, all still offer one- or two-week schools in summer for singers and keyboardists to learn from the practitioners of the craft. In some churches, the popularity of gospel music led to a division in musical goals between the leaders in academia and state conventions and the congregation.

The work done by Southern Baptists over this time period was nearly exhaustive. Taken as a body, it could enable a competent amateur pianist to self-teach the art of service playing. In the early 1950s, *The Church Musician* focused a great deal on the pioneers in the state conventions and their educational initiatives. These efforts took root for from 1952, with music departments in twelve state conventions to 1960 when it was reported that nearly every state, of the twenty-nine state conventions, operated its own music camp for teenagers.³ Participation dropped precipitously at the end of the 1960s. The Church Music Ministry Research Project Report found that “only 8.7 percent

³Nancy Tatom Ammerman, *Baptist Battles: Social Change and Religious Conflict in the Southern Baptist Convention* (New Brunswick, NJ: Rutgers University Press, 1990), 52.

of the churches indicated that at least one person earned a music award through the church study course awards system by correspondence or home study.”⁴ Music camps were more popular, “at least one person from 15.5 percent of the churches in this study attended music week at Ridgecrest or Glorieta. A state music camp was attended by at least one person from 14.1 percent of the churches.”⁵

Musical topics continued to be a part of the Church Study Course for a few more years. Martha Kirkland contributed further to the Church Study Course with her 1995 book, *Better Accompaniment Next Sunday*, though it is currently out of print. The Sunday School Board has printed a large amount of music for the pianist under its several imprints (Genevox, Church Street, LifeWay), though instructional materials have been absent. *Pedalpoint* continues to be a well-regarded resource for keyboardists. Currently, LifeWay is offering approximately 70 of its arrangements from *Pedalpoint* as single-piece downloads from its website. Among the 2008 *Baptist Hymnal* editions is a CD-ROM of piano accompaniment arrangements of the entire hymnal, also two-stave organ accompaniments, piano/organ transitions (and modulations). These products match the orchestrations, but the marketers seem to assume the pianist needs help. The accompaniments would not “cut through” the orchestra, nor would they necessarily be appropriate for larger congregations (particularly the more meditative hymns), as they are not expansive enough. These products supply needs but do not train the pianist, except by example.

In contrast, many other aspects of the church music education movement have disappeared. The Church Music Training Course is not available to the church pianist. Keyboard Festivals are not widely held (according to their websites, the conventions of

⁴Loren R. Williams, “Church Music Ministry Research Project: Implications and Suggestions for Program Utilization” (internal report by the Church Music Department, Baptist Sunday School Board, May 16, 1967), 9.

⁵Ibid.

Alabama, Georgia, Louisiana, and Mississippi hold them, but they are the only deep-south conventions to sponsor Keyboard Festivals). Regrettably, one must admit some truth pointing towards LifeWay's current practice in Westermeyer's analysis, "That the church might have a message and a schooling responsibility has often escaped its recent gaze."⁶ State conventions, being harder hit by the American economy's 2008 downturn, have chosen to spend resources in other ways. Jason Stewart noted in 2013 that the Kentucky Baptist Convention has "a bare-boned, lean staff that is geared towards getting present goals and tasks fulfilled by the Mission Board."⁷ Since economic setbacks of this country have not lasted more than a decade, and it is certainly conceivable that the denomination may expect more effort to train young pianists in the future. While Americans have always had an interest in guitars, keyboard skills are useful in worship bands, Sunday evening and Wednesday services. Some conventions are utilizing resources to train keyboardists in contemporary ensemble techniques even while advertising piano accompaniment CDs for sale on their training website.⁸ Hustad viewed the use of commercially available accompaniment tracks to accompany singing as "ill-advised" if able musicians were present, and urged it be "carefully controlled. Otherwise, there will be little incentive for the development of instrumental musicians in the church."⁹

In addition to the rise of recorded accompaniments, the increasing prominence of praise and worship music, or indeed all "popular forms," causes a disconnect between generations, according to Hustad, for "the pop forms (secular or sacred) learned by teens

⁶Paul Westermeyer, *Te Deum: The Church and Music* (Minneapolis: Fortress, 1998), 318.

⁷Jason Stewart, e-mail message to author, August 15, 2013.

⁸"California Worship!" accessed Monday, November 4, 2013, www.caworship.com.

⁹Donald P. Hustad, *Jubilate II* (Carol Stream, IL: Hope, 1993), 511.

and young adults remain their favorites for life.”¹⁰ The resurgence of interest in older forms may help restore the traditional pianist’s position, for “when a congregation agrees to worship principally with high art music (or even lesser traditional forms), it will not be divided into age groups or socio-economic parties . . . Children and youth can learn to appreciate serious music.”¹¹

Pianists (and organists) are accustomed to viewing their instrument as the only one that is needed. Orchestral transcriptions for major works are written for the instrument, so pianists can “do it all” so to speak. However, as Hustad aptly pointed out, “in all artistic expression, variety should be the objective. . . . Successive stanzas of hymns should have changing accompaniments, with some even *a cappella*.”¹² He adds perhaps a most necessary caution: “whenever instrumental accompaniment detracts from the text which it is supposed to support, it is expendable.”¹³ The Church Music Department expended great effort to help Southern Baptist keyboardists support the texts of congregational hymns.

Further studies could expand on the issues here: the decline of Glorietta and the return of all Southern Baptist Convention training to east of the Mississippi, the effect of the decline in numbers, both of Southern Baptist membership and children studying piano until intermediate competency is attained, and the reality of keyboardists in churches with the rise of the praise and worship band.

The massive scale of education in the Southern Baptist Convention as a whole during the years covered in this study may have been unmatched since the Sunday schools taught literacy in England, though the subject under discussion here is music.

¹⁰Ibid., 51.

¹¹Ibid., 51.

¹²Ibid., 509-10.

¹³Ibid.

Music notation from quarter notes to figured bass could be learned from the Convention Press curriculum. Use of the hymnal combined with the instruction from *The Church Musician* and texts from the Church Music Training Course could result in excellent musicianship, particularly under the tutelage of an experienced teacher. The consistent effort of Southern Baptists the years between ca. 1940-1980 displays an excellent stewardship of musical talent and produced an array of pedagogical resources for the church accompanist unmatched since then and which should be emulated by succeeding generations.

APPENDIX 1
TIMELINE OF SELECTED EVENTS

- 1859-60 – John Broadus’s hymnology course
- 1915 – Isham E. Reynolds hired at Southwestern Baptist Theological Seminary
- 1923 – Reynolds published *A Manual of Practical Church Music*
- 1925 – Isham E. Reynolds asked SBC to appoint committee to investigate music and suggest improvements; made chair
- 1928 – Baptist General Convention of Texas resolves to press Southern Baptist Convention to establish a department of music
- 1935 – Isham E. Reynolds published treatise on church music
- 1935 – McKinney hired as music editor
- 1937 – Southern Baptist Convention formed committee on church music
- 1941 – McKinney elected secretary of church music department of the Sunday school board
- 1941 – McKinney/Graves published *Let Us Sing*
- 1941 – Music week at Ridgecrest
- 1941 – Isham E. Reynolds published *Music and the Scriptures*
- 1943 – Report of music committee accepted – music training course planned
- 1944 – Southern Baptist Theological Seminary opens music department with degrees
- 1945 – Seven states with church music departments
- 1947 – Ruth Nininger publishes *Growing a Musical Church*
- 1950 – Billy Graham’s radio ministry begun
- 1950 – Convention Press publishes *Gospel Song and Hymn Playing*
- 1953 – Music Week at Glorieta

- 1956 – *Baptist Hymnal*, 1956
- 1957 – Convention Press publishes *The Church Pianist*
- 1957 – Carl Fischer publishes *Church Music Comes of Age*
- 1958 – Study begun by Southern Baptist Convention oversight committee on agencies of the Southern Baptist Convention
- 1958 – Convention Press publishes *The Beginning Music Reader* and *The Progressing Music Reader*
- 1959 – Convention Press publishes *Hymn Playing*
- 1960 – Convention Press publishes *You Can!* Series
- 1961 – Convention Press publishes *The Advanced Music Reader*
- 1964 – Church Music Department's study program completed
- 1965 – Convention Press publishes *When We Worship*
- 1965 – Twenty-eight state music departments
- 1965 – Lutheran Society for Worship, Music and the Arts published study courses
- 1979 – Convention Press publishes *A Hymn Playing Kit for Pianists*
- 1984 – Convention Press publishes *Five Practical Lessons for Church Pianists*
- 1995 – Convention Press publishes *Better Accompaniment Next Sunday*

APPENDIX 2

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ABSTRACT

TRAINING THE CHURCH PIANIST: PIANO PEDAGOGY IN SOUTHERN BAPTIST CHURCH MUSIC FROM THE ERA OF THE *BROADMAN HYMNAL* (1940) THROUGH THAT OF THE *BAPTIST HYMNAL* (1975)

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Chair: Dr. G. Maurice Hinson

The Southern Baptist Convention's Music Department and state associations, with their vast influence and sometimes modest resources, educated generations of pianists and organists in the arts of accompanying and service playing. Chapter 1 examines the genesis of this education movement, beginning with B. B. McKinney's interest through the Southern Baptist Convention's Music and Worship committee. Chapters 2 and 3 contain an overview of previous studies and the materials of other protestant American denominations and Baptists used to train keyboard musicians. These include Lutheran, Nazarene, Methodist, and independent Baptist.

Chapter 4 covers the results of the work of the Music and Worship Committee to the establishment of the Music Week at Ridgecrest, a Southern Baptist retreat, the formation of the Church Music Department and Music Week's expansion to Glorieta, another Southern Baptist retreat, and the decision to begin *The Church Musician* magazine. Chapter 5 examines the changing musical scene prompting the 1975 *Baptist Hymnal* to include praise songs and the realization of the need for a keyboardists' periodical, *Pedalpoint*. Chapter 6 provides an overview of recent history in this research area and offers suggestions for further research.

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